

ETHICS OF CURATING

participants, cvs and abstracts

Golschan Ahmad Haschemi

Golschan Ahmad Haschemi ist Kulturwissenschaftlerin, Performerin & Bildungsreferentin. Sie performt, forscht und lehrt an den Schnittstellen künstlerischer, politischer & wissenschaftlicher Diskurse um Dominanzverhältnisse, machtkritische Perspektiven und widerständige Handlung(ssstrategi)en. Ihre Theorie & Praxis ist basiert im Bereich queer-Feminismus, (Anti-)Rassismus, Postkolonialismus und Empowerment.

Sie ist Teil des Kollektivs *Technocandy*, mit dem sie zuletzt zwei Spielzeiten am Theater Oberhausen abgeschlossen hat und Mitglied im feministischen Performance-Kollektiv *donna's gym*.

Gemeinsam mit den Performer_innen Nadiah Riebensahm, Banafshe Hourmazdi, Marja Christians und Isabel Schwenk entwickelte sie das Stück *SWEAT*, mit dem sie Ende 2019 an den Sophiensaelen Premiere feierten.

Seit 2019 arbeitet sie mit der Anwältin & Dramaturgin Sonja Laaser an der Weiterentwicklung der Antirassismusklausel.

Als Referentin der Amadeu Antonio Stiftung berät & schult sie Fachkräfte der Sozialen Arbeit bei der Umsetzung nachhaltiger antisemitismus- & rassismuskritischer Jugendarbeit. Darüber hinaus arbeitet sie mit Kunst- & Kulturinstitutionen zu Empowerment und antisemitismus- & rassismuskritischer intersektionaler Kunst- & Kulturarbeit.

Ulrike Bergermann

Ulrike Bergermann is a professor of Media Studies at the University of Art in Braunschweig, Germany, since 2009. After studying art history in Heidelberg and writing her dissertation in German language and literature in Hamburg, she was teaching Media Studies in Paderborn, Bochum, Berlin, and Cologne. Her research focuses on Gender and Postcolonial Studies as well as on the history of knowledge. Book topics include sign language notation and the discipline of sign language ("Ein Bild von einer Sprache", 2001), cybernetics and media studies ("Leere Fächer", 2016), a co-edited volume on postcolonial media theory ("Total", with Nanna Heidenreich, 2015) and "Disability trouble" on Helen Keller's political imagery (2013) (all in German language). She is on the editorial board of the Media Studies' association's magazine *ZfM*, co-edited the issue on Class in October 2018, and co-hosts its Gender Blog. For recent articles discuss depictions of slavery, the question of 'racist algorithms', sexual harassment on campus, representations of transitioning, and modes of exhibiting colonial history, see ulrikebergermann.de.

Eva Birkenstock

Eva Birkenstock has been director of the Kunstverein für die Rheinlande und Westfalen, Düsseldorf, since September 2016. After completing her studies, she held various positions at the Kunstverein in Hamburg, the Halle für Kunst in Lüneburg and the Kunsthaus Bregenz. During her residency in 2014 she was responsible for the Ludlow38 exhibition program in New York, between 2015-2018 for the LISTE performance project. She is editor of *On Performance* (with Joerg Franzbecker), *KAYA* and *Art and the Critic of Ideology after 1989* (with Max Hinderer Cruz, Jens Kastner, Ruth Sonderegger). Together with Manuela Ammer, Jenny Nachtigall, Kerstin Stakemeier, and Stephanie Weber, she initiated the magazine, exhibition, and event project *Klassensprachen* (since 2017). She is currently working on the first monographic publications by Ei Arakawa and Alicia Frankovich.

Dagmar Brunow

Dagmar Brunow is an Associate Professor of film studies at Linnaeus University in Växjö

(Sweden). Her research centres on questions of cultural memory, audiovisual archiving, alternative video practice and community archives. She was awarded a three-year grant by the Swedish Research Council for her project "The Cultural Heritage of the Moving Image" (2016-2018). Publications: *Remediating Transcultural Memory. Documentary Filmmaking as Archival Intervention* (de Gruyter, 2015) Stuart Hall. *Aktivismus, Pop & Politik* (ed., 2015), *Queer Cinema* (ed. with Simon Dickel, 2018). Founder of the workgroup „Media and Cultural Memory“ at NECS–European Network for Cinema and Media Studies and an editorial board member of the *Journal of Scandinavian Cinema*.

Michael Fuhr

„Beyond Hush and Decorum: Curating Sound in the Ethnographic Museum“

Music and sounds are widely absent in museums and exhibitions, or they are mostly presented as visual and material objects (instruments, notations, sound carriers, photographs). "I'm not sure music of any kind really works in a museum, a place of hush and decorum," writes journalist Simon Reynolds. Ethnographic museums in Europe, as remnants of a colonial past, have likewise prioritized "seeing" over "hearing" while highlighting physical objects as representation of human cultural expression. In this presentation, we briefly situate the ethnomusicological and anthropological critique and responses toward Western 'ocularcentrism' with its inherent disjuncture of tangible and intangible cultures. We discuss the potentials and challenges of exhibiting the sounds and sound concepts of indigenous people and ask if and how ethnographically-informed sound curation can help decolonize the museum. In particular, the relevance of including aural entities as non-physical (intangible) "exhibits" will be discussed in connection with the problem of classical presentations and representations of culture through physical (tangible) objects of Amazonian indigenous communities, as well as with the involvement of indigenous curators (Pemon/Venezuela) in the planning and realization of exhibitions and the resulting problems of translation.

Michael Fuhr is an ethnomusicologist and the managing director of the Center for World Music at University of Hildesheim. He received his MA in musicology, philosophy and art history from University of Cologne and his PhD from Heidelberg University. He worked in music archiving and exhibition projects at the ethnographic museum in Berlin. His research interests include issues of identity and globalization, (Korean) popular music, aesthetics, cultural theory, and the history of ethnomusicology. He is the author of *Popular Music and Aesthetics* (transcript, 2007), in German, and *Globalization and Popular Music in South Korea: Sounding Out K-Pop* (Routledge, 2015).

Ayşe Güleç

Ayşe Güleç is an educationalist, activist researcher who works at the interface of anti-racism, art, art mediation, and migration. From 2016 to 2017 she was head of documenta 14's community liaison, creating connections between artists, artworks, and sociopolitical contexts. She is part of the Kassel-based Initiative 6.April and is active in the collective movement Unraveling the NSU Complex and helped organising the people's Tribunal Unraveling the NSU-Complex in Cologne in 2017. She worked with Forsenic Architecture, coordinated The Society of Friend of Halit for the public programs and the exhibition of documenta 14 in Kassel. From 1998 to 2016 she worked at the sociocultural center Schlachthof Kassel, where she was responsible for migration as well as local, regional, and European activist networking. For documenta 12 (2007), she developed the advisory board documenta 12 Beirat, subsequently becoming the group's spokesperson. In 2012 she worked to educate art mediators as part of dOCUMENTA (13)'s "Maybe Education" program.

Agnieszka Habraschka

“The Ethics and Practicality of Care and Disability Justice”

In ihrem Artikel “Access Intimacy: The Missing Link” beschreibt Mia Mingus eine ganz bestimmte Form der Intimität, die sie Access Intimacy bezeichnet. In ihren Worten ist Access Intimacy “that elusive, hard to describe feeling when someone else ‘gets’ your access needs. The kind of eerie comfort that your disabled self feels with someone on a purely access level.” In Access Intimacy steht das Wort Access nicht allein da. Access Intimacy geht über das bloße Schaffen von Zugang hinaus. In der Intimität sind wir schon miteinander verbunden und in der Intimität, rücken die Bedürfnisse in den Vordergrund, Kommunikation ist offen und so divers wie die Menschen dieser Welt.

So geht auch Disability Justice über die Forderung nach bloßen Rechten für Menschen mit Behinderung hinaus. Disability Justice rückt die Menschen in den Mittelpunkt, die im Kapitalismus vulnerabel gemacht werden und hat trotzdem unser aller Ganzheit im Blick. Was bedeutet das für das praktische Arbeiten in kulturellen Organisationen und welche Verantwortung bringt dies auf der persönlichen, organisatorischen und strukturellen Ebene mit sich?

[Mia Mingus: Access Intimacy: The Missing Link, 05.06.2011](#)

[Mia Mingus: Changing the Framework: Disability Justice. How our communities can move beyond access to wholeness, 12.02.2011](#)

[Sins Invalid: 10 Principles of Disability Justice, 17.09.2015](#)

Agnieszka Habraschka wurde als Kind einer behinderten Krankenschwester in Polen geboren und ist mit sechs Jahren mit ihrer Mutter und ihrem Stiefvater nach Deutschland gekommen. Die Beziehung zu ihrer behinderten Mutter hat ihr In-der-Welt-sein nachhaltig geprägt. Agnieszka hat an der Philipps-Universität Marburg Kulturwissenschaften studiert. Nach ihrem Studium hat sie drei Jahre bei der politischen Kunstorganisation Arika gearbeitet, eine Organisation, die versucht Inklusion als die Bedingung für alles kuratorische und organisatorische Handeln vorauszusetzen. Mittlerweile arbeitet sie unter dem Vorsatz der Inklusion selbstständig in verschiedenen Bereichen der kulturellen Organisation. Agnieszka lernt Deutsche Gebärdensprache.

Fatima Hellberg

“The Holding Environment”

Fatima Hellberg is a curator and director of the Bonner Kunstverein. From 2015–2019, she was artistic director of Künstlerhaus Stuttgart. She has curated exhibitions and projects in institutions including the ICA, London; Tate Modern; CCA Wattis Institute for Contemporary Arts, San Francisco; South London Gallery and Malmö Konsthall. Her curatorial practice is formulated in close dialogue with artists, often with more long-running exchanges realised across exhibitions, publications and events, including with Gregg Bordowitz, Ellen Cantor, Bruce Conner, Hildegarde Duane, Ghislaine Leung, James Richards, and Leslie Thornton. Hellberg was previously curator at Cubitt, London, and Electra, a contemporary arts organisation with a long-running dedication to gender and feminism. She has taught and lectured at the Critical Studies Programme at the Sandberg Institute, Amsterdam; at Oxford University; ZHdK, Zurich and the Art Academy of Bremen, and contributed to Texte zur Kunst, Frieze, Afterall and other journals. Recent and upcoming publications include Ellen Cantor, A history of the world as it has become known to me (Sternberg Press, 2018) and Divine Drudgery, a book departing from James Richards and Leslie Thornton's exhibition SPEED at Künstlerhaus and SPEED 2 at Malmö Konsthall.

<http://www.bonner-kunstverein.de>

Claudia Höhl

Führung durch die Ausstellung „Zeitenwende 1400. Hildesheim als europäische Metropole“ mit den Schwerpunkten Konzept und Vermittlung

<https://www.zeitenwende1400.de/>

<https://www.dommuseum-hildesheim.de/de>

Prof. Dr. Claudia Höhl studierte Kunstgeschichte, Klassische und Christliche Archäologie sowie Mittelalterliche Geschichte an der Rheinischen Friedrich-Wilhelms-Universität Bonn und an der Freien Universität Berlin. 1994 erfolgte die Promotion mit einer Arbeit zum Thema „Ottonische Buchmalerei in Prüm“. Seit 2015 ist sie Direktorin des Dommuseums Hildesheim und Domkustodin. Claudia Höhl ist Lehrbeauftragte für das Fach Kunstgeschichte an der Hochschule für angewandte Wissenschaft und Kunst (HAWK) in Hildesheim. 2018 wurde sie zur Honorarprofessorin im Fachbereich Kulturwissenschaften und Ästhetische Kommunikation der Universität Hildesheim berufen.

Greta Hoheisel

„lab.Bode – Initiative zur Stärkung der Vermittlungsarbeit in Museen“

Ein Bericht aus der Arbeitspraxis

Greta Hoheisel ist wissenschaftliche Mitarbeiterin am lab.Bode – Initiative zur Stärkung der Vermittlungsarbeit in Museen / Bildung, Vermittlung, Besucherdienste / Staatliche Museen zu Berlin - Preußischer Kulturbesitz.

Sie studierte in Hildesheim Kulturwissenschaften und Ästhetische Praxis. Hier gründete sie mit anderen Studierenden das Kunstvermittler*innenkollektiv a7.außeneinsatz, mit dem sie auch nach dem Studium (2010 bis 2016) in Kooperation mit unterschiedlichen Institutionen bundesweit experimentelle Formate der Kunstvermittlung erprobte. In zahlreichen weiteren Projekten und als Mitarbeiterin unterschiedlicher Institutionen widmete sie sich stetig der Kunstvermittlung und der Erprobung verschiedener Formate, u.a. als Mitarbeiterin von Plattform 3 – Räume für zeitgenössische Kunst (München, 2011), der Abteilung Maybe Education der dOCUMENTA (13) (Kassel, 2012), freiberuflich u.a. für „A Space Called Public“ (München, 2013) und für Ausstellungsprojekte des Hamburger Bahnhofs – Museum für Gegenwart. Im lab.Bode betreut sie als wissenschaftliche Mitarbeiterin zwei Partnerschulen und widmet sich übergeordneten Themen, wie dem Themenkatalog, den kritischen Freund*innen, Fortbildungen für Lehrer*innen sowie dem digitalen Baukasten.

Banafshe Hourmazdi

Banafshe Hourmazdi kommt aus dem Ruhrgebiet. Schauspielstudium an der Akademie für Darstellende Kunst Baden-Württemberg, anschließend Masterstudium an der Zürcher Hochschule der Künste. Sie entwickelte und spielte Stücke am Staatstheater Karlsruhe, am Theater Luzern, am Ballhaus Ost, gastierte mehrmals beim „Körper Studio Junge Regie“ und beim „Fast Forward Festival“ Staatstheater Braunschweig. Weitere Stückentwicklungen am Ballhaus Naunynstraße Berlin, den Münchner Kammerspielen, Theater Oberhausen und Sophiensaele Berlin. Für ihre Produktion "Meine Nase läuft" am Theater Drachengasse wurde sie 2015 mit dem Newcomerpreis der Stadt Wien ausgezeichnet. Für ihre schauspielerische Leistung in "Futur Drei" gewinnt sie 2019 den Götz-George-Nachwuchspreis bei den First Steps Awards.

Vika Kirchenbauer

„Welcome Address,“ single-channel video, 2017

Vika Kirchenbauer is an artist, writer and music producer based in Berlin. In her work she explores opacity in relation to representation of the ‘othered’ and discusses the role of emotions in contemporary art, labour and politics.

With particular focus on affective subject formation she examines the troublesome nature of “looking” and “being looked at” in larger contexts including labour within post-fordism and the experience economy, modern drone warfare and its insistence on unilateral staring, the power relationships of psychiatry, performer/spectator relations, participatory culture, contemporary art display and institutional representation of otherness as well as the everyday life experience of ambiguously gendered individuals.

Her work has been presented in a wide range of contexts including Neuer Berliner Kunstverein, Bonn Museum of Modern Art, ICA Artists’ Film Biennial, Kunsthal Charlottenborg Copenhagen, Donaufestival Krems, transmediale festival for art and digital culture, Hebbel Am Ufer Berlin, Ann Arbor Film Festival, Images Festival Toronto, Bucharest International Experimental Film Festival, European Media Art Festival and Oberhausen International Short Film Festival.

She has given lectures at institutions such as New York University, Goldsmiths University of London, Otis College of Art and Design Los Angeles, the Ruskin School of Art Oxford, the University of Copenhagen, the Berlin University of the Arts, the Academy of Media Arts Cologne and the Academy of Arts Kassel.

Elke Krasny

„Critical Care. Curating Architecture and Urbanism for a Broken Planet“

In medical terms critical care is a specialized branch of medicine dedicated to diagnosing and treating life-threatening conditions. For the curatorial research and the exhibition Critical Care. Architecture and Urbanism for a Broken Planet, this term is used to address the planet’s life-threatening condition. We have come to understand that the Anthropocene-Capitalocene is straining the planet to its breaking point. Therefore, the planet is urgently in need of critical care to repair livability and inhabitability and to restore its condition for its continued existence in the future.

Architecture and urbanism are at the heart of the modern project of colonial capitalism. Modernist aspirations in architecture were based on the powerful promise of building a better future. Today, we live in the ruins of this promise. This lecture foregrounds curatorial ethics in architecture and urbanism that starts from the interdependence of economy, ecology, and labor and seeks to contribute to critical care taking. Following Joan Tronto’s political notion of care as everything we do to maintain and repair ourselves and our environment, the chosen examples in architecture and urbanism provide evidence that through a perspective of care social equity and environmental justice are not mutually exclusive. Caring for the future starts by acknowledging its permanent need for repair.

Elke Krasny, PhD, Professor at the Academy of Fine Arts Vienna. Her scholarship and her curatorial work focus on critical practices in architecture, urbanism, art, and education. Her exhibition Hands-on Urbanism. The Right to Green was shown at the 2012 Venice Biennale of Architecture. Edited volumes include Critical Care. Architecture and Urbanism for a Broken Planet with Angelika Fitz (MIT Press, 2019), and In Reserve! The Household with Regina Bittner (Spector Books, 2016). Recent essays include ‘Citizenship and the Museum: On Feminist Acts’ (2017), and ‘Divided We Share: On the Ethics and Politics of Public Space’ (2019).

Sonja Laaser

Im Gespräch mit Nadiah Riebensahm, Golschan Ahmad Haschemi und Banafshe Hourmazdi über die „Anti-Rassismusklausel“

www.kanzlei-laaser.com

Nora Landkammer

“What is this doing here? Coloniality and Education in Ethnographic Museums”

„All these things...“, a seven year old asks the educator in an ethnographic collection display, „did you make them yourself?“ Except saying „no“, what does the educator reply? Each possibility to answer, what it highlights, what it omits, implies taking a position regarding key topics of postcolonial museum critique: histories of objects brought to Europe in a colonial context, issues of ownership, of representation and power of definition in narrations of culture and difference. How do educators deal with the coloniality inscribed in their work and the institution? Based on an interview study with educators in ethnographic museums in Germany, Austria and Switzerland and action research in the project TRACES – Transmitting Contentious Cultural Heritage With the Arts I will discuss current discourses and contradictions of museum education engaging with its colonial heritage.

Nora Landkammer ist Kunstvermittlerin und forscht zu diesem Arbeitsfeld mit Schwerpunkt auf Rassismus- und Kolonialismuskritik in der Bildungsarbeit und in Kulturinstitutionen. Sie war in diversen Kulturinstitutionen in der Vermittlung tätig und bis 2019 Stv. Leiterin des Institute for Art Education an der Zürcher Hochschule der Künste. Im Projekt TRACES-Transmitting Contentious Cultural Heritages with the Arts (2016-2019) arbeitete sie zu Vermittlung von konfliktbehaftetem Kulturerbe. Ihr Dissertationsprojekt widmet sich dekolonisierenden Perspektiven in der Vermittlung an ethnologischen Museen. Sie lehrt im Bereich Kunstvermittlung in Wien und Zürich und ist aktiv im Kollektiv EAR und im internationalen Netzwerk Another Roadmap for Arts Education.

Mathias Lewy

“Beyond Hush and Decorum: Curating Sound in the Ethnographic Museum”

See Michael Fuhr

Matthias Lewy is a comparative musicologist and cultural anthropologist (Free University of Berlin). He lived and worked with indigenous groups in Brazil and Venezuela. Since 2019 he is senior researcher at the Lucerne University of Applied Sciences and Arts. In his current project „Seeking Birdscapes: Contemporary Listening and Recording Practices in Ornithology and Environmental Sound Art,“ he examines the sonic dimension of human-animal relationships in Europe. He worked as a sound curator for exhibitions in ethnographic museums in the Humboldt Lab Berlin (Dahlem) and at the Musée d'ethnographie de Genève. He is currently entrusted with an interactive exhibition concept for the Humboldt Forum Berlin.

Elisa Liepsch

WORKSHOP: ALLIANZEN - KRITISCHE PRAXIS AN WEISSEN INSTITUTIONEN

Elisa Liepsch und Julian Warner sind Herausgeber*innen des Sammelbandes Allianzen. Kritische Praxis an weißen Institutionen (Transcript, 2018). Im Rahmen des Workshops sprechen sie entlang konkreter Projekte über Möglichkeiten und Widersprüche anti-rassistische Reformen im Theaterbetrieb und Formen der solidarischen Zusammenarbeit in strukturell

gewalttätigen Verhältnissen.

Elisa Liepsch arbeitete von 2014 bis 2019 als Dramaturgin am Künstler*innenhaus Mousonturm Frankfurt am Main, zuvor u.a. mit Frie Leysen bei Theater der Welt 2010 und von 2010 bis 2013 am Deutschen Nationaltheater Weimar, u.a. als Leiterin des e-werks. Ab Herbst 2019 wird sie als Performing Arts Programmier für die Beursschouwburg Brüssel tätig sein.

Michael Loebenstein

“Visual History of the Holocaust. Rethinking Curating in the Digital Age”

The Horizon2020-funded project “Visual History of the Holocaust: Rethinking Curation in the Digital Age” aims at developing a concept of digital curation of filmic records of that will innovate curatorial work with digitised film and media collections. The project focuses on the digital curation and preservation of film records relating to the discovery of Nazi concentration camps and other atrocity sites. It is an aim of the project to establish new contexts of meaning to be explored in history, film and media studies, cultural studies and computer science. To this end we explore concepts of heritage material “curation” across several disciplines: museology (with a focus on the field of film) to forms of engagement memorials and Holocaust teaching resources seek to foster; last but not least to the field of data curation. We attempt to do so not despite the difficult nature of the film material but because of it. At a first glance the very principles of digital engagement with cultural heritage — transformation, re-use, sharing — appear to run counter to established practices of protecting these materials from abuse (and users from potentially harmful emotional encounters with the material). In my presentation I will explore some of these apparent dilemmas, and approach them as a necessary challenge to curatorial principles across the aforementioned disciplines. Can this project not only innovate the way we reflect on and engage with a well-established (and problematic) iconography of destruction, but offer impulses to expand current notions of “digital curation”?

Michael Loebenstein is the Director of Österreichisches Filmmuseum (www.filmmuseum.at) in Vienna and deputy coordinator of “Visual History of the Holocaust” (www.vhh-project.eu). Previous to his current positions he was the Film Museum’s Research & Outreach manager (2004–2011) and director of the National Film and Sound Archive of Australia (2011–2017). His publications include *Film Curatorship. Archives, Museums, and the Digital Marketplace* (2008).

Olle Lundin

WORKSHOP: The Constituent Museum

How do we practice curating? In this workshop we will explore ways of mapping relationships with the constituencies we are working with. We will map out communities that are not yet engaged and sketch ways to build sustainable relationships. Concepts such as pluralism, de-linking and re-linking are central to this workshop.

I am a curator, cultural producer and designer embedded within educational, academic, artistic and design related practices. I devote my time and attention to processes where the personal and political overlap, blur and become real. Starting from the body as an experiential tool, my work applies various methods for social change.

Carla J. Maier

“Affective Archives, Sonic Fictions, Decolonial Noise: The Agency of Ethnographic Artefacts”

A public place in the middle of Copenhagen which is never quiet. A sculpture made of granite which depicts a Greenlandic hunter with his kayak made by Danish sculptor Svend Rathsack in 1938. And a light installation by artist collective SIIKU which transforms the sculpture into a glowing object.

This empirical setting becomes the vantage point of a sensory ethnography studying the sonic, fictional, spatial and embodied aspects of multiple and entangled (post-)colonial histories, and the many told and untold stories, gestures, and sound practices that permeate this vibrant place in the middle of Copenhagen.

The paper presents research outcomes of the ongoing ethnographic study “Travelling Sounds” and discusses if and how ethnographic artifacts (i.e. edited field recordings, field notes, and audio-visual fictional texts) become agents in an affective and multi-layered “curation” of the diverse sounds, rhythms, stories and “non-dialogic voicings” (Zeynep Bulut) that develop in and around these artworks that might result in some decolonial noise.

Carla J. Maier is currently Marie Curie fellow at the University of Copenhagen working on her postdoc project »Travelling Sounds: A Sensory Ethnography of Sonic Artefacts in Postcolonial Europe« (2018-2020) which studies artistic works in the public space of Copenhagen (I Am Queen Maryby La Vaughn Belle and Jeanette Ehlers; Inuit Nutaatby SIIKU; Superkilen Parkby Superflex, amongst others). Generally, her research is situated at the intersection of sound studies, cultural studies and postcolonial studies and includes topics such as South Asian dance music in the UK (monograph forthcoming with Bloomsbury in early 2020), sound in the urban space and in skateboarding (2016), in postmigrant theatre (2019) and sound art (2017, 2019).

Pedro Oliveira

„offensichtlich unbegründet (work-in-progress)“

This performance-lecture discusses the materiality of databases for speech and accent recognition software, and its use in the migration and border industries of Germany. By treating such databases as rudimentary forms of sonic archives, the performance discusses the ethics of listening to the archive: who listens to what, at what time, and for whom; and perhaps more specifically, what are the implications of collecting, ranking, taxonomizing, and archiving human traits such as speech and accent for the purposes of identification. Weaving through and with storytelling and historical material, this work seeks to stretch out and slow down automated, software-curated processes that actively work for the sustainment of coloniality through de-humanization and de-historicization of specific subjects and populations.

Dr. Pedro Oliveira is a researcher and sound artist whose work deals with the cultural and colonial articulations of listening, violence, and the policing of bodies in urban and border spaces. He holds a PhD from the Universität der Künste Berlin and is also a founding member of the Decolonising Design platform. Currently he is a lecturer in the Media and Musicology department at Humboldt-University Berlin.

Sophia Prinz

Sophia Prinz lehrt seit 2018 als Gastprofessorin für „Theorie der Gestaltung“ an der Universität der Künste in Berlin. Davor war sie als wissenschaftliche Mitarbeiterin bei Prof. Andreas Reckwitz zunächst an der Universität Konstanz, dann an der Europa-Universität Viadrina in Frankfurt/Oder tätig. Dort promovierte sie mit einer kultursoziologischen Arbeit zur „Praxis des Sehens“ (2014 erschienen im Transcript-Verlag). Seit 2013 ist sie zudem wissenschaftliche Mitarbeiterin am Johann Jacobs Museum in Zürich (seit 2018 externe Beraterin) und war

zwischen 2015-2018 Leiterin des vom BMBF geförderten Projekts „Mobile Welten. Zur Migration von Dingen in transkulturellen Gesellschaften“. In diesem Kontext hat sie zusammen mit Roger M. Buergel die Ausstellung „Mobile Welten“ am Museum für Kunst und Gewerbe Hamburg realisiert.

Aurora Rodonò

“Curating as Activism. Or: How to decolonize ethnographic museum?”

Starting from the critique of a hegemonic museum practice in Germany and Europe that fans out along a postcolonial discourse, the question of which society we want to live in arises anew. In particular, it is the demands of various players from the so-called Global South and the struggles of migrant and diasporic groups and movements in Europe that are shaking the neo-colonial order: They set up 'archives from below', take a critical look at existing collections and institutions, demand the return of "collected" museum objects and much more.

Despite decades of critical debate about the ethnographic museum and a multitude of academic discussions, especially within cultural and postcolonial studies, the structural transformation of ethnographic museums has only recently begun to gain momentum. The question of a new relational ethic that has been raised since the publication of the Restitution Report by Bénédicte Savoy and Felwine Sarr (2018) at the latest calls for racism-critical and participatory curating practices that brush the dominant historical narrative against the grain. But how can the museum be decolonized? How can activist and collaborative practices be made fruitful for a museum work that attempts to create a balance of history and makes suppressed voices audible? What do serious collaborations with experts from the Global South look like? How can the museum become a place of healing?

Aurora Rodonò is a diversity manager at the ethnographic museum of Cologne, Rautenstrauch-Joest-Museum – Kulturen der Welt. She's also a lecturer at the Institute for Art and Art Theory at the University of Cologne; 2012 to 2014 project manager at the Akademie der Künste der Welt (Cologne). From 2003 to 2006 she was a research associate at the Documentation Center and Museum of Migration in Germany (DOMiD), realizing along with others the research and exhibition project on labor migration "Project Migration" (Cologne, 2005). For many years she has been working as a freelance cultural worker/curator combining arts/cinema, critical migration studies and anti-racism. In May 2017, she was active in the Tribunal "Unraveling the NSU-Complex" (Cologne).

ruangrupa

ruangrupa is a Jakarta-based collective established in 2000. It is a non-profit organization that strives to support the idea of art within urban and cultural context by involving artists and other disciplines such as social sciences, politics, technology, media, etc, to give critical observation and views towards Indonesian urban contemporary issues. ruangrupa also produce collaborative works in the form of art projects such as exhibition, festival, art lab, workshop, research, as well as book, magazine and online-journal publication.

As an artists' collective, ruangrupa has been involved in many collaborative and exchange projects, including participating in big exhibitions such as Gwangju Biennale (2002 & 2018), Istanbul Biennial (2005), Asia Pacific Triennial of Contemporary Art (Brisbane, 2012), Singapore Biennale (2011), São Paulo Biennial (2014), Aichi Triennale (Nagoya, 2016) and Cosmopolis at Centre Pompidou (Paris, 2017). In 2016, ruangrupa curated TRANSaction: Sonsbeek 2016 in Arnhem, NL.

From 2015-18, ruangrupa co-developed a cultural platform Gudang Sarinah Ekosistem together with several artists' collectives in Jakarta, located at Gudang Sarinah warehouse,

Pancoran, South Jakarta. It is a cross-disciplinary space that aims to maintain, cultivate and establish an integrated support system for creative talents, diverse communities, and various institutions. It also aspires to be able to make connections and collaborate, to share knowledge and ideas, as well as to encourage critical thinking, creativity, and innovations. The results of these joint collaborations are open for public access—and presented with various exhibitions, festivals, workshops, discussions, film screenings, music concerts, and publications of journals.

In 2018, learning from their experience establishing Gudang Sarinah Ekosistem and together with Serrum and Grafis Huru Hara, ruangrupa co-initiated GUDSKUL: contemporary art collective and ecosystem studies (or Gudskul, in short, pronounced similarly like “good school” in English). It is a public learning space established to practice an expanded understanding of collective values, such as equality, sharing, solidarity, friendship and togetherness.

ruangrupa will curate the next documenta in Kassel.

<http://ruru.ruangrupa.org/>

Mona Schieren

Mona Schieren teaches Theory and History of Art at University of the Arts, Bremen. Topics of her research include transcultural studies (US, Asia, Europe), textiles, plural forms of knowledge, history of body practices. Her dissertation *Transcultural Translation in the Oeuvre of Agnes Martin. The Construction of Asianistic Aesthetics in American Art after 1945*, Munich 2016 (German) will be published in English 2020 and she edited among others *RE: BUNKER. Erinnerungskulturen – Analogien – Technoide Mentalitäten*, with Katrin v. Maltzahn, Berlin 2019; *Look at me! Celebrity Culture at The Venice Art Biennale*, with Andrea Sick, Nürnberg 2011, and *Not Berlin and Not Shanghai. Art Practice on the Periphery*, with Kirsten Einfeldt, Bielefeld 2009. She is a member of the DFG research network *Entangled Histories of Art and Migration: Forms, Visibilities, Agents*. Mona studied art history and philosophy in Hamburg and Nice. She was head of the research project *iMediathek* and part of the EU-network *GAMA. Gateway to Archives of Media Art*, lecturer at University of Hamburg, ZHdK Zürich and IUAV Venice. She has curated exhibitions and screenings in institutions including *Kunstsammlung NRW Düsseldorf*, *Guangxi Arts Institute, Nanning*, *GAK* and *Künstlerhaus Bremen*, *Denkort Bunker Valentin*, *Württembergischer Kunstverein Stuttgart*, *Museum für Gegenwartskunst Siegen*, *Neuer Aachener Kunstverein*.

Andi Schoon

Andi Schoon is an author living in Bern, where he co-heads the Y Institute at the University of the Arts. He isn't a curator and neither wants to be one. People even suspect him of disliking the general idea of curating. He hasn't admitted yet (nor has he denied)

Eylem Sengezer

Der Berliner Kulturbetrieb ist längst nicht so divers wie die Stadt Berlin. Höchste Zeit das zu ändern! Diversity Arts Culture ist die Konzeptions- und Beratungsstelle für Diversitätsentwicklung im Kulturbetrieb. Wir wollen Kunst und Kultur für alle zugänglich machen und Barrieren abbauen, um spannende Kunst aus unterschiedlichen Perspektiven in den Kulturbetrieb zu bringen.

<https://www.diversity-arts-culture.berlin/>

Bahareh Sharifi

See Eylem Sengezer

Nora Sternfeld

„Das radikaldemokratische Museum“

Was kommt nach dem Tod des Museums? In den letzten Jahren war viel von Krise und Aufbruch des Museums zu hören – von „müden Museen“ (Daniel Tyradellis) und vom „Ende des Museums“ (Catherine Grenier), nur um im selben Atemzug ungenutzte Möglichkeiten zu diskutieren, Museum neu und anders zu denken – und zwar als Versammlungsraum und Kontaktzone, als Ort der Kritik, der Vielstimmigkeit und der Verhandlung. Etwas scheint also im Aufbruch, und so nimmt es nicht wunder, dass die Rede über das „Museum der Zukunft“ wieder Konjunktur hat.

Sie ist in avancierten Museumsdiskussionen genau so allgegenwärtig wie die Bezugnahme auf eine Krise der Repräsentation – beides Themen und Ausgangspunkte, des im Oktober 2018 erschienen Buches „Das radikaldemokratische Museum“ von Nora Sternfeld. Und was ist nun ein radikaldemokratisches Museum? Wichtig erscheint hier erst einmal eine konkrete Situierung der Funktion der öffentlichen Institution Museum: Dieses ist ja weder die Straße der Demonstration noch das Parlament. Es ist allerdings ein politischer Ort – vergessen wir nicht, dass sich die Geschichte des modernen Museums doch wesentlich einer Museumsbesetzung verdankt, der Eroberung des Louvre in der Französischen Revolution. Das Museum ist eine öffentliche Institution, die mit der Straße als Raum des Protests und dem Parlament als Versammlungsraum verbunden ist, aber anderes kann und macht. Eine radikaldemokratische Museologie nimmt das Museum zugleich beim Wort und fordert es heraus. Denn als öffentliche Institution gehört das Museum allen – was mehr meint, als dass es bloß allen offenstehen sollte. Es verspricht die Möglichkeit, sich zu fragen, wer „alle“ sind und wer davon ausgeschlossen bleibt, erlaubt, sich damit auseinanderzusetzen, was geschehen ist, darüber zu verhandeln, was dies für die Gegenwart bedeutet und wie sich davon ausgehend eine Zukunft imaginieren lässt, die mehr ist als bloß die Verlängerung der Gegenwart.

Nora Sternfeld is an art educator and curator. Since January 2018 she is documenta professor at the Kunsthochschule Kassel (School of Art and Design Kassel). From 2012 to 2018 she was professor for Curating and Mediating Art at the Aalto University in Helsinki. Furthermore she is co-director of the /ecm – Master Program in Exhibition Theory and Practice at the University of Applied Arts Vienna; part of the core team of schnittpunkt. ausstellungstheorie & praxis; a co-founder and part of trafo.K, Office for Art, Education and Critical Knowledge Production (Vienna); and since 2011, a member of freethought, a platform for research, education, and production (London). In this capacity she was also one of the artistic directors of the Bergen Assembly 2016. She publishes texts on contemporary art, exhibitions, politics of history, educational theory, and anti-racism.

Nanette Snoep

“Curating as Activism. Or: How to decolonize ethnographic museum?”

See Aurora Rodonò

Nanette Snoep is director of the ethnographic museum of Cologne, Rautenstrauch-Joest-Museum – Kulturen der Welt. Dutch cultural anthropologist, she has been working since 2015 at the head of 3 ethnographic museums in Germany (Leipzig, Dresden, Herrnhut), after being a curator at the Quai Branly Museum in Paris for 16 years. In her exhibitions, she disrupts the way the so-called ethnographic collections are presented and experiments with new curatorial practices, not hesitating to propose themes that challenge established knowledge associated to

the conception of projects for new audiences (alternative scene, migrants, artists). In addition, Nanette Snoep actively participates in contemporary debates on the restitution of objects held by ethnographic museums.

The Canine Condition

Fabian Tietke, Nikolaus Perneczky u. Cecilia Valenti

„Europäische Leben: Eine geteilte Filmgeschichte“

Filme zeigen heißt, Erzählungen Raum zu geben, Bilder zu vergegenwärtigen, Produktionskontexte sichtbar zu machen. Zur Tradition des Dritten Kinos der 1960er und 1970er Jahre gehört, die Wirklichkeit in der Sichtbarmachung einer Analyse zu unterziehen und sie politischen Handlungen zugänglich zu machen. „Mich interessiert das, was es vorher gibt, bevor man sieht, und danach, nachdem man gesehen hat,“ sagt Ousmane Sembène in einem Interview. Das Filmprogramm spannt einen Bogen von Sembènes wenige Jahre nach der Unabhängigkeit von Senegal entstandenem Klassiker *La Noire de...* bis zu *ma nouvelle vie européenne*, den Abou Bakar Sidibé und Moritz Siebert in der Gegenwart gemeinsam realisiert haben. Sembène porträtiert Diouana, die als Kindermädchen nach Frankreich kommt. Sidibé, der in Melilla den spanischen Grenzzaun überwunden hat, um nach Europa zu kommen, zeigt sein Leben im Limbo, beim Warten auf den Ausgang des Asylverfahrens. Der dritte Film des Programms, Moumen Smihis *Si Moh, pas de chance*, ist ein semidokumentarischer Kurzfilm über nordafrikanische Arbeitsmigranten im Frankreich der 1970er Jahre. Drei Filme, in denen sich veränderliche Formen der Migration und geopolitische Verschiebungen abzeichnen, aber eben auch die Umrisse eines migrantischen, post-nationalen Kinos, das wir in seinem Verhältnis zum historischen Dritten Kino befragen wollen.

Filmprogramm:

ma nouvelle vie européenne, D 2019, Abou Bakar Sidibé, Moritz Siebert, 22 min

Si Moh, pas de chance, F 1971, Moumen Smihi, 20 min

La Noire de... Senegal, F 1966, Ousmane Sembène, 65 min

The Canine Condition ist ein Kollektiv von Programmgestaltern für Filmreihen bestehend aus Lukas Foerster, Nikolaus Perneczky, Fabian Tietke und Cecilia Valenti. Seit 2009 erarbeitet und präsentiert die Gruppe Filmreihen darunter "Spuren eines Dritten Kinos" (Berlin, 2010), "Ein Lied um Mitternacht – Chinesische Filmgeschichte 1929 – 1964" (Berlin, 2013), The Real Eighties – Amerikanisches Kino 1980-1989 (Wien, 2013), "Sehnsucht nach dem Regen Neues chinesisches Kino 2009–2015" (Berlin/Frankfurt/Nürnberg 2015), "Splendid Isolation: Hong Kong Cinema 1949–1997" (Berlin/Frankfurt, 2018). Gemeinsam hat die Gruppe das Buch "Spuren eines Dritten Kinos. Zu Ästhetik, Politik und Ökonomie des World Cinema" (Bielefeld 2013) herausgegeben.

Nikolaus Perneczky kuratiert und schreibt über Film. Sein Ende 2019 abgeschlossenes Dissertationsprojekt am Goldsmiths College (London) trägt den Titel "West African Post-Independence Cinemas with and against Development".

Fabian Tietke macht Filmprogramme und schreibt über Film. Am liebsten über Dokumentar- und Animationsfilme, italienisches und chinesisches Kino oder das Kino der Mena-Region.

Cecilia Valenti ist wissenschaftliche Mitarbeiterin am Institut für Film-, Theater-, Medien- und Kulturwissenschaft (FTMK) an der Universität Mainz. Ihre Forschungsschwerpunkte liegen in den Bereichen politische Fernsehästhetik, militanter Dokumentarfilm und feministische Theorie.

Julian Warner

WORKSHOP: ALLIANZEN - KRITISCHE PRAXIS AN WEISSEN INSTITUTIONEN

See Elisa Liepsch

Julian Warner arbeitet als freier Kulturanthropologe an der Schnittstelle von Kunst und Wissenschaft. Derzeit schreibt er eine Ethnographie über die Bedingungen anti-rassistischer Interventionen an deutschen Theaterinstitutionen.

Workshop team

Ipek Burçak, Isabel Paehr, Johanna Schaffer, nicole voec, Cilian Woywod

WORKSHOP: Practices of Connecting Threads and People, or: A Set of Speculative Interventions into Virtual Space



While our initial abstract emphasized visual metaphors or metaphors of visualization, in the last months our discussion in the group has moved on to other conceptual metaphors. While we retain our interest in space and surface, we have now moved on to network, infrastructural action, Vermittlung (mediation/education) and critical digital education (kritische digitale Bildung).

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A Set of Speculative Interventions into Virtual Space: 3D Im_Perceptibilities

Nodes of age, income, class, sex, racialization, relationship status, gender orientation lose their flexibility when compressed into computable surfaces. Realities that cannot be flattened fall through the grid of consumeability. This workshop offers opportunities to discuss/generate specific virtual-visual projections that help us to understand if and how the regime of the surface and the regime of visibility complement each other. Ruptures, (de-)formations, surface hacks and perversions are our guests when questioning sleek logics in programmability.

Inputs by Ipek Burçak, Isabel Paehr, Johanna Schaffer, Nicole voec and Cilian Woywod