

# **Annual Press Conference 2020**

Tuesday, Jan 21, 2020  
Haus der Kulturen der Welt

as of Jan 21, 2020  
Subject to change

**HKW**  
Haus der Kulturen der Welt

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## A Look Ahead at Our 2020 Program

Berlin, Jan 21, 2020

We have to learn to see the world anew.

The symbolic watershed of a new decade's beginning brings out the contours of social hopes and fears quite clearly – especially when the current overlaps of phenomena such as increasing worldwide populism, the technological transformations of data capitalism and climate change outpacing the forecasts of scientists make us feel like we are living in a time of global crisis. A fundamental rethinking seems not only necessary, but is now being emphatically demanded. The example of the Fridays for Future movement initiated by schoolchildren demonstrates that the younger generation no longer wants to put up with old models used to explain the world and find solutions. We have to learn to see the world anew. But what would such a reorientation process look like? What explorations and resources are needed? And what historical and contemporary knowledge and cultural practices can be used?

In 2020, HKW will intensify its examination of the pressing issues of the present and their historical conditions in a variety of programs with very diverse and specific thematic settings. HKW will present the sensational reconstruction of Aby Warburg's Mnemosyne Atlas (together with the Gemäldegalerie) and proclaim the Autumn of Education, it will ask about the rituals of nightingales in the Tiergarten and explore digital archives to bring past, present and future into a dialog.

The long-term projects that have shaped HKW's image as a house for contemporary research since 2013 – from the *Anthropocene* to *The New Alphabet* – will be linked with one another in 2020 and continuously developed.

After the one-year field research project *Mississippi. An Anthropocene River*, which ended in November 2019 with a campus in New Orleans, this year the *Anthropocene Curriculum* will turn to practical contexts in the complex interplay of humans, nature and technology. The campus format in autumn 2020 will open up an experimental learning space entitled *The Shape of a Practice* with the aim of, among other things, investigating how (digital) infrastructures and tools can serve as practices for the mutual and shared production of knowledge.

In 2020, HKW will present the comprehensive reconstruction of the *Bilderatlas Mnemosyne* by Aby Warburg. The exhibition project will show the extensive collection of panels with Warburg's original pictorial materials for the first time. They navigate the history of images and art from the Renaissance to contemporary culture and range from archiving and mapping issues to new access to canonized images and sampling practices. Fascinated by the technical innovations of his time, the art and cultural historian Aby Warburg not only made a fundamental contribution to today's image and media sciences with his picture atlas almost a century ago but also provided early patterns and visual techniques for the digital world of today.

HKW will set a further thematic focus this fall with the exhibition *Education Shock. Learning, Politics and Architecture in the 1960s and 1970s*, the participatory project *Education in Concrete* and the third edition of the successful *Schools of Tomorrow* format in collaboration with ten

## **A Look Ahead at Our 2020 Program**

Berlin schools. With the Autumn of Education, HKW will research the diversity of historical and current constellations of learning spaces and knowledge architectures and also hopes to stimulate speculative thinking about tomorrow's learning. The 1957 Sputnik shock was followed by an educational explosion and a short period of experimentation. Today, the focus is not only on grasping the limited nature of the Western worldview and the global interdependencies of this educational offensive, but the questions about future forms of education, learning environments and knowledge transfer are being posed once again quite fundamentally in light of current transformations.

Based on the knowledge that experiences of loss and new beginnings, departure and arrival and life in transition are fundamental for German post-war history, the project *Archive of Flight* creates a space for largely unheard oral histories. In what forms can contemporary society grapple with the multi-layered and diverse stories of migration experiences that shape it? What possibilities for creating a vibrant and detailed archive do the personal experiences of refugees and migrants offer? The *Archive of Flight* is both a digital place of memory and an inquiry into the self-image of German society.

The Wassermusik festival has been a fixture in Berlin's open-air season for over ten years. In 2020, the Mississippi sets the beat. The river that crosses the United States from north to south, on whose banks people settled a thousand years ago, traffic artery for plantation management and slavery, prime example of an Anthropocene landscape, the Mississippi is also the cradle of American music: Jazz and funk originated in New Orleans, the blues in its delta, rock 'n' roll in Memphis. The festival will present the entire spectrum of Mississippi music: jazz, funk, blues, Cajun, zydeco, R&B, folk, bluegrass and mixed old and new forms like bounce and trailer trap.

Following the stimuli provided by HKW over the past decade – such as with the *Anthropocene* project – in the coming decade we would like to continue to critically monitor the global/local connections and challenges of the present-day. Seeing the world anew means that artistic and aesthetic processes will play a prominent role. In addition to the sensory distinctions of the new phenomena, it is also about their ethical classification, which must be learned in social and political practices. In this sense, HKW sees itself as a rehearsal stage for the twenty-first century.

Bernd Scherer  
Director



**Gemäldegalerie**  
Staatliche Museen zu Berlin

**HKW**  
Haus der Kulturen der Welt

## Press Release

Haus der Kulturen der Welt

### **Aby Warburg: Bilderatlas Mnemosyne – The Original**

Mar 31, 2020 11h, press conference (continues at Gemäldegalerie)

Exhibition

Apr 2, 2020 – Jun 22, 2020, Apr 1, 2020 Opening 7 pm

*On the Road Map of Pictorial History* - Three-day guided tour of all panels of the Bilderatlas

Apr 15– 17, 2020

Conference

May 15-16, 2020

Kulturforum, Gemäldegalerie

### **Zwischen Kosmos und Pathos. Berliner Werke aus Aby Warburgs Bilderatlas Mnemosyne**

Exhibition

Apr 2 – June 28, 2020, Apr 1, 2020 Preview 4 -6 pm

*In the 1920s, the scholar of art and culture Aby Warburg (1866-1929) created his **Bilderatlas Mnemosyne** tracing recurring visual themes, gestures and patterns across time, from antiquity to the Renaissance and beyond to contemporary culture. At HKW all 63 panels of the **Atlas** will be recovered for the first time from Warburg's original images. Parallel to the exhibition at HKW, the State Museums in Berlin at Gemäldegalerie will show works of art from prehistory and early history to modern times, which Warburg used as the basis for his encyclopedic picture collection.*

Aby Warburg studied the interplay of images from different periods and cultural contexts. He designed the *Mnemosyne Atlas* to provide a pictorial representation of the influences of the ancient world in the Renaissance and beyond. The *Atlas* consisted of large black panels on which he placed photographic reproductions of artworks from the Middle East, European antiquity and the Renaissance, alongside contemporary newspaper clippings and advertisements. In the years leading to his death in 1929, Warburg and his closest colleagues Gertrud Bing and Fritz Saxl experimented with the form and function of the *Bilderatlas*. Their goal was to present a publication designed for discussion among experts as well as the broader public. During the course of its creation, the *Atlas* developed into an instrument of cognition.

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**Gemäldegalerie**  
Staatliche Museen zu Berlin



## Press Release

Warburg's methodology set new standards: it consisted in rearranging canonized images and looking at them across epochs. His project traversed the boundaries between art history, philosophy and anthropology and was fundamental for the modern disciplines of visual and media studies. Today, his use of visual memory provides inspiration and alternative routes through a reality dominated by visual media.

The exhibition at HKW restores the last documented version of the 1929 *Atlas* almost completely with the original illustrations. In collaboration with the Warburg Institute in London, the curators Roberto Ohrt and Axel Heil have located most of the 971 illustrations from the 400,000 objects in the Institute's Photographic Collection and Library to show Warburg's unfinished magnum opus for the first time since his death.

A [folio volume](#) gathers the 63 plates of Warburg's *Atlas* – newly photographed from the original, multi-colored images, along with essays by Axel Heil, Roberto Ohrt, Bernd Scherer, Bill Sherman and Claudia Wedepohl. It will be published for the exhibition opening by Hatje Cantz. Another volume with extensive commentaries by the curators will be published in Fall 2020, also by Hatje Cantz.

A companion guide to the exhibition of the State Museums in Berlin at Gemäldegalerie will be published by Deutscher Kunstverlag.

The exhibition at HKW is curated by **Roberto Ohrt** and **Axel Heil** in cooperation with the Warburg Institute, London.

***Aby Warburg: Bilderatlas Mnemosyne - The Original**, part of **The New Alphabet (2019-2021)** is supported by the Federal Government Commissioner for Culture and the Media due to a ruling of the German Bundestag.*

The exhibition at Gemäldegalerie is curated by **Neville Rowley** and **Jörg Völlnagel**.

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**Nightingale concert in the Tiergarten, music from the Mississippi and pop discourse**

*The new HKW event series **On Music** centers on contemplating music and pop phenomena. This year's **Wassermusik**, the annual summer festival format, is about the Mississippi.*

*Spex, Groove and Juice*, three of the leading German-language music media, ceased their print editions in quick succession. German-language pop discourse has always been far less sophisticated than English, but even in the digital media, marketing-oriented product information is increasingly taking the place of music discussions, analysis and criticism; reflection is being replaced by a thumbs-up. The new HKW series **On Music** aims to change this. Starting in March 2020, lectures, panels, live interviews, films, installations and music will do their part every first Thursday of the month. In March, the kick-off will consist of the complete relaunch of the online music platform Norient, a discussion with Theresa Beyer (journalist, Norient), Faisal M. Khan (curator, Akaliko Collective), Bryan Little (film director) and others along with live music by Sarathy Korwar & the UPAJ Collective. In April, the focus will be on how political club and music culture can be. International DJs and musicians will talk about their experiences behind the mixer and on the dance floor, followed by DJ and live sets. In May, philosopher and jazz musician David Rothenberg will invite the audience to a nightly concert stroll with Berlin musicians and the nightingales of the Tiergarten and present the German translation of his book *Nightingales of Berlin*. In June, scholar, author and musician Michael Veal will read from his book about Miles Davis and John Coltrane and then play music by Sun Ra with his band Aqua Ife. *Weltwirtschaft*, the newly opened HKW restaurant, will offer thematically inspired specialties for the *On Music* events.

The river that crosses the United States from north to south, on whose banks people settled a thousand years ago, traffic artery for plantation management and slavery, prime example of an Anthropocene landscape, the Mississippi is also the cradle of American music. Jazz and funk originated in New Orleans, the blues in its delta, rock 'n' roll in Memphis. **Wassermusik 2020** will explore the importance of the river for the history of music and research whether these places on its banks continue to have an exceptional creative position and what is currently being developed there. The entire spectrum of Mississippi music can be expected over four weekends: jazz, funk, blues, Cajun, zydeco, R&B, folk, bluegrass and mixed old and new forms like bounce and trailer trap. There will be talk and literary events on two Thursday evenings, for example with the literary scholar Ananya Kabir, who studies "water philology" and has traveled and described the Mississippi extensively.

**On Music**

Series of concerts, talks and films

Thu, Mar 5 On Music: Life after music magazines – The Norient way

Thu, Apr 2 On Music: Politics of the dance floor

Thu, May 7 On Music: Nightingala

Thu, Jun 4 On Music: (title t.b.a.)

Other dates t.b.a.

**Wassermusik: Mississippi**

Jul 17 to Aug 8, every Friday and Saturday: Concerts, films

Thu, Jul 23 Literary program

Thu, Jul 30 Literary program



## Education and Contemporary Research in 2020

*Knowledge production and transfer are central concerns of the HKW as a house for present-day research. Therefore, education is one of our priorities in 2020. The interaction between concepts and architectures of learning is the focus of HKW's big fall exhibition **Education Shock. Learning, Politics and Architecture in the 1960s and 1970s**. With **Education in Concrete** and **Schools of Tomorrow 3**, HKW will spark speculative thinking about tomorrow's learning. The focus of project-based mediation is on a multi-perspective dialogue. The central concern is to create a space for an increasingly diverse audience.*

*Education Shock. Learning, Politics and Architecture in the 1960s and 1970s* revisits the decades following the 1957 "Sputnik crisis" when education and knowledge production came to dominate the public debate. The exhibition focuses on the spatial and technological environments of learning. These were to expand, due to demographic change, the transition to a post-industrial economy, Cold War systems competition and the revolutionary movements around 1968. Moreover, the sphere of education expanded on a *global* scale during the 1960s and 1970s. Together with artists, scholars and architects, curator Tom Holert examines an era of experimentation that is about to be rediscovered as an archive and resource for current debates.

Alongside the exhibition, the participatory project *Education in Concrete* brings the topics dealt with to the city space and the school classroom. Due to the Berlin Senate's school building offensive, school development is currently a red-hot topic, but it often happens without the involvement of students. At eight Berlin schools designed and erected in the 1960s and 1970s, students and artists embark on a process of grappling with their own environment and speculating about the learning environments of the future: What's it like to learn today in yesterday's educational laboratories? During the duration of the exhibition, bus tours will go from HKW to the participating schools where visitors will be presented with an artistic perspective on the educational realities and utopias of the students.

With *Schools of Tomorrow 3*, HKW is again initiating school projects to research the school of the future. What do schools need to enable democratic and sustainable action? What needs to be on tomorrow's curriculum? From February to September, ten Berlin schools will research how schools can better prepare students for "life after school." Together with artists, activists and everyday experts, students will explore the paths of goods ordered with a mouse click, explore new forms of learning from the city or develop empowering strategies for dealing with bureaucracy and government. The project results will be presented and discussed at HKW on September 24 and 25, 2020.

## Press Release



### **Education Shock. Learning, Politics and Architecture in the 1960s and 1970s**

Exhibition Sep 13, 2020 – Jan 4, 2021, opening Sep 12, 2020, 7pm

Curated by **Tom Holert**, exhibition architecture: **Kooperative für Darstellungspolitik**

With **BAR Architekten, Elke Beyer, Sabine Bitter/Helmut Weber, Evan Calder Williams, Filipa César/Sónia Vaz Borges, Dina Dorothea Falbe, Gregor Harbusch, Ana Hušman/Dubravka Sekulić, Silke Schatz, Oliver Sukrow, Ola Uduku, Clemens von Wedemeyer, Francesco Zuddas** and many other contributors

*Education Shock is part of **The New Alphabet (2019-2021)**, supported by the Federal Government Commissioner for Culture and the Media due to a ruling of the German Bundestag.*

### **Education in Concrete**

School projects, guided tours, presentations

Sep 11, 2020-Jan 4, 2021

With **Caroline Assad, Bauereignis Sütterlin Wagner Architekten, Cana Bilir-Meier, Alexandre Découpigny, Nezaket Ekici, Dr. Turit Fröbe (Die Stadtdenkerei), Eva Hertzsch, Zhenya Khlebnikov, Maryna Markova, Adam Page, Branka Pavlovic, Sarah Wenzinger and Thomas Wienands**

Participating schools: **ATRIUM Jugendkunstschule/Bettina-von-Arnim-Schule, Campus Hannah Höch, Carl-von-Linné-Schule, Carl-von-Ossietzky-Schule, Hans-Rosenthal-Grundschule, Johann-Gottfried-Herder-Gymnasium, Thomas-Mann-Gymnasium, Walter-Gropius-Schule**

*A project in cooperation with ATRIUM Jugendkunstschule, supported by the Projektfonds Kulturelle Bildung*

### **Schools of Tomorrow 3**

School projects, practice days

Sep 24-25, 2020

With **Stine Marie Jacobsen, Kotti-shop/SuperFuture, LABOURGAMES, Thomas Meyer, SIDEviews** and many others

*In cooperation with the Kulturagenten für Kreative Schulen*

## Anthropocene Curriculum

*Our future of life on the planet depends on us humans understanding the complex interactions of the Earth system and succeeding in developing local, Earth-based approaches to these planetary transformations. The term "Anthropocene" attempts to account for the ever deeper interweaving of human actions in the earth system. Based on this interweaving, the **Anthropocene Curriculum** aims to develop ways of knowing and acting that do justice to the planetary complexity of the interplay of humans, nature, and technology without giving up social and political scope.*

The worldwide **Anthropocene Curriculum network** uses experimental methods to research particular approaches to Anthropocene issues. The research platform **anthropocene-curriculum.org** serves as a digital space for participatory knowledge in which various artistic and scholarly practices are continuously developed and outcomes are offered for discussion. The objective is to enable experimental, open-ended, and self-reflective research between science, art and society that meets the challenges of the Anthropocene beyond disciplinary and institutional boundaries.

The Anthropocene Curriculum was tested for the first time during two campus events at HKW (2014 & 2016) and has since expanded into other campus events on several continents. During this period, the highlight of the project was the year-long field research project ending with a campus in New Orleans in November 2019 entitled **Mississippi. An Anthropocene River**; a project conducted with a number of project partners in the US and internationally.

To date, a number of universities and cultural institutions have taken on the Campus format, including **Lyon** (2016), **Philadelphia** (2017) and **Melbourne** (2018), and, most recently, in **Lisbon** in January 2020. In addition, the **Korea Advanced Institute of Science and Technology** in **Daejeon** founded the **Center for Anthropocene Studies**, a network of critical environmental and social scientists from the **University of Cape Town** is working to develop a cooperative Anthropocene-led curriculum in the sub-Saharan region. In **Mumbai**, an interdisciplinary group of researchers working on a critical inventory of the Anthropocene concept, drawing upon current nature-based thinking and practice in India. Additional campus events in **Johannesburg** are planned for 2020.

The **network of the Anthropocene Curriculum** now consists of over 400 scholars, artists, and activists in more than 35 countries, each of whom contributes to a curriculum of Earth-based forms of knowledge and practice. The partner network of the Anthropocene Curriculum will meet again at HKW in October 2020 to ask questions about knowledge, life, and practice in the Anthropocene as comparative and connective matters of concern.

Artistic and scientific project heads: Katrin Klingan (HKW) and Christoph Rosol (MPIWG)

***Anthropocene Curriculum** (begun in 2013) is an international project for experimental forms of Anthropocene research and teaching and is developed by **Haus der Kulturen der Welt** (HKW) and the **Max Planck Institute for the History of Science** (MPIWG), Berlin in collaboration with many partners around the world.*

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

**Press Release**

**The Shape of a Practice**  
**Negotiating Context in the Anthropocene**  
Discursive program and installation  
26.10.-1.11.2020

*In the Anthropocene, different places, conditions and experiences come together as a series of changing narratives all under the banner of one epoch. But how are, have and could local and planetary conditions be related to one another? In a series discussions, presentations and an installation these questions will be reevaluated this fall at HKW.*

A central observation of the changing conditions in the Anthropocene has been that the hope for thriving on the planet-to-come is a product of grasping the complex topology and structure of the changes that are underway. Thus, sharing knowledge about methods, contexts, and ways of life could provide a first step in negotiating these transformations. For this, one would need a better grasp of how so many people and places can be both so different and so interconnected under our current planetary conditions. What are the social relationships, ecological interdependencies, or economic structures that stay intact despite the new shape the planet is taking? How can co-learning and knowledge sharing practices be supported with different (digital) infrastructure and tools? Who can have access to these platforms so as to create diverse narratives about the Anthropocene and to address its phenomena at various scales?

As part of the long-term initiative *Anthropocene Curriculum* (since 2013) and to continue working with the results of the project *Mississippi. An Anthropocene River*, *The Shape of a Practice* aims to create an experimental space of learning. It asks how to read and work with the planetary-scale connectedness and compactness that the Anthropocene and the technosphere have brought upon contemporary existence. In presentations and discussions, participants from the arts and academia seek to work through the interdependencies of the planetary-scale problematics the climate crisis poses and explore possibilities for collaborative practices and critical knowledge within a tangle of concerns and approaches that are seemingly at odds with each other.

The weeklong event will consider how to work collaboratively and learn from each other across such a landscape moulded by power dynamics, inequitable access, commonalities and differences of concern. The focus will be on four different practices – *Communicating, Sensing, Archiving, and Consensus building* – thereby negotiating how to deal with the Anthropocene amidst the radical diversity of planetary urgencies.

With: **Felipe Castelblanco, Nishant Shah, Jennifer Gabrys, Allison Stegner, Tahani Nadim, Ego Ahaiwe Sowinski, Adania Shibli, Simon Turner** and many others

Concept and realization: **Katrin Klingan, Nick Houde, Johanna Schindler, Janek Müller, Cornelia Wagner, Anna Chwialkowska**, in collaboration with **Carlina Rossée** and **Christoph Rosol**.

*The Shape of a Practice* is part of the *Anthropocene Curriculum* in collaboration with Max-Planck Institute for the History of Science Berlin. *The Shape of a Practice* is supported by the Federal Foreign Office.

## Press Release



### Archive of Refuge

Oral history project: online archive, installation, conference and workshops  
End of 2020 / beginning of 2021

*Germany is a land of immigration. The experience of flight and displacement, loss and new beginnings shaped both West and East Germany from the beginning. The long summer of migration in 2015 was therefore less of a historical anomaly than is often claimed. The oral history project, **Archive of Refuge**, realized by Carolin Emcke and Manuela Bojadžijev, regards the memories of people migrating to Germany as an integral part of German post-war history, seeking to protect them from being forgotten and suppressed. The stories of people who immigrated here over 70 years not only tell of home and exile, not only of what immigration means, but they also testify to a multifaceted, exciting, pluralized narrative of German history.*

The *Archive of Refuge* contains stories of origin and exile, of departure and arrival, and of lives in transition. It gathers the stories of women and men; people who left their homes because of war and destruction, or drought and hunger; because of religious or sexual persecution; those who fled Syria since 2012 or were expelled from the former Soviet Union as so-called Jewish quota refugees in the 1990s or from the East after 1945; of young and old; of those who've only just arrived; but also those who have lived in Germany for forty years; of those who are here with precarious legal status, as well as those who have long been citizens. Together with the interviewees, they reflect on their experiences and memories in videotaped conversations lasting several hours that will be compiled into the online archive.

Initiated by publicist **Carolin Emcke**, who is realizing the project together with migration scholar **Manuela Bojadžijev** along with other experts, 50 video interviews are being used to create a commemorative website dedicated to those who have fled or migrated to Germany in the 20th and 21st centuries. The **online archive** also helps us to better understand migration in today's society and records memories for future generations. The video interviews will be made permanently accessible to the general public in their original language with German subtitles, serving as a source of information and a tool for political education and research. For the launch of the online archive, they can be seen at HKW for the first time in an **installation**. During the **conference**, that will take place alongside the installation, political education projects will be initiated in the form of workshops. In panel discussions and conversations, theorists and activists will examine questions about the online archive and the need for a pluralistic understanding of society in the face of current political conjunctures: What forms of remembrance and testimony are needed in today's immigration societies? What structural similarities do the different narratives of flight and arrival share in the 70 years of the Federal Republic? What do the memories of refugees and migrants to Germany reveal about the self-image of this society?

**Archive of Refuge** is being created on the initiative of Carolin Emcke

Curators: Manuela Bojadžijev, Carolin Emcke

In collaboration with: Mohamed Amjahid, Malek Bajbouj, Lilian-Astrid Geese, Eva Gilmer, Nadja Hermann, Charlene Lynch, Ethel Matala de Mazza, Mohammad Sarhangi, Stefanie Schüler-Springorum, Heidi Specogna, Inken Stern, Amir Theilhaber, Joseph Vogl, Gabriele von Arnim

*Archive of Refuge* is a project by Haus der Kulturen der Welt. The online archive and the production of the filmed interviews is funded by the German Federal Cultural Foundation. Haus der Kulturen der Welt is supported by the Federal Government Commissioner for Culture and the Media as well as by the Federal Foreign Office.

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## Press Release



### **New Alphabet School**

2019 - 2021

Jan 16-17, 2020 – New Alphabet School #3 *Coding* (New Delhi, India)

Apr 7, 2020 – New Alphabet School #4 *Transmitting* (Gaza City)

Jun 11-12, 2020 – New Alphabet School #5 *Caring* (Hohenlockstedt)

Jul 18-19, 2020 – New Alphabet School #6 *Survivance* (Bubaque, Guinea-Bissau)

Sep 17-19, 2020 – New Alphabet School #7 *Instituting* (Athens, Greece)

Dec 3-5, 2020 – New Alphabet School #8 *Community Building* (Havana, Cuba)

The *New Alphabet School* is a collaborative, self-organized series aimed at testing critical and affirmative research practices beyond disciplinary or genre-specific boundaries. In cooperation with worldwide partner institutions, the school examines systematics, legislation and institutional structures and asks about the logics of current structures of knowledge production. The *New Alphabet School* is part of *The New Alphabet*. It opened at HKW in Berlin in January 2019 with the *(Un-)Learning Place* and will continue until 2021 with eight other worldwide events.

*The New Alphabet (2019-2021)* is supported by the Federal Government Commissioner for Culture and the Media due to a ruling of the German Bundestag.

#### Partners:

#3 *Coding* in cooperation with the Goethe-Institut / Max Mueller Bhavan New Delhi in The Common Room

#4 *Transmitting* in cooperation with 28 magazine and the Goethe-Institut Ramallah

#5 *Caring* in cooperation with M.1 / Arthur Boskamp-Stiftung and Soft Agency (Gilly Karjevsky, Rosario Talevi), Hohenlockstedt

#6 *Survivance* in cooperation with IBAP – Institute for Biodiversity and Protected Areas, Bubaque

#7 *Instituting* in cooperation with Eight Collective and the Goethe-Institut Athens

#8 *Community Building* in cooperation with INSTAR – Instituto de Artivismo Hannah Arendt, Havana

## Press Release



### **Alphabet Readings**

Next date: Mar 19, 2020

Alphabet Readings is a series of unconventional gatherings about diverse literary topics and works. The series probes various genres, forms and writing styles for their particular ways of making the world readable. Can you tell your own life story based on read and unread books? Where are the alternative narrative paradigms beyond linear, conflict-centered heroic stories? And why should writers kill their darlings? For the kick off in 2020, the series brings together authors and artists around the essay *The Carrier Bag Theory of Fiction* by the subversive and legendary sci-fi author Ursula Le Guin. Over the year, individual works and authors will then be explored as well as opportunities to get into conversations about written works. Because literature is not a solitary practice; we read and write in order to multiply ourselves. The series attempts to translate the intimacy of reading into social space and create new types of engagement with text.

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

## Press Release



### **Brazilian Music Legends at HKW**

Concert series

From March 2020

In 2020, HKW is inviting a number of stars from the Brazilian music scene onto the stage. In the first half of the year, Gal Costa, the emblematic voice of Tropicalismo, will present pieces from her new album *A pele do future* and take a new look at the greatest hits of her over 50-year stage career, including a number of compositions by her Tropicalismo friends Gilberto Gil and Caetano Veloso. Paulinho da Viola, son of samba and choro guitarist Cesar Faria, met the greats of the genre in his own home, listened to and watched them play. They included the samba legends Clementina de Jesus and Cartola; today the soft-voiced composer and cavaquinho virtuoso is himself a great figure of the genre.

Sat, Mar 28 Gal Costa – Concert, 28€ / 24€

Wed, Jun 10 Paulinho da Viola – Concert, 24€ / 20€

Fri, Oct 9 Martinho da Vila – Concert

Other dates t.b.a.



## Press Release



### **Celebrate Now – 20 Years of Rimini Protokoll**

Party: May 9, 2020

Installation **win > < win**: May 7-18, 2020

The author-director collective Rimini Protokoll is turning 20. For the occasion, they'll present their work in several Berlin theaters. At HKW, they'll show the Berlin premiere of the theatrical installation *win > < win* and celebrate their birthday party with protagonists, colleagues, the audience and companions. *win > < win* takes a look into a future in which jellyfish have survived humans as the winners in global warming. What happens when humans and jellyfish compete for the planet's ecosystem?

*win > < win* is an installation piece commissioned in 2017 for the exhibition 'After the End of the World' curated by José Luis de Vicente. Produced by CCCB (Barcelona) in Co-Production with FACT+BLUECOAT+RIBA NORTH (Liverpool). With the support of Folkwang University Essen.

**Press Release**

**An Archaeology of Sound with Umashankar Manthravadi**

Exhibition

May 24 - August 10, 2020

Opening: May 23, 2020, 7 pm

Accompanied by a publication and conference program

In early summer 2020 HKW will realize the exhibition *An Archaeology of Sound with Umashankar Manthravadi*. As a self-taught acoustic archaeologist, Manthravadi has been building experimental ambisonic systems to measure the acoustic properties of ancient and medieval ritual sites across India. Curated by Nida Ghouse and bringing together writers, dancers, musicians, and recordists, the exhibition is conceived as a multi-authored staging of sound objects, composed using archival material and on-site recordings. An accompanying program and publication will engage with a broader discourse of classicism, archaeology, and contemporary art.

*Part of **The New Alphabet (2019-2021)**, supported by the Federal Government Commissioner for Culture and the Media due to a ruling of the German Bundestag. With friendly support of Goethe-Institut Max Mueller Bhavan New Delhi.*

## Press Release



### **It's not over! 2020**

Talks, installation, film program, workshops  
Jun 26-28, 2020

Following up on the discussions last year, *It's not over! 2020* again takes the verdict of the NSU trial as the starting point for a multi-day program. With three focal themes, the various viewpoints, the knowledge of the murder victims' families and the social consequences will be in the spotlight of the event. In the scope of a public panel and film program, the event attempts to create a space that enables listening as an act of political solidarity and counters structural non-listening. Accompanying workshops invite guests to develop concrete action strategies and arguments against the strengthened right wing.

*Curated by **Aysun Bademsoy** (filmmaker, screenwriter) and **Ayşe Güleç** (educator, art educator, activist researcher), in collaboration with Haus der Kulturen der Welt.*

**Press Release**

**White West IV: Whither Whiteness?**

Conference  
19.-21.6.2020

In his famous essay 'Discourse on Colonialism' poet Aimé Césaire argued that what in Europe is called 'fascism' is just colonial violence finding its way back home. *White West IV: Whither Whiteness?* is the fourth in a series of White West conferences, devoted to theorizing the different facets of what Nikhil Pal Singh termed 'the afterlife of fascism' – including the carceral state, ethnonationalisms or imperial warfare – and the under-theorized and poorly understood relation of settler colonialism to Fascism and National Socialism.

Organized by Ana Texeira Pinto, Kader Attia and Anselm Franke

*In collaboration with ~~La Colonie~~*

## Press Release



### **Internationaler Literaturpreis 2020 Prize for Contemporary Literature in Translation**

Announcement of the shortlist

May 19, 2020 at ocelot bookstore

Award ceremony

Jul 1, 2020

What forms does contemporary storytelling take on? The *Internationaler Literaturpreis* is dedicated to this question now for the twelfth time. At a time when the response to global complexities is often to retreat into national egoisms and narratives of exclusion it seems all the more important to focus on international contemporary literature and its translation. Endowed with a total of €35,000, the prize awarded by HKW and Stiftung Elementarteilchen honors both the author (€20,000) and the translator (€15,000).

*The **Internationaler Literaturpreis** is awarded by the Haus der Kulturen der Welt and the foundation **Elementarteilchen** (Hamburg). Partners, among others **ocelot, not just another bookstore** and further partners.*

## Press Release



### **Rencontres Internationales Paris/Berlin – New cinema and contemporary art**

Films, performances, workshops, artist talks

Aug 25-30, 2020

100 films from more than 40 countries: The festival curated by Nathalie Hénon and Jean-François Rettig shows world and German premieres of films by internationally known artists and by young talents. What peculiarities and what similarities can be discovered between new film and contemporary art? Again in 2020, in Paris and Berlin the *Rencontres Internationales* skillfully play with the interfaces between art and film.

More information and the program at [www.art-action.org](http://www.art-action.org)

**Rencontres Internationales Paris/Berlin** is curated by Nathalie Hénon and Jean-François Rettig, in collaboration with Haus der Kulturen der Welt.

## Press Release



### **Nicholas Bussmann: Kosmoskop**

Exhibition and performance

Aug 28-Sep 20, 2020

Aug 27 Opening

All politics and social practices are a continuation of music by other means. That's one way to describe the basis of artist and musician Nicholas Bussmann's artistic practice. At HKW, Bussmann invites visitors to participate in his multi-layered experiments in societal composition, ritual and polyphony. The spherical music of *Kosmoskop* consists of revolutionary songs read out via pattern recognition and machine translated back on grand piano. However, the focus is on the *Wanderdüne* project: a board game between a sandbox and military scenario planning, in which organizational structures are developed and undermined.

The exhibition is curated by Anselm Franke.

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

## Press Release



### **Whole Life Academy II**

Workshops, archive viewings, screenings, lectures, performances

Oct 12-17, 2020

At Silent Green and at Haus der Kulturen der Welt (HKW), Berlin

Archives form a canon of different worldviews, knowledge formations and power relations, thus creating the material and non-material foundations of the present. After launching in Dresden (in May 2019), the second part of the *Whole Life Academy* will take place in Berlin this year. The academy will pinpoint current issues in local archival contexts and correlate them with institutionalized archival structures and situated practices of knowledge production. The research will be accompanied by a weeklong public, evening program and will culminate in a congress at HKW in April 2021.

A 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) in the frame of the network initiative ***The Whole Life. An Archive Project.***

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



## Press Release



### **The Disappearance of Music**

Theme Days

Nov 12-15, 2020

Is music conceivable without musicians, instruments, concerts and recordings? More and more music is being created using software, instruments are losing their importance – and with them the format of the concert, in which music is created in real time, is disappearing. Universally available, easy-to-use music tools are creating a new kind of musician: anyone can do it on the side without any basic musical knowledge. The physical object of sound recording media is also becoming a memory. A file doesn't develop a patina. What is this reorganization doing to the character of music? Without all these prior core building blocks of the music experience – is music disappearing?

Curated by Zuri Maria Daiß and Detlef Diederichsen

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

## Press Release



### **Invitations: Archive as Event**

Installation, lecture performances, lectures  
Dec 11-12, 2020

A selection of invitation cards from the Archiv der Avantgarden (AdA) forms the basis for a performative archive model in the project **Invitations – Archive as Event**. Interdisciplinary artists correlate the historical archive material with their own artistic research practices and ask how archives can be made productive for political, aesthetic, ecological and postcolonial problems of the present. Over two days, a temporary, discursive archival space will be created to test the expansion of established practices, methods and mediation repertoires of archives.

*A cooperation of Archiv der Avantgarden (Staatliche Kunstsammlung Dresden), Freie Universität Berlin and Haus der Kulturen der Welt (HKW) in the frame of the network initiative **The Whole Life. An Archive Project**.*

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

**Partner projects**

**Refiguring Spaces**

Workshop

In cooperation with the Collaborative Research Center *Re-Figuration of Spaces* at Technische Universität Berlin

Mar 6, 2020

**Salon für Ästhetische Experimente**

Lectures, performances, screenings and discussions

In cooperation with Berlin Center for Advanced Studies in Arts and Sciences (BAS) and Universität der Künste Berlin

Apr 6; May 11; Jun 15; Jul 6; Oct 12; Nov 16, 2020

**Heba Y. Amin: The General's Stork (WT)**

Book launch

In cooperation with Anthony Downey

Apr 16, 2020

**Europa dezentrieren. Globale Verflechtungen neu denken (WT)**

Book launch

In cooperation with Humboldt-Universität zu Berlin and Critical Europeanization Studies

Apr 24, 2020

**Diversity Affects I Troubling Institutions**

Conference

In cooperation with Collaborative Research Center *Affective Societies* at Freie Universität Berlin and Schwules Museum

May 8 & 9, 2020

**Miss Read: Berlin Art Book Festival 2020**

Art book fair

In cooperation with Miss Read: The Berlin Art Book Fair

Jun 5-7, 2020

**Annual Program 2020 (chronologically)**

16.-17.1.2020

**New Alphabet School #3 Coding**, New Delhi

28.1. Opening **transmediale Festival**, HKW

28.1.-01.03 Exhibition **The Eternal Network**, HKW

29.1. **Student Forum**, HKW

30.1. **Film & Video Day**, HKW

31.1.-1.2: **Symposium**, Volksbühne Berlin

**Transmediale – end to end**

5.3.2020

**On Music – Life after Music Magazines – the Norient Way**

6.3.2020

**Refiguring Spaces** (partner project)

19.3.2020

**Alphabet Readings 4: Carrier Bag Fiction**

28.3.2020

**Brazilian Music Legends – Gal Costa**

2.4.2020

**On Music – Politics of the Dancefloor**

2.4.2020 Opening of the exhibition

3.4.-22.6.2020

**Aby Warburg: Bilderatlas Mnemosyne – The Original**

6.4.2020

**Salon für Ästhetische Experimente #17** (partner project)

7.4.2020

**New Alphabet School #4 Transmitting**, Gaza City and HKW

15.-17.4.2020

Part of *Aby Warburg: Bilderatlas Mnemosyne – The Original*

**On the Road Map of Pictorial History - guided tour of all panels of the Bilderatlas**

16.4.2020

**Heba Y. Amin: The General's Stork (WT)** (partner project)

24.4.2020

**Europa dezentrieren. Globale Verflechtungen neu denken (AT)** (partner project)

7.5.2020

**On Music – Nightingala**

**Annual Program 2020 (chronologically)**

8.-9.5.2020

**Diversity Affects I Travelling Institutions** (partner project)

7.-18.5.2020

**Rimini Protokoll – win > <win**

9.5.2020

**Celebrate Now – 20 Years of Rimini Protokoll**

11.5.2020

**Salon für Ästhetische Experimente #18** (partner project)

15.-16.5.2020

Conference **Aby Warburg: Bilderatlas Mnemosyne – the Original**

19.5.2020

**Internationaler Literaturpreis: Announcement of the shortlist**, bookshop ocelot

23.5. Opening of the exhibition

24.5.-10.8.2020

**An Archeology of Sound with Umashankar Manthravadi**

4.6.2020

**On Music #4**

5.-7.6.2020

**Miss Read: Berlin Art Book Festival 2020** (partner project)

10.6.2020

**Brazilian Music Legends – Paulinho da Viola**

11.-12.6.2020

**New Alphabet School #5 Caring**, Hohenlockstedt and HKW

15.6.2020

**Salon für Ästhetische Experimente #19** (partner project)

19.-21.6.2020

**White West IV: Whither Whiteness?**, with La Colonie

26.-28.6.2020

**It's not over! 2020**

1.7.2020

**Internationaler Literaturpreis: Award ceremony**

6.7.2020

**Salon für Ästhetische Experimente #20** (partner project)

**Annual Program 2020 (chronologically)**

17.7.-8.8.2020

**Wassermusik: Mississippi**

18.-19.7.2020

**New Alphabet School #6 Survivance**, Bubaque, Guinea-Bissau

23. & 30.7.2020

**Literature for Wassermusik**

25.-30.8.2020

**Rencontres Internationales Paris/Berlin**

27.8. Opening of the exhibition

28.8.-20.9.2020

**Nicholas Bussmann: Kosmoskop**

3.9.2020

**On Music #5**

12.9. Opening of the exhibition

13.9.2020-4.1.2021

**Education Shock. Learning, Politics and Architecture in the 1960s and 1970s**

13.9.2020-4.1.2021

**Education in Concrete**

17.-19.9.2020

**New Alphabet School #7 Instituting**, Athens

24.-25.9.2020

**Schools of Tomorrow 3**

1.10.2020

**On Music #6**

9.10.2020

**Brazilian Music Legends - Martinho da Vila**

12.10.2020

**Salon für Ästhetische Experimente #21** (partner project)

12.-18.10.2020

**The Whole Life Academy**, Silent Green and HKW

26.10.-1.11.2020

**The Shape of A Practice**

12.-15.11.2020

**The Disappearance of Music**

**Annual Program 2020 (chronologically)**

16.11.2020

**Salon für Ästhetische Experimente #22** (partner project)

End of 2020 / beginning of 2021

**Archive of Refuge**

3.-5.12.2020

**New Alphabet School #8 Community Building**, Havana

11.-12.12.2020

**Invitations: Archive as Event – The Whole Life Academy**

## Press Release



**experiencing and engaging together**

The former *Verein der Freunde Haus der Kulturen der Welt* (Association of Friends of HKW) will start 2020 with a new program and board. Instead of discreet background support, the new circle of friends is committed to activities and networking.

HKW offers a wealth of artistic, musical and academic programs. Discovering and discussing them in a sociable atmosphere with other “Friends” is a central concern of the association. It offers social networking and engaging in content. In addition to providing financial support for selected HKW projects, the Friends also see themselves as ambassadors of the world’s cultures.

From now on, previews, guided tours and discussions with curators will be part of the program as well as trips, dinners, dialogues with other groups of friends of Berlin and international cultural organizations, visits to artists, musicians and architects. In the coming months, a special program will be added in English just for students.

HKW acknowledges the financial support of the association’s contributions with discounts on admission prices, catalog purchases and the exclusive opportunity to be in direct contact with the HKW network.

After **Joachim Sartorius** resigned the chair last year, **Lena Maculan** is now steering the association. Other board members are **Yvette Mutumba**, **Marie Warburg**, **Frank Nagelschmidt** and **Bernd Scherer**.



**Service info**

## Annual Press Conference

Jan 21, 2020 11h

**Press information** and download of the **press kit** download via [www.hkw.de/press](http://www.hkw.de/press)

**Press photos** ready for download: [www.hkw.de/pressphotos](http://www.hkw.de/pressphotos)  
Further images upon request

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***Haus der Kulturen der Welt** is supported by the Federal Government Commissioner for Culture and the Media as well as by the Federal Foreign Office.*

***The New Alphabet (2019-2021)** is supported by the Federal Government Commissioner for Culture and the Media due to a ruling of the German Bundestag.*

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

***Archive of Refuge** is a project by Haus der Kulturen der Welt. The online archive and the production of the filmed interviews is funded by the German Federal Cultural Foundation. Haus der Kulturen der Welt is supported by the Federal Government Commissioner for Culture and the Media as well as by the Federal Foreign Office.*



### **transmediale 2020 End to End examines the limits of networks**

Networks are everywhere, whether personal or organizational, for social or business life, centralized or decentralized: transmediale 2020, the last edition under the artistic direction of Kristoffer Gansing, aims at a broad reevaluation of networks and their limits.

Leaving behind a decade marked by a backlash against the Internet and the network society, the 33rd festival edition entitled *End to End* focuses on both forgotten and potential futures with and without networks from 28 January to 01 March 2020.

The upcoming transmediale will extend into the heart of the city: closely linked to the central one-month group exhibition *The Eternal Network* at Haus der Kulturen der Welt, the two-day symposium of the 33rd festival edition will take place at Volksbühne Berlin for the very first time. The exhibition presents about 25 new artistic positions that address the persistence of networks, with a focus on their potentials and limits in response to current social and technological changes. Among the artists are Tega Brain, Johanna Bruckner, Guo Cheng, Louise Drulhe, Kyriaki Goni, Darsha Hewitt, Keiken, Aay Liparoto with HOT BODIES - CHOIR, Bahar Noorzadeh, Julian Oliver, Bengt Sjölén, Piratbyrån, Timur Si-Qin, and Tobias Williams.

During its first week, the festival will expand on the exhibition, which runs until 1 March, through the Student Forum at HKW, the McLuhan Lecture at the Embassy of Canada as well as the CTM & transmediale *Night In Between Ends* at Berghain on 29 January. On 30 January the Film & Video *Day Streaming Life* follows at HKW and the *End to End* Symposium on 31 January and 01 February at Volksbühne Berlin.

Among the festival's participating international artists, cultural workers, and theoreticians are Roel Roscam Abbing & Aymeric Mansoux, LaTurbo Avedon & Myriam Bleau, Cana Bilir-Meier, Ismaël Joffroy Chandoutis, Cycles of Circulation (Jamie Allen & Karolina Sobeca), Desperately Seeking (Gabriel S Moses & Carmel Barnea Brezner Jonas), Stephanie Dick, Sarah Friend, Matthew Fuller & Olga Goriunova, Jan Gerber & Sebastian Lütgert, Gözde Güngör, Eva Haifa Giraud, Tsila Hassine, Mél Hogan, Katharine Jarmul, Lawrence Lek, Olia Lialina, Janina Loh, Ulises Ali Mejias, Rosa Menkman, Joshua Neves, Nora O Murchú, Fabian Offert, Rachel O'Dwyer, Luiza Prado de O. Martins, ReUnion (Yin Aiwen, Genevieve Costello, Mi You), Felipe Schmidt Fonseca, Bernard Stiegler, and We Are Not Sick (John Longwalker & Geert Lovink).

transmediale is a project by transmediale e.V. and 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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## **THE BERLIN DECLARATION OF THE MANY**

### **Art creates spaces for change**

As creators of arts and culture in Germany we do not stand above things. Rather we have both feet firmly on the ground – the very ground upon which one of the worst state crimes against humanity was committed. This country has seen art vilified as degenerate and culture being abused for purpose of propaganda. Millions of people were murdered or driven into exile, amongst them many artists.

Today we see arts and culture as well as their venues, i.e. museums, theatres, galleries, clubs and urban places as open spaces belonging to many. We view our society as a plural gathering – an encounter of different interests that find each other in the spaces between. Democracy needs to be renegotiated daily – but always on the premise that it concerns us all, every single one of us, as beings of multiple possibilities!

By attacking cultural institutions as agents of this societal vision, right-wing populism stands in hostile opposition to the art of the many. Right-wing groups and parties frequently disrupt events, aim to determine repertoires, polemicise against the freedom of art and above all are working on the re-nationalisation of culture. Their disrespectful reaction to people seeking refuge, to dedicated artists and dissidents, clearly shows how they plan to deal with our society should a shift of power in their favour become reality.

We, the supporters of Berlin theatres, art galleries, museums and cultural spaces and their associates reject these attempts with a clear position:

- The cultural institutions signing this declaration will lead an open and critical dialogue that creates awareness in regards to right-wing strategies. The Institutions engage in these dialogues with all participants as well as the public under the premise that their institutions have a commitment to advancing our society democratically.
- All signatories commit themselves to not providing a platform for racist-nationalist propaganda.
- We reject the illegitimate attempts made by right-wing nationalists to exploit art and cultural events for their own purposes.
- We unite in solidarity with people who, in the light of right-wing politics, are further marginalised within our society.

**Solidarity over privilege. It's about all of us. Freedom for the Arts!**

## **Declaration of the Many – Our Commitment**

1. Signatories of this declaration are exclusively cultural institutions, galleries, theatres, museums and their associates.
2. With their signatures, the leadership or leadership team agrees to circulating the declaration within their organisation, promoting discussion with employees, company members, curators, audiences and the public.
3. The declaration will be published on web pages, in programmes, as announcements, in foyers, etc.
4. All cultural institutions supporting the declaration will be mentioned on the homepage of the Association of the Many, Die Vielen e.V. at: [www.dievielen.de](http://www.dievielen.de). Linking is requested.
5. The golden rescue blanket, the symbol of the Association of the Many, Die Vielen e.V., shall be used in support for the declaration and as far as the corporate design allows. Be it as an actual ag, a layout background, as an icon, in form of gold lettering, etc. (Toolkit will be provided.)
6. The signatories will organise events, talks and activities that inform and foster dialogue in regard to the four positions as stated in the declaration. Events and dates will be announced on the website: [www.dievielen.de](http://www.dievielen.de)
7. In conjunction with individual public relation work and a central press conference, the declaration and the campaign will be published on a key date: the 9th November, 2018. Activities to mark the campaign launch, such as hoisting the golden rescue blanket at cultural institutes, initial information events, readings etc. will be realised independently and coordinated together.
8. The campaign launch for the Declaration of the Many is regional by nature and will spread through cultural institutions as “the Hamburg, NRW or Dresden Declaration” – to name but a few.
9. Once the institutions have signed and the declaration is launched (for Berlin on the 9th of November 2018) individuals and artists groups are invited to declare their support and sign by sending an email to: [unterstuetzung@dievielen.de](mailto:unterstuetzung@dievielen.de).  
(Cultural institutions can still become signatories a er the 9th November and join the declaration by sending an email to [erklaerung@dievielen.de](mailto:erklaerung@dievielen.de))
10. The institutions that have signed the declaration will participate in country wide campaigns comprising events, dialogue, forums. Further, they will mobilise for the “Glittering Arts and Culture Demonstration on the 18th of May 2019. – Solidarity over privilege. It’s about all of us. Freedom for the Arts!”
11. All signatories commit to showing their solidarity with those cultural institutions and artists targeted by smear campaigns and vilification.