



Photo: Silke Briel

The Children Have to Hear Another Story – Alanis Obomsawin

Exhibition

Feb 12–Apr 18, 2022

Curators: Hila Peleg and Richard William Hill

An exhibition with Alanis Obomsawin, member of the Abenaki Nation and one of Canada's most respected artists, from the last five decades of her activist filmmaking.

Alanis Obomsawin (b. 1932) grew up in Canada at a time when options for social and political agency were systemically foreclosed for Indigenous Peoples. Despite this, she has managed to consistently access public platforms to advance Indigenous concerns and give voice to her peoples. Since the 1970s, she has created a model of Indigenous cinema that is deeply committed to social justice and the collective issue of ecology. Her work challenges the core assumptions of the world system determined by colonialism. This exhibition and accompanying book contribute to the current discourse in Europe on histories of representation. Bringing together a vivid selection of films, prints and music, *The Children Have to Hear Another Story* reflects on Obomsawin's lifework of documentary filmmaking, storytelling and listening. A public program will include special film screenings and a book presentation.

Press tour

Feb 9, 2022, 2pm

Registration via presse@hkw.de

hkw.de/anotherstory

The Children Have to Hear Another Story – Alanis Obomsawin is made possible by a partnership between Haus der Kulturen der Welt, Art Museum at the University of Toronto and Vancouver Art Gallery, in collaboration with the National Film Board of Canada and through the generous support of Canada Council for the Arts, Embassy of Canada, Berlin, and CBC/Radio-Canada.

Part of The New Alphabet (2019–22), supported by the Minister of State for Culture and the Media due to a ruling of the German Bundestag.

Alanis Obomsawin: Lifework

Edited by Richard William Hill, Hila Peleg and HKW

Prestel, 2022

In English

Hardcover, 272 pages, 25 x 31 cm, 250 color illustrations

ISBN: 978-3-7913-7923-4

Available from February 8, 2022

Price: 49€

Available from January 22, 2022 at the HKW at a price of 36€.

Alanis Obomsawin is an activist filmmaker and producer at the National Film Board of Canada, where she has worked since 1967. Her documentary cinema is deeply committed to the social justice of Indigenous Peoples, especially the rights of children. This book reflects on Obomsawin's lifework by bringing together rigorous essayistic investigations with personal anecdote, conversation and storytelling. It includes an interview with the artist, her own writing and etchings, archival material and an array of film stills and photographs.

Authors include Karrmen Crey, Richard Fung, Monika Kin Gagnon, Richard William Hill, Jessica L. Horton, Ursula Johnson, Alexandra Juhasz, Cheryl L'Hirondelle, Doreen Manuel, Joseph Naytowhow, Monique Nolett-Ille, Alanis Obomsawin, Elizabeth A. Povinelli, Jason Ryle, Lisa Steele, Loretta Todd, Robert Verrall, Jesse Wenté

Sentiments, Signes, Passions
On Godard's film "Le livre d'image"

Exhibition
Feb 10–Apr 24, 2022

The exhibition shows Jean-Luc Godard's film, *Le livre d'image* (*The Image Book*) as a living projection.

The mushroom cloud, IS flags, images of flight and expulsion, of execution and war, but also of film legends and sunsets in Tunis: **Jean-Luc Godard's** film, *Le livre d'image* (2018), is a political film poem. In five chapters and an epilogue, the filmmaker combines images from cinema and contemporary history in an associative collage. The director of photography and producer of *Le livre d'image*, **Fabrice Aragno**, curated the exhibition in confidence with Jean-Luc Godard. He took up the division of the film into chapters, further fragmenting each part of the work and breaking with the linear format. On forty screens, he allows viewers to follow their associations and find their own paths.

Press tour:
February 9, 2022, 4pm
Registration via presse@hkw.de

An exhibition by Fabrice Aragno, produced by Visions du Réel and L'Atelier, initiated by Emilie Bujès with the support of the Jan Michalski Foundation and Arte.

Presented by Haus der Kulturen der Welt and the 72nd Berlinale.

On Music

Series with concerts, talks

Thinking about sound and pop phenomena: The *On Music* event series approaches music in lectures, panels, live interviews, with a podcast and, of course, concerts.

A nuanced examination of music instead of marketing-based product information; informed discussions, analyses and reflections instead of thumbs-up. Every first Thursday of the month, the HKW series aims to provide as much food for thought, inspiration, ideas about, around, *On Music* as possible. In lectures, panels, concerts and book presentations, it also poses questions about social justice and solidarity.

Mar 3 *How to Do Things with Sounds*, curated by Holger Schulze

Apr 7 *Free Jazz & Architecture* with Michael Veal, originally scheduled for June 2020

May 5 *Nightingala* with David Rothenberg, originally scheduled for May 2020

More dates to follow

[hkw.de/en/onmusic](https://www.hkw.de/en/onmusic)

New Alphabet School

Lectures, artistic contributions, workshops
2019–22

The *New Alphabet School* is a place for practice-based research. Over the course of three and a half years, it serves as a colloquium for action-oriented approaches to cultural studies, the arts and activism.

How can knowledge be both locally situated and planetarily considered? In collaboration with partner institutions around the world, the workshops and lectures of the *New Alphabet School* analyze local infrastructures to study the conditions of contemporary knowledge production and to learn from and with one another. Each edition of the school is dedicated to one knowledge practice: *#Weaving* is about entwining theoretical knowledge with the practical and intellectual expertise of the favela in Rio de Janeiro. The *#Feralizing* edition in Warsaw is dedicated to modern witchcraft, liberating complexities and other dimensions of the untamed. After an original *(Un-)Learning Place* in January 2019 and eleven international editions, the twelfth and final edition *#Commoning* invites participants back to HKW in Berlin and asks how we can communalize local knowledge. How can what has been learned in New Delhi, Dakar, Gaza and Rio de Janeiro become a reference point for all?

hkw.de/newalphabet-school

#Feralizing June 9–11, 2022
 Warsaw & online
#Commoning Sep 15–18, 2022
 Berlin

Partners

#Weaving in cooperation with Redes da Maré, Rio de Janeiro

#Feralizing in cooperation with Agata Kowalewska and Jacob Eriksen

Part of The New Alphabet (2019–22), supported by the Federal Government Commissioner for Culture and the Media based on a ruling by the German Bundestag.

The Whole Life

Lectures, panels, installations, performances, screenings, academy, website

Congress: Mar 24–26, 2022

Installations: Mar 24–Apr 18, 2022

Online platform: wholelife.hkw.de

How do archives influence today's social realities? Can archives be decolonized in the digital space? And how can archives enable alternative ideas of the future?

Based on various artistic positions, the *Whole Life Congress Berlin* reflects on archives as places for counternarratives and illuminates the many links between archives and society. Archives are embedded in a social environment and are part of cultural and political discourse systems. Archivists not only extract contemporary knowledge from the past, but rather tell stories about future knowledge. Archives are thus two things: They are places of preservation, repetition and reconstruction, in which, say, imperial mindsets from the past are extended into the future. They are also, however, places of potential designs for the future. How can hegemonic continuities be revealed in archival contexts and how do they reflect social reality? The congress explores alternative archival technologies, narrative forms and future scenarios.

In the scope of the congress, the *Whole Life Academy* engages with collaborative methods and formats that relate diverse collections and archival holdings, test new readings of archival contexts and archived objects, and create contemporary approaches to historical narratives.

The *Whole Life Repository* online platform brings together and makes available texts as well as various audiovisual contributions from the project's network in dynamic thematic clusters.

With installations by Nathalie Anguezomo Mba Bikoro, Chto Delat, Tony Cokes, Assaf Gruber, Hannah Hurtzig, Olaf Nicolai, Clarissa Thieme & Charlotte Eifler

With contributions by Bini Adamczak, Amanda Boetzkes, Nanna Bonde Thylstrup, Avery F. Gordon, Doreen Mende, Ines Schaber, Shela Sheikh, Oxana Timofeeva, Kathryn Yusoff and others

The first congress was held in Dresden as part of *The Whole Life: Archives and Reality* in May 2019.

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). Part of HKW's project The New Alphabet (2019–21), supported by the Federal Government Commissioner for Culture and the Media due to a ruling of the German Bundestag.

The White West IV: Whose Universal? (Part 2)

Conference

April 22 & 23, 2022

Co-organized by Ana Teixeira Pinto, Kader Attia and Anselm Franke

In English

There is a fundamental paradox at the heart of modernity. A conference on humanist ideals and colonial reality.

Whereas the modern revolutions claim to have fought to eliminate distinctions of class, caste, rank, or status, modernity is also the epoch that instituted the concept of racial difference. This set of mutually inconsistent claims – all human beings are equal; some human beings can be “justly owned” – is usually brushed aside as the death throes of a pre-modern order. On the contrary, race and racism, unlike xenophobia or sectarianism, are “distinctly modern ideas.” Racism is not a deviation from universalist ideals; it is baked into its Enlightenment technologies.

In recent years, European governments have apologized to their former colonies. Yet to this day, the legacies of colonialism and, not least, persisting colonial formations in contemporary theory, still remain largely unquestioned. The conference argues that what is reductively dismissed as mere identity politics is at the core of all the political struggles of modernity.

As part of *The White West IV: Whose Universal?*, an accompanying podcast series invites participants and other experts to discuss the overlaps between metaphysical predicates and colonial formations.

hkw.de/en/thewhitewest

Die Zivilisationsfrage

Conference
May 27–29, 2022

**Established histories of humankind reproduce imperial myths of civilization.
A conference that addresses the planetary crisis and the possibility of social change.**

Is our current social order inevitable? In their book *The Dawn of Everything*, David Graeber and David Wengrow have presented the outlines of a new human history. On the basis of recent and newly synthesized findings from archaeology, anthropology and the knowledge of resistance movements, brought together for the first time, the authors reconstruct the diversity of political forms of organization in past societies and revise numerous preconceptions about the history of the development of complex societies. The conference *Die Zivilisationsfrage* takes the publication of the book's German translation in January 2022 as the basis for a radical revision of prevailing views of history – and for a new dawn. For after the illusions of Empire, Eurocentrism and Civilization, there is yet something to learn: What does it mean to be civilized?

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Evidence & Experiment

Discourse, installation, performance, online archive

Throughout the year 2022

HKW and anthropocene-curriculum.org

In search of models for living in a transitioning Earth system: what socio-political implications lie in the geological evidence for the Anthropocene?

What do the sediments of the Earth tell us about the present? In which ways is our scope for maneuvering through planetary challenges changing in the Anthropocene? What cosmologies do we need for a successful cohabitation on the planet? In 2022, *Evidence & Experiment* will accompany the Anthropocene Working Group's (AWG) research on the scientific formalization of the new geological age. Since 2019, the AWG has been searching for stratigraphic evidence indicating the onset of the Anthropocene at various sites around the world. A series of events, online publications and installations will take a close look at these geological signals and explore the societal possibilities and limitations shaping this new geological age.

Evidence & Experiment comprises a comprehensive archive on the research platform anthropocene-curriculum.org (starting in February), the installation *Earth Indices* by Armin Linke and Giulia Bruno (starting in May), the discourse events *Unearthing the Present* (May) and *Where is the Planetary?* (October) and the AWG press conference on the "golden spike" of the Anthropocene (December).

Evidence & Experiment: Unearthing the Present

Research and discourse

May 18–22, 2022

How does a new geological era take shape? *Unearthing the Present* connects the geological analysis of the present with a discussion of the changing scope for social and political agency.

How does the global fingerprint of humankind manifest itself in the Earth's sediments? And what implications does the geological present have for political and social processes? For *Unearthing the Present*, scientists from the Anthropocene Working Group (AWG) present their stratigraphic analyses from Pacific corals, Chinese maars or from the bottom of the Baltic Sea. They show the microscopic traces left in the Earth's archives by the burning of fossil fuels, atmospheric nuclear bomb tests or the disruption of marine ecosystems and use this to reconstruct the geological record of the Anthropocene. In collaborative "core readings," researchers, artists and activists jointly search for the specific possibilities and necessities that respond to the signals from the Earth's archives.

Evidence & Experiment: Earth Indices

Installation

May 19–Oct 17, 2022

An installation by artists Armin Linke and Giulia Bruno explores the scientific and social conditions producing the new geological age, the Anthropocene.

Over the course of two years, Armin Linke and Giulia Bruno have closely followed the research of the Anthropocene Working Group (AWG) on their pursuit of a geological starting point for the Anthropocene. Their multimedia installation – created in close collaboration with the AWG scientists – documents the complex evaluation and visualization processes of scientific analysis by making stratigraphic materials tangible to the public. At the same time, it highlights the spaces of social interaction in which these scientific processes take place by shedding light on the specific procedures of work and material translation in the production of geological evidence. In this way, a multi-layered archive of the conditions of demarcating the new geological age emerges.

Evidence & Experiment: Where is the Planetary?

Discourse and performance
Oct 12–16, 2022

How can shared planetary-scale practices emerge from material knowledge practices like the sciences to enable equitable cohabitation on Earth?

What conceptions of the world underlie political and social approaches to a transforming Earth system? How can a diversity of worldviews be transformed into shared planetary-scale practices for addressing the current challenges collectively and purposefully? *Where is the Planetary?* is a collaborative search for models of Earth's transformation process that experiments with ways to collectively mitigate their worst effects by considering material constraints alongside social and political values. In a discourse and performance program, scholars, artists and activists will experiment with practices for collective coordination of planetary-scale issues in close collaboration with the artist Koki Tanaka.

Evidence & Experiment: Anthropocene Curriculum Season 2022

Discourse and workshops
Fall 2022
anthropocene-curriculum.org

How can different local research contexts across the world be turned into common planetary ways of thinking and acting?

In 2013, the HKW and the Max Planck Institute for the History of Science launched the *Anthropocene Curriculum* project. The goal was to jointly develop new methods for knowledge production that reflect the complexity of the new geological era. What started as a week-long campus at HKW has since developed into an international network with initiatives and partner projects in Chicago, Melbourne, Bangalore, Cape Town, Daejeon, Venice, along the Mississippi River and many other places. In the fall of 2022, these projects will share their respective research and social engagements in a series of presentations and conversations on the *anthropocene-curriculum.org* platform. In online workshops, scientists, artists and activists from around the world will discuss how local research contexts can give rise to collaborative, planetary thinking and agency.

Evidence & Experiment on anthropocene-curriculum.org

Online research platform and archive
Throughout the year 2022
anthropocene-curriculum.org

Throughout the year 2022, *anthropocene-curriculum.org* will publish extensive materials on the geological research of the Anthropocene Working Group (AWG) as well as epistemological and socio-political insights and commentary. In addition, users can visit, retrace and explore the events and installations of *Evidence & Experiment* in greater depth on the platform. A research pool allows to independently explore a continuously growing archive of material. Since November 2021, *Courses* are being published regularly that draw together thematic compilations of new and existing contributions curated by researchers, theorists and practitioners.

hkw.de

Hijacking Memory The Holocaust and the New Right

Conference: talks, panels, performances, screenings
Jun 9–12, 2022

Conceived by Emily Dische-Becker, Susan Neiman and Stefanie Schüler-Springorum

An international conference on right-wing appropriation of Holocaust memory.

Holocaust commemoration is commonly seen as a crucial way to prevent the resurgence of nationalism and the persecution of minorities anywhere. In the course of the postwar era, remembering the genocide of European Jews became a standard for a politics of universal human rights. In recent years, however, a troubling development has taken place: platitudes of remembrance are uttered by the very same actors who espouse anti-democratic, xenophobic and often antisemitic agendas. This process has been most visible in Trump's America, but is evident in Hungary, Poland, Russia, Israel, France, Austria and in Germany. What is the relationship between the ritualization of Holocaust remembrance and the rise of the far-right? This conference will explore the hijacking of Holocaust memory by right-wing forces and examine ways to confront it.

With contributions by Gilbert Achcar, Omer Bartov, Peter Beinart, Hannah Black, Avraham Burg, Daniel Cohn-Bendit, Joseph Croitoru, David Feldman, Alexander Friedman, Konstanty Gebert, Sander L. Gilman, Samuel Goldman, Jane Gordon, Lewis R. Gordon, Jan Grabowski, Lutz Hachmeister, Tobi Haslett, Daniel Kahn, Volkhard Knigge, Nikolay Koposov, Hanno Loewy, Eva Menasse, Andrea Petó, Diana Pinto, Valentina Pisanty, Ben Ratskoff, Susanne Rohr, Eran Schaerf, Yasemin Shooman, Jelena Subotić, Hannah Tzuberi, Alexander Verkhovsky

An event by Haus der Kulturen der Welt, Einstein Forum and the Center for Research on Antisemitism at the Technische Universität Berlin.

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No Master Territories Feminist Worldmaking and the Moving Image

Exhibition
Jun 19–Aug 28, 2022
Curators: Erika Balsom and Hila Peleg

What might a transnational history of nonfiction cinema by and about women look like?

At a time when feminism is enjoying a mainstream resurgence but must be reclaimed from a neoliberal emphasis on individual success, and when the hybridization of documentary and artists' film occupies a vital place in the landscape of contemporary practices, the exhibition *No Master Territories* makes a strategic return to the past – both to pay homage to the important work that has come before and to respond to the urgencies of the present.

Bridging the fields of documentary and artists' film, *No Master Territories* assembles a plurality of practices to offer an expansive, intersectional account of underappreciated encounters between feminism and the moving image. Across a polycentric, global geography, it delves into how artists and filmmakers have explored the nexus of gender and power, often charting sites at which feminism connects to other struggles for justice.

Artists included are, among others: Claudia von Alemann, Chaski Group, Han Ok-hee, Ann Carney & Barbara Phillips, Safi Faye, Mona Hatoum, Nalini Malani, Sarah Maldoror, Annabella Miscuglio, Helke Misselwitz, Michelle Mohabeer, Tracey Moffat, Gunvor Nelson, Paper Tiger TV, Letícia Parente, Jocelyne Saab, Claudia Schillinger, Ann Severson, Penelope Spheeris, Trinh T. Minh-ha, Agnes Varda, Joyce Wieland

hkw.de

Feminist Worldmaking and the Moving Image

Editors: Erika Balsom and Hila Peleg
MIT Press
In English
320 pages, numerous film stills and other images
ISBN: 978-0-262-54452-8
Price: 34€
Released in June 2022

This book offers intersectional, intergenerational and international perspectives on nonfiction film- and videomaking by and about women. Concentrating on the period between the 1970s and 1990s, the contributions examine practices that range from activist documentaries to avant-garde experiments. They explore how the moving image has been a crucial terrain of feminist struggle – a way of not only picturing the world but remaking it. The contributors consider key decolonial filmmakers, including Trinh T. Minh-ha and Sarah Maldoror, and investigate the cinematic expressions of tensions and alliances between feminism and anti-imperialist struggles. They meditate on the figure of the grandmother; reflect on realist aesthetics; discuss the issue of first-person expression; and ask what a feminist film historiography might look like.

Contributors: Madeleine Bernstorff, Teresa Castro, Counter Encounters (Laura Huertas Millán, Onyeka Igwe, Rachael Rakes), Forough Farrokhzad, Devika Girish, Elena Gorfinkel, Shai Heredia, Juliet Jacques, Sarah Keller, Nzingha Kendall, Julia Lesage, Beatrice Loayza, Janaína Oliveira, Lakshmi Padmanabhan, Yasmína Price, Elizabeth Ramírez-Soto, Pooja Rangan, Lis Rhodes, Sara Saljoughi, Rasha Salti, Isabel Seguí, Monika Talarczyk, Trinh T.

Internationaler Literaturpreis 2022

Prize for Contemporary Literature in Translation

World literatures are the focus of the prize for international fiction in its first German translation, which has been awarded since 2009.

Haus der Kulturen der Welt and Stiftung Elementarteilchen are awarding the Internationaler Literaturpreis for the fourteenth time. Endowed with €35,000 (€20,000 for the author; €15,000 for the translator) it is given to an outstanding work of contemporary international literature and its German translation. In this combination, it honors both the original work and the translation. All other shortlisted authors and translators receive €1,000 each.

Publishers of international literature in German translation can submit up to three titles by January 31, 2022. An independent jury will first select a shortlist of six titles from all submissions and, in a second step, choose the award-winning duo of author and translator. The award will be presented on June 22, 2022 as part of a literary festival on HKW's roof terrace.

Jury:

Robin Detje, writer and translator
Heike Geißler, writer
Michael Götting, writer and curator
Dominique Haensell, journalist
Verena Lueken, writer and journalist
Annika Reich, writer and activist
Elisabeth Ruge, literary agent and publisher

Dates:

Dec 1, 2021	Start online submissions
Jan 31, 2022	Submission deadline
May 24, 2022	Announcement of the shortlist
Jun 22, 2022	Award ceremony

[hkw.de/literatureaward](https://www.hkw.de/literatureaward)

Alphabet Readings

Reading the order of signs with open ears: The *Alphabet Readings* ask about readings in social space, sharing experiences and the literature of things.

Alphabet Readings is a series of unconventional gatherings about diverse literary topics and works. The series probes various genres, forms and writing styles for their particular ways of making the world readable. And everything is writing: artificial intelligence, dreams, fungal spores, the weather, phones, bad words... *Alphabet Readings* attempt to translate the intimacy of reading into the social space and to create new types of engagement with text. A particular focus is on practices of listening and hearing. Whenever possible, the events will take place outdoors on the roof terrace of HKW.

[hkw.de/en/alphabetreadings](https://www.hkw.de/en/alphabetreadings)

Stories of the present-day: Young people come together through writing to put their lives and life worlds into words for 1000 Young Contemporaries.

The interdisciplinary writing workshop *1000 Young Contemporaries* is a dynamic youth club. Under the guidance of writers Hieu Hoang and Olivia Wenzel, young people between the ages of 16 and 23 meet and explore their own life worlds using artistic methods: What moves them? What inspires and what disturbs them? How should they communicate digitally? What's shared best online, what offline? And how can all of this be carefully aestheticized?

A project by Hieu Hoang and Olivia Wenzel in cooperation with the Jugendbildungsstätte Kaubstraße and HKW. Funded by Berlin's Projektfond Kulturelle Bildung.

Bad Words

The audio series *Bad Words* attempts a different sense of language and talking about literature. It approaches places of desire, refusal and rebellion.

"I now no longer use the better words." This is the beginning of Ilse Aichinger's brief essay *Bad Words* in which she develops her resistant poetics. A refusal of the imperative, of false certainties and the unassailable. Can we unlearn the reproduction of violence in language? Are the weaker expressions our salvation? Based on Aichinger's work, the audio series *Bad Words* creates a place for a different way of talking about language and literature, for approaching a new sense of language. From conversations, readings, voice messages, field recordings and music, a polyphonic space is created with changing guests. The idea is: We start from one text so that another text can begin. An audio series with Sophia Eisenhut, Hanne Lippard, Tanasgol Sabbagh, Fabian Saul, Karosh Taha, Senthuran Varatharajah, Uljana Wolf and many others.

hkw.de/badwords

Wassermusik: Mississippi

Weekends, Jul 14–Aug 7

Festival with concerts, films and literature

Originally scheduled for the summer of 2020

The Mississippi is the cradle of American music. The *Wassermusik* summer festival explores the past and present of the river in concerts, films and literature.

The Mississippi River traverses the United States from north to south and is a prime example of an Anthropocene landscape: People settled along the river a thousand years ago. It served as a traffic artery for the plantation economy and slavery. Jazz and funk were born in New Orleans, the blues in its delta and rock 'n' roll in Memphis. *Wassermusik 2022* explores the importance of the river for the history of music. It investigates whether these places on its banks still occupy exceptional creative status and what is being hatched there today. On four weekends, the entire spectrum of Mississippi music can be expected: jazz, funk, blues, Cajun, zydeco, R&B, folk, bluegrass and old and new hybrid forms such as bounce or trailer trap.

hkw.de/en/wassermusik

Cosmic Awakening

Nov 10–13, 2022

Time and space travel, cyborgs and escapism – how do visions of the future transform into music? A festival of utopian sounds.

Science fiction “suspends our disbelief in the unreal in order to look askance at our belief in the real.[...] Its game is called cognition; the prize is the cosmos.” This is how Dietmar Dath put it in *Niegeschichte*, his monumental examination of the history and theory of the genre. Sci-fi has many manifestations: literature, films, comics, visual arts and even music. From the sound experiments of Joe Meek or Bebe and Louis Barron to the “cosmic music” of German electronic artists, the Afrofuturism of Sun Ra or George Clinton and funk artists like Earth, Wind & Fire and Janelle Monáe, sci-fi-influenced music has grown to become a fertile and diverse genre over the past sixty years. *Cosmic Awakening* aims to make science fiction resound, but also to deal with its theories and criticism. There will be concerts, installations, films, lectures, discussions and a few surprises.

hkw.de

Investigative Commons

2021–22

Workshops, discourse programs, exhibition

The *Investigative Commons* work to expose state and corporate violence. Its investigations combine the situated knowledge of communities with the toolkits of investigative reporters, activists, lawyers, scientists and other cultural practitioners.

What can civil society do when state institutions are involved in crimes? In 2021 at HKW the *Investigative Commons* introduced their practices of open-source investigation, “counter-forensics” and strategic human rights litigation as a new radical model of collaborative and multidisciplinary truth-production. The Berlin-based group engages issues concerning German and European societies: racist and neo-fascist policing practices, violence towards migrants and the long legacy of colonialism.

In 2022, the collaboration between Forensic Architecture, FORENSIS, European Center for Constitutional Human Rights (ECCHR) and HKW continues, focusing on imminent but disclaimed struggles in German society today: far-right violence and its proximity to the state and security services and the continuity of colonial and environmental racism. HKW will be part of the launch of two new investigations: a wide-scale investigation of the February 19, 2020 Hanau terror attack and in support of Namibian claims for reparations for genocide and colonialism.

hkw.de/en/investigativecommons

S.O.S. – Schools of Sustainability

School projects, workshops, closing congress, teacher training courses
Jun 2021–Dec 2022

The climate crisis demands rapid action and rethinking at all levels. Together with three Berlin schools and eight artists, HKW is taking a look at the school system in order to initiate sustainable change processes: How can we live sustainability and make it tangible inside the classroom, inside and outside the building and in other resources? The focus is on artistic research as a method for opening up new perspectives on the world and its complexities in an open and participatory process. This process will be supervised by experts from education, ecology, politics and the social sciences. The end result is the draft of a new, revised curriculum, a contemporary type of school that is forward-looking in its architecture and its technologies. In addition to workshops and discussions, the artistic projects will be presented at a closing congress on September 22, 2022. In the fall of 2022, two teacher training courses will draw on the experience of the project work to provide recommendations for action in school teaching practice.

hkw.de/sos

Participating schools:

Wedding-Grundschule, Heinz-Brandt-Schule, Gerhart-Hauptmann-Gymnasium

Participating artists:

Aïcha Abbadi, Jana Engel, Erik Göngrich, Franziska Pierwoß, Ursula Rogg, Julia Jasmin Rommel, Johanna Schwab, Margo Zalite

Dates:

Sep 22 Closing congress at HKW
Fall 2022 Teacher training courses

A group of students of the arts and sciences from the University of Duisburg-Essen under the direction of Maren Ziese and Sarah Wenzinger are monitoring the project.

Partnership with the Johanna-Eck-Schule

Based on the exhibition *The Children Have to Hear Another Story – Alanis Obomsawin*, students at the Johanna-Eck-Schule in Tempelhof are examining their teaching materials for postcolonial content and gender-specific attributions. The results will be included in one of the upcoming volumes of the book series *Das Neue Alphabet*, which deals with the subject of schools. *In cooperation with the University of Duisburg-Essen.*

More information about the book series at hkw.de/DNA

Public program on *The Children Have to Hear Another Story – Alanis Obomsawin*

In addition to regular introductions, such as those by the curator Hila Peleg and Alanis Obomsawin herself, a program aimed at children and schools offers the opportunity for a playful examination of diversity as well as attribution and exclusion mechanisms. Further training for teachers focuses on decolonial and anti-racist media analysis.

hkw.de

Tours by the Schattenmuseum for *The Whole Life*

For the archive project *The Whole Life*, the youth panel Schattenmuseum is developing a performative guided tour through and around the Haus der Kulturen der Welt from the perspective of an alien; a stranger who'd never known of this place before. The subjects of the tour are the architecture of the former Congress Hall, the HKW program and the happenings in the neighborhood around the building in Tiergarten.

hkw.de/wholelifeacademy

Civic education in the context of the *Archive of Refuge*

Throughout the year, workshops in and outside of schools provide stimuli for artistic and creative engagement with stories of flight and arrival. As part of a partnership with the mediale pfade association, the existing educational programs will be expanded and applied in schools, at HKW and in Berlin's libraries.

hkw.de/ArchivDerFlucht/Vermittlung

Hate speech on the web

During the COVID-19 pandemic, hate speech and conspiracy narratives on the web increased exponentially. Using text mining and machine learning, the project analyzes them for racist and anti-Semitic content. The results of the analyses will be discussed with civil-society stakeholders and incorporated into their work. A digital exhibition will make the results visually accessible. Further materials for disseminators in civic education will be developed throughout the process and made available online.

Architectural tours

Regular architectural tours of the HKW building, each following a thematic focus that ties in with its programming. In addition to the political history of the HKW building, the tours focus on queer topographies, "naturecultures" and architectural places of play and learning for both children and adults.

Cultures d'Avenir

Cultural institutions, universities and art schools tend to reinforce the status quo and consolidate and reiterate knowledge. The goal of *Cultures d'Avenir* is to rethink, together with young, committed artists, the way in which artistic creation addresses societal issues. Twenty-five students address four pressing challenges artistically: parity and gender, discrimination, the environmental emergency, and knowledge sharing and inclusion. After a kick-off event in Paris in November 2021, the group will meet in Barcelona in March 2022. In January 2022, a virtual workshop will take place in a digital environment created by HKW.

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A collaboration between the Centre Pompidou, Paris, Haus der Kulturen der Welt (HKW), Berlin, and the Centre de Cultura Contemporània de Barcelona (CCCB), initiated by the Franco-German Youth Office (DFJW).

The project is part of the French EU Presidency 2022.

Tools for Tomorrow

Digital infrastructures, thought from the human perspective

Digitization efforts in mediation and cultural education are still often thought of in terms of technical possibilities. However, experiences in the coronavirus era in particular have shown that it is important to adapt technology to people's expectations and social needs. The *Tools for Tomorrow* project is designing elements of a digital infrastructure for future programming that will break down barriers for people with visual and hearing impairments. To this end, a digital platform is being created for live participation in discussion events, workshops and screenings, as well as a multimedia guide for communicating exhibitions and other projects.

Das Neue Alphabet

A series of publications by HKW in 26 volumes

Edited by Detlef Diederichsen, Anselm Franke, Katrin Klingan,
Daniel Neugebauer, Bernd Scherer
2021–22

The series *Das Neue Alphabet* formulates new semiotic worlds for alternative knowledge production. In 26 volumes, it employs language and code for poetic discombobulations, sensory recoding and creolization.

Alphabets, binary code, DNA – the current explosion of knowledge relies on the world being divided into the tiniest of units, making it amenable to computation and manipulation. The publication series being issued in 2021 and 2022 searches for new constellations of characters that counter political manipulation, surveillance technologies and economic exploitation. In 2022, the volumes include *On Image Systems*, which explores the autonomy of image systems as independent and legally valid recognition instruments. *Artificial Music* listens to the sound of the future and the resonance chamber between human and machine. *Archive and Utopia* takes a look at sites of production for possible futures. *Death Drives and Coin Test China High-Speed Rail Videos* asks about the legibility of accidents and crises. Fashion, drag, uniforms and a new language of the physical are explored in *War and Wardrobe*. And *Landscape* explores spaces in which knowledge and action can be understood and shaped in the Anthropocene. A total of 26 volumes will be published by Spector Books, Leipzig, in German and English by the end of 2022.

Issues starting in January 2022

Volume 12	<i>On Image Systems</i> , edited by Anselm Franke
Volume 13	<i>Artificial Music</i> , edited by Detlef Diederichsen and Arno Raffener
Volume 14	<i>Archive and Utopia</i> , edited by Stefan Aue and Lama El-Khatib
Volume 15	<i>Death Drives and Coin Test China High-Speed Rail Videos</i> , edited by Anselm Franke
Volume 16	<i>War and Wardrobe</i> , edited by Daniel Neugebauer
Volume 17	<i>Landscape</i> , edited by Katrin Klingan and Nick Houde

All volumes on hkw.de/en/DNA

Lectures, discussions, performances, films
Jan 28 & 29, 2022

The symposium concluding the year-long festival of art and digital culture explores the possibilities and limits of refusal.

What is the potential of refusal? What role do belief and compromise play in postures and acts of refusal? At a two-day symposium, transmediale 2021–22 explores the topic with an interdisciplinary program of lectures, panel discussions, performances and film screenings. Entitled *for refusal*, this festival edition of transmediale has progressed over the course of a year since January 2021. Together with the exhibition *abandon all hope ye who enter here* at the Akademie der Künste, the symposium forms the final part of the festival and, starting out from refusal as generative space, develops a pragmatic confrontation with its impossibilities.

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Partner Projects

Berlinale. Generation

Film festival
Berlin International Film Festival
Feb 10–20, 2022

Miss Read

Art book festival
In cooperation with Miss Read: The Berlin Art Book Fair
Apr 29–May 1, 2022

Designing Modernity: Architecture in the Arab World 1945–73

Symposium and book launch
An event by Goethe-Institut Ramallah, the Federal Agency for Civic Education (Bundeszentrale für politische Bildung/bpb), the Federal Foreign Office and Jovis, at HKW
May 6–7, 2022

Wild Tongues

Forum and assembly
In cooperation with Archive, Berlin
Jun 10–12, 2022

Benjamin Lectures

Lectures
An event by Humboldt-Universität zu Berlin at HKW
Jun 14–16, 2022

Related Narrations

Exhibition and talks
In cooperation with the ERC research project "Minor Universality" at Saarland University
Jun 30–Jul 4, 2022

Rencontres Internationales Paris/Berlin

New Cinema and Contemporary Arts
Film screenings, performances, artist talks
In cooperation with Rencontres Internationales Paris/Berlin
Aug 17–21, 2022

Important information for your visit

Current hours: Daily except Tue, 12 noon–8 pm

The vaccinated-recovered rule (2G) is currently in effect for all exhibitions and events.

Updated information for visitors at [hkw.de/visit](https://www.hkw.de/visit)

Exhibition and event tickets are available in our [web shop](#)

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