

English version

Annual Press Conference 2019

Thursday, Dec 6, 2018
Foyer, Haus der Kulturen der Welt

As of Dec 6, 2018
Subject to change

HKW
Haus der Kulturen der Welt

2019 Annual Press Conference

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Anthropocene Curriculum

Forms of Knowledge in the Anthropocene: Research experiment and online platform
www.anthropocene-curriculum.org
Begun in 2013

Technosphere Magazine

Online magazine
www.technosphere-magazine.hkw.de
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Look Ahead at Our 2019 Program

Berlin, Dec 6, 2018

In 2019, HKW will be thirty years old. The programs of our anniversary year position the institution as the home of present-day research. Rather than looking back, creative practices for dealing with the urgent issues of contemporary societies are more important than ever.

Founded before the fall of the Wall in 1989 with the vision of a multicultural society, in its programs Haus der Kulturen der Welt has taken up and reflected global developments over the years. HKW is a seismograph for changes in present-day culture and thus attempts to demonstrate new perspectives. It is important that we contrast today's so-called "right-wing usurpation" with alternative concepts. We are doing so, for instance, in connection with the exhibition project *bauhaus imaginista* through discourse events that locate the Bauhaus in various political contexts.

The topics of HKW projects extend further from the power of binary code over life forms in the technosphere and questions of how our knowledge is archived all the way to languages of ethnology. What happens between human and machine, between culture and nature, between life and death – what is *The New Alphabet*?

First of all, *The New Alphabet* is HKW's next long-term project, which between 2019 and 2021 will take up, delve into and combine topics of digitality, language, corporeality, colonialism as well as questions of life, values and communication. The program is considered a continuation of *The Anthropocene Project* and *100 Years of Now*, with a new focus on digital and algorithmic cultures. *The New Alphabet* takes a look at one of the most important accelerators of this development, the binary alphabet, the digital code, and with it the functioning of alphabets. These are essentially based on abstraction and the discreteness of their letters, which ultimately lay the foundations for their mathematical processing. Technologically, this development means that machines "learn" languages and new forms of human-machine interaction are being activated. These are currently profoundly changing our lives: taxi companies that no longer own cars, companies that offer apartments they do not own, but also increasingly machines that can be used, for instance, to care for the elderly. Ultimately, this development goes so far as to interpret life itself as an alphabet in the form of DNA, hence the acronym *Das Neue Alphabet (The New Alphabet)*. In light of these changes, *The New Alphabet* raises the question of what new languages or semiotic systems are needed to cope with this situation. In other words, **does it require a new alphabetization?**

Against the background of digital capitalism that constantly transforms expressions of life into commodities and thereby transforms the knowledge society into a collecting society, we must regain diverse perspectives on a social, but also on a personal level. Communities whose members are all actively involved in world-making processes must again take the place of digital "connectivity."

For this purpose, HKW tries time and again to connect the local perspective with regional, global and even the planetary. In addition to activities from Milan to the Mississippi, HKW always stays rooted in Berlin. For our own birthday, HKW is therefore offering a gift to urban society: The project *What is the city but the people?* celebrates the various cultural constellations of Berlin for which HKW considers itself a partner, platform, stage or, in this case, runway. The position of HKW in Berlin's urban community and, above all, the dialogue between its most diverse protagonists, indicates the pathway that HKW will take over the next few years.

Bernd Scherer
Director

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**The New Alphabet
2019-2021**

Opening Days

Performances, discussions, installations, concerts

Jan 10-13, 2019

Opening: Jan 10, 2019, 4.30 pm

(Un-)Learning Place

International Campus

Public plenum and performance

Jan 13, 2019, 1.30 pm

Berlin, Dec 6, 2018

Are binary code, algorithms, and DNA the alphabets of today? The current explosion of knowledge is accompanied by the segmentation of the world into the smallest units. The binary code – with only two elements the greatest abstraction of the alphabetical principle – reduces the polymorphism of the analog and makes it calculable. From 2019 until 2021, *The New Alphabet* will spell out both utopias and dystopias. In performances, concerts, talks, films and installations, the *Opening Days* from January 10 to 13, 2019 will explore moments of alphabetization from the Baroque era to the present day.

Curator and HKW director **Bernd Scherer**: “Against the background of extractive, digital capitalism that permanently transforms expressions of life into commodities, thus changing the knowledge society into a collecting society, we must focus on recovering the diversity of perspectives on both a social and personal level.”

Projects in synthetic biology and artificial intelligence are based on an interpretation of life as code that can be decrypted and thus manipulated. How objective are data? What social structures of power and ownership reasoning do they reproduce? What linguistic developments are accompanied by the data shape of knowledge? What is suppressed? Who dominates the new order of knowledge? And what ethical questions are raised by these “alphabetizations”? What happens between 1 and 0?

At HKW, artists, researchers and musicians will grapple with these questions from January 10 to 13. The *Opening Days* will begin with an evening about the willfulness of human expression and the poetic power of theory. In a walk-in theater with five podiums, **Alexander Kluge** presents talks on the invention of writing, on DNA and on molecular coding. Is linguistic diversity possible in the age of digitization? How diversified are today’s technological developments? **Emily Apter, Kate Crawford, Yuk Hui, Luc Steels, Hito Steyerl** and many others will ask what is untranslatable, what is suppressed or rationalized away. What does it mean to be multilingual in a digitized world? Is there one language of art, poetry, music or law? And what writing systems can still be discovered aside from discrete characters? From **Sandeep Bhagwati**’s two-day musical composition, from weaving to ethno-psychology, **Ivonne González** and the **Black Guiris Collective**, **Diana McCarty, Olivier Marbœuf, Yucef Merhi, Eric Sadin, Odete Semedo, Wendy Chun** and other participants will test examples of subversive, resistive alphabet production in anticolonial contexts.

Throughout all of HKW during the *Opening Days* video installations by **Kader Attia, Giulia Bruno & Armin Linke** and **Filipa César**, films by Alexander Kluge in scenic images by Thilo Albers, Cocoon by **knowbotiq** invite visitors to navigate the infrastructures of new alphabets.

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Alongside this, in the *(Un-)Learning Place*, together with 80 international scholars, eight Berlin collectives will spend five days developing transdisciplinary, decolonial and anti-hegemonic strategies in relation to data-based knowledge systems, translations, archives, institutions and physical formations in a scenography by Raumlabor Berlin.

Following the long-term projects **The Anthropocene Project** (2013–2015) and **100 Years of Now** (2015–2019), the third part of the trilogy of analyses of the present-day will close the circle at HKW with **Das Neue Alphabet** (2019–2021).

Curated by **Bernd Scherer** in collaboration with **Olga von Schubert**.

The New Alphabet (2019–2021) is supported by the Federal Government Commissioner for Culture and the Media based on a ruling by the German Bundestag.

2019 Annual Press Conference

Carceri d'Invenzione (working title)

Armin Linke in collaboration with **Giulia Bruno** and **Giuseppe Ielasi**

Germany's contribution to the International Exhibition of the **XXII Triennale di Milano**

Broken Nature: Design Takes on Human Survival

Mar 1 – Sep 1, 2019

Opening in Milan

Berlin, Dec 6, 2018

***Broken Nature: Design Takes on Human Survival* is the motto of the International Exhibition of the XXII Triennale di Milano. From March 1 until September 1, 2019, the endangered environment and the Anthropocene, the age of human-influence, will inform the art and design Triennale in Milan. Germany will be represented by Armin Linke in collaboration with Giulia Bruno and Giuseppe Ielasi. *Carceri d'Invenzione* (working title) is curated by Anselm Franke, head of HKW's Division of Visual Arts and Film.**

The search for new ways of shaping the world to avert threats to human existence is shaping our present and is characteristic of the **epochal term of the geological Anthropocene**, a geochronic age in which humans have become one of the most important factors influencing the biological, geological and atmospheric processes on earth.

Paola Antonelli is the Senior Curator of Architecture and Design and Director of Research & Development at The Museum of Modern Art, New York and Artistic Director of the Triennale di Milano, which was begun in 1923 as a biennial and has been a triennial since 1931. With *Broken Nature*, she puts topics of socio-political and ecological urgency on the program of the XXII Triennale di Milano of design and architecture. Since 2013, Haus der Kulturen der Welt has played a major role in championing the national and international debate about the Anthropocene in art, cultural policy and science.

In collaboration with **Giulia Bruno** and **Giuseppe Ielasi**, **Armin Linke** will use representative excerpts from his several thousand hours of audio and video recordings and about 250 terabytes of field research data for the German contribution. Linke processually assembles all of this material in a multimedia installation.

Anselm Franke and Armin Linke have chosen an exceptional and sculptural structure as the setting for the German contribution. The double stairwell was designed in 1963 by the architect and sculptor Carlo Ramous in collaboration with Carlo Bassi and Goffredo Boschetti. Armin Linke and Anselm Franke use the unusual location as an additional element in their artistic concept. Part of the idea is to invite renowned art and science experts to speak at this unusual location at the Triennale di Milano about the impact of the Anthropocene on our understanding of the present and the history of society and politics.

Armin Linke is internationally known for his extensive photographic archive documenting the rapid changes in the Earth's surface: the effects of globalization, global infrastructures and networking through communication technologies. The images in this archive are a unique pool for understanding the tremendous impact that human activity has on planet Earth. For the Anthropocene Observatory project, in 2013 Armin Linke, together with Agency (John Palmesino and Ann-Sofi Rönnskog), began a journey documented on film to the places and institutions where the Anthropocene and climate change are negotiated and manifested today.

Germany's official contribution to the XXII Triennale di Milano is funded by the Foreign Office.

2019 Annual Press Conference

bauhaus imaginista

Exhibition

Mar 15–June 10, 2019

Opening Mar 14, 2019, 7 pm

Discourse

The Political Implications of Bauhaus Practice in an International Context – Presentation of research results

Mar 16, 2019, time tbc

Conference

May 2019

Berlin, Dec 6, 2018

It was the rise of right-wing that forced the Bauhaus to move from Weimar to Dessau in 1925 and to Berlin in 1932, before the National Socialists seized control of the state and perpetrated their violence through the state apparatus. In 1933, the Bauhaus was closed by the Nazis and the school was forcibly dispersed, causing many to flee Germany. As a consequence of this, the Bauhaus radiated out, to many nations and cultures – *bauhaus imaginista* follows this transmission, which occurred because of the international students and masters working in many different parts of the world.

bauhaus imaginista tells the transnational story of the Bauhaus for the first time on this scale and brings together an account of its reception in Asia, Africa and the Americas. Following exhibitions, symposia and workshops in Hangzhou, Kyoto and Tokyo, São Paulo, Lagos, Delhi, New York and Moscow in 2018, HKW will show all four chapters of the exhibition and research project. On more than 21,000 square feet, with historic works of art and design, including rare loans and diverse archival materials, as well as commissioned works by Kader Attia, Luca Frei, Wendelien van Oldenborgh, The Otolith Group, Alice Creischer, Doreen Mende, Paulo Tavares and Zvi Efrat, an overall picture of *bauhaus imaginista* will unfold at HKW.

bauhaus imaginista is divided into four chapters. Each chapter departs from a focal object selected from Bauhaus masters and students. What these four objects have in common is their propositional character and their material ephemerality. The curatorial approach is to decipher these objects in relation to their own historical specificity, but also for what they suggest going forward as a genealogy of forms, practices and concepts.

Chapter 1 *Corresponding With* departs from the Bauhaus Manifesto to explore early twentieth century art and design pedagogy at the Bauhaus and connected schools. Chapter 2 *Learning From* takes Klee's drawing of a North African carpet to reflect on the modernist appropriation of art from outside the European mainstream. Chapter 3 *Moving Away* observes the evolution of the chair in Breuer's collage to trace how Bauhaus design is transformed by societal and geopolitical change. Chapter 4 *Still Undead* uncovers a history of light and sound experiments starting with Schwerdtfeger's 'reflecting light games.' It questions how, in a neoliberal economy, the creative energy exemplified by art schools, and its excess beyond the curriculum, can be oriented towards political ends, including antifascism and the queering of norms, and not be subsumed by commodity culture.

A mediation program made up of guided tours, an audio guide and workshops with artists, the school project *Bauhaus Reloaded. Students Design the Future* as well as offers for people with disabilities will enhance the content of the exhibition and its relevance for a broader audience.

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The **conference in May 2019** will illuminate the implications of the Bauhaus for the development of experimental educational practices and their worldwide resonance from a historic and contemporary perspective. A **discourse on January 19, 2019** will explore the political localizations of the Bauhaus and establish points of reference to the present-day.

Curated by **Marion von Osten** and **Grant Watson** in collaboration with a team of international researchers

A comprehensive catalog will be published in March 2019 by Thames and Hudson.

***bauhaus imaginista** is a collaboration between the Bauhaus Kooperation Berlin Dessau Weimar, the Goethe-Institut and Haus der Kulturen der Welt (HKW). The research project with various exhibition stations is part of the centenary of the founding of Bauhaus (2019). The Goethe-Instituts enhances the program with their international perspectives and, as part of the HKW project 100 Years of Now, it will be brought together in Berlin. **bauhaus imaginista** is made possible by funds from the Federal Government Commissioner for Culture and the Media (BKM). The Federal Cultural Foundation (KSB) supports the exhibition in Berlin, the Foreign Office supports the international stations. 3sat and Deutschlandfunk Kultur are the media partners.*

*Partners abroad are the Goethe-Institut in China, New Delhi, Lagos, Moscow, New York, Rabat, São Paulo, and Tokyo as well as Le Cube – independent art room (Rabat) and other institutions. **bauhaus imaginista** is realized in collaboration with the China Design Museum / China Academy of Art (Hangzhou), the Independent Administrative Institution of National Museum of Art / The National Museum of Modern Art Kyoto, Garage Museum of Contemporary Art (Moscow) and SESC São Paulo.*

www.hkw.de/imaginista

2019 Annual Press Conference



Find the File

Theme Days

Concerts, panels, films, lectures, installations

Mar 21-24, 2019

Berlin, Dec 6, 2018

Currently, the question of how to deal with archives and collections is particularly controversial and this also applies to music. Increasingly sizeable storage options offer manifold possibilities as well as precarious challenges. These range from media specifics and classification modes to provenance issues and copyright.

One central theme of the discursive music festival *Find the File* is the question of how to deal with musical cultural heritage in times of drastically advancing digitization.

The media transformation and the tasks it poses are especially problematic for inventories and collections of musical heritage. Converting analog sound material into digital form involves great potentials for conflict, but also numerous opportunities and possibilities. In *Find the File*, the fine line that this process of transformation navigates will be outlined and reflected in concerts, lectures, discussions, films and installations. The types and norms of behaviors being put to the test in the context of the digitization of existing music archives will be evaluated in a search for promising formulas and best practices.

As an integral part of the project, recently found footage of the Nigerian musician Fela Kuti provides direct access to the cosmos of questions arising out of a preoccupation with this thematic group. These fragments from Kuti's life will be presented to the public at HKW for the first time in a specially designed installation by photographer and director Armin Linke. Kuti, who is considered the founder of Afrobeat, died in 1997, leaving a legacy that continues to influence musical developments on the African continent to this day. Fela Kuti's eldest son Femi Kuti will perform live at *Find the File*.

Find the File is part of **Das Neue Alphabet**. **Das Neue Alphabet** is funded by the Federal Government Commissioner for Culture and the Media based on a ruling by the German Bundestag. **Haus der Kulturen der Welt** is funded by the Federal Government Commissioner for Culture and the Media and by the Federal Foreign Office.

2019 Annual Press Conference

Life Forms

Art, Discourse, Performance

Apr 25–27, 2019

Berlin, Dec 6, 2018

Technologies shape the world, from satellite networks to domestic care techniques to sonic cultures to automated global commodity chains. Technologies increasingly determine what forms of existence are possible on Earth, thereby challenging established worldviews and the values these are based on. Between discursive and artistic formats, the three-day program of *Life Forms* experiments with the *Gestaltung* of current and future forms of life. It reflects upon moments of friction between novel technologies, social structures, and the value changes they imply.

For *Life Forms* HKW's auditorium will be transformed into an empty space. The event opens up a discussion about how to collectively deal with the challenges of the contemporary situation on Earth. The performative work *Temporary Title, 2015* by choreographers **Xavier Le Roy** and **Scarlet Yu** sets this reflection process in motion. 20 performers work through a series of movements and collective constellations, asking questions about individual and social transformation. In correspondence with the audience, they will create a constantly changing environment. Against this background, historian of science **Sophia Roosth** engages in conversations with several scientists, artists, and philosophers about different ways of approaching the notion of Life Forms (*Lifeforms, Forms of Life, A Form for Life, Forming Life*). These conversations will explore how ideas of life and form, scientific methods, and social structures mutually influence each other. Further contributions from theory, science, practice, and the arts will deal with moments of friction between technologies, social systems, and values: Under the banner of *How long is an echo?* literary scholar **Louis Chude-Sokei** analyzes sonic cultures as forms of repurposing technology and leverage for resistance for those without political power. Artist **Jenna Sutela** experiments with extraterrestrial, bacterial tongues and language recognition software asking: *How do you incorporate meaning?* Under the banner of *Where do we find ourselves?* media activist **Maya Indira Ganesh** explores how media cultures influence the formation of identity and feelings of social belonging.

Life Forms is the last event of the research project *Technosphere*, which has been dealing with the dilemma of global technology and its identity since 2015.

With Lisa Baraitser, Rosi Braidotti, Luis Campos, Grégoire Chamayou, Maria Chehonadskih, Hu Fang, Yuk Hui, Melody Jue, Luciana Parisi, Sascha Pohflepp, Elizabeth A. Povinelli, Kaushik Sunder Rajan, Bronislaw Szerszynski, Kōki Tanaka, Gary Tomlinson, John Tresch and others

Concept: Katrin Klingan, Nick Houde, Janek Müller, Christoph Rosol in collaboration with Bernard Geoghegan

Part of **The New Alphabet (2019–2021)**, supported by the Federal Government Commissioner for Culture and the Media based on a ruling by the German Bundestag.

Technosphere (2015–19) collaborates with the publishing platform and online journal **continent**. toward experimental communication of project outputs.

2019 Annual Press Conference

Archive Project 2019–2021

The Whole Life: Archives and Reality

Archive viewing, Congress, Academy

May 19–25, 2019, Kunsthalle im Lipsiusbau, Staatliche Kunstsammlungen Dresden

Berlin, Dec 6, 2018

Archives are everywhere and always provisional. What can archives do for today's society? Can transformation be archived? These and other questions will be the focus of a close collaboration between Arsenal – Institute for Film and Video Art / *Archive außer sich*, Haus der Kulturen der Welt (HKW), Pina Bausch Foundation and Staatliche Kunstsammlungen Dresden (SKD) from 2019 until 2021. The first joint project, *The Whole Life: Archives and Reality* set to take place from May 19 to 25, 2019 in Dresden, will question the contemporary players, methods and conditions of the institution of the archive based on the Archiv der Avantgarden (AdA).

Archives document emerging ideas and present-day realities, they testify to individuals, social networks and power relations. In doing so, they reflect and shape worldviews and both preserve and form our subjective viewpoints. In the spatial setting of a public presentation of archival insights, the project *The Whole Life: Archives and Reality* gathers various positions from the visual and performing arts, journalism, dance, film and theory that examine the archival holdings of the AdA against the background of their respective methods and practices. Based on objects and material from the archive, a congress of international experts will explore the creation, the transformation and the disappearance of archives and, in an interdisciplinary academy, young researchers have an opportunity to gain deeper insights into the contents and forms of the AdA and other archives involved.

The AdA was compiled by the collector Egidio Marzona and donated to the Staatliche Kunstsammlungen Dresden at the end of 2016. The collection consists of artistic works and sketches, letters, invitations and photographs as well as everyday and designed objects. Collections of objects by the Bauhaus, the Milanese Memphis group and the Braun company, alongside artworks by the Fluxus movement and Russian avant-garde journals are just a few examples of the abundance and complexity of the collection, which potentially condenses “the whole life” of different places and times.

The goal of the three-year collaborative project initiated by HKW is to develop and test new methods and theoretical approaches in dealing with archives. In a network of partners from various fields, a large number of individual projects will be created, experimenting with the possibilities of knowledge production in archives and proposing methods that combine current sociopolitical developments and epistemological questions. All of the participating institutions are distinguished by the special quality of their collections and also play a pioneering role in the development of new concepts, approaches and contextualization of their collections: **the Arsenal – Institute for Film and Video Art / *Archive außer sich* (Berlin)**, **the Staatliche Kunstsammlungen Dresden** and **the Pina Bausch Foundation (Wuppertal)**.

*The project **The Whole Life: Archives and Reality** is a partnership of Arsenal – Institute for Film and Video Art / *Archive außer sich*, Haus der Kulturen der Welt (HKW), Pina Bausch Foundation and Staatliche Kunstsammlungen Dresden (SKD). It is part of the HKW project **Das Neue Alphabet**, funded by the Federal Government Commissioner for Culture and the Media based on a ruling by the German Bundestag.*

2019 Annual Press Conference

Internationaler Literaturpreis

Award for Translated Contemporary Literatures
Jun 19, 2019 Award Ceremony

Deadline for book entries: Jan 15, 2019
Announcement of the shortlist: May 7, 2019

Berlin, Dec 6, 2018

How things stand today with the art form of literature will be the focus of the eleventh *Internationaler Literaturpreis*. The seven-member jury awards outstanding works of contemporary international literature translated into German for the first time. With the six shortlisted titles and the award-winning duo, the jury will gauge the potential of dialogue between hybrid forms of narrative and an ever more pluralized readership.

Universal reportage is shaping the present. Every single experience is extensively interpreted and immediately recorded. At the same time, public discourse is lacking imagination and productive metaphors. So how, in its role as an art form, an artistically critical analysis or as poetic practice, does literature recreate the world in language over and over again? The internationalization of literature is making noticeable progress, translation is “modus vivendi,” and where languages, materials, and genres collide, hybrid narrative forms emerge. Canon and present-day gaze are by now post-national and multi-perspectival. Meanwhile, publishers rediscover their readers and the influence of former opinion leaders spreads among the crowd. Literature seeks new manifestations, is renewed and negotiated by many. Writers want to create a conversation that is not yet taking place, but could. The *Internationaler Literaturpreis* is located in the midst of this conversation.

In 2019, HKW and Stiftung Elementarteilchen will award the *Internationaler Literaturpreis* for the eleventh time. With prize money of € 35,000 – € 20,000 for the author and € 15,000 for the translator, it annually awards an outstanding work of contemporary international literature translated into German for the first time. The prize honors both the original work and its translation – thus making it unique within the German and international landscape of literary awards.

The independent **jury** that will decide the shortlist and the final award-winning duo in 2019 from the publishers' entries consists of: the translator and author **Robin Detje**, the dramaturge, author, and curator **Jens Hillje**, the book critic and author **Tobias Lehmkuhl**, the critic and author **Verena Lueken**, the literary scholar and publisher **Daniel Medin**, the literary agent and publisher **Elisabeth Ruge**, and the poet and publisher **Daniela Seel**.

Previous awardees: 2018 Ivana Sajko / Alida Bremer: *Liebesroman*; 2017 Fiston Mwanza Mujila / Katharina Meyer & Lena Müller: *Tram 83*; 2016 Shumona Sinha / Lena Müller: *Erschlagt die Armen!*; 2015 Amos Oz / Mirjam Pressler: *Judas*; 2014 Dany Laferrière / Beate Thill: *Das Rätsel der Rückkehr*; 2013 Teju Cole / Christine Richter-Nilsson: *Open City*; 2012 Mircea Cărtărescu / Gerhard Csejka & Ferdinand Leopold: *Der Körper*; 2011 Michail Schischkin / Andreas Tretner: *Venushaar*; 2010 Marie NDiaye / Claudia Kalscheuer: *Drei starke Frauen*; 2009 Daniel Alarcón / Friederike Meltendorf: *Lost City Radio*

All German-language publishing houses are invited to submit up to three books by January 15, 2019.

www.hkw.de/literaturpreis-anmeldung

More information at hkw.de/literaturpreis or on the epitext.hkw blog

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*The **Internationaler Literaturpreis** is awarded by Haus der Kulturen der Welt with **Stiftung Elementarteilchen**.
In cooperation with Literarisches Colloquium Berlin (LCB), Verband deutschsprachiger Übersetzer literarischer und
wissenschaftlicher Werke (VdÜ), Kurt Wolff Stiftung (KWS) and Buchhandlung ocelot.
Presented by Deutsche Welle.*

2019 Annual Press Conference



Wassermusik: Black Atlantic Revisited

Festival

Concerts, films

Jul 5–28, 2019

Berlin, Dec 6, 2018

Twenty-five years ago, in 1993, Paul Gilroy's book *The Black Atlantic* came out, giving a name to a culture that is not specifically African, American, Caribbean or British, but everything at once: a Black Atlantic culture. In 2004, the *Black Atlantic* project took place at HKW and asked how the diaspora's history of suffering challenges/challenged art and knowledge to find new forms. For slaves, the written word was forbidden under penalty of death. Although written texts are very significant, not they, but the music are the dominant engine of the wandering cultures of the Black Atlantic. With *Black Atlantic Revisited*, *Wassermusik* curator Detlef Diederichsen refers to the HKW project and places the South Atlantic Ocean in the focus of his musical research.

Since enslaved Africans were forbidden to write until the mid-nineteenth century, music served as a means of communication and information. Driven by the will to preserve their cultural heritage in the "New World," a common cultural self-awareness emerged. The practices of preserving, blending and developing these forms of expression had a substantial influence on the emergence of jazz and other forms of African-American music.

The stories about the "sound" and the "sounding" of the Black Atlantic are intertwined with traditions of visual culture that play as much with the limits of the visible as they do with literary parlances that know the limits of the utterable. These "arts of darkness" can be understood as a forceful counterculture to Western modernity.

Can sound and music make the landscapes they typify visible? What significance does improvisation have in the music of the Black Atlantic? Can music be used to analytically accommodate a life in the diaspora – whatever it is? Fifteen years after 2004, *Wassermusik* curator **Detlef Diederichsen** asks how transatlantic history is reflected today and how music and rhythms can be used to read the story of the **Black Atlantic** against the grain.

The past editions of *Wassermusik* dealt with themes ranging from *Deserts* (2011), *The New Pacific* (2013), *Mother India* (2015) and *The Other Caribbean* (2016). Last year, with *Goodbye UK – and Thank You for the Music*, the festival traced the "Britishness" of pop music.

Films on the roof terrace – following and thematically linked with the concerts –, panels and the popular Wassermarkt will round out the open-air experience. In case of inclement weather, *Wassermusik* will be held in the lobby.

2019 Annual Press Conference

Paris Calligrammes

An exhibition by Ulrike Ottinger

Aug 23 – Oct 13, 2019

Opening Aug 22, 7 pm

In her *Paris Calligrammes* exhibition, Ulrike Ottinger, the filmmaker, photographer and collector of worlds, takes us back to the 1960s when she lived and worked in Paris as a freelance artist. Her films and research materials, enriched and commented on by objects from her personal inventory, are the basis of the exhibition: a walk-in collage installation that invites us to linger and to wander.

Ulrike Ottinger weaves her personal memories of the Parisian *Bohème* and the severe social, political and cultural upheavals of that time into a cinematic "figural poem." In the tradition of the flâneur, she seeks out places that were significant for her personally as well as for the decade of the 1960s. In the Librairie Calligrammes led by Fritz Picard, she meets German and French avant-garde artists of literature and art. The Cinémathèque Française would become a special attraction for her. Here, she watched films by the French Nouvelle Vague, by the independents from the USA, unknowns from Asian countries, the Soviet republics, Africa, the Maghreb and also film history. Her love of cinema was ignited.

At that time, Paris was not only the meeting place for intellectuals and artists from all over the world, but was also seized by decolonial movements and political upheavals. In addition, student protests against the Vietnam War and racial discrimination began in the mid-1960s. Ulrike Ottinger describes how she experienced this period of artistic, political and social awakening.

With her own artistic and ethnographic view, she links the historical reports, insights and pictorial representations with her personal travel notes and photographs. Thus, the past and present meet in the film; historical and cultural changes become distinct. A tension arises between then and now, showing how inseparably the two belong together.

Bernd Scherer: There is hardly any German artist who stands for the spirit of Haus der Kulturen der Welt like Ulrike Ottinger does in terms of content, methods and attitude. Her works stage the poetic experience, which starts with the object. Ottinger is fascinated by objects, collects them, preserves them, keeps coming back to them, is enchanted by them.

Ulrike Ottinger lived as a freelance artist in Paris from 1962 to 1968 and exhibited there, for instance, in the Salon de la Jeune Peinture. She was trained in etching techniques in the studio of Johnny Friedlaender and attended lectures on art history, religious studies and ethnology at the Sorbonne under Claude Lévi-Strauss, Louis Althusser and Pierre Bourdieu. With her work she participated in major art exhibitions such as the Biennale di Venezia, the documenta and the Berlin Biennale. In 2011, she realized the exhibition *Floating Food* at HKW.

Her films have been awarded many prizes including the People's Choice Award in Montréal, the German Film Award, the Preis der deutschen Filmkritik (for her documentaries *China. Die Künste – Der Alltag* (1986), *Prater* (2008) and *Chamisso's Shadow* (2016).

In 2011, Ulrike Ottinger received the Hannah Höch Prize of the City of Berlin for a lifetime of achievement in the arts.

2019 Annual Press Conference



Rencontres Internationales Paris/Berlin

New film and contemporary art
Film, performances, workshops, artist talks
Aug 20–25, 2019

In cooperation

Berlin, Dec 6, 2018

From August 20 to 25, the *Rencontres Internationales Paris/Berlin* will show film works by both internationally known artists and filmmakers and by undiscovered new talents. In addition to many world premieres, a number of German premieres will be seen.

Artistic directors Natalie Hénon and Jean-François Rettig are responsible for the selection of the program and invite artists, audiences and experts to talk about current questions in contemporary visual culture and to discover and contemplate trans-border documentary, fictional and multimedia approaches.

The new edition of the festival will take place at Centre Pompidou, at the Forum des images and Auditorium du Louvre from March 5 to 10, 2019.

More information and the program will soon be available at www.art-action.org

Rencontres Internationales Paris/Berlin is curated by Nathalie Hénon and Jean-François Rettig and is a joint project with Haus der Kulturen der Welt.

2019 Annual Press Conference

Cultural Education at HKW

In 2019, the department of Cultural Education will further expand its services. The program of Haus der Kulturen der Welt forms the starting point for a variety of formats in which adults, children, and teens become active participants.

Berlin, Dec 6, 2018

How people relate to the new alphabets of the present day is the focus of Cultural Education's programs created for the new long-term project *The New Alphabet*. As part of the *bauhaus imaginista* spring exhibition, Cultural Education will enter the urban space: In Berlin neighborhoods, children and parents examine their living environments together with experts from everyday life. In a school project, teachers and their classes explore how Bauhaus ideas and methods can help them shape their own future. In addition, barrier-free programs will be further developed in 2019, including information in sign language and an audio guide on the *bauhaus imaginista* exhibition.

In addition to educational services, Cultural Education also develops its own projects. *Cruising Corpoliteracy* examines the readability of physical phenomena in talks and interactive formats (September 2019, see press release). In November 2019, the symposium *The Unforeseen* asks how participatory art forms can be interpreted and discussed. Starting in January, a permanent installation by the Amsterdam studio Moniker in one of the phone booths invites visitors to enter into a dialogue with an algorithm.

In 2019, the topics of diversity and integration will be further explored and translated into practice in the network called Kompetenzverbund Kulturelle Integration und Wissenstransfer KIWiT. In order to promote a diversity-oriented opening of cultural institutions, HKW united to form a network with the Bundesakademie Wolfenbüttel, Bundesverband NeMO, netzwerk junge ohren, and Stiftung Genshagen. The website www.kiwit.org, for which HKW is responsible, presents critical positions, best practice examples from cultural work, and advisory and placement services.

*The Kompetenzverbund Kulturelle Integration und Wissenstransfer KIWiT is funded by the Federal Government Commissioner for Culture and the Media. The Cultural Education program in the context of **Das Neue Alphabet** is a collaboration with the **Galerie für Zeitgenössische Kunst Leipzig**. The symposium **The Unforeseen** is a collaboration with **Leuphana University of Lüneburg**.*

2019 Annual Press Conference

Cruising Corpoliteracy

Explorations of the Body

Sep 5–6, 2019

Berlin, Dec 6, 2018

The body is a system of symbols: It is read, consciously or unconsciously, and is the bearer and mediator of knowledge. Its attitudes and disguises supposedly provide information about gender, social class, taste, age and culture. Corpoliteracy describes strategies of transmitting information through and with the body. For two days, a program of conversations, performative and participatory formats will explore various facets of this concept and test corporality as a possible new alphabet.

Technological and digital body editing enable increased physical efficiency and suggest alternative aesthetic realities. At the interface to the machine, the body is trimmed, doped and retrofitted to function smoothly in the economic worlds of the 21st century. Age, illness, sexual ambiguity or physical limitations are often read as losses of control over the body. Corrective physical interventions have long become a common cultural practice.

The two-day, partly interactive program asks: What bodies are read in (post-) digital reality as normal, beautiful, healthy and desirable? What visions of the future are possible? How can a society become more corpoliterate without discriminatory discourses?

In addition to discursive elements, the program also includes direct “attacks” on standardized physicality: live tattoo sessions by Human Rights Tattoo, dance and lecture performances, a mobile Botox bar, a runway for fashion that questions physical standards – with the goal of exploring and enhancing our own abilities to read the body: corpoliteracy.

These programs for all ages revolve around the central question of what bodily competencies are relevant in contemporary culture.

*A program by Cultural Education in the context of **Das Neue Alphabet***

2019 Annual Press Conference



30 Years of HKW

Performance, intervention, open call
Sep 21, 2019

Berlin, Dec 6, 2018

For its thirtieth anniversary, HKW is offering Berliners a stage. The performance *What is the City but the People?* is an ode to the city and its inhabitants. Around 260 people will tell their own stories on a runway to create a collective, dynamic self-portrait of the city.

From the financial accountant to the ice cream vendor, the politician to the skateboarder, from long-time residents to new Berliners: The people of Berlin are what make up the city's diversity. *What is the City but the People?* gathers about 260 people who responded to an open call by HKW. As they cross an outdoor runway, they'll tell their stories, intertwine them with other people's stories, claiming the city as a collective public space. Together, they'll discover what really makes the city what it is: not just architecture or historical events, but all the people's very different lives.

When HKW was founded in 1989, the societal portents were different: The Wall was nearby, the Haus was commissioned to provide a forum for multicultural society. Ever since then, Haus der Kulturen der Welt has taken up and reflected global developments and turning points over the years in its program. Today, HKW traces changes in contemporary culture and attempts to combine planetary and local perspectives. The project *What is the City but the People?* celebrates the diverse constellations of Berlin, for which the HKW considers itself a partner, stage or, in this case, a runway. Rather than looking back or diagnosing the future, the performance brings together what HKW stands for: diverse positions, complex transcultural stories and the ceaseless emergence of new ideas. Opened as a congress hall in 1957, the building, which has been home to HKW since its founding, has grown from the shell of the "pregnant oyster" into a home for contemporary art and research right in the middle of Berlin's urban society.

What is the City but the People? is created by the people of Berlin and carried out by HKW in collaboration with Richard Gregory, director of the first version of the project at the 2017 Manchester International Festival, based on an idea by artist Jeremy Deller.

2019 Annual Press Conference

Hubert Fichte: Love and Ethnology

Exhibition, publication, accompanying program, blog

Oct 11, 2019–Jan 6, 2020

Opening: Oct 10, 2019

Berlin, Dec 6, 2018

***Hubert Fichte: Love and Ethnology* at Haus der Kulturen der Welt is the finale of a multi-year project that ran from 2017 to 2019 with stops in Lisbon, Salvador de Bahia, Rio de Janeiro, Santiago de Chile, Dakar and New York. The project stimulates a multi-layered debate about colonial modernity, ethnography, poetry and sexuality, based on the critical reception of the writings of Hubert Fichte.**

Love and Ethnology at Haus der Kulturen der Welt queries the historical context of Fichte's poetic and ethnographic travel literature from the 1970s and 1980s in relation to major global contemporary fault lines as well as local histories, queer discourses and post-colonial thinking. The project also tests the critical impact of Fichte's sexual politics and methodology. The exhibition furthermore probes Fichte's assertion that the calibration of autonomy and heteronomy by African Diasporas' cultures and arts puts them at the forefront of the modern arts. Geographically, Fichte conceived his inquiries along the lines of what Paul Gilroy later termed the "Black Atlantic."

For *Love and Ethnology*, elements and results of the preceding stops will be brought together with additional works and new commissions. For the preceding chapters, novels and other compiled writings from Fichte's unfinished cycle *The History of Sensitivity* were translated, and exhibitions were developed in the respective cities.

Curated by Jürgen Bock, the **Lisbon** exhibition *Mistake! Mistake! said the rooster... and stepped down from the duck* (2017) proceeded from Fichte's novel *Eine Glückliche Liebe*, the first novel in the cycle, processing impressions of Salazar's Portugal in the 1960s.

Curated by Max Jorge Hinderer Cruz and Amilcar Packer, *Implosão: Trans(relacion)ando Hubert Fichte* (2017) in **Salvador da Bahia** and in **Rio de Janeiro**, focused on Fichte's 900-page novel *Explosion*. Beginning with the translation of this crucial volume in *Die Geschichte der Empfindlichkeit*, a number of Brazilian and international artists have developed works that respond to Fichte and Mau's research into *Candomblé* and other religious practices of the African Diaspora, as well as Fichte's conflict with French photographer and ethnologist Pierre Verger.

Curated by Mario Navarro, the exhibition *SUPRASENSIBILIDADES* at the Museo Nacional de Bellas Artes (2018) in **Santiago de Chile** regarded the sections of Fichte's novel *Explosion* about Chile as its point of departure, together with the radio feature *Chile: Experiment auf die Zukunft*, first broadcast on NDR in 1971. Drawn to Allende's political project, Fichte and Mau spent part of that year in the South American country.

2019 Annual Press Conference

Assembled by Koyo Kouoh and Dulcie Abrahams Altass, the exhibition *Toutes les fautes qu'il y avait dans le monde, je les ai ramassées* in **Dakar** (2018) was based on Fichte's book *Psyche*, focusing on his investigations into traditional and modern medical and psychiatric practices, and particularly his dialogues with the artist and muralist Pap Samb/Papisto Boy.

The English-language translation of *Die Schwarze Stadt: Glossen* is the point of departure for the chapter *Journeys with the initiated* in **New York City** (2018), curated by Yesomi Umolu with Katja Rivera. It was here that Fichte most clearly recognized a counter-universality and coherent alternative to Western art in African Diaspora cultures.

Artistic directors: **Diedrich Diederichsen** and **Anselm Franke**.

The exhibition project is being accompanied by a web journal with documents from the various chapters and excerpts of Fichte's writings in German, Portuguese, Spanish, French, Wolof and English:
www.projectfichte.org

***Hubert Fichte: Love and Ethnology** is a cooperative project by Goethe-Institut and Haus der Kulturen der Welt, supported by S. Fischer Stiftung and S. Fischer Verlag. It is part of the HKW project **Kanon-Fragen**, supported by the Federal Government Commissioner for Culture and the Media based on a ruling of the German Bundestag.*

2019 Annual Press Conference

Exhibitions 2017–2018/2019

Lisbon

Sept 23–Nov 5, 2017

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

Lumiar Cité

Curator: Jürgen Bock

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

Translator: *Um amor feliz* (Eine glückliche Liebe), Edições Cotovia, Lda., Lisbon, 2017

Salvador de Bahia

Nov 7–Dec 17, 2017

Implosão: Trans(relacion)ando Hubert Fichte

MAM Museum of Modern Art

Curators: Max Jorge Hinderer Cruz, Amilcar Packer

Artists: Ayrson Heráclito, Coletivo Bonobando, Letícia Barreto, Rodrigo Bueno, Alair Gomes, Michelle

Mattiuzzi, Negro Leo, Leonore Mau, 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

Curators: Max Jorge Hinderer Cruz, Amilcar Packer

Artists: Ayrson Heráclito, Coletivo Bonobando, Letícia Barreto, Rodrigo Bueno, Alair Gomes, Michelle

Mattiuzzi, Negro Leo, Leonore Mau, Hélio Oiticica, Pan African Space Station

Translation: *Explosão. Romance da etnologia* (Explosion), Editora Hedra Ltda., São Paulo, 2017

Santiago de Chile

Sep 13–Nov 18, 2018

SUPRASENSIBILIDADES

Museo Nacional de Bellas Artes, Centro Nacional de Arte Contemporáneo Cerrillos Santiago de Chile, Galería Macchina

Curator: Mario Navarro; assistant curator: María Paz Ortúzar

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

Translation: *Chile: Experimento por el future*, Metales Pesados, Santiago de Chile, 2018 (includes the chapter on Chile from the novel *Explosion* and the radio feature *Chile: Experiment auf die Zukunft.*).

2019 Annual Press Conference

Dakar

Oct 5–24, 2018

Toutes les fautes qu'il y avait dans le monde, je les ai ramassées

RAW Material Company

Curators: Koyo Kouoh und Dulcie Abrahams Altass

Artists: Papisto Boy, Maisama, Leonore Mau, Thierno Seydou Sall, Isabelle Thomas

Translation: *Psyche*, Éditions l'Harmattan, Paris, expected 2018

New York

Dec 3, 2018–Jan 13, 2019

Journeys with the initiated

Participant Inc and e-flux

Curator: Yesomi Umolu with Katja Rivera

Artists: Malik Gaines, Evan Ifekoya, Grada Kilomba, Tiona Nekkia, McClodden, Leonore Mau and Virginia de Medeiros

Translation: *The Black City: Glosses (Die Schwarze Stadt. Glossen)*, Sternberg Press, 2018

2019 Annual Press Conference

Afro-Sonic Mapping

Tracing Aural Histories via Sonic Transmigrations

Installation, concerts, performances, lectures, film screenings
Oct–Nov 2019

Berlin, Dec 6, 2018

What musical patterns have been preserved in the sounds of the African diaspora, thus defying time and forced migration? Satch Hoyt pursues their traces in today's cities of Luanda, Salvador de Bahia and Lisbon. He gathers the results of his research of tonal transfer processes and contemporary rhythms of postcolonial cities at HKW in an installation, in concerts, performances, lectures and film screenings.

Afro-Sonic Mapping takes early music recordings from Angola, Nigeria, Congo and Senegal as its starting point. They were recorded by European anthropologists including Leo Frobenius, Northcote Thomas and Karl Edvard Laman among others between 1890 and 1907. During their expeditions in Central and West Africa, they used the newly invented phonograph to make sound documents, some of which can be found today in the Berlin Phonogramm Archiv and the British Library.

The artist and musician **Satch Hoyt** recontextualizes these tonal landscapes and asks about the modern resonance chambers of these anthropological recordings. He perceives them as acoustic mappings of history – evidence of enslavement and expulsion, but also of resistance and empowerment. Rhythmic codes are inscribed in them that still have an impact today. During multiple expeditions, Hoyt takes the early anthropological recordings back to their places of origin, such as Luanda, and traces the music of the Black Atlantic as far as Salvador de Bahia and Lisbon. In this way, he is searching for musical connections between the historical sound recordings and rhythms and contemporary sounds of post-colonial cities. He introduces the old sound recordings to local musicians, develops new music together with them and conducts interviews on contemporary music, art, fashion and dance. He has been documenting his research in a blog since July 2018:

www.afrosonicmapping.com

At HKW, he gathers his research and diverse artistic practice in an installation, concerts, performances, lectures and film screenings.

Satch Hoyt is a visual artist and musician living in Berlin. His projects refer to the transnational African diaspora and revolve around the cultural and political role of sound.

*Part of **Kanon-Fragen**, supported by the Federal Government Commissioner for Culture and the Media based on a ruling by the German Bundestag.*

2019 Annual Press Conference

Spectral-White: The Appearance of Colonial-Era Europeans

Exhibition

Nov 1, 2019–Jan 6, 2020

Opening: Oct 31, 2019

Berlin, Dec 6, 2018

How were Europeans depicted in the art of the colonized? In his book *The Savage Hits Back or the White Men through Native Eyes* (1937), Cologne museum director and ethnologist Julius Lips (1895–1950) compiled portrayals that show the Europeans as “exotics” and barbaric foreigners. In these objects Lips, who was driven into exile by the Nazis, discovered a subversive critique of the “colonial masters.” Given the current debates over colonial-era collections, Lips’ anticolonial and antifascist polemics seem highly up-to-the-minute.

Since researchers did not consider the hybrid works of art authentic for a long time, an exhibition planned by Lips was never realized even after the Nazi era until parts of his collection were exhibited for the first time in the Rautenstrauch-Joest-Museum (RJM) in Cologne in 2018. The depictions of European soldiers, colonial officials, missionaries and merchants, European kings as well as indigenous people in European clothing reveal a transcultural history of the interconnectedness of colonial-era art.

The exhibition at Haus der Kulturen der Welt adopts Lips’ change of perspective and asks about the consequences of this first “inversive ethnology”. The exhibited objects and photographs address early contact stories, the entry of European commodities in local myths and rituals, the history of trade relations, mission and colonial wars. The representations of Europeans were also produced specifically for the Western market as souvenirs in a commercialized form of early “tourist art.” They not only testify to resistance, but also to cooperation, innovation and media circulation.

While the provenance of Lips’ objects remains as obscure as the names of the indigenous artists, the biographies of the newly rediscovered artists Tommy McRae and Thomas Onajeje Odulate can be reconstructed. The exhibition offers an overview of their work and their biographies and shows their relevance as contemporaries of European Modernism. Their innovative imagery undermines the dichotomies of primitive and modern and thus puts the aesthetics and narratives of ethnology and art criticism and the solidification of a canon of “primitive art” since 1900 up for renegotiation.

A companion volume, edited by Anna Brus (University of Siegen) in cooperation with RJM and HKW, will be published by Reimer Verlag in the summer of 2019.

Curated by **Anna Brus** in collaboration with **Anselm Franke**

*In cooperation with the **Rautenstrauch-Joest-Museum – Cultures of the World (RJM)**, Cologne. Part of **Kanon-Fragen**, supported by the Federal Government Commissioner for Culture and the Media based on a ruling by the German Bundestag.*

2019 Annual Press Conference



Right the Right
Concerts, talks, films
Nov 7-10, 2019

Berlin, Dec 6, 2018

Following up on this year's *100 Years of Copyright* project at HKW, *Right the Right* is a further phase in the group of themes on copyright in music. The project will develop tangible proposals for new regulatory systems that respond more adequately to changing production and distribution technologies. While the traditional cultural industry is in the grip of the digital economy, and policy-makers are concerned with pure economic usability, it's high time to meet current challenges with new models.

Digitalization and the associated communication technology upheavals of the late 20th and early 21st centuries have challenged fundamental legal constructs. This leads to great uncertainty in the music industry, whose previous economic basis was the sale of physical products. Physical media are rapidly disappearing, and with them an economic cornerstone of artistic work.

Right the Right sees itself as an experimental, researching music project with the goal of developing tangible proposals that respond more aptly to the changed production and distribution conditions in music. The linchpin is greatest possible artistic freedom. What notions of intellectual property can be materialized and protected in an increasingly digitized world? Can technological innovations such as audio analytics and blockchain-based applications be combined to ensure a more transparent form of monetization for creatives? What values actually underlie present-day copyright law? Given the paradigm shift transpiring in the music industry, do the structures of copyright need to be completely rethought? During the four-day event *Right the Right*, various approaches will be experienced in the form of concerts, lectures, films, discussions and installations.

Right the Right is part of **Das Neue Alphabet**. **Das Neue Alphabet** is funded by the Federal Government Commissioner for Culture and the Media based on a ruling by the German Bundestag.

2019 Annual Press Conference

Mississippi. An Anthropocene River

A research project on novel epistemic, aesthetic, and educational challenges
Minneapolis, St Louis, New Orleans
2018–2019

Berlin, Dec 6, 2018

The Mississippi River Basin is an immense space continually being reshaped by human activities. The river system runs through eight states in the US heartland. As a catchment area of ecological and industrial, historical and contemporary realities, it presents a multifaceted topography of the Anthropocene – the geological epoch of human impact. The project *Mississippi. An Anthropocene River* investigates this iconic landscape as a model-region of the Anthropocene in developing local approaches to planetary changes. Over the course of the project, artists, researchers as well as local communities and initiatives have been conducting transdisciplinary fieldwork along the course of the river since fall 2018. The results of the project will be drawn together by an *Anthropocene River Journey* and an *Anthropocene River Campus* in New Orleans in the fall of 2019.

How do the long-term interactions between humans and the environment articulate themselves in the archival landscapes along the Mississippi River? Which social and ecological transformations can be detected in the sediments of the river? From the dams on the upper river to the petrochemical centers in the delta; from the industrialized agriculture of the Midwest to the ecological “dead zones” in the Gulf of Mexico; from the historic hubs of slavery to contemporary issues of environmental justice? Starting in fall 2018, a network of five *Field Stations* teams have been doing transdisciplinary fieldwork along the river, exploring the complex thematic diversity that stretches along the Mississippi. In cooperation with local initiatives and institutions, they are developing participatory formats and novel, field-based methods of research and education in order to make the anthropogenic idiosyncrasies in these regions intelligible to a broader public.

The new methods of knowledge production and teaching as well research results will be linked together in the fall of 2019 by an *Anthropocene River Journey*. The journey will culminate in the international *Anthropocene River Campus* in New Orleans from November 9 to 16, 2019, organized in cooperation with the ByWater Institute at Tulane University. Field-based teaching formats on the various topographies will be put to the test with local and international students, artists, and environmental organizations. The international public can follow the journey and take part in digital teaching formats on the project’s web platform: anthropocene-curriculum.org. In 2020/21 the partners of the Anthropocene River project and the international network of the Anthropocene Curriculum will reconvene at HKW.

With **Jesse Vogler** (artist, designer, and initiator of the American Bottom project, St. Louis), **Kim Fortun** (disaster researcher, University of California, Irvine), **Brian Holmes** (cultural critic and activist, Deep Time Chicago), **Sarah Kanouse** (artist and writer, Northeastern University, Boston), **John Kim** (media and cultural scientist, Macalester College, St. Paul), **Amy Lesen** (environmental scientist, ByWater Institute, New Orleans), **Robert Spengler** (archaeobotanist, Max Planck Institute for the Science of Human History, Jena), **Jan Zalasiewicz** (geologist and speaker for the Anthropocene Working Group, University of Leicester) and many others

Concept: Katrin Klingan, Christoph Rosol, Nicholas Houde, Carlina Rossée

2019 Annual Press Conference

***Mississippi. An Anthropocene River** is developed by **Haus der Kulturen der Welt (HKW)** and the **Max Planck Institute for the History of Science (MPIWG)**, Berlin, in collaboration with numerous partners in the US, Germany, and internationally. It is a part of the **Anthropocene Curriculum** (since 2013), an international project for experimental forms of Anthropocene research and education.*

*The project **Mississippi. An Anthropocene River** is a part of the 2018-2019 **Year of German-American Friendship** under the motto "Wunderbar together." The "Year of German-American Friendship" is a comprehensive and collaborative initiative funded by the German Federal Foreign Office, implemented by the Goethe-Institut, and supported by the Federation of German Industries (BDI). **Mississippi. An Anthropocene River** is additionally funded by the Max Planck Society.*

*The project **Anthropocene Curriculum** is supported by the Federal Government Commissioner for Culture and the Media due to a ruling of the German Bundestag. HKW is supported by the Federal Government Commissioner for Culture and the Media as well as by the Federal Foreign Office.*

2019 Annual Press Conference

Anthropocene Curriculum

Forms of knowledge in the Anthropocene: research experiment and online platform (since 2013)
anthropocene-curriculum.org

Berlin, Dec 6, 2018

Rapid climate change, loss of biodiversity, the emergence of a human-made “technosphere” – all of these processes are currently being discussed under the term “Anthropocene,” the geological epoch of humankind. The concept allows for a holistic conception of the dynamics between humans, nature, and technology on a planetary scale. The worldwide network of the Anthropocene Curriculum is developing local approaches to address these global issues such as: Which possibilities for engagement arise from the global mosaic of anthropogenic knowledge? Which forms of collaboration emanate from the recent recognition of humanity’s role within geological history?

The collaborative network **Anthropocene Curriculum** explores novel modes of knowledge and teaching which are continuously being published and developed on the participatory digital platform **anthropocene-curriculum.org**. The main objective is to encourage a self-reflexive re-positioning of academic, non-academic, and para-academic modes of knowledge production and dissemination as well as a re-articulation of their respective societal significance.

After two Anthropocene Campus events at HKW, the model format was taken up and successfully adapted at universities in **Lyon, Philadelphia** and **Melbourne**. Partner initiatives and institutions around the world have been advancing the idea in cross-disciplinary research formations since 2016.

For the opening of the **Center for Anthropocene Studies** at the **Korea Advanced Institute of Science and Technology** in **Daejeon** HKW has been invited to introduce its long-term programmatic initiative. Under the direction of the **Research Institute for Humanity and Nature** in **Kyoto**, an international working group is investigating conceptions of the environment in Japan and East Asia by interweaving material and linguistic knowledge cultures. A network of critical environmental and social scientists at the **University of Cape Town** is currently working towards carving out the potentials for change implied within the Anthropocene concept and aims to build a collaborative curriculum in the sub-Saharan region. In **Mumbai**, an interdisciplinary group of artists and researchers from the social and natural sciences is transforming the critique on the Western-centrism of the Anthropocene concept into a debate on the current state of nature discourses and environmental practices in India. Further project groups and campus formats are planned for 2019/2020 in **Lisbon** and **Santiago de Chile**.

The **network of the Anthropocene Curriculum** now consists of more than 400 scientists, artists, and activists in more than 35 countries who participate in creating a curriculum of earth-bound forms of knowledge and action.

The Anthropocene Curriculum partner network will convene again at HKW in 2020/2021 to pose questions concerning knowledge, life, and action in the Anthropocene in a comparative and synthesizing manner.

Concept and realization: Katrin Klingan, Christoph Rosol, Nicholas Houde, Carlina Rossée

Anthropocene Curriculum is developed by HKW and the Max Planck Institute for the History of Science, Berlin, in collaboration with many partners worldwide.

2019 Annual Press Conference

Technosphere Magazine

technosphere-magazine.hkw.de

Online magazine

2016–2019

Berlin, Dec 6, 2018

How does the “technosphere” operate? What organizing principles and infrastructures does it produce? And how can we devise alternative modes of action and political strategies that are pertinent to the intersections of earth, technology and life? Since the fall of 2016, six curated thematic dossiers have been published each year resulting from the *Technosphere (2015–19)* research project, which tie together research materials, philosophical essays and artistic contributions that concern the developments and implications of the technosphere. In the spring of 2019, three further dossiers will conclude the magazine series.

SUBSTANCES focuses on biotechnological and pharmacological technologies that increasingly organize and maintain bodies. **METABOLIC SYSTEMS** explores how the transport and exchange of energy and material is industrially organized. The final dossier, **SUPPORT**, raises the fundamental question of how and why the technosphere can be maintained as a system and what conditions it provides for different forms of life on this planet.

With contributions by Lawrence Abu Hamdan, Babak Afrassiabi, Jamie Allen, Subhankar Banerjee, On Barak, Anil Bawa-Cavia, Benjamin Bratton, Katrina Burch, Amy Cimini, Louis Chude-Sokei, Ana Dana Beroš, Rohini Devasher, Keller Easterling, Anna Echterhölter, Sasha Engelmann, Lois Epstein, Eberhard Faust, Jennifer Gabrys, Elaine Gan, Florian Goldmann, Mark Graham, Jacques Grinevald, Orit Halpern, Florian Hecker, Carola Hein, Julian Henriques, Erich Hörl, Timothy Johnson, Peter K. Haff, Merle Ibach, Bernd Kasperek, Laleh Khalili, Karin Knorr-Cetina, Scott Knowles, Nile Koetting, Nicole Koltick, Nik Kosmas, Kei Kreutler, Bruno Latour, John Law, Esther Leslie, George Lewis, S. Løchlann Jain, Stefan Maier, Eden Medina, Luciana Parisi, Lisa Parks, Matteo Pasquinelli, Karen Pinkus, Giulia Rispoli, Sophia Roosth, Dorion Sagan, Isabelle Saint-Saëns, SEVER, Nick Srnicek, Lizzie Stark, Lucy Suchman, Kaushik Sunder Rajan, Jenna Sutela, Nasrin Tabatabai, Terre Thaemlitz, Ksenia Tatarchenko, Jol Thomson, Claire Tolan, Asonseh Ukah, Ben Vida, Davor Vidas, Kalindi Vora, C Spencer Yeh, Jan Zalasiewicz, Anna Zett and others

Editors: Katrin Klingan, Christoph Rosol, Nick Houde and Johanna Schindler

*Technosphere (2015–19) collaborates with the publishing platform and online journal **continent**. toward experimental communication of project outputs.*

2019 Annual Press Conference

Publications and web journals

Berlin, Dec 6, 2018

100 Years of Now Library

Until 2019

Edited by Bernd Scherer (Director of HKW)

The past century profoundly changed our present, completely altering the way we view history. Opening up historical backgrounds now means changing our political imagination and aesthetic judgment. From 2015 to 2019, **100 Years of Now** confronts our traditional understanding of the present with different ideas of time and alternative futures in many events, exhibitions, concerts and conferences. The **100 Years of Now Library** mirrors the long-term project.

In 2019, the following volumes will be released by Matthes & Seitz, Berlin in the **100 Years of Now Library**:

Schools of Tomorrow

Edited by Silvia Fehrmann

Gezeitendenken – Recherchen abseits des Nationalstaatensystems

Edited by Katrin Klingan, Nanna Heidenreich and Rana Dasgupta

100 Jahre Copyright

Edited by Detlef Diederichsen

Technosphäre

Edited by Katrin Klingan and Christoph Rosol

Wörterbuch der Gegenwart

Edited by Bernd Scherer, Olga von Schubert and Stefan Aue

100 Years of Now Journal

journal.hkw.de

Web journal until 2019

Until 2019, the journal enlarges upon ideas from the transdisciplinary program **100 Years of Now** (2015-2019). Artists, academics and observers of our times develop new slants on global political conflicts, supposed side-scenes of history and the planetary interaction of technological, human and natural forces.

With essays by Antony T. Anghie, Inke Arns, Boris Buden, Dipesh Chakrabarty, Nikita Dhawan, Evgeny Morozov, Helga Nowotny, Ana Teixeira Pinto, Anton Vidokle, Elisabeth Wellershaus and many others

2019 Annual Press Conference

intercalations: paginated exhibition series

Exhibition series in paperback size and an open access digital version (www.synapse.info)

Edited by Anna-Sophie Springer and Etienne Turpin together with Kirsten Einfeldt and Daniela Wolf
HKW & K. Verlag, Berlin, Spring 2019

In 2019, HKW and K. Verlag will continue their collaboration with two more volumes: *intercalations 5: Decapitated Economies* and *intercalations 6: These Birds of Temptation*. The series enhances the discourse of curatorial knowledge production by relating books, as experimental formats, to other aesthetic practices in the Anthropocene. The result is a compact library on how the Anthropocene theory calls for us to rethink traditional knowledge systems.

The intercalations: paginated exhibition series is published in cooperation with K. Verlag and is made possible by the Schering Stiftung.

2019 Annual Press Conference



Partner projects

Berlin, Dec 6, 2018

Technosphärenklänge

Concerts, performances, lectures
In cooperation with the Berlin CTM Festival
Mar and Nov 2019

Visions of the Navigational

Conference
In cooperation with e-flux, Harun Farocki Institut
Apr 5 & 6, 2019

Miss Read: Berlin Art Book Festival 2019

Art book fair
In cooperation with Miss Read: The Berlin Art Book Fair
May 3–5, 2019

Queering Memory. Archives – Arts – Publicities. ALMS Conference Berlin 2019

Conference
In cooperation with the Magnus Hirschfeld Society, in conjunction with the Research Center for the Cultural History of Sexuality at Humboldt-Universität zu Berlin, Feministisches Archiv FFBIZ, Initiative Queer Nations, Lili-Elbe-Archiv, Schwules Museum, Spinnboden Lesbenarchiv
Jun 27–29, 2019

Salon für Ästhetische Experimente

Lectures, performances, screenings, and discussions
In cooperation with the Berlin Center for Advanced Studies in Arts and Sciences (BAS), Berlin University of the Arts
Starting Sep 2019

Bestiarium

An interactive round of sound
In cooperation with the ensemble DieOrdnungDerDinge
Oct 19–27, 2019

transmediale
31 Jan – 03 Feb
2019
HKW, Berlin

transmediale 2019 focuses on the role of emotions and cultural emergence in digital culture

At transmediale 2019 the focus will be on the question what role emotions and empathy play within digital culture. From 31 January to 3 February international artists, cultural workers, and theoreticians come together at Haus der Kulturen der Welt with the aim of learning to understand technologies of feeling—and how to challenge them. Directed for the 8th time by Kristoffer Gansing and co-curated by Daphne Dragona, Inga Seidler, and Florian Wüst, the 32nd edition of the festival asks “What moves you?”. It refers not only to an emotional response but also to the way in which affect becomes mobilized as a political force today. For the first time in many years, the festival does not have a title in order to emphasize the possibility of emergence: In response to a critical time, transmediale wants to concentrate on live practices and the creation of learning environments with a high level of participant and audience engagement rather than close down meaning.

In keeping with 2019’s focus on cultural emergence and knowledge exchange, transmediale introduces the Study Circles, which frame the upcoming edition and are part of the core program of the festival days. In response to the festival theme, the Study Circles bring together artists, researchers, and activists in working groups happening before, during, and after transmediale 2019 in order to extend and deepen the process of knowledge production by involving participants at an early stage.

Preceding the public festival days transmediale offers a workshop program as well as a new student platform.

First program details

Among the keynote speakers of transmediale 2019 are Shaka McGlotten, Ben Anderson, and Rebecca Coleman. In an installation environment designed by the artist and designer Ebba Fransén Waldhör, we present performances such as Rory Pilgrim’s *Software Garden*, a work that bridges Kabuki theater, pop concert, and the political space of action. The German premiere of the film *Under these Words* by Robin Vanbesien embarks on a journey through Athens in search of stories about the city’s various grassroots solidarity movements. Mykola Ridnyi’s film *No! No! No!* features protagonists from Ukrainian Kharkiv who experience their early 20s as they coincide with the outbreak of war in the neighboring region of Donbass. In one of the panels at the upcoming festival edition, Hadi Al-Khatib (Syrian Archive), Adam Harvey (VFRAME), Winnie Soon, Doreen Mende, and Mihaela Brebenel explore the affective power of circulating images of memory or evidence in the context of building archives for human rights investigation and transnational solidarity.

transmediale is a project by Kulturprojekte Berlin GmbH at Haus der Kulturen der Welt. The festival has been funded as a cultural institution of excellence by Kulturstiftung des Bundes since 2004.

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