

Mobile Akademie Berlin, License No. 11  
**Market for Useful Knowledge and Non-Knowledge**  
**END OF REPETITION**

**Friday, 14 October 2022**  
**Haus der Berliner Festspiele**  
**Free of charge**

**100**  
**Experts**



## Market for Useful Knowledge and Non-Knowledge END OF REPETITION

The pandemic is not over yet, war is here again, and the climate is changing inexorably. Absolute faith in progress, expansion, and extraction on the one hand, and incessant, unvarying repetition on the other, are not contradictions. They co-create one another and give rise to the normality from within which we circle the abyss. First comes tragedy, then farce, then the series. Is it possible to interrupt the eternal return, to act, to remember, to live together with a true difference?

Climate activists demand exnovation instead of innovation: to take a real pause in the breathless onrush of political, cultural, economic pursuits, to make space, to give things up. Postcolonial, anti-racist, and queer theory and action sharply interrupt white and patriarchal repetitive loops. Habits of speech are under scrutiny and contemporary politics of memory seek ways out of entanglement in historical memorial rituals.

In the arts, on the other hand, repetition is often a critical practice. Loops, citations, parody, and drag contradict concepts of originality and individual authorship, dissolve gender binaries, and shake up traditional representations.

Arranged side-by-side in an arena and running according to a strict administrative rhythm, 100 experts from the arts, activism, theory, and a wide variety of professions present their expertise in support of and against the repetitive. Which routines need to get kicked to the curb, given fresh meaning, or taken up anew? Or is everything already there and we're just repeating the wrong things?

The Market for Useful Knowledge and Non-Knowledge is a site of knowledge exchange, an archive, a market and a consultation center all at the same time. Book an expert for a one-on-one conversation—just 1 Euro for 30 minutes! Or listen in over a pair of headphones!

Friday, 14 October 2022

19:30 - 23:00, ongoing entry / Check-in starts at 18:30

Haus der Berliner Festspiele, Schaperstraße 24,  
Berlin-Wilmersdorf

Free of charge

Registration required:

[www.fonds-daku.de](http://www.fonds-daku.de)

### CHECK-IN

Beginning at 18:30, you can book experts for the first round. Every 30-minute conversation costs 1 Euro. Throughout the evening, it is possible to book a conversation that takes place in the oncoming round.

### MARKET RADIO

You can follow selected conversations on the 8 channels of the Market Radio. Headphones are available in the foyer, free of charge, in exchange for a valid photo ID.

### LANGUAGES

Conversations in Arabic, Bosnian, Catalan, Croatian, French, German, Greek, English, Hebrew, Italian, Kiswahili, Lingala, Montenegrin, Persian, Polish, Portuguese, Romani, Romanian, Russian, Serbian, Singhalese, Somalian, Spanish, Spider-language, Turkish, and Ukrainian. Live translation into German Sign Language will also be offered for some conversations.



Animal

**The fight of the ants – with super-organisms against anthropocentrism, fossil fascism, and the climate catastrophe** → ENG / GER

Climate researchers are amazed at the extent to which ants are not only able to adapt to temperature changes, but even influence the climate themselves. What's clear: while individually they may be stupid, together they are super smart. **Alex Karschnia**, co-founder of the theater group and company & Co., ponders whether algorithms may not have already turned human society into a gigantic ant colony.

**You shall know them by their webs**  
→ ENG / ITA / SPA / SPI

Spiders have existed for 140 million years. And since then, some of them have woven their webs, complex, delicate, always following particular patterns with minimal variations. Artist and spider expert **Tomás Argentina Saraceno** (humans have existed for 300 thousand years) has discovered, in some cases after decades, unconscious repetitive processes in his own artistic work from which he is unable to escape.

Archive

**Play/back? Against the endless loop**  
→ GER

During World War I, the Royal Prussian Phonographic Commission made sound recordings of prisoners of war in order to document their languages, dialects, and music. Now digitized, these voices can be played back endlessly. But cultural studies expert **Britta Lange** works at ensuring that they are not heard without an awareness of their original and our present context—detached from the lives of the interviewees, their culture, their bodies.

**Memories from the vial** → GER / ENG / FRE

Smells can be political. Around 1900, there were anti-German fragrances in France; later, perfumers in the Soviet Union worked on the scent of the new era—with notes of steel and concrete. In former East Germany, criminals and political dissidents were convicted on the basis of olfactory samples. **Bodo Mrozek**, historian at the Institute of Contemporary History, is writing a history of smell in the 20th century and, with the help of samples, considers whether past sensory experiences can be repeated.

**Decolonize the archives!** → ENG / GER  
*This talk is only offered to self-identified BIPOC.*

For **Kathy-Ann Tan**, curator and founder of the Mental Health Arts Space in Charlottenburg, Berlin, archives are not just spaces where the past is stored; they can also help shape the future. In order to be able to deconstruct colonial entanglements, silenced names, histories, and historical narratives must first be made visible and rewritten. Arts and culture play a major role in this shift in the archives.

Circulation/Migration

→ images

**Pre-histories, post-histories** → ENG / POL / Romani

In her works, Romnija-Polish artist and activist **Małgorzata Mirga-Tas** sews historical images into Romnija history and the present. Narratives, figures, even the materials from which she assembles her images have a pre- and a post-history. They become part of the continuous migration of images. Stereotypes and stigmatizing representations are countered with an affirmative and situated iconography—from the perspective of a minority feminism.

**“Ask Elaine”: Sturtevant’s repetitions**  
→ GER

In 1976, Claes Oldenburg threatened to sue his fellow artist Elaine Sturtevant for plagiarism. Andy Warhol, on the other hand, not only gave her original printing screens, but thereafter answered every question about his printing technique with, “I don’t know. Ask Elaine.” Philosopher **Maria Muhle** explains why Elaine Sturtevant, while reprinting other images, nevertheless didn’t consider herself an appropriation artist, but rather designed an authorship “that pushes creativity outside the self.”

**Warburg’s image vehicle is pulled by unicorns** → GER

**Michael Philipp**, chief curator at the Museum Barberini in Potsdam, is convinced that Aby Warburg’s “image vehicles”—motifs that travel through time and space—were pulled by the same unicorns that pull the triumphal chariots in Renaissance paintings. Unicorns were known in antiquity, but they disappeared, as did other archetypes, with Western Modernism’s rejection of representationalism.

→ knowledge

**Why planes fly anyway** → ENG / GER

The repeatability of experiments is central to physics in order to find out how the world works. But in complex contemporary science, experiments can no longer be directly understood via our senses. Instead, models and abstractions are required. The classical notion of an objective science is thus obsolete, according to **Holger Eisele**, physicist at the Otto von Guericke University of Magdeburg.

**Is there a story you would not tell your mother?** → ENG / UKR

Plays that deal with real situations and characters walk a fine line between courage and responsibility. Who has the right to repeat which stories? Ukrainian playwright **Anastasiia Kosodii** asks these questions anew with every work. It is not only content that raises ethical questions, but also the artistic form surrounding it. Which stories would make your mother cry? Would you tell them to her anyway?

**Gossip is too good to keep to yourself**  
→ ENG / GER

We confide our speculations about others to trusted intimates with the expectation that they’ll keep it to themselves. From experience we know that they won’t. Gossip is often just too good not to share it with one’s confidantes. But forget all that. You can trust film theorist **Marc Siegel**. Everything will remain confidential.

→ money

**Financial monocultures also lead to desertification** → ENG / SPA

Every time we pay for something, we reproduce capitalism on a tiny scale. With a clear definition of what money is (action) and what it takes to circulate it (trust), economic anthropologist **Julio Linares** explores how we can free ourselves from the eternal cycle of wage labor, using the examples of Circles UBI, a Berlin-based pilot project that redefines the value of money.

**More theater for more people, which above all means: More support for the independent performing arts, especially beyond the big cities!**  
→ GER

German government aid during the Covid-19 pandemic suddenly produced what had been demanded for many years: funding instruments for the independent theater scene that enable sustainable artistic work. **Wolfgang Schneider**, emeritus professor of cultural policy and chairman of the board of the Fonds Darstellende Künste, researches and fights for a pre-dic-

table cultural policy: how can short-term project funding be replaced by more enduring models?

→ spores

### Group photo with people and mushrooms → ENG

For **Miguel Canal**, artist and mycology researcher, it all started with an old 35mm film made by his grandfather on which spores had begun to grow. Mushrooms were living off of the image and producing new images. Since then, mycelium has fascinated him as a life form, but also as a philosophical concept: neurons, brains, AI, mushrooms, all of these have rhizomatic structures. Mushrooms are everywhere, in us, with us, all around.

→ terms

### How the right has hijacked anti-imperialism in Iran → GER / PER

Political Islam in Iran hijacked formerly leftist anti-imperialism after the 1979 revolution to mobilize an already largely patriarchal society with an anti-women and anti-queer ideology. Author and activist **Mina Khani** has long been active—now from the distance of exile—in the Iranian LGBTIQ scene. She describes how the return of a formerly progressive discourse under different auspices often forces opponents into a false duality.

→ water

### What archive does the Nile carry in its flow? What can we learn from its rhythm? → ARA / ENG

Ebbing and flowing, like the cycles of inundation and scarcity, our experiences of water are remembered and forgotten. Infrastructural management of rivers through dams and hydroelectric technologies have drowned other systems of water and community knowledge. Cultural historian **Alia Mossallam** asks how the musicality (and protest) of water communities can remind us again.

### New narratives against the eco-patriarchy → ENG / POR / SPA

Mega-projects, for example dams in Latin America, promise a great economic future and general prosperity. When primarily white men from the global North are doing the calculations, displaced communities, local imaginaries, and social-ecological conflicts are often not taken into account. **Camila Nobrega**, journalist, activist, and founder of Beyond the Green, researches how feminist narratives can counter such understandings of the environment.

## Dependency

### Why the belief in state violence is an addiction → ENG / GER

Discrimination or even physical assaults by police officers are part of everyday life for most BIPOCs. For **Biplab Basu**, advisor at ReachOut and co-founder of the Campaign for Victims of Racist Police Violence (KOP), if the first thing we do when problems arise is call the police, this shows that we are no longer capable of solving conflicts ourselves. Yet it is a paradox that often the people who are threatened by racist state violence themselves have a significant need for police protection.

### Help and protection instead of punishment and stigmatization → GER

**Burkhard Blienert**, the Federal Government's Drug and Addiction Commissioner, advocates a paradigm shift in Germany's drug and addiction policy. It is time to put an end to the mistakes of the past and embark on a new path. Help and protection instead of punishment and stigmatization should become guiding principles of a new drug and addiction policy.

### Learning under the influence of addictive substances from colonial production → ENG / GER / POR / SPA

Can a historical paradigm shift like the invention of aesthetic education in the 18th century be the product of a specific addiction? The development of the concept of an aesthetic that could only be learned through constantly repeated practice corresponded to fundamental changes in the everyday life of the bourgeoisie brought on by the consumption of sugar cane and other substances from the colonies. **Max Jorge Hinderer Cruz**, artistic director and spokesperson for the Akademie der Künste der Welt in Cologne, believes that the West must begin to think of aesthetics in a fundamentally different way.

### Hormone-driven is, after all, self determined → ENG / GER

Hormones—the most important messengers between mind and body, action and feeling—have a bad reputation. Neuroscientist, bestselling author, and slammer **Franca Parianen** explains why such prejudices are based primarily on a lack of understanding. “Hormone-driven” does not mean “brainless.” On the contrary: dopamine, testosterone, etc. come in recurring waves that create a necessary balance. If we paid more attention to such rhythms, we could also function better as a society.

## Difference

### Transference as a powerful practice → GER

Transference was the name that Freud gave to the reactivation of unconscious desires and experiences—seen in this way, it is also a form of re-enactment. For theater scholar and curator **Joy Kristin Kalu**,

this is a powerful way to break through patterns, in both therapy and art. In recent years, a paradigm shift has taken place in performance practice that aims at transformation: the concept of cathartically intended, often harsh confrontation has given way to notions of safe(r) spaces.

### Deleuze and Darwin: Once is as good as never → GER

Biologist and philosopher **Cord Riechelmann** shows that Gilles Deleuze closely read Darwin's writings: how does the new come into the world? Without repetition there is no existence, but existence exists only through change. But how did we get to this point? At any rate, a singular shock—a localized revolution—changes less than permanent repetition.

### To insist is to drill → ENG / FRE / GER

Repetition means letting an artistic style become recognizable, returning to the same place again and again, drilling until something happens that could not be expected. That's why philosopher **Marcus Steinweg** can't live without writing at least a few sentences every day and relating the writings of others to his own experiences.

### The search for a theory that could solve the postcolonial problem is itself colonialist → ENG / GER / GRE

That difference is necessary for repetition has been one of the truisms of artistic and cultural discourse since Gilles Deleuze. Although he wanted to make unambiguous answers impossible in his writings, he is repeatedly called upon for concrete approaches to solutions—for which, according to the philosopher **Marita Tatari**, he himself is partly to blame due to his unquestioning recourse to metaphysics.

## Disruption

### Put your money into expropriation → ENG / GER / POL

For **Joanna Kusiak**, urban sociologist and spokesperson for “Deutsche Wohnen & Co enteignen,” the current discussion about soaring rents and housing is first and foremost about redefining participation and overcoming entrenched notions of renting vs. ownership: what should a new, flexible and equitable system of public housing for all look like? How can ghettoization be avoided and accountability emerge?

### Self-abolition through art and class struggle → ENG / GER

The aim of the proletarian revolution is the abolition of all classes, including the working class. The philosopher and performer **Luise Meier** concludes that, therefore, any artistic revolution must lead to the self-abolition of artists, because the distinction would become superfluous. But instead, artists work primarily to become irreplaceable, so that they are the only ones who are able to define what is actually art.

**The long arm of the pandemic: How the Covid-19 is changing the concert industry** → ENG / GER

100 experts on the topic of “the end of repetition”—and no one is talking about the pandemic. And yet two and a half years ago, everyone was sure that nothing would ever be like it was. For bookers like **Christian Morin**, dramaturge at the Pop-Kultur festival and promoter and agent since the 1990s, everything has indeed changed. Many canceled concerts have to be rescheduled, but ticket sales are slow and aborting a tour can mean bankruptcy. What are the consequences for the music business, now and in the future?

**The dead horse on which we sit** → ENG / FRE / GER

The old idea of the world as a machine has long become outdated—and yet it cannot be killed. Nature is degraded to a mere resource and mankind to a wheel in the giant cog that is running the planet into the ground. Author **Fabian Scheidler** asks how we can break out of the loop of a destructive technocratic worldview.

**In the struggle for social awareness, she interrupts everyday life** → GER

In the struggle for a future without hunger and heat-related death, **Aimée van Baalen**, an activist with the polarizing “Last Generation” group, glues herself to the middle of the street, invoking a long tradition of civil disobedience. Every action is disruptive and therefore needs to be well-planned and rehearsed: how does one remain nonviolent when under attack? How to repeat your message over and over again—without despairing about reality?

**We'll all be glad to have you / we're many thousand strong** → GER

After more than 30 days of strikes in September and October of last year, collective agreements for a larger staff and for better working conditions were reached at the Charité and Vivantes hospitals in Berlin. It had been a long road to get there. **Anja Voigt**, strike leader of the Berlin hospital movement, describes how self-organization and solidarity work in practice—and explains how a strike is a life-changing, emancipatory experience for everyone involved.

**Guest, host, ghost: On the ontological homelessness of Warren Niesłuchowski and other art dropouts** → ENG / POL

At the age of 59, Warren Niesłuchowski—American-Polish artist, writer, and translator—decided to end the repetitions of a bourgeois life and become a nomad. From then on, he traveled from city to city with just a few bags, living with others as a guest. He made himself dependent—and returned the favor by listening. Curator **Joanna Warsza**—one of those close friends of his who became regular hosts—places his life within the context of other dropouts of the art world.

## Education

**Many-voiced experiential knowledge** → ENG / GER

The work of artist and teacher **Ulf Aminde** is about bringing together different forms of experiential knowledge—be it in the seminar room, in \*foundationClass (which he co-founded), in performances, or in the memorial he designed for the victims of the far-right terror group, the NSU, in Cologne's Keupstraße. How can different communities have their say, in their many voices? What role should a white German man play in this? Who is speaking and who is listening?

**The right to education and training** → ENG / TUR

In 2012, the Kurdish artist **Ahmet Ögüt** founded the Silent University, an autonomous platform that enables academics who are otherwise excluded from official educational institutions due to their migration status to share their knowledge. With this and other projects, he challenges existing art and educational institutions to question their disciplinary exclusivity and bureaucratic barriers to access.

**The emptiness of confessions** → ENG / GER

All too often, supposed anti-racism work ends at pretty words; it does not lead to any change of behavior. But how can such rituals of confession be ended without overtaxing the person who has to listen to them? **Yvette Robertson**, intercultural competence trainer, believes in people's capacity to learn: we need to slow down and meet people where they are.

**Against the evil of academic routine** → ENG / PER

Artist, teacher, and critic **Mohammad Salemy** preaches for the new, and finds the loops of the art world annoying. The New Centre, which he founded, is a digital-only platform for discourse that relies on the ideas of as-yet-unknown theoreticians before they are corrupted by the academic machine. New forms of knowledge production are a means to bring the cycles of poststructuralism and postcolonialism to an end.

## Efficiency

**Performance in the era of its reproducibility** → ENG / GER

The performance label Rimini Protokoll puts on over 500 performances a year—scattered across the world. In recent years, technological means—tablets, video recordings, sound installations—have increasingly replaced the appearance of live experts. Founding member **Stefan Kaegi** ponders how it is possible for performances that have been repeated countless times to nevertheless remain full of life. Are the elaborate installations still theater at all?

**Typography is repetition, On Kawara is difference** → ENG / GER

Over two thousand times and over a period of 46 years, On Kawara painted each day's date—white on a monochrome background. A kind of meditation to lose his ego. If he didn't finish the painting on the same day, he destroyed it. Designer and author **Prem Krishnamurthy** uses On Kawara's work to explain the difference between lettering and typography—and what role the standardization of letters had in modernity as a step toward faster (but not necessarily better) production.

**Stretching the notion of painting: Kinzoni, partagisme, and autoexotization as everyday practices in the postcolonial laboratory** → FRE / GER / LIN → via Zoom from Kinshasa

The works of the Congolese-German artist duo **Mukenge/Schellhammer** are more an expression of real local conditions of production than of political convictions. However, if in Europe the postcolonial is coming into view, process-based and open-ended art practices are in fashion, and art production and presentation are being rethought under crisis conditions, then this fits well—because all of this is continuously happening in Kinshasa anyway.

## Exercise

**Hegel, Hegel, Hegel: Practice is the tool of change** → GER

An hour of Hegel every morning. With this spiritual exercise, literary scholar **Patrick Eiden-Offe** worked his way through the *Science of Logic* and found some good guidance there: if you want to change something permanently, this change has to be practiced until it replaces the old habit. At first, you still stumble, make mistakes, lose your flow, until at some point the new becomes natural. But beware: if it becomes too smooth, it runs dry. Then you need a new exercise.

**Injury as interruption** → ENG / POR

Corner kick, corner kick, corner kick: the same exercises day after day, always practicing set pieces. **Caitlin Fisher** was a professional soccer player in the United States and Brazil before an injury ended her career. Today, she is an artist and gender activist who uses somatic practice and dance to seek out a different kind of routine, one that emerges from within, instead of primarily relying on external signals.

**Pre-enactment as artistic anticipation of a future political event** → ENG / GER

Re-enactments are the attempt to repeat the past in the present. Pre-enactments, on the other hand, are for political scientist **Oliver Marchart** artistic anticipations of future political events, comparable to practicing basic movements on the barre in classical ballet: a warm-up for something that may happen, but doesn't have to. If it

does happen, an artistic intervention can, for example, become the collective protest format of a social movement.

**When you turn into the same dead end for the third time, it's time for memory training** → GER

**Petra Willer**, memory coach and educational therapist, has a wide variety of clients: from high school students preparing for exams to people with Alzheimer's disease. When it comes to remembering, it is not so much stubborn repetition that is helpful, but rather breaking habitual loops. This can start with small steps: writing with both hands at the same time, constantly putting the trash can in the apartment in a different place, swapping your knife and fork ...

## Figures & Players

**Yellow, red, blue, purple, green, and again from the beginning** → ENG / GER / ROM

Death arrives in the middle of the fool's journey. (After all, in life there are many deaths and rebirths.) Tarot is not about the future; it is always about the here and now. For Romanian artist **Viviana Druga**, reading her *Tarot de Berlin* cards, which she created herself, is a psycho-magical meta-talk about repetitions aided by recurring symbols, colors, numbers, patterns, archetypal stories, characters, and life cycles.

**The stars of destiny in modernity** → ENG / GER

The fate of tragic heroes and heroines seems to be to merely carry out what has long been predetermined by higher powers. For literary and cultural scholar **Alexandra Heimes**, it seems more interesting to understand this form of repetition as a radical dramatization of the difference between chance and necessity.

**Be subversive, accept inconsistency, and reach for the meta-perspective** → ENG / GER

Dandies were ridiculed as "bimbos" in the 19th century; later, it was Paris Hilton's turn. Author and artist **Daniel Moldoveanu** finds the concept of bimboism reflected in Gen Z, which is used to presenting itself constantly and very consciously with a mix of stereotypes and clichés. Bimboism describes the difference between who you are and what you—as a figure of yourself—perform for the (digital) world.

**In times of mistrust: A game of uncomfortable encounters** → ENG / KIS

Kenyan theatermaker and storyteller **Ogutu Muraya** created a table-top role-playing game where flawed characters are put in difficult situations that spark conversation, debate, and at times rivalry. Confronted with a variety of open-ended dilemma stories, the characters must make challenging choices between only unfavorable alternatives. How might we work together to overcome our mistrust and imagine a new social contract?

**The idiot as repeating apostle or divine interrupter** → ENG / GER

Idiots have always existed. But while earlier idiots—from Kasper Hauser to Forrest Gump—were outsider nerds who looked at the world creatively and without preconditions, today's idiots are destroyers of discourse with no regard for consequences. Figures like Donald Trump, for example, are symptoms of an age in which everything you say is valid only in the moment you say it. Cultural theorist **Zoran Terzić** sees us all as inhabitants of a closed asylum whose walls are drawn around the entire planet.

## Humans & Non-Humans

**The hundred lives of sourdough: Culture is created one bacterium at a time** → ENG / GER

Most bacteria are not only harmless, but in fact helpful. While the food industry continues to seek to eliminate all forms of bacteria, others cultivate them through fermentation: bacterial cultures are reproduced and transformed, sometimes over decades—like the 100-plus-year-old sourdough that is accompanying **Alexis Goertz**, founder of Edible Alchemy CoLaboratory, to this talk.

**Becoming a mushroom** → ENG / GER

According to visionary biologist Lynn Margulis, bacteria have made humans their breeding ground. Compositions of bacterial cultures in our bodies determine our health; what we eat affects how we behave. The notion of a subject is an illusion. Artist and theater scholar **Stefanie Wenner** believes we can learn from fungi how to co-exist and co-create with plants and other living beings.

## Image

**Masculinity for advanced beginners** → ENG / GER / TUR

Clichéd images of Muslim-Turkish masculinity are not only projected from the outside; when it comes to Turkish male identity, the idea of the daredevil stubbornly persists among friends and family. **Fikri Anil Altıntaş**, author and #HeForShe ambassador for UN Women Germany, shows why such stereotypes are so enduring, when they become toxic, who benefits from them, and how they can be broken down.

**The client's new clothes** → ENG / GER

Appearances are not simply appearances: how we look depends on how we feel—but how we feel also depends on how we look. **Christian Fritzenwanker**, beauty expert, make-up artist, and stylist for The Market for Useful Knowledge and Non-Knowledge, offers detailed advice on hair, make-up, and clothing. You too can break out of your beauty routines!

**Images make people** → ENG / GER

Images shape how we perceive the world—and often without us even realizing it. To end cycles of discrimination, we need to understand what prejudices we ourselves have internalized. As an illustrator, **Hannah Marc** works against such powerful stereotypes because she is convinced that if the images don't change, the world won't change either.

**Hyper-hybrid consumption of hyper-fast fashion** → ENG / GER

The Chinese online retailer Shein has taken the fashion industry to extremes with cheap clothes. The looks are stolen, the working conditions terrible, the quality abysmal—but that doesn't hinder its success. Author and artist **Daniel Moldoveanu** explains why Gen Z has long internalized such contradictions: opinions no longer have to last; actions don't have to match beliefs. There is no compulsion to repeat.

## Institution

**And suddenly everything is different?** → GER

The world of public administration is actually well-ordered in its routines: elections every four years, a new budget annually, well-established procedures, regulated processes. But with the onset of the pandemic, it wasn't just the office routine that had to be reorganized; the principles of funding also had to be re-examined. **Isa Edelhoff**, advisor on theater and dance at the State Ministry of Culture, explains what has changed.

**The people, united, will never be defeated** → ENG / GER

German labor unions have a reputation for being lumbering and old-fashioned. But in fact, an emancipatory movement has emerged in recent years through an intense exchange between activist groups and big federations. It's not always without conflict when wokeness collides with the social democratic worker ethos, but **Ivo Garbe**, secretary of the ver.di trade union, is convinced that only those who organize together and endure contradictions—as the hospital workers movement in Berlin recently did—can change things.

**The glitch of change** → ENG / GER

Wherever **Heinrich Horwitz**, director, choreographer, actor, and #ActOut activist, appears in an institution, there is an irritation, a glitch. This crack, the supposed mistake in the gaze, is hopefully the beginning of a change: toward other role models, other ensembles, another society. For this reason alone, art and activism cannot be separated here.

**Everyone demands change—but woe betide if it comes** → ENG / GER / POR

The "independent scene" prides itself on being different, more transparent, less hierarchical, and less caught in repetitive

loops than the municipal and state theaters with their ensembles. But is that actually true? The new artistic director of the Berliner Festspiele, **Matthias Pees**, has experienced very different cultural institutions from the inside. And he has found that while everyone is calling for change, the smallest actual alteration is met with a great clamor.

**Take the money and run** → ENG / SIN

**Krishan Rajapakse** is an artist and member of \*foundationClass\* collective. \*foundationClass\* education platform is an open cohort at the Kunsthochschule Weißensee for people affected by racism and discrimination in Germany. Empowering with its self-developed toolkits and methods, \*foundationClass\* attempts to break free from the usual practices of arts education and assimilation to create a structure in which participants are always learning new things from one another.

**The theater belongs to everyone**  
→ ENG / GER

On stages, brave new worlds were demanded, but behind the scenes, city theater hierarchies remained unchallenged. But lately something is stirring: increasingly, theaters are run by teams of two, three, or four artistic directors. What would it mean to really collectivize a theater? The author and director **Kevin Rittberger** is looking for ways to make theater a common good.

## Iteration

**Always the same, never the same**  
→ ENG

For almost 40 years, British theater ensemble Forced Entertainment have been experimenting with repetition and variation, treading a fine line between boredom and hilarity. **Robin Arthur**, a founding member and performer, discusses successes and failures of this work with an open-minded audience prepared to work through the tedious to find the absurdity, and even, on a good night, the sublimity.

**Why repetition, but above all interruption, matters in Christoph Marthaler's work** → ENG / GER / GRE

No one has staged the unnerving compulsion to repeat more beautifully than theatermaker Christoph Marthaler. But even in his case, as festival director and dramaturg **Stefanie Carp** has learned from decades of collaboration, there is a moment of interruption: a group of people repeat the same rituals to the point of exhaustion, suddenly glasses shatter, new and different sounds are heard, someone has a musical fit, rules and agreements are no longer followed, and the thought creeps in that everything could be thought, lived, and felt in quite a different way...

**The work of the actor on the role**  
→ GER

The theater is a paradox: it prides itself on being live and always different. And at the same time, everything in the repertoire is

aimed at repeating the evening in as similar a way as possible. **Torsten Holzapfel**, a member of Theater Thikwa's ensemble, in which artists with and without disabilities perform, has been repeating certain roles as a performer every evening for 30 years—but the audience never repeats, and its own situation is also always different.

**Right Left Right Right Left Right Left Left Right Left Right Right Left Right Left Left** → ENG / GER

Paradiddle is the onomatopoeic name musicians give to this exercise that accompanies drummers throughout their lives—from their first lessons right through to complex Steve Reich compositions. Drummer **Dejan Terzić** explains the motor and mental challenge of playing this combination of single and double strokes with a specific movement and the power of the supposedly simple repetition.

**Thinking together, with and through our differences** → ENG / GRE

Choreographer **Kat Válastur** considers bodies as manifestations of the ways power structures are experienced and as sites of resistance and transformation. In a world of political polarization, informed by neoliberal governances, it becomes more and more challenging to defamiliarize our way of thinking from theirs. How, then, can we resist? How can we keep on thinking together with and through our differences? Could artistic work allow transformations in our ways of thinking?

**In praise of the loop** → ENG / GER

In looping, no two passes are the same. What is special about looping repetitions in music? What do we celebrate in the loop? And how has it changed, from loops of recording tape pasted together and skips on vinyl records to Jan Jelinek's samplers and Loopr plug-ins? Radio- and theatermaker **Daniel Wetzel**, founding member of the directing trio Rimini Protokoll, takes a euphoric-critical look at what are for him important loops from the last 30 years.

## Justice

**Rejecting liberal legalism in capitalist modernity** → ENG → via Zoom from London

Indian academic, writer, lawyer, and activist **Radha D'Souza**, together with artist Jonas Staal, initiated the more-than-human Court for Intergenerational Climate Crimes (CICC) based on D'Souza's critique of liberal rights. The tribunal prosecuted the Dutch state and three Dutch corporations for crimes under the Intergenerational Climate Crimes Act 2021. The statue reimagines the law as intergenerational, interdependent, and regenerative and redefines the meaning of justice.

**On the multiplication of injustice**  
→ GER

The recent heat waves have affected the entire city. But here, too, some are more equal than others: the weather, like other

environmental hazards, primarily affects those who are socioeconomically deprived and those with a migration background. **Ruby Eshun**, who studies environmental justice, uses the example of Berlin to show how injustice has many faces.

**The NSU tribunals: Between law, activism, and art** → ENG / GER

For activist author and artist **Madlyn Sauer**, the civil tribunals organized parallel to the state murder trials against the far-right terror group NSU show what tribunals can be beyond their conventional meaning as criminal trials. Unlike legalistic NGO tribunals, the NSU tribunals use aesthetic and transformative means to practice other forms of recognition and justice for those affected by right-wing and racist terror.

## Law

**Back to the experiment as the way to gain scientific knowledge** → ENG

Things are not going well for fundamental physics. There have been no major advances since the 1970s. Therefore, some now argue, there must be theories that cannot be empirically confirmed. For **Pablo Ruiz de Olano**, philosopher of science at the Max Planck Institute, this seems escapist: saving the discourse by redefining basic scientific laws until they fit. Considering experiments obsolete is not a breakthrough, but a power play—with major consequences.

**Legislation as a trojan horse** → ENG / GER / POL

Laws change slowly; they are inherently conservative. But this is precisely what can help to slow down the neoliberal tide. Sociologist **Joanna Kusiak** researches re-privatization in Warsaw and is the spokesperson for the "Deutsche Wohnen & Co. enteignen" movement in Berlin. How can existing laws (for example, the "expropriation paragraph" in the German constitution, known as the Basic Law) be (re)used for progressive politics?

## Love

**Only in solidarity can we win!** → ENG / GER / SOM

**Fatuma Musa Afrah**, a Somali-born women's and human rights activist and founder of United Action Women and Girls e.V., challenges us all to work together to break racist endless loops: Come to the refugee camps, talk to the people! After all, it's not just about money, it's about encounters, about solidarity, about love and action. The world will only change if we get involved in our own communities.

**Radical tenderness** → GER

Journalist and columnist **Şeyda Kurt** distrusts romantic, monogamy-controlled love and opposes it with a more open practice of radical tenderness. In doing so, she deconstructs familiar norms of love in

the force field of patriarchy, racism, and capitalism, such as the justification for female, unpaid care work—“out of love”—in relationships and nuclear families that is fundamental for market-based labor and production relations.

## Media

“Just try not to die.”—“Every day, man, every day.” → ENG / GER

Glamor, violence, and weed, definitions of political correctness and Blackness: the US series *Atlanta*—created by universal genius Donald Glover—dissects racist repetition loops with sarcastic humor. Missy Magazine co-editor in chief **Dominique Haensell** presents the story of college dropout Earn and rapper Paper Boi against the backdrop of historical and discursive constellations that made such a series possible in the first place.

**Play record repeat: The recording tape as empowerment** → ENG / GER

What began as wartime technology soon became a pop-cultural self-empowerment device: first tape recorders and later cassette recorders democratized the means of music production. Now almost anyone could record their voice, record songs, become a co-creator. Musicians could—at least to a certain extent—decide for themselves what they wanted to record. Culture journalist **Tobi Müller** takes a broad look at more than 100 years of the history of technology and empowerment.

## Memory/Remembrance

**Remember the beginnings!** → ENG / FRE / GER

While West German society was going through radical changes, much remained the same in the theater of the 1970s and 80s. There were hardly any “independent” groups or non-institutional projects. Despite considerable obstacles, cultural workers like **Nele Hertling**, long-standing director at, among others, the Hebbel Theater and vice president of the Akademie der Künste, tried to offer artists the possibility of putting on their own productions and a continuity of cooperation, from which new structures slowly developed.

**The stories in the spaces between the monuments** → ENG

Memory repeats events, but none of these repetitions are the same: they overlap and sometimes contradict each other. Sound artist **Miriam Schickler** is interested in the spaces between monuments, where those biographies and narratives can be found that do not easily fit into the pattern of official commemorative logics. Her audio walk *Geteilten Welten (Divided Worlds)* is an acoustic memorial that attempts to read in their entanglements the numerous monuments in and around Berlin's Tiergarten park.

**Never again—what?** → ENG / GER

“Never again war!” “Never again anti-Semitism!” “Never again fascism!”: While they may sound unequivocal, these calls to action have never really been so: if the crimes of the Nazis are incomparable, what does “never again” mean? Thus, commemoration and remembrance are hotly contested—including right now, in the current debate about documenta fifteen. **Nora Sternfeld**, curator and art educator, pleads for agonistic contact zones, in which perspectives on memory that are as diverse as possible can come together and be negotiated.

## Propaganda

**Radicalizing metaphors** → ENG / FRE / GER / ROM

**Andrei Chitu**, project manager at the Berlin Youth and Family Foundation and former online street worker, monitors both radical right-wing and Islamist internet platforms. There are recurring metaphors appearing in memes, comments, and videos that perpetuate romanticized notions of a way of life that has long passed. Jihadists want to live the life of the Prophet; neo-Nazis long for a vague national community. And they need each other like the air that they breathe.

**How propaganda created a Russian parallel universe** → ENG / RUS / UKR

The manufacture of that which counts as reality in Russia today was a slow, systematic, calculated process in which propaganda played a central role. Ukrainian journalist and PR-manager **Anna Muzyka**, who herself worked years ago for a Russian news agency, shows where contemporary propaganda repeats that of the USSR and how a parallel reality has emerged in which mothers do not believe what their own sons report from the front.

## Return

**Zombies can't run; their ankles would break** → ENG / GER

George A. Romero—inventor of zombies as we know them today—was medically accurate on this point: if the undead run too fast, they simply break apart. His objection had little impact. Zombies have long been running through all kinds of horror films. Filmmaker and splatter expert **Jörg Buttgereit** gives an introduction to the pop history of the undead and explains why such revenants are always metaphors for society's outsiders.

**How can you love rituals if you hate repetition?** → ENG / GER / Romani

His grandmother's daily life, marked by countless rituals, and his child's life are worlds apart. But when **Hamze Bytyci**, theatermaker and founder of RomaTrial e.V., tries to build a bridge between these worlds for his son, he replies: You need a

bridge yourself! And he is right. Who are the Roma people without their traditions? But how can you maintain or reinvent everyday rituals if you hate repetition?

**Tragedy and farce: Why Marx believed history repeats itself** → GER

There's hardly another quote that is repeated quite as often as Marx's that history happens twice: “The first time as tragedy, the second as farce.” **Thomas Kuczynski**, former director of the Institute for Economic History of the Academy of Sciences in the GDR, explains how Marx references Hegel, what his *Eighteenth Brumaire of Louis Bonaparte* is all about, and why for him, a scholar who spent 20 years working on a new edition of *Capital: Volume 1*, history is repeating itself a bit too much.

**Twin oppression? – What used to be called “woman as nature”** → ENG / GER / GRE

Ecofeminism was long considered an uncool 1980s theory. Yet a look at the parallel between the extraction of the planet's resources and the extraction of “female” labor is revealing: reproduction, regeneration, and nurturing are cyclical, rather than linear processes aimed at accumulation. And yet, as cultural scientist and curator **Margarita Tsomou** points out, it's not about celebrating women as heroines of housework or rehashing old clichés of femininity and nature.

## Rule

**What is allowed** → ENG / GER

Sex worker **Dennis Deep**'s name is a pseudonym, an artificial name, like those of most of his colleagues. This serves social conventions and his own security, but also shows that the work is about role-playing and performative rituals. Therefore, in addition to business agreements and legal requirements, there is also a mostly unspoken, and hence ambiguous, theatrical pact: where does the game begin, where does it end?

**Emergent properties: Patterns that change patterns** → CAT / ENG / SPA

Rules that govern physical states at microscopic scales cannot be simply translated to macroscopic ones. And yet they are not independent of one another. Emergence describes how higher-level properties—unpredictably—appear from the patterns that operate at lower levels. **Núria Muñoz Garganté**, fellow at the Max Planck Institute for the History of Science, is convinced that this can also be applied to sociopolitical phenomena.

**Circle versus line: How time was straightened in early Christianity** → ENG

It was the unique selling point in the competition of metaphysical concepts for worldly power: Christianity promised an end to the yoke of eternal return; straight work towards salvation instead of turning in a vicious circle, like the “infidels”. But the politicization of time and the generalized



fight against circularity had far-reaching consequences—as the curator and cultural scientist **Berno Odo Polzer** explores—and continue to shape the Western relationship to the world to this day.

## Self-Empowerment

**“repetition / threatens / to make me / get used to it / fear / of the new / behind boundless / patience / go away or stay / asks / cowardice.”**  
→ ENG / GER

With many of her poems, Black German poet May Ayim wrote against the racism that surrounded her until her suicide in 1996. Sociologist, communications expert, and editor **Natasha A. Kelly** explains how the situation and particularly the self-confidence of Black people in Germany has changed since then. Some things that were previously shame-ridden are now repeated as positive self-designations under different circumstances.

## Space

**In-between** → ARA / ENG

Lebanese theatermaker and visual artist **Rabih Mroué** returns over and over in his work to the idea of being in the in-between state—a state of indeterminacy, which is located in an alternative space/time structure. What seems at first glance to be an endless loop reveals a labyrinth with no way in or out, which is neither of this world nor of a world beyond: disappearances, ghosts, the undead, revenants, rumors, madness, nightmares, and images in which one gets lost.

**Safe spaces in a hostile environment** → ENG / GER

Safe(r) spaces are places where people can come together without being permanently confronted with the opposition of those who have more leverage anyway. **Louna Sbou**, director of the anti-disciplinary cultural center Oyoun, explains how capitalist-racist routines can be broken with decolonial, queer\*feminist, migrant perspectives and radical solidarity.

## Time

→ **everlasting**

**The eternal return of the same** → ENG / GER

Characters in loops, always beginning again, the stage turns until a new level is reached. Director **Susanne Kennedy's** works shimmer between dreamlike repetitions, computer game dramaturgies, and fairy-tale loops. What to do when—as Nietzsche describes in *The Gay Science*—a demon comes and says: you have to repeat your life, again and again, just as it was? Do you embrace him? Do you throw him to the ground?

→ **measured**

**Capitalism in real time: Infinite repetition, frantic standstill** → ENG / GER

What is real time? Computers process in cycles, repeating operations over and over until the loop is finished. Humans, on the other hand, process incessantly. Algorithms repeat finite loops; our loops are endless. What happens when cyclical time becomes more like continuous time? **Timo Daum**, non-fiction writer and critic of digital capitalism, examines the economic compulsion to repeat and draws parallels to the act of exchange in the world of commodities.

→ **nonlinear**

**When you talk about the “end of repetitions” and think you are thinking something new, you are only thinking you are thinking something new—the old is far from being thought out of existence!** → GER

The new is overrated and the old is a curse! Radio host and director **Jürgen Kuttner** sums up 25 years of video snippet lectures and arrives at Nietzsche and Wikipedia: “The eternal recurrence of the same is a central idea in Nietzsche’s philosophy, according to which all events repeat themselves endlessly.” However, Kuttner does not agree with the postscript “This cyclical understanding of time is for Nietzsche the basis of the highest affirmation of life.”

**In the end, the time-space continuum must also be decolonized** → ENG

For artist, activist, and spaceship captain **Promona Sengupta**, time travel is a life-long practice. Having grown up with Soviet sci-fi and science books, and currently captaining the FLINTAQ+ crew of deep space exploration vehicle Spaceship Beben, she is interested in disrupting the linear conception of time travel as dropping in to other times like a tourist. After all, time is not a line but a dimension: crip time and queer time decolonize hegemonic models of temporality. Time is a web!

→ **stopped**

**Life, buffering** → ENG / HEB

For film and media theorist **Neta Alexander**, buffering (the necessity of downloading a video or audio file before playing it) is a cultural metaphor: a moment of disruption that has no set duration, a gray zone between activity and passivity in which we are unsure of how to react—endure, refresh, or start over? Whether we are stuck in a Zoom waiting room hoping the host will let us in soon or waiting for the onset of symptoms after an exposure to Covid-19, we are doomed to tense idling.

→ **to come**

**Repeating forwards** → ENG / GER

Even worse than the “aping” of the unimaginative was for Theodor W. Adorno the “aping ahead,” in his eyes the trade secret of the culture industry: a repetition that reaches forward and threatens to nip the unknown of the future in the bud. Literary and cultural studies scholar **Alexandra Heimes** explains the difference between the dystopia of this forward-looking repetition and its potentially utopian variants.

**Repetition of the end** → ENG / GER

The future never sleeps. And it is also uncertain what we mean when we speak of the future. An image? A process? A new thing? An end? For cultural theorist **Zoran Terzić**, competence with the future is about mastering the art of the uncertain—whether as futurology, futuropractice, or futurotopia. The future changes us, because we ourselves are the future, as well. And it also resides where it is least obvious: in the outdated and faded, the past and forgotten.

## Trauma

**Luckily, there is not only Freud, but also Fanon** → GER / SPA

During her studies, psychoanalyst and trauma therapist **Lucía Muriel** heard repeatedly: therapy is not political. However, her clients have been traumatized by racism and migration—a personal analysis without a social analysis is not possible. That is because those who are hurt daily by racism cannot integrate their trauma; it reoccurs daily. Thus, the desire for a politicized therapy is growing among patients and young therapists.

**Wolf ears, butterfly, mother’s legs—or: How psychoanalysis relies on repetition** → GER

Traumas repeat themselves as non-memories. They are not predictable, they always come to the surface in surprising ways. Psychoanalyst **Mai Wegener** (whose job it is otherwise to mostly listen) explains why Freud’s famous Wolf Man panicked at the sight of a butterfly—and why the path from there to the legs of the mother is shorter than one thinks.

## War

**What if the repetition is the reason the war in Syria has been forgotten?**  
→ ARA / ENG

When working with non-professional actors, playwright and theatermaker **Mohammad Al Attar** encourages them to repeat their agonizing stories again and again to resist ignorance, oblivion, and negligence. But the flood of stories, images, and films documenting the atrocities in Syria do not seem to have brought any serious solidarity. Could the repetition of stories actually cause them to lose their ur-

gency? How to reconcile this with the need to repeat in order not to be forgotten?

**The war as déjà vu** → BOS / CRO /  
ENG / GER / MON / SER

It is like a glimpse into the past of the 1990s: the war in Ukraine reminds the Croatian-born philosopher **Boris Buden** of the violent breakup of Yugoslavia. Looking at the flickering lights of the missiles in the distance, he understood that the sentence “It can only get better in the future” no longer applies. Children can no longer learn from their parents; the vision of a happy capitalism is finally passé. And now? Can only a revolution end the war?

**The end of Ostpolitik** → ENG → via  
Zoom from Kyiv

The war in Ukraine is, among other things, a result of static political patterns: Germany is running in circles in the way it continues to approach Eastern European countries with the attitude of an empire that ultimately is only willing to speak to other empires and would therefore prefer to solve problems with Russia directly.

**Vasyl Cherepanyn**, curator and director of the Visual Culture Research Center in Kyiv, calls for an end to the colonial attitudes toward countries to the east of the Oder-Neisse Line.

**The theater of war: Between rehearsal and repetition** → ENG / RUS

Saint Petersburg-based philosopher **Oxana Timofeeva** suggests a theatrical model to interpret the reality around us: theater has a specific temporality where a premiere is preceded by rehearsals (*repetitio*). Even the theater of war—already the term is telling—follows this dramaturgy of repeating scenarios and scenes, time loops and tunnels of underground resistance.

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