

ALEXANDER KLUGE
Gardens of Cooperation
October 14, 2017 – January 14, 2018

READER



Introduction

The exhibition *Alexander Kluge: Gardens of Cooperation* is based on the comprehensive exhibition of the same name—devoted to the writer, filmmaker, and theorist Alexander Kluge—which was on show at the art center La Virreina Centre de la Imatge in Barcelona in 2016. In close collaboration with La Virreina and with Alexander Kluge himself, the Württembergischer Kunstverein has developed a reformulation and expansion of seven aspects of this project.

The exhibition's two main points of reference in terms of content revolve around the idea of the collective—of cooperation—in Kluge's oeuvre and modes of operation, and around forms of emancipation, which are not only the subject of his theoretical and artistic explorations of history, the present, and the future, but with which he himself also tirelessly engages.

Emancipation—the revolt against repressive living conditions controlled from the top down—is an enduring, nonlinear process, as Kluge repeatedly emphasizes. Working on this process involves the excavation of long bygone, buried moments of emancipation, but also the perpetuation and reinvention of these moments with a view to the future. It is a collective work that requires many decentrally organized platforms or “gardens.” The exhibition itself is understood as such a platform: a garden of cooperation.

It comprises a selection of early and more recent short and long films by Kluge, a number of video installations newly developed especially for this exhibition and programs of his so-called “minute films,” as well as a collection of texts, documents, and other materials. Conceived in the form of an archipelago, it revolves around seven “islands” that deepen the exhibition's major motifs—emancipation and uprising—alongside single aspects such as orality, the “power of feelings,” or the insuppressible desire for freedom.

One of these islands for which Kluge produced new works is dedicated to questions of slavery and slave uprising, resistance, and rebellion. Another one is conceived as a homage to Pier Paolo Pasolini's short film *What are the Clouds?*: a marionette theater with human actors on strings playing *Othello* and whose protagonists finally are freed from their burden. A third one continues an unfinished project by Theodor W. Adorno about coldness.

All mentioned aspects will also be reflected in the context of the opera: having accompanied and mirrored all misunderstandings of the bourgeois epoch.

“Without music, life would be an error.”

Seven islands at the Württembergischer Kunstverein

The exhibition *Gardens of Cooperation* consists of seven “islands.” Each is introduced by an image and a large-format text by Kluge. They comprise a number of videos and films, along with further images and texts.

These islands are conceptualized as constellations of polyphonic contributions that deepen the central subject of the exhibition: emancipation as a collective process involving both the dead and the not yet alive. In doing so, the exhibition follows one of the central concerns of Kluge: exploring questions and problems in a vertical direction, in their depth, so as to be able to encounter the unexpected. Slavery and desire for freedom; the coldness of war and absolute love; the “love death of the foreign woman” in operas and the disarmament of this fate: all these subjects will be examined with regard to their subterranean bifurcations and bypasses—generating rhizomes.

The Exhibition as Garden of Cooperation and Open Workshop

Kluge has invited other artists to participate, who are represented in the exhibition by existing and new works or collaborative projects, including Thomas Thiede, Gerhard Richter, Sarah Morris, Ulrich Bernhardt, and Reinhold Nägele. Artwork by Anselm Kiefer and Peggy Buth is being added over the course of the show—for instance during the opening of the exhibition *What Are the Clouds?* on November 17, 2017, in the cupola of the Kunstgebäude. Kluge has established a special connection to this exhibition, with its focus on Pier Paolo Pasolini’s short film *What Are the Clouds?*, for one of the islands of the *Gardens of Cooperation* is a homage to this film.

1

WHAT IS A SLAVE?

HUMAN BODIES AS COMMODITY. INDOMITABLE ZEST FOR FREEDOM. OUTWARD IMPERIALISM, INWARD IMPERIALISM



'With impudence the West and North abstract from Africa's existence. Illustration from the project *Atlantropa*'

WALLTEXT

Black Atlantic

The prophet Daniel B. Robertson, who owned a chain of radio stations, but himself lived extremely frugally, did not believe that he could continue living if he did not immediately publicly announce the vision that had surprised him during the night. In his dream were ships belonging to slave traders navigating a rough sea, he reported. It could only be the Atlantic. Then women were segregated and thrown into the sea in sacks. Are they ill? Is the slave ship anticipating an inspection? How can it be that I hear the souls plummeting into the depths? How could they, tied into sacks, still be alive today? Did sea creatures take in these souls? I hear them! They are filling this Atlantic with life. The enormous pool of water has become their body, and we want to prevent submarines from piercing this living body. So the adherents of Robertson's sect demonstrated against all submerged ships. Nor should the bludgeoning propellers of large steamships scrape the holy body.

The evacuation of the Atlantic in favor of his sect is unthinkable, responded the government departments. The ocean belongs to humanity as a whole. Not when they

have trafficked slaves, answered the prophet. Indeed, the prophet's sect asserted a claim to all waters between the east coast of the United States south of North Carolina and West Africa.

We will settle in the depths of the water, screamed Robertson into his microphones. I see us founding cities! In basins made of glass and steel I see cities where we can immigrate, cities of liberty! Never will the BLACK ATLANTIC die!

The prophet collapsed in front of the microphone. A choir piece had been prepared, aligned to traditional gospels. None of the staff at the station, networked with so many other stations at this very moment, dared to switch off the units. So the poignant broadcast lasted well into the late noon hour. One saw the doctors struggling over the body of the prophet, the station's marketing directors had sold the show to 488 other stations, so now original photographs were flowing in, portrait shots of the Atlantic, some impressive lone scenes of the sea. The songs of the drowned black souls, said the prophet's deputy, cannot be recorded even with the help of the most modern technical devices. So one must try to hear them with the soul.

Summary

The island *What Is a Slave / "Death of the Unknown Woman"* encompasses nine videos by Alexander Kluge dealing with the issues of slavery, colonialism, and the struggle for freedom. Thematized here is the history of the exploitation of the human body as a commodity and bartering object going back thousands of years, but also forms of resistance and rebellion on the part of the dispossessed. Speaking in this context are, among others, the historian Michael Zeuske. Kluge traces the manifestations of colonialism in the bourgeois culture of the nineteenth century, especially as also found in opera: from Giacomo Meyerbeer's *The African Woman* to Giacomo Puccini's *Madame Butterfly*. As Theodor W. Adorno notes, all deal with European men who fall in love with and seduce exotic women before going back home again. They have a story to tell now. The exotic women die.

Also referenced is the trend of keeping black slaves as so-called "court moors" in European royal houses of the eighteenth century. The experimental fervor of the Enlightenment gave some of these "court moors," such as Abram Petrovich Hannibal (1696–1781), the great-grandfather of Alexander Pushkin, or Anton Wilhelm Amo (1703–1759), access to education. Amo, who attended university in Halle and Wittenberg, published the manuscript *The Rights of Moors in Europe* in 1729, and one year later earned his doctorate with studies on the mind-body problem, counted among the most significant philosophers in Germany for a short period. At the same time, he was faced with blatant racism.

Kluge's film *Phantasmagorias of Land and Sea Grabbing* references Herman Sörgel's large-scale colonial project *Atlantropa*, planned between 1928 and 1952. This endeavor was conceived to connect Europe and Africa as one continent by drying out the Mediterranean Sea. The idea was to block the straits of Gibraltar and Bosphorus with gigantic dams.

Even worse than imperialism from the outside, as mirrored by such schemes, is negative imperialism, notes Kluge: "First stealing, then throwing away . . . How many slave ships are abandoned when threatened with detection? Rotting, abandoned

by the slaveholders . . . Nothing is worse that a resigned imperialist." The same holds true for political and amorous relations.

VIDEOS

3-channel-video-projection

Die „Hybris“ des weißen Mannes. „Lernland Afrika“

(The Hubris of the White Man. Land of Learning: Africa), 2017, 11:48'

Bilder aus Afrika

(Pictures from Africa), 2017, 11:48'

Tod der fremden Frau. „Le Liebestod“,

(Death of the Foreign Woman)

With fragments from *L'Africaine* by Giacomo Meyerbeer, *Tristan and Isolde* by Richard Wagner, and *Armide* by Christoph Willibald Gluck, 2017, 11:48'

3 tablets on table

Phantasmagorie der Land- und Seenahme. Atlantropa

(Phantasmagorias of Land and Sea Grabbing. Atlantropa), 2017, 7:22'

Vernunft aus Afrika. Gespräch mit Prof. Dr. Ottmar Ette über den deutschen Philosophen Anton Wilhelm Amo

(Reason from Africa. Conversation with Prof. Dr. Ottmar Ette about the German Philosopher Anton Wilhelm Amo), 2017, 16:40'

„Ich spekuliere mit Tulpen und Sklaven“. Gespräch mit dem Kapitän eines Sklavenschiffes über die menschliche Seele

(„I Speculate With Tulips and Slaves“. Conversation With the Captain of a Slave Ship About the Human Soul), 2007, 13:22'

3 projections on table

Insuppressible Desire for Freedom:

"Unbezähmbare Freiheitslust." Christoph Schlingensief's Kniefall vor der Freiheitsstatue in New York

(„Insuppressible Desire for Freedom.“ Christoph Schlingensief's Genuflection at New York's Statue of Liberty), 2007/2017, 2:03'

Die Vernunft ist eine Fackel

(Reason is a Torch), 2017, 1:40'

Fackel der Freiheit

(Torch of Freedom) 2017, 4:25'

A Return to „Independent Cultivation“

About „The Modern Theory of Colonialization“ in Karl Marx' *Capital*, 2017, 6:20'

Sieger, die Versager sind,

(Winners, Who Are Losers)

About characters, who are unable to protect their beloved: Hero Siegfried (in connection with Elfriede Jelinek's *Rein Gold* and in collaboration with the Staatsoper im Schillertheater Berlin); Faust, who does not save Gretchen in G.W. Murnau's and Frank Castorf's versions, and other Western heroes as losers, 2017, 13:22'

Was ist ein Sklave?

(What Is a Slave?), Conversation with Prof. Dr. Zeuske, 2017, 11:48'

TEXTS

Amazonen in der nördlichen Ägais; Ein Besucher der Weltausstellung von 1851 aus Afrika
Bataclan, als „schnelle Musik“; Europäische Großbanken haben über Westafrika;
Wirtschaftszone eine Quarantäne verhängt; Die mutigen Achtzehntausend; Feuer und Sprache;
So erwachte das Ohr und damit die Sprache; Die Afrotheria und der Zerfall Gondwanas;
Migranten aus der Tethyssee und aus dem eisigen Norden von unterschiedlicher Größe;
Nachricht an Außerirdische; Die Seelenstümpfe der auf der südlichen Route verdorbenen
Sklaven und ihrer Matrosen; Was ist ein Sklave?; Fackel der Freiheit / Was ist ein Warenfetisch?;
„Freiheit oder Tod“; Jeden Morgen liest Hegel Zeitung; Negativer Imperialismus; Das sibirische
Meer; Zwischen wilder und menschenfreundlicher Nutzung des Feuers wieder 2000 Jahre

2.1

COLD IS THE CHAIN OF GOD



Fig.: Specialists, 1946

WALLTEXT

March 13, 1967

Dear Axel,

[. . .] You cannot know how much this question has occupied me recently in the most earnest of contexts, namely the incessant reproduction of barbarism. [. . .] An inkling of this can already be found in *The Communist Manifesto*. [. . .] I would have much liked to talk to you about whether and how this intention can be inserted into your plans, that is unless exactly this is already your objective, as I almost presume. Such a film could inch its way closer to the very thing occupying me more and more, namely the question of coldness. In my lecture on

Auschwitz, I spoke about it and plan to write an essay about coldness when my larger projects are further along. That incomparable scene from *Yesterday Girl* where Lexi says, in response to the reproaches of the examining magistrate, "I'm cold even in the summer," has stayed with me. I'm deadly serious. This is what all of this is really about.

[. . .]

Cordial greetings from your old friend, Teddie

Letter from Theodor W. Adorno to Alexander Kluge

Summary

The point of departure of this three-part island (2.1: *Cold Is The Chain Of God*; 2.2: *Unconditional Love*; 2.3: *One Week In Stuttgart*) is a letter written by Theodor W.

Adorno to his friend Alexander Kluge, in which this protagonist of the Frankfurt School

announces a future project, one that is nonetheless never carried out: an exploration of the concept and state of social coldness. Kluge's newly created video *Kälte ist die Kette Gottes* (Cold Is The Chain Of God) is conceived as a way to move forward with this still unresolved endeavor.

War—as the principle epitomizing violence organized from the top down—is one of Alexander Kluge's main areas of investigation. The Second World War, the bombing of Halberstadt, and thus his personal experiences during this time period play a special role here. What would have been necessary and which opportunities might there have been to prevent this war and the Third Reich—through top-down action (maybe even before Black Friday in 1929)? Kluge employs tools of documentation and fiction to explore these questions in the context of broad historical depths.

VIDEOS

Flatscreen

Der Darm denkt

(*The Gut is Thinking*), 2016, 5:40'

Projection

Kälte ist die Kette Gottes

(*Cold Is The Chain Of God*), 2017, 18:43'

Flatscreen

Four Minute Films Dedicated to Joris Ivens, 2017, 4'

Vom Paradies geblieben ist uns das Hoffen und das Lieben

(*Hope and Love Remains From Paradise*), 2017, 1'

„Zwei Feinde“

(*„Two Enemies“*), 2017, 1'

Die Frau auf dem Schlachtfeld

(*Woman at the Battle Field*), 2017, 1'

Wilde Nacht mit Mond

(*Wild Night With Moon*), 2017, 1'

Flatscreen

Warum lernen Diktatoren nichts aus Opern?

(*Why Do Dictators Not Learn From Operas?*), 2017, 2:43'

Nur Dosen wurden gerettet

(*Only Cans were Saved*), 2017, 6:15'

Zootiere im Bombenkrieg. Durst in der Öde

(*Zoo Animals in the Bomb War. Thirst in the Desert*), 2017, 4:11'

Flatscreen

Verstümmelte Botschaft der deutschen Kriegserklärung

(*Mutilated Message of the German Declaration of War in 1914*), 2017, 4:54'

Um Trauer zu verstehen

(*To Understand Grief, from: Was ist Dada*), 2017, 2:18'

TEXTS

Der Brand des Opernhauses; The sky stops painting; Reihenfolge der Totenteile; Grußformel
Vorschlag für eine exakte Wissenschaft; Vermessung der Hölle nach Dante; Kampfblöcke eines
heranfliegenden Bombengeschwaders: eine fliegenden Industrie; Denn jede Bombengattung (Kasten);
Der Reporter; In der Schriftleitung

2.2 (Neighbor Island)

UNCONDITIONAL LOVE. THE POWER OF EMOTION. BASIC TRUST



Above: Fig. 3: Utopias are getting better and better while we are awaiting them.

Below: Fig. 2: Palm of a gorilla

WALLTEXT

The “Nest” in the “Monster’s” Prehensile Tools

Just as in the time of the Ostrogoths when the leaders of the rearguard, Totila and Teja, were saved by a fleet of ships and taken to safety at the very moment their downfall appeared to be certain at the hands of the archers of the dwarf Byzantine Narse, so too Kong – shot through the back and chest by the guns of the twin-seater fighter planes – was not lost as he held his own at the top of the Empire State Building, alone and not equipped for aerial warfare. A cosmic force swept him away.

The girl he was defending, and whom he had carefully set down in a recess on the tower when the government aircraft attacked, was later interviewed. She was all that remained in public as proof of the encounter with the giant animal. She said that she still remained deeply attached to the big creature. She said the “eloquent eyes,” with which the monkey had gazed at her, were larger than millwheels. (She spoke in a common Bronx dialect that was translated for the editors by a moderator – she didn’t actually say “millwheels” but “crank press”).

She felt these eyes were “trustworthy” as she sat in his hand, held up so they could see each other eye-to-eye. She added that she also found the PROTECTIVE SOJOURN spent in his foot (the underside of which functioned like a hand) just as much a “secure cradle” as the time spent in his hand. The

“nests” formed by his prehensile tools were barely distinguishable from one another.

What did the animal smell of? In her excitement, the young woman didn't know what to call it. A scent, yes. Smelly? Pungent?

No, more like a forest. What you might call a rich variety of different aromatic substances. The woman couldn't describe it (and perhaps she didn't want to). And the questioners were too impatient and moved on to other things.

Summary

Kluge contrasts the potential for destruction harbored by war and catastrophes with the motif of unconditional love. One of the most touching narratives entails the wife of a construction worker killed in Chernobyl. The story of “King Kong and the White Woman” is read by Kluge as a tale of devotion, trust, and sense of security—in hands and feet, which are like nests.

VIDEO

Flatscreen

Die Frau des Montagearbeiters. Mit Svetlana Alexijewitsch und Rosemarie Tietz

(The Assembler's Wife. With Svetlana Alexijewitsch and Rosemarie Tietz), 2017, 6:13'

TEXTS

Was macht der Liebe Mut; Der Elektriker

2.3 (Neighbor Island)

ONE WEEK IN STUTTGART

Summary

Separate from the islands 2.1 and 2.2 is 2.3: Eine Woche in Stuttgart (One Week in Stuttgart). It involves excerpts from the 1978 film *Deutschland im Herbst* (Germany in Autumn), which revolves around the death of Hanns Martin Schleyer and the burial of those deceased in Stammheim prison at the Dornhalden cemetery in Stuttgart. Previously unpublished is the report by the lawyer representing Gudrun Ensslin at the time, Otto Schily, on the autopsy.

VIDEOS

2 monitors on boxes

Beerdigung von Hanns Martin Schleyer

(Funeral of Hanns Martin Schleyer, from: *Deutschland im Herbst*, 1978, 3:54'

Dornhaldenfriedhof

(Dornhaldenfriedhof), from: *Deutschland im Herbst*, 1978, 5:48'

Gespräch mit Otto Schily

(Conversation with Otto Schily), unpublished, 1978, 3:32'

Ulrich Bernhardt, Nationalästhetik

(National Aesthetic), object with book, film, and clock, 1968-1977

In 1977, Ulrich Bernhardt secretly filmed the funeral of Gudrun Ensslin, Jan-Carl Raspe, and Andreas Baader. He smuggled the film in a GDR edition of Hegel's *Ästhetik* (Aesthetics).

TEXTS

- none -



Exhibition view, „Alexander Kluge. Gardens of Cooperation“, island „One week in Stuttgart“, 2017, Foto: Sven Bau

3

„THE GREAT BOTTLE OF RAIN IS UNCORKED“

Homage to Pier Paolo Pasolini's What Are The Clouds?
1968



Above: Divorce Crime

Right: Fig.: One of the murder-cobras, with the help of which the owner of a pet shop wanted to kill his wife. When she discovered his intentions, he made the serpent bite himself.

WALLTEXT

Hilde Lehmann prompter

Hildegard Lehmann gave a breakthrough performance in the opera Carmen. When Don José raises the knife to kill Carmen, whom he worships with all his life, she asks for a delay: she suggests that he think it over again, she asks to discuss his action. After the discussion, Don José is no longer ready to act, although, as he points out, the reasons for such action had not changed. Likewise, the actress playing Carmen concedes that now, after the discussion, she is no longer willing to sacrifice her life for love. A week from now she would probably even cease to be infatuated with the matador Escamillo. For this one week, however, it was not worth dying. Besides, she had no interest in killing Don José. She says she is not vindictive, but rather grateful to him for what has happened. If she were to throw the ring to the floor, she would in effect be killing Don José, because then he would stab her; this at least is what it says in the score. As a result, Don José would be hunted, seized, and sentenced to death in accordance with Spanish law. One should really try to prevent this outcome together. The spectators (a) have followed, spellbound, the whispering and hissing triologue between the prompter—who cranes her neck out of the prompt-box as far as she can – and the singers squatting in front of the prompt-box. The spectator (b) feel cheated out of an evening, are becoming restless, hurry to the box-office to get their money back. Here again we have two possibilities: (a) the cashier has already gone

home, since she assumed the opera would proceed as usual; what is she doing at home, when and how does the news reach her that, at the end of the opera, her presence was required, as it were, in lieu of the dramatic climax?

(b) the cashier was still to be found in the canteen, is called back and on her part engages in a discussion, trying to placate this evening's paying patrons. She is not allowed to reimburse patrons without permission of the manager. The discussion is now devoted to practical questions (polylogue).

Summary

This new production is a homage to the Italian filmmaker Pier Paolo Pasolini and his short film *What Are the Clouds?* (1968). The film focuses on a performance of William Shakespeare's tragedy *Othello* as a marionette theater with living people on strings. During the play, the marionettes start to question their roles. The actor playing Othello doesn't actually want to murder Desdemona. But then the rebelling audience intervenes in the plot, killing Iago and Othello in order to save Desdemona. A singing garbageman carries away the two puppets. At the dump, Othello sees the open sky and clouds for the very first time.

Kluge associates Pasolini's film with excerpts from opera performances at the Oper Stuttgart and the Komische Oper Berlin, among others. We encounter Michael Rehberg as Othello in an interview with the reporter Bernd Schmidt during preparations for the premiere of *Othello*: "You underestimate the dispassion with which I kill." Pasolini's basic approach of thwarting the disastrous faith in destiny on the part of the opera marionettes (who are simultaneously living beings referencing the hope of return concealed in the clouds) is given a second homage by Kluge: a description of the premiere of the opera *Lohengrin* on the evening of June 22, 1941, in Leningrad. This long-planned event took place on the exact day that the German tank units breached the Russian border. The political commissar for culture asked: Should *LOHENGRIN* be cancelled or sung today? A tiny crack of door between aggression and art opened on this day.

With the homage for Pasolini, Kluge builds a bridge to an exhibition opening in November in the Kuppelsaal of the Kunstgebäude in Stuttgart—directly proximate to *Gardens of Cooperation*. Its main point of departure is Pasolini's *What Are the Clouds?*

VIDEOS

3-channel-video-projection

,Che cosa sono le nuvole?' by Pier Paolo Pasolini, 1968, 21:11'

„O hüte dich vor Eifersucht, dem Ungeheuer mit den grünen Augen“ – Othello. Homage 1 to Pier Paolo Pasolini, 2017, 21:11'

Che cosa sono le nuvole? Homage 2 to Pier Paolo Pasolini, 2017, 13:28'

Flatscreen

Lohengrin in Leningrad. With Galina Antoschewskaja. Homage 3 to Pier Paolo Pasolini, 2017,
13:28'

Flatscreen

Mirrors of homage 1 and 3, as far as they are not visible at the 2-channel-video-projection,
21'11' (Leningrad),13:28' (Othello)

TEXTS

- none -

4

BIFURCATION. REVERSED DIRECTION OF THE ARROW. EXPERIENCES FROM THE TIMES OF HUNTING PLEASURES. CHRONOS AND KAIROS



Above: "Supposed to be the book of the film. Became something different: pages, images etc."

Below: Fig.: Ground touching

WALLTEXT

Bifurcation

Customary term in Michel Serres's writings for: a branching off, a crossroads. Within an analysis, one can trace the result of a development back to a bifurcation where one evolutionary path separated from another. But if one goes back to this separation point 'with all one's soul and accompanied by the gods', Serres explains, then one discovers a trace of energy that took the other path; it has simply not yet reappeared in reality. According to Michel Serres we must learn like scouts to discover and follow up these parallel worlds, which respond to our sense of possibility and – whether or not we like or know it – coexist with our everyday lives. This often leads us to cousins of the present.

Summary

Bifurcation—meaning the junctions and crossroads at which history and its events could have gone different directions—represents another key topic for Alexander Kluge. In his literary and filmic works, Kluge seeks out these moments in order to conceptually develop the potentials of a change in direction concealed therein: for

example, in the fantastical mental game created together with Heiner Müller about the possibility of recollecting the fragmented bullet shot by a hunter into a stag in the body of the dead animal, recomposing the bullet, and then staging a reconstruction of its trajectory back into the rifle barrel of the shooter. The dead are not dead—they struggle against the state of death.

Kluge's concept of bifurcation, inspired by Michel Serres, also correlates with the notion of the rhizome, that underground system of roots that Gilles Deleuze and Félix Guattari set against the hierarchy of the tree structure. It describes moments of the unexpected whose progression remains totally open. Issues here include contingencies, the not necessary but possible, and also chance. Among the videos featured in this island, besides speculation about the slayed stag (*Habe Berge versetzt, habe Wurzeln im Mund*) and a conversation with Joseph Vogl (*Was ist ein Rhizom?*), is the unusual story of Antoine Billot (*Wer immer hofft stirbt singend*). The latter experienced and survived one catastrophe after the next by a hair's breadth. Each of these catastrophes saved him from a larger one: "The man was grateful." In a sequence from Kluge's film *Der Angriff der Gegenwart auf die übrige Zeit* (1985), someone explains to his colleague the difference between *kairos*, the decisive moment, and *chronos*, the extended period of time. Yet he, most of all, has no time. At another point, the German literary theorist Karl Heinz Bohrer speaks about the guillotine as a category of precipitousness: that moment in which the guillotine separates head and body, death and life. It has long been discussed whether the living being sees himself die in this very instant.

VIDEOS

Landscape with 7 projections on table

Habe Berge versetzt, habe Wurzeln im Mund, 2017, 5:06'

Was ist ein Rhizom?

(*What is a Rhizome?*), with Joseph Vogl, 1994, 3:55'

Einer erklärt die Zeit einem, der keine hat

(*Someone Explains Time to Someone, Who Has No Time*)(from: *Der Angriff der Gegenwart auf die übrige Zeit*, 1985), 2017, 4:30'

Wer immer hofft stirbt singend

(*Who Always Hopes Dies Singing*), 12:07'

Herr Kammersänger, wieso spielen Sie mit einem Funken der Hoffnung im Gesicht?

(*Mr. Court Singer, Why Do You Act With a Spark of Hope in Your Face?*)(from: *Die Macht der Gefühle*, 1983), 2017, 3'

Die Guillotine oder die Kategorie der Plötzlichkeit

(*The Guillotine or the Category of Suddenness*), with K. H. Bohrer, 1988/2017, 23:14'

Gabi Teicherts Werkstatt

(*Gabi Teichert's Workshop*)(aus: *Die Patriotin*, 1979), 2017, 5:06'

TEXTS

Bifurkation; Ödipus vermeidet den Dreiweg; Knautsch-Betty; Ein Lebenslauf in verdichteter Zeit (mit Bild)

Im Winter 1928/29; Mein Vater trifft Gottfried Benn; Politische Fotografie

5

THE POETIC FORCE OF THEORY. ‚HIRNHÄUSLEIN.‘ BREATH IN THE OPERA. MUTENESS. THE PRINCIPLE OF ORALITY

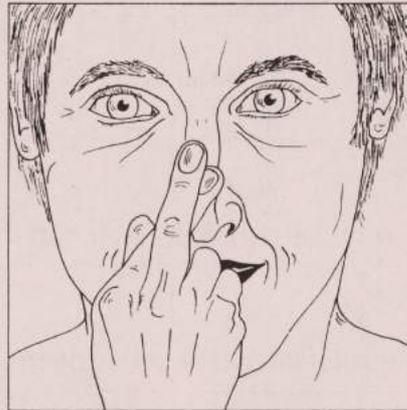


Abb.: Wenn Sie Zeigefinger und Mittelfinger kreuzen und mit deren Zwischenraum über die Nasenspitze fahren, erscheint Ihre Nase wie verdoppelt: die sog. aristotelische Täuschung. Die natürliche Kooperation zwischen verarbeitendem Hirn und Fingerspitzengefühl ist durch die Versetzung der Finger überlistet. Die Korrektur der Sinnestäuschung kann nicht mehr selbstreguliert, sondern nur über Erfahrungsarbeit stattfinden.

Fig.: When you cross your index and middle fingers and pass their interstice over the tip of your nose, your nose appears doubled: this is the so-called Aristotelian illusion. Through the fingers' dislocation, the natural cooperation between the processing brain and the tactile feeling at your fingertips is outsmarted. Correcting this sensory illusion can not transpire through self-regulation, but via the labor of experience.

WALLTEXT

Robot without a Head

For years Prof. Alan Brooks of the Artificial Intelligence Laboratory at MIT had been unable to make any progress. The mini-robots which he was experimenting with were a Pentagon Commission. On Mars or the Moon they were supposed to be able to clear away obstacles and climb up steep cliffs. They moved so slowly, reflecting on their preceding steps and always taking such an enormous amount of time, that they weren't ready to be employed on other planets.

If the climbing process or the obstacle clearance work was broken down, then 70% of their working time was devoted to "pondering." Consequently Brooks removed the organ designed for these review Controls: what, in a robot, could be described as the HEAD (this was a kind of casket attached at an angle to the underside of the carriage). Without such a "head," the gripper arms and motor functions responded directly to the outside world. Because I doubt, said Brooks, that a refined insect, say a dragonfly, perceives or directs the mass of information (humidity, position of the sun, water surface, prey, obstacles, changes in speed) through a central organ. If you look for the actual motion Controls, they can be found at the very Start, when such a species emerged millions of years ago. That's where the "head" is, long ago. Now, however, it's all spontaneous reaction. The senses and the elements make contact

with one another individually and without central control. This anarchic projectile has been displaying itself over ponds for millions of years.

As soon as I had removed the head, reports Brooks, the robot moved at great speed. It developed a sensory relationship with the obstacles. We will already be demonstrating the appliance this week.

- You call it an appliance, but talk about it like it's a living thing.
- It is a living thing.
- How does one recognize a living thing?
- By its spontaneity, by its directness.
- Not by its self-control?
- Only if that's spontaneous.

Summary

The starting point for this “island”, which is dedicated to the “poetical power of theory,” is Martin Luther's perception of the human brain. Luther is astonished that faith and thinking are situated and immured in the bones of the cranium like in a prison. This jail would have only one door, the ear—so that truth can only penetrate through the ear and reach us. In Kluge's work, the human ear represents balance and equilibrium, as well as voice and orality. This concerns tightrope walking as much as dialect. Thus, impaired speech, muteness, and sign language are the main aspects of this island: from the weakened voice of Heiner Müller directly after an operation to the “Mute of Portici”, protagonist of an opera about the fishermen's uprising in Naples in 1647, to Hegel in Swabian dialect. And above all the floating Charles Chaplin (and others) on the trapezoid. “Reason is an animal of balance.”

VITRIN

Alexander Kluge, Stefan Moses, *Le Moment fugitif*, 2015, publication

Reinhold Nägele, *Mitternacht*, 1919, graphics

Thomas Thiede, *Marx 2018*, 2017, drawing

Thomas Thiede, „*Eisessen bis zur Vergasung*“, 2017, sculpture

VIDEOS

Projection

Jetzt arbeitslos, warst du einst der Zeiten Kind. Die Vernunft

(*Unemployed Now, You Once Was a Child of the Time. Reason*), 2017, 3:30'

Flatscreen

„*Das Hochdeutsche knistert wie Zeitungspapier / Das Alemannische strömt wie das Blut.*“

(*'High German Sizzles Like a Newspaper' / 'Alemannic Streams Like Blood'*), Conversation with Thomas Mauch, 2017, 11:45'

Flatscreen

Die Stumme von Portici

(*The Mute From Portici*), 2017, 8:23'

Mein Rendez-Vouz mit dem Tod,

(*My Rendez-Vouz With Death*) Heiner Müller with damaged voice box, 2017, 6'

Flatscreen

The Ancestor as an Early Enlightener in a Apocrypha That Never Arrived at Wittenberg, 2017, 6:21'

TEXTS

Was ist ein „Theoros“ in der Antike; Die sieben Geister der Erkenntnis; Die sieben Verlangen des Körpers nach Auftrieb; Die Tochter war ihrem Vater sehr zugetan; Eisessen bis zur Vergasung; Kooperatives Verhalten; Politik der Wörter; Seelenwanderung nach Fourier; Tauschhandel; The sky stops painting

6

NIGHTWIND. ON SOME NIGHTS MARX APPEARS AS A GHOST AND TALKS TO PEOPLE. BALLET OF POWER. "THE SQUEAKING OF POWER WHEN IT PUTS ON THE BRAKES." REVOLTS, REVOLUTION. SIRENS IN THE AGE OF TECHNICAL REPRODUCIBILITY



Fig.: Jacobins in a ballon on their way to revolutionize the moon.

WALLTEXT

What Is a 'Merging Group'?/ Rosa Luxemburg and the Revolution of 1905

The 'merging group' is the element of all revolutions. Humans join forces. Before they even know it, they move from their previous lives to a new kind of condition in which their qualities are combined unintentionally: below their willpower, under the impression of unrest that has seized the city, and because of their keen awareness and vigour. Rural populations supply further people. They join the ranks. The 'new revolutionary human being' (an initially unstable element) does not consist of persons, of the old humans themselves, but rather comes about between them, from the gaps that separate people from one another in everyday life.

In Kiev, a pickpocket found himself in a merging group moving towards the central train station. Its members wanted to occupy the station. Czarist guards sought hold up the crowd. The pickpocket was tempted by the opportunity, but he forgot about his trade. He became one of the scouts exploring the path for the train of protestors, which led through side streets to the square in front of the central station. The boy did not steal anything for several hours. In the evening he had to go hungry. That day he possessed nothing but his zeal.

A lawyer whose time had always been precious to him (lawyers are service providers) had stumbled into the same group. He proceeded through the city with the rebellious horde, involuntarily (and while subjectively disapproving of such illegal riotous gatherings) reinforcing the power of the attack on the police barricades by walking along with the crowd. He moved through the city until the evening hours. Rosa Luxemburg, who had come from Berlin after hearing the news that the revolution had broken out, tried – having arrived late – to reconstruct the experience of the first days of the revolution. She collected accounts. The reports all agreed on the fact that at the moment of upheaval, messages, ideas and impulses to act had spread among the people more rapidly than could be achieved by telegraphy or means of transport. It seemed to her, she wrote in her articles for the *Leipziger Volkszeitung* with a certain pathos, as if a SINGLE LIFE FORM, A REVOLUTIONARY COLLECTIVE WORKER was in action. A few days later this was no more than a memory. The 'giant' of which Rosa Luxemburg had written seemed to have crumbled in that time. Unlike a human child, wrote Rosa Luxemburg, which is born as a tiny bundle and grows into an adult, the revolution is born as a giant body, as a NEW SOCIETY, and it needs time to transform back into the individual human beings of which it consists. For her, the decisive question which preoccupied her to the end of her life was this: how can one keep the GIANT BABY THAT IS REVOLUTION alive through the first weeks, and then especially the first centuries, how can one nourish and bed it? There was no known way to save such a MERGER under the conditions of everyday production or family privacy in the long term. No revolution could thrive in a wrong life. NO RIGHT LIFE WITHOUT REVOLUTION.

Summary

Capitalism, revolution, counterrevolution, and neoliberalism are the cornerstones of this "island". Stubborn female pieceworker meets industrial robot. An unreleased film fragment by Rainer Werner Fassbinder deals with terms which at the time were meant to counter the idea of work—yet, some of them we would today, in the age of cognitive, creative capitalism, designate as work. In the scope of the G7 summit in 1982, the advent of neoliberalism celebrated itself in a very fine manner: at a place no less impressive than the Hall of Mirrors at Versailles.

Resistance, revolt, and revolution are permanent, collective, and nonlinear processes. According to Christoph Menke, a good revolution is "not available under 800 years." Traditionally revolutions involve a willingness to overcome the sanctity of property. The destruction of property, for instance by the machine breakers or Luddites in early nineteenth-century England, has to do with a sense of justice rather than anarchy, says Patrick Eiden-Offe.

For this island, a series of new videos was created. In addition to the video *Wie beginnt eine Revolution?* conversations between Kluge, Menke, and Eiden-Offe are to be found, followed by a triptych on police operations of all kinds, ranging from the G20 summit in Hamburg early years of the Third Reich to the G20 summit in Hamburg. Another work relates to the 1647 fishermen's revolt in Naples. The latter was thematized in the opera *La muette de Portici*, which in turn inspired a revolution in Brussels.

Images

Obama am Flughafen

(Obama at the Airport), 2017, film stills from: "Mit Kletterseil, Kochlöffel und Trompete", 2017

Geschichte und Eigensinn

(History and Obstinacy), 1981, single pages, framed

VIDEOS

On Some Nights Marx Appears As A Ghost And Talks To People

Flatscreen

Gold Diggers, 2'

Das Wort "Flexibilität"

(The Word 'Flexibility'), with Richard Sennet, 2'

Eigensinn der Arbeitskraft

(Obstinacy of Workforce), 5'

Unveröffentlichte Szene aus einem Film von R.W. Fassbinder

(Unpublished Sequence of a Film by R.W. Fassbinder), 3'

Tablet

Die Concierge von Paris

(The Concierge of Paris), 2:03'

Ballet Of Power

Flatscreen

Polizei-Triptychon

(Police-Tryptic), 2017, 4:39'

Das Quietschen der Macht wenn sie ihre Bremsen zieht ("The Squeaking Of Power When It Puts On The Brakes."), 3'

Tablet

Helge Schneider auf dem G7 Gipfel in Elmau

(Helge Schneider at the G7 Summit in Elmau), 4:39'

Revolts, Revolution

Flatscreen

Das eigensinnige Kind. Mit Michael Haneke

(The Stubborn Child. With Michael Haneke), 2014, 2:15'

Wie beginnt man eine Revolution? Der Fischeraufstand von Neapel. Gespräche mit Christoph Menke und Patrick Eiden-Offe

(How to Start a Revolution? The Fishermen's Revolt of Naples. Conversations with Christoph Menke and Patrick Eiden-Offe), 21:37

Was ist ein Revolutionär? Mit Joseph Vogl

(What is a Revolutionist? With Joseph Vogl), 9:15

Tablet

Abschied von der Revolution. Johannes Harneit über Luigi Nono *Al gran sole carico d'amore*

(Farewell to Revolution. Johannes Harneit on Luigi Nono's *Al gran sole carico d'amore*), 13:36'

TEXTS

Mann ohne Kopf; Philosophie, Interesse, Moral als Irrlichter der Revolution; Russische Lesehalle in Heidelberg;
Wie koexistieren Zirkus, Guillotine, Vernunft?; Zeitbedarf von Bildungsprozessen

**GARDENS OF COOPERATION. "OH, SIRIUS / OH,
MANDELBAUM UND STERN / ALL WE LOVE ARE STILL ALIVE"**



Abb.: »Fünf Maultiere, vom Wasser des Missouri eingeschlossen, warten geduldig auf ihre Befreiung.«

Die Angst der Tiere im obenstehenden Bild, ihre Geduld, die Wassermassen, was in den nächsten Tagen geschieht, alles das ist SUBJEKTIV-OBJEKTIV, d. h. es besteht aus Tatsachen und aus einer lebendigen Antwort.

Fig.: "Five mules, cut off by the flood of the Missouri, wait patiently to be rescued". The fear of the animals in the picture above, their patience, the mass of water, what will happen in the next few days: all that is SUBJECTIVE-OBJECTIVE, i.e., it consists of facts and of a living response.

WALLTEXT

Defying Gravity

A worker in France had already been working for several hours on a high-voltage power pole at a height of 130 meters. He opened his safety belt so that he could descend to eat a snack. It was in this unprotected state that he fell. His coworker, who was laboring several meters below, grabbed him near his knees. He succeeded, from such a precarious position far above the soil of France, to maneuver the falling man into a position that permitted both to descend. Other comrades joined them in a vigorous feast.

Indeed, reported the French ergometrist André Philip, it is almost inexplicable how the application of force exerted by the left arm of a worker (with the right one and the

safety belt holding him to the pole) even makes such a rescue possible on a rather inadequate contact surface like the hollow of the knee as a holding point. Such weight that the falling person brings with him, such wriggling on the part of the man unprepared for the accident!

The next center of gravity offering a secure grip, which the rescuer could even access to move the falling man toward the power pole, was his waist. So he must have moved his grip just a few centimeters down toward his coworker's buttocks in order to prepare him for a joint movement downward along the pole.

I didn't even realize what I was doing, said the coworker, as he was being celebrated as the rescuer. I did something, but I couldn't say what exactly.

Summary

Cooperation, community, emancipation, and education are pivotal motifs in Kluge's artistic, theoretical, and political practice. The garden functions as a metaphor for the necessary protective and open spaces of thought and action: for other institutions and counterpublics that have to be newly, decentrally linked and created collectively again and again. They conform to the principles of the rhizome, of the root system branching out underground.

Cooperation here, for Kluge, implies the exact opposite of those neoliberal structures of collaboration where all individual powers are bundled and committed to a predefined objective in the name of efficiency. Instead, it involves forms of exchange in which space is made precisely for the unsuspected, random, and resistive, in which "ego gates" (Kluge) are lowered in order to give rise to a third facet between the negotiating parties.

Here, the commons is not only a matter of the present; it also thrives off the fact that each individual person is already a polyphonic plurality through whom many generations (both bygone and coming) speak (deliberately or not).

The seventh island of the exhibition functions as archive and collective workshop for the exhibition. It contains extensive films and documents related to the show.

PHOTOGRAPHS

Gerhard Richter, *Untitled*, 2013, Four Photographs from Alexander Kluge / Gerhard Richter, ***Nachricht von ruhigen Momenten*** (Message from Quiet Moments), Frankfurt, 2013
Courtesy: Suhrkamp and Gerhard Richter

DOCUMENTS

Pressekonferenz aus Anlass der Präsentation des „Oberhausener Manifests“

(Press conference on the occasion of the presentation of the „Oberhausen Manifesto“), photographic image, 1962

Haro Senft, *Die Unterzeichner des „Oberhausener Manifests“*

(The Signatories of the „Oberhausen Manifesto“), photographic image, 1962,
Courtesy: Alexander Kluge

Ort der Internationalen Kurzfilmtage Oberhausen

(Venue of the International Short Film Festival Oberhausen), photographic image, 1962,
Courtesy: Alexander Kluge

Günther Sander, *Alexander Kluge im Institut für Filmgestaltung in Ulm*

(Alexander Kluge at the Institute for Film Design in Ulm), photographic image, ca. 1966,

Courtesy: Alexander Kluge

Karsten de Riese, Produktion eines Spielfilms im Institut für Filmgestaltung in Ulm,
(*Filming of a Fictional Film at the Institute for Film Design in Ulm*), photographic image, 1965
Courtesy: Alexander Kluge

Illustrated Magazines from the Archive of Alexander Kluge

VIDEOS

Multiple images on one screen

„Ein Weg hat seine Richtung ganz verloren“.

„Wie es brannte, wie es rauchte, der Walfisch aus der Tiefe tauchte. Schrie: ‚Leute, helft uns doch!‘“ – SOS for whalers, G20 Gipfel Hamburg, 2017

Flatscreen

Winter of Love. Die studentische Protestbewegung in Frankfurt im Wintersemester 1968 (Student's Protest Movement in Frankfurt, Winter Semester 1968), **2017, 52'**

Minute films, 2017, 13'

Wüstenmäuse

Die Drei

Phantasie als „Pferd“

„Ein junges Auto flieht nach Ithaka“

„Warum hast du deine Frau geheiratet, wenn du dich immer mit ihr zankst?“

Neonröhren des Himmels

Für Vertov

100 Jahre Deutscher Rhein

Triptychon Stummfilm

Tod des Prinzen Ferdinand im Gefecht von Saalfeld

Im Mäuserad

Die Seele und ihr Echo

417 Jahre Oper

Tablets

Helge Schneider als Opernsänger im Stummfilm; als Suppentherapeut; als Sir Simon Rattle am Mini-Moog (Helge Schneider as Mute Opera Singer; as Soup Therapist; as Sir Simon Rattle Playing the Mini-Moog), 2017, 23'

Sarah Morris / Alexander Kluge, „Der Mimosentank“, Hommage für Fritz Lang (Homage to Fritz Lang), 2017, 35:32'

Aus der Kooperation mit der Oper Stuttgart: Vom Kampf der Liebe in hasserfüllter Welt. Bellini's I Puritani mit dem Bühnenbild von Anna Viebrock (From Co-operations With the Opera Stuttgart: On the Battlefield of Love in a World Full of Hate. Bellini's *I Puritani* with a Set Design by Anna Viebrock), 2016, 90:02'

Feuerlöscher E. A. Winterstein

(*Fire-Extinguisher E. A. Winterstein*), 1968, 9:50'

TEXTS

- none -

Alexander Kluge

(Text: Valentín Roma)

Alexander Kluge (Halberstadt, 1932) has been shaking up public life in Germany for over half a century – be it championing the filmmaking industry, influencing parliamentary debates, giving controversial interviews or writing polemical articles. With fifty-five short and feature films, almost three thousand television programmes, a vast literary oeuvre and highly influential essays on political theory and film history under his belt, he became an institution.

From 1957 to 1963 he worked as a lawyer (among other things at the Institute for Social Research, the basis of the Frankfurt School) and founded his own production company, Kairos-Film. Kluge broke into German public life with unanticipated creative and political force. He became decisively active in the creation and defence of the famous Oberhausen Manifesto that shaped the freedom of the Young German Cinema. He filmed his first shorts, published his first book of stories, *Lebensläufe* (Biographies), and, finally, founded together with Edgar Reitz and H. D. Müller the first film school of Germany at the design school Hochschule für Gestaltung in Ulm, a successor model of Bauhaus.

This period was followed by another, in the mid 1960s, when his films received international recognition. By the 1970s he had filmed now-canonical works, while continuing to write fiction. Furthermore, with Oskar Negt he published in 1972 a seminal book for the generation of '68, *Öffentlichkeit und Erfahrung. Zur Organisationsanalyse von bürgerlicher und proletarischer Öffentlichkeit* (Public Sphere and Experience: Analysis of the Bourgeois and Proletarian Public Sphere).

After the termination of the German film funding system Kluge founded in 1987 the TV-production company dctp (Development Company for Television Programs) conceived as an “exile” for the author’s film. In collaboration with Spiegel TV, Format NZZ and others he was responsible for the programs *10vor11*, *Primetime* and *News & Stories*. These programs share the common features of conversations based on the association of ideas between the interviewer and the interviewee, and a blend of document and fiction.

Heir to the enlightened Marxism of the Frankfurt school yet also a staunch supporter of the collectivist spirit of the 1960s and 1970s, he creates projects that seek to open up sustainable shared spaces —“gardens of cooperation in the thick of the information jungle”, in his own words. Kluge espouses the transforming power of social experience. Essential in his work is the strict junction of texts, images, knowledge, dialogue, and music: thus, the balance between emotions, societal practices and ideas.

Situated somewhere between Dada and opera, between atlas (experiment, overview) and poetics (intensified kernel), his projects reject the notion of the finished piece. He indistinctly and simultaneously re-explores the same issues from the fields of literature, film and television, and overhauls his own films, stories and television programmes by shifting the perspective from one sphere to another and reusing clips to create never-ending friezes or the briefest of narratives and essays.

Kluge's entire professional career personifies his agile and implacable commitment to a substantially useful practice, freed from special interests and inbreeding, while his work unfolds like an in nite score, a fabulous diatribe against human obstinacy in the face of the vicissitudes of history.

Dates + Program

See also: www.wkv-stuttgart.de

OPENING WEEKEND

Friday, October 13, 2017, 7 p.m.

Opening

Saturday, October 14, 2017, 11 a.m.

Tour through the exhibition

with **Alexander Kluge** and the curators

Saturday, October 14, 2017, 1–6 p.m.

Workshop

Screenings and conversations with **Alexander Kluge**, **Barbara Pothast (University of Stuttgart)** and **Joseph Vogl (Humboldt-Universität zu Berlin)**. Moderation: Iris Dressler. Piano: Dorothea Schwarz

OPENING II

Friday, November 17, 2017, 7 p.m.

Opening II with “new arrivals”

Alexander Kluge / Anselm Kiefer, *Hirnhäuslein für Alexander*

After the end of the exhibition *Luther and the Avant-Garde* in Wittenberg the work *Hirnhäuslein* from Alexander Kluge and Anselm Kiefer comes to Stuttgart and becomes part of the exhibition *Gardens Of Cooperation*. With this work, Kiefer and Kluge refer to Martin Luther's perception of the human brain as a prison of bones. This prison would have only one door, the ear—so that the Word of God can only penetrate through the ear and reach us. The presentation of the “new arrival” takes place parallel to the opening of the exhibition *What are the clouds?* in the Kunstgebäude Stuttgart. *What Are the Clouds?* takes as its point of departure the Reformation Anniversary to reflect on freedom, emancipation, and imagination. The exhibition's starting point is Pier Paolo Pasolini's short film *Che cosa sono le nuvole?* (*What Are the Clouds?*) from the year 1968. Here, Pasolini stages the Shakespeare drama *Othello* as a marionette theater where the puppets—played by actors—challenge both their roles and the plot, with even the audience rebelling against Shakespeare's narrative. Alexander Kluge has created especially for the exhibition *Gardens of Cooperation* an homage to Pasolini's film, and thus, with both works, *Hirnhäuslein für Alexander* and the homage to Pasolini, he built a bridge between the two exhibitions.

ACCOMPANYING PROGRAM

Screenings (Original with English subtitles)

Sunday, November 12, 2017, 4:30-6:30 p.m.

Die Artisten in der Zirkuskuppel: ratlos (Artists Under the Big Top: Perplexed), BRD 1967, 103'

Wednesday, November 15, 2017, 7-8:30 p.m.

Brutalität in Stein (Brutality in Stone), BRD 1960, 12'

Abschied von Gestern (Yesterday Girl), BRD 1965/66, 88'

Sunday, November 26 2017, 4:30-6 p.m.

Das Prinzip Stadt (The Concept of the City), BRD 2014, 82'

Sunday, December 10, 2017, 4:30-6:30 p.m.

Deutschland im Herbst (Germany in Autumn), BRD 1978, Directors: Rainer Werner Fassbinder, Alexander Kluge et al., 123'

Wednesday, January 10, 2017, 7-9 p.m.

Der Angriff der Gegenwart auf die übrige Zeit (The Assault of the Present on the Rest of Time), BRD 1985, 113'

Saturday, January 13, 2018, 4:30 - 6 p.m.

Anselm Kiefer, Alexander Kluge. Der mit den Bildern tanzt (Dancing with Pictures), BRD 2017, 90

EDUCATION PROGRAM

Workshop for pupils with Sara Dahme

Saturday, December 9, 2017, 2-5 p.m.

Saturday, December 16, 2017, 2-5 p.m.

Participation from the 7th class / Registration required via mocko@wkv-stuttgart.de

TOURS

Curator's tours

Wednesday, November 8, 2017, 7 p.m.

Wednesday, November 29, 2017, 7 p.m.

Wednesday, December 6, 2017, 7 p.m.

Sunday, January 14, 2018, 4:30 p.m.

Free public tours

Sundays at 3 p.m.

Individual group tours

Dates upon request (mocko@wkv-stuttgart.de)

Duration: 60 min., price: 50 euros + reduced admission

Daten + Credits + Contact

ALEXANDER KLUGE:

Gardens of Cooperation

Württembergischer Kunstverein Stuttgart

October 14, 2017 – January 14, 2018

A joint project by

La Virreina Centre de la Imatge, Barcelona, and
Württembergischer Kunstverein Stuttgart

Curators

Hans D. Christ, Iris Dressler, Valentín Roma

Supported by

Ministerium für Wissenschaft, Forschung und Kunst des Landes Baden-Württemberg
Kulturamt der Stadt Stuttgart
Medien- und Filmgesellschaft Baden-Württemberg
L-Bank
ProLab

PRESS

Press contact
Barbara Mocko
Fon: +49 (0)711 - 22 33 713
mocko@wkv-stuttgart.de

INFO

Württembergischer Kunstverein Stuttgart
Schlossplatz 2
DE - 70173 Stuttgart
Fon: +49 (0)711 - 22 33 70
Fax: +49 (0)711 - 29 36 17
info@wkv-stuttgart.de
www.wkv-stuttgart.de
www.facebook.com/wuerttembergischer.kunstverein
www.instagram.com/wuerttembergischerkunstverein

Opening hours

Tues., Thurs.–Sun.: 11 a.m. – 6 p.m.
Wed.: 11 a.m. – 8 p.m.

Admission

5 euros, 3 euros (reduced)
WKV members: free of charge