

Press Kit

Arbeit am Gedächtnis – Transforming Archives

Exhibition
17 June – 19 September 2021

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On behalf of the Akademie der Künste:

Dorothea Walther, Tel. +49 (0)30 7700 8798, box@dorotheawalther-pr.de

Akademie der Künste:

Brigitte Heilmann, Tel. +49 (0)30 20057 1513, heilmann@adk.de

Mareike Wenzlau, Tel. +49 (0)30 20057 1566, wenzlau@adk.de

Information about the Exhibition

Title	Arbeit am Gedächtnis – Transforming Archives
Venue	Akademie der Künste, Pariser Platz 4, 10117 Berlin
Duration	17 June – 19 September 2021
Opening Hours	Tue – Sun 11 am – 7 pm
Admission	9 / 6 € Free admission for under 18s and Tuesdays from 3 pm
Opening days 17 – 20 June	17 June, 2 pm – 7 pm, 18 – 20 June, 11 am – 7 pm Reduced admission 3 € all day Special tours in the “Bilderkeller”, 4 pm – 6 pm, every 20 minutes
Guided Tours Exhibition and Picture Cellar	Tue 5 pm, in German, free admission Thu 5 pm, in German, 3 € plus exhibition ticket Special tours in English, for visually impaired, blind and deaf visitors as well as for school classes prior to registration: kunstwelten@adk.de
Information about Health and Safety Regulations	https://www.adk.de/en/information/health-regulations.htm
Website	www.adk.de/gedaechtnis
Publication	Arbeit am Gedächtnis – Transforming Archives Exhibition magazine Akademie der Künste, Berlin, 116 pages, 90 illustrations ISBN 978-3-88331-245-3 (DE), ISBN 978-3-88331-246-0 (EN) Available free of charge with the entrance ticket
Press Conference	Thursday, 17 June 2021, 11 am With Jeanine Meerapfel, Filmmaker and President of the Akademie der Künste; Johannes Odenthal, Director of Programming of the Akademie der Künste; Werner Heegewaldt, Director of the Archives of the Akademie der Künste; Cemile Sahin, artist and author; Thomas Heise, author and director for film, radio play, theatre, Director of the Film and Media Arts Section of the Akademie der Künste
Media partners	Arte, Deutschlandfunk Kultur, Monopol
As part of	Arbeit am Gedächtnis – Transforming Archives Main programme May – November 2021

Team

Idea	Jeanine Meerapfel, Präsident of the Akademie der Künste
Head of project	Johannes Odenthal, Lina Brion
Head of project Archives	Werner Heegewaldt, Anneka Metzger
Curatorial team	Johannes Odenthal, Lina Brion Werner Heegewaldt, Anneka Metzger, Sabine Wolf (Archives); Jörg Feßmann (Literature); Julya Gerlach (Music); Clara Herrmann (Junge Akademie); Anke Hervol, Angela Lammert (Visual Arts); Cornelia Klauß (Film and Media Arts); Caroline Rehberg (Performing Arts)
Cultural education programme	Marion Neumann, Stefanie Kuhn
Project coordination	Meike Avner
Exhibitor design and realisation	Roswitha Kötz (Artistic-technical direction), Mauve Weinzierl, Hanna Dettner, Stefan Dening, Annine Wöllner, Aitana Agulló Ribera, Jörg Scheil, Isabel Schlenther, Sabina Fernández-Weiß, Act!worx, Mount Berlin, Villa Schmück Dich
Registrars	Catherine Amé, Nadja Bender
Editing / Translations	Uta Grundmann, Nora Weinelt / Christopher Fenwick
Graphic design	Ta-Trung GmbH, www.ta-trung.com
Communication	Jeanette Gonsior, Brigitte Heilmann, Anne Ördögh, Freya Treutmann, Mareike Wenzlau with Dorothea Walther – PR für Kultur und Wissenschaft

The Akademie der Künste is funded by the Federal Government Commissioner for Culture and the Media.



Press Release

On the occasion of its 325th anniversary, the Akademie der Künste reflects on the central role of the arts and cultural institutions in the culture of memory with the programme “Arbeit am Gedächtnis – Transforming Archives”. A major exhibition from 17 June to 19 September and a series of events from May to November 2021 will explore the current artistic practice of dealing with memory and memory storage: Artists examine archives, challenge the processes of selection, and probe gaps in the depots. Moreover, the Akademie der Künste and its archives are themselves a site of artistic memory work that is tasked with defending, and at the same time reassessing, long-established spaces of knowledge and memory. For the Akademie der Künste in its anniversary year, “Arbeit am Gedächtnis – Transforming Archives” also amounts to a self-examination of its own work. How and what a society remembers has become a key question at a time when self-perceptions are being renegotiated and mechanisms of inclusion and exclusion are being questioned.

The project centres around the exhibition “Arbeit am Gedächtnis – Transforming Archives” in the Akademie’s building on Pariser Platz. 13 commissioned artworks visualise the grammar of remembering and forgetting, and show preserved material in new contexts. The artistic memory work reveals itself here as archaeological practice and political act; it positions itself against historical amnesia and advocates for the decolonisation and diversification of established bodies of knowledge. The participating artists, most of them Akademie members and alumni of the Akademie’s fellowship programmes, explore the topic from their different perspectives: visual arts, literature, film, music and theatre. The installations will be spread out through the exhibition spaces and public areas of the Akademie venue. One of the exhibition halls is dedicated to 15 exemplary objects and documents selected from the Archives of the Akademie der Künste. They testify to memory as the driving force of artistic creation and form a constellation of artistic procedures: “Remembering is work”. (Einar Schleaf)

With works by Mirosław Bałka, Candice Breitz, Ulrike Draesner, Arnold Dreyblatt, Thomas Heise, Susann Maria Hempel, Alexander Kluge, Eduardo Molinari, Matana Roberts, Cemile Sahin, Cécile Wajsbrot, Jennifer Walshe, Robert Wilson

Archive positions by Walter Benjamin, Bertolt Brecht, Inge Deutschkron, George Grosz, Walter Kempowski, Käthe Kollwitz, Ursula Mamlok, Heiner Müller / Emine Sevgi Özdamar, Edgar Reitz, Einar Schleaf, Axel Schultes / Charlotte Frank, Uwe Timm, Heinrich Vogeler, Mary Wigman, Christa Wolf

The exhibition will be accompanied by weekly talks, lectures and panel discussions with the featured artists and guests, including Aleida Assmann, Sharon Macdonald, Max Czollek and Julyan Heynen.

The exhibition will be accompanied by the publication of a magazine in German and English.

The Academy Main programme “Memory Work”

The Akademie der Künste, as one of Europe’s oldest cultural institutions, is predestined to pose the question of cultural memory. With its archives, its members and its institutional history, it is continually engaged in “memory work”. The exploration of issues of exile and persecution, of the destruction and survival of cultural heritage, is an integral part of its institutional DNA. This applies equally to the artistically productive beginnings of democracy and modernity in Germany, the history of enforced conformity, the experience of nationalistic and anti-Semitic violence and the Shoah. It also applies to the Cold War and the divided history of the Academies in the East and West. And last but not least, it applies to the newly formed society of the post-war period, shaped by countless migrations, at the threshold to the 21st century.

The Akademie der Künste’s 325th anniversary this year provides a fitting occasion to also reflect anew on its own institution as a place of memory storage. The driving force behind this project is not memory in itself, but rather its political and critical dimension. In these processes, contemporary art assumes a crucial role in the sense of generating presence and possibilities of transformation.

How and what a society remembers has become a key question at a time when self-perceptions are being re-negotiated and mechanisms of inclusion and exclusion are being questioned. This shows in a new presence of the archive in contemporary art. The artistic memory work positions itself against current examples of historical oblivion and a disturbing surge of revisionism through the strengthening of nationalistic, racist and anti-Semitic historical narratives. At the same time, it argues in favour of long-overdue strategies for decolonising and diversifying bodies of knowledge and ranges of experience. The memory of humanity, analogous to the memory of nature itself, becomes a question that is crucial for survival. Cultural diversity as a resource of social and sustainable life has become a fundamental issue for shaping the future. This makes accumulated memory institutions and archives the focus of critical reflection as well. As a manifestation of power, they are called into question in their production of a canon.

The Exhibition

Remembering as a survival technique, archives as a place of transformation: the “memory work” of the artists featured in this exhibition reveals that dealing with the past is a fundamental prerequisite for shaping the future. It expresses an urgency of questions about what a society remembers, forgets or represses, about how history is made accessible and how collective memory is practised and organised. Art intervenes in the archives and establishes archives of its own. It brings preserved material to light, investigates processes of exclusion and inclusion, and selects, documents and captures images and voices, thereby making them visible and audible.

Applying the methods of visual and performing arts, literature, film and music, these 13 commissioned works each open up a narrative space of its own, while at the same time tying striking interconnections between one another. Enacted as large-formatted room installations, as video- and sound-works, the artistic positions visualize the grammar of remembering and forgetting; they go in search for traces, perform work on trauma and grief, advocate for archival care work, and demonstrate the power of narration.

Candice Breitz, with her installation of 1001 sealed VHS cassettes, recalls the influence of this media on the cultural pictorial memory and reflects on storytelling as a strategy of survival. **Cemile Sahin** unmask the role of media and monuments in the politics of memory in Iraq. Susann Maria Hempel discovers remnants of everyday cultural heritage in an archaeology of rubbish. **Thomas Heise**'s research into the “corresponding members” of the Akademie der Künste of the GDR uncovers a piece of buried history. Archives are also an expression of mechanisms of inclusion and exclusion: With her archival fiction on an Irish avant-garde, **Jennifer Walshe** exposes the arbitrariness of the art canon – similar to what **Arnold Dreyblatt** does with his “Archive Carousel”, which is inspired by John Cage's deconstruction of the exhibition business. **Ulrike Draesner** explores the sediments of colonialism within the archives and their empty spaces. One recurring theme is the question of how to deal with evidence of past violence that extends into our present day: **Eduardo Molinari** uses his archive to show the continuities of colonial crimes, land seizures and climate change in Patagonia. **Matana Roberts**' sound installation resonates the struggle for freedom of the US civil rights activists Paul and Eslanda Robeson. **Miroslaw Bałka** reads from a 1943 German textbook, a find from his Polish family archive; **Cécile Wajsbrot** enters into a dialogue with Imre Kertész' bequest about the “language of exile”. Memory work is also mourning and trauma work, in which remembering and forgetting correspond with each other, as is the case in **Alexander Kluge**'s film panorama. **Robert Wilson**'s homage to Suzushi Hanayagi reveals how cultural legacy is inscribed in the arts and the body.

In the process of artistic memory work, the archive proves to be both resource and method. It gives a place and structure to the abundance of remembered material, and it challenges us to engage with memory, to read between the lines. Selected objects, designs and artworks by artists from the Archives of the Akademie invite us to trace memories in their works, explore storage media, comprehend archival methods and pursue the question of the politics of memory and the relationship between individual and collective memory. These objects are literally brought into the light. They are not memorabilia, yet they testify to memory as the driving force of artistic creation.

Walter Benjamin's programmatic text “Ausgraben und Erinnern” sets the conceptual framework: Memory as a medium for exploring the present. **Einar Schlee**'s diaries, the work curves of Käthe Kollwitz, **Walter Kempowski**'s models for “Echolot”, the picture templates of **Georg Grosz**, **Edgar Reitz**' production diaries or **Inge Deutschkron**'s letter to her father are among the positions that together form a constellation of artistic modi operandi: “Remembering is work.” (Einar Schlee)

Artistic Positions

Mirosław Bałka
Candice Breitz
Ulrike Draesner
Arnold Dreyblatt
Thomas Heise
Susann Maria Hempel
Alexander Kluge
Eduardo Molinari
Matana Roberts
Cemile Sahin
Cécile Wajsbrot
Jennifer Walshe
Robert Wilson

Positions from the Archive of the Akademie der Künste

Walter Benjamin
Bertolt Brecht
Inge Deutschkron
George Grosz
Walter Kempowski
Käthe Kollwitz
Ursula Mamlok
Heiner Müller / Emine Sevgi Özdamar
Edgar Reitz
Einar Schleef
Axel Schultes / Charlotte Frank
Uwe Timm
Heinrich Vogeler
Mary Wigman
Christa Wolf

Picture Cellar

The Picture Cellar will be reopened for the exhibition "Arbeit am Gedächtnis – Transforming Archives": As part of guided tours, a series of murals can be viewed that were created in the middle of the political "Tauwetter-Periode" (thaw period) between 1957 and 1958 on the occasion of two carnival celebrations in the former coal cellar of the Akademie on Pariser Platz.

The works by the master students of the German Akademie der Künste Manfred Böttcher, Harald Metzkes, Ernst Schroeder, Werner Stötzer and Horst Zickelbein are unique testimonies to a youthful post-war awakening. In an exhibition initiated by Fritz Cremer, the works of the carnival painters provided the occasion for the climax of a cultural-political campaign against the Akademie in the GDR. As if in a burning glass, the murals reflect the controversial discussion between East and West and the need for a differentiated interpretation of German-German history in a European context.

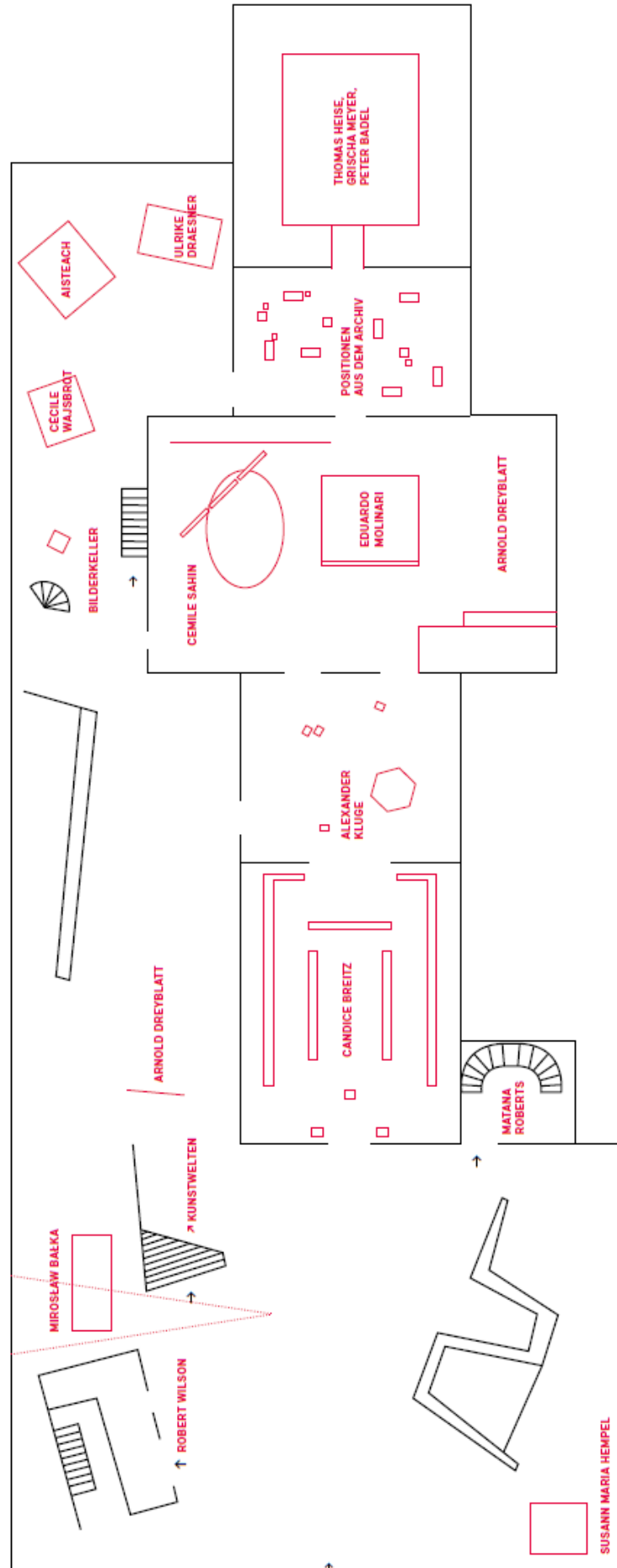
The Picture Cellar was only made public in 2018. Besides the exhibition halls and the Brandenburg Gate, the murals are the only original remnants of the historic Pariser Platz.

Interview films, audio documents and a publication in German and English provide insights into the disputes of the time.

Access to the Picture Cellar is only possible on a guided tour as part of the exhibition tours on "Arbeit am Gedächtnis – Transforming Archives": 22 June – 19 Sept, Tue + Thu 5 pm. Special tours on the opening weekend, 17 – 20 June, 4 6 pm, every 20 minutes.

Further information: <https://www.adk.de/bilderkeller>

Exhibition Plan



Artworks in the Exhibition

Artistic Positions

Miroslaw Balka

Die Hand / Der Kopf / 1943, 2020

Audio, 12:15 min (Loop)

Meine Familie / Der Körper / Der Plan einer Wohnung / 1943, 2020

Audio, 11:03 min (Loop)

NightStudioVisit, 2012

Video, 28:29 min (Loop)

Courtesy of the artist and Dvir Gallery

Candice Breitz

Digest, 2020

1,001-channel video installation: 200 wooden shelves, 1,001 video cassettes in polypropylene sleeves, paper, acrylic paint ; Shelves: 24.4 x 100 x 7.5 cm; Tapes: 20.3 x 12 x 2.7 cm

The content carried on the concealed videocassettes will remain forever unrevealed.

Unique Installation

Produced with support from the Sharjah Art Foundation and the Akademie der Künste, Berlin

Ulrike Draesner

Die Hirnbrille (Mind goggles)

Text: Shortened audio version of Ulrike Draesner's essay *Die Hirnbrille (Mind goggles)*, 2020

Video: Stefan Harder, 2021, double HD video, 16:9 (2x), colour, stereo

Voices: Ulrike Draesner, Leah Wewoda and Tizian Steffen

Image recordings of archival materials from the Archives of the Akademie der Künste, Berlin

Arnold Dreyblatt

Archive carousel, 2021

Inspired by John Cage's *Rolywholyover: A Circus*. Realisation for an archive Multimedia room installation with about 70 changing objects from the Archives of the Akademie der Künste, Berlin

Speakers: Yvette Coetzee, Viktor Pavel

Sound technician: Andrei Cucu

Arnold Dreyblatt

REPertoire, since 2016

Multimedia installation based on the membership database of the Akademie der Künste

Archives of the Akademie der Künste, Berlin, art collection

Programming: Jens Ewald

Thomas Heise, Grischa Meyer, Peter Badel

Entfernte Verwandte, 2021

Walk-in room installation

Concept: Thomas Heise, Grischa Meyer

Camera, lighting design, projection consulting: Peter Badel

Assembly: Chris Wright

Design: Grischa Meyer, Patricia Hall

Artistic-scientific collaboration: Antje Stamer, Lukas Ellmer, Kyra Kaisla

Speakers (students of the Ernst Busch Drama School): Jakob Gühring, Anna Maria Köllner, Maeve Metelka, David Rothe, Laura Talenti, Camera: Miguel Hilari

Susann Maria Hempel

Wie das Meer nach Hause kam (Arbeitstitel), (How the sea came home (working title)), 2021

HD video, 16:9, colour, stereo

Funded by Stiftung Kunstfonds, des Bremer Autoren- und Produzentenpreises der Schwankhalle Bremen, des Bremer Kunst Satellit und des Filmbüro Bremen e.V.

Concept, camera, scenography, editing: Susann Maria Hempel

Scenographic assistance: Phillip Hert

Alexander Kluge

Das Gedächtnis arbeitet an uns (Memory works on us), 2021

Room installation

Panorama tower with 6 videos (16:9), 4 freestanding video screens, 12 prints on aluminium, pinboard

Eduardo Molinari / The Walking Archive

The Evidence, 2021

Installation, collages, photographs, stones

Matana Roberts

Resonance ... , 2021

Sound loop, 12:56 min

Speakers, black and white footage, mixer, live instrumentation, field recordings, noise

With contributions by Mattin, Ohal Grietzer, Nikolaus Neuser, Andi Stecher and Christina Wheeler

Cemile Sahin

Bad People, Bad News, 2021

Essayistic film installation (Kurdish with English subtitles)

by and with: Cemile Sahin

Baran Hevi, Paul Niedermayer, Konstantin von Sichert, Arez Asso Anwar, Antonia Lange, Dastan Jasim,

Venus Nemitz, Anna Philippa Muller, Nicolas Keil, Tobias Gringel, Caio Soares, Leyla Yenirce, Niklas

Binzberger, Eren Kilic, Kadir Dogan, Sahin Ozel, Jens Crull

Cécile Wajsbrot

Exilierte Sprache (The exiled Language)

Cécile Wajsbrot reads from her essay *Exilierte Sprache (The exiled Language)*, 2020

Excerpts from "Berlin Lessons: Imre Kertész, *Language in Exile*", Zeitzeugen TV 2000, Licensor: Progress Film

Image recordings of archival material from the Archives of the Akademie der Künste, Berlin

Video installation: Petra Mäußnest and Knut Schmitz, 2021, HD video, 3 players

Total length: 10 min

Aisteach presents Caoimhín Breathnach

The doctrine & practice of the desolate places

By Caoimhín Breathnach, Pádraig Mac Giolla Mhuire, Violetta Mahon, Sr. Anselme O'Ceallaigh and Dermot

O'Reilly Curated by Jennifer Walshe/Aisteach

Robert Wilson

Suzushi Hanayagi: Dancing in my mind

Multiscreen video and sound installation, 2021

Performance: Suzushi Hanayagi

Concept and direction: Robert Wilson

Music: Robert Wilson und David Byrne

Video design: Noah Khoshbin, Video recordings: Richard Rutkowski

Project: Change Performing Arts / Franco Laera

Positions from the Archive of the Akademie der Künste

“Excavation and Memory”

Walter Benjamin’s theory of archiving

WALTER BENJAMIN

Manuscript *Ausgraben und Erinnern (Excavation and Memory)* 1932

Akademie der Künste, Berlin, Walter Benjamin Archive

Courtesy of Hamburger Stiftung zur Förderung von Wissenschaft und Kultur

“We’ll get rid of it by crossing it out!”

Bertolt Brecht cancels the Reichsadler at the Theater am Schiffbauerdamm

Imperial balcony with crossed out Reichsadler, 2018

Photo: Markus Hilbich

“Just put it behind you!”

Inge Deutschkron’s writing to remember

Inge Deutschkorn to her father, Letter, Berlin, 25 October 1945

Gedenkstätte Deutscher Widerstand

“Because I am a collector by nature”

The “clippings” of George Grosz

GEORGE GROSZ

George Grosz, *Birds / Hands & Feet / Dunes*, clippings, no date

Akademie der Künste, Berlin, George-Grosz-Archive

© Estate of George Grosz, Princeton, N.J./ VG Bild-Kunst, Bonn 2021

“... the scope is incredible. But it can’t be done ‘in a nutshell’.”

Walter Kempowski’s long-term project *Das Echolot. Ein kollektives Tagebuch*

Index cards from Kempowski’s biographical archive, no date

Akademie der Künste, Berlin

Model for *Echolot* (Sonar), no date

Kempowski Stiftung Haus Kreienhoop

Trajan’s Column

Complete illustration of a copperplate engraving by Pietro Santi Bartoli from the estate of Walter Kempowski, no date

Collotype, parchment cover

Akademie der Künste, Berlin, Walter-Kempowski-Archive

“Ups and downs”

The work curves of Käthe Kollwitz

Work curve by Käthe Kollwitz Berlin, 1922–1928

Akademie der Künste, Berlin, Käthe-Kollwitz-Archive

Work curve by Käthe Kollwitz Berlin, 1929–1934

Akademie der Künste, Berlin, Käthe-Kollwitz-Archive

“You can’t actually express that in music.”

Ursula Mamlok’s Rückblick on the 1938 November Pogrom

Diary of Ursula Lewy (later Ursula Mamlok), 1937–1944

Entries from November 1938

Akademie der Künste, Berlin, Ursula-Mamlok-Archive

URSULA MAMLOK

Retrospective. Remembering the Night of the Pogrom on 9 November 1938

2002 Composition for alto saxophone and piano, first page of the handwritten score

Akademie der Künste, Berlin, Ursula-Mamlok-Archive

Audiostation with Ursula Mamlok’s *Retrospective. Remembering the Night of the Pogrom on 9 November 1938*, 2002

Recording with Frank Lunte (alto saxophone) and Tatjana Blome (piano), April 2014

© eda records und Deutschlandradio Kultur, Verlag Boosey & Hawkes / Bote & Bock, Berlin

Filme auf dem Ipad

Ursula Mamlok on antisemitism in Berlin around 1933

3:15 min

Ursula Mamlok’s Remembering the Night of the Pogrom 1938

4:35 min

Ursula Mamlok composes – and reflects on the loss of her homeland

2:45 min

Memorable. Heiner Müller signs a ten-mark note

10 GDR marks

Signed by Heiner Müller, 1 July 1990

Akademie der Künste, Berlin, Emine-Sevgi-Özdamar-Archive

EMINE SEVGI ÖZDAMAR

Notes and sketches from rehearsals for Heiner Müller, *Die Bauern*, Spring 1976, with a

Portrait sketch of Heiner Müller

Akademie der Künste, Berlin, Emine-Sevgi-Özdamar-Archive

“When we assemble film material, we are doing memory work.”

Edgar Reitz’ production journal for Heimat – A Chronicle of Germany

Production diary, cassette tapes recorded by Edgar Reitz and labelled with the respective recording date

Akademie der Künste, Berlin, Sammlung Edgar-Reitz-Archive

Audiostation

EDGAR REITZ

Production diary, excerpts

12 March 1981, Cosiness – Home

5:15 min

23 June 1981, Non-chronological filming

6:00 min

21 July 1981, About cinematographer Gernot Roll

7:20 min

21 July 1981, Craftsmanship

9:30 min
18 Februar 1982, Perception of time
5:00 min

Monitor with excerpt from Edgar Reitz's *Heimat – A Chronicle of Germany*, 1984
Director, writer (with Peter Steinbach), producer: Edgar Reitz, Cinematographer: Gernot Roll

“Remembering is work”

Einar Schleef's border experiences

EINAR SCHLEEF
DIARY IMAGE TANK TRAPS; March 1986
Mixed technique on canvas 150 x 80 cm
Kulturstiftung Sachsen-Anhalt, Kunstmuseum Moritzburg Halle/Saale
Permanent loan Einar Schleef Collection. © VG Bild-Kunst, Bonn 2021

EINAR SCHLEEF
LAMENT (TELEPHONE BOX III), between 1978-1983
Mixed technique on canvas 150 x 80 cm
Kulturstiftung Sachsen-Anhalt, Kunstmuseum Moritzburg Halle/Saale
Permanent loan Einar Schleef Collection. © VG Bild-Kunst, Bonn 2021

“Schinkel's Dream”. A counterfeit retro-vision for Berlin's Schlossplatz

AXEL SCHULTES AND CHARLOTTE FRANK
Schinkel's Dream
Design for Berlin's Schlossplatz, 1996
Model, plaster, 27 x 27 x 6 cm
Akademie der Künste, Berlin, Axel-Schultes-Archive

Ipad presentation with Press comments and further information on *Schinkel's Dream*

“Speak, Memory.”

Uwe Timm's literary exploration of family memory

Cardboard box owned by Uwe Timm containing personal items belonging to his brother Karl-Heinz Timm, no date
Loan Uwe Timm

UWE TIMM *אחי, לדוגמה*, tr. Dafna Amit, Tel Aviv: Am Oved, 2005
أخي م تلاً, tr. Heba Sherif, Kairo: Dar Merit, 2005
Am Beispiel meines Bruders, Köln: Kiepenheuer & Witsch, 2003, Erstausgabe
In my Brother's Shadow, tr. Anthea Bell, London: Bloomsbury, 2005
の兄の場合, tr. Miho Matsunaga, Tokio: Hakusuisha Exlibris, 2018
На примере брата, tr. Michail Rudnitskij, Moskau: Tekst, 2013
Tras la sombra de mi hermano, tr. Carles Andreu Saburit, San Martín/Argentinien: Unsam, 2016
Akademie der Künste, Berlin, Vorlassbibliothek / Estate library Uwe Timm

“But a void remained with the artist.”

Heinrich Vogeler's complex paintings under suspicion of formalism

HEINRICH VOGELER
Boat Dock at the White Sea, 1934–1936
Oil on canvas laminated on plywood 29,8 x 39 cm
Akademie der Künste, Berlin, Art Collection

HEINRICH VOGELER

Building Beyond the Arctic Circle

Reproduction of the painting later cut up by the artist, from the Moscow exile journal *International Literature*. A new period in American Leftwing Literature, No. 7, 1935

Original dimensions of the picture likely around 125 x 90 cm

“Completely untouched by the external hardships”

Mary Wigman’s “Dance of Memory”

MARY WIGMAN

Autumal Dances

Typescript with handwritten additions, probably 1963

Akademie der Künste, Berlin, Mary-Wigman-Archive

MARY WIGMAN “*Dance of Memory*” from the cycle *Autumnal Dances*, 1936/37

Akademie der Künste, Berlin, Mary-Wigman-Archive

Photos: Charlotte Rudolph, © VG Bild-Kunst, Bonn 2021

“The past is not dead; it is not even past.”

Christa Wolf’s *Kindheitsmuster*

CHRISTA WOLF *Paternal of Childhood*

Handwritten notes and preparatory work, no date

Akademie der Künste, Berlin, Christa-Wolf-Archive

Ipad presentation with handwritten notes and preparatory work, no date

Akademie der Künste, Berlin, Christa-Wolf-Archive

© The Christa Wolf Community of Heirs

Short biographies of the artists

Artistic Position

Miroslaw Bałka (1958, Warsaw). He lives and works in Otwock, Poland, and Oliva, Spain. He is a sculptor who is also active in the field of experimental video and drawing. In 1985, he graduated from the Academy of Fine Arts in Warsaw, where he has run the Studio of Spatial Activities in the Faculty of Media Art since 2011. Between 1986 and 1989, he established the artistic group “Consciousness Neue Bieremiennost” with Miroslaw Filonik and Marek Kijewski. He was awarded the Mies van der Rohe Stipend by Krefeld Kunstmuseen. He has been a member of the Akademie der Künste, Berlin, since 2010. Miroslaw Bałka has participated in major exhibitions worldwide including the Venice Biennale (1990, 2003, 2005, 2013; representing Poland in 1993), documenta IX, Kassel (1992), Sydney Biennale (1992, 2006), The Carnegie International, Pittsburgh (1995), Sao Paulo Biennale (1998), Liverpool Biennial (1999) and Santa Fe Biennale (2006).

Candice Breitz (1972, Johannesburg) is a Berlin-based South African artist. She has held a professorship at the HBK Braunschweig since 2007. In recent years, solo exhibitions of her work have been hosted by the Kunstmuseum Bonn, Kunstmuseum Stuttgart, the National Gallery of Canada (Ottawa), San Francisco Museum of Modern Art, Kunsthaus Bregenz, The Power Plant (Toronto), Louisiana Museum of Modern Art (Humlebak), Boston Museum of Fine Arts, Arken Museum of Modern Art (Copenhagen) and Baltimore Museum of Arts. She has been a member of the Akademie der Künste, Berlin, since 2019.

Ulrike Draesner (1962, Munich) is a poet, novelist, essayist and translator. She lives as a freelance writer in Berlin. Since 2019, she has been a member of the Akademie der Künste, Berlin, Literature Section. She studied in Munich and Oxford; from 2015 to 2017, she taught at Oxford University, and since 2018 has been a professor of German literature and literary writing at Leipzig University. The awards she has received include the LiteraTour Nord Prize, the German Prize for Nature Writing, the Bavarian Book Prize, the GEDOK Prize (2020) and the Gertrud Kolmar Preis (2019).

Arnold Dreyblatt (1953, New York) is an installation and performance artist, composer and musician; he lives and works in Berlin. Since 2007, he has been a member of the Akademie der Künste, Berlin, Visual Arts Section. He has taught at the Kunsthochschule Berlin-Weissensee, the Center for the Arts, MIT (Cambridge, Boston), the Hochschule der Bildenden Künste Saar (Saarbrücken) and the University of Lüneburg, among others. Since 2009, he has been Professor of Media Art and Fine Arts at the Muthesius University of Fine Arts and Design, Kiel. Arnold Dreyblatt focuses his media and archive-based installations on cultural memory and, in doing so, transcends the boundaries between new and traditional media.

Thomas Heise (1955, Berlin / GDR) attended an Allgemeinbildende Polytechnische Oberschule (general polytechnic secondary school), where he did his apprenticeship as a skilled worker for printing technology. After 18 months of military service, he worked as an assistant director, completed his Abitur (school leaving certificate) at a Volkshochschule (adult education institution) and then attended the GDR Academy for Film and Television before dropping out as a result of operational targeting by the GDR Ministry of State Security (operation codename “School”). Since 1983, he has been a writer and director of film, radio and theatre, while also working as a cinema ticket attendant, ice cream vendor and dishwasher. He was a master student at the Akademie der Künste of the GDR. He is a member of the Berliner Ensemble and the Akademie der Künste, Berlin. He is also a Professor of Art and Film at the Academy of Fine Arts Vienna and, since May 2018, has been the director of the Film and Media Art Section of the Akademie der Künste, Berlin.

Susann Maria Hempel (1983, Greiz) is a filmmaker and radio play author who lives and works in Greiz (Thuringia). Her experimental film *Sieben Mal am Tag beklagen wir unser Los und nachts stehen wir auf, um nicht zu träumen* (Seven times a day we lament our lot and at night we get up so as not to dream) received numerous awards, including the prize for the best contribution to the German competition of the International Short Film Festival Oberhausen and the German Short Film Award for Experimental Film 2014. In 2015 / 16,

she was a fellow at the Akademie Schloss Solitude; in 2018, she received the Berlin Fellowship of the Akademie der Künste, Berlin. In 2019, she was awarded the War Blinded Audio Play Prize and the HAP Grieshaber Prize from Stiftung Kunstfonds and the VG Bild-Kunst. 2021 she was awarded the Kunstpreis Berlin by the Akademie der Künste, Berlin, in the section film and media art.

Alexander Kluge (1932, Halberstadt) is an author, filmmaker, lawyer and founder of the production company dctp. Since 1993, he has been a member of the Akademie der Künste, Literature Section. His research and practice revolve around literature, social theory, film theory and political action on a range of cultural fronts. Recent exhibitions include *Das dünne Eis der Zivilisation* (The Thin Ice of Civilization), Württembergischer Kunstverein, Stuttgart; *Die Macht der Musik. Oper: Der Tempel der Ernsthaftigkeit* (The Power of Music. Opera: The Temple of Seriousness), Kunsthalle Weishaupt, Ulm; *Pluriversum*, Museum Folkwang, Essen; and, together with Anna Viebrock and Thomas Demand: *The Boat is Leaking. The Captain Lied*, Fondazione Prada, Venice. The Alexander Kluge Archive at the Akademie der Künste, Berlin, cooperates with the Walter Benjamin Archive, the Theodor W. Adorno Archive and the Bertolt Brecht Archive.

Eduardo Molinari (1961, Buenos Aires) is an artist, professor and researcher in the Department of Visual Arts at the National University of the Arts (Universidad Nacional de las Artes, UNA), Buenos Aires. Walking as an aesthetic practice, research using artistic methods and tools, and cross-disciplinary collaborations are at the centre of his work. In 2001, he created the Walking Archive, an ongoing visual archive that explores the connections between art, history and land. In 2010, he formed La Darsena, an initiative for collective research and experimentation in art and activism, in collaboration with Azul Blaseotto. He was the artist in residence at the Akademie der Künste, Berlin, and Weltecho culture centre in Chemnitz, Germany from 2007 to 2008.

Matana Roberts (1975, Chicago) is an internationally renowned composer, band leader, saxophonist, sound experimentalist and mixed-media practitioner. Self-taught for the most part, they work in many contexts and mediums, including improvisation, dance, poetry, and theatre. Roberts is perhaps best known for their acclaimed *Coin Coin* project, a multi-chapter work of “panoramic sound quilting” that aims to expose the mystical roots and channel the intuitive spirit-raising traditions of American creative expression while maintaining a deep and substantive engagement with narrativity, history, community and political expression within improvisatory musical structures. They have been invited to teach, lecture, run workshops and/or take up artistic residencies in countless places and with diverse communities over the past decade and are a past faculty member of the Banff Creative Music Workshop, School for Improvised Music, and Bard College. In 2019, Roberts was a fellow in the DAAD Artists-in-Berlin programme.

Cemile Sahin (1990, Wiesbaden) is a Kurdish artist. Her artistic practice includes both images and stories, which she stages in multimedia video installations. She examines the instrumentalisation of media and the significance of diverse perspectives for the writing of history. Working with a variety of media, Sahin explores how history and its narration changes when it is constructed through diverse – or even contradictory – points of view. In 2019, she received the Berlin Fellowship of the Akademie der Künste, Berlin.

Cécile Wajsbrot (1954, Paris) writes novels, essays and audio plays. She translates from English (including Virginia Woolf) and German (including Marcel Beyer and Peter Kurzeck) and lives alternately in Paris and Berlin. After her studies, she worked as a French teacher and for radio, and has been a freelance writer since 1988. She has been a member of the German Akademie für Sprache und Dichtung since 2017 and of the Akademie der Künste, Berlin since 2019. Her novels often focus on the Shoah in Germany and the silencing of it. Her latest novel *Zerstörung* (2020) tells of the annihilation of cultural memory in the form of a futuristic novel. Some of the awards she has received include the Prix de la Fondation Bernheim (2020), the Prix de l'Académie de Berlin (2016) and the Eugen-Helmle-Übersetzerpreis (2014).

Jennifer Walshe (1974, Dublin) is a composer and performer from Dublin, Ireland. Her music has been commissioned, broadcast and performed all over the world. She has received fellowships and prizes from the Foundation for Contemporary Arts, New York; the DAAD Berliner Künstlerprogramm, the Internationales

Musikinstitut, Darmstadt and Akademie Schloss Solitude, among others. She is the current president of Aisteach, Ireland's avant-garde archive, a repository for historical documents, recordings, materials and ephemera relating to avant-garde artistic projects in Ireland since the 19th Century.

Robert Wilson (1941, Waco, Texas) is among the world's foremost theatre and visual artists. After studying at the University of Texas and Brooklyn's Pratt Institute, Wilson founded the New York-based performance collective The Byrd Hoffman School of Byrds in the mid-1960s and developed his first signature works, including *Deafman Glance* (1970) and *A Letter for Queen Victoria* (1974 / 75). He wrote the seminal opera *Einstein on the Beach* (1976) with Philip Glass. Wilson has been honoured with numerous awards for excellence, including a Pulitzer Prize nomination, two Premio Ubu awards, the Golden Lion of the Venice Biennale, and an Olivier Award. He was elected to the American Academy of Arts and Letters and the German Akademie der Künste, Berlin, and holds eight Honorary Doctorates. France pronounced him Commander of the Order of Arts and Letters (2003) and Officer of the Legion of Honour (2014); Germany awarded him the Officer's Cross of the Order of Merit (2014).

Positions from the Archive of the Akademie der Künste

Walter Benjamin (1892, Berlin – 1940, Portbou / Spain) was a writer, critic and philosopher. He published his writings in renowned newspapers and journals of the Weimar Republic and spoke on the radio. After going into exile in France, he died in a Pyrenean village while fleeing the Gestapo.

Bertolt Brecht (1898, Augsburg – 1956, East Berlin) was a writer and director, and the founder of epic theatre. After going into exile from 1933 to 1948, he served as artistic director of the Berliner Ensemble from 1949 and as Vice President of the Deutsche Akademie der Künste in East Berlin from 1954 to 1956.

Inge Deutschkron (1922, Finsterwalde / Brandenburg), grew up in Berlin in a Jewish social democratic family. After her father was forced to flee in 1939, she remained in Berlin with her mother. From 1941 to 1943, she was employed at Otto Weidt's workshop for the blind. From 1943, she lived illegally in Berlin. In 1946, she moved to London with her mother, studied foreign languages and became a secretary to the Socialist International. She worked as a journalist from 1954 and as a correspondent from 1958 to 1988, and later as a journalist for the Israeli newspaper *Ma'ariv*. In 1966, she received Israeli citizenship and in 1972 moved to Tel Aviv; she has lived in Berlin since 2001.

George Grosz, born Georg Ehrenfried Gross (1893, Berlin – 1959, Berlin). After studying at the Royal Saxon Art Academy in Dresden (1909–1911) and attending the Royal Teaching Institute at the Museum of Decorative Arts in Berlin (1912 – 1917), Grosz served in the military as a war volunteer (1914 / 15). He founded the magazine *Die Pleite* with Wieland Herzfelde and John Heartfield. In 1920, he joined the Dada movement in Berlin. Between 1920 and 1928, Grosz was tried in court for his political portfolios. In 1926, he produced one of his major works, *Stützen der Gesellschaft* (Pillars of Society). In 1932, Grosz became a guest lecturer at the Art Students League in New York. In 1933, he emigrated to the USA, where he founded his own painting school. From 1936, he spent the summer in Douglaston, Long Island, and became an American citizen in 1938. In 1958 / 59, Grosz became a member of the West Berlin Akademie der Künste.

Walter Kempowski (1929, Rostock – 2007, Rotenburg on the Wümme River), was an author. He was the son of a shipbroker and ship owner. He was sentenced to 25 years in a labour camp for espionage by a Soviet military tribunal in Rostock in 1948 and released from Bautzen Prison in 1956. He lived in Hamburg, completed secondary school in 1957 and studied in Göttingen. He began teaching at a primary school in Lower Saxony in 1960. In the mid-1960s, he began work on the nine-volume work *Die deutsche Chronik* (*The German Chronicle*), the individual novels of which were published between 1971 and 1984. He worked as a teacher from 1977 to 1990 and founded the Archive for Unpublished Autobiographies and Everyday Photographs in 1980. From 1981 to 2003, he held literary seminars at the "Kreienhoop" house in Nartum. In 1987, he started

work on the ten-volume *Echolot (Sonar)* project, a collage of diaries, letters and memoirs (published between 1993 and 2005). Kempowski is considered an important chronicler of the twentieth century.

Käthe Kollwitz (1867, Königsberg (now Kaliningrad) – 1945, Moritzburg) was a graphic artist and sculptor. She initially worked as a graphic artist on socially critical topics; important cycles include *Ein Weberaufstand (The Weavers, 1893 – 1897)* and *Bauernkrieg (Peasant War, 1901 / 02 – 1908)*. She began her sculptural work in 1908. In October 1914, her son Peter died on the battlefield in Belgium; this led to her plan for a memorial, which was not completed until 1932. From 1919, she was a member of the Preußische Akademie der Künste. From 1928 to 1932, she was director of the master studio at the Academy. In February 1933, she and Heinrich Mann were forced to leave the Academy for signing the “Urgent Call” for a unified front between the SPD and the KPD. She moved to Nordhausen in 1943 and to Moritzburg near Dresden in 1944.

Ursula Mamlok (1923, Berlin – 2016, Berlin). Mamlok took early composition lessons with Gustav Ernest. She studied with George Szell, Roger Sessions, Jerzy Fitelberg and Stefan Wolpe when in exile in America. From around 1960, she made more frequent appearances with work of her own – at that time especially encouraged by Ralph Shapey. She was a lecturer in music theory for many years and a professor of composition at the Manhattan School of Music for over four decades. Following the death of her husband Dwight Mamlok in 2006, she returned to Berlin, the city of her birth, where at an advanced age she experienced a surprising rediscovery, with numerous concerts and radio and CD recordings.

Heiner Müller (1929, Eppendorf / Sachsen – 1995, Berlin) was one of the most important German playwrights of the second half of the 20th century. In 1960, he became a member of the German Writers Association (Deutscher Schriftstellerverband) and was expelled from the organisation in 1961 when the play *Die Umsiedlerin oder das Leben auf dem Lande (The resettler or life in the country)* was banned after its premiere; from 1958 he worked at various Berlin theatres, among others as a director at the Deutsches Theater from 1987 to 1991 and as the art director of the Berliner Ensemble in 1995. From 1983, he was a member of the Akademie der Künste der DDR in East Berlin and from 1990 of the Akademie der Künste zu Berlin, serving as its last president from 1990 to 1993. He was also a member of the Akademie der Künste in West Berlin from 1986 to 1993.

Emine Sevgi Özdamar (1946, Malatya / Turkey). From 1965 to 1967, she lived in West Berlin and worked briefly in an electrical factory. From 1967 to 1970, she attended drama school in Istanbul. From 1976, she worked for Benno Besson and Matthias Langhoff, first at the Volksbühne in East Berlin, later also in Paris. From 1979 to 1984, she was engaged by Schauspielhaus Bochum, where her first play premiered under her own direction in 1986. She has worked in theatre with Ruth Berghaus, Franz Xaver Kroetz and Einar Schleef, among others. Since 1986, she has worked as a freelance writer in Düsseldorf and Berlin and as an actor. Since 2007, she has been a member of the Akademie der Künste, Literature Section.

Edgar Reitz (1932, Morbach in Hunsrück) is a filmmaker and author. He was a co-signer of the Oberhausen Manifesto of 1962. In 1963, he co-founded the Institute for Film Design at the Ulm School of Design, where he taught until 1968. In 1966, he had his film debut with *Mahlzeiten*. Since the mid-1970s, he has published numerous books and articles on film theory and aesthetics. In 1995, he founded the Europäisches Institut des Kinofilms Karlsruhe (EIKK), which he headed until 1998. From 1984 to 1993, he was a member of the Akademie der Künste in West Berlin; and from 1993 of the Akademie der Künste, Berlin, Film and Media Arts Section. His most important films include *Cardillac* (1969), *Die Reise nach Wien* (1973), *The Tailor from Ulm* (1977), *Zero Hour* (1978) and the *Heimat* trilogy, consisting of 31 individual films with a total runtime of over 54 hours. Most recently he filmed *Heimat Fragments* (2006) and the four-hour cinema release *Home from Home* (2013).

Einar Schleef (1944, Sangerhausen – 2001, Berlin), was a chronicler, painter, author, photographer, actor, set designer, filmmaker and director. After leaving the GDR in 1976, he lived in West Berlin and devoted himself primarily to writing. His central works are the novel *Gertrud* and, later, plays including *Mütter, Die Schauspieler*,

Nietzsche Trilogie and *Totentrompeten 1 – 4*. He staged productions in East Berlin from 1972 to 1976 and in Frankfurt am Main, among other places, from 1985. After 1990, he staged productions in Vienna, Düsseldorf and Berlin. He was repeatedly invited to the Berliner Theatertreffen and received numerous awards, including the Mülheimer Dramatikerpreis (1995), the Alfred Döblin Prize, the Josef Kainz Medal of the City of Vienna and, posthumously, the Else Lasker-Schüler Dramatikerpreis.

Axel Schultes (1943, Dresden) is an architect and lives in Berlin. Since 2000, he has been a member of the Akademie der Künste, Berlin, Architecture Section. From 1963 to 1969, he studied architecture in Berlin. From 1972 to 1991, he worked as a freelance architect in partnership with Dietrich Bangert, Bernd Jansen and Stefan Scholz (BJSS). Since 1992, he has had his own firm, Büro Axel Schultes Architekten, with Charlotte Frank and Christoph Witt. From 2003 to 2012, he was a professor at the Kunstakademie Dusseldorf.

Charlotte Frank (1959, Kiel) is an architect and lives in Berlin. From 1979 to 1984, she studied architecture in Berlin. From 1987 to 1992, she worked as a freelance architect in partnership with Axel Schultes in BJSS. Since January 1992, she has had her own firm with Axel Schultes and Christoph Witt.

Uwe Timm (1940, Hamburg) is a writer who lives in Munich and Berlin. He has been a member of the Akademie der Künste, Berlin since 2006. After training to be a furrier, Timm attended Braunschweig College from 1961 to 1963, studied philosophy and German in Munich and Paris, and was awarded a doctorate in 1971 for a dissertation on Albert Camus. He was active in the Socialist German Student League in 1967/68 and has been a freelance writer since 1971. He was editor of AutorenEdition from 1972 to 1982 with Uwe Friesel, Hannelies Taschau, Gerd Fuchs and Richard Hey. His texts, mainly novels, short stories and autobiographical works, primarily reflect the National Socialist era and the 1968 movement.

Heinrich Vogeler (1872, Bremen – 1942, Kolkhoz Budyonny near Korneyevka/ Kazakhstan) was a painter, architect, educator and writer, best known for his works from the Art Nouveau period. He belonged to the first generation of the Worpswede artists' colony in around 1900. As a result of his experiences in the First World War, he turned to the workers' movement and transformed his Barkenhoff residence into a socialist commune. After several trips to the Soviet Union, he moved to Moscow in 1931. Vogeler received state commissions and documented the development of socialism in politically provocative reportage-like pictures. Until 1936, complex painting was his central means of expression. In 1941, after the German invasion of the Soviet Union, Vogeler was forcibly evacuated to Kazakhstan, where he died under tragic circumstances.

Mary Wigman (1886, Hannover – 1973, Berlin) was a dancer, choreographer and dance teacher. She was one of the most influential pioneers of Expressionist dance and was instrumental in its popularisation. From 1910 to 1911, she studied rhythmic gymnastics under Emile Jaques-Dalcroze in Hellerau. From 1913 to 1919, she studied dance under Rudolf von Laban and later became his assistant on Monte Verita near Ascona and at Laban's schools in Munich and Zurich. She gave her first solo performance in 1914. From 1920 to 1942, she ran the Wigman-Schule in Dresden. In 1921, she founded the first chamber dance group there and, in 1923, founded Tanzgruppe Mary Wigman. She toured the United States in 1930/31 and 1931/32. In 1936, she participated in the opening of the Games of the XI Olympiad in Berlin. From 1937, restrictions were placed on her artistic work by the Nazi regime. She gave her last solo performance in 1942 and worked as a choreographer and director for opera from 1943. From 1945 to 1949, she headed the Wigman-Schule in Leipzig and, from 1948 to 1957, was a summer course instructor for the Swiss Berufsverband für Tanz und Gymnastik. She ran the Mary- Wigman-Studio in West Berlin from 1949 to 1967 and was a member of the Akademie der Künste (West) from 1955 to 1973.

Christa Wolf (1929, Landsberg an der Warthe / now Gorzow Wielkopolski/ Poland – 2011, Berlin) was a writer. From 1949 to 1953, Wolf studied German in Jena and Leipzig. She married Gerhard Wolf in 1951. From 1953 to 1957, she was a research assistant at the German Writers' Association. In 1958/59, she worked as an editor at the journal *Neue Deutsche Literatur* (New German Literature), and until 1962 as a freelance editor at the Mitteldeutscher Verlag in Halle/Saale, directing a circle of writing workers. From 1962, Wolf was a freelance

writer. In 1963, she received the Heinrich Mann Prize. In 1965, she gave a critical speech on cultural policy at the Eleventh Plenum of the Central Committee of the SED. From 1963 to 1967, she was a candidate for the Central Committee of the SED. In 1974, Wolf became a member of the Akademie der Künste of the GDR and spent her first study and teaching stay in the USA (followed by further stays in 1983 and 1992 / 93). In 1976, she was one of the first signatories of the Biermann petition. In 1979, she became a member of the German Academy for Language and Poetry in Darmstadt. In 1980, she received the Georg Buchner Prize. In 1981, Wolf became a member of the Akademie der Künste in West Berlin.

Publication

Arbeit am Gedächtnis – Transforming Archives Exhibition Magazine

An exhibition magazine accompanying the “Arbeit am Gedächtnis – Transforming Archives” exhibition, which is available free of charge with an admission ticket. With texts and images by the participating artists, detailed background material on the archive exhibits and articles on memory work and memory culture by Aleida Assmann, Christina Baldacci, Sharon Macdonald, Doreen Mende, Nora Sternfeld and others.

Editors	Lina Brion, Werner Heegewaldt, Anneka Metzger, Johannes Odenthal (V.i.S.d.P. – Responsible within the meaning of the German Press Law)
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Discussion Series

Digital events: Livestreams and Video on Demand

Livestreams at www.adk.de. The talks are recorded and can be accessed online afterwards.

On-site events + livestreams

Public events at the Akademie der Künste, Pariser Platz 4, 10117 Berlin

Free admission. The talks can be followed simultaneously via livestream on www.adk.de and can be accessed online afterwards.

Tuesday, 1 June 2021, 7 pm (EN)

Livestream / Video on Demand

Resonating Struggles: Paul and Islanda Robeson in East Berlin

Between the anti-racist movement, post-colonialism and the Cold War: musician and actor Paul Robeson and anthropologist Eslanda Robeson were US civil rights activists for whom the Akademie der Künste of the GDR founded an archive. A conversation about the reverberations of their struggle for freedom and decolonial perspectives on socialism with Matana Roberts (composer, artist), Doreen Mende (curator, theorist), Kira Thurman (historian, University of Michigan), and George E. Lewis (composer, Professor of American Music, Columbia University).

Wednesday, 2 June 2021, 7 pm (DE)

Livestream / Video on Demand

An Introduction

With Jeanine Meerapfel (filmmaker, President of the Akademie der Künste), Johannes Odenthal (Director of Programming of the Akademie der Künste) and Werner Heegewaldt (Director of the Archives of the Akademie der Künste)

Going Trough the Heart

Artist talk with Jeanine Meerapfel and Cécile Wajsbrot (writer)

Saturday, 5 June 2021, 7 pm (DE) + 8 pm (EN)

Livestream / Video on Demand

Memory Works On Us

Artist talk with Alexander Kluge (filmmaker und writer) and Erdmut Wizisla (Director of the Bertolt-Brecht-Archive and Walter Benjamin Archive)

From Memory to Imagination

Artist talk with Eduardo Molinari (visual artist) und Alice Creischer (conceptual artist, curator)

Tuesday, 8 June 2021, 7 pm (EN)

Livestream / Video on Demand

Images of Remembering and Forgetting

Lectures and discussion with Aleida Assmann (literary scholar and professor of British literature and literary studies, University of Konstanz), Cristina Baldacci (art historian, Università Ca' Foscari) und Sharon Macdonald (social anthropologist, museologist, director of CARMAH).

Tuesday, 15 June 2021, 7 pm+ 8 pm (DE)

Livestream / Video on Demand

Archive Carousel ...inspired by John Cage's *Rolywholyover*

Artist talk with Arnold Dreyblatt

Pictures of an Exhibition – The Installation “*Entfernte Verwandte*”

Film screening and Artist talk with Thomas Heise

Tuesday, 22 June 2021, 7 pm (DE+EN)

Livestream / Video on Demand

Rewriting Memories

Readings and discussion with Ulrike Draesner, Ingo Schulze, Meena Kandasamy and Mohamed Mbougar Sarr

Moderation: Daniela Dröscher

Tuesday, 29 June 2021, 7 pm (EN)

Akademie der Künste, Pariser Platz + Livestream

Candice Breitz: Never Ending Stories

Lecture

Tuesday, 6 July 2021, 7 pm (DE)

Akademie der Künste, Pariser Platz + Livestream

The Art of Freedom in Kurdish Exile

Artist talk with Cemile Sahin (artist) and Ersin Çelik (filmmaker, Rojava Film Commune)

Tuesday, 13 July 2021, 7 pm (EN)

Akademie der Künste, Pariser Platz + Livestream

What Stays – Archiving Care

Presentations by the artists Aditya Surya Taruna aka Kasimyn, Romi Ron Morrison sowie Francois Knoetze und Amy Louise Wilson und Gespräch mit Maya Indira Ganesh (technology researcher, author, activist), Clara Herrmann (Director Junge Akademie), Nora O Murchú (Artistic Director transmediale), Sinthujan Varatharajah (essayist, political geographer, researcher)

Tuesday, 20 July 2021, 7 pm (DE)

Akademie der Künste, Pariser Platz + Livestream

Max Czollek: Militant Art and the Archive of the Present

Lecture

Tuesday, 27 July 2021, 7 pm (EN)

Akademie der Künste, Pariser Platz (tbc) + Livestream

Schule und Haus

Artist talk with Mirosław Bałka (sculptor, video artist) and Julyan Heynen (curator, art historian)

Tuesday, 3 August 2021, 7 pm (DE)

Akademie der Künste, Pariser Platz (tbc) + Livestream

Film is memory work

Artist talk with Edgar Reitz (director, author) and Bettina Böhler (film editor)

Tuesday, 10 August 2021, 7 pm (DE)

Akademie der Künste, Pariser Platz (tbc) + Livestream

Prospective archeology vs. global synchronization

Duscussion with Siegfried Zielinski (media theorist), Margit Rosen (curator ZKM), Franziska Latell (Head of Collections, Deutsche Kinemathek) and Aneta Panek (performance artist, filmmaker)

Further events within the framework of the main programme

April 2021 – March 2022

Digital Residencies + Events, online & offline

What Stays – Archiving Care

“What Stays – Archiving Care” is a project by the JUNGE AKADEMIE of the Akademie der Künste, Berlin, transmediale festival for digital arts and culture and the Goethe-Institut Slovakia. The year-long project explores digital counter archives and the role of technology in opening up alternative histories and memories.

Current information on the residents and events on the project website: www.adk.de/archivingcare

6 – 9 May 2021

Livestream / Video on Demand on www.adk.de

Memories in Music

Festival of Contemporary Music

In the first part of the festival, film productions and filmed live performances in the outdoor space of the Akademie der Künste at Hanseatenweg - bundled into multifaceted concerts - were streamed on the internet on four evenings.

28 – 29 May 2021

Livestream / Video on Demand on www.adk.de

Metamorphosen – The City Between Memory and Conscience

Symposium

The city as memory of society: The symposium explores different forms of dealing with this legacy. Under the keywords “New building”, “Reconstruction” and “Recyclate”, three approaches of the post-war period and their suitability for the future are examined, in particular with regard to the urgent need for a digital-ecological transition.

11 – 12 June 2021

Livestream / Video on Demand on www.talkingobjectslab.org

UNEXPECTED LESSONS – Decolonizing Memory and Knowledge

Symposium

The performative discursive event will be the prequel of the planned TALKING OBJECTS LAB. It will take place at the Akademie der Künste in Berlin and in parallel in the urban landscape of Nairobi and in the world wide web. With Felwine Sarr, Nana Oforiatta Ayim, Nathalie Anguezomo Mba Bikoro, Syowia Kyambi, Elsa M'Bala and others (11.6.) und Bénédicte Savoy, Malick Ndiaye, Natasha A. Kelly and others (12.6.)

Curated by Mahret Ifeoma Kupka, Isabel Raabe mit Jim Chuchu/Njoki Ngumi (The Nest), Chao Tayiana
Funded by the Hauptstadtkulturfonds (Capital Cultural Fund), the Federal Foreign Office (Auswärtiges Amt) and the Federal Agency for Civic Education (Bundeszentrale für politische Bildung)

Friday – Saturday, 6 – 7 August 2021

Akademie der Künste, Hanseatenweg

Memories in Music

Festival of Contemporary Music

The festival is dedicated to new thematic approaches in contemporary music. More and more composers and musicians are dealing with memories and experiences, family or migration stories, traumas or conflicts, post-colonial reappraisal and indigenous or marginalised musical languages in their works. The first part of the festival from 6 to 9 May will be followed in August by two public concerts with the Neue Vocalsolisten Stuttgart and the Ensemble Mosaik.

Friday – Sunday, 1 – 3 October 2021

Akademie der Künste, Pariser Platz

Über die Mauer

Stage composition by Wassily Kandinsky, debut performance

The choreographer and director Arila Siegert adapts Wassily Kandinsky's 1914 stage composition *Über die Mauer* with artist group Violett for the first time.

A cooperation with Anhaltisches Theater Dessau and Stiftung Bauhaus Dessau.

Saturday, 9 October 2021

Akademie der Künste, Hanseatenweg

Syrian Cassette Archives

Launch of the online archive that maps the Syrian cassette era of the 1970s – 90s, with hundreds of digitised tapes and current interviews with musicians and producers from Syria and the diaspora.

Spring 2022

Akademie der Künste, Hanseatenweg

Grüber, Hölderlin, Chéreau, Marthaler

Symposium, Theater guest performance

Discussions and films recall the director Klaus Michael Grüber (1941 – 2008), his work in Italy, Germany and France and reflect the European theatre of his time.

Cooperation with Schaubühne Berlin. With funding from the Hauptstadtkulturfonds.

Die Sorglosschlafenden, Die Frischaufgeblühten

by Christoph Marthaler

Texts by Friedrich Hölderlin, Music by Bach, Beethoven, Schubert et al.

Performed, sung and played by six members of the ensemble and guests of the Deutsches Schauspielhaus Hamburg; Regie Christoph Marthaler

Production Deutsches Schauspielhaus Hamburg in cooperation with Schauspielhaus Zürich and Akademie der Künste. With funding from the Hauptstadtkulturfonds

Education Programme KUNSTWELTEN

Workshop

Archiv der Gerüche (Archive of smells)

A project by welcome class students from Berlin-Tiergarten

Idea and direction: Fumiko Kikuchi and Undine Sommer

Presentations of the workshops

Foyer of the Akademie der Künste, Pariser Platz

Ausflugszeit (Excursion time)

A film by students of the Anna-Seghers-Schule, Berlin Adlershof

Idea and direction: Kerstin Hensel; Film direction: Nataša von Kopp; Camera: Wolfgang Busch

Habseligkeiten. Ein kulturelles Survival Kit (Belongings. A cultural survival kit)

By students of the Canisius Kolleg, Berlin

Idea and direction: Rolf Giegold

Archiv der Gerüche (Archive of smells)

A project by welcome class students from Berlin-Kreuzberg

Idea and direction: Fumiko Kikuchi and Undine Sommer

Further information: www.adk.de/kunstwelten

Press Photos

Arbeit am Gedächtnis – Transforming Archives

17 June – 19 September 2021

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Alexander Kluge
Still from the film triptych *Es gibt kein richtiges Leben im falschen Hasen*, 2019
© Kairos Film



Susann Maria Hempel
Wie das Meer nach Hause kam / Mageninhalt, 2021
© Susann Maria Hempel



Eduardo Molinari
The Evidence, 2021
© Eduardo Molinari / Archivo Caminante



Paul and Eslanda Robeson with their son Paul Jr. in front of their home in Enfield, Connecticut, in the early 1940s.
Photo: Frank Bauman, www.frankbauman.com
© Akademie der Künste, Berlin, Paul-Robeson-Archive

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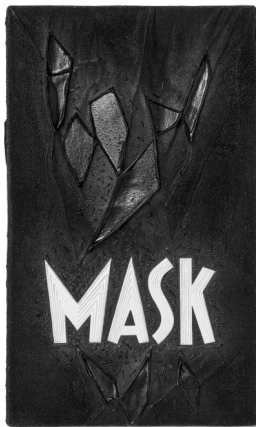
Box from the possession of Uwe Timm with personal items of the brother Karl-Heinz Timm, without year

© Uwe Timm; Photo Roman März, 2021



Walter Kempowski

Model for *Das Echolot. Ein kollektives Tagebuch*, Munich 1993–2005
Kempowski Stiftung Haus Kreienhoop. Photo © Roman März

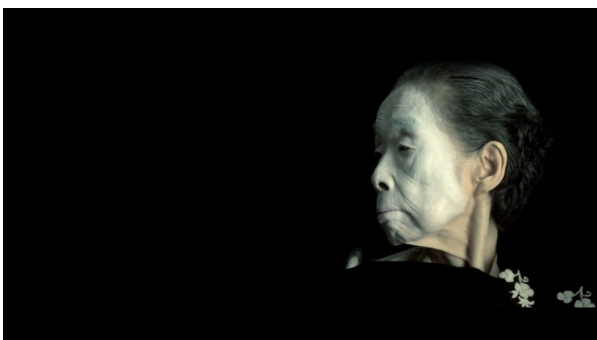


Candice Breitz
Detail from *Digest*, 2020

1,001-Channel Video Installation: 200 wooden shelves, 1,001 videotapes in polypropylene sleeves, paper, acrylic paint, Shelves: 24.4 x 100 x 7.5 cm, Tapes: 20.3 x 12 x 2.7 cm
The content carried on the concealed videocassettes will remain forever unrevealed.

Unique Installation

Photo: Saverio Cantoni
Courtesy: KOW, Berlin



Robert Wilson, Suzushi Hanayagi
Dancing in my Mind, 2010–2021

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