

Love and Ethnology

The Colonial Dialectic of Sensitivity (after Hubert Fichte)

Exhibition: Oct 18, 2019–Jan 6, 2020
Press Tour: Oct 17, 4.30pm
Opening: Oct 17, 6pm
Conference: Oct 18&19

As of October 17, 2019
Subject to change


A cooperation of

HKW
Haus der Kulturen der Welt



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Love and Ethnology: Press release



Love and Ethnology – The Colonial Dialectic of Sensitivity (after Hubert Fichte)

Exhibition: Oct 18, 2019–Jan 6, 2020

Opening accompanied by performances: Thu, Oct 17, 2019 from 6pm

Conference: Fri, Oct 18 & Sat, Oct 19, 2019

Press tour: Thursday, Oct 17, 2019, 4.30pm

Accreditation requested: presse@hkw.de

Berlin, October 17, 2019

***Love and Ethnology – The Colonial Dialectic of Sensitivity (after Hubert Fichte)* is the finale of the multi-year publication and exhibition project “Hubert Fichte: Love and Ethnology,” which – in cooperation with the Goethe-Institut and local curators – has passed through stations in Lisbon, Salvador da Bahia, Rio de Janeiro, Santiago de Chile, Dakar and New York since 2017. Based on a critical reception of Hubert Fichte’s writings, the project supported by the S. Fischer Stiftung and S. Fischer Verlag has initiated a multi-faceted debate on colonial modernism, ethnography, poetry and sexuality. The HKW exhibition is curated by the artistic directors of the multi-year project, Diedrich Diederichsen and Anselm Franke.**

You are invited to Haus der Kulturen der Welt for a press tour of the exhibition ***Love and Ethnology – The Colonial Dialectic of Sensitivity (after Hubert Fichte)*** on **Thursday, October 17, 2019 at 4.30 pm**. The tour will be translated into English.

Speakers:

Bernd Scherer, director Haus der Kulturen der Welt

Antje Contius, director S. Fischer Stiftung, Berlin

Julian Fuchs, regional head of programming of Goethe-Institut, São Paulo

Diedrich Diederichsen, curator of *Love and Ethnology*

Anselm Franke, curator of *Love and Ethnology*

The involved artists and curators will also attend.

At the **opening beginning from 6pm**, speakers will be **Bernd Scherer**, director HKW, **Johannes Ebert**, secretary-general of the Goethe-Institut, **Antje Contius**, director S. Fischer Stiftung as well as the curators **Diedrich Diederichsen** und **Anselm Franke**.

The opening will be accompanied by **live performances** by **Coletivo Bonobando**, **Ayrson Heráclito** and **Cristóbal Lehyt**. (The full program can be found in the service information of the press kit)

Exhibition with the artists: Nadja Abt, Heriberto “Eddie” Alicea, Kader Attia, Gilles Aubry, Richard Avedon, Alvin Baltrop, Gabriel Barbi, Letícia Barreto, Coletivo Bonobando, Michael Buthe, Miguel Rio Branco, Rosemarie Clausen, Nathalie David, Mestre Didi, Hubert Fichte, Claudia del Fierro, Avril Forest, Alair Gomes, Renée Green, Philipp Gufler, Ayrson Heráclito, Isaac Julien, Euridice Zaituna Kala, Kippenberger und Akim S. aus 44, Friedl Kubelka, Pedro Lemebel, Cristóbal Lehyt, Musa Michelle Mattiuzzi, Leonore Mau, Tiona Nekkia McClodden, Virginia de Medeiros, Michaela Melián, Mario Navarro, Richard Oelze, Pan African Space Station, Lil Picard, André Pierre, Lili Reynaud-Dewar, Daniel Richter, Thierno Seydou Sall, Pap Samb (Papisto Boy), Pierre Verger, James Van der Zee and others.

A **publication** will be released for the opening by Sternberg Press (in German and English) with essays by **Rosa Eidelpes, Denise Ferreira da Silva, Dirck Linck, David Simo, Yesomi Umolu** and many others.

Press contact: Haus der Kulturen der Welt, Anne Maier, John-Foster-Dulles-Allee 10, 10557 Berlin,
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Love and Ethnology: Press release



The opening will be accompanied by a **conference** on Friday and Saturday, October 18 and 19. In his writing and his life, Hubert Fichte strove for a specific type of openness. What bodies, institutions and narratives facilitate this opening? International authors, artists and curators will discuss export and appropriation, trance and knowledge, ethnology and aesthetic colonialism – accompanied by Hubert Fichte and Leonore Mau's photographic films including *Der Tag eines unständigen Hafenarbeiters* (1966) and *Zwei mal 45 Bilder/Sätze über Agadir* (1971).

With **Jan-Frederik Bandel, Renée Green, Ayrson Heráclito, Karin Krauthausen, Musa Michelle Mattiuzzi, Tiona Nekkia McClodden, Amilcar Packer** and many others

Hubert Fichte: Love and Ethnology is accompanied by an **online journal**: projectfichte.org

Love and Ethnology – The Colonial Dialectic of Sensitivity (after Hubert Fichte) in the framework of **Hubert Fichte: Love and Ethnology**, a cooperation between Goethe-Institut and Haus der Kulturen der Welt (HKW), supported by S. Fischer Stiftung and S. Fischer Verlag. Part of the long-term HKW project **Kanon-Fragen**, supported by the Federal Government Commissioner for Culture and the Media due to a ruling of the German Bundestag. **Haus der Kulturen der Welt** is supported by the Federal Government Commissioner for Culture and the Media as well by the Federal Foreign Office.

Love and Ethnology: Previous stations of the project

Lisbon

Sep 23–Nov 5, 2017

Mistake! Mistake said the rooster.... and stepped down from the duck

Lumiar Cité, Goethe-Institut Lisbon

Curator: Jürgen Bock

Artists: Gabriel Barbi, Hubert Fichte, Ramiro Guerreiro, Ana Jotta, Euridice Zaituna Kala, Simon Thompson

Publication:

Hubert Fichte

Um amor feliz

Translation: José Maria Vieira Mendes

Edições Cotovia, Lda., Lisboa, 2017

Salvador da Bahia

Nov 7–Dec 17, 2017

Implosão: Trans(relacion)ando Hubert Fichte

MAM Museum of Modern Art, Goethe-Institut Salvador

Curators: Max Jorge Hinderer Cruz, Amilcar Packer

Artists: Letícia Barreto, Coletivo Bonobando, Rodrigo Bueno, Alair Gomes, Ayrson Heráclito, Musa Michelle Mattiuzzi, Leonore Mau, Negro Leo, Hélio Oiticica, Pan African Space Station

Rio de Janeiro

Nov 25, 2017–Jan 13, 2018

Implosão: Trans(relacion)ando Hubert Fichte

Centro Municipal de Arte Hélio Oiticica, Goethe-Institut Rio de Janeiro

Curators: Max Jorge Hinderer Cruz, Amilcar Packer

Artists: Letícia Barreto, Coletivo Bonobando, Rodrigo Bueno, Alair Gomes, Ayrson Heráclito, Musa Michelle Mattiuzzi, Leonore Mau, Negro Leo, Hélio Oiticica, Pan African Space Station

Publication:

Hubert Fichte

Explosão. Romance da etnologia

Translation: Marcelo Backes

Editora Hedra Ltda., São Paulo, 2017

Santiago de Chile

Sep 13–Nov 18, 2018

Suprasensibiliades

Museo Nacional de Bellas Artes, Centro Nacional de Arte Contemporáneo Cerrillos, Galería Macchina, Goethe-Institut Chile

Curator: Mario Navarro, with María Paz Ortúzar

Artists: Claudia del Fierro, Gonzalo Díaz, Tamar Guimarães & Kasper Akhøj, Cristóbal Lehyt, Leonore Mau, Cristián Silva, Taller Gráfico UTE (Federico Cifuentes, Elías Griebel, Héctor Moya, Enrique Muñoz, Mario Navarro Cortés, Juan Polanco, Omar Rojas, Ricardo Ubilla)

Love and Ethnology: Previous stations of the project

Publication:
Hubert Fichte
Chile: Experimento por el futuro
Translation: Cecilia Pavón
Metales Pesados, Santiago de Chile, 2018

Dakar
Oct 5–24, 2018
Toutes les fautes qu'il y avait dans le monde, je les ai ramassées
(All of the wrongs that were in the world, I gathered them up)
RAW Material Company, Goethe-Institut Dakar
Curators: Koyo Kouoh and Dulcie Abrahams Altass
Artists: Papisto Boy, Maïsama, Leonore Mau, Thierno Seydou Sall, Isabelle Thomas

Publication:
Hubert Fichte
Psyché. L'histoire de la sensibilité
Translation: Maguèye Kasse, Ibrahima Diagne, Mamadou Diop
L'HARMATTAN-SÉNÉGAL, 2018

New York
Dec 3, 2018–Jan 13, 2019
Journeys with the initiated
Participant Inc, e-flux, Goethe-Institut New York
Curator: Yesomi Umolu, with Katja Rivera
Artists: Malik Gaines, Evan Ifekoya, Grada Kilomba, Leonore Mau, Tiona Nekkia McClodden, Virginia de Medeiros

Publication:
Hubert Fichte
The Black City
Translation: Adam Siegel with Max Bach
Sternberg Press, Berlin, 2018

Diedrich Diederichsen was in the 1980s editor and publisher of music magazines such as *Sounds* and *Spex* and in the 1990s university professor as guest professor or lecturer in Frankfurt, Stuttgart, Pasadena, Offenbach, Giessen, Weimar, Bremen, Vienna, St. Louis, Cologne, Los Angeles and Gainesville. From 1998 to 2006, he was Professor of Aesthetic Theory / Cultural Studies at the Merz Academy in Stuttgart and since 2006 he has been Professor of Theory, Practice and Communication of Contemporary Art at the Institute for Art and Cultural Studies of the Academy of Fine Arts Vienna. Diederichsen writes for *Texte zur Kunst*, *Theater heute*, and the *taz*.

Anselm Franke has been Head of Visual Arts and Film at Haus der Kulturen der Welt (HKW) since 2013. There, he initiated and curated the exhibitions *Neolithic Childhood. Art in a False Present, c. 1930* (2018, with Tom Holert), *Parapolitics: Cultural Freedom and the Cold War* (2017/18, with Nida Ghouse, Paz Guevara, Antonia Majaca), *2 or 3 Tigers* (2017, with Hyunjin Kim), *Nervous Systems* (2016, with Tactical Technology Collective, Stephanie Hankey, Marek Tuszynski), *Ape Culture* (2015, with Hila Peleg), *Forensis* (2014, with Forensic Architecture), *The Whole Earth* (with Diedrich Diederichsen) and *After Year Zero* (with Annett Busch, both 2013). His exhibition project *Animism* was shown from 2009 until 2014 in collaboration with various partners in Antwerp, Berne, Vienna, Berlin, New York, Shenzhen, Seoul and Beirut.

Love and Ethnology: Publication



Love and Ethnology – The Colonial Dialectic of Sensitivity (after Hubert Fichte)

Editors: Diedrich Diederichsen, Anselm Franke, and Haus der Kulturen der Welt

Sternberg Press, 2019

220 pages, Softcover

160 illustrations (117 in color, 43 b/w)

ISBN 978-3-956795-03-9

Price: 28 € / Price for the press: 12€

Can the ethnological observations and feelings on Afro-diasporic cultures of a German writer be "restituted"? What are the possibilities and limits of using self-reflexion and gay sexuality as research tools?

Since 2017, the exhibition and publication project "Hubert Fichte: Love and Ethnology" has followed this question through Hubert Fichte's cycle of novels *Die Geschichte der Empfindlichkeit* (*The History of Sensitivity*). Fascinated by Afro-diasporic arts and religions, Fichte (1935-1986) traveled to cities such as Salvador da Bahia, Santiago de Chile, Dakar, New York, and Lisbon. For the project, translations from his *Geschichte der Empfindlichkeit* became the basis for critical local receptions and new artistic works in these cities. The final exhibition *Love and Ethnology – The Colonial Dialectic of Sensitivity (after Hubert Fichte)* at Haus der Kulturen der Welt in Berlin presents these reflections against the background of the relationship between ethnology and the aesthetic avant-garde in post-war West Germany.

This publication brings together essays, artistic text contributions, and a glossary that explains Hubert Fichte's theoretical vocabulary. These are supplemented by curatorial statements from the past project stations in Salvador da Bahia, Rio de Janeiro, Santiago de Chile, Dakar, New York, and Lisbon, as well as extensive photo series depicting the artistic works from the exhibition at HKW.

With contributions by **Dulcie Abrahams Altass, Kader Attia, Jan-Frederik Bandel, Jürgen Bock, Lisa Deml, Diedrich Diederichsen, Rosa Eidelpes, Denise Ferreira da Silva, Anselm Franke, Renée Green, Ayrson Heráclito, Max Jorge Hinderer Cruz, Koyo Kouoh, Dirck Linck, Tiona Nekkia McClodden, Mario Navarro, Amilcar Packer, Marleen Schröder, Erhard Schüttpelz, David Simo, Kerstin Stakemeier, Yesomi Umolu.**

Love and Ethnology: Accompanying program

For full program please go to: hkw.de/en/fichte

Friday, Oct 18

3 pm–4 pm

Guided Tour with curators of *Love and Ethnology's* previous stations: Dulcie Abrahams Altass (Dakar), Jürgen Bock (Lissabon), Mario Navarro (Santiago de Chile), Amlicar Packer (Salvador da Bahia/Rio de Janeiro), Yesomi Umolu (New York)

Saturday, Oct 19

2 pm–6 pm

Art Dialogs

Thursday, Oct 24

6 pm–10 pm

Die Verwörterung der Welt

Thematic interventions and readings

With Yvonne Adhiambo Owuor, Lesley Nneka Arimah and members of the excellence cluster "Temporal Communities: Doing Literature in a Global Perspective" (Freie Universität Berlin)

Free admission

Saturday, Oct 26

2 pm–6 pm

Art Dialogs

Sunday, Oct 27

3 pm

Curator-led tour with Diedrich Diederichsen

5 pm

Guided Tour

Saturday, Nov 2

2 pm–6 pm

Art Dialogs

Sunday, Nov 3

3 pm

Guided Tour in German

Saturday, Nov 9

2 pm–6 pm

Art Dialogs

Sunday, Nov 10

3 pm

Die Verschwulung der Welt

Thematic guided tour

Love and Ethnology: Accompanying program

Monday, Nov 11

1 pm
Curator-led tour with Anselm Franke

Saturday, Nov 16

2 pm–6 pm
Art Dialogs

Sunday, Nov 17

3 pm
Guided Tour for Families

5 pm
Guided Tour

Saturday, Nov 23

2 pm–6 pm
Art Dialogs

Sunday, Nov 24

3 pm
Guided Tour in German

Saturday, Nov 30

2 pm–6 pm
Art Dialogs

Sunday, Dec 1

3 pm
Guided Tour in German

Monday, Dec 2

1 pm
Curator-led tour with Anselm Franke

Friday, Dec 6

7 pm–11 pm
Die Verqueerung der Welt
Film screenings
Schwules Museum Berlin

Saturday, Dec 7

2 pm–6 pm
Art Dialogs

Sunday, Dec 8

3 pm
„Der Gott steigt in den Kopf herunter“ – Fichte und Trance
Thematic guided tour with Rosa Eidelpes

Love and Ethnology: Accompanying program

Saturday, Dec 14

2 pm–6 pm
Art Dialogs

Sunday, Dec 15

3 pm
Guided Tour for Families

5 pm
Guided Tour

Monday, Dec 16

1 pm
Curator-led tour with Anselm Franke

Saturday, Dec 21

2 pm–6 pm
Art Dialogs

Sunday, Dec 22

3 pm
Guided Tour in German

Monday Dec 24 – Tuesday, Dec 31
The exhibition is closed

Wednesday, Jan 1, 2020

12–19h

Saturday, Jan 4

2 pm–6 pm
Art Dialogs

Sunday, Jan 5

3 pm
Guided Tour in German

5 pm
Guided Tour

Monday, Jan 6

3 pm
Curator-led tour with Diedrich Diederichsen

Nadja Abt, *From the Archive Irma/Jäcki*, 2019

Heriberto "Eddie" Alicea, *Building the Community*, 1980

Kader Attia, *Exil*, aus der Serie | from the series *Reason's Oxymorons*, 2015

Kader Attia, *Génocide – Colonisation* [Genozid – Kolonisierung | Genocide – Colonization], aus der Serie | from the series *Reason's Oxymorons*, 2015

Kader Attia, *L'Individu* [Das Individuum | The Individual], aus der Serie | from the series *Reason's Oxymorons*, 2015

Kader Attia, *La Maladie* [Krankheit | Illness], aus der Serie | from the series *Reason's Oxymorons*, 2015

Kader Attia, *Le Groupe* [Die Gruppe | The Group], aus der Serie | from the series *Reason's Oxymorons*, 2015

Kader Attia, *Le Langage* [Sprache | Language], aus der Serie | from the series *Reason's Oxymorons*, 2015

Kader Attia, *Les Ancêtres – Les Névroses* [Vorfahren – Neurosen | Ancestors – Neurosis], aus der Serie | from the series *Reason's Oxymorons*, 2015

Kader Attia, *Les Inconscients* [Das Unbewusste | The Unconscious], aus der Serie | from the series *Reason's Oxymorons*, 2015

Kader Attia, *Raison et Politique* [Vernunft und Politik | Reason and Politics], aus der Serie | from the series *Reason's Oxymorons*, 2015

Kader Attia, *Transe* [Trance | Trance], aus der Serie | from the series *Reason's Oxymorons*, 2015

Gilles Aubry, *Salam Godzilla*, 2019

Im Hinblick [*Nothing Personal*], Fotografien von | photographs by Richard Avedon, Text von | text by James Baldwin, mit einer Einführung von | with an introduction by Hilton Als, 2017 (1964)

Nothing Personal, Fotografien von | photographs by Richard Avedon, Text von | text by James Baldwin, 1964

Alvin Baltrop, *Pier 52 (with Gordon Matta-Clark's 'Day's End' building cut)*, o. D. | n.d. (1975–86)

Alvin Baltrop, *The Piers (men sunbathing on dock)*, o. D. | n.d. (1967–77)

Alvin Baltrop, *The Piers (man on dock)*, o. D. | n.d.

Liebe und Ethnologie: Zu sehen / On view A-Z

Alvin Baltrop, *The Piers (man on dock)*, o. D. | n.d.

Alvin Baltrop, *The Piers (man on dock)*, o. D. | n.d.

Gabriel Barbi, *Songs/Numre/Números*, 2019

Letícia Barreto, aus der Serie | from the series *Between Ivory Towers and Ebony Gods*, 2017

#01 (after Leonore Mau)

#02 (after José Medeiros)

#04 (Pierre Verger on the beach – author of the original photo unidentified)

#05 (Pierre Verger, Jorge Amado and Carybé, author of the original photo unidentified)

#06 (after José Medeiros)

#08 (after Pierre Verger)

Antonio Sergio Bessa & Jessamyn Fiore (Hg. | Eds.), *Gordon Matta-Clark: Anarchitect*, 2017

Camille Billops, Owen Dodson & James Van Der Zee, *The Harlem Book of the Dead*, 1978

Coletivo Bonobando, *Peep Show I–III*, 2017

Alvin Baltrop, *The Piers (three men on dock)*, o. D. | n.d. (1975–86)

Coletivo Bonobando, *Pirocolés*, 2017

Coletivo Bonobando, *Prata Jardim / Omindarewa* [Silbergarten / Omindarewa | Silver Garden / Omindarewa], 2017

Miguel Rio Branco, *Nada levarei quando morrer* [Ich nehme nichts mit, wenn ich sterbe | I Will Take Nothing When I Die], 1980/1985

Michael Buthe, *Art Information of Michael Buthe*, 1972

Michael Buthe, aus | from *Le Dieux de Babylon* [Die Götter von Babylon | The Gods of Babylon], Kölnischer Kunstverein, 1973

Michael Buthe, aus der Serie | from the series *Performance zur Einweihung des Tempels* [Performance for the Inauguration of the Temple], 1983

Canute Caliste, *The Mity Power in Trinidad*, o. D. | n.d.

Roger Casement, *Diaries of Roger Casement*, 1901–11

Roger Casement, *The Black Diaries with a study of his background, sexuality, and Irish political life*, Jeffrey Dudgeon (Hg. | Ed.), 2002

Rosemarie Clausen, *Fichte als Kinderdarsteller an einem Hamburger Theater* [Fichte as a Child Actor at a Hamburg Theater], 1940s

Nathalie David, *Auf der Suche nach Hubert Fichte* [In Search of Hubert Fichte], 2019

Mestre Didi, *Xaxará de Omolu* [Xaxará von Omulu / Xaxará of Omolu], 1960

Kenn Duncan, *Hubert Fichte in Ledermaske* [Hubert Fichte in leather mask], 1975

Afroamerikanische Religionsgesänge (gesammelt von Hubert Fichte) [Afro-American Religious Chants (Collected by Hubert Fichte)], 1971

Hubert Fichte, Arbeitsplan für *Die Geschichte der Empfindlichkeit* [Working Plan for The History of Sensitivity], o. D. | n.d.

Hubert Fichte, Arbeitsplan für *Die Geschichte der Empfindsamkeit* [Working Plan for The History of Sensibility], 1983–84

Beat und Prosa. Hubert Fichte im Star Club [Beat and Prose: Hubert Fichte at the Star Club], Texte von | texts by Hubert Fichte, Musik von | music by Ian and the Zodiacs & Ferre Grignard, 1966

Michael Chisolm / Hubert Fichte, *Black New York*, o. D. | n.d.

Hubert Fichte, *Cream Crackers (Materialsammlung zu „Organe, Krankheiten und Pflanzen“)* [Cream Crackers (Source Material on “Organs, Diseases and Plants”)], o. D. | n.d.

Hubert Fichte & Leonore Mau, *Der Fischmarkt und die Fische* [The Fish Market and the Fish], 1968

Hubert Fichte & Leonore Mau, *Der Tag eines unständigen Hafendarbeiters* [The Day of a Nonpermanent Dockworker], 1966

Hubert Fichte, *Detlevs Imitationen „Grünspan“* [Detlev's Imitations], 1975 (1971)

Hubert Fichte, *Die Palette* [The Palette], 1970 (1968)

Hubert Fichte, *Hubert Fichte hört in Brasilien den Rhythmus ... und geht ihm nach* [Hubert Fichte Hears the Rhythm in Brazil ... and Follows It], o. D. | n.d.

Hubert Fichte, *Interviews aus dem Palais d'Amour etc.* [Interviews from the Palais d'Amour etc.], 1972

Hubert Fichte, *Interview mit Jean Genet* [Interview with Jean Genet], 1975

Hubert Fichte, *Interview mit Julius Nyerere* [Interview with Julius Nyerere], 1973

Hubert Fichte, *Interview mit Léopold Sédar Senghor* [Interview with Léopold Sédar Senghor], 1974

Hubert Fichte, *Lesung aus Forschungsbericht* [Reading from Research Report], o. D. | n.d.

Hubert Fichte & Leonore Mau, Manuskript für *Der Fischmarkt und die Fische* [Manuscript for The Fish Market and the Fish], 1967

Hubert Fichte & Leonore Mau, „Schaut auf diese Stadt!“ [Look at This City!], in *TWEN*, 1980

The Black Emergency Cultural Coalition, Pressematerial | Press release, 1980

Hubert Fichte & Leonore Mau, *Zwei mal 45 Bilder/Sätze aus Agadir* [Two Times 45 Pictures/Sentences from Agadir], 1971

Claudia del Fierro, *Avance Temporal (Notas de Campo)* [Temporärer Fortschritt (Feldnotizen) | Temporary Progress (Field Notes)], 2018

Serge Fiorio, *Portrait d'Hubert Fichte* [Portrait of Hubert Fichte], 1961

Avril Forest, *La cérémonie du Bois-Caiman* [Die Zeremonie von Bois-Caiman | The Ceremony of Bois-Caiman], 1996

Alair Gomes, *Sonatinas, four feet no° 3, 4, 5, 6, 14, 18, 21, 22 ed. 5, 34, 35, 38, 39, 46*, 1975–80

Alair Gomes, *The Course of the Sun*, 1975–80

Renée Green, *Contact (A Participant)*, 2019

Philipp Gufler, *Projektion auf die Krise (Gauweilereien in München)* [Projection on the Crisis (Gauweilereien in Munich)], 2019

Philipp Gufler, *Quilt #01 (Hubert Fichte) [with Adrian Djukic]*, 2013

Philipp Gufler, *Quilt #11 (August von Platen)*, 2016

Philipp Gufler, *Quilt #16 (Der Ledermann)* [The Leatherman], 2016

Philipp Gufler, *Quilt #24 (C.)*, 2018

Philipp Gufler, *Quilt #28 (Leonore Mau)*, 2019

Ayrson Heráclito, *Baía de Todas as Santas* [Bucht aller weiblichen Heiligen | Bay of All Female Saints], 2017

Ayrson Heráclito, *Sangue, Sêmen e Saliva* [Blut, Sperma und Speichel | Blood, Semen and Saliva], 2015

Isaac Julien, *Mise en Scène No. 1 (Looking for Langston Vintage Series)*, 1989/2017

Isaac Julien, *Stars (Looking for Langston Vintage Series)*, 1989/2017

Liebe und Ethnologie: Zu sehen / On view A-Z

Isaac Julien, *This Is Not an AIDS Advertisement*, 1989

Euridice Zaituna Kala, *Ephemeral Necessities – there's a little thing inside: a fish, like me*, 2019

Kippenberger und Akim S. aus 44 (Martin Kippenberger und Achim Schächtele), *Ohne Titel*, aus *Knechte des Tourismus [Untitled, from Vassals of Tourism]*, 1979

Friedl Kubelka, *Atelier d'Expression* [Kreativwerkstatt | Creative Workshop], 2016

Friedl Kubelka, aus der Serie | from the series *Atelier d'Expression* [Kreativwerkstatt | Creative Workshop], 2015–16

Organisierte Ägyptenrundreise [Organized Tour of Egypt], Regie | directed by Peter M. Ladiges, Texte von | texts by Hubert Fichte, 1969

Pferde der Götter. Die Trance in den afroamerikanischen Mischreligionen [The God's Horses: Trance in the Afro-American Mixed Religions], Regie | Directed by Peter M. Ladiges, Texte von | Texts by Hubert Fichte, 1974

Ursula Lefkes, *Busenfreundinnen* [Bosom Buddies], 1962/2017

Cristóbal Lehyt, *JäckiBarksMau*, 2018

Cristóbal Lehyt, *JäckiBarksMau*, 2019

Cristóbal Lehyt, *JäckiBarksMau*, 2019

Colectivo de Arte Yeguas del Apocalipsis [Künstlerkollektiv Stuten der Apokalypse] (Pedro Lemebel – Francisco Casas), aus | from *Lo que el SIDA se llevó* [Was sich AIDS genommen hat / Gone with AIDS], 1989

Musa Michelle Mattiuzzi, *WHITENOGRAPHY*, 2017

Norman Mailer & Jon Naar, *The Faith of Graffiti*, 2009

Norman Mailer & Jon Naar, *The Faith of Graffiti*, 2009

Norman Mailer & Jon Naar, *The Faith of Graffiti*, 2009

Leonore Mau, *Ausgebrannte Häuser in der South Bronx, New York, USA* [Burned-Out Houses in the South Bronx, New York, USA], 1979

Leonore Mau, *Begrüßungsplakat für Bundeskanzler Schmidt, Santo Domingo, Dominikanische Republik* [Welcome Poster for Federal Chancellor Schmidt, Santo Domingo, Dominican Republic], 1974

Leonore Mau, *Cliff Joseph, Co-Chair der Black Emergency Cultural Coalition, New York, USA* [Cliff Joseph, Co-chair of the Black Emergency Cultural Coalition, New York, USA], 1979

Leonore Mau, *Das Blutbad, Teil der Candomblé Zeremonie, Bahia, Brasilien* [The Bloodbath, Part of the Candomblé Ceremony, Bahia, Brazil], 1971

Leonore Mau, *Das Milchbad, Haiti* [The Milk Bath, Haiti], 1972–76

Leonore Mau, *Das Zauberschiff eines Andenkenhändlers, Boca Chica, Dominikanische Republik* [The Magic Ship of a Souvenir Sealer, Boca Chica, Dominican Republic], 1974–75

Leonore Mau, *Die große Anatomie, Bahia, Brasilien* [The Great Anatomy, Bahia, Brazil], 1971

Leonore Mau, *Einweihungszeremonie der Candomblé* [Inauguration Ceremony of the Candomblé], 1971

Leonore Mau, *Einweihungszeremonie der Candomblé* [Inauguration Ceremony of the Candomblé], 1971

Leonore Mau, *Hubert Fichte mit Ernst Fuchs auf Fuchs-Stühlen sitzend, Wien* [Hubert Fichte with Ernst Fuchs Sitting on Fuchs Chairs, Vienna], 1968

Leonore Mau, *Kongopriester mit Tieropfer und Altar, Trinidad* [Congo Priest with Animal Sacrifice and Altar, Trinidad], 1975

Leonore Mau, *Leonore Mau photographierte Murals in New York* [Leonore Mau Photographed Murals in New York], 1979

Leonore Mau, *Lesung aus Explosion. Roman der Ethnologie* [Reading from Explosion: A Novel of Ethnology], o. D. | n.d.

Leonore Mau, *Papisto Boy, Dakar*, 1976

Leonore Mau, *Petersilie. Die afroamerikanischen Religionen III. Santo Domingo, Venezuela, Miami, Grenada* [Parsley: The African American Religions III. Santo Domingo, Venezuela, Miami, Grenada], Texte von | texts by Hubert Fichte, 1980

Leonore Mau, *Psyche. Annäherung an die Geisteskranken in Afrika* [Psyche: Approaching the Mentally Ill in Africa], Texte von | texts by Hubert Fichte, Hg. | ed. Ronald Kay, 2005

Leonore Mau, *Ritus des Ala bei der Einweihung der Kongo* [Rite of the Ala at the Inauguration of the Congo], 1977–78

Leonore Mau, *Santería-Ritual, Miami, USA* [Santería Ritual, Miami, USA], 1978

Leonore Mau, *Santería-Ritual, Miami, USA* [Santería Ritual, Miami, USA], 1978

Leonore Mau, *Vaudougläubiger vor dem Wasserfall Saut d'Eau, Haiti* [Vodou believer in front of the waterfall Saut d'Eau, Haiti], 1972–1975

Leonore Mau, *Verkerzung beim Velación-Ritual* [Candle Installation at the Velación Ritual], 1977

Leonore Mau, *Xango. Die afroamerikanischen Religionen I. Bahia, Haiti, Trinidad* [Xango: The African American Religions I. Bahia, Haiti, Trinidad], Texte von | texts by Hubert Fichte, 1976

Michael Mau, *Ohne Titel (Porträt Hubert Fichte)* [Untitled (Portrait Hubert Fichte)], ca. 1975

Michael Mau, *Ohne Titel (Porträt Hubert Fichte)* [Untitled (Portrait Hubert Fichte)], ca. 1975

Michael Mau, *Ohne Titel* [Untitled], o. D. | n.d.

Tiona Nekkia McClodden, *an offering / six years / a conjecture*, 2018

Tiona Nekkia McClodden, *The Labyrinth 1.0*, 2017

Virginia de Medeiros, *Sergio e Simone*, 2007–2009

Michaela Melián, *Thomas Meinecke spricht mit Wiebke Kannengießer* [Thomas Meinecke speaks with Wiebke Kannengießer], 2010/2019

Mario Navarro, *The Day it Rained Rocks, Children and Brown Clothes*, 2019

Richard Oelze, *Statt Blumen und Blut* [Instead of Flowers and Blood], 1963

Papisto Boy, *Jimmy Hendrix*, o. D. | n.d.

Papisto Boy, *Lat Dior*, o. D. | n.d.

Papisto Boy, *Mamy Samory Toure*, o. D. | n.d.

Papisto Boy, *Ohne Titel (Meeresgöttin mit Schlange)* [Untitled (Sea Goddess with Serpent)], o. D. | n.d.

Papisto Boy, *Ohne Titel (Baum mit Schlangen)* [Untitled (Tree with Serpents)], o. D. | n.d.

Papisto Boy, *Ohne Titel (Mao)* [Untitled (Mao)], o. D. | n.d.

Papisto Boy, *Ohne Titel (Papst)* [Untitled (Pope)], o. D. | n.d.

Papisto Boy, *Ohne Titel (Assane Diouf: ex-champion de boxe du Sénégal)* [Ohne Titel (Assane Diouf: Ex-Boxchampion des Senegals | Untitled (Assane Diouf: Former Boxing Champion of Senegal)], o. D. | n.d.

Papisto Boy, *Ohne Titel (Sénégal d'hier)* [Ohne Titel (Senegal von gestern) | Untitled (Senegal of Yesterday)], o. D. | n.d.

Papisto Boy, *Ohne Titel (Bamba Touba)* [Untitled (Bamba Touba)], o. D. | n.d.

Papisto Boy, *Ohne Titel (Frau mit besonderem Blick)* [Untitled (Woman with a Peculiar Gaze)], o. D. | n.d.

Papisto Boy, *Ohne Titel (Kleines Kind)* [Untitled (Small Child)], o. D. | n.d.

Papisto Boy, *Senegalaise Lion* [Senegalesischer Löwe | Senegalese Lion], o. D. | n.d.

Papisto Boy, *Senghor and Pythagorus, House of Slaves – Gorée Island*, o. D. | n.d.

Papisto Boy, *Thomas Sankara, Abdoulaye Prosper Niang*, ca. 1990

Lil Picard, aus der Serie | from the series *Construction-Deconstruction-Construction*, 1967

Lil Picard, *German Writer Hubert Fichte*, 1975

Lil Picard, *Peace Object*, 1967

Lil Picard, *Phone Conversation with Andy Warhol*, o. D. | n.d.

Lil Picard, *Statement for the Destruction of War and the Construction of Peace*, 1967

André Pierre, *Agoué*, ca. 1960

André Pierre, *Baron Samedi*, ca. 1960

André Pierre, *Maitre Lacroix / Grande Brigitte*, 1997

André Pierre, *Roua Rouangol*, ca. 1960

André Pierre, *Zaka*, ca. 1960

Hans Platschek, *Hubert Fichte*, 1984

Lili Reynaud-Dewar, *Rome, 1st and 2nd November 1975*, 2019

Daniel Richter, *Ohne Titel* [Untitled], 2019

Thierno Seydou Sall, *Bouffées délirantes picturales* [Delirante Bildwellungen | Pictorial Deliria], 2017

Pan African Space Station, *The Legacy of Festac '77*, 2017

Unbekannte*r Künstler*in | Unknown Artist, *Ohne Titel* [Untitled], o. D. | n.d.

Unbekannte*r Künstler*in | Unknown Artist, *Ohne Titel* [Untitled], o. D. | n.d.

Unbekannte*r Künstler*in | Unknown Artist, *Ohne Titel* [Untitled], o. D. | n.d.

Paul Wunderlich. Dichter, Denker, Potentaten – ein Plädoyer für Freiheit und Demokratie [Paul Wunderlich: Poet, Thinker, Potentates—a Plea for Freedom and Democracy], Sonderausstellung im | Special Exhibition in Paul-Wunderlich-Haus, Freundeskreis Paul-Wunderlich-Stiftung e. V. (Hg. | Ed.), 2009

Die Heimkehr des Paul Wunderlich [The Homecoming of Paul Wunderlich], Ausstellung im | Exhibition in Paul-Wunderlich-Haus, Freundeskreis Paul-Wunderlich-Stiftung e. V. (Hg. | Ed.), 2007

Amelie von Wulffen, aus | from: *Am kühlen Tisch* [At the Cool Table], 2013

James Van Der Zee, *Black Jews, Harlem*, 1929

James Van Der Zee, *Garveyite Family, Harlem*, 1924

James Van Der Zee, *Garveyites on Horseback, Harlem*, 1924

James Van Der Zee, *Marcus Garvey in Regalia*, 1924

James Van Der Zee, *Miss Suzie Porter, Harlem*, 1915

James Van Der Zee, *Nude, Harlem*, 1923

James Van Der Zee, *The Heiress, Harlem*, 1938

James Van Der Zee, *The Van Der Zee Men, Lenox, Massachusetts*, 1908

Love and Ethnology: Service information

Love and Ethnology – the Colonial Dialect of Sensivity (after Hubert Fichte)

Exhibition

Oct 17, 2019 – Jan 6, 2020

Opening Hours

Daily except Tue 12 noon–7 pm

Thu 12 noon–10 pm

Jan 1 New Year's Day 12 noon–7 pm

closed Dec 24–31

Tickets: 7€/5€, second visit included; Berlinpass holders and refugees: free admission

Mon free admission

Press Tour

Thursday, October 17, 2019 at 4.30pm

Speakers:

Bernd Scherer, director Haus der Kulturen der Welt

Antje Contius, director S. Fischer Stiftung, Berlin

Julian Fuchs, regional head of programming of Goethe-Institut, São Paulo

Diedrich Diederichsen, curator of *Love and Ethnology*

Anselm Franke, curator of *Love and Ethnology*

The involved artists and curators will also attend.

Opening with performances

Thursday, October 17, 2019 from 6pm

Speakers will be **Bernd Scherer**, director HKW, **Johannes Ebert**, secretary-general of the Goethe-Institut, **Antje Contius**, director S. Fischer Stiftung, as well as the curators **Diedrich Diederichsen** und **Anselm Franke**.

The opening will be accompanied by **live performances** by **Coletivo Bonobando**, **Ayrson Heráclito** and **Cristóbal Lehyt**.

The full program:

6pm

Greetings

In German and English

Starting 7pm

Buruburu

Performance by Ayrson Heráclito, artist and Candomblé priest

-Lower lobby-

In the Afro-Brazilian religions of Candomblé and Umbanda, popcorn is the sacred food of the god Omolú-Obaluaiê – the orixá of disease, healing and renewal. Popcorn is therefore attributed healing and cleansing effects; bathing in popcorn is said to protect against disease and eradicate negative energies. The performance by Ayrson Heráclito refers to such purification rituals.

Pirocolés

Performance by artist collective Coletivo Bonobando, with Livia Laso, Vanessa Rocha, Thiago Rosa, Adriana Schneider, Patrick Sonata

-Lobby, Hirschfeld Bar, lower lobby-

Love and Ethnology: Service information

The performances by Coletivo Bonobando deal with the social and socio-political living conditions in Rio de Janeiro in a humorous but critical way. In the current political situation in Brazil, minorities are increasingly being persecuted and threatened. Against this background, the performers in their phallic costumes occupy iconic and everyday (free) spaces for the LGBTQ+ community. After the exhibition opening at HKW, the colorful penis costumes will be part of the exhibition. Similar to Hélio Oiticica's Parangolés, visitors will then be invited to wear them themselves and become contributors to the work.

JäckiBarksMau

Performance by Cristóbal Lehyt, artist, with Shiori Tada, Eiji Takeda

-Lobby-

Through his drawings, Cristóbal Lehyt puts himself into the position of another person or subject. Even as a child he escaped the nationalist tinged history lessons in Chile with drawings. He uses the same technique for Love and Ethnology to imagine Hubert Fichte's and Leonore Maus's perspective on Chile in the early 1970s. In New York, Lehyt with three performers developed the performance JäckiBarksMau based on his drawings, which will now be enacted by three Berlin-based performers.

Fichte X Verger

Performance by artist collective Coletivo Bonobando with Thiago Rosa, Adriana Schneider, Patrick Sonata

In Portuguese with German and English supertitles

-Hirschfeld Bar-

A battle of words between Hubert Fichte and Pierre Verger: Fichte meets the French photographer and ethnologist Verger in Salvador da Bahia, where he enjoys great esteem as an initiated Yoruba priest and expert on Afro-Brazilian religions and cultures. Fichte mocks "Pope Pierri" for his bourgeois origins and because he conceals his homosexual desires in his research reports. Nevertheless, Verger's work provides an important reference framework for Fichte. Coletivo Bonobando re-stages the bittersweet relationship between the two with quotes from Fichte's novel Explosion (1993).

Omindarewa/Prata Jardim

Performance by artist collective Coletivo Bonobando, with Livia Laso, Vanessa Rocha, Adriana Schneider

In Portuguese with German and English supertitles

-Lobby-

Prata Jardim, "Silver Garden," is the name of the Candomblé priestess from Hubert Fichte's novel Das Haus der Mina in São Luiz de Maranhão (1989). Giselle Cossard Binon-Omindarewa was a French-Brazilian anthropologist, writer and a famous Candomblé priestess who appeared in Explosion (1993). Coletivo Bonobando stages an imagined dialogue by the two characters with Hubert Fichte, who appears as a hand puppet.

9 pm

DJ Lupercia

-Lobby-

Love and Ethnology: Service information

Conference

Fri, Oct 18 & Sat, Oct 19

One day 5€/3€, two days 8€/5€ (incl. exhibition)

Public Program

Interventions Thu, Oct 24: free admission

Guided tours: 3€/1,50€ plus exhibition ticket

Art Dialogs included in the exhibition ticket

Film night at Schwules Museum Fri, Dec 6: 4€

Full program: www.hkw.de/en/fichte

Exhibition Design:

Antonas Office, Berlin – Athens

(Aristide Antonas, Elina Axioti, Yannikos Vasiloulis)

Graphic Design:

Daniela Burger and Lisa Klinkenberg. Assistance: Arleta Gebicki

Publication

Love and Ethnology – The Colonial Dialectic of Sensitivity (after Hubert Fichte)

Editors: Diedrich Diederichsen, Anselm Franke, and Haus der Kulturen der Welt

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For detailed press information on all productions:

Press kit ready for download: hkw.de/presse

Press photos ready for download: www.hkw.de/pressphotos

Photos from the opening will be ready for download from Oct 18: www.hkw.de/pressphotos

Further images upon request

Further information can be found **daily** at: www.hkw.de/en/fichte

Facebook: www.facebook.com/hkw.de

Twitter: twitter.com/hkw_berlin

Instagram: www.instagram.com/hkw_berlin

Love and Ethnology – The Colonial Dialectic of Sensitivity (after Hubert Fichte) in the framework of **Hubert Fichte:**

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