

Congress
March 24–26, 2022

Exhibition
March 24–April 18, 2022

THE WHOLE LIFE

ARCHIVES &
IMAGINARIES

ENGLISH

Haus der Kulturen der Welt

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THE WHOLE LIFE. ARCHIVES & IMAGINARIES

Congress and exhibition

Archives are the material foundations of social thought processes. In archives, knowledge sediments over time and inscribes itself deeply into collective narratives. They are therefore, above all, places that perpetuate political and social power relations and in which the existing canon and hegemonic patterns of thought are consolidated for the future. Conversely, archives thus also are the foundation from which the search for new frame narratives and contexts must begin in order to reflect the current profound transformations of all spheres of life, both in and outside of archives.

Since 2018, the initiative *The Whole Life. An Archive Project*, together with individual and institutional partners, has been developing exemplary new methodologies for working with archives that aim less at conservation, perpetuation and self-preservation, instead making archives usable for the reflection of contemporary questions and future concepts. In doing so, it combines researching and making archive contents accessible with scholarly, artistic and activist practices.

The starting point of the project is a network of partners from different fields who learn from each other and jointly test new archival practices: Arsenal—Institute for Film and Video Art /Archive außer sich, Haus der Kulturen der Welt (HKW), Pina Bausch Foundation and Staatliche Kunstsammlungen Dresden (SKD). All of these institutions have extensive and, in each case, very specific experiences in working with collections and are taking on a pioneering role in opening up and contextualizing archive holdings.

In addition, the *Whole Life Academy*, an international community of interdisciplinary researchers developing experimental collaborative methods of site- and material-specific research in archives, was launched in 2019. Its focus is on linking narratives, object biographies and contemporary witnesses with actual collections, archives and institutions. The *Whole Life Academy* establishes an outside view on archival structures, both from the perspective of the users and as critical observers who intervene in archival processes and structures.

The exhibition and the three-day congress bring the long-term project to a close in 2022. *The Whole Life. Archives & Imaginaries* uses real case studies to make alternative ways of working with archives visible and allow them to become actors in the process of rethinking our present and possible futures.

CURATORIAL INTRODUCTION

On a material and structural basis, archives work to constantly reconstruct a shared reality in and across different temporalities. Therefore, archives create not only knowledge about the past and future but also historic and future knowledge itself in its social, political and cultural contexts. The entanglement of archives with hegemonic tools and methods of knowledge production and their role in the conception and production of history is based on an authoritative process. The congress and the exhibition *The Whole Life. Archives & Imaginaries* reflect on alternative archival practices that take up archives not as closed entities of authoritative truth, but as spaces of collective counter-research into modes of being, thinking and producing knowledge. How does this change the meaning of archives? And what are the social and cultural implications?

The congress and the exhibition are brought together along three core topics: the question of the sociality of the archive, the intersections of digital culture and strategies of decolonization, and the role of archives as sites of future knowledge and reality production. Rather than marking three separate sections, these topics form the fundamental points of departure that encounter various resonances among the individual contributions, formats and discussions.

To think through the sociality of archives is to focus on the outside of archival institutions—their social environment and their cultural and political ecosystems. The aim is to analyze the influence of archives within social contexts and, at the same time, to ask how social reality and dominant ways of thinking, learning and living are represented in the archive, how they are documented and perpetuated. Against this background, the archive is considered a social space of reflection, which must be analyzed in two forms: as a site that extends existing historicized hegemonic narratives and as a site of historical and potential opposition and resistance. How does archiving exclude social realities and how can the archive become a social space? How does the archive document transformation and how is it marked as such?

Within the ongoing process of digitizing archives, their contents become a fundamental element of the complexities of digital culture. The violent history of colonialism is deeply entwined with archival holdings and attitudes. Mass digitization does not mean that this connection is suddenly dissolved. History remains both material knowledge and immaterial affect. How can we connect the current process of digitization in museums and archives with reflections on the reproduction of knowledge and meanings in the context of archival institutions? How can the risk of unchallenged perpetuation of historical and contemporary oppression in the digital space be countered?

Against the backdrop of centuries of history told by and through archives, archived societies no longer reckon with radical possibilities of the time to come—not even in moments of fundamental transformation. But given the social, economic and political violence that continues to shape the world, it becomes clear that the narratives of the past must be rethought and that

the archive as such is a site of future knowledge production.

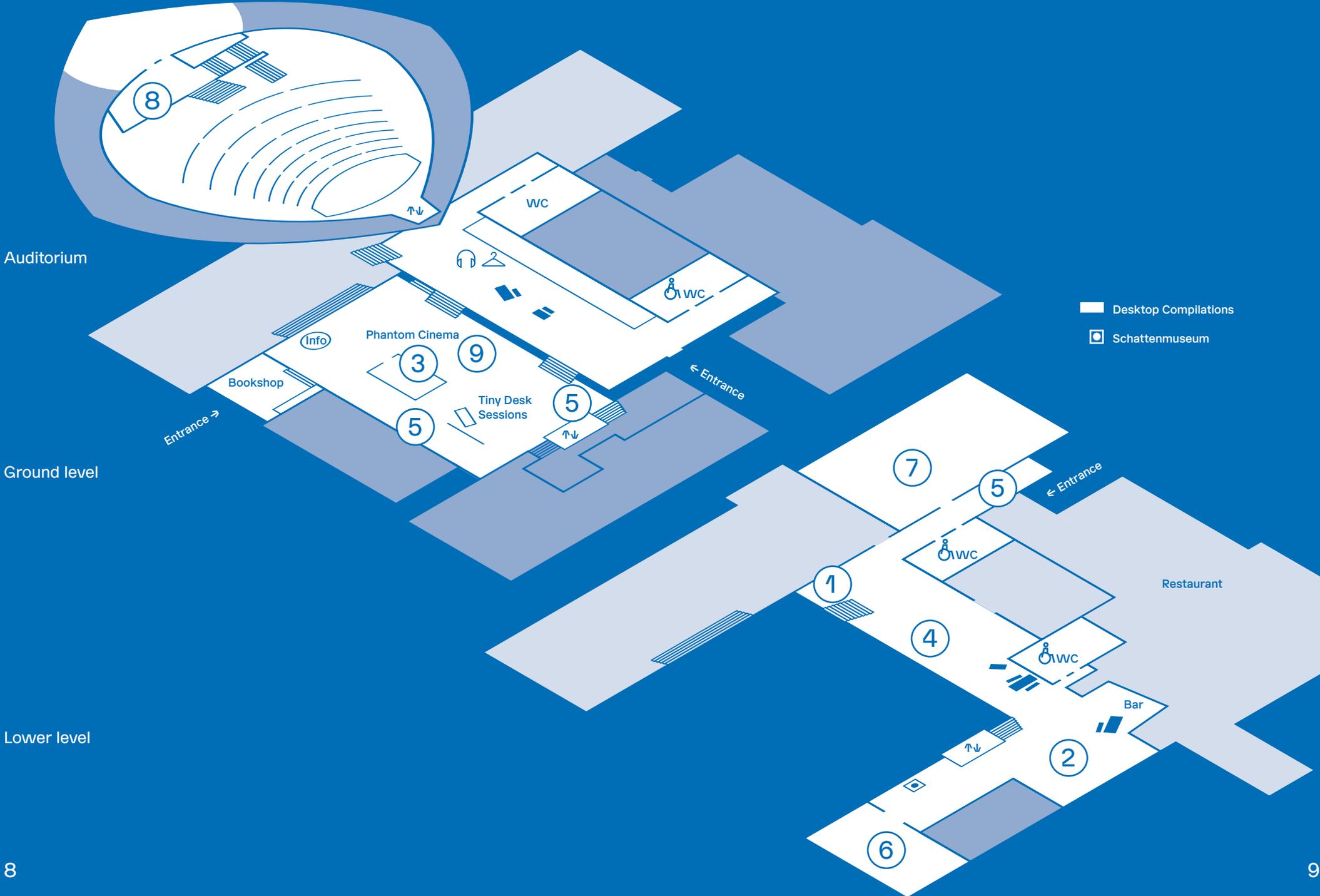
The archive is a space in which to practice speculative future-making, not by decoupling it from the past but by reinscribing its material into existing narrative mechanisms and circulations. This implies a direct engagement with the relations of past, present and future to illuminate the historical and contemporary conditions of possibility. What are these counter-strategies that navigate between archival activation and archival activism to create alternative images of future?

Eight artistic research installations throughout HKW interrogate concrete archives using their own strategies and methods. These works, created for *The Whole Life. Archives & Imaginaries*, form points of departure for opening perspectives on the holdings and contexts of archives and show what new forms of encounter are possible in concrete case studies. Three *Desktop Compilations* present insights into ongoing research processes in the context of the nomadic curriculum—an experimental approach developed and applied over recent years in multiple archival contexts by participants in the *Whole Life Academy*. These compilations offer gathering sites during the exhibition where the material is activated in further rehearsals of the curriculum.

Various discursive arrangements shape a collaboratively developed congress program: The format of the *Microstory* challenges the master narratives that are deeply connected to archival processes of canonization. Eight chapters of performative, sonic, dialogical and disruptive contributions and interventions shape the program in the Auditorium and engage with the three core topics from various perspectives. The *Tiny Desk Sessions* are collective and object-based investigations: contributors and audience gather around a table that is both an infrastructure for the social encounter with archival material and a research display. The *Phantom Cinema* in the lobby is an experiment in revisiting undocumented histories. Starting from an exhibition in the early 1990s and the reunion of its protagonists, an extensive filmic and discursive program engages with the politics of collective and institutional archival practices.

Parallel to the program of events, the project presents various publications and the *Whole Life Repository*, an online platform that makes research material accessible in a dynamic mapping structure.

SITE PLAN



Auditorium

Ground level

Lower level

- Desktop Compilations
- Schattenmuseum

1

Archive of Social Movements on the Move

Mixed media installation, 2022

The Pinkus Archive is one of the world's largest archives for the history of international emancipation movements. Founded by the Marxist publishers and publicists Amalie and Theo Pinkus, the archive consists mainly of books, magazines, newspapers and pamphlets from the nineteenth and twentieth centuries. Part of the collection is now housed in the *Studienbibliothek zur Geschichte der Arbeiterbewegung* (Study Library on the History of the Workers' Movement) in Zurich, while another part is on its way to the *Archiv der Avantgarden (AdA)*, part of the Staatliche Kunstsammlungen Dresden, after making a stopover in a storehouse in Berlin Lankwitz.

On the invitation of HKW, Bini Adamczak visited the archive to collect materials, between boxes and shelves, archival and pandemic regulations, in order to ask some questions about archives, social movements and their interfaces.

Archives attempt to establish and preserve order, which at the same time—through orders or cuts, indexing and new additions—constantly escapes them. Moreover, archives are never accessible in their entirety, at least from the size at which archiving becomes worthwhile. They always show themselves to visitors only in parts, edited according to convention and fashion, funding and interest, chance or whim. This is all the more true for an archive of movements that is also in the process of moving, an archive that archives interrupted departures waiting to be taken again. Remnants of revolts. What does preserve mean here? What does it mean to secure and insure, to lend and lattice? What does it mean to order and divide, to fragment, to fractionate? And, the other way around, what does it mean to need the archive? What need is there for preserved history? How can it be questioned and touched? What does it mean to remember?

Between the long shot and the pigeonhole, between index and division, there is still the option chosen here of cutting semi-arbitrary swaths, thematically as well as historically. They can also take the form of spirals. That sinking feeling? Beginnings and endings, breaks and repetitions spiraling into each other. The result is not relics of a finished history, but constellations of several historical epochs, which always form constellations with the present time.

The installation shows magazine covers of different years and allows a digital view into the publications.

NATHALIE ANGUEZOMO MBA BIKORO

2

TRIBUNALS—*She**— *Mangrove Archives*

Five-channel sound installation,
purpose-built sound booth,
two video flatscreens, panel color
images, silk fabrics, wall tapestry,
2022

TRIBUNALS—She—Mangrove Archives* is a series of fictional court cases. The interventions are based on practices of allying with the living and the dead as proposals for transformational justice. Built on research of crime evidence files, the cases are an observation of institutional archival erasures. How are stories rewritten, especially in conflict with the personal experiences of victims and of those accused? How can we practice transformational justice in courtrooms based on perpetuated colonial laws?

The sound installation is a temporary setup that provides an overview of original and fictional case files in relation to unconsidered archival material—personal experiences and fictional mytho-biographies. By operating inside and outside the field of legal language, it presents modes of aesthetic counter-narratives transforming human rights violations through invocations and unacknowledged testimonies. It brings together the voices of disregarded witnesses and their testimonies in a court setting to ask: Who should be held accountable for the violence and crimes against humanity?

The Black Guadalupean philosopher Gauthier Tancons claimed that the process of leaving the system towards a decolonizing moment affects the present but by remaining concealed in a dark space. This dark space is what he terms the mangrove—an uncertain territory of changing soils, far from solid ground. The decolonial space is a constant movement of passing through the present and its own imposed narratives of systems of injustice, from which the oppressed body constantly flees. This escape is reflected through its own imaginary and accompanied by a practice of searching for its own archives.

The numerous cases negotiated in the context of the work reflect dismissed or unfinished trials including re-opening cases of Luke Collingwood, Jesko von Puttkamer, Ralph Zürn, perpetrators in the colonial system of human trafficking and manslaughter; the case of the first Herero woman Kaera Kahitjene Ida Getzen in Namibia to open a sexual abuse case in 1899 against Frekkie Getzen to the German courts; the first case in Germany for working rights for Black employers by Mdachi bin Sharifu; the case of Tamara Lanier's claims of copyright breach against Harvard University for utilizing the image of her ancestor Renty; the 1951 UN petition "We Charge Genocide" initiated by Paul Robeson; and the ongoing trials for the murders of Rita Awour Ojunge and Oury Jalloh.

On April 9 and 10 with performative interventions
by Wirya Budaghi & Savanna Morgan, International
Women* Space, donna Kukama (feat. M. NourbeSe

Philip), Ligia Lewis, Listening at Pungwe (Memory
Biwa & Robert Machiri), Matilda TheeGreat

The Phantom is Material

“How are they connected?” asks an FBI agent in Lizzie Borden’s feminist science fiction film *Born in Flames* (1983) while attempting to analyze the complex structure of an anti-racist women’s army. The film was part of the program of the research collective *Übung am Phantom* (Anke Kempkes/ Eva Peters/Monika Rinck/Stefanie Schulte Strathaus), which participated in the group exhibition *when tekkno turns to sound of poetry* at the Shedhalle Zurich in 1994 and at KW—Institute for Contemporary Art in Berlin in 1995. Initiated by Sabeth Buchmann and Juliane Rebentisch, both exhibitions were snapshots of a collective discourse on new technologies, feminism and (conceptual) art involving 40 women. In Zurich, *Übung am Phantom* built a cinema into the exhibition for 16mm screenings and for spoken word events and performances. In Berlin, the Arsenal cinema was used for this purpose. Like many feminist projects, *wtttsop* can hardly be found in the archives. For *The Phantom is Material*, the tekkno participants have reunited and a replica of the *Phantom Cinema* is now becoming a site for new forms of archival practice: “The phantom is all there is—that is to say material.”

Archive außer sich is a project of Arsenal—Institute for Film and Video Art as part of *The Whole Life. An Archive Project*. In 2017, Arsenal invited partners to join in the collaborative series of research, event and exhibition projects whose contributions are presented here: The Harun Farocki Institute, SAVVY Contemporary, pong film, the International Short Film Festival Oberhausen, silent green Film Feld Forschung and the master’s program Film Culture: Archiving, Programming, Presentation at Goethe University Frankfurt. Additional actors joined, including Médiatheque Onshore in Guinea-Bissau, Lagos Film Society, Cimatheque—Alternative Film Centre in Cairo and UMAM Documentation & Research in Beirut.

4

Canary Archives Files of Dreams and Other Matters

Mixed media installation, 2022

I sometimes wondered what the use of any of the arts was. The best thing I could come up with was what I call the canary in the coal mine theory of the arts. This theory says that artists are useful to society because they are so sensitive. They are super-sensitive. They keel over like canaries in poison coal mines long before more robust types realize that there is any danger whatsoever.
Kurt Vonnegut

Chto Delat's work employs the imagery of the canary in the coal mine, once used to alarm miners when carbon monoxide levels rose. It is a metaphor that can be seen as a paradigm for our anthropocentric relationship with the world, the broken connection between humans and the planet, and the crucial need for rare sensory perceptions of threat indicators in current times. The present-day is characterized by manifold life-threatening dangers; life-threatening to humans as well as all beings and memories of the ancestors.

In today's world, various signals of potential threats are sent and received. Different competing sources and catalyzing mechanisms make these signals appear to contradict each other. Difficult to navigate, these contradictions lead to a growing collective condition of insecurity and anxiety. But where is the canary that tells us whether the danger is real? And where is the exit from the mineshaft?

The collective Chto Delat imagines that everyone is providing evidence for a huge archive and that this archive is being interpreted by canary researchers who assess the threat level. Dreams are important for that archive of threats; dreams as access points to a subliminal archive of fears and desires. For *Canary Archives*, all members of Chto Delat shared their recent dreams. The pandemic has created a huge subconscious repository of experiences dealing with moments of trauma. It may raise our awareness for crises caused by humans—climate change, the rise in economic inequality and the virtualization of human experience—revealing their consequences beyond the limited human sensorium. How can we use an archive of dreams to understand present-day reality? Could this be a unique opportunity to comprehend time's dynamic transformations?

The installation *Canary Archives* is realized in a bird cage with a four-channel video installation. In one video, the nine members of the collective Chto Delat share their dreams and stories related to the current global situation. Two more videos document the lives of nine canaries of different breeds in a cage and a scene of collective dance in the darkness. An additional channel shows the mineshaft elevator descending underground. All four channels combine the sounds of birdsong, oration and the noise of the shaft in a single musical composition.

Evil.13.3 (Fragments & Extensions 4 OE)

Part 1: Three-channel installation, SD video, 2010
Part 2: Single-channel installation, SD video, 2006, 2010
Part 3: Single-channel projection, HD and SD video, 2006, 2010, 2022

I saw
the severed hand
of a black activist
in a bottle
at a Port Elizabeth
police station.

The police
told me
it was
a baboon's hand.

Evil.13.3 (Fragments & Extensions 4 OE) deals with forms of trauma in different historic contexts, places and times. It is based on fragments from three books: W. G. Sebald, *On the Natural History of Destruction*, on the firebombing of German cities during World War II; Antjie Krog, *Country of my Skull*, on the testimonies of the South African Truth and Reconciliation Commission from which the quote is taken, and Philip Gourevitch, *We Wish to Inform You that Tomorrow We Will Be Killed with Our Families*, an account of the Rwanda Genocide. The work is part of Tony Cokes' ongoing media installation project *Evil*, a series of returns to a set of unresolved questions. Through juxtaposing the different contexts of Germany, Rwanda and South Africa, broader, persistent dilemmas about traumatic images and the reporting of violence become apparent: What about the alleged transparency, the reliability of testimonies and their rhetorical contexts? What are the consequences of being confronted with accounts of explicit brutality? And what does this mean for the politics of memory? Approaching these aspects requires detours through archives, personal as well as institutional, in order to achieve any degree of legibility—a legibility that remains inevitably unstable.

In 2010, the work *Evil.13_Alternate Versions—ONHD (c. my.skull)* was first presented at HKW in the framework of the first Berlin Documentary Forum, in a formation called *Rules of Evidence: Text, Voice, Sight* arranged by Okwui Enwezor. The current installation combines text fragments with additional layers of recursion and expansion, also including more current references.

The initial strategies that this project deploys were the result of exchanges between Okwui Enwezor and Tony Cokes. Now, in Enwezor's absence, it follows those methodological traces in fragmentary extensions, speculating where they lead, like trailing ghosts in a haunted ruin.

CHARLOTTE EIFLER & CLARISSA THIEME

6

ARCHIVAL GRID

Part 1: Three-channel installation, 4K & SD to HD, 2022
Part 2: Three-channel installation, 8K to HD, 2022
Part 3: One-channel installation, 4K & SD to HD, 2022

With the installation *ARCHIVAL GRID*, Charlotte Eifler and Clarissa Thieme present a filmic analysis in three parts. The work explores the tools of evidence production, the legal impact of cartographic surveys and the social processing of collective traumata and war crimes, as well as the criticism of it by those affected.

The source materials are videos from one of the most extensive publicly accessible archives on war crimes: the archive of the International Criminal Tribunal for the former Yugoslavia (ICTY). In 2001, the ICTY conducted site visits with witnesses in Sarajevo to prepare indictments related to the 1992–1996 siege of the city. The purpose of these site visits was the detailed reconstruction of war crimes, particularly the targeted shelling of civilians. Interviews with the local witnesses at the original sites were documented on video, combined with 360-degree photographs and geographical surveys. The first part of *ARCHIVAL GRID* combines the forensic materials generated from the ICTY evidence documents with transcripts from the court

proceedings and interviews conducted today with witnesses and former employees of the ICTY. These recordings of different surveying practices in the fictitious setting of a future archive architecture shape the cinematic discursive framework. This reflects close parallels of perspectives in the technologies of witnessing, evidence and testimony and juxtaposes them with the demands of the affected people for recognition of their suffering.

In a second part, *ARCHIVAL GRID* analyses the historical backdrop of tools of inquiry and their database logic as well as their entanglements with governmentality and coloniality. Algorithms collect data from digital archives and constantly create, combine and re-organize existing and emerging databases. Through historical surveying instruments, maps and globes from the Mathematisch-Physikalischer Salon in Dresden collected and used by the Electors of Saxony, Augustus (1526–1586) and Augustus II the Strong (1670–1733), Eifler and Thieme reflect on the historic interplay between survey and data collection, its visual representations and absolutistic claims to power.

A third part turns once again to the archival ICTY videos to reflect on the specific forms of image production. Juxtaposing the processes and practices of the ICTY film team and the artistic methods that were used in the production of *ARCHIVAL GRID*, Eifler und Thieme engage with their own positions as filming artists and their role in the interrelation with witnesses of the war.

Credits (alphabetical)

Interviewees: Jasmina Đikoli (journalist, Sarajevo); Sabri Halili (ICTY witness); Barry Hogan (ICTY investigator); Vanja Miljak (ICTY analyst); Nafa Tarić (ICTY witness)
Performer: Cihan Cakmak; Magdalena Unger; Ebba Fransén Waldhör
Team: Till Beckmann (DoP, postproduction); Amel Đikoli (DoP), Jasmina Đikoli (research), Helge Ole Haack (1st AC); Samir Hrković (boomer); Mischa Leinkauff (drone); Christine A. Maier (DoP); Franziska Morlok (typography), Tomislav Plipljica (translation)

Thanks to Ellen Backes, Arno Brandhuber, Jonathan Banz, Ismena Čaušević, Nataša Damjanović, Wolfram Dolz, Heinz Emigholz, Angelika Hinterbrandner, Adla Isanović, Almasa Konjodžić, Nihad Kreševljaković, Ramiza Kundo, Amira Lekić, Zoran Lešić, Peter Plaßmeyer, Nikolai von Rosen, Sarajevo Information Center on the ICTY, Imke Schmidt-Sári, Ašida Zaimović

With the kind support of the UNITED NATIONS International Residual Mechanism for Criminal Tribunals; Mathematisch-Physikalischer Salon & Rüstkammer (Staatliche Kunstsammlungen Dresden); Hauptstadtarchiv Dresden.

The archival footage is part of the International Criminal Tribunal for the former Yugoslavia (ICTY) public court records and at <http://icr.icty.org/>. It was part of the ICTY investigation into the military siege of Sarajevo in the Stanislaw Galić case in 2001. Charlotte Eifler and Clarissa Thieme mainly worked with material from three cases of sniper fire in which Sabri Halili, Ramiza Kundo and Nafa Tarić were principal witnesses documented testifying in site visits. They are especially grateful to Sabri Halili and Nafa Tarić for sharing their thoughts on the investigation process with them and to Jasmina Đikoli for her sensitive facilitation.

7

Transient Witness(es)

Transient Witness, Video, German and Italian, 47 min, 2021
Präsens, Sculpture, silver-plated bronze, wood and paint, 74 cm × 44 cm × 16 cm, 2022
Movement, Photo series, varying dimensions, 2022

Assaf Gruber's work is a result of his ongoing investigation of how politics intersect with art and its institutions. It reveals the human stories and shifting ideological values at the "back-end" of cultural institutions.

The film *Transient Witness* simultaneously merges and obscures the intimate from the public in a story where the actions of collecting and appropriation function as synonyms and where inheritance and loss engage. It unfolds a complex fictional story, navigating between historical facts about the Baroque and the avant-garde; art and its politics. It is an imagined plot about the transfer of the objects from the private house of the collector Egidio Marzona in Berlin to their new domicile—the Japanisches Palais, a Rococo building that belongs to the Staatliche Kunstsammlungen Dresden (SKD). The transfer actually occurred when Egidio Marzona donated his vast collection to the SKD in 2016, where it is now known as the Archiv der Avantgarden (AdA). The narrative is told through the eyes of three main characters: Christina, the manager of the collection; Maurizio, the art mover; and Präsens, the collector's dog. The film takes place on November 25, 2019. On that day, priceless jewelry of immense cultural value was stolen from the Green Vault in Dresden in one of the biggest art heists in history, causing shockwaves to ripple through Germany.

The sculpture *Präsens* abstractly unites the common features and inevitable distinctions of Baroque and avant-garde that coexist within the collections of SKD. Its preliminary inspiration is the prominent appearance of rare red corals in the collection of the Green Vault. The most famous red coral object is the statue of the Greek nymph Daphne, crafted by silversmith Abraham Jamnitzer in the late 1580s. Today, the central digital database of the SKD bears her name. The lower part of Gruber's sculpture, silver-plated bronze, echoes with the corals—living creatures that have been hunted for centuries only to become valuable luxury objects and to represent economic and political power. The upper part of *Präsens*, painted wood, is shaped in the form of the famous Russian sickle, which was the symbol of the Bolsheviks and the state symbol of the Soviet Union, and was used in many early twentieth century avant-garde artworks by artists such as El Lissitzky.

The photo series *Movement*, shot inside the Green Vault with a selection of photographs from the AdA, combines images of leftist demonstrations and protests with the real corals from the Green Vault. The photos, taken in West Germany during the time of the Berlin wall, document solidarity with the East and resistance towards the Western world. In Gruber's artwork, photos and corals change their places, sometimes being the main focus and sometimes moving to the background, but always in dialogue with one another; a movement that embodies the paradoxical meanings, shadows and scars that exist in- and outside archives and collections.

Transient Witness was developed in cooperation with Haus der Kulturen der Welt (HKW) as part of *The Whole Life. An Archive Project* and co-produced with Krieg (PXL-MAD School of Arts, Hasselt) and the Center for Contemporary Art (CCA) Tel Aviv and supported by Fundación Botín, Outset and Artis. The script was developed during the research fellowship of Assaf Gruber at Archiv der Avantgarden (Staatliche Kunstsammlungen Dresden).

Actors: Anne Ratte-Polle, Michele Andrei and Sabine Wackernagel
Producers: Caroline Kirberg and Assaf Gruber
Director of Photography: Frank Meyer
Gaffer: Theo Lustig
Sound Recording: Frank Bubenzer
Sound Design & Mix: Jochen Jezussek
Set & Costume Design: Sara Wendt
Make-up Artist: Rama Al Rached
Editors: Assaf Gruber and Dane Komljen
1st Assistant Director: Moriya Matityahu
Written and directed by Assaf Gruber

MOBILE ACADEMY BERLIN

8

EVERYTHING MUST GO Things and Beings Leave the Archive

Die Triage. Objekt 187: Dodo, video, 25 min, 2022
Béhanzin, video, 2 min, 2022
Objektwerdung, video, 8 min, 2013/2022
The Whole Life, told by one person, 240 min, 2022
Der Schredder with Markus Öhrn with Death, Destruction & Dodos, performance and concert, 90 min, 2022

Will we be forgotten or will we have forgotten?

In the post-revolutionary museum, the immobilized things and beings from colonial contexts finally leave their European waiting rooms. The Mobile Academy Berlin follows the upcoming process of clearing museum archives and tests the option of the empty museum in several model proposals.

Archivophagic practices are presented while practical exercises offer guidance for acclimating to the coming emptiness.

Everything must go. The museum objects must be set in motion. Storing is the opposite of remembering. Ever since European collecting mania expanded into the digital, the mass storage of the world in databases has left all space restrictions behind. When museums digitize their collections on a grand scale and take all the things and beings out of their showcases, boxes and cellars, there is a chance—for a brief moment—to remember them before they are

digitally duplicated, filed, categorized and forgotten again. The self-image of European culture hinges on the collection and ordering of things, especially in the age of their digitization. The techniques and practices of storage function as mediators of forgetting, not as agents of remembering. They allow us to forget about the historical, epistemic, economic and ecological violence that underlies their logics of collection and orders of knowledge, which turned things and beings into museum objects in the first place. The museum is the site of European modernity's nihilism par excellence; it preserves artifacts in space and time, alienating them from their context, their potency and their relationships. What can then be viewed in the museum is the embalming of a loss. The tangled histories and biographies of artifacts in the present remain untold. Their intrinsic promise to question and upend everything is not fulfilled. It was never actually about the things. Everything must go.

The shredder on the roof of HKW is the exposé for a sculpture that will find its final place in the Lustgarten between Altes Museum and Humboldt Forum. The shredder is an obscenely public digestive tract turned inside out, guts with teeth and a ruminating stomach. It allows us to internalize the objects at the moment of their disappearance and initiates a resorbing process of decomposition. Who decides what gets shredded? Shortly after the victory of the French Revolution, the *Bureau du Triage des Titres* was established. It decided which archival records were currently administratively useful, which would be important for future historiography and which needed to be destroyed immediately. In the post-revolutionary museum, the archival practice of triage will now offer a process to sort out the millions of immobilized artifacts in Europe's crowded museums. Affirming loss grants the stored world a way to remember—also to remember the gaps and voids, all that has not been moved to the archive. To rehearse the coming emptiness, the people of Berlin will take their memorabilia to the shredder and grind them up in a collective ceremony at HKW. The Swedish black metal band *Death, Destruction & Dodos* will provide the sound track to the European lament, the farce of loss. → see program on p. 38

With: Antonia Alampi, Arjun Appadurai, Bettina Blickwede, Alice Chauchat, Haytham El Wardany, Assaf Gruber, Michael Horn, Hannah Hurtzig, Marian Kaiser, Miriam Kassens, Benjamin Krieg, Jelena Kuljic-Knauer, Ingo Kopmann, Tina Pffur,

Susanne Sachsse, Benjamin Scabell, Ginan Seidl, Promona Sengupta, Florian Stirnemann, Boris Wilsdorf and *Markus Öhrn with Death, Destruction & Dodos*

OLAF NICOLAI in collaboration with NINA AKHVLEDIANI

9

a spindleful. here. again. / Casting an Echo: Architecture of Sericulture

Archival materials, photographs,
digital collection, 2021/22

Say the word silk, and it vanishes with the sound, but your senses,
your memory and knowledge cast back an echo.
Inger Christensen

a spindleful. here. again. / Casting an Echo: Architecture of Sericulture combines materials created since 2019 in an engagement with the Tbilisi State Silk Museum, its archives and local actors. What is now a museum complex with collections, a library and archives was originally a place of research, teaching and silk production. The site of today's large-scale Tbilisi soccer stadium was once home to mulberry plantations and buildings used for silkworm breeding.

At the invitation of the museum, the artist Olaf Nicolai developed a project to work in and with the collections of the Silk Museum. These included photographs, microscope images, silk cocoons, textiles and butterflies. In addition to the digitization of glass negatives and photographs, this resulted in the *SERI(a)* publication series, of which two issues are presented. They act as a platform for the various publishing activities of the Silk Museum and are themselves a kind of archive for the most diverse documents, research materials and artistic projects available on the subject of silkworm cultivation (sericulture).

In the first issue, photographs by Italian photographer Giovanna Silva show what remained visible of the predecessor institution of the current museum, the Caucasian Station of Sericulture, before a major renovation of the building began in 2020. In the second edition, the *Ars Poetica* of the Chinese poet Lu Chi, microscopic photographs from the world of silk worms and a text by the Danish author Inger Christensen meet. *a spindleful. here. again* also shows the digital archive of glass negatives from the Silk Museum as well as an architectural history excursus that shows how much the infrastructure of silk production and the museum shape the urban topography and cityscape.

A poster series that takes up subjects from the photographic collections in Tbilisi is also part of the spatial intervention at HKW. The posters form the visual framing of the accompanying discourse program, which allows the archive to be experienced as a place of collection, research and, above all, productive speculation. → see program on p. 30, 35, 38

Together with Nina Akhvlediani, Nicolai developed the exhibition as a modular display in which the components can be combined in different ways. The archive materials thus also open up to new, associative forms of access.

With the generous support of
the Goethe-Institut Georgia and the
State Silk Museum Tbilisi.

Thursday, March 24

From 5pm
Exhibition

7pm, Auditorium
Welcome by Bernd Scherer

Active Archives.
Performing Social Realities
in Archival Contexts
MICROSTORY: TALKS,
PERFORMANCES
EN→DE → P. 30

CONGRESS SCHEDULE



Headphones are needed for
the Phantom Cinema and
Tiny Desk Sessions. They are
available in the cloakroom.
→ see site plan on p. 8

Friday, March 25

	Auditorium	Tiny Desk Sessions	Phantom Cinema
11		They Are There, Sometimes TALK, PRESENTATION EN → P. 30	when tekno turns to sound of poetry TALK, PRESENTATION EN → P. 31
12	Grid Memory MICROSTORY: TALK, LECTURE, PRESENTATION EN→DE → P. 31		
1		Unboxing The Eight Views of Taiwan TALK, PRESENTATION EN → P. 31	Going on Strike! Friendship Synergies and the Nowness of Yugantar SCREENING, TALK EN → P. 31
2			
3	Encounters in the Archival Commons MICROSTORY: TALKS, PRESENTATIONS EN→DE → P. 32	A Photograph of a Revolution and Its Circulation TALK EN → P. 32	Die fünfte Wand. PRESENTATION, TALK EN → P. 32
4			re-selected: Wink vom Nachbarn SCREENING, TALK EN → P. 33
5	“Unofficial America Goes to the Conference”: A Missed Seminar on Eslanda Robeson MICROSTORY: LECTURE, TALK EN→DE → P. 33	With and Against Archives TALK EN → P. 33	Hiding in Plain Sight PRESENTATION, TALK EN → P. 34
6			
7			Wrap-up with Übung am Phantom EN → P. 34
8			
9	Stolen Gems Found Identities: A Cumulative Colloquium MICROSTORY: PERFORMANCE, TALK, LECTURE EN→DE → P. 34		
10			

Saturday, March 26

	Auditorium	Tiny Desk Sessions	Phantom Cinema
11		Plastic Ornamentation, Anemic Cinema and Unknown Words TALK EN → P. 35	How Does the Phantom Relate to Archives? Übung am Phantom EN → P. 35
12	Burning the Archives of the Earth. Human and Nonhuman Labor in Extractive Capitalism MICROSTORY: LECTURE, PERFORMANCE EN→DE → P. 35		Nossa Terra SCREENING, TALK EN → P. 36
1		Anthemis: Methods, Process TALK EN → P. 36	
2	Performing Environmental Justice. Staged Reflections MICROSTORY: LECTURE EN → P. 36		Reclaiming Nigeria's Audiovisual Archives: Result & Prospects SCREENING, TALK EN → P. 37
3		The Nomadic Curriculum—A Manual Series PRESENTATION, TALK EN → P. 37	Cimatheque Archive: A Permanent Temporality TALK, SCREENING EN → P. 37
4			
5	Constant Rehearsal. Dance Legacies and Archival Practice MICROSTORY: TALK, PERFORMANCE EN→DE → P. 37	Through the Words of Others TALK EN → P. 38	The Baalbeck Studio Collection and Other Lebanese Sites of Memory PRESENTATION, TALK EN → P. 38
6			
7			Wrap-up/Call for Action and Reflection on Decolonizing Film Archives SCREENING EN → P. 38
8			
9	Der Schredder with Markus Öhrn with Death, Destruction & Dodos PERFORMANCE, CONCERT EN+DE → P. 38		
10			

Get-together at Weltwirtschaft
DJ-Sets by Sedaction, T-INA Darling, Zuhour

CONGRESS PROGRAM

Thursday, March 24

7 pm
Auditorium
MICROSTORY:
TALKS, PERFORMANCES
EN → DE

Active Archives. Performing Social Realities in Archival Contexts

With Frédérique Bergholtz, David Dibosa, Anik Fournier, Linus Gratte, Kayije Kagame, Helena de Laurens, Diana McCarty, Nando Messias, Alice Pialoux, Grant Watson, performances by Salim Bayri and Paula Montecinos Oliva, moderated by Megan Hoetger

How do archives perform social realities? What practices activate archival materials? And how can archival activism push against the dominant forms of narrative production and knowledge transmission that shape social and political discourse? Moving across artistic and curatorial research practices, the opening program introduces a range of performance-based archival methodologies that work through voice, (mis)translation, the dialogic, audio registration and soundscape as they experiment with how storytelling can happen otherwise. The contributors each approach the relation between archive and society as a two-fold set of ongoing negotiations: between activation and activism, and between making public and making publics. Weaving their performative propositions through particular archival histories, they rehearse what it means to “do” archive work today.

Concept: Megan Hoetger

Friday, March 25

11 am
Tiny Desk Sessions
TALK, PRESENTATION
EN

They Are There, Sometimes

With Data Chigholashvili, Nino Kvrivishvili and an introduction by Nina Akhvlediani

They are there, sometimes, with trees and textiles. Extending from the collections of the State Silk Museum (Georgia), this talk ranges from photos to textiles, exploring common topics such as contexts of power, people's roles and archiving challenges. Data Chigholashvili will discuss his research about the visual material of sericulture, or silk farming. He will explore the relationship between humans and nature; how people's gaze, pose and [under]representation with mulberry trees, only food of the domesticated silkworm, change over time. Nino Kvrivishvili will present her artistic practice about textiles, which intertwines historical patterns and personal narratives. She will analyze the Soviet textiles of Georgia and other countries and also present a tour of Tbilisi, taking us through the city's silk industry.

Concept: Nina Akhvlediani, Olaf Nicolai

11 am
Phantom Cinema
TALK, PRESENTATION
EN

when tekkno turns to sound of poetry

With Bettina Allamoda, Elfe Brandenburger, Sabeth Buchmann, Christin Lahr, Stefanie Schulte Strathaus and many more

In 1993, a group of theorists and artists formed in Berlin to discuss questions of bio-, communication and information technologies as well as feminism and (conceptual) art. This led to the exhibition *when tekkno turns to sound of poetry* (Zurich 1994 and Berlin 1995). Three decades later they meet again and compile their memories and documents into a collective collage.

12 pm
Auditorium
MICROSTORY:
TALK, LECTURE,
PRESENTATION
EN → DE

Grid Memory

With Nataša Damjanović, Charlotte Eifler, Bašak Ertür, Adla Isanović, Nihad Kreševljaković, Armina Pilav & Damir Ugljen (Un-war Space Lab), Clarissa Thieme, moderated by Nanna Heidenreich

Huge archival holdings such as that of the International Criminal Tribunal for the former Yugoslavia (ICTY) draw attention to the relationship between forensic evidence, surveying and collective memory. They also raise doubts about direct causal relationships between legal trials and reconciliation. What Eyal Weizman, founder of the Forensic Architecture research agency, calls the *forensic turn* in post-conflict transition seems to foster a dominant database logic and aesthetic in our societies. Can forensic archives form collective memory and help processes of reconciliation? Or are

they too entangled with a *regime of digital coloniality* (Adla Isanović)? What are examples of alternative archival practices that process collective traumatic violent crimes beyond forensic logic?

Concept: Charlotte Eifler, Clarissa Thieme

12.30 am
Phantom Cinema
SCREENING, TALK
EN

Going on Strike! Friendship Synergies and the Nowness of Yugantar

With Deepa Dhanraj, V. Geetha, moderated by Nicole Wolf

Yugantar, India's first feminist film collective, left a potent legacy of feminist and collective filmmaking practices. Founding member Deepa Dhanraj and feminist historian V. Geetha present some of Yugantar's films, the new online research platform that will make the films and further material accessible and reflect on political friendship and the resistance practices of strikes.

1 pm
Tiny Desk Sessions
TALK, PRESENTATION
EN

Unboxing The Eight Views of Taiwan

With Beatrice von Bismarck, Daniela Duca, Ting Tsou

How can a selected set of historical references shape the idea of a tourist attraction? Who determines the representative view of a scenic spot? Is there a common way of looking at a landscape? *The Eight Views of Taiwan—From Forming the Scenic Spots to Actualizing an Imagined Geography* is

a curatorial project/an exhibition-in-box that shows publications as a multifaceted narrative medium. Drawing on the *Eight Views* (八景), an artistic concept originated in 12th century China that refers to “a set of eight representative sceneries” in a certain region, this project not only outlines the intertwined histories of the Eight Views of East Asia, but also presents an imaginary path that connects Taiwan’s colonial past, image-making, and national development. If we live in a country that has been colonized by different regimes, will the imagined geography of the other become our visual reality?

Concept: Ting Tsou

2.30 pm
Phantom Cinema
PRESENTATION, TALK
EN

Die fünfte Wand

With Mareike Bernien, Merle Kröger

Walking through a digital archive of works: *Die fünfte Wand* (The Fifth Wall) gathers films, presentations, writings, letters and photos by journalist Navina Sundaram from more than 40 years of work for German television. The focus is on her as an author who takes a stand on internationalism and decolonization, class issues, racism, immigration and on Indian and German politics.

A project by pong film (Mareike Bernien and Merle Kröger)

3pm
Auditorium
MICROSTORY: TALKS,
PRESENTATIONS
EN→DE

Encounters in the Archival Commons

With Daniela Agostinho, Nanna Bonde Thylstrup, Temi Odumosu, Cornelia Sollfrank

Despite the apparent newness of digital cultures, digital databases rely on historical remains—traces of bodies, affects and people’s labors. Encountering such remains in the digital open commons presents numerous challenges. For one, the archives of these traces often carry scenes of historical weight, entangled with racialized and gendered power structures. At the same time, using machinic methods to encounter the afterlife of these histories risks reproducing the vulnerability of archival subjects. How can careful and critical encounters with such archives be imagined? How may they negotiate the tensions between visibility and opacity? And how does care for the open commons look or feel like?

Concept and moderation: Daniela Agostinho, Nanna Bonde Thylstrup

3pm
Tiny Desk Sessions
TALK
EN

A Photograph of a Revolution and Its Circulation

With Ines Schaber, Tom Holert

How do archives influence access to and interpretation of images? In her work *culture is our business* (2004), Ines Schaber reconstructed the storage, distribution and publication of a photograph taken during the street battles of the 1918/1919 German revolution (Novemberrevolution). The photographer Willy Römer was a chronicler

of political and everyday life in Berlin in the years 1905–1935. After Römer’s death, the art historian Diethart Kerbs acquired his archives until they were taken over by the picture agency of the Stiftung Preussischer Kulturbesitz in 2009. Tom Holert and Ines Schaber talk about the functions and politics of image archives and what can be concluded from their critique with regard to the understanding of images, the power of commercial image archives and the possibility of counter-archives.

Concept: Ines Schaber

4 pm
Phantom Cinema
SCREENING, TALK
EN

re-selected: Wink vom Nachbarn

With Tobias Hering

After their film *Kommando 52* was rejected at the 1966 Oberhausen Short Film Festival in West Germany, East German documentarists Walter Heynowski and Gerhard Scheumann (affiliated with DEFA, the state-owned film studio of the German Democratic Republic) made a critical reportage about the festival, which at the time reflected the credo of Western “international understanding” with its motto “Weg zum Nachbarn” (Route to the Neighbors). *Wink vom Nachbarn* (A Wave from the Neighbors) is a dazzling, self-righteous howler of East and West German film rivalry.

A program by the International Short Film Festival Oberhausen, curated by Tobias Hering.

D: Walter Heynowski and Gerhard Scheumann, East Germany, 1966, black and white, 16 mm, 44 min

5pm
Auditorium
MICROSTORY: LECTURE,
TALK
EN→DE

“Unofficial America Goes to the Conference”: A Missed Seminar on Eslanda Robeson

With Avery F. Gordon, Doreen Mende, Katharina Warda, moderated by Lama El Khatib

This panel addresses an anticolonial women’s internationalism for our contemporary urgencies through the black radical practice of Eslanda “Essie” Goode Robeson: anthropologist, writer, photographer, chemist, pan-Africanist, communist, manager and spouse of US actor and radical activist Paul Robeson. We will listen to the sounds and images of Eslanda Robeson, following the traces of her travels from Harlem and London to East-Berlin, Leipzig, Prague, Moscow, Capetown, Mobassa and Brazzaville, and the South-East connections these travels intimate. Why we don’t know more about Robeson? Why is she absent in the narratives of a Black feminist tradition that appeared in the East in the 1960s? Realized in collaboration with the research project *Decolonizing Socialism, Entangled Internationalism*.

Concept: Avery F. Gordon, Doreen Mende, Katharina Warda

5pm
Tiny Desk Sessions
TALK
EN

With and Against Archives

With Paz Guevara, Rasha Salti, Dior Thiam

How can the continuities that archives perpetuate from the past into the future be broken? How can their instituting power asymmetries be acknowledged but not

reproduced? In this panel, Rasha Salti draws on her upcoming publication *The Status of Images: From Memorial to Epistemic Resource*, engaging with an archive of an act of violence—airplane high-jackings. It asks about the conditions behind this form of violence, the status of victims and perpetrators and the limits of the strategy of mobilizing shame as prevention. Dior Thiam presents her series *The Wet Eyes of the Sentimentalist*, in which she tackles the relationships between portraiture and nostalgia, violence and sentimentality by confronting the aesthetic habit of consuming ethnographic photographs.

Concept: Paz Guevara

5:30 pm
Phantom Cinema
PRESENTATION, TALK
EN

Hiding in Plain Sight

With Ben Alper, Tom Holert

In their iconographic essay *Hiding in Plain Sight* (published by Harun Farocki Institut as HaFI 12), Ben Alper and Stanley Wolukau-Wanambwa present visual unknowns and forgotten gestures from the disaggregated archives of American newspaper photography. By re-publishing the images, the authors put them back in motion and return both their and our patterns of seeing to public view.

7 pm
Phantom Cinema
EN

Wrap-up with Übung am Phantom

With Eva Peters, Monika Rinck, Stefanie Schulte Strathaus

Wrap-up with members of the feminist group *Übung am Phantom*, active in the 1990s, who were involved in the exhibition *when tekkno turns to sound of poetry* (1994/95).

8 pm
Auditorium
MICROSTORY:
PERFORMANCE, TALK,
LECTURE
EN → DE

Stolen Gems Found Identities: A Cumulative Colloquium

With Mieke Bal, Heide Rezepa-Zabel, Joshua Simon, Elena Vogman, moderated by Post Brothers

What role do displacement, loss, incorporation and mutual exchange play in collections and archives? What can be learned from this about the complex constellations of identity and memory, private and public, ideal and real value in the cultural realm? Based on the Hebrew/Aramaic folk song *Chad Gadya*, a counting story in which the character of each verse defeats the protagonist of the preceding stanza, the juxtaposition of destruction and restoration is understood in this event as an ordering principle that reveals the perplexing cultural successions and accumulations of memories in collections and archives. The polymathic and performative seminar is moderated by the Post Brothers. It is a collective investigation featuring a plot of dialogues, readings, performances, music, images and drama.

Concept: Assaf Gruber, Post Brothers

Saturday, March 26

11 am
Tiny Desk Sessions
TALK
EN

Plastic Ornamentation, Anemic Cinema and Unknown Words

With Thomas Girst, Olaf Nicolai

The title of this talk is composed of three phrases, attributed by three artists to their own works: David Kakabadze, Marcel Duchamp and Ilia Zdanevich. They not only knew each other; in addition to notable collaborations, their work also reveals hidden but remarkable interferences. In a conversation, Olaf Nicolai and Thomas Girst attempt to delineate these constellations. Combined with a close reading of archival material, the talk explores whether the production methods the artists described can also be seen as methods for a further reading of their own and each other's works.

Concept: Olaf Nicolai

11 am
Phantom Cinema
EN

How Does the Phantom Relate to Archives? Übung am Phantom

With Eva Peters, Monika Rinck, Stefanie Schulte Strathaus

Übung am Phantom was an interdisciplinary, feminist group that in the 1990s dealt with the representation of the body—both the symptomatic body and the speaking body—in film. The concept of the phantom referred to both fictional and real parts of the research field. How does the phantom

relate to archives? The exercise (*Übung*): Three participants devote themselves to the material of the present, in the present.

12 pm
Auditorium
MICROSTORY: LECTURE,
PERFORMANCE
EN → DE

Burning the Archives of the Earth. Human and Nonhuman Labor in Extractive Capitalism

With Amanda Boetzkes, Oxana Timofeeva, Kathryn Yusoff, and a performance by Chto Delat

Swamps, permafrost, soil and rocks are the Earth's archives. In the system of extractive capitalism, where nature is viewed merely as a collection of resources, they are gradually being destroyed. The past itself in its material form is being burned for energy production, which in turn contributes to global warming through CO₂ emissions, accelerating the destruction. Can we still learn anything from the disappearing archives of the Earth? How do we decipher the messages from the past that they preserve? Are there any possibilities to mobilize the labor of nature against the greed of capital? Amanda Boetzkes takes a look at the ways art finds to articulate these transformations, while Kathryn Yusoff addresses the geo-social and -political impacts of human-induced climate change.

Concept and moderation: Oxana Timofeeva

12:10 pm
Phantom Cinema
SCREENING, TALK
EN

Nossa Terra

With Filipa César, Léa Morin

Mario Marret was a filmmaker engaged in resistance and social justice struggles. His film *Nossa Terra* (1966) evolved from a close connection with the PAIGC (African Party for the Independence of Guinea and Cape Verde) during the Guinea-Bissau war of independence. In 2012, prints of *Nossa Terra* were found in the national film archive in Guinea-Bissau (INCA—Instituto Nacional de Cinema e Audiovisual), but they were in an irreversible state of decay. Only recently, film curator Léa Morin unearthed a print in good condition at Third World Newsreel in New York.

A program by Filipa César and Léa Morin.

D: Mario Marret, Guinea-Bissau, 1966,
40 min

Digital transfer courtesy of Wisconsin Center for Film and Theater Research, University of Wisconsin-Madison.

12:30 pm
Tiny Desk Sessions
TALK
EN

Anthemis: Methods, Process

With Hypercomf, Geli Mademli, Jacob Moe

Archipelago Network (AN) is an open access digital archive and research-based residency program dedicated to audio-visual heritage on the Cyclades of Greece. In the framework of its 2021–22 pilot project *Anthemis*, AN has invited the artist duo Hypercomf to visit the island of Syros and to produce a digital herbarium based

on archival materials sourced from personal collections of local botanists as well as the on-site collection of additional audiovisual material and meteorological data through a customized, portable toolkit. This talk presents the project's methodology, process and resulting online archive.

Concept: Geli Mademli, Jacob Moe

2 pm
Auditorium
Microstory:
LECTURE
EN

Performing Environmental Justice. Staged Reflections

With Shweta Bhattad, Zuleikha Chaudhari, Başak Ertür, Emilie Gaillard, Shela Sheikh, Radha D'Souza

People's Tribunals have a long history. They have served for serious reflection upon the relationship between law, rights and justice. More recently there has been an emphasis on environmental justice, for instance in the International Monsanto Tribunal. What are appropriate epistemological and aesthetic frameworks for considering environmental harm? Can staged hearings and experimental assemblies function speculatively and propositionally in relation to existing legal forums? What might justice look like in these settings and how is it performed? What here is the status of evidence and testimony? Taking Brecht's theoretical and unfinished text *Messingkauf Dialogues* as a proposal for a mutual learning encounter, the panel reflects upon various forms of performance and enactment and explores how such spaces function as sites of knowledge and reality production.

Concept: Zuleikha Chaudhari, Shela Sheikh

2 pm
Phantom Cinema
SCREENING, TALK
EN

Reclaiming Nigeria's Audiovisual Archives: Result & Prospects

With Didi Cheeka

In 2015, a local team launched an intense encounter with the Nigerian National Film, Video and Sound Archive to reclaim its half-forgotten materials. Since these beginnings, the work has expanded and collaborations with partners such as the Arsenal—Institute for Film and Video Art were developed. Didi Cheeka from the Lagos Film Society provides an insight into the ongoing work with Nigerian film heritage to consider lessons, achievements, challenges and prospects of past and future.

3 pm
Tiny Desk Sessions
PRESENTATION, TALK
EN

The Nomadic Curriculum—A Manual Series

With Stefan Aue, Beatrice von Bismarck, Chiara Figone, Kayfa ta (Maha Maamoun und Ala Younis), Lama El Khatib, Margareta von Oswald und Jonas Tinius

The Manual Series takes the notion of the nomadic curriculum, developed and rehearsed within the *Whole Life Academy*, as its starting point. This situated, collective practice proposes a form of activation that functions as a meta-mobilization of archival material—setting objects and narrations into motion and correlating their statuses, conditions and milieus. The publication series expands this approach into other existing and potential settings of knowledge production around the academic, the curatorial

and the literary. The editors present the three volumes and discuss: What can this series propose in terms of a how-to for archival research? What are the common elements of collective research and practice that form the foundation of such a curriculum?

3:30 pm
Phantom Cinema
TALK, SCREENING
EN

Cimatheque Archive: A Permanent Temporality

With Tamer El Said

Cimatheque Archive in Cairo was founded in 2011 based on donated material from the film community in Egypt, where there is no access to any public archives. Today, the project hosts more than 15,000 items representing priceless collections of legendary icons in Egyptian film history. The fast-growing diverse archival material keeps confronting the project team with endless challenges and questions.

4:30 pm
Auditorium
MICROSTORY: TALK,
PERFORMANCE
EN>DE

Constant Rehearsal. Dance Legacies and Archival Practice

With Alexandre Achour, Ernst van Alphen, Ismaël Dia, and a lecture performance by Euripides Laskaridis

How are artists' personal archival practices and the institutional archive of an artist's work related? How can archiving and activating dance and performance history be practiced in parallel by different generations, narratives and cultural contexts? What alternative forms of selection and continuity emerge when we deal with dance legacies? In a lecture performance, Euripides Laskaridis reflects on his own

artistic and archival practice as a performer. The dancer and choreographer Alexandre Achour and the head of the Pina Bausch Foundation archives Ismaël Dia talk about institutional dance archives and their exclusions.

5 pm
Tiny Desk Sessions
TALK **EN**

Through the Words of Others

With Nina Akhvediani and an introduction by Olaf Nicolai

Nina Akhvediani will present archives of artists and poets who have opted for self-historicization, collecting and archiving documents, whether about their own work or of broader avant-garde movements of Tbilisi. She will refer to, among others, the poet, publisher, collector and researcher Ioseb Grishashvili. His vast collection includes the futurist publications of the H2SO4 group and the literary journals of the Georgian women poets from the 1920s. The documents brought together in this session present a plurality of subjectivities and micro-narratives that reconceive archives as productive encounters.

Concept: Nina Akhvediani, Olaf Nicolai

5 pm
Phantom Cinema
PRESENTATION, TALK
EN

The Baalbeck Studio Collection and Other Lebanese Sites of Memory

With Monika Borgmann, Sandra Schäfer

The non-governmental organization UMAM D&R (documentation & research) contributes to the ongoing debate over Lebanon's memory by collecting and analyzing historical materials covering facets

of Lebanese diverse collective memory in open-access archives. One of its collections is composed of audio-visual and written material UMAM D&R salvaged from Baalbeck Studios, a seminal movie production company that operated in Lebanon between 1963 and 1994.

6.30 pm
Phantom Cinema
SCREENING
EN

Wrap-up/Call for Action and Reflection on Decolonizing Film Archives

In 2019, 13 international archive activists made a video based on a collectively produced paper *Call for Action and Reflection on Decolonizing Film Archives*, which emanated from a workshop by the Goethe-Institut in September 2019 at Culturgest in Lisbon and the Dox Box project *People's Stories: Past and Present*. It proposes four acts to those engaged with institutions holding colonial collections and invites them to reflect on their archival systems and practices.

8 pm
Roof terrace,
auditorium
PERFORMANCE,
CONCERT
EN+DE

Der Schredder

With Mobile Academy Berlin and Markus Öhrn with Death, Destruction & Dodos

It rattles, it crushes, it smacks. The shredder is a gut with teeth that disposes of the archives: incorporation, metabolization, transition. The shredder offers a public exercise of loss that infects all the archive's holdings and discourses. The people of Berlin are leading the way, bringing their memorabilia to HKW and handing them over

to the shredder in a collective ceremony. We gather for a public lament and celebrate a non-object-based culture of memory. The public lament will be staged with the contemporary form of European requiem: black metal. Afterwards, the shredder will reach its final destination in the Lustgarten between Altes Museum and Humboldt Forum.

Concept: Mobile Academy Berlin (Hannah Hurtzig and Marian Kaiser)
Stage: Florian Stirnemann
Ceremony: Markus Öhrn with Death, Destruction & Dodos
Shredder Team: Anton Andersson, Alice Chauchat, Christian Fritzenwanker, Michael Horn, Tina Pfurr, Emma Rosa Simon
Shredders (a. o.): Jahmila and Alisha Bronnert, high-school graduates; Monir El-Helwe, school student; Susanne Kahl, pensioner; Brigitte Kramer, pensioner; Hendrik Quast, performance artist; Simon Roloff, media theorist; Promona Sengupta, academic and activist; David Shongo, composer and artist; Cedrick Tshimbalanga, entrepreneur; Christina Wessely, cultural scientist.

For the duration of the exhibition, there will be an extensive supporting program with further events, film screenings and guided tours, with, among others, Rudolf Fischer and Marcelo Rezende (Staatliche Kunstsammlungen Dresden), the artists Charlotte Eifler & Clarissa Thieme, Assaf Gruber, Olaf Nicolai and the Schattenmuseum youth panel. All program information is available at www.hkw.de/thewholelife.



THE WHOLE LIFE ACADEMY

The interdisciplinary, international *Whole Life Academy* is a network for ongoing collective research and reflection on archival positions, infrastructures and materials. The Academy takes on the long-term development of a hands-on methodology of site-specific research, both shaping and applying what we call a “nomadic curriculum.” The practice of the nomadic curriculum takes form in the movements, connections and networks between, within and around the archival contexts that continue to shape our present. The nomadic movement correlates different methodologies of knowledge production with situated local archival contexts.

Understanding archives as one of the central instruments for the canonization of knowledge and worldviews and for the establishment and continuation of power relations, the nomadic curriculum takes up the archive as the space in which the material and non-material foundations of the present are created. The methods of the Academy destabilize the fixed archival structures with an approach that is in constant development, adaptation and flux. As nomadic thought gives primacy to the spatial and temporal specificity of a research matter, the nomadic curriculum seeks to produce adjusted and localized tools that can critique inherent hegemonic relations of archival knowledge, objects and institutional structures. At the same time, it becomes possible to productively imagine and derive the possibilities of future alternative frameworks for collective researching and sharing.

Participants of the *Whole Life Academy Dresden* conceptualized and convened the second edition, the *Whole Life Academy Berlin*, which unfolded as an online curriculum of ten workshops with digital excursions and guest contributions between October 2021 and March 2022.

The three-part publication series *The Nomadic Curriculum—A Manual Series*, as well as the publication *Proximities: Folded Readings on the Archival* were conceived against the backdrop of the nomadic curriculum and the *Whole Life Academy's* research.

Academy Conveners

WS 1: Edi Danarsono, Ollie George, Ekaterina Golovko
WS 2: Megan Hoetger, Carlos Kong
WS 3: Geli Mademli, Jacob Moe, Marie Schamboeck
WS 4: Özge Çelikaslan, Naz Cuguoğlu
WS 5: Arnika Ahdag, Eva Bentcheva, Gulzat Egemberdieva, Ann Harezlak
WS 6: Ayman Nahle, Siska
WS 7: Marina Valle Noronha, Viktorija Šiaulytė
WS 8: Viola Hildebrand-Schat, Paul Wiersbinski
WS 9: Priyanka Basu, Steve Rowell
WS 10: Daniela Duca, Ingrid Kraus, Ksenia Jakobson, Ting Tsou, Julian Volz, Marlena von Wedel

Academy Participants

Nina Akhvlediani, Lawrence Alexander, Jamie Allen, Valeria D'Ambrosio, Ioannis Andronikidis, Jasmin Assadsolimani, Shobun Baile, Sterre Barentsen, Tamara Becerra Valdez, Dominik Biewer, Jeremy Bolen, Simon Browne, Laura Bruns, Benjamin Busch, Clementine Butler-Gallie, Mattia Capelletti, Scott Caruth, Nadine K. Cenoz, Zhiwan Cheung, Stella Christou, Barbara Cousin, Patricia Couvet, Lisa Deml, Veronica Ferreri, Gözde Filinta, Sophya Froberg, Anastasia Garnova, Aikaterini Gegisian, Andrea Goetzke, Rosemary Grennan, Alexis Guillier, Johanna Heide, Mél Hogan, Peter Hort, Anna Ivanova, Andi Johnson, Baldeep Kaur, Mudar Al-Khufash, Giuliana Kiersz, Luisa Kleemann, Ute Klissenbauer, Victoria (Vica) Kratsova, Kamila Kuc, Maria Kuzmina, Zoé Le Voyer, Sooyoung Leam, Aram Lee, Chiara Di Leone, Raúl I. Iima, Larissa Longano de Barcellos, Anna-Luise Lorenz, Sabine Marie, Sarah Messerschmidt, Anna Mikkola, Felix Mittelberger, Maria Morata, Rita Mounzer, Inana Othman,

Lalu Ozban, Onur Öztürk, Tapan Pandit, Chris Paxton, Joanna Pope, Lara Portela, Nina Prader, Eshan Rafi, Lucas Rehnman, Julie Robiollie, Agnieszka Roguski, Pablo Santacana Lopez, Daniel Schneider, Martha Schwindling, Inga Selck, Shohreh Shakoory, Maria Sideri, Sanaz Sohrabi, Erik Stein, Banu Çiçek Tülü, Sarnt Utamachote, Nayeli Vega, Johanna Weiß

Academy Partners

Aby Warburg Institute London, Arsenal—Institute for Film and Video Art (Berlin), Botanical Garden and Botanical Museum (Berlin), EFGAMP (European Federation of Video Game Archives, Museums and Preservation Projects), Ethnologisches Museum (Berlin), Filmmuseum Potsdam, Garage Archive Collection and RAAN (Russian Art Archive Network) (Moscow), German-Russian Museum Berlin Karlshorst, Harun Farocki Institut (Berlin), Lili Elbe Archiv (Berlin), Museum für Naturkunde (Berlin), Museum of the New Academy of Fine Arts (St. Petersburg), neue Gesellschaft für bildende Kunst (nGbK), Schwulches Museum (Berlin), Staatsbibliothek zu Berlin, Stasi Records Archive (Berlin), Studio Baalbeck (Beirut), Umam Documentation & Research (Beirut), Untertage (Berlin), Vilém Flusser Archive (Berlin), Walter-Spies-Gesellschaft Deutschland (Rautenstrauch-Joest-Museum Köln), Westhafen (BEHALA) (Berlin)

THE WHOLE LIFE REPOSITORY

The website *wholelife.hkw.de* serves as the project's ever-growing online repository. It gathers multimedia materials and posts, sharing the various experimental research methods, processes and results of *The Whole Life. An Archive Project* with the public. The underlying principle of the repository is the collaborative approach of the *Whole Life Academy* and its development of a nomadic curriculum. The nomadic curriculum is a practice of movement, setting archival objects into motion by approaching their specific, situated contexts through various methodologies of knowledge production. This form of activation functions as a meta-mobilization of the archival material. They are rendered through their relations and their in-between status rather than as closed entities. Using this approach, the website creates a dynamic structure that embeds the posts in a map and in a complex system of relationality. A collectively developed, constantly growing set of keywords forms the basis for the website's mapping structure. This set of keywords and its application was collaboratively generated in a dialogue between a working group of the *Whole Life Academy*, the project team and partners. Each contribution is attached to a number of keywords through a scaling system, emphasizing the gradient of relatedness that pushes against a standardized system of categorization and forms of pigeonholing. In this way, a more complex grid of relationality unfolds, connecting contributions through the digital spatial realm. The keywords allow the posts to encounter and relate to one another. Users can explore the posts guided by their own interests and ultimately create a personalized reader that reflects their individual movement through the materials and expands across the limits of categorization.

PARTNER INSTITUTIONS

Communicating international film culture in a lively manner is both the aim and mission of **Arsenal—Institute for Film and Video Art**. Working at the point where practice and theory come together, the institute comprises a work space and think tank for the history and presence of cinema with a focus on independent and experimental film. As a communication platform and network, it promotes a dynamic exchange between film, academia, and art. Archive außer sich, a three-year project, is a series of interdisciplinary research, presentation, and exhibition projects dealing with film cultural heritage and its archives. In collaboration with partners holding their own film archives or dealing with them in theory and practice, individual projects are devised that together pursue the questions: What is cultural heritage, what tasks can be derived from it and what exactly is a film archive today? The participating institutions are: Harun Farocki Institute, SAVVY Contemporary, pong film, International Short Film Festival Oberhausen, silent green Film Feld Forschung and the master's program "Film Culture: Archiving, Programming, Presentation" at Goethe University Frankfurt. The collaboration led to the festival Archival Assembly #1 (September 2021), which will from now on be continued every two years in new contexts.

Haus der Kulturen der Welt (HKW) creates a forum for the contemporary arts and critical debates. In the midst of profound global and planetary transformation processes, HKW re-explores artistic positions, scientific concepts, and spheres of political activity, asking: How do we grasp the present and its accelerated technological upheavals? What will tomorrow's diversified societies look like? And what responsibilities will the arts and sciences assume in this process? HKW develops and stages a program that is unique in Europe, blending discourse, exhibitions, concerts and performances, research, education programs and publications. Its proj-

ects initiate reflection processes and devise new frames of reference. In its work, HKW understands history as a resource for alternate narratives. In its extraordinary, modernist congress-hall architecture, HKW enables new forms of encounter and opens up experiential spaces between art and discourse. Together with artists, academics, everyday experts, and partners across the globe, it explores ideas in the making and shares them with Berlin's international audience and the digital public.

The non-profit **Pina Bausch Foundation** was founded after her death by her son Salomon Bausch in 2009. The task of the foundation is to keep the dancer and choreographer's artistic heritage alive and to transfer the material that she collected over decades into an archive. In addition to the physical material inventory, systematic interviews are conducted to give voice to important contemporary witnesses. These records—in the manner of an oral history—create a link between the documents, objects and media in the archive. Through the stories of contemporary witnesses, the archival materials are given a unique reference to reality. New strategies were developed to convey these links by integrating the oral history documents into a digital archive. In cooperation with the Information Science degree program of the University of Darmstadt, the precedent-setting Linked-Data System was developed, which enables the networking of all information. This innovative database system uses state-of-the-art search technologies and is the basis for future networking with other archive databases. The entire archive inventory is transferred to this data structure. Since November 2021, the digital archive is publicly accessible on www.pinabausch.org.

The Archiv der Avantgarden (AdA) at the **Staatlichen Kunstsammlungen Dresden** is unique in scope and structure worldwide with its collection of around 1.5 million objects and documents from the art and cultural history of the twentieth century. The archive is based on the donation of Egidio Marzona's collection to the Staatliche Kunstsammlungen Dresden (SKD) in

December 2016. The archive includes works of art spanning various media and genres and related contextual materials on artistic work processes, but also on architecture, literature, music, theater, film and politics of the time. The archive is thus also a collection of utopias and radical designs—both in terms of aesthetic values and social standards—and is open to new forms and modes of readability. The Staatliche Kunstsammlungen Dresden continues to develop the AdA as a space of creative action with a flexible archive that tests open, transparent communication and new questions and perspectives. Based on the extensive, open, and interdisciplinary material base, conventional narratives of Eurocentric Modernism, the role of museums as well as the role of modern movements (so-called avant-gardes) can be questioned and new layers considered in their complexity. It also offers points of reference for research on modernism in a global context. Not only will different areas dynamically interact with each other, but also new forms of opening and access will be tested. Together with partners from science, research and the arts, the AdA is developing new pioneering projects in various formats, which allow the archive to act in interdisciplinary work with research and art.

BIOGRAPHIES

Alexandre Achour is a choreographer, performer and educator. From his experience in working across different contexts together with disabled and non-disabled artists, he is interested in critically examining principles of exclusion, dominance and conquest in the contemporary dance field. He emphasizes long term collaborations with Saša Asentić, Guo Rui, Per.Art (Novi Sad), Tanzerei (Berlin), Xavier Le Roy and Tino Sehgal. Achour was recently a research fellow at Zurich University of the Arts (ZHdK).

Bini Adamczak works mainly as a writer and artist. She gained international attention in 2017 when her book *Communism for Kids* sparked a backlash among conservatives in the United States. In the same year she also published *Beziehungsweise Revolution. 1917, 1968 und kommende*. Her most recent book to appear in English (2021) is *Yesterday's Tomorrow. On the Loneliness of Communist Specters and the Reconstruction of the Future*. Adamczak's work has been translated into more than 20 languages.

Daniela Agostinho is assistant professor at Aarhus University and an independent curator. Her project *Archival Encounters* explores how artistic practices engage with the remains of Danish colonial archives. Recent publications include the co-edited books *Uncertain Archives: Critical Keywords for Big Data* (2021) and *(W)archives: Archival Imaginaries, War and Contemporary Art* (2020).

Nina Akhvediani is a co-founder of Kona Books, a Tbilisi-based publishing house and the founder of the independent archive initiative Dineba. Through her recent projects, Akhvediani conceptualizes the personal archives of artists as means of research, curatorial practice, and as networks of productive interdependencies. She studied Culture, Criticism and Curation at Central Saint Martins in London.

Antonia Alampi is a curator, cultural organizer, researcher and author. She lives in Berlin, where she is Director of *Spore Initiative* Foundation. In the past, among other things, she has been artistic co-director of SAVVY Contemporary and part of the curatorial team of the Quadriennale sons-beek20→24.

Ben Alper is an artist. His work has been exhibited and published widely, including in exhibitions at Higher Pictures in New York and the Houston Center for Photography, as well as in *Time* magazine, the *British Journal of Photography* and *Dear, Dave*. Alper is also part of Sleeper Studio and the co-founder of *A New Nothing*, an online project dedicated to hosting visual conversations between artists.

Ernst van Alphen is a professor of literary studies. His publications include *Un/Productive Archiving* (2022, in press), *Shame! And Masculinity* (2020), *Failed Images: Photography and Its Counter-Practices* (2018), *Staging the Archive: Art and Photography in the Age of New Media* (2014) and *Art in Mind: How Contemporary Images Shape Thought* (2005).

Nathalie Anguezomo Mba Bikoro combines installations, radio sounds, live performances, films and archive productions to analyze processes of power and fiction in archives that deal critically with migration issues. Thus, she creates environments for untold narratives of resistance movements among African women and Indigenous communities. She has received multiple awards such as the Dakar Biennale (2012) and is the recipient of the Berliner Förderprogramm Künstlerische Forschung.

Arjun Appadurai is an anthropologist. He is Emeritus Professor of Media, Culture and Communication at New York University and Distinguished Visiting Professor at the Max-Planck Institute for Social Anthropology at Halle. Appadurai has published a number of seminal books within the field of globalization studies, such as most recently *Banking on Words. The Failure of Language in the Age of Derivative Finance* (2015) and *Failure* (with Neta Alexander, 2019).

Stefan Aue is project head at Haus der Kulturen der Welt (HKW) in Berlin. He is currently realizing the collaborative program *The Whole Life. An Archive Project* (2018–2022). He completed the master's program Cultures of the Curatorial and studied Sociology, Psychology, and Media Studies. He is co-editor of *ArteFakte: Reflections and Practices of Scientific-Artistic Encounters* (2014) and *Dictionary of Now* (2019).

Mieke Bal is a cultural theorist, critic, video artist and curator. She writes in an interdisciplinary perspective on cultural analysis, literature and art, focusing on gender, migratory culture, the critique of capitalism, and political art. She uses films as a different, more in-depth and more contemporary mode of cultural analysis. Bal is the author of 45 books and recently published *Image-Thinking* (2022), in which she develops ideas about how to integrate academic and artistic thinking.

Salim Bayri makes sculptures in virtual reality while listening to obsolete online chatrooms where strangeness, blasphemy, and pulling each other's leg are common practices. As a polyglot, Bayri can enter many of the different rooms where diasporas gather. He is currently based in Amsterdam. Bayri has been nominated for the Amsterdamprijs voor de kunst and the Vordemberge-Gildewart Award.

Frédérique Bergholtz is founder and director of *If I Can't Dance, I Don't Want To Be Part Of Your Revolution*. She was previously director of Marres in Maastricht. Bergholtz is recognized for her long-term engagement, development, and presentation of international performance practices in the Netherlands. She has guest curated programs for other institutions, including Artissima, LIMA, and the Van Abbemuseum, and is a mentor with the Mondriaan Fonds talent development program for young artists.

Mareike Bernien lives in Berlin and works as a filmmaker and teacher in the field of filmic research and critical archival practices. Her work is determined by a research-based approach, in which questions of memory

politics and media archaeology are negotiated. Her most recent films include: *Sonne Unter Tage* (2022), *Tiefenschärfe* (2017), both with Alex Gerbaulet. For several years she has been part of the production platform pong film.

Shweta Bhattad is a visual artist and performer. She is a trained sculptor and completed her MVA at the University of Baroda. She has worked across mediums in the past, with a strong focus on issues of women's safety, education and the female body. She is also a founding member of the Gram Art Project Collective, which is a group of farmers, artists, women, makers.

Dominik Biewer is a cultural anthropologist and graduate student at the Institute for European Ethnology, Humboldt University in Berlin. He is a student assistant at the Centre for Anthropological Research on Museums and Heritage (CARMAH) and most recently worked for the exhibition *Wordless—Falling Silent Loudly* of the Staatliche Kunstsammlungen Dresden (SKD). His research interests include the histories of science and museum collections, forms of collaborative curating, and multimodal storytelling.

Beatrice von Bismarck teaches art history, visual culture and cultures of the curatorial at the Academy of Fine Arts (Hochschule für Grafik und Buchkunst) Leipzig. She worked as a curator of the department of 20th-century art at Städel Museum, Frankfurt, was co-founder and co-director of the *Kunstraum* der Universität Lüneburg, initiator of the M. A. Program *Cultures of the Curatorial* and co-directed the itinerant *TRANScuratorial Academy* (Berlin, Mumbai, Phnom Penh 2017–2018). Her most recent monograph *The Curatorial Condition* is about to come out in spring 2022.

Amanda Boetzkes is Professor of Contemporary Art History and Theory at the University of Guelph. She is the author of *Plastic Capitalism: Contemporary Art and the Drive to Waste* (2019) and *The Ethics of Earth Art* (2010) and *Ecologicity: Vision and the Planetary of Art* (2023). Her current project,

At The Moraine, considers modes of visualizing Indigenous territories of the circumpolar North.

Nanna Bonde Thylstrup is Associate Professor of Communication and Digital Media at Copenhagen Business School. Thylstrup is a cultural media theorist whose research focuses on the ethics and politics of data, models and archives. She is the author of *The Politics of Mass Digitization* (2018). Her most recent book *Uncertain Archives: Critical Keywords for Big Data* was co-edited with Daniela Agostinho, Kristin Veel, Annie Ring and Catherine D'Ignazio (2021).

Monika Borgmann is co-author and co-director of the feature documentaries *Massaker* and *Tadmor*. In 2001 she co-founded the film production company Umam Production with Lokman Slim. In 2004, they founded Umam Documentation & Research, a civil company that deals with the issues of civil violence and war memories in Lebanon. Borgmann studied Arab Philology and Political Sciences in Bonn and Damascus and worked as a freelance journalist for radio and print in Cairo from 1990 until 2001.

Wirya Budaghi is a performance artist and activist. His work deals with political power, especially in Kurdistan, but also in the context of migration. Budaghi uses performance as a platform for people to come together. His work investigates colonial ties with Kurdish culture and questions his personal history of oppression and migration in times of war.

Clementine Butler-Gallie's work merges curation, artistic research and writing. Her practice stems from an interest in testing and developing durational exhibition models that explore topics of cultural contact and exchange, migration and movement. She works as a curatorial researcher for the London-based cultural research organisation Arts Cabinet.

Scott Caruth is an artist and researcher based in Glasgow and Berlin. His first photographic monograph *موتل (Molatham)* was published by Trolley Books in 2020.

Özge Çelikaslan is a media scholar, videographer and archivist. Her works focus on the politics of image, archival networks and digital commons. She pursues her PhD research at the Braunschweig University of Art (HBK). She is co-founder of the social movements archive <https://bak.ma/>

Filipa César is an artist and filmmaker. She is interested in the fictional aspects of the documentary genre, the borders between cinema and its reception, and the politics and poetics of the moving image. Since 2011, César has been researching the militant cinema practice of the African Liberation Movement in Guinea Bissau. César premiered her first feature-length essay film *Spell Reel* at the Berlinale, 2017. Her film *Quantum Creole* was exhibited at the Berlinale 2020. Her screenings and exhibitions include Gasworks, London; Flaherty Seminar and MoMA, New York; Harvard Art Museum, Boston.

Zuleikha Chaudhari is a theatre director based in Delhi. From 2015 onwards she has been exploring the framework of law as performance, the role of performance in law and the performativity of legal truth-production. Her works have been shown at the Wiener Festwochen, KunstenFestival-desArts, Festival D'Automne, Berlin Biennale, Kochi Biennale, Dhaka Art Summit, Asian Art Biennale amongst others. She is the director of the Alkazi Theatre Archives at The Alkazi Foundation for the Arts, New Delhi.

Didi Cheeka is a filmmaker and critic. He is co-founder and artistic director of Lagos Film Society—an alternative film hub dedicated to founding the first arthouse cinema in Nigeria. Cheeka is artistic director of Decasia—Berlin—Lagos Archive Film Festival and is currently engaged in researching and reclaiming Nigeria's audiovisual archives—using found materials to construct a creative engagement with memory, cinema, trauma.

Data (David) Chigholashvili works at the intersection of anthropology and contemporary art. His research, curatorial practice, and art projects explore the topics of visual

and urban anthropology, social engagement, public space, memory, and archives—some of which are usually interconnected in his collaborative work. He obtained an MSc in Social Anthropology from the University of Edinburgh.

Chto Delat was founded in 2003 in St. Petersburg by a group of artists, critics, philosophers and writers merging political theory, art and activism. As a collective, it operates in different media such as films, graphics, performance, murals, learning theater, newspaper publications, radio plays and a pedagogic platform, The School of Engaged Art.

Louis Chude-Sokei's work includes the award-winning *The Last Darky: Bert Williams, Black on Black Minstrelsy and the African Diaspora*, *The Sound of Culture: Diaspora and Black Technopoetics* as well as the acclaimed memoir, *Floating in A Most Peculiar Way*. He teaches at Boston University, directs the African American Studies Program and is editor in chief of the journal *The Black Scholar*. He is also founder of the sonic art and archival project Echolocation.

Tony Cokes is an artist living and working in Providence, Rhode Island. He primarily works with video, installation and sound. Recent exhibitions include the 10th Berlin Biennale (2018), The Shed, New York (2019), BAK—basis voor actuele kunst, Utrecht (2020) and Museu d'Art Contemporani de Barcelona (2020). He is a professor in the Department of Modern Culture and Media at Brown University, Providence.

Naz Cuguoğlu is a curator and art writer, based in San Francisco and Istanbul. She is the co-founder of Collective Çukurcuma, experimenting with collaborative thinking processes through its reading group meetings and international collaborative exhibitions. She curated several exhibitions and public programs and held research positions at San Francisco Museum of Modern Art and de Young Museum (San Francisco), among others.

Nataša Damjanović is a producer and editor. Films she worked on were screened and awarded prizes at festivals such as the Berlinale, Locarno and Rotterdam, including a Silver Bear for *Ich War Zuhause Aber* by director Angela Schanelec. She now works at the Mechanism Information Program for Affected Communities producing and promoting content based on the archives of the International Court of Justice.

Edi Danartono is an artist and designer based in Berlin. He holds a MA in Graphic and Exhibition Design from the University of Applied Sciences Düsseldorf and is Meisterschüler in Fine Arts of Tobias Rehberger, graduating from the Academy of Fine Arts—Städelschule Frankfurt/Main in 2019.

Death, Destruction & Dodos is a Swedish black metal band. Beneath its alliterative name lies the unspeakable rebirth of an ancient Mascarene death cult that worships the unresisted obliteration of the social and of biospheres in the Anthropocene. A fusion of sonic devastation and critical theory, black metal is the chosen tool for the destruction of cultural industrialization. The dodo embodies defenseless victimhood in the face of globalized abundance and existential obsolescence.

Clémentine Deliss works across the borders of contemporary art, curatorial practice, and critical anthropology. She is Associate Curator at KW Institute for Contemporary Art, Berlin, and Global Humanities Professor of History of Art, University of Cambridge. Between 2010–2015, she directed the Weltkulturen Museum in Frankfurt am Main. Her recent book *The Metabolic Museum* (2020) was published by Hatje Cantz in co-production with KW.

Deepa Dhanraj is a researcher, writer and an award-winning independent documentary filmmaker. She's been active in filmmaking and writing for over forty years and has engaged with questions related to women's status, political participation and resistance ever since. Dhanraj was also one of the founding members of the feminist film collective Yugantar. Her films have been

screened and awarded at national and international film festivals.

Ismaël Dia started working for the Pina Bausch Foundation in 2011. Since 2017 he is the director of the Archive.

David Dibosa is reader in museology at the University of the Arts London, where he leads the MA in Curating and Collections. He is chair of trustees at the Whitechapel Gallery, London, and is a member of advisory boards for Tate Britain and the Paul Mellon Centre. Dibosa is co-author of *Post-Critical Museology: Theory and Practice in the Art Museum* (2013). Other published works include *Fugitive Direction: Reflections in the Tropenmuseum* (2015) and *Exhibiting Embarrassment* (2021).

Dodo, also dronte, dodaars or lazyass. Flightless bird, size about 1m, weight about 20 kg. First described in 1589 by Dutch sailors on Mauritius, exterminated 100 years later. Since then, an integral part of popular culture with appearances in the work of Thomas Pynchon and Walt Disney, among others. There is no original taxidermy of the bird, only models assembled from foreign animal feathers. For *EVERYTHING MUST GO*, Ingo Kopmann taxidermied primarily with emu, based on models from the Mobile Academy.

Daniela Duca is a cultural mediator, curator and literary translator. She has a background in Romanian and German Philology and in Cultural and Curatorial Studies. Between 2013 and 2020 she worked as program coordinator for art, literature and film at the Romanian Cultural Institute in Berlin.

Charlotte Eifler is an artist and film maker. Her works address the politics of representation, abstraction and computation. Focusing on feminist approaches and elements of science fiction, she explores processes of image production and imaginations of alternative futures. Currently she lectures on image politics at the Karlsruhe University of Arts and Design (HfG) in the department of Media Art/Film.

Başak Ertür lectures in law and co-directs the Centre for Law and the Humanities at Birkbeck, University of London. She is a Visiting Research Fellow at Forensic Architecture, Goldsmiths. Her research investigates legal performativity, the entanglements of law and violence, law's history and memory-work, and practices of resistance. She has co-directed *For the Record: The World Tribunal on Iraq*. Her first monograph *Spectacles and Spectres: A Performative Theory of Political Trials* will be published in autumn 2022.

Chiara Figone is an editor, researcher and curator based in Dakar and Berlin. She is the founder of Archive, a non-profit organization and publishing house. Figone is editor in chief of Archive Journal. Since 2007 she is professor of Editorial Studies at NABA—New Academy of Fine Arts in Milan.

Anik Fournier teaches contemporary art theory at Base for Experiment Art and Research at ArtEZ (Arnhem, NL). She is the Curator of Archive and Research at *If I Can't Dance, I Don't Want To Be Part Of Your Revolution* (Amsterdam, NL). Her current research focuses on sounding and listening methodologies as an overlooked site for the preservation and transmission of forms of embodied knowledge.

Emilie Gaillard is Professor of Human Rights and Environmental Law at SciencesPo Rennes and the General coordinator of the *Normandy Chair for Peace* dedicated to Peace with the Earth. Her research is focused on Law(s) for Future Generations and Rights of Future generations. In 2015 she participated in the elaboration of a Universal Declaration of the Rights of Humankind under the direction of Corinne Lepage for the President of the French Republic.

V. Geetha is a feminist historian, translator and publisher. Active in the Indian women's movement for over three decades, she continues to do non-university teaching on gender, caste, labor and history with civil society groups. Her published works include *Bhimaro Ramji Ambedkar and the Question*

of Socialism in India (2021) and *Undoing Impunity: Speech against Sexual Violence* (2016).

Ollie George is a designer and writer based in Berlin, working at the intersections of graphic design, art and event curation. His practice employs a discursive concept of fiction to re-enchant matters of education, technology and collectivity. Currently, he is a writer and researcher for the artist Tomás Saraceno, and previously worked with the collective Slavs and Tatars.

Thomas Girst heads the BMW Group's global cultural engagement. 2016 European Cultural Manager of the Year Award. As research director of the Art Science Research Laboratory, NY, he edited *Tout-Fait: The Marcel Duchamp Studies Online Journal* and co-curated *Marcel Duchamp in Munich 1912*. Author of *The Indefinite Duchamp* (2013), *The Duchamp Dictionary* (2014), among others.

Ekaterina Golovko is a researcher, writer and photographer.

Avery F. Gordon is a writer, educator and radio producer. Currently Visiting Professor at Birkbeck School of Law University of London, she is the author of *The Hawthorn Archive: Letters from the Utopian Margins*; *The Workhouse: The Breitenau Room* (with Ines Schaber); *Ghostly Matters: Haunting and the Sociological Imagination*; among other books and articles.

Linus Gratte is a curator of performing arts and public programs at Centre Pompidou, Paris. He studied at Panthéon-Sorbonne, Ecole du Louvre and the Stockholm University of the Arts and has a background in curatorial and cultural production at Grand Palais and the Swedish Institute. Together with Alice Pialoux he develops proposals at the intersection of dance, performance, visual arts and the discursive and is elaborating a program on contemporary ways of activating the archive.

Assaf Gruber is an artist and filmmaker based in Berlin whose works focus on the manner in which political ideologies of indi-

viduals intertwine with personal stories and the way in which they form social relations. He has had solo exhibitions at, for example, the Berlinische Galerie/Museum of Modern Art (2018) and Ujazdowski Castle Center for Contemporary Art, Warsaw (2018). His films have been featured at the Marseille International Film Festival (2019) and the Berlin International Film Festival (2016). He is currently a 2022/23 fellow of the gkfd, a Berlin artistic research grant program.

Paz Guevara is a curator and researcher collaborating in the long-term project *Kanon-Fragen* at HKW, where she curated *Afro-Sonic Mapping* (2019), and co-curated *Parapolitics* (2017). She has also contributed to the public programs of *A History of Limits* (2016), *Past Disquiet* (2016), and *De-Centering Narratives* (2019). Guevara is part of the curatorial ensemble at Archive in Berlin, co-curating the project *Publishing Practices*, for which she conceived the *Study Day With and Against Archives*.

Alexis Guillier is an artist dedicated to films, performances, installations and texts. All stem from investigations, writing and editing processes. With a strong interest in fiction and film, cultural history of images and imaginaries, he works on enigmatic and undefined objects, such as accidents or forgeries. He is currently working on his new project, a film history through accidents on movie sets.

Nanna Heidenreich is a media and cultural studies scholar, curator and professor for transcultural studies at the University of Applied Arts in Vienna. Most recent projects include the co-curation of *Auslaufende Umwelten* at Kunstverein D21 in Leipzig. She has published widely on migration, post-colonial theory and "other" cinemas (feminist, queer, experimental), most recently *fAKE hYBRID sITES pALIMPSEST. Essays on Leakages* (with Madhusree Dutta, 2021). She lives in Berlin and Vienna.

Tobias Hering is a curator and publicist. His work focuses on thematic film programs and exhibitions that address questions of image politics and the role of archives. In the

course of research he concepts and edits publications related to curatorial research. Tobias Hering is currently directing the project *re-selected*, an archive based program series of the International Short Film Festival Oberhausen in cooperation with Arsenal—Institut für Film und Videokunst Berlin.

Megan Hoetger is a historian and curator. She holds a PhD in Performance Studies from the University of California, Berkeley and, since 2019, is a curator with the Amsterdam-based arts organization *If I Can't Dance, I Don't Want To Be Part Of Your Revolution*. Currently, she is also a fellow in the BAK Fellowship for Situated Practice, Utrecht. Hoetger's archival work and collaborative research practices map the political economies in which underground media networks were formed transnationally during and since the Cold War period.

Tom Holert is an independent scholar and curator. At HKW, he organized the exhibitions *Neolithic Childhood. Art in a False Present, c. 1930* (with Anselm Franke), and *Education Shock. Learning, Politics and Architecture in the 1960s and 1970s*. He is co-founder of the Harun Farocki Institut in Berlin. Recent publications include *Politics of Learning, Politics of Space. Architecture and the Education Shock of the 1960s and 1970s* (2021) and *ca. 1972. Gewalt – Identität – Methode* (forthcoming).

Peter Hort is a filmmaker and film educator. From 1982 to 2004, he was an editor and producer, making TV dramas and documentaries for NDR, Channel 4, Arte, France 2, National Geographic and others. Since 2002, he has taught film and television production. He was director of the film course at the University of Westminster from 2006 to 2019 and is now organizing and making available its film archive.

Hannah Hurtzig founded the *Mobile Academy Berlin* (MAB) in 1999, which has since then produced experimental academy models, architectures of knowledge and non-knowledge, essayistic installations and performances and analog and digital archive units.

The MAB's best-known format is the Market for Useful Knowledge and Non-Knowledge, which has been performed over thirty times internationally since 2004.

Hypercomf are multidisciplinary conceptual artists researching the relationship between nature and culture, domestication, industry and science. They first materialized as a fictitious company profile in Athens in 2017. Hypercomf's practice is both research and production driven, informing a continuously developing narrative featuring organic and inorganic protagonists, manifested through interdisciplinary collaborations, multimedia artworks and design objects.

International Women* Space (IWS) is a feminist, anti-racist political group in Berlin with migrant and refugee women and non-migrant women as members. They fight patriarchy and document everyday violence, racism, sexism and all kinds of discrimination. IWS collaborates with feminist and anti-racist groups and has alliances in Berlin, Europe, and beyond. Within their networks, they host workshops and organize demonstrations to bring their demands to the street.

Adla Isanović, is associate professor at the Academy of Fine Arts of the University of Sarajevo, where she teaches multimedia. She holds a PhD in philosophy from the Postgraduate School ZRC SASA, Ljubljana and master's degrees in New Media and Critical Curatorial Cybermedia Studies from the Geneva University of Art and Design.

Kayije Kagame is a multidisciplinary artist. Her practice spans performance, sound art, film and installation. Kagame is currently writing her next stage and film project entitled *Garde-robe*, which will premiere at La Bâtie-Festival, Geneva. She will soon present *Night Shift* at the Fondation Cartier pour l'art contemporain in Paris. Kayije Kagame will play the lead role in *Saint Omer*, a fiction film directed by Alice Diop (to be released in 2022).

Marian Kaiser is a media theorist, concept developer and writer based in Berlin and Kinshasa who regularly collaborates in various

media with artists, designers, writers and filmmakers. As part of the Mobile Academy Berlin, he develops essayistic, dialogue-based performances, installations and videos with Hannah Hurtzig, often on the dead.

Baldeep Kaur is a doctoral fellow in the DFG-funded Research Training Group (RTG) *Minor Cosmopolitanisms* based at the University of Potsdam. Their work traces the afterlives of colonial infrastructures that continue to shape postcolonial modernities. Baldeep received their formal training in English Literary and Cultural studies at the University of Delhi and at the University of Mumbai.

Belinda Kazeem-Kamiński is a writer whose work is inspired by the visual. Rooted in Black feminist theory, she has developed a research-based and process-oriented investigative practice that often deals with archives, specifically with the gaps and blanks in public archives and collections.

Lama El Khatib is trained in architecture and studied Art History and Philosophy at the American University of Beirut. Currently, she is pursuing an MA in Philosophy at the Freie Universität Berlin. Since 2018, she has worked in the context of *The Whole Life Academy* and *The Whole Life. An Archive Project* at Haus der Kulturen der Welt in Berlin.

Luisa Kleemann is an artist and researcher based in Berlin. She is currently studying Fine Arts in the Department of Theory and History in the Master's program at Hamburg University of Fine Arts and has worked for several art institutions and publishers. She is interested in the relationships between language, voice and feminist theories of subjectivity through text, sound and performance.

Nihad Kreševljaković is the director of the MESS International Theatre Festival in Sarajevo. Together with his brother he founded the local NGO Videoarchive—Library Hamdija Kreševljaković that holds over 4000 hours of recorded materials from the siege of Sarajevo during the war in Yugoslavia. Kreševljaković co-authored

the documentary film *Do you remember Sarajevo?* (2002) and is co-screenwriter of *Greta* (1997), among other film projects.

Merle Kröger was a member of the group dogfilm from 1992 until 1999 and of pong film since 2001. As a writer, she works with Philip Scheffner on feature films such as *Europe* (2022). She has published five novels, most recently *Die Experten* (2021), which combine historical research and political analysis with elements of crime novels. They have won the Deutsche Krimipreis several times.

Kamila Kuc's works explore the transformative potential of apparatuses, dreams and memories in the creation of societal myths and narratives, particularly those that subvert dominant narratives of history. She employs diverse archival materials in conjunction with AI tools to examine notions of agency, belonging and identity while attempting to trace complex lineages of meaning and representation.

donna Kukama is an interdisciplinary artist and creative researcher. Shifting between performance, video, text, sound and multimedia installations, her practice takes on an experimental form aiming to subvert how histories and value systems are constructed. She has exhibited and performed in numerous international museums as well as the 12th Lyon Biennale, 6th Moscow Biennale of Contemporary Art, 32nd Bienal de São Paulo, the 55th Venice Biennale and 10th Berlin Biennale.

Nino Kvrivishvili is an artist working with textile installations. Her works are focused on processes of change, investigating history by transforming traditional textiles into contemporary art, both formally and conceptually. Kvrivishvili studied Textile Design at the Tbilisi State Academy of Arts and has exhibited extensively locally and internationally.

Euripides Laskaridis is a director, choreographer and performer whose works are hosted by leading performing arts institutions around the globe. Two dominant themes run through

his artistic identity: ridicule and transformation. DanceTabs described him as a Greek exponent of the theatre of the absurd without inhibition and possessing enormous charisma. He's been awarded the Pina Bausch Fellowship.

Helena de Laurens works in performance, dance and theater. Since 2011 she regularly collaborates with Esmé Planchon, Clara Pacotte and Marion Siéfert. For Festival d'Automne in 2018 they created *Le Grand Sommeil*, a solo for which she is the performer and choreographer. In 2020 she played *_jeanne_dark_* at the Théâtre de la Commune. In 2021, she created an *in situ* performance for the information desk in Centre Pompidou. De Laurens holds university degrees in modern literature and cultural history.

Aram Lee is an artist based in Amsterdam. Her practice revolves around reinterpreting materials found within institutions, often seeking to relocate their role and purpose through performative events, film and video installations.

Ligia Lewis works as a choreographer and dancer. Through choreography and embodied practice, she develops expressive concepts that give form to movements, speech, affects, thoughts, relations, utterances and the bodies that hold them. Her choreographic work moves between the familiar and the unfamiliar. Held together by the logic of interdependence, disorder, and play, she creates space(s) for the emergent and the indeterminate while tending to the mundane.

raúl i. lima is an artist currently living in Vienna, who works wherever there is a chance.

Listening at Pungwe is a multidisciplinary project by Memory Biwa and Robert Machiri. Re-listening to the use of voice, language, instruments, bodily movements and modern technology in recordings, both archival and contemporary, they activate these sonic moments through installations and performances, as a way of

deconstructing colonial archival practices. They propose new publics to collectively hear/feel/create anew knowledge about the space and time in which we live.

Maha Maamoun is an artist, curator and independent publisher. Her work examines the form, function and circulation of common visual and literary images as an entry point to investigating the cultural fabric that we weave and are woven into. She is co-founder of the Contemporary Image Collective (CiC) and the independent publishing platform Kayfa ta, and a member of the curatorial team of Forum Expanded (Berlinale), and the Academy of the Arts of the World, Cologne.

Geli Mademli is a doctoral candidate at the Amsterdam School of Cultural Analysis, University of Amsterdam, researching the notion of crisis in different manifestations of Greek film heritage. She works as the publications coordinator at the Thessaloniki International Film Festival and is a member of the programming team of Syros International Film Festival.

Diana McCarty is a feminist media activist. Her work revolves around gender, art, politics and technology. She is an editor of reboot.fm, co-founder of the FACES (faces-I) online community for women, and of the elsewhere e. V. McCarty works with Red Forest Assembly. Together with Filipa César she is a Professor of Film and Video at the Merz Akademie. McCarty lives and works in Berlin.

Doreen Mende is a curator, theorist and researcher. She heads the research department at the Staatliche Kunstsammlungen Dresden and is a professor at Critical Curatorial Cybernetic Research Practices, a graduate program at the Geneva University of Art and Design (HEAD). Mende is a founding member of the Harun Farocki Institute in Berlin and the European Forum for Advanced Practices and Principle Investigator of the research project *Decolonizing Socialism. Entangled Internationalism*.

Sarah Messerschmidt is a writer and researcher based in Berlin. Her work has

appeared in *Burlington Contemporary* and the *Burlington Contemporary Journal*, *Third Text*, *The Debutante*, *Another Gaze* and *MAP Magazine*. In 2021, she was a resident of the Maumau Independent Study Program in Lisbon.

Nando Messias' work straddles performance art, dance and theatre. Their performances combine beautiful images with a fierce critique of gender, visibility and violence. Nando has performed at Hayward Gallery, Victoria & Albert, Tate, Royal Vauxhall Tavern, The Gate and Institute of Contemporary Art, among other spaces in the UK and abroad. Messias is also a movement director and a researcher of queer theory and performance.

Jacob Moe is a documentarian, archivist and literary translator. He is co-founder of the Syros International Film Festival and has produced various community-based film and radio documentary projects in the USA, Brazil and Greece. He is currently lead archivist of the Archipelago Network, an initiative for the documentation of audiovisual heritage, culture, and material knowledge on the Cycladic islands.

Paula Montecinos Oliva is a choreographer, sound artist and researcher. She focuses on the mobilizing and emancipatory potential of voice, sound and movement as tools of resistance, re-organization and collective transformation. Her practice includes embedded technologies, electronic experimentation and somatic movement, creating hybrid formats of dance and sound performance.

Maria Morata is an independent curator, researcher and lecturer based in Berlin. Her focus is on the relationship of media technology and human and non-human agents in the context of critical anthropocentrism and new materialism. She is currently researching community-based archives of fragility as emancipation and self/mutual care tools seeking to challenge canonical and institutional archival practices.

Savanna Morgan is a multidisciplinary artist from Dallas, Texas, currently based in Berlin. Her MA course brought her to Europe in Fall 2020, but she's Texas thru-and-thru. Her creative process is very much rooted in place and memory of the North American South, while her work aims to foster conversations within the entire African diaspora.

Léa Morin is an independent curator and researcher. Her work spans editing, exhibition, film programming and restoration. Morin's focus is on the circulation of ideas, forms, aesthetics, and political and artistic struggles in the period of independence movements and in the stakes of cultural decolonization. She is part of the Archive Bouanani in Rabat, and Talitha in Rennes. She was also director at Cinémathèque de Tanger, and co-founder of l'Observatoire in Casablanca.

Rita Mounzer is a film editor based in Ghent, Belgium. Since obtaining a Masters in Film-making from the Lebanese Academy of Fine Arts in 2015, she has worked as an assistant editor on TVCs, web series and feature films (*The Insult* by Ziad Doueiri, *Capernaum* by Nadine Labaki). Rita's editing credits expand from TVCs to music videos, exhibitions and films (*The Landing* by Akram Zaatar).

Ayman Nahle is a filmmaker, cinematographer and video artist based in Lebanon. He studied Cinema and Theater at the Lebanese University, Beirut, and worked on numerous experimental, documentary and art films since 2007. His approach is based on interest in combination of and correlation between the image of the present and the sound of memory (archive) through political conflicts.

Olaf Nicolai's work has been shown in numerous international solo exhibitions, most recently at Kunstsammlungen Chemnitz (2020), MUMA—Museum of Monash University, Melbourne (2019), Kunsthalle Wien (2018), and the German Pavilion at the 56th Biennale di Venezia (2015). His awards include the Art Prize of the City of Wolfsburg (2002) and the Karl Sczuka Prize for Radio Art (2017)

for his contribution *In the woods there is a bird...* to documenta 14. He teaches at the Academy of Fine Arts Munich.

Temi Odumosu is an art historian, curator and assistant professor at University of Washington Information School. She is author of the book *Africans in English Caricature 1769–1819: Black Jokes White Humour* (2017). Her research and curatorial interests include colonial visual cultures, archives and archival praxis, postmemorial art and performance, digitization of cultural heritage and ethics-of-care in representation.

Markus Öhrn is a visual artist. He received his MFA from the Konstfack in Stockholm in 2008. Öhrn works with video, sound installations and performances. His work has been exhibited at the Moderna Museet, Stockholm, Festival d'Avignon, Wiener Festwochen, Volksbühne am Rosa-Luxemburg-Platz and Arsenal in Berlin.

Margareta von Oswald is a socio-cultural anthropologist and postdoctoral research fellow based at the Centre for Anthropological Research on Museums and Heritage, Humboldt-Universität zu Berlin. She is currently curatorial research fellow of Mindscapes, an international cultural program by the Wellcome Trust, UK. Together with Jonas Tinius, she is editor of *Across Anthropology. Troubling Colonial Legacies, Museums, and the Curatorial* (2020).

Inana Othman is a researcher, writer and trainer for political education based in Berlin. Her current research and writing projects investigate topics such as intersectional education and memory practices in a post-migrant society, as well as the decolonial production of history, body and (digital) archive. Othmann holds a Master's degree in Politics, History and Economy of the WANAN (West Asia—North Africa) region.

Lalu Ozban is a PhD student in film and digital media at UC Santa Cruz. Their artistic, curatorial and scholarly work intersects critical archival practices, sex work, pornography, feminist/queer film cultures among others. Lalu studied Economics and holds

an MA in film and screen studies from Goldsmiths College, University of London.

Onur Öztürk is an architect based in Frankfurt am Main. He is currently studying for a postgraduate degree in Städelschule Architecture Class. His practice involves the regimes of representation in the image era and the tension between human and machine vision as part of new media studies that experiment with the objects of architecture such as public sculptures, playgrounds, sacred forms, etc.

Eva Peters is an associate professor of psychoneuroimmunology in Giessen and Berlin. She studied philosophy, theater studies and medicine at the Freie Universität Berlin and was part of the feminist group *Übung am Phantom*. She is a specialist in dermatology and in psychosomatics and spokesperson for the working groups of the German Society of Immunology and the German Dermatological Society. Her scholarship and teaching deal with stress and its consequences for physical and mental health.

Tina Pfurr is the artistic co-director of Ballhaus Ost in Berlin. In addition, she works as a curator, performer, actress, moderator as well as speaker and develops her own projects. In recent years she has worked at various theaters around the world. For film and television she is regularly in front of the camera and produces her own video works.

M. NourbeSe Philip is a poet, essayist, novelist, playwright and independent scholar. Her published works include *Harriet's Daughter*, *She Tries Her Tongue*; *Her Silence Softly Breaks*, *Looking for Livingstone: An Odyssey of Silence*, and *Zong!* Philip received the PEN/Nabokov Award for Achievement in International Literature (2020) and was awarded the Canada Council Arts Molson Prize (2021) among others.

Alice Pialoux is a curator of performing arts and public programs at Centre Pompidou, Paris. She studied Art History and History of Dance at Panthéon-Sorbonne and Université Libre de Bruxelles. She is the founding director of the magazine *Octopus Notes*.

Together with Linus Gratte she develops proposals at the intersection of dance, performance, visual arts and the discursive and is elaborating a program on contemporary ways of activating the archive.

Lara Portela lives and works in Lisbon. She studied Visual Arts at ESAD, Lisbon, did the Maumaus Independent Study Program and is currently enrolled in a Master of Museology at Nova University Lisbon. Her artistic practice works from collections and archives to explore memory's layers, real and fictional narratives, crossing the visual and the performing arts.

Post Brothers is a critical enterprise by Matthew Post, an enthusiast, word processor and curator. He is often engaged in artist-centred projects and collaborations or occupying the secondary information surrounding cultural production. From 2016–2019, he was the curator at Kunstverein München, and regularly curates exhibitions, presents projects, and publishes essays internationally.

Nina Prader (Lady Liberty Press) is an artist, writer, curator and independent publisher. She studied at the Museum School of Fine Arts in Boston (TUFTS University) and at the Slade School of Fine Art (University College London). She received her MA in critical studies at the Academy of Fine Arts, Vienna. Most recently she curated the exhibition *Druck Druck Druck* (with John Z. Komurki) and is a librarian at the Impossible Library.

Eshan Rafi is a Chicago-based artist working in performance and video. Their works deal with the intersection of political events and personal archives, often staging the impossibility of representation. Rafi's work has been shown at M:ST 9 Biennale, Calgary, Sharjah Film Platform, Beirut Art Centre and nGbK, Berlin. They are an MFA candidate in art, theory and practice at Northwestern University.

Lucas Rehnman studied Arts in Public Spheres at EDHEA (Switzerland). Since 2020, he researches post-colonial modernist

architecture in Guinea-Bissau and its possible impacts to history, social sciences, decolonial theory and curatorial studies. He is a member of EPICAC Tropical Banda and also enjoys taking part in collaborative projects (such as *Die Diagonalen*, *Katakombe*, among others).

Heide Rezepa-Zabel is a diamond appraiser and gemologist. She studied Art History and Business Administration and received her doctorate with honors from the Humboldt University of Berlin. For the past 20 years, she has focused on the applied arts both in the art trade and on a project basis in academia and research. Rezepa-Zabel is an expert on the ZDF program *Bares für Rares*, where she evaluates art and antiques as well as historical and modern jewelry.

Monika Rinck lives in Berlin and Vienna. She has been publishing since 1989 with a predilection for crossing disciplinary and media boundaries. In 2012, her poetry book *Honigprotokolle* was published; in 2019, *Champagner für die Pferde* with poems, essays and short prose. Rinck is a member of the P. E. N. Club and the Akademie der Künste Berlin. She was awarded the Kleist Prize (2015) and the Ernst Jandl Prize (2017). Rinck teaches at the Institute for Language Arts at the University of Applied Arts in Vienna.

Agnieszka Roguski is a researcher, curator and writer living in Berlin. She focuses on visual and postdigital cultures, performativity and queer-feminist perspectives. In her PhD thesis (Freie Universität Berlin) she investigates correlations of postdigital self-display and the curatorial. Roguski is the artistic director of M.1 Arthur Boskamp-Stiftung and co-founded the transcuratorial collective *A. R. practice*.

Susanne Sachsse is a Berlin-based actress. She is co-founder of the artists' collective CHEAP and has worked internationally in performance, film, music and art contexts. She received the Premio Maguey Queer Icon Award at the Guadalajara International Film Festival. In 2021 she opened her first solo exhibition at Participant Inc in NYC.

Tamer El Said is a filmmaker, writer, and producer living in Berlin and Cairo. His filmography of 17 titles has received many local and international awards. El Said is a founder of Zero Production, and *Cimateque*—Alternative Film Center in Cairo. His first feature-length film, *In the Last Days of the City*, was premiered in the Berlinale 2016, where it received the Caligari Film Prize. The film toured over 220 festivals worldwide, receiving more than 15 international awards.

Rasha Salti is a researcher, writer and curator of art and film. At present she is the commissioning editor for La Lucarne, the experimental documentary program for Arte France. Rasha Salti co-curated the exhibition *Past Disquiet* (2016–2018, with Kristine Khouri) and co-edited the eponymous book. She is also one of the curators of the forthcoming 8th edition of the Triennial of Photography in Hamburg.

Ines Schaber is an artist and writer who lives and works in Berlin, Los Angeles and Leipzig. In 2018/19 she published a series of five booklets, *Notes on Archives*—a series of writings, case studies, conversations and artistic works on image archives and the questions they pose.

Sandra Schäfer works with film, video installations and photography, dealing with the production processes of urban and trans-regional spaces, their history and image politics. Often, her works are based on longer investigations of the margins, gaps and discontinuities of our perception of history, political struggles, urban and geopolitical spaces.

Bernd Scherer has been director of Haus der Kulturen der Welt since 2006. The philosopher focused the program on the examination of transformation processes in our societies; post-colonial structures, ecological and technological upheavals. One chief curatorial approach taken by Bernd Scherer and his team is to interweave art and science, politics and technology. The program is developed collaboratively with international artists and researchers in the interests of a variety of perspectives.

Stefanie Schulte Strathaus is co-director of Arsenal—Institute for Film and Video Art. From 2001 to 2019, she sat on the selection committee of the Berlinale Forum, founding Forum Expanded with Anselm Franke in 2006. From 2011 to 2013, she was director of the project *Living Archive—Archive Work as a Contemporary Artistic and Curatorial Practice*. This was given a permanent home at silent green Kulturquartier, where Schulte Strathaus is also co-curator of *Film Feld Forschung*. Since 2017, she has been running *Archive außer sich*, a collaborative Arsenal project that is part of the HKW project *The Whole Life. An Archive Project*.

Sedaction is an artist and DJ and doesn't care about genres; instead she connects rhythms. After many years in clubs, working and dancing, she found her way stylistically mixing diverse sounds. From rap to techno, batida to gqom, jazz to dabke/govend, she strives to either make people dance or chill hard. She is a member of Club Heart Broken and Selectricity, and has just started her residency at AMP Bar Frankfurt (Main).

Shohreh Shakoory is a film scholar and researcher based in Berlin. Her work deals with production, dissemination and circulation of knowledge through digital images and the political dimension of contemporary aesthetics. Her ongoing research on the aesthetics of displacement interrogates the visual dynamics of post-migrant and post-colonial societies and the points of convergence of images, imaginaries and social life.

Shela Sheikh teaches at Goldsmiths, University of London, where she directs the MA Postcolonial Culture and Global Policy and co-leads the Critical Ecologies Research Stream. Work on colonialism and ecology includes *The Wretched Earth: Botanical Conflicts and Artistic Interventions*, a special issue of *Third Text* co-edited with Ros Gray (2018). Taking a decolonial perspective, she is interested in various forms of witnessing and experimental forums for environmental/ecological justice claims.

Maria Sideri is an artist and researcher. Her work currently focuses on notions of the archive and the representations of gender and the body in the performing arts. She began her PhD research on feminist practices in the performance archive at the University of Western Macedonia in March 2018.

Joshua Simon is a writer and curator teaching at the Pennsylvania Academy of Fine Arts. He is the author of *Neomaterialism on Objecthood under Financialization* and editor of *Being Together Precedes Being: A Textbook for "The Kids Want Communism."* His exhibition *The Dividual*, which explores a subjectivity beyond the individual that is always already part of something, is on display in 2022 at the Los Angeles Contemporary Archives.

Siska lives and works in Berlin. He obtained his diploma in cinema studies and directing at the Lebanese Academy of Fine Arts in Beirut. Siska's artistic practice focuses on archival methods that explore socio-political narratives in relation to personal and collective pasts. His work has been shown at Gropius Bau, Berlinale, Paris 104, Beirut Exhibition Center and the Mosaic Rooms in London, among others.

Cornelia Sollfrank is an artist, researcher and teacher living in Berlin. Recurring themes in her work with and about digital media and net cultures are artistic infrastructures, new forms of (political) organization, authorship and intellectual property, gender theory and practice, and technofeminism. Her book *The Beautiful Warriors. Technofeminist Praxis in the Twenty-First Century* was published in English in 2019.

Radha D'Souza is a writer, critic and commentator on what she refers to as "Third World" issues, and a social justice activist. She holds a PhD in Geography and Law from the University of Auckland. D'Souza practiced as a barrister in the High Court of Bombay and taught at the Universities of Auckland and Waikato in New Zealand. She is a Professor of Law at the University of Westminster.

Florian Stirnemann is a visual architect. He collaborates with raumlaborberlin and regularly conceptualizes spaces for the Mobile Academy, the artist Phil Collins and various renowned exhibition houses. His architectures frame, stimulate, concentrate or shift the speaking of the guests at the Mobile Academy Berlin to other, unusual places in order to let the living, the dead, the undead or the things have their say.

Matilda TheeGreat is an author, activist, artist and photographer based in Berlin. In 2017, she published the book *The Foreign Me!*, a healing poetry project. Matilda TheeGreat is inspired by the concept of love for humanity of the Ubuntu philosophy. She organizes the *Walk of Death*, an annual memorial demonstration and protest in Berlin commemorating the African colonial soldiers of the Second World War.

Dior Thiam is a multidisciplinary visual artist. Throughout different mediums, she explores untold histories, exoticism and the specific historical knowledge held by social and individual bodies. Her work raises questions around the localities of knowledge and issues of memory and remembrance, drawing inspiration from historical events and occurrences, from poetry and prose as well as from personal experiences. Dior lives and works in Berlin.

Clarissa Thieme is an artist and filmmaker. She works with film, photography, performance, installations and writing, combining documentary and fictional forms. Memory processes, identity politics and translation strategies are themes of her work in which she pursues a research-based and often collaborative practice. Thieme studied media art at the Berlin University of the Arts, cultural studies and aesthetic practice at the University of Hildesheim and is a research alumna of the Berlin Centre for Advanced Studies in Arts and Sciences (BAS).

Oxana Timofeeva is a philosopher, a professor at the European University at St Petersburg and leading researcher at Tyumen State University. She is also a member of the artistic collective Chto Delat as well as deputy

editor of the journal *Stasis*. Her publications include *Solar Politics* (2022), *How to Love a Homeland* (2020), *History of Animals* (2018) and *Introduction to the Erotic Philosophy of Georges Bataille* (2009).

Jonas Tinius is a socio-cultural anthropologist and associate member at the Centre for Anthropological Research on Museums and Heritage, Humboldt-Universität zu Berlin. He is currently scientific coordinator and postdoctoral researcher in cultural anthropology in the ERC project *Minor Universality. Narrative World Constructions After Western Universalism*. Together with Margareta von Oswald, he is editor of *Across Anthropology. Troubling Colonial Legacies, Museums, and the Curatorial* (2020).

Ting Tsou is a curator and writer based in Berlin and Taipei. She graduated in Cultures of the Curatorial at the Academy of Fine Arts Leipzig with the master thesis *Decentralized Approach—How the Curatorial Reviews Histories in Exhibition* in 2019 and is currently a doctoral candidate at the same academy.

Banu Çiçek Tülü is an artist, researcher, DJ and producer based in Berlin. Her working area coalesces between feminism, minorities and their representation in urban space in which she uses sound as the primary medium. Since 2018, she has been a lecturer at the Humboldt University Berlin.

Un-war Space Lab is a cross-media research-based practice on material transformations of rivers, land, architecture, inter-species society, during and after the war. It is led by Armina Pilav, feminist, architect and researcher in ecologies of war destruction. In collaboration with archaeologist and researcher Damir Ugljen, Un-war Space Lab develops a pluriennial research on the Neretva river and its inter-species ecologies.

Sarnt Utamachote is a nonbinary filmmaker and curator based in Berlin. They believe that cinema can be a tool for social engagement and collective healing. Their video installation *I Am Not Your Mother* (2020) was exhibited at the International Film Festival Rotterdam. Their short film *Soy Sauce* (2020) was

screened at OutFest Fusion LA, Xposed Berlin, and Queer East London 2021, among others. They are a co-founder of un.thai.tied, an artist collective from the German-Thai diaspora.

Elena Vogman is a scholar of comparative literature and media. Since 2021 she is Principal Investigator of the research project *Madness, Media, Milieus. Reconfiguring the Humanities in Postwar Europe* at Bauhaus-Universität Weimar. She has published on forms of visual thinking and montage, anthropology of rhythm and media, and is author of two books: *Sinnliches Denken. Eisensteins exzentrische Methode* (2018) and *Dance of Values. Sergei Eisenstein's Capital Project* (2019).

Katharina Warda is a sociologist and literary scholar. Warda works as a freelance author. Her main topics are East Germany, marginalized identities, racism, classism and punk. Her project *Dunkeldeutschland* explores the post-reunification period from the social margins. She sheds light on blind spots in German historiography based on her own experiences as a Black East German woman in East Germany and after 1989/90.

Grant Watson is a curator, writer and researcher. His project *How We Behave (HWB, 2012–ongoing)* was first developed with the art organization *If I Can't Dance, I Don't Want To Be Part Of Your Revolution*. The project attempts to grasp radical life practice within the broader framework of a collective politics through ongoing interviews and their mediation using text, sound and moving image. Watson co-curated the international research project *bauhaus imaginista* (2016–2019) and was a recipient of the 2019/20 basis voor actuele kunst Fellowship.

Nicole Wolf is Senior Lecturer in Visual Cultures at Goldsmiths, University of London. She is based in Berlin and London. In her research, pedagogy and curatorial projects she explored political/feminist cinema and documentary-experimental practice in India, in the context of anti-colonial struggles and resistance movements in militarized

territories. Her work is now focused on anti-colonial agricultural practice, ecology and climate justice.

Ina Wudtke aka T-INA Darling is an artist living in Berlin. She understands her work as visual, intercultural and interdisciplinary research. In her installations, she uses techniques such as mixing, seriality and re-representation, which were developed in the context of the history of “Black culture” and “new feminism” as ways of re-appropriation and re-empowerment. She has also curated various international exhibitions in this context.

Ala Younis is an artist and curator. She seeks instances where historical and political events collapse into personal ones. Her work also looks into how the archive plays on predilections and how its lacunas and mishaps manipulate the imagination. She curated Kuwait's first pavilion at the Venice Biennale (2013). She is co-founder of the publishing initiative *Kayfa ta*, co-head of Berlinale's Forum Expanded, member of the Academy of the Arts of the World (Cologne), and co-artistic director of Singapore Biennale 2022.

Kathryn Yusoff is a Professor of Inhuman Geography at Queen Mary University of London. Her research focuses on geophilosophy, earth sciences and political aesthetics in the Anthropocene in conversation with black feminist theory. In 2018, she published *A Billion Black Anthropocenes or None*, which addresses geology and the racialization of matter. Her book *Geologic Life: Inhuman Intimacies and the Geophysics of Race* is forthcoming.

Zuhour is a DJ. She melds rave music with deconstructed sounds from lesser-known places. Taking an anti-genre approach, she curates heavily charged sets that combine stark industrial elements with interrupted flows and distorted vocals.

CREDITS

Haus der Kulturen der Welt

Director's Office

Director: Bernd Scherer
Project Head: Stefan Aue
General Coordination: Jessica Páez
Coordination: Lama El Khatib, Laura Mattes, Sonja Mattes, Lena Katharina Reuter
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Internship: Korina Konta, Jasmine Grace Wenzel
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Exhibition Architecture and Setup

Exhibition Design and Architecture: Christine Andersen, Gernot Ernst, Lama El Khatib
General Coordination: Christine Andersen, Gernot Ernst, Elisabeth Sinn
Exhibition Set-up: Miles Chalcraft, Oliver Dehn, Marcos Garcia Pérez, Martin Gehrmann, Achim Haigis, Matthias Henkel, Bart Huybrechts, Ivan Jovanovic, Anne Lelievre, Simon Lupfer, Sladjan Nedeljkovic, Leila Okanovic, Lucas Recchione, Lukas Reichart, Ralf Rose, Andrew Schmidt, Nanako Seitz, Stefan Seitz, Rosalie Sinn, Ali Sözen, Norio Takasugi, Sophia Vogelsberg, Christian Vontobel

Technical Department

Technical Director: Mathias Helfer
Head of Event Engineering: Benjamin Pohl
Head of Audio and Video Engineering: Jan Proest
Technical Production Assistant: Martin Gräff
Audio and Video: Simon Franzkowiak, Matthias Hartenberger

Event Technicians/Lighting: Bastian Heide, Adrian Pilling, Leonardo Rende
Event Technicians/Stage: Benjamin Brandt, Jason Dorn, Dominik Grzeszczuk, Antek Krawczyk, Frederick Langkau, Carsten Palme, Nicholas Tanton

Communications and Cultural Education

Head: Daniel Neugebauer
Editorial Office: Anna Etteldorf, Amaya Gallegos, Moritz Müller, Franziska Wegener, Sabine Willig
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Cultural Education: Anna Bartels, Laida Hadel, Katharina Hofbeck, Marine Lucina, Eva Stein

Interpreters

Lilian Astrid Geese, Marcus Grauer, Silvia Schreiber, Matthias Staudacher

Exhibition graphic and scenography

Rimini Berlin (Franziska Morlok with Megan Ricca and Katharina Brenner)

Archive außer sich

Arsenal—Institut für Film und Videokunst e.V.

Director: Stefanie Schulte Strathaus
Project coordinators: Nathalie Knoll, Markus Ruff
Press and public relations: Marie Charlotte Kloos
Project administrators: Nathalie Knoll, Stefanie von der Lippe
Project controlling: Birgit Baum

International Short Film Festival Oberhausen/re-selected—film history as history of copies

Director: Lars Henrik Gass
Curator: Tobias Hering
Archivist: Carsten Spicher

pong film GmbH/Welt-Spiegel

An Outsider's Inside View or An Insider's Outside View
Concept and realization: Merle Kröger, Mareike Bernien

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Artistic co-director: Elena Agudio & Arlette-Louise Ndakoze
Management and curator of Colonial Neighbours: Lynhan Balatbat-Helbock
Curator of SAVVY doc: Sagal Farah
Research for SAVVY doc: Laura Klöckner

Harun Farocki Institut

Concept: Tom Holert, Doreen Mende, Volker Pantenburg
Director and coordinator: Elsa de Seynes

Goethe-Universität Frankfurt a. M./ Filmkulturen außer sich

Director: Vinzenz Hediger, Sonia Campanini
Research assistant: Fabienne Wolf

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Curators: Bettina Ellerkamp, Jörg Heitmann, Stefanie Schulte Strathaus, Nicole Wolf
Project coordinators: Linda Winkler, Gerrit Woltemath
Communications: Merlind David

Other project participants: Tamer El Said (Cimatheque—Alternative Film Centre, Cairo, Egypt), Monika Borgmann and Ayman Nahle (UMAM Documentation & Research, Beirut, Lebanon), Didi Cheeka (Lagos Film Society, Nigeria), Maha Maamoun and Ala Younis (Kayfa-ta, Cairo, Egypt and Amman, Jordan) as well as Filipa César, Lisabona Rahman and Nicole Wolf.

Pina Bausch Foundation

Director of the Archives: Ismaël Dia
Oral History: Ricardo Viviani
Project Management: Sandra Strüning
Education and Outreach: Kathrin Peters
Communications: Denise Fertig

Staatliche Kunstsammlungen Dresden

Directorate General of the Staatliche Kunstsammlungen Dresden: Marion Ackermann (director general), Annegret Klinker (research assistant)
Archiv der Avantgarden: Rudolf Fischer (director), Nils Hilkenbach, Stefanie Recsko, Thomas Vinke, Franziska Grassl, Przemysław Strożek, Karin Müller-Kelwing, Lisa Schrewe
International Relations: Marcelo Rezende (International Relations Unit)
Research and scientific collaboration: Doreen Mende (director), Jenny Brückner

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Sabine Willig

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Info and contact

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Haus der Kulturen der Welt (HKW)

John-Foster-Dulles-Allee 10

10557 Berlin

Contact:

info@hkw.de

Tel. +49.(0)30.397 87 0

More info:

www.hkw.de/thewholelife

The Whole Life Repository:

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