

Actually, the Dead Are Not Dead

Politics of Life

Extended until at least August 2, 2020

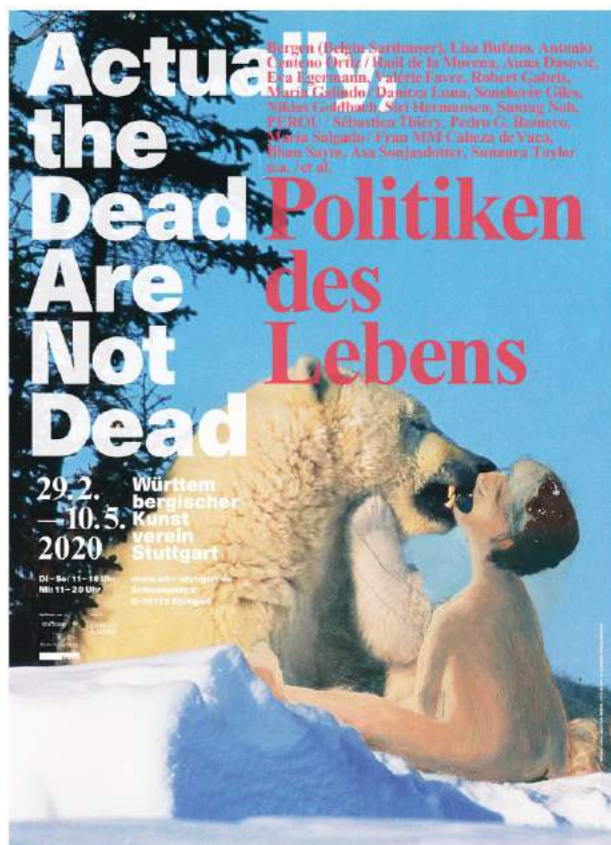
Temporarily only access online

Opening: Friday, February 28, 2020, 7 pm

Press conference: Friday, February 28, 2020, 11 am

Artists

Bergen (Belgin Sarılmışer), Lisa Bufano, Antonio Centeno Ortiz / Raúl de la Morena, Anna Dasović, Eva Egermann, Valérie Favre, Flo 6x8, Robert Gabris, María Galindo / Danitza Luna, Sonsherée Giles, Niklas Goldbach, Siri Hermansen, Sonntag Noh, PEROU / Sébastien Thiéry, Pedro G. Romero, María Salgado / Fran MM Cabeza de Vaca, İlhan Sayın, Åsa Sonjasdotter, Sunaura Taylor et al.



Actually, the Dead Are Not Dead: Politics of Life
is based on and was produced in cooperation with
Bergen Assembly 2019

Curators

Hans D. Christ, Iris Dressler and Viktor Neumann

in cooperation with the further members of the Bergen Assembly 2019 Core Group

Murat Deha Boduroğlu, Banu Cennetoğlu, María García, Hiwa K, Katia Krupennikova, Paul B. Preciado, Pedro G. Romero,
Simon Sheikh and Emma Wolukau-Wanambwa

> **Further dates for the exhibition series *Actually, the Dead Are Not Dead***

Rescheduled, for further information visit our website: www.wkv-stuttgart.de

Introduction

From February 29 to August 2, 2020, the Württembergischer Kunstverein in Stuttgart is presenting *Actually, the Dead Are Not Dead: Politics of Life*, conceived as part of a year-round series of exhibitions in continuation of Bergen Assembly 2019. The artistic directors of this latest edition of the Norwegian Triennial were Hans D. Christ and Iris Dressler, directors of the Württembergischer Kunstverein.

In the context of Bergen Assembly 2019, Christ and Dressler invited another ten curators to jointly explore the concept and notions of assembly. Sounding the question of how to identify allies within collective emancipatory processes, the group emphasized the relevance of the dead, or of those who are no longer or not yet alive. This aspect ultimately formed the conceptual point of departure for Bergen Assembly 2019, its title referring to a quote by the writer and filmmaker Alexander Kluge: “It is in fact a mistake to think that the dead are dead.”

In Bergen, the two-and-a-half-year curatorial process culminated in September 2019 in the form of a nine-week exhibition. This structure will be unraveled once again in Stuttgart. In the context of three consecutive, simultaneously autonomous and interrelated exhibitions, approaches and outcomes from Bergen will be picked up on, pursued, but also realigned. The first part of the Stuttgart exhibition series focuses on life—understood beyond the alleged binary oppositions of subject and object, human and animal, health and illness, life and death. The exhibition asks how our relationships with those who are no longer or not yet present can be redefined, acknowledging our responsibility for past and future life. This might include how we tackle the legacies of unresolved social conflicts, or our concern for the future of the planet and its resources. It involves the lives of functionally diverse bodies as well as the struggle against all those economies that condone death for the sake of profit. The leitmotif here is not the resurrection, but the insurrection of bodies.

The struggle for justice and for a self-determined life requires attributes beyond the heroic or triumphant. Much rather, they are based on emancipatory practices which understand that vulnerability and self-empowerment, sorrow and joy, the dead and the living must go together. In addition to painting, graphic art, photography, and video, the exhibition includes documentations of dance, performance, and activist interventions, as well as presenting magazines and artist publications.

WORKS IN THE EXHIBITION (SELECTION)

Bergen (Belgin Sarılmışer)

b. 1958, Mersin, Turkey; d. 1989, Pozantı, Adana, Turkey

Documents; drawings (by > İlhan Sayın); selection of records to listen to

Photo: Banu Cennetoğlu



The Turkish singer Belgin Sarılmışer (1958–1989), better known as Bergen, took the name of the Norwegian city as her alias. Bergen was famed in the 1980s as the “Queen of Arabesque”. Her husband threw nitric acid in her face during one of her performances, blinding her in one eye. Nevertheless, refusing his violent attempts to silence and domesticate her, she continued performing, using extravagant hairstyles and accessories to cover her injury and established herself as “Woman of Agony” in the limelight of an ever-growing following. Fatally shot by her husband in 1989, she has remained a complex symbol of sorrow and emancipation in Turkey to this day. The Stuttgart exhibition shows a portrait of the singer that the artist İlhan Sayın made of her in 2014. There are also documents about her person as well as a number of LPs and cassettes that visitors can listened to in the exhibition.

Lisa Bufano

b. 1972, Bridgeport, Connecticut; d. 2013, San Francisco, California

Lisa Bufano / Sonsheree Giles

One Breath is an Ocean for a Wooden Heart, 2007

Video documentation of the performance, color, sound, 12'56"

Choreographed and performed by Lisa Bufano and Sonsheree Giles

Music composed by Jerry Smith and performed by Jerry Smith and Caroline Penwarden

Video: Luis Maurette. The video was edited in the course of the Bergen Assembly 2019.



In this performance, the two dancers wear seventy-centimetre-long wooden stilts secured to their arms and legs, constructed from Queen-Anne-style table legs. With the help of these prostheses, which extend their arms and legs, they carry out a constant transformation between human, object, and animal. They become larva, insect, gazelle, or bird, appear as living mythical creatures or kinetic objects, sometimes as one and sometimes as divided bodies. At times, their two bodies are twisted and interlocked to the extent of essentially indistinguishable limbs.

The *pas de deux* explores the balance of power between closeness and distance, struggle and approach, repulsion and attraction. The prostheses are a central element of the dancers' movements, simultaneously supporting and restricting them.

Lisa Bufano was an interdisciplinary artist and performer. At the age of twenty-one, a bacterial infection led to the amputation of her feet and fingers. Since, she began experimenting with prosthetics and props in her work. Her predominant theme was the visceral experience of alienation, embodied by creatures, real and imagined. Sonsheree Giles is a dancer, choreographer, teacher and costume designer. Bufano and Giles collaborated on several projects and were both involved with the AXIS Dance Company for several years.

Lisa Bufano

Untitled Collaboration, 5/29/2011, 2011

Video, color, silent, 30"

Camera and animation: Jason Tschantré



In this short video, Lisa Bufano uses the aesthetics of early stop-motion film. It seems to be reminiscent of the humor and oddities of Georges Méliès's cinema of attraction, his references to vaudeville and motion studies. In his filmic experiments, the French illusionist, theater owner, and film pioneer dissected the body and animated its single fragments like autonomous entities. In Bufano's video, it is the artist's boot-wearing prosthetics that tend to take on a life of their own. The pair of legs and the rest of the body are constantly dis- and reassembled, connected to and

disconnected from each other. The medical regime and its apparatuses designed to optimize the human body are rejected here for the sake of a body in constant transition. Whereas Méliès clearly aimed for spectacle, Bufano's scenery avoids any kind of dramatization. It thus counteracts the voyeuristic tradition of the "freak show" as a representation of the functionally diverse body.

Antonio Centeno / Raúl de la Morena

Antonio Centeno and Raúl de la Morena are activists and cultural producers based in Barcelona.

Yes, We Fuck!, 2015

Video, color, sound, 59'



The 2015 documentary *Yes, We Fuck!* comprises six short stories that address the sexual and political desires of people with functional, mental, and intellectual diversity. Jointly directed by the Spanish filmmakers and activists Antonio Centeno Ortiz and Raúl de la Morena, the film tells of post-porn workshops, sexual assistance as a profession and vocation, the recognition of one's body as both desiring and desirable, and the project of new collective of political imaginaries and narratives. Centeno is a founding member of the Spanish Independent Living Movement (Foro de Vida Independiente y Diversidad), which, in the mid 2000s, coined the term "functional diversity" in order to surpass the normative distinctions between abled and disabled. He is a long-term advocate of the politics of desire: the necessity of sexualizing and thereby repoliticizing functional diversity; the struggle for personal autonomy within and beyond the realm of pleasure and through sexual assistance and blissful alliances; and a radical challenging of the hegemonic visual repertoire of desirability and non-normativity.

The film can be viewed online with German and English subtitles at www.yeswefuck.org.

Anna Dasović

b. 1982, Amsterdam, Netherlands; lives in Rotterdam, Netherlands

So, On Behalf Of My Country and From the Bottom Of My Heart, 2019

Installation: video, color, multichannel sound, 11'; text



On July 11, 2015, Anna Dasović attended the burial of 136 people in Potočari, a town located in Republika Srpska, Bosnia and Herzegovina. This is an annual event to commemorate the genocide that took place in Srebrenica in July 1995 and to lay to rest the remains excavated over the course of the preceding year from mass grave sites. It is the only annually televised mass funeral in the world. In 2015, the assembly also marked the twenty-year commemoration of the genocide in the presence of celebrities such as Bill Clinton or Madelaine Albright. Dasović's work *So, On Behalf Of My Country and From the Bottom Of My Heart* brings together images of the burial from news media, found mobile phone footage, and video material that Dasović shot with her own phone. The montage traces the rhetorical and physical movements of Bill Clinton and Aleksandar Vučić, the Serbian Prime Minister in 2015 and now President of Serbia, who in 1995 had been a member of the ultranationalist Serbian Radical Party (SRS) and who still refuses to publicly acknowledge the genocide. The popular protest that erupted was quelled by security forces and a Muslim community leader, who asked that people remain focused on the work of mourning. Relatives that attend these annual burial assemblies—many of them survivors of the massacre—find the space for their political dissent atrophied and their grief marginalized. Dasović combines her video with a three-part text work based on the script of Bill Clinton's lecture. The text is revised several times: as a corrective change of perspective on the events, as an angry commentary, and as text erasure.

Eva Egermann

b. 1979, Vienna, Austria; lives in Vienna, Austria

Crip Magazine #1–3, 2012, 2017, 2019

Wall installation, magazines



For this first exhibition, the artist and academic Eva Egermann is presenting an installation related to the self-published magazine project *Crip Magazine* that explores forms of representation opposing the conditions of normality/abnormality. *Crip Magazine* comprises theoretical and artistic contributions on subjects such as crip pop culture, the history and presence of radical crip movements, and subcultural, left, and queer contexts of disability.

Initiated by Egermann, the magazine is released on an irregular basis; the first issue was published in January 2012, while the second followed in May 2017. Together with a presentation of past issues and related projects, a new edition of *Crip Magazine* was produced collaboratively throughout the course of Bergen Assembly 2019. It includes contributions by artists such as Lorenza Böttner, Antonio Centeno Ortiz, Valérie Favre, Jemina Lindholm, Sunaura Taylor, and Romily Alice Walden, whose works were presented in Bergen and most of which can also be seen in Stuttgart.

At the Württembergischer Kunstverein, the exhibition shows a wall installation with selected elements from the three previous issues of *Crip Magazine*, and printed copies of the third issue will be available over the course of the entire year. All three issues are available as a free download under: www.cripmagazine.evaeegermann.com.

Flo6X8

Collective, established in 2008, Spain

Voz flamenca en el parlamento (Flamenco Voice in Parliament), 2014

Video documentation of an intervention in the Andalusian parliament, July 24, 2014, color, sound; 3'10"



“Flo6x8 is a collective of activists with links to the flamenco world, who have carried out a series of surprise actions at various banks over the past few years, using flamenco—the quintessential Andalusian form of expression—to highlight the banking industry’s responsibility in the financial crisis. This time, however, they set their sights on the Andalusian parliament, which was holding its last plenary session before the summer break, and launching the new ‘Seat 110,’ intended to promote citizen participation. Three flamenco singers, two women and one man, interrupted the session when the spokesperson for the Socialist Group took the floor.”

This description, taken from the Flo6x8 website, sheds light on the activities of this anonymous group characterized by an ever-changing, mutating membership. Via social media they use guerrilla communication tactics, and in their local community they revive the art of direct action. They became renowned for their „attack in the Andalusian parliament. Flo6x8 had protested against the entanglements between professional politicians and international capital during the last financial crisis, and they were now revising for an overhaul of the system of democratic representation, including a constitutional reform, direct democracy, the removal of politics from the bureaucratic

system, et cetera. This intervention exceeded the regular forms of protest, using flamenco - with all its celebratory and tragic representations - to occupy the parliament as “representative” agent, hinting towards the spectacle of elections, the conditions of the electoral system, and the logics of being represented. In this intervention, Flo6x8 subverts the utilization of flamenco by identity politics to become a powerful tool against these politics.

Valérie Favre

b. 1959, Evillard, Switzerland; lives in Berlin, Germany

Selbstmord (Suicide), 2003–13

45 from a series of 129 paintings, oil on canvas, 24 × 18 cm each

© VG Bild-Kunst, Bonn 2020

Courtesy Barbara Thumm Galerie, Berlin, and the artist



This series of small format paintings unfolds as a multilayered study on the representation of acts of terminating one’s own life. The diffuse, sketchy and sometimes abstracted paintings refer to both general forms of committing suicide and concrete cases enacted by anonymous, famous or fictitious persons ranging from Lucretia, Ophelia and Ajax to Ulrike Meinhof, Alexander McQueen and Marilyn Monroe. Some paintings refer explicitly to suicidal scenarios from art, theatre or cinematic history, while others are assigned dispassionate words such as ‘in the gas oven’, ‘with hunting rifle’, ‘frontal against a tree’, or ‘hanging’. Each painting is credited with a short note indicating, more or less concretely, its narrative context. Ideologically motivated suicides are included, such as kamikaze or suicide attacks, while others do not reveal the motivation behind the fatal action.

Difficult to identify, the protagonists appear only as shadows or phantoms. Surrounded by and merged with the translucent layers of a seemingly disappearing environment, they are captured at the threshold between life and death. The focus is on the act that effects the self-decided moment when life turns to death, and on its dramaturgy. Avoiding spectacle, the paintings offer both empathy and distance in regard to their subject.

Robert Gabris

b. 1986, Hnusta Likier, Slovakia; lives in Vienna, Austria

Das Blaue Herz (The Blue Heart), 2016

Series of 5 drawings, copper engraving on paper, print 1/7, 70 × 50 cm each

Printed at Stamperia d’Arte Albicocco, Udine, Italy

© VG Bild-Kunst, Bonn 2020

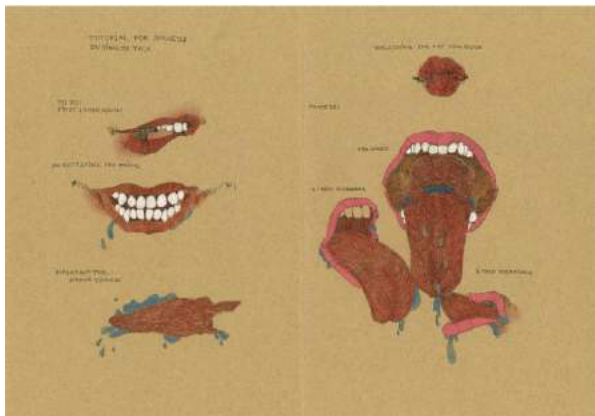


The Romani minority is often viewed negatively due to poverty, unemployment, and prejudice, and they constantly face existential problems and injustices. In these social conditions, many become delinquent and are imprisoned. My own father spent many years in jail. He told me that he had an important role there: he was the tattoo artist. My engravings attend to the moment when my father painfully scratches the memories of his family members into his skin. He records important data on his chest and his ears: the death of his first daughter or various excerpts from letters from his mistress. When I asked him about the meaning of these drawings, he showed me his chest and said: "My body is the place of my life. All the wounds and drawings of my past are there. I scratched them with a needle and blue ink deep into my skin. My family is eternalized on my chest. Even though I left my home, I will be together with my beloved ones in prison. When I get out of here one day, I will become a life story. This I will take with me to the grave." (Robert Gabris)

Cyberlove, 2018

Series of 12 drawings, colored pencil on paper, 42 × 29.7 cm each

© VG Bild-Kunst, Bonn 2020

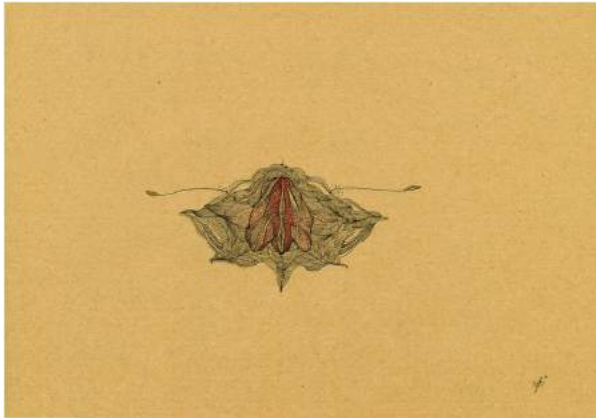


The drawings illustrate gay sex dating through mobile apps.

Anatomische Studien. Fleisch (Anatomic Studies. Flesh), 2016

Serie von 5 Zeichnungen, 0,25 mm Fineliner auf Papier, je 21 × 27.9 cm

© VG Bild-Kunst, Bonn 2020



María Galindo / Danitza Luna

M.G.: b. 1964, La Paz, Bolivia; lives in La Paz, Bolivia

la piel de la lucha, la piel de la historia (the skin of battle, the skin of history), 2019

Series of six drawings

Drawings by Danitza Luna, texts by María Galindo, produced by the collective Mujeres Creando



The artists and activists María Galindo and Danitza Luna are both members of the Bolivian anarcho-feminist collective turned social movement Mujeres Creando (Women Create) that radically challenges structural oppression and discrimination through the development of concrete and poetic strategies of protest, performance, and street action. Co-founded in 1992 by Galindo, the collective has been continuously stressing the intersections between feminist, queer, indigenous, ecological, and anti-poverty struggles. The fight against Western hegemonies and the exploitation of raw materials and the environment are also critically explored.

At the Württembergischer Kunstverein, Galindo and Lutz display six drawings that are visually and linguistically reminiscent of the tradition of protest signs. Drawn by Lutz and with accompanying texts by Galindo, they were originally conceived as part of a series of props for a performance by Galindo during the first large-scale public gathering of Bergen Assembly 2019, which took place on June 15 of the same year from 7 to 9 pm. Titled *la piel de la lucha, la piel de la historia* (the skin of battle, the skin of history), Galindo both opened the gathering with a ritual and, more than half a day later, closed it again with a performance that has confronted the history of abuse against women* with non-normative perceptions of womanhood.

Niklas Goldbach

b. 1973, Witten, Germany; lives in Berlin, Germany

Album (cut together – cutting through), 2020

Video installation, approx. 90', silent



Niklas Goldbach negotiates the relationship between architecture and necropolitics within their modernist traditions and postmodern manifestations. Predominantly working with video and photography, Goldbach dissects architectural elements and concepts that serve both as backdrops and catalysts of (neo)liberal and (neo)colonial subject construction.

For this first part of the exhibition series *Actually, the Dead Are Not Dead*, Goldbach premieres his video installation *Album (cut together – cutting through)*. Conceived as an ongoing and ever-evolving work, the video amalgamates every single image taken by the artist since 2013 until the very day of its respective future installment in the exhibition. The video's image sources consciously date back to late 2013, to the precise day that Goldbach initiated his ongoing photographic cycle *Permanent Daylight* which was presented during Bergen Assembly 2019 and will be again installed during the second exhibition in Stuttgart. While the photographic series is a meticulously edited selection, the video installation inverts this practice and aims toward the polar opposite: by releasing every single image taken with all of the artist's cameras and by compiling them chronologically for the duration of two frames a second, the over 65,000 images reveal the artistic process behind the selection of *that one image*. They bare every facet of a contemporary life in pictures by renouncing the distinctions between work and leisure, the public image and the very private image, the documentation of excessive joy and intimate pain. Here, the stream of images activates a stream of consciousness on one's own ordinary and not-so-ordinary moments, narratives, and images, one's own celebrations of a time-bound and vulnerable life.

Siri Hermansen

b. 1969, Geneva, Switzerland; lives in Oslo, Norway

Addet Àndagassii / Om Forlatelse / Apology, 2014

Video installation, 24'

© VG Bild-Kunst, Bonn 2020



Paragraph 108 of the Norwegian Constitution says: “The state authorities are required to make provision to ensure that the Sámi peoples can retain and develop their language, their culture and their social life.” This paragraph, which was added to the constitution in 1987, is regarded as important security for the preservation of the culture of the Sámi people. Nonetheless, their culture is threatened by economic interests that covet the rich natural resources in the northern hemisphere. *Apology* draws on King Harald’s official apology to the Sámi people at the inauguration of the Sámi Parliament in 1997: “The Norwegian state is founded on the territories of two peoples – the Norwegian and the Sámi ... Today we must apologize for the injustice the Norwegian state once imposed on the Sámi people through policies of norwegianization.” Through this official statement, King Harald surpassed his constitutional, rather symbolic and unpolitical role, and delivered a juridical tool to the Sámi people of Norway. The video work includes conversations with the former president of the Sámi Parliament Ole-Henrik Magga, law professors Kirsti Strøm Bull and Carsten Smith, and author and activist Marion Palmer. Additional footage from the Tromsø Museum shows the Deep River Boys and Nora Brockstedt performing the song *Voi Voi*. With this song, about a Sámi girl, Brockstedt represented Norway for the first time at the Eurovision Song Contest in 1960.

PEROU / Sébastien Thiéry

PEROU (Pôle d’Exploration des ressources urbaines / Urban Resources Exploration Cluster)

Considérant ... (Considering ...), 2013

Video, 28’35”

Directed by Sébastien Thiéry, read by Yves-Noël Genod



PEROU is a collective focusing on processes of urban exclusion. The video *Considérant* documents the process, the success and the destruction of a project in a Roma settlement in Ris-Orangis near Paris in which Roma, locals, artists, architects, students and others were involved. Together they had

renovated the settlement, built a common assembly place, worked and celebrated festivities: among others with the flamenco dancer Israel Galván.

This process is traced on the picture level - until the brutal demolition of the settlement by the police. On the audio level, the letter written by the authorities to justify the destruction is read out: a technocratic paternalistic litany of the dangers the project allegedly posed.

Pedro G. Romero, María Salgado / Fran MM Cabeza de Vaca

Nana de esta pequeña era (Lullaby From This Little Era), 2019

Video by María Salgado / Fran MM Cabeza de Vaca

Part of the project *Canciones de la Guerra Social Contemporánea* (Songs of the Contemporary Social War) by Pedro G. Romero and others



In the late 1970s, Guy Debord made frequent trips around the Iberian Peninsula. In Spain and France he was in contact with the Autonomist movement. In this context he decided to put together a songbook of what he euphemistically described as the “Spanish neo-democracy”. Debord was thinking of the songs of the civil war he sang by heart, of the popular songs compiled by Federico García Lorca and sung by La Argentinita, and of the left-wing Spanish, Latin American and European singer-songwriters living in Paris. In 1968, Debord had already made a version of the popular song *¡Ay Carmela!*, in French, adapting it to reflect the Stalinist repression of the CNT and POUM on the streets of Barcelona in May 1937. Debord published his first compilation in a booklet entitled *Canciones de la Guerra Social Contemporánea* (Songs of the Contemporary Social War) in 1981, attributing the authorship to Unos Iconoclastas, a group of the Autonomist movement.

Canciones de la Guerra Social Contemporánea is a project by Pedro G. Romero, aiming to reconstruct and put into circulation the songbook assembled by Debord under that title. Twenty-seven songs had been reinterpreted so far in different ways: one of it is María Salgado and Fran MM Cabeza de Vaca’s work *Nana de esta pequeña era* (Lullaby From this Little Era), relating to Guy Debord’s adaptation of García Lorca’s and La Argentinita’s song *Nana de Sevilla* (Lullaby of Seville).

İlhan Sayın

b. 1971, Istanbul, Turkey; lives in Istanbul, Turkey

Bergen, 2014

Drawing, pencil on paper, 22 x 30 cm



The Istanbul-based artist İlhan Sayın predominantly works with drawing and watercolor, his motifs ranging from reduced landscape studies and sceneries that suggest tumultuous visions of apocalypse or origin to lavishly depicted ornate grooming rituals.

For the exhibition, Sayın presents his eponymously titled portrait of the Turkish singer Bergen (Belgin Sarılmışer, 1958–1989). During Bergen Assembly 2019, the drawing was installed in the newly established public space of the triennial that was named *Belgin*—in honor of the life story of the singer who adopted her alias after the Norwegian harbor city. In Stuttgart, the drawing continues to pay homage to the singer’s status as a complex symbol of both domestic violence and feminist resistance. By placing her seeing, admonitory eye at the very center of the drawing, Sayın calls attention to the prevalence of domestic violence.

Taylor

b. 1982, Tucson, Arizona, USA; lives in New York City, New York

Wildlife, 2014

Oil paint on pages of *Wildlife* photography book, 9 digital prints / facsimile, 30,5 × 30,5 cm, each



Sunaura Taylor, who creates her artistic work with the mouth, has painted representations of her own naked body onto various page of a *Wildlife* photography book, belonging and binding with what are considered wild animals, from polar bears to wild oxen, to assert their subjectivities within a exponentiated vulnerability in the moment of environmental catastrophe.

Åsa Sonjasdotter

b. 1966, Helsingborg, Sweden; lives on the island of Ven, Sweden

Cultivating Stories, 2019

Installation, poster prints of historical photographs, HD video, cultivation of grain

Co-produced by Bergen Assembly 2019



Cultivating Stories continues Åsa Sonjasdotter's long-standing research into the history of plants and their cultivation. It was made in collaboration with Spesialkorn, the Norwegian Heritage Grain Association, and the Swedish plant breeder and agronomist Hans Larsson. The work consists among other things of posters with photographic documentation of historical plant breeding in Sweden and a film made in collaboration with Larsson, it documents the propagation and breeding of genetically and morphologically diverse heritage grains, depicting the recurrence and rhythm of plants through cultivation.

The work opens up a conversation on ways of understanding and narrating the multispecies material practice of "cultivation," where the dimensions of time and rhythm in living matter are crucial and complex factors. The varieties in Spesialkorn's seed bank have all been restored, dissipated, and returned to cultivation proper by Hans Larsson. The contribution of historical photographic material to the project brings a deeper understanding of how the activities of Spesialkorn relate to political matters of (our) time.

INFORMATION

Press conference

Friday, February 28, 2020, 11 am

Opening

Friday, February 28, 2020, 7 pm

Tour through the exhibition with the artists and curators

Saturday, February 29, 2020, 1 pm

Talks with the artists and curators

Saturday, February 29, 2020, 3:30 pm

Congress Futur II – **cancelled**

Saturday, March 21, 2020, 2 pm

Curators' tours – **won't take place at least until April 20, 2020**

Wednesday, March 18, 2020 7 pm

Wednesday, April 22, 2020 7 pm

Sunday, May 10, 2020, 4:30 pm

Free guided tours – **won't take place at least until April 20, 2020**

Every Sunday, 3 pm

Individual tours*

60 min., fees: 60 Euro + reduced admission

Workshops for school classes*

90 min., fees: 60 Euro + 1 Euro per pupils

*Info + booking: Veronika Rühl

Fon: +49 (0) 711 22 33 713, Mail: ruehl@wkv-stuttgart.de

**Actually, the Dead Are Not Dead: Politics of Life
Extended until at least August 2, 2020**

is based on and was produced in collaboration with
Bergen Assembly 2019

Curators

Hans D. Christ, Iris Dressler and Viktor Neumann
**in collaboration with the further members of the
Bergen Assembly 2019 Core Group**

Murat Deha Boduroğlu, Banu Cennetoğlu, María García, Hiwa K, Katia Krupennikova, Paul B.
Preciado, Pedro G. Romero, Simon Sheikh and Emma Wolukau-Wanambwa

Further dates for the exhibition series *Actually, the Dead Are Not Dead*

Rescheduled, for further information visit our website: www.wkv-stuttgart.de

Supported by

Ministerium für Wissenschaft, Forschung und Kunst des Landes Baden-Württemberg
Kulturamt der Stadt Stuttgart
Prolab Stuttgart

Press contact

Veronika Rühl

Fon: +49 (0)711 - 22 33 713

Mail: ruehl@wkv-stuttgart.de

Press images and press dossier

www.wkv-stuttgart.de/en/press/2020/

Württembergischer Kunstverein Stuttgart

Schlossplatz 2

DE – 70173 Stuttgart

Fon: +49 (0)711 – 22 33 70

Fax: +49 (0)711 – 22 33 791

zentrale@wkv-stuttgart.de

www.wkv-stuttgart.de

www.facebook.com/wuerttembergischer.kunstverein

www.instagram.com/wuerttembergischerkunstverein

Office hours

Mon – Fr: 10 am – 4 pm

Opening hours – closed at least until April 20, 2020

Tue, Thue – Sun: 11 am – 6 pm

Wed: 11 am – 8 pm

Entrance fees

5 Euro, 3 Euro (reduced) / members of WKV: free