

DEPOT ERBE

SAT. 25/3 – MON. 1/5/17

Conference | Exhibition | Performances

A TANZFONDS ERBE Project
Theater Freiburg &
Museum für Neue Kunst Freiburg

DEPOT ERBE

SAT. 25/3 – MON. 1/5/17

Choreographers and artists from all over Europe gather in the museum and the theatre to re-think the tradition of heritage: Concepts of inheritance, tradition, and passing on are not only discussed, but also put into practice: The one who inherits does not possess – they take part. DEPOT ERBE examines the conception of sustainability and questions how things of the past can be prepared for the future – starting with cultural and bodily memory. A five-week exhibition and a public conference invite visitors to take an active role in cultural heritage as an unfinished inheritance.

By & with: Antonia Baehr & Neele Hülcker | Josep Caballero García with Dani Brown | Marek Lamprecht | LIGNA | Herbert Maier | Anne Mousselet & Etienne Bideau-Rey | Ivana Müller & Paula Caspão, Ant Hampton, Bojana Kunst, Paz Rojo, Jonas Rutgeerts, David Weber-Krebs | Mickaël Phelippeau | plan b | Jochen Roller | Graham Smith | Olga de Soto | Helen Schröder | Stan's Cafe | David Weber-Krebs | Christin Vahl | WLDN/Joanne Leighton | Isa Wortelkamp | Artistic Direction: Anne Kersting in collaboration with Ann-Christin Görtz, Janne Callsen (Theater Freiburg), Christine Litz (MNK), Katharina von Wilcke

A project of the Dance & Performance Section of Theater Freiburg and the Museum für Neue Kunst Freiburg. Funded by TANZFONDS ERBE – An Initiative of the German Federal Cultural Foundation.

Kick-off

BEING AN HEIR – HAVING A HERITAGE

Conference, Theater Freiburg, 25/3/17, 1 – 6 p.m.

DEPOT ERBE starts with a debate on cultural heritage asking the question »Who determines what is handed down?«: From sociological, economic, genetic, and cultural points of view, lectures and talks deal with questions related to historical experiences, economies of bequeathing and inheriting, the responsibility of legacies and memories, as well as criteria and forms of analog and digital archiving. What will we have bequeathed?

1 p.m. »100% inheritance tax!«

Guy Kirsch, the pioneer of the New Political Economy, calls for distributing inheritances and demands a fund for fighting social inequality.

2 p.m. »The one, who inherits, interprets«

In his recently published book »Verwaiste Hinterlassenschaften. Formen gespenstischen Erbens« the literary scholar Gerhard Richter describes the process of cultural inheritance as an act of personal appropriation. Lecture followed by a talk with Bojana Kunst (philosopher), Ivana Müller (artist), and Annette Pehnt (writer).

3:30 p.m. »Is the future of Europe fascist?«

Europe's fascist heritage is currently being updated, claims the artists' group LIGNA in a talk with Cornelia Brink (historian), Klaus Theweleit (cultural theorist), and Tanja Vogel (epigeneticist).

5 p.m. »The legacy of immaterialist art«

The curators Peter Gorschlüter & Christine Litz, the choreographer Jochen Roller and the media archivist Thilo Wittenbecher discuss concepts to archive ephemeral art.

7 p.m. Exhibition Opening

Museum für Neue Kunst Freiburg

9:30 p.m. Opening performance

»The Last Hour« by plan b, Theater Freiburg





Mannequins & SALT kids © Maurice Korbel

»I tripped over the roots of that tree,
which I had planted earlier.«

Johann Wolfgang von Goethe

12 installations in the Museum für Neue Kunst

Opening hours: TUE. – SUN. 10 a.m. – 5 p.m.

Antonia Baehr and Neele Hülcker

SAT. 25/3 – MON. 1/5/17

I've never been there in my whole life

There is a storage room in the depot where things that are not exhibited or have been discarded are piled up. It is a cluttered archive of reticent and hidden remains interwoven with our voices. These voices are our real and imitated children's voices that continue to haunt our bodies. We visit the ghosts of that which has been sorted out, deposited, and marginalized and take them with us into the future.

Joanne Leighton | SAT. 25/3 – MON. 1/5/17

The Songline

The Belgian Australian choreographer Joanne Leighton will create an installation in the Museum für Neue Kunst using the salt from her work »9000 Steps«, performed at Theater Freiburg in December 2016. The salt is a memory and imprint of the live performance, a physical trace of the staged work. Across the floor of the Museum für Neue Kunst a new trace, a contemporary »Songline« will be walked into this salt and it is those pathways that play a central role in Australian aboriginal culture. The songlines makeup a labyrinth of invisible paths that crisscross Australia and are known as the »Footprints of the Ancestors«. The aboriginal Myths of Creation speak of legendary beings wandering the continent at the time of its origin and singing the coming of the world into existence. The Australian aborigines are a non-literate society, and use walking, dancing and singing as a means of documenting, recording and passing on their cultural heritage. The transient and ephemeral essence of »The Songline« questions the fixed archival form and reflects on the changing nature of heritage, especially with the arrival of universal means of documenting, recording and archiving in virtual space. The ancient and universal action of the walk, a practice spanning back to the beginning of time, becomes at one with the site and the people that inhabit it.

»The first man who,
having fenced in a piece of land,
said ›This is mine‹,
and found people naïve enough
to believe him,
that man was the true founder
of civil society.«

Jean-Jacques Rousseau

9000 Steps by WLDN / Joanne Leighton © Laurent Philippe





Olga de Soto | SAT. 25/3 – MON. 1/5/17
Débords – Regards sur la table verte

Olga de Soto has been dealing with the history and reception of dance for years. »Débords« is the documentary research on one of the most emblematic and politically committed works of dance history: »Der Grüne Tisch« by the German choreographer Kurt Jooss. The piece premiered in Paris in 1932 and took an oppositional stance toward the rise of fascism and the anti-Semitic politics of Adolf Hitler. How many years have passed since the premiere in Paris? What exactly lends this work such immense power until today? What are collective memories? For a period of six years, Olga de Soto has collected traces, memories, and testimonies from spectators who have seen the piece since then, as well as from dancers who have danced it over the generations. Her research led her from Belgium to Chile, via Germany to Holland, France, and England – a long distance of 42,000 km and 67 hours of filmed interviews on the memories of spectators and dancers from different generations and places of origin. Stories and histories intersect, and we witness how memories are maintained, transformed and even forgotten – but they never cease to remain in motion.

**Ivana Müller in collaboration with Paula Caspão,
Ant Hampton, Bojana Kunst, Paz Rojo,
Jonas Rutgeerts and David Weber-Krebs**
SAT. 25/3 – MON. 1/5/17
Notes

The concept of »Notes« is inspired by the 19th century practice of »marginalia«, which cultivated a gesture of »personalizing« a book before offering it to a friend or a lover by writing notes in the margin. In »Notes« this gesture of love or friendship becomes a poetic gesture in which seven readers: Paula Caspão, Ant Hampton, Bojana Kunst, Paz Rojo, Jonas Rutgeerts, David Weber-Krebs and Ivana Müller write notes in the margin of the same book before passing it on. They share this body of literature as a matrix and a space for all sorts of reflections and associations. These reflections go beyond the book itself questioning the ideas of reading, of sharing a certain common, of anticipating the »other« and of bequeathing. The annotated version of the book thus becomes an archive of a long process of collective reading and writing. The seven readers selected »Echolalias – On Forgetting The Language« by Daniel Heller-Roazen from a pool of many suggested and possible books, and after a long series of discussions. Instead of entering the collection of the museum the annotated book will continue its life as a book. It will travel from one reader to another, finding its way through chance over a period of 10 years. Its travels will be documented, creating an ongoing story of collective reading. The installation in the museum also contains a soundscape of more than 24 hours of reading by the seven annotators.

Josep Caballero García | SAT. 25/3 – SUN. 2/4/17
It's not ephemeral, not ephemeral, ephemeral, ...

»I am interested in those non-materialistic things that we share and exchange when we meet somebody. Those things that are not outside of ourselves. We don't see them. They get directly from one body to another and they rest there, inside the bodies. One always says that they are ephemeral things; things that disappear. But I don't agree! They stay inscribed in our bodies. With time, they transform and without noticing it, we keep giving them to other people. In my performance installation I want to work on this misconception with single visitors, exchange with them and find a way to give a materiality to these encounters.«

STAN'S CAFE | TUE. 4/4 – SUN. 9/4/17
The Great Art Giveaway

»Last year we were in Freiburg with our installation ›Of All The People In All The World‹, transforming human population statistics into piles of rice. This year we will return to give our art away. The rice used last year has been stored in the homes of the kind citizens of Freiburg. We will recover this rice and the stories of its storage, rebuild elements of last year's installation and update it according to the changes in world events since then. Ultimately, we will try to give the art away. One and a half tons of rice must go to visitors of the exhibition, for them to display (or eat) at home. It is ›The Great Art Giveaway‹.«

Herbert Maier | TUE. 11/4 – FRI. 21/4/17
Visual Library

»My exhibition ›wer wir sind‹ (›who we are‹) took place prior to DEPOT ERBE. I displayed large parts of my ›Visual Library‹ that currently comprises more than 500 pictures and gives an account of how people made images of people in all ages. The project deals with the cultural heritage of humankind and is now itself taking on the character of a global image heritage. I am storing the sheets in boxes to make them available to the DEPOT ERBE. As customary in archives, visitors can have individual works presented to them. Furthermore, I would like to discuss the future of the ›Visual Library‹ with the visitors: How should I carry on with the library in the future? How can I keep it together? Is there a final point to it?«

Isa Wortelkamp | SUN. 23/4 – MON. 1/5/17
Photography as Heritage

»The photographs of August Sander from the Sammlung Wortelkamp are pictures of a staged time: motionless bodies, eyes staring at the camera. As a young girl I traveled with my father through the villages of the Westerwald to acquire these pictures from families. Now they are to be passed on to me. What I, as a dance scholar, miss in these photos is the movement that fascinates me in my research on dance photography; so I have set off to gain access to this heritage. I have brought the collection to my home in Berlin and invited photography historians to view them together with me. I wanted to find out what they discover in the pictures. In doing so, I have started seeing more myself. Not motion, but an eerie presence of history – the history of the photographer, the people photographed, and the photographs themselves. I ask myself how one can continue writing this history, how it can be passed on, and to whom it belongs. In the DEPOT ERBE I'm showing a selection of photographs from the Sammlung Wortelkamp and convey what it means to me to have inherited them.«

»As long as something is, it is not what it will have been.«

Martin Walser

Jochen Roller and Christin Vahl

SAT. 25/3 – MON. 1/5/17

The Church of Performance Art

In 2003 in the frame of his popular trilogy »perform performing«, the choreographer and performer Jochen Roller developed the vision of a church of performance art. In this church, the followers of a theatre cult work against the meaninglessness of their post-industrial existences by re-enacting performances from the times of public art funding. For DEPOT ERBE Roller re-stages, together with artist Christin Vahl, »The Church of Performance Art« in the Museum für Neue Kunst – a vision of dance in the future, taken from the past of dance, recalled as volatile moment for the visitors of the museum.

David Weber-Krebs | SAT. 25/3 – MON. 1/5/17

The Earthly Paradise

The Vatican Museums display the monumental painting by Johann Wenzel Peters »Adam and Eve in the Earthly Paradise« (1827). It represents the mythical first man and woman in a pastore alongside some 250 other animals. It is actually a perfect example of the way 19th century was seeing and representing untouched nature. David Weber-Krebs uses this work in order to reflect on how to apprehend the idea of nature now, some two centuries later, when it is said that the two iconic humans in the painting of Peters' have »touched« the planet they live on to an extent, that they have altered it forever.

LIGNA | SAT. 25/3 – MON. 1/5/17
Audio-Guide for Involuntary Heritage

The voices in the headphones are dead voices. They are released into this world – as all kind of heritage – without the speaker's ability to control what will happen to them. The voices will be spread around and about DEPOT ERBE. They will also leave the museum in order to spread an unintentional heritage in the city: fascism. It is not so much about the re-working of fascism's history but about the disturbing repetitions of this heritage in recent times. The resentments, the Angstlust in a paranoid global perception and the return of authoritarian characters. The listeners can choose to refresh the voices they hear by using the QR-codes spread over various places in the city. The situations in which the participants listen also appear as some sort of unpredictable, uncontrollable kind of heritage, which produces questions of political responsibility and on the ability to act.

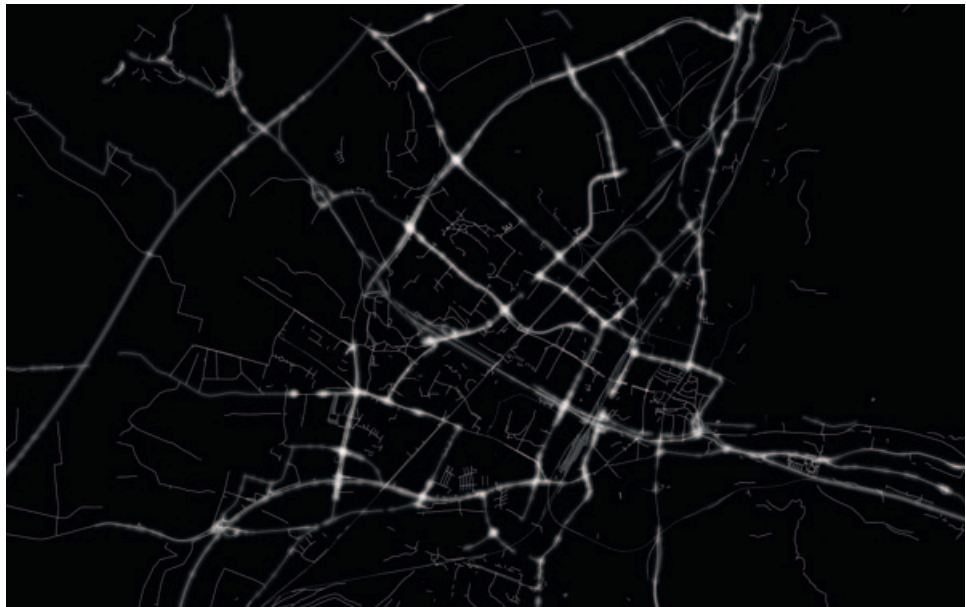
»Who speaks to me,
if a monument meets me?«

Sigrid Hauser

plan b | Sophia New & Daniel Belasco Rogers
SAT. 25/3 – MON. 1/5/17
The Hidden Choreography of Daily Life

»If at the end of your life, you could look at the shapes your wanderings over the earth have made, what patterns would you see? What words might be formed that take a human lifetime to write?«

For DEPOT ERBE, the Berlin-based, British artist duo plan b (Sophia New and Daniel Belasco Rogers) have worked with the people of Freiburg to create a collaborative, living portrait of their city using GPS and plan b's know-how from over a decade of collecting every single journey they make, every day. »The Hidden Choreography of Daily Life« is a film essay specially made for the cinema room of the Museum für Neue Kunst, combining interviews with people from Freiburg, animations of their movements in and around the city and the artists own reflections, revealing the choreography of daily movements that animate and breathe life into the brick and concrete structures of the visible city.



Supplementary Programme in the Museum

Public guided tours

THU. 12:30 p.m. KunstEinkehr

SUN. 3 p.m.

Inheritance consultation hours

Freiburg-based lawyers for inheritance law commit their time and expertise and offer free consultation on issues related to »inheritance«.

The dates of the consultation hours can be found at www.freiburg.de/museen in the »News« section & at www.theater.freiburg.de/tanz

Table talks

FRI. 31/03/17, 12:30 p.m.

Historical Heritage – Confiscations by the National Socialists with Christine Litz

SAT. 01/04/17, 3 p.m.

The Future of Art. On the Handling of Artist's Estates. Lecture and discussion with Frank Michael Zeidler, Potsdam

FRI. 07/04/17, 12:30 p.m.

Japanese Heritage – Performance with Lena Lytvynenko

SAT. 22/04/17, 5 p.m.

Isa Wortelkamp is the heir of the August Sander Photography Collection. In a conversation with Christine Litz, she talks about her handling of the inheritance and exhibits part of the collection at DEPOT ERBE.

FRI. 28/04/17, 12:30 p.m.

Historical Heritage – Insights into Provenience Research with Christiane Grathwohl-Scheffel

»...in this way, no claim to existing or expected ownership can be derived from it, no feature of identity, no cult of being chosen, no privilege, and no preferred position.«

Gerhard Richter



Theatre & Performances

In the context of DEPOT ERBE we show 8 choreographies and performances, staging that which was passed down further.

Caen Amour | THU. 23/3/17, Großes Haus Choreography by Trajal Harrell

The focus of Harrell's choreography is on Loïe Fuller, an icon and trailblazer of modern dance. He creates a subversive composition of various dance traditions and interprets the history of dance as a queer body landscape.

The Last Hour | SAT. 25/3/17, Großes Haus Performance by plan b

Imagine we had just one hour left to tell one another everything we had kept silent about until then. At stake for plan b are all the unresolved issues and confessions a couple might have at the very end of their relationship as the audience watch the minutes pass on a chess clock projected above their heads.

Mit Daudi – A TANZFONDS ERBE Production FRI. 31/3, SAT. 1 & SUN. 2/4/17, Kammerbühne Performance by Mickaël Phelippeau

How will we have narrated ourselves? Based on his interest in biographies, Mickaël Phelippeau choreographs people who would otherwise not be on the stage. In Freiburg it is Daudi Simba who passes his story on to him in a solo performance.

Kreutzberg | WED. 12/4/17, Kleines Haus Choreography by Chris Leuenberger & Marcel Schwald

Together with a Kreutzberg student, Leuenberger & Schwald reconstruct the biography of a virtuoso expressive dancer, who was a figurehead of German cultural life in Nazi Germany. Adored for his dance technique, criticized for his appearances in Germany, Kreutzberg is surrounded by open questions, which two generations seek to get to the bottom of.

Mates & Monsters

A TANZFONDS ERBE Production

SAT. 22, SUN. 23 & TUE. 25/4/17, Kleines Haus
Performance by Etienne Bideau-Rey,
Anne Mousselet & Graham Smith

Children aged 10-12 inherit the piece »Showroom-dummies« by Gisèle Vienne and Etienne Bideau-Rey that premiered in 2001. They question their role as descendants of an adult world with all its values and norms from a time lying long before them.

nimmer | SAT. 29 & SUN. 30/4/17, Kleines Haus Choreography by Antje Pfundtner in Gesellschaft

The family piece »nimmer« is based on numerous interviews that were held with children and adults on the theme of disappearing. The result is an extraordinary homage to the transience of life, with which we start bringing the DEPOT ERBE to a conclusion.

Bambi's Beet Has a Future

SUN. 30/4/17, Theatervorplatz
Intervention by Graham Smith

The community garden in front of the theatre passes beyond the confines of the Theater Vorplatz. How is agricultural diversity passed on? Be a part of Bambi's swan song and take seeds, rhizomes or plants to further spread the movement of community gardens.

Heritage Summit

A TANZFONDS ERBE Production

MON. 1/5/2017, Museum für Neue Kunst
A workshop presentation by Graham Smith
and Helen Schröder

After young people from amateur dance groups from different cities have dealt with the future of heritage and their role in it in several workshops, they will meet for three days in Freiburg to bring their choreographic results together and conclude DEPOT ERBE.

Service

Further information on the programme can be found at www.theater.freiburg.de/tanz

Museum für Neue Kunst, Marienstraße 10a

TUE. – SUN. 10 a.m. – 5 p.m.

Tel.: 0761 201 25 83

www.freiburg.de/museen

Theater box office, Bertoldstraße 46

MON. – FRI. 10 a.m. – 6 p.m. & SAT. 10 a.m. – 1 p.m.

Tel.: 0761 201 28 53

www.theater.freiburg.de

Prices:

Admission to the exhibition DEPOT ERBE

in the museum: 5 / red. 3 EUR

Guided tours: 2 EUR plus admission to the museum

Prices for the conference & the performances at Theater Freiburg

Conference Being an Heir – Having a Heritage:

8 / red. 6 EUR

CAEN AMOUR: 16 / red. 8 EUR

The Last Hour: 20 / 16 / red. 8 EUR

Kreutzberg: 20 / 16 / red. 8 EUR

Mit Daudi: 16 / red. 8 EUR

Nimmer: 15 / 13 / red. 8 EUR

Mates & Monsters: 15 / 13 / red. 8 EUR

Reductions:

Discount for Students, Pupils and Apprentices under the age of 29 and for severely disabled people (more than 80%) with a valid piece of identification. Wheelchair seats are available in Kleines and Großes Haus, accompanying people are free.

Each performance ticket grants free admission to the exhibition. Please bring the theatre ticket along when visiting the exhibition.

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English Translation by Karl Hoffmann, Ann-Christin Görtz