The Whole Life: Archives and Reality

ARCHIVE VIEWING. CONGRESS. ACADEMY

19.5. - 25.5.19
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In archives, historical and contemporary realities condense and overlap. It is here that ideological and material realities from different eras meet and that archived knowledge fundamentally shapes the present. The Whole Life: Archives and Reality asks what roles the archive and its objects play in the major transformations of the present, and what this means in turn for the structure of the archive, its users, its technologies, and its forms of knowledge production. What can archives give to contemporary society? How are historical realities translated into contemporary narratives? Can complex historical processes and developments even be archived at all and thus made useful for the present?

The starting point of The Whole Life: Archives and Reality is a process of transformation: the development of Egidio Marzona's private collection into the public Archiv der Avantgarden (AdA) at the Staatliche Kunstsammlungen Dresden (SKD). The collection was donated to the SKD in 2016. The current state of the archive and its holdings in this transformation process offers us the opportunity to reformulate urgent questions concerning the political and social status of archives and their relationships to contemporary realities. The collection consists of artistic works and sketches; letters and photographs; everyday items, furniture and design objects; collections of objects from the Bauhaus, the Memphis Group from Milan, and the Braun company; and also of art works from the Fluxus movement and Russian avant-garde magazines. These are just some of the examples of the wealth and diversity of the collection which potentially contains "the whole life" from various times and places in concentrated form — and within which the historical connections of contemporary issues become visible.

What potential unfolds within such a transformation process? How do archival practices and policies today determine the diversity and structure of collections? What significance does the archive have as a site for counter-narratives and alternative knowledge production? The Whole Life: Archives and Reality discusses these questions in various formats including a one-week archive viewing with nine positions from contemporary artists in the Lipsiusbau, a public congress of international experts, and a multi-part evening program. At the same time, the Whole Life Academy will be held, a program with 60 international participants and a curriculum composed of seminars, workshops, viewings, and excursions, thus developing alternative forms of access to existing archival practices and narratives.

The Whole Life: Archives and Reality also marks the start of an interdisciplinary cooperation project between four institutions from a range of archival contexts: Arsenal – Institute for Film and Video Art / Archive außer sich, Haus der Kulturen der Welt, Pina Bausch Foundation, and Staatliche Kunstsammlungen Dresden. Together, they will explore new strategies for dealing with archives and their inherent archival, research and narrative practices. In each instance, the work of the participating institutions will provide prototypes for development of new forms of access and the contextualization of their collections. Together, the partners will develop model procedures and theoretical approaches in dealing with archives and making them visible. During the three-year cooperation project, there will be numerous individual projects that explore opportunities for knowledge production within archives, suggesting methods for linking contemporary socio-political developments and epistemological questions. Of central importance are issues of the mobilization of knowledge assets, new forms of the activation of archive inventories, and linking up the contents of different archives. The Whole Life: Archives and Reality provides an early insight into these working processes.
A draft of a work by Robert Barry, a motorbike developed by the designer Philippe Starck, La Boîte-en-valise from Marcel Duchamp’s B-series, texts and publications from the group ZERO: The Archiv der Avantgarden (AdA) consists of artistic works and sketches; letters and photographs; everyday items, furniture and design objects of the 20th century; collections of objects from the Bauhaus; photo documentaries from the Fluxus movement; documents of the Polish futurists and magazines of the international labor movement.

At the core of the AdA is Egidio Marzona’s private collection, donated to the Staatliche Kunstsammlungen Dresden (SKD) in December 2016. As an archive, it provides an index of twentieth century aesthetic thinking and a record of the era’s sociopolitical ethics and utopian ideals, opening up questions regarding the constitution of an archive and its relation to contemporary shifts and developments.

Currently, the vast majority of items in the AdA are stored in A4-size office binders not organized according to standard archival practices; not chronologically, nor by type, nor by size. Instead, these folders condense instances, figures, and material into a format that dissolves traditional distinctions of medium and scale and offers instead a curated insight into a past moment, movement, or process.

In their totality, however, these folders constitute an alternative archival arrangement: referencing Hans Arp and El Lissitzky’s Kunstismen (1925), Marzona compiled his collection in line with the art historical —isms. His archive, from Art Nouveau to the “Neue Wilde” provides an almost complete cross section of the century.

As a gesture, the Archive Viewing engenders a constellation of moments that glimpse into the AdA’s massive holdings, whether to divulge a piece thereof, react to their historical claims, or to navigate their configurations. Nine artists research and work through their own strategies, methods, and questions along the narratives provided by the AdA, opening up individual perspectives on the collection. The AdA’s current structure and its present in–flux status compel a very specific research mode: direct encounters with its folders, its objects, and its collector are crucial. Still in the process of being inventoried, the archive currently offers no database from which to straightforwardly search for and easily locate precise objects, dates, names, or keywords. This obscurity however prompts instead the need to be present in the archive for research; an act of browsing that in itself catalyzes manifold searches and accidental confrontations. Through close encounters with the material and conversations with Marzona, the artists materialize in space these encounters with this archive-in-transformation. In their works, many of which have been specially conceived for the Archive Viewing, they place materials from the archive in exhibitionary, filmic, or performative dialogue.

Together, these contributions and archival material produce a dynamic setting that at the same time catalyzes the potentialities of the processes taking form within the AdA. A week-long program of readings, lectures, and guided tours offers further thematic insights into the extensive collection.

Exhibition Tours
20.5. 4–5 p.m. with Lisa-Marie Schrewe (Archivist AdA) DE
22.5. 4–5 p.m. with Marcelo Rezende (Director of AdA) EN
25.5. 4–5 p.m. with Rudolf Fischer (Director of AdA) DE

Guided tours for children (aged 5–12) will be held in parallel.
ACT 1: ARCHIVE VIEWING
+ TINY DESK LECTURES

YC  Yane Calovski
ON  Olaf Nicolai
GN  Gabi Ngcobo
CT  Clarissa Thieme
& Tanja Krone

MT  Mathilde ter Heijne
AG  Assaf Gruber
AY  Ala Younis
MS  Meg Stuart
The work originates from two main references: Skopje's architectural modernity and public-space objects that carry a specifically democratic potential. At the same time, the work represents a design translation of Polish architect Oskar Hansen's theory of the 'Open Form' into a real object — a bench. According to Hansen, individual subjectivity was to become the center of architecture. *Mulichkoski Bench* references a design by Macedonian architect Petar Mulichkoski, who in 1972 designed a bench as part of a scheme for the headquarters of the Central Committee of the Communist Party of Macedonia. However, the bench is the only element to survive the neoclassical architectural redesign that took place in 2013. As a product of contrapuntal dialogue between Petar Mulichkoski's minimal and socially sensitive design for a bench and Oskar Hansen’s tendency toward practical application of theory, Calovski's work becomes a “material gesture of friendship,” or an object that extends its potential when removed from its original setting and placed within a different socio-cultural context.

Archival Material
In earlier research, Yane Calovski found a folder on Paul Thek in Egidio Marzona's archive. The folder included several letters, postcards, and two Polaroid photos. Currently, the location of the folder is unknown.

The editing, interpretation, and performing of information regarding American artist Paul Thek is an ongoing interest of Calovski. The work *I Said I Was. I Never Said I Was.* is based on personal notes and photo memorabilia that Calovski found at Egidio Marzona's collection in Berlin (part of it first having been presented in the work *We Are All in This Alone* (56th Venice Biennial, 2015) and archival documentation pertaining to the unrealized artist book by Thek for his seminal exhibition *Pyramid*, curated by Pontus Hulten at the Moderna Museet in Stockholm (1971). *Pyramid/A Work in Progress* exhibited an 'environment' which could in turn be adapted, combined, and supplemented on site with exhibition material from the museum itself or local objects.

Yane Calovski’s work has been exhibited internationally, including at the Museum of Contemporary Art Skopje and Zagreb, Malmö Konstmuseum, Bunkier Sztuki, Bauhaus Foundation Dessau, Kunsthalle Baden-Baden, Tate Britain, Baltic Art Center, Drawing Center New York, the 56th Venice Biennial (2015, with Hristina Ivanoska), Manifesta 7 (2008), and Manifesta 3 (2000). He studied at CCA Kitakyushu (1999/00) and Jan van Eyck Academ in (2002/04). He lives and works in Skopje and Berlin and is represented by Zak|Branicka.
When Your Shadow Always Has Company …
A composition in 4 parts (2019)

Olaf Nicolai

The two outside walls are positioned at a slight angle
to the central, elevated section of the three-part wall,
giving the impression of a winged altar erected on an
open field. The wall is located some distance from
the large temple gate; the guide book states that it
serves as protection from evil spirits. An elderly
female guide recounts how only a few living people
still know that the spirits are trapped in the shadow
of the wall – and for that reason you should never
walk through it. The only problem is, how do we see
the shadow when it’s cloudy? And what would happen
if there were a second sun?

In the morning, a brochure about the extra-terrestrial
journey Relax on Kepler-16b had been left in the hotel.
“Remember the memorable double sunset on the
desert planet Tatooine in the original Star Wars? As it
turns out, such a vista isn’t unimaginable – if you can
get to Kepler-16b, an exoplanet about 196 light years
away.” That sounded interesting, but was immediately
put into perspective in a very sober fashion: “Of
course, if you did get there, you might be disappointed
to find that the planet is actually a gas giant, or that
its temperature is close to that of dry ice.”

But a second sun – that wouldn’t be bad. “When your
shadow always has company.” You could start by
designing a new annual rhythm; instead of a week
with seven days, you could have one with three days,
and that twice – as well as two holidays. And 13
moons. Then God would have 2 days rest after the
day three, thus placing not just one but two suns in
the sky. But that’s not just “double sunset;” it’s also
“double shadow”! So, windowless rooms, well-illumi-
nated without any kind of shadow as the best kind of
protection. So sleeping will tough, but sleep, as Mr. H
already noted, only confuses the imagination, as do
deoer or madness. No shadow – no ghosts – no
clarity. There is then no need for winged altar walls
on open fields. And the “bird of paradise” is not far
away. One only has to find it.

In the travel brochure it also stated that not far
(whatever that means!) from Kepler-16b exists
Kepler-186f, an “earth-sized planet in the habitable
range.” “Its sun is a red dwarf that emits red wave-
length-photons, which means that if vegetal life
exists on the planet, it could have a much different
color palette than we’re used to.” It whispers quelque
chose se produira. Other colors – wonderful!

And then we discover “shadows without suns”!

Olaf Nicolai

Archival material
Acrylic on canvas, 1967.
— Xavier Aballí, 7. MÄRZ 2020
From “Present-Futur” series
(2019– ) OK-XA
Acrylic on canvas, 33 × 24 cm

Olaf Nicolai studied German
Literature and Philology in Leipzig,
Vienna, and Budapest and
completed his PhD on the Wiener
Gruppe. Nicolai’s works and
projects have been shown in
numerous international solo
shows, such as Kunsthalle Wien
(2018), Taxispalais Innsbruck
(2017), and the German Pavilion at
the 56th Venice Biennale (2015).
His works have been awarded the
Kunstpreis der Stadt Wolfsburg
and received grants from Villa
Aurora Los Angeles, PS1 New
York, and Villa Massimo. In 2017 he
received the Karl Sczuka Prize for
Radio Art for In the Woods There
Is a Bird…, his contribution to
DOCUMENTA 14. In 2018, he
was awarded the city of Darmstadt’s
Wilhelm Loth Prize. He currently
lives and works in Berlin.
Weiter war nichts, ist nichts deals with a letter by East German writer Christa Wolf, written in 1984 on the occasion of the 40th anniversary of her publishing house. Five years before the end of the East German state, Wolf demonstrates a surreal intuition by describing a tectonic shift that works beneath the surface of the officially presented reality. In a sharp tone, she refers to the taboo of naming the state of affairs currently in motion. Against this silence, Wolf insists on being embedded in the vibrations of the time: “Once we felt together how the earth trembled.” In a setting developed during an engagement with the AdA, Thieme’s work enters into dialogue with the West German artist group ZERO, which in post-war Germany formulated a concept of art removed from the static object and moving towards a common space of experience. “But the restlessness of calm is spooky, a contradiction to the rhythm of the heart, a measure of experience. “

The film When the Flowers Bloomed was conceived by Gabi Ngcobo with four then-fine-art students at the Wits School of Arts, Johannesburg. The film follows the learning and thinking process for the South African collection housed at the Weltkulturen Museum in Frankfurt am Main up until the making of the exhibition A Labour of Love. Kunst aus Südafrika – Die 80er jetzt. In 1986, Rev. Blum travelled to South Africa for six weeks during the officially declared state of emergency and collected, on behalf of the museum, around 600 works from black South African artists. Rev. Blum documented his travel with photographs and interviews with artists and kept all the receipts that artists and galleries generated as proof of purchase of the works. The film explores archival materials and working methods that allow history to interact with the present, making visible recurrent questions that require rephrasings in order to produce new meanings and offer insights into our present.
In her installational and process-oriented works, Mathilde ter Heijne addresses the issue of the representation and narration of female history and stories in Egidio Marzona’s collection. In Assembling Past & Present, the artist takes up the history of the first women’s international peace congress from 1915, which set out to formulate the preconditions for a permanent world peace. Although the congress laid the basis for Wilson’s 14 point program and the peace accord of the Treaty of Versailles, it has now been largely forgotten. In cooperation with cultural protagonists in Dresden and the surrounding area, the exhibition space will during Assembling Past & Present become a meeting place, cross-fading historical material and contemporary movements – as a living archive which has set itself the task of writing its own history.

For Woman to Go the artist produced postcards featuring the portrait of unknown women. To these pictures she added biographies of known female figures, whose traces she encountered in the Archiv der Avantgarden. As cards “to go,” ter Heijne dissolves the rigid fixities of the archive, allowing the collection to take on its own afterlife as a postcard, souvenir, or leaflet.

Archival Material
— Else Lasker-Schüler: Die Wupper. Schauspiel in fünf Aufzügen, Date unknown.
— Else Lasker-Schüler: Mein blaues Klavier, 1937.

Mathilde ter Heijne is a Dutch video, conceptual, and installation artist and university lecturer. She studied at the Stadsacademie in Maastricht from 1988 to 1992 and at the Rijksakademie van beeldende kunsten in Amsterdam from 1992 to 1994. In her current practice, she deals with the processing of oral traditions as an opportunity to preserve and pass on the knowledge of social minorities. In these contexts she examines the potential of rituals, participation, and performance. Her works have been exhibited at the Berlinische Galerie, the Migros Museum für Gegenwartskunst and the Tel Aviv Museum of Art. Ter Heijne is professor for visual art, performance and installation at the Kunsthochschule Kassel. She lives and works in Berlin.

The Right
Film and Photographs (2015)

At the center of Assaf Gruber’s cinematic work The Right (2015) is a 73-year-old security guard from the Old Masters Picture Gallery in Dresden who writes a letter to the director of the Muzeum Sztuki of Łódź, requesting to volunteer as a security guard in his museum.

The ostensible reason for her wish for a transfer – apart from her personal history as a Polish-German refugee in the 1940s – is the Łódź museum’s collection of avant-garde pieces by the a.r. group (“revolutionary artists,” “real avant-garde”) of the 1920s.

The film is accompanied by a series of photographs of objects that activate the thoughts of Anne, the film’s subject: Feudalistic Values (2015) is a photograph of a front page of the newspaper DIE ZEIT. “Today,” she writes, “individualism has replaced collectivism. Everybody claims to be ‘proletariat,’ but they are prisoners of feudalistic values exactly like the old masters were.” Next to Feudalistic Values hangs another untitled photograph with a black and white postcard of Władysław Strzemiński, the leading figure of the a.r. group. Here, the photo shows him as distorted and somehow helpless against the adjacent headline from DIE ZEIT. “End of the White Man.”

Archival Material
— Letter of Władysław Strzemiński and Karol Hiller to Jan Tschichold, 1932.
— Julian Przyboś: Z ponad (From above), Cover by Władysław Strzemiński, 1930.

Assaf Gruber is a sculptor and filmmaker who lives and works in Berlin. Both his time-based works and installations focus on the way in which political ideologies of individuals intertwine with personal stories, and the way in which they form social relations within both the private and public spheres. In 2018, his solo exhibitions included those at the Natural History Museum of Berlin, The Berlinische Galerie, and the Center for Contemporary Art Ujazdowski Castle in Warsaw. His films have been featured in festivals, including the Berlinale Film Festival and the Oberhausen International Short Film Festival.
The project is concerned with extensive archival collections, the collection practices inherent to them, and with putting seemingly disjointed ways of collecting into constellation in Berlin and Cairo.

The status of these two collections is uncertain and the knowledge of the stories that hold together and narrate these collections is fragile. Both collectors attempt to permanently deposit their collections, which is why each party's approach to the collection is marked by negotiation. On the one hand in contact with the institutions that classify, organize, exhibit, and research objects; on the other hand in search of a place of anonymity that escapes the final form of the collection. How does a collection elude attempts to fetishize or nationalize its contents?

Unopened letters written to a member of parliament could be interpreted as a sign of his indifference to the voice of the people; but on closer inspection of the letter's content, it is striking that the member tried to preserve his integrity by not opening letters, as they contained requests for favors. The project brings together sound, drawings, and objects to make vivid the negotiation processes that take place within and to support the archive as an institution, present in the desire of regulating what has been said or done in history. The choreographer and dancer Meg Stuart proposes another perspective: to work in the space of lacking, the moments of silence in a narrative, the pause in the process of transmission of information, creating a par cours between what was not said and putting herself in a position of establishing the gesture and the body as a force against the rule of law in the archive.

"When I reach back – I look for the knots – when I find them – I begin – acknowledging – untying – undoing – revising – reimagining – living the archive through – a process of awareness – unfinished invisible labor – weaving the promise of the past into the reality of now." (Meg Stuart)
The additional event program takes place within the setting of the public archive viewing and at various locations in Dresden. It provides a variety of formats that explore discursive, performative, and material approaches to the notion of the archive and archival practices.

The thematic lecture formats of the Tiny Desk Lecture Series are developed by the cooperation partners, launching from a specific object or archival practice. Situated within the space of the public archive viewing, the lecture series provides an informal setting where materials and objects are examined and questioned on their narratives, hidden ideologies, potentials, and relations.

The subsequent evening program invites experts for three evening events that explore social and political aspects of archival practices and address the issue of the contemporary relevance of archival materials. Open conversations, film analyses, and roundtables will explore shifts in meaning and transformations within the archive context.

Tiny Desk Lecture
Kunsthalle im Lipsiusbau, 6—7:30 p.m. DE+EN
Experts from selected archives of the Staatliche Museen zu Berlin, the Staatliche Kunstsammlungen Dresden, the City of Dresden, and the Free State of Saxony tell their stories using materials or objects from their collections. At the center of the conversation are fundamental questions about the status of the object, narrative strategies in the archive, shifts in meaning, and translation processes between the archive and the wider social world. Agnes Matthias, Curator for Research and Scientific Cooperation at the Staatliche Kunstsammlungen Dresden, for example, uses a photograph by Ricarda Roggan to present the ZEITKAPSEL. Musealer Raum exhibition as an image from the Josef Hegenbarth Archive. The exhibition is showing until 1 September 2019.

Concept: Staatliche Kunstsammlungen Dresden

Evening Program
Lichthof im Albertinum, 8:30—10 p.m. DE+EN
The donation of the Marzona Collection to the Staatliche Kunstsammlungen Dresden and the Staatliche Museen Berlin is the starting point of this evening. The conversation is less concerned with the institutions but more so with the artists, designers, and producers whose material, works, and objects are part of the collection. How do these practitioners see this process of change? From their perspective, what happens to the works during the private collection's transformation process into a public archive? The evening makes possible a change of perspective in the way we deal with archived material and material that is still to be archived.

Concept: Staatliche Kunstsammlungen Dresden
Tiny Desk Lecture
Kunsthalle im Lipsiusbau, 6—7:30 p.m.  
[im]materiality – Using selected examples, representatives of the Pina Bausch Foundation present the material and digital archive of the foundation, and discuss the interface of materiality and immateriality.

Concept: Pina Bausch Foundation

Evening Program
Gewölbe im Lipsiusbau, 8:30—10 p.m.  
Film Screening and Conversation

Comparative review of two different German versions of the film Nacht und Nebel (Nuit et Brouillard, France, 1956) by Alain Resnais: the West German version from the archive of the Oberhausen Short Film Festival (16mm, b/w) and the DEFA version (originally 35mm, b/w & color) in the form of a digitized video cassette from the Federal Film Archive (Bundesarchiv-Filmarchiv). The screening is followed by a discussion regarding the different effects of the two versions and their function as “portable places of remembrance”.

Concept: International Short Film Festival Oberhausen within the framework of Archive außer sich

Performance
Kunsthalle im Lipsiusbau, 5—6 p.m.  
MULTIPLE LANGUAGES

 schwanken with Tanja Krone and Clarissa Thieme

 schwanken is a performative intervention into the exhibition space. Six performers from Dresden recite the original of Christa Wolf’s letter alongside translations in their own languages: a polyphonic/multilingual choir of political-social shifts and upheavals in relation to Clarissa Thieme’s artistic response to the AdA. (see p.14)

Concept: Archive außer sich, a project by Arsenal – Institute for Film and Video Art
Against the background of the transformation of a private collection into a public institution, the international Congress focuses on practices, visibilities, and politics in and around the archive.

The Congress takes place within the dynamic setting: The structures of the Archive Viewing shift to host the Congress program. The archival documents and artworks remain in the space and create a constellation of tactile material that frames the various formats. Scientists, archivists, curators, and artists discuss archival methods, propose new possibilities for activating archive material, and analyze the politics and paradigms of archives presenting case studies that examine archival materials through their role as tactile, visual, or oral historical and contemporary testimonies. Starting from the basic idea of collecting, the Congress reflects the vulnerability and visibilities, the terminologies and the transformation of current and future archives. The Congress contributors also consider the limits and responsibilities of existing archival institutions and speculate about alternatives to such structures.

Which experiential and memory spaces can archives and collections reflect, and which do they generate themselves? What is the relationship between archives and canonization processes and what technologies, labor structures, and social processes are part of archival practices? How can we imagine the concepts, narratives, and aesthetics of future archives?
ACT 2: ARCHIVE VIEWING + CONGRESS
2 — 2:15 p.m.
Congress Opening  DE+EN
With Marion Ackermann
(General Director of Staatliche
Kunstsammlungen Dresden) and
Bernd Scherer (Director of Haus
der Kulturen der Welt)

2:15 — 3:15 p.m.
Conversation  DE+EN
Collecting the Archive of the
Avant-Gardes
With Egidio Marzona (Collector)
and Beatrice von Bismarck
(Academy of Fine Arts Leipzig),
moderated by Bernd Scherer
(Director of Haus der Kulturen
der Welt)

The archive starts with the act of collecting. These processes are framed by individual actors, figures, and positions that circulate around and within the archival body. These subjective perspectives shape the characteristics of an archival corpus, its biography, readability, and framing narratives. Art historian and curator Beatrice von Bismarck speaks with the collector Egidio Marzona about strategies, concepts, and systematics of collecting and assembling, discussing the roles these specific modes of production are playing in the transformation of a collection into an archival institution.

3:15 — 4:30 p.m.
Lecture and Presentation  EN+DE
The Art of the Archive
With Sven Spieker (University
of California, Santa Barbara/ARTMargins) and
Vadim Zakharov (Archive of the
Moscow Conceptualist Group)

How does the archive influence artistic practices and what is the role of the artist in the archive? Archival strategies and methods were part of contemporary artistic practice throughout the 20th century. This also shaped the idea of what an archive can be in relation to specific times, social contexts, and political conditions. Starting from the ideas of Moscow Conceptualism, artist, curator, and archivist Vadim Zakharov and art historian Sven Spieker discuss the possibilities of relating to a history that officially never existed and the artistic practices that make such histories accessible in the present.

5 — 7 p.m.
Panel  EN+DE
The Vulnerable Archive
With Graciela Carnevale (Artist),
Thokozani Mhlambi (Composer,
Cellist, and Cultural Thinker), and
Sneha Ragavan (Asia Art Archive),
moderated by Antonia Alampi
(Curator and Author) and
Bonaventure S. B. Ndikung
(SAVVY Contemporary)

The panel engages with issues of vulnerability, sustainability, and strategies of archiving for independent and small to mid-scale initiatives, discussing practices that will allow more fragile institutions to write their own practice into history, and on their own terms. Common features that recur between the variety of projects presented by the speakers of the panels, are an engagement with sound archives (from oral history to music) and ephemerality and an engagement with the tasks of (re)writing a history (that is both local and global) that has been denied. The projects presented have started from a position of vulnerability and urgency; they are archives working against malevolent and rigorous acts of erasure.

Concept: Antonia Alampi
and Bonaventure S. B. Ndikung,
SAVVY Contemporary

8 — 10 p.m.
Keynote and Discussion  EN+DE
Archiving the Avant-Garde:
Elsewhere and Otherwise
Ann Laura Stoler (The New School
for Social Research, New York),
Discussion with Marcelo Rezende
(Director of Archiv der Avantgarde)

In this lecture, Ann Laura Stoler addresses the principles and politics of authorizations that name things or people “avant-garde.” In so doing, she asks what issues might be raised, what problematics might be underscored, and what politics might be mandated by a naming and locating of an “avant-garde” askew to but decidedly in relationship with its Euro-American center. In culling and curating ‘an-other’ archive, might we also find the tools and political grammar to identify an avant-garde poised on the fractious faultlines of colonialism and imperial violences, animating new ways of fracturing that force now?
Archival objects are much more than a record or representation of a past condition; they provoke a certain relationship between past, present, and future while mobilizing temporal and topographic categories. Therefore it seems necessary to take a look at approaches of narrating and displaying archival objects and the archive itself, in order to develop strategies that integrate marginalized or invisible realities of the past for a better understanding of contemporary complexities. Doreen Mende (HEAD-Geneva, Geneva University of Art and Design), Gloria Meynen (Culture and Media Scholar), and Daniel Rosenberg (Max Planck Institute for the History of Science), moderated by Sarah E. James (Historian and Writer)

Narrations and Displays of the Archive
With Doreen Mende (HEAD-Geneva, Geneva University of Art and Design), Gloria Meynen (Culture and Media Scholar), and Daniel Rosenberg (Max Planck Institute for the History of Science), moderated by Sarah E. James (Historian and Writer)

To question existing power relations, it has been and remains necessary to engage with existing archives while also establishing alternative archives. However, it is not sufficient to just address the gaps. It is also vital to identify the responsibilities associated with the history of epistemic violence, with its exclusions and injurious systems, and to deduce the consequences from this. Against this background, the task is to subject the public, likewise as commons, to a critical revaluation. If institutions wish to do justice to this imperative, then they must develop in directions that brake from those currently being pursued. This is necessary as, in addition to mere lip service, we are confronted with many economization and privatization tendencies hidden to greater or lesser degrees; and, especially in the field of digitalization, with a secret selling-off of the public. How can this be counteracted? The artist Daniel G. Andujar speaks of “democratizing democracy by tracking the code.”

Concept: Haus der Kulturen der Welt

Sampling the Archive
With Lynnée Denise (DJ)

In this performative lecture, Lynnée Denise discusses an approach to the sonic archives she calls DJ Scholarship, to talk about the life of singer and musician Willie Mae Thornton. Digging through the crates of Thornton’s life, DJ Lynnée Denise tells the story of music migration, exploring the Thornton’s gendered and racialized experiences and launching an inquiry into the politics of adlibs, a feature of black music often ignored in traditional archival practices. Denise talks about her desire to “queer the Chitlin’ Circuit” and demonstrates how this interdisciplinary work gathers scattered and fragmented histories of black women artists who are dangerously missing from discourse about the roots of American rock’n’roll.
Leaving your home with a cool head and carrying a briefcase full of birdcalls of the kind used by hunters, as well as a portable tape recorder slung across your back on a carrying strap. You will use it at the proper time to play a tape, which has also been placed in the briefcase. Once outside you begin your performance of ‘The Hunt’ by crossing over to the sidewalk on a far side of the street with respect to the building you have just left. After observing this building for several minutes you will then begin to walk.”

The immateriality of the art of dance poses a challenge to archives: as a movement itself cannot be archived, notes and physical carriers become the main source for its documentation. A sequence of movements can be learned using video, a choreography can be described by its author, but how detailed can this be? What about the intentions, the thoughts, and the stories that led to the creation of these movements? Where is the depository of this information? The closer to the source we are able to document, the richer in subtleties, background, and details is the documentation that flows back into the archive. Those added details and subtleties can help a new dancer to build a framework of understanding and contexts, giving them the freedom to make the dance their own. In an attempt to present various formats that document and transmit ephemeral art, this panel presents a live dance rehearsal, an oral history talk, and video material.

Concept: Pina Bausch Foundation

1—3 p.m.
Lecture and Roundtable
Imagining the Archival Institution
Beatrice von Bismarck (Academy of Fine Arts Leipzig) with Marion Ackermann (Director of Staatliche Kunstsammlungen Dresden) Anton Belov (Garage Museum), and Olaf Nicolai (Artist), moderated by Bernd Scherer (HKW)

The zero point of an archive is difficult to locate. The archive is in constant metamorphosis; a place of decay and becoming. In this intermediate and transitional state, it always contains a multiplicity of categorization and time systems. This field of tension unfolds a place of knowledge production and a space of imagination at the same time.

This panel examines this state of the archive more closely with experts from the museum sector, art, and theory. How do archival institutions deal with change? How can a pluralized concept of the archive arise from the field of tension between the conserved materiality of archival objects on one hand and the constant transformation in the meaning of such materials on another? How can the Archiv der Avantgarden be an example of this?

Concept: Haus der Kulturen der Welt and Staatliche Kunstsammlungen Dresden
Within the framework of *The Whole Life: Archives and Reality*, the internal program of the international *Whole Life Academy* takes place in the week of 19 to 25 May, seeking to tackle current issues through practical research methods. Launching from the transformative moment of the AdA, 60 participants will address, together with a number of distinguished tutors and tutor teams, the status of archives and their contemporary relevance. The Academy provides settings in which cooperative, interdisciplinary forms of inquiry geared toward situated knowledge and site-specific genealogies can emerge, and where the subsequent steps of preserving, presenting, and interpreting archive items can happen in various sequences or even simultaneously.

The format of the Academy is an attempt to bring together interdisciplinary experts and objects in order to explore archive material, locate traces, and narrate biographies. It is an interdisciplinary assemblage of international case studies, connecting historical events, specific sites, and settings through new archival methodologies and practices while enabling different forms of visibility, readability, and palpability. Central to the Academy is the linking of object biographies to specific places, institutions, and sites both in Dresden and in the surrounding area. This expansion of a spatially limited archive concept and the mobilization and activation of archival locations is developed as a methodology of a new archival practice.

The project sees itself as a nomadic curriculum that stimulates certain places in Dresden based on objects from AdA. To facilitate this exchange the Academy is collaborating with other collections, archives, and institutions in Dresden.

**International Tutors and Tutor Teams**

- Asset Production Studio (Anna Sophie Springer & Etienne Turpin) & Assaf Gruber
- Dušan Barok
- Bik van der Pol
- Alice Creischer & Andreas Siekmann
- FICTILIS
- Suza Husse & Elske Rosenfeld
- Sarah E. James & Doreen Mende
- Michaela Melián
- Gabi Ngcobo
- Dubravka Sekulić
- Susanne Schmitt & Laurie Young

**Collaborating Institutions in Dresden**

- Bergwerkmuseum Freiberg
- Blockhaus (SKD)
- Botanischer Garten Dresden
- Deutsches Hygiene-Museum
- Deutsches Institut für Animationsfilm DIAF/DEFA-Studio für Trickfilme Dresden
- Freie Akademie Kunst+Bau e.V.
- Grünes Gewölbe (SKD)
- Hannes Meyer Pavilion
- HELLERAU – Europäisches Zentrum der Künste Dresden
- Mathematisch-Physikalischer Salon (SKD)
- Motorenhalle Dresden
- Museum für Sächsische Volkskunst und Puppentheatersammlung (SKD)
- Palucca Hochschule für Tanz Dresden
- Porzellansammlung (SKD)
- Robotron Kantine
- Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB Dresden)
- Sammlung des Kunstgewerbemuseums Pillnitz (SKD)
- Senckenberg Naturhistorische Sammlungen Dresden
- Technische Sammlungen Dresden
- TU Bergakademie Freiberg

Funded by VolkswagenStiftung
Marion Ackermann has been the General Director of the Staatli- che Kunstsammlungen Dresden since 2016. She was awarded a doctorate for her contribution to the autobiographical and theoretical texts of Wassily Kandinsky in 1995. From 1995 to 2003 she worked as the director of the Städtische Gallerie in the Lenbachhaus, for two years heading the Kunstmuseum Stuttgart as its director from 2003 to 2009. From 2009 to 2018 she was the Director of the Kunsthalle in Düsseldorf and Westfalen. She has curated numerous exhibitions and projects with contemporary international artists. Furthermore, she is active in the following committees: Presidium of the Goethe Institut; International Advisory Board of the State Hermitage Museum; Academic Council of the National Museum and De Verdieping, 2014), programmes of the exhibition led inquiry Tucumán Arde and in the Experi- mental Art Cycle. After the disso- lution of the group she left art production. In the 90s she also took part in activities which may emerge new understand- ings; it is temporal, implying action between two or more people, out of the current dysfunctions of contemporary culture and its institutions under globalisation. It is from this platform that she participates in collaborative projects and collective activities. She is a member of the Red of Concep- tualismos del Sur.

Filipa César is an artist and filmmaker interested in the fiction- al aspects of documentary, the porous borders between cinema and its reception, and the politics and poetics inherent to moving image. Her praxis takes media as a means to expand or expose counter narratives of resistance to histori- cism. Since 2011, César has been looking at the photographic collection of the Courtauld Gallery, London. Prior to this she worked at the Metropolitan Museum, the Berlin Kupferstickkabinett, the Städel Museum and the University Library where she re- searched north Alpine drawings of the Late Gothic and Renaissance.

Yane Calovski’s work has been exhibited interna- tionally, including at the Museum of Contemporary Art Skopje and Zagreb, Malmö Konstmuseum, Bunkier Sztuki, Bauhaus Foundation Dessau, Kunsthalle Baden-Baden, Tate Britain, National Art Center, Drawing Center New York, the 56th Venice Bienial (2015, with Hristina Ivanska), Manifesta 7 (2008), and Manifesta 3 (2000). He studied at CCA Vancouver and the Van eyck Academy (2002/04). He lives and works in Skopje and Berlin and is represented by Zak/Branica.

Graciela Carnevale is an artist and teacher. In the 60s, as part of the Grupo de Artistas de Vanguardia and as a founder of Tucumán Arde and in the Experi- mental Art Cycle. After the disso- lution of the group she left art production. In the 90s she also took part in activities which may emerge new understand- ings; it is temporal, implying action between two or more people, out of the current dysfunctions of contemporary culture and its institutions under globalisation. It is from this platform that she participates in collaborative projects and collective activities. She is a member of the Red of Concep- tualismos del Sur.

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Alice Creischer and Andreas Siekmann are artists who live in Berlin. They are currently working on a project The Potos Principle, which they exhibited at the Haus der Kulturen der Welt (HKW) in 2010.

Lynnee Denise is an artist, scholar, and producer whose work reflects on underground cultural movements, the 1980s, migration theories, and information specialist who live in Berlin. They are currently visiting scholars at the Center for Curatorial Studies at the State University of New York at Binghamton.

To rùn and is the author of several critical and scientific texts. To rùn was the curator at the Centre of Contemporary Art in Wrocław and is currently a Humboldt Fellow and assistant to the Richter Archive as a freelancer. Since 2008 she has been working on her dissertation which is a continuation of the project The Potos Principle, which she exhibited at the Haus der Kulturen der Welt (HKW) in 2010.

For the presenters' research and work, see the following:

Sarah E. James is an art historian and writer. Associate Professor at University College London from 2010–19, she is currently a Humboldt Fellow and Lecturer at the Goethe Universität Frankfurt. Working on her book Black Women in the German Sphere: From New World to Non-World Ground: German Photographic Cultures Across the Iron Curtain was published by Yale University Press (2013). Her next, Paper Revolutions: An Anticipation of the Avant-Garde is forthcoming with MIT. Her research for this project focuses on East German visual culture and ephemeral paper-based art (printworks, postcards, portfolios, letters, stage-set designs, book covers, illustrations, artists’ books, and posters) in relation to the early 1980s, 1990s, and utopian thought. Rethinking existing models of collaboration and exchange, it explores the lived experiences of making, both in and outside of the art institution, and of publishing numerous book chapters, articles and catalogue essays, and also writes regular art criticism.

Barbara Kaufmann studied dance at the Iwanson International School of Contemporary Dance, the Royal Ballet Academy Stock- holm, and Folkwang Tanzstudio (1984). Since 1997 to 2006, she worked as a freelance journalist and art critic focusing on the curatorial field of ephemeral, paper-based art (printworks, postcards, portfolios, letters, stage-set designs, book covers, illustrations, artists’ books, and posters) in relation to the early 1980s, 1990s, and utopian thought. Rethinking existing models of collaboration and exchange, it explores the lived experiences of making, both in and outside of the art institution, and of publishing numerous book chapters, articles and catalogue essays, and also writes regular art criticism.

Kozieradzki is the founder of 2W Foundation, an institution which maintains the Natalia LL Archive. He graduated from the History of Art at the Nicolaus Copernicus University in Toruń and is the author of several critical and scientific texts. Mateusz is the curator at the Centre of Contemporary Art in Toruń and has produced many exhibitions in Poland and abroad, including the Sum ero sum retrospective exhibitions on Natalia LL in Toruń and Kaunas, cooperation on Marina Abramović’s The Cleaner (CoCA Toruń), and other interdisciplinary exhibitions on connections between art and fashion. Kozieradzki is known as a creator of performative and paratheatrical actions. His main research focuses on the mutual influence of nature and art (ecological art, shamanism) and on contemporary art, espe- cially neo-avant-garde. He lives and works in Toruń.

Tanja Krone is a director, curator, performer, and musician. In her works she addresses art as a realm of possibility and the issue of social participation and is committed to an interdisciplinary search of the poetic in the docu- mentary. At the Arttreffen Einrichtung in Mannheim, she put democracy to the test in Herrenzauber (2017–2018). Most recently she gave the residents of Esslingen unlimited support in the construction of their Stadt der Frauen (CoCA Toruń, 2017–2018). She is currently a Humboldt Fellow and assistant to the Richter Archive as a freelancer. Since 2008 she has been working on her dissertation which is a continuation of the project The Potos Principle, which she exhibited at the Haus der Kulturen der Welt (HKW) in 2010.

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Egidio Marzona is a German-Mexican collector and a curator. His collection is strongly influenced by the concept of art of the 1960s, especiallyconceptual art. His attention is not only focused on the artworld, but also on the artistic practice as well as in theartist’s environment – including the materials generated. He made his first acquisitions in 1968 with works by Arte Povera artists such as Robert Ryman, Marcel Duchamp and Joseph Beuys. In 1972 Marzona opened his own gallery in Bielefeld, On for Art. In 1991 he founded his own publishing house “Edition Marzona”. When his publishing activities came to an end, Marzona began to organize his collection, to supplement it with his own research and targeted acquisitions, and to document it systematically. In 2002 and again in 2014 he decided to donate parts of his art collection and additional material from his archive to the National Museums in Berlin (Stiftung Preußischer Kulturbesitz). In the summer of 2016, the collector announced that he would donate his extensive archive to the Dresden State Art Collections. The donation contract was signed on 6 December 2016.

Agnes Matthias studied aesthetics, art history, and empirical cultural studies in Karlsruhe and Tübingen. In 2003 she was awarded a grant from Villa Aurora Los Angeles, PS1 Wolfsburg and received grants from Villa Massimo in Rome, Villa Massima, New York, Botswana, Finland, and Canada. She has been a guest lecturer in Music at the University of Marinhaó (Brazil) and the University of Florida, where she discovered indigenous music traditions of southern Africa.

Bonaventure S. B. Ndikung is a Cameroonian freelance curator and biotechnologist. Since 1997 Ndikung lives mainly in Berlin. He earned his doctorate in medical biotechnology in Düsseldorf and Berlin. Ndikung is founder and artistic director of the art space SAVVY Contemporary Berlin, a laboratory for conceptual artistic production. With his projects, Ndikung explores the relationship and exchange, questioning in particular the interconnections between the so-called “Western” and the “non-Western”. In 2013, SAVVY Contemporary Berlin received the Berlin Senate’s prize for artistic project spaces. Among the exhibitions curated by him are The Ultimate Capital is the Sun at the new Gesellschaft für bildende Kunst Berlin, the exhibition series POW (Post-Other-ness: Weddings and Ups) (Un可持续 Privileges, 2017/2018). In 2017 Ndikung was curator-at-large for documenta 14 in Athens and Kassel and guest curator of the Biennale Art Bien­nale in Senegal. He is currently visiting professor for art theory and curatorial studies at the Städel­ schule in Frankfurt.

Olaf Nicolai studied German Literature and Philosophy in Leipzig, Vienna, and Budapest and complete­d his PhD on the Wiener Gruppe. Nicolai’s works and projects have been shown in numerous interna­tional solo shows, such as Kunst­halle Wien (2016), Taxispalast Innsbruck (2017), and the German Pavilion at the 56th Venice Biennale (2015). His works have been awarded the Kunstpreis der Stadt Wolfsburg and received grants from Villa Massimo in Rome, Siddinsdorf and Berlin. In 2017 he received the Karl Szczuka Prize for Radio Art for In the Woods There Is a Bird... his contribution to DDW14, he was awarded the city of Darmstadt’s Wilhelm Loth Prize. He currently lives and works in Berlin.

Daniel Rosenberg is Professor of History at the University of Oregon and Research Fellow at the Max Planck Institute for the History of Science. His work includes Car­tophages of Time with Anthony Grafton (Princeton Architectural Press) and Histories of the Future with Susan Harding (Duke Univer­sity Press). His current work concerns the history of data.

Elke Rosagen works in different media and formats. Her primary focus and material are the histories of state-socialism and its ideologies, and the revolution of 1989-1990. She curated the exhibition Revolutionary Gestures investi­gates how political events manifest and come to be archived in the bodies of their protagonists. Her works and texts have been featured in international exhibitions and publications. In 2018 together with Suza Huse she organized the Wild Recuperation, Material from Below: Artistic Research in the Archive of the GDR Opposition project.

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Tamer El Said is a filmmaker and producer living between Berlin and Cairo. He studied filmmaking and journalism and went on to make many documentaries and short films that received several international and local awards. Tamer El Said produced From Beyond in 2007 to produce independent films. He is also a founder of Cima­theque – Alternative Film Centre in Egypt, a multi-purpose space that productions and a place for critical and programming for the independent filmmaking community. His first feature length film, In the Last Days of the City, was premiered in the Berlinale in 2015 and has screened at the Caligari Film Prize. The film has been invited to over 160 festivals worldwide, receiving more than 15 international awards. He has also mentored workshops in many international film and art spaces including Institute of Contempo­rary Art (ICA) in London, School of the Art Institute of Chicago (SAIC), andsilent green in Berlin.

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Lisa-Marie Schroeve is an archivist and has been working at the Archiv der Avantgarden since September 2017. The focus of her work there is above all the development of a documentation concept for the archive as well as contributing to the development of interfaces between the collection and the museum database Deutsches Historisches Museum (DHM). She studied information science at the FH Potsdam, specializing in the archive.

Stefanie Schulte Strathaus is Co-Director of the Arsenal Institut für Film- und Videokunst. From 2001 to 2019 she was a member of the selection committee of the Berlinale. From 2011 to 2013 she directed the project Living Archive – Archivarbeit als künstlerische und kuratorielle Praxis der Gegenwart, which has since found a permanent home at the silent green Kulturquartier, where she is also the co-curator of Film Feld Forschung. Since 2016 she has been a member of the advisory committee of the Harun Farocki Institut. Schulte Strathaus is the editor of various publications and is currently director of the Archive außer sich project.

Dubravka Sekulić is interested in how property relations and legal frameworks shape contemporary cities. She is an assistant professor at IZK Institute for Contemporary Art at TU Graz and a PhD fellow at gta Institute for History and Theory of Architecture at ETH Zürich. She wrote Glotz Nicht so Romantisch! On Extralegal Space in Belgrade (Jan van Eyl, Akademie, 2012), and recently co-edited, together with Milica Tomić, Exhibiting Matters: Graffiti Architecture Magazine – GAM.14. She is an amateur librarian at the public library in Memory of the World, where she maintains space/ race and feminist collections.

Asuza Seyama was born in Japan and studied ballet with Noriko Seyama, Hideko Ishizawa, Yoko Ichino, and David Nixon. In 2000, she joined Tanztheater Wuppertal Pina Bausch where she performed her repertoire and also worked as a rehearsal director. She has danced for Fabien Prioville dance company. Masters, choreographed a piece for Golden Theatre. Saitama Japan (2014), and took part in the Transmission project (2016). She has also performed as a dancer in Finland with the Pedro Almodovar’s ‘Talk to Her’ (2002) and Wim Wenders’ Pina (2011).

Katharina Sieverding is a German photographer and one of the pioneers who extending the expressive possibilities of the medium of photography. She studied at the University of Berlin. Bildende Künstler in Hamburg from 1963 to 1964 and later with Theo Otto as part of a stage design class at the Kunstakademie Düsseldorf from 1964 to 1967. She studied under Joseph Beuys, where she graduated as a master student in 1972. Her works have been exhibited internationally, notably at the documenta V, VI, VII, Biennale of Paris, Biennale of Venice, MoMA, Kunsthalle Düsseldorf, Kunsthalle Bremen, Albertinum, Kunstamen – Documenta 14 in Kassel, and Stedelijk Museum, Amsterdam. She lives and works in Düsseldorf.


Nora Sternfeld is an art educator and curator. In January 2018 she was appointed Professor for Art History and Aesthetics/ documenta at the Kunsthochschule Kassel. From 2012 to 2018 she was Professor for Curating and Mediat- ing Art at the Aalto University in Helsinki. Furthermore, she is the Co-Founder and Artistic Director of an international master course in Exhibition Theory and Praxis at the University of Applied Arts Vienna, part of the core team of masterclass, guest lectures, and the curatorial knowledge production (Vienna) and has since 2011 been part of the editorial team, a platform for research, education, and production (London). In this context she was also one of the artistic directors of the Bergen Assembly 2016. She has taught at the University of the Arts Berlin. Bildende Kunste und Medienwissenschaften, published on contemporary art, exhibitions, political history, and educational theory.

Stiletto Studio, (*5 May 1959 in Rüsselsheim, Germany) Stiletto, who describes himself as an ‘antipreneur’ expert and the ‘head of one-man artist group Stiletto Studios’, started his career navigating the 1990s as an undertak- ing for ‘Beleuchtungskörperbau’. Building upon the Ready-made principle and the potential of critical artworks, he follows a modular construction principle, relying almost entirely on pre-existing standard industrial components, that he describes as ‘liberated from design’.

Ann Laura Stoler is Willy Brandt Distinguished University Professor of Anthropology and Historical Studies at The New School for Social Research and has been founding director of its Institute for Critical Social Inquiry since 2014. She is also one of the founding editors of Political Con- cepts: A Critical Lexicon. She has worked for some thirty-five years on the politics of knowledge, colonial governance, reparations, and racial politics of empire, and the ethnogra- phy of archives. She has been a visiting professor at the EHESS and ENS in Paris, Beiruz in Ramallah, and the Bard Prison Initiative among others. Her books include Race and the Education of Desire (1995), Carnal Knowledge and Imperial Power (2002), Along the Archival Grain (2008), and Duress (2016).

Meg Stuart is an American choreographer, performance artist, and visual artist working and living in Berlin and Brussels. Together with her Brussels-based company Damaged Goods she has created over thirty productions, ranging from site specific installations and choreographies. Other projects include improvisation projects, video works, installations, and site-specific performances. Her work has toured the international theatre circuit and was presented at Documenta X in Kassel (1997, at Manifesta) in Bolzano (2008), and at PERFORM (UK). Most recently, Meg Stuart strives to develop a new language for every piece in collaboration with artists from different creative disciplines and narrative theses the relationship between dance, theatre and visual arts. Previous collaborative projects include works developed with visual artists Gary Hill, Ann Hamilton, and vomit Kuswiananto. She is the artistic director of the upcoming Tanzkongress 2019.

Mahlte ter Heijne is a Dutch video, conceptual, and installation artist and university lecturer. She studied at the Stadsacademie in Maastricht from 1986 to 1992. She was an assistant professor at the Gerrit Rietveld Academie in Amsterdam from 1992 to 1994. In her current practice, she deals with the processing of oral traditions as an opportunity to preserve and pass on the knowledge of social minorities. In these contexts she examines the potential of rituals, participation, and performance. Her works have been exhibited at the Berlinische Galerie, the Migros Museum für Gegenwartskunst and the Tel Aviv Museum of Art. Ter Heijne’s research interests include art, performance and installation at the Kunst Hochschule Kassel. She lives and works in Berlin.

Clariissa Thieme is an artist and filmmaker. Working across film, photography, performance, installation, and text, she combines documentary and fictional forms focusing on processes of memory, politics of identity, and strategies of translation. Currently Thieme is research-based and often takes a collaborative approach. Thieme studied Media Art at the University of the Arts Berlin (UdK) and holds a MA in Cultural Studies and Computer Science from the University Hildesheim. She is also a research alumni of the Berlin Center for Advanced Studies in Arts and Sciences (BAS).

Bernhard Thull is professor for knowledge management and information society at the University of Applied Sciences Darmstadt. His research interests lie in information architecture and visualization, development of user interfaces and collaborative information systems. He received his Diploma Degree and his PhD in Computer Science from the RWTH Aachen University in 1988. From 1988 to 1999, he worked as research associate at the Helm- hotz-Institute for Biomedical Engineering at the RWTH Aachen.

Ricardo Viviani is a choreogra- pher and oral historian based in Wuppertal. He studied Biology and Theatre Direction at the University of São Paulo and was artistic director of the upcoming Ballet School in New York. His 40-year dance career as a performer and choreographer ranges from municipal dance companies, opera, and musicals to independent experi- mental work in Brazil, the US, and Europe. Further studies in ethnolog- ical cultural studies (specifically historical studies) at the FernUniver- sität in Hagen, Germany inform his current activity of bringing dance-knowledge to words.

Franz Erhard Welther is a German sculptor, conceptual, in- stallation, and process artist. After studying fine arts in Offenbach and

Bernd Scherer is director of the Haus der Kulturen der Welt (HKW). The Knower and author of several publications came to the Haus der Kulturen der Welt in 2006 after his work as director of the Goethe Institute Mexico. His theoretical work on culture, identity, and international cultural ex- change. He has curated and co-curated several cultural and art projects and conducts research on Über Lebenskunst, The Anthropo- zöön, and international cultural studies, philosophy of language, semiotics, and critical knowledge production. His publications came to the Haus der Kultur- und Mediengeschichte im Archiv. Heijne is professor for visual art, performance and installation at the Kunstakademie Düsseldorf. From 1988 to 1999, he worked as research associate at the Helm- hotz-Institute for Biomedical Engineering at the RWTH Aachen.
Frankfurt, he studied at the Düsseldorf Art Academy from 1962 to 1964 alongside Gerhard Richter and Kai Albrecht. From 1967 to 1971 he lived and worked in New York before being appointed professor at the Hamburg Academy of Fine Arts. Among his students were Rebecca Horn, Christian Jankowski, Lili Fischer, Martin Kippenberger, and Jonathan Meese. Since his retirement in 2005, Wüthrich has lived and worked in Fulda. He awarded the Golden Lion as best artist at the Biennale di Venezia in 2017.

A history and archaeologist. Since 2012, she is the Director of the Saxon State Archives.

Nicole Wolf is a film theorist, anthropologist, and curator. She currently works as a lecturer at the Department of Visual Cultures Goldsmiths, University of London. Her curatorial projects include Moving Politics – Cinemas from India, a three-part film program at the Arsenal Cinema on the occasion of the Being Singular Plural: Moving Images from India exhibition at the German Guggenheim, Berlin (2010); No Man’s Land; and a film program for the Lines of Control: Commemorating 69 Years of Partition of the Indian Subcontinent exhibition curated by Green Cardamon (London).

Marc Wagenbach studied Theater, Film and Television Studies and completed his PhD on digital cultures and aesthetics at the University of Cologne. In 2007, he became associate professor at the Pina Bausch and Research & Development Manager of the Pina Bausch Foundation (2009–2013). Marc worked as lecturer and researcher at the Master’s program Performing Practices at the University of Amsterdam.He is currently Director of the International Research Center Ecke Reinhold and Research in the Netherlands.

Andrea Wettmann is an historian and archaeologist. Since 2012, she is the Director of the Saxon State Archives.

Vera Wobad studied in the Archive Management at the University of Applied Sciences in Dresden and the University of Haute-Alsace in Mulhouse, France, with a focus on Archives and Documentation from 1996 to 2000. From 2001 to 2003 she worked as an archivist in a Volkswagen Foundation-funded project at the Hochschule für Bildende Künste (HBK) in Dresden, which aimed to create a thematic inventory of the institution and its predecessors. She subsequently did freelance work indexing the scientific estate of the paintings restorer Kurt Wehle at the HBK. Since July 2009 she has been the archivist at the Dresden State Art Collections.

Nicole Wolf is a film theorist, anthropologist, and curator. She currently works as a lecturer at the Department of Visual Cultures Goldsmiths, University of London. Her curatorial projects include Moving Politics – Cinemas from India, a three-part film program at the Arsenal Cinema on the occasion of the Being Singular Plural: Moving Images from India exhibition at the German Guggenheim, Berlin (2010); No Man’s Land; and a film program for the Lines of Control: Commemorating 69 Years of Partition of the Indian Subcontinent exhibition curated by Green Cardamon (London).

Moritz Wullen is an art historian, curator, and director of the Kunsthistorisches Museum zu Berlin. Wullen studied history and art history in Stuttgart and was awarded a doctorate in 1997 for his thesis What is German? Functions of German Probiity and Honesty in the Communication of the 18th Century. From 1997 to 1998 he was a trainee museum assistant at the National Gallery. In 1999 he was made personal assistant to the General Director of the Staatliche Museen zu Berlin and he co-founded the publishing initiative Kayfa tas. He is member of the Advisory Board of Berlinale’s Forum Expanded and the Academy of Arts of the World (Cologne).

Laurie Young is a Berlin-based Canadian choreographer and dancer interested in the embodiment of unauthorized histories and their representations. She was a founding member of Sasha Waltz and Guests and a former ensemble member of Schaubühne am Lehniner Platz, Berlin. Laurie’s own choreographies include the installation performance Natural Habitat (2011) created at the Naturkundemuseum Berlin and Korinna und Jörg (2015), which traces the last 25 years of dance history in Berlin through the eyes of two East Berlin dance fans. In collaboration with anthropologist Sammie Schmitt, the project How to Not be a Stuffed Animal creates audio guides for Natural History Museums, which brings together choreography and sensory ethnography to question multispecies belongings and colonial histories. Laurie and choreographer/dancer Justine A. Chambers together they have been named Visiting Dance Artist at the National Arts Centre (Ottawa, Canada), on the unceded territories of the Algonquin Nation.

Ana Yoon is an artist, trained as an architect in Amman. Research forms a big part of her practice, as do curating, collaboration, and film and book projects. Her work deals with collective experiences that collapse into personal ones, with how the archive shapes prediction, and how its lacunas and mishaps manipulate the imagination. Her work has been featured in solo shows in Amman, London, Sevilla, Shenzhen, New York, at the Istanbul and Gwangju Biennials, and New Museum Triennial. In 2013, she curated Kuwait’s first national pavilion at the 55th Venice Biennale and co-founded the publishing initiative Kayfa tas. She is member of the Advisory Board of Berlinale’s Forum Expanded and the Academy of Arts of the World (Cologne).

Vadim Zakharov is an artist, editor, archival of the Moscow Conceptual art scene, and a collector. Since 1979 he has participated in exhibitions of unofficial art and collaborated with numerous artists. In 1982–1983 he participated in the Art Library of Moscow. From 1992 till 2001 he published Pastor magazine and founded the Pastor Zond Edition. In 2006 he edited the Moscow Conceptualism book. His retrospective was held at the Tretyakov Gallery in 2006. He represented Russia at the Venice Biennale in 2013 with the project “DANAE”. Since 2016, he has run theFREEHOME-Artist to Artist exhibition space in Berlin, where he lives and works.

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 intersection of theory and practice, the Institute comprises a workspace 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 who either own or work with archives in theory and practice, individual projects are devised that together pursue questions of what cultural heritage is, what tasks can be derived from it, and what exactly is a film archive today. The participating institutions are the International Short Film Festival Oberhausen, Film Feld Forschung gGmbH, Harun Farocki Institut, SAVYY Contempary, pong film GmbH, the Master’s program Film Culture: Archiving, Programming, Presentation at the Goethe University Frankfurt a. M., and the Seminar for Film Studies at the FU Berlin.

The Haus der Kulturen der Welt (HKW) creates a forum for the contemporary arts and critical debates. Within the midst of profound global and planetary transformation processes the HKW re-explores artistic positions, scientific concepts, and political fields of action. The HKW develops and stages a program composed of discourse, exhibitions, concerts, performances, publications which is unique in Europe. Its projects initiate thought processes and design new reference systems. Throughout the HKW comprehends history as a resource for alternative narratives. In the engagement with the artistic traditions of the HKW, art is both the aim and mission of the HKW archive and a forum for the contemporary arts and critical debates. Starting from texts, objects, images, 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 its extensive, open, and interdisciplinary material base, it is possible to question the conventional narratives of Eurocentric Modernism, the role of museums, and the role of modern movements (so-called avant-gardes), and new layers can be 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; new forms of openness and access will also be tested. Together with partners from science, research, and the arts, the AdA is developing new pioneering projects in various formats, allowing the archive to be part of interdisciplinary collaborations.
Archive Viewing
20.—25.5.2019,
daily 10 a.m. — 6 p.m.
Opening 19.5., 7 p.m.
Free admission
All events in German and English
with simultaneous translation in
both languages.

Congress
23.—24.5.2019, 2—10 p.m.
25.5.2019, 11:30 a.m. — 3 p.m.
Free admission

The Whole Life: Archives and Reality is a collaboration between Arsenal – Institute for Film and Video Art / Archive außer sich, Haus der Kulturen der Welt (HKW), Pina Bausch Foundation, and Staatliche Kunstsammlungen Dresden (SKD). It is part of HKW’s project The New Alphabet, supported by the Federal Government Commissioner for Culture and the Media due to a ruling of the German Bundestag.

The cooperation for the evening event Down by the Water will take place as part of Tanzkongress 2019 and is supported by the German Federal Cultural Foundation and the Federal Agency for Civic Education (Bundeszentrale für Politische Bildung). Tanzkongress 2019 is an event of the Federal Cultural Foundation.

In cooperation with the Hochschule für Bildende Künste Dresden.

Within the framework of The Whole Life: Archives and Reality the Whole Life Academy will be held from 19.—25.5. During workshops and field trips, 60 participants will address the status of archives and their connections at various archive locations in Dresden. The academy is not open to the public. Funded by VolkswagenStiftung.

Adressen
Kunsthalle im Lipsiusbau
Georg-Treu-Platz 1
01067 Dresden
Entrance Brühlische Terrasse
Lichthof im Albertinum
Tzschirnerplatz 2
01067 Dresden
Tanzkongress 2019:
Down by the Water
Old Town Bank
Pier 12
01097 Dresden

Contact
besucherservice@skd.de
T 0351-4914200

More information
www.skd.museum/das-ganze-leben
www.hkw.de/das-ganze-leben