

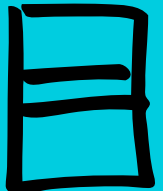
Appropriations.

A performative conference

With Ulf Aminde & Shi-Wei Lu, Yael Bartana,
deufert&plischke, Maria Gaida,
Richard Haas, Ant Hampton & Britt Hatzius,
Dorothea von Hantelmann, Kapwani Kiwanga,
Siegmar Nahser and Alexandra Pirici

Curated by Florian Malzacher

November 16, 2014, 11 a.m. – 7 p.m.



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Aneignungen – Appropriations. A performative conference

Florian Malzacher

*“We need a history that does not save in any sense of the word;
we need a history that performs.” (Jane Blocker)*

Appropriation (*Aneignung*), including cultural appropriation, is always a violent act. The (direct or structural) violence with which many objects of ethnological collections were appropriated is repeated in the ever new appropriations of these objects through interpretation and contextualisation. But appropriation also always implies an approximation that does not leave those who appropriate unchanged. The German word *Aneignung* functions in this regard like a picture puzzle: Depending on the focus it emphasizes either the negative aspect of possessing and taking away or the positive aspect of learning and wanting to understand.

The performative conference “Appropriations” as well as its remains in the permanent exhibition afterwards reflect on the possibilities of appropriating knowledge and cultures foreign to the West by investigating the concepts of reenactment and performative reconstruction as well as the resistance of the objects.

While the concept of reenactment commonly designates the restaging of historical events in a way that seems to be as true-to-life as possible, a different discourse revolving around this concept has emerged in the performing arts in the past years. In dance and performance, it mainly describes the critical dealing with the possibility of reconstructing or reinterpreting central choreographic works of modernism. What is always at issue is the difference, the incomprehensible, the not-knowing.

Hence, “Appropriations” navigates between appropriation, reconstruction, reformulation, temporary addition and critical speculation. For the performativity of many of the objects in the collection lies in their potential use – whether in a ritual, in art or in everyday actions. In the language of performance theory they could be considered “performance remains.” Other objects give insights into the kinds of applied knowledge that have been lost: depictions and inscriptions serve as direct or indirect documentations or potential notations. How can one approach such lost acts in an artistic way, reconstruct or even reenact them?

Such approaches are by no means soft; they are not necessarily obliged to an alleged historical or cultural truth. They appropriate what is past and distant in order to simultaneously lend it a voice in the present and question it. The conflict and contradictoriness of appropriation is neither played down nor shunned.

“Appropriations” takes place within an agonistic field of various artistic positions. The participants move from lecture performances by Dorothea von Hantelmann, Ulf Aminde & Shi-Wei Lu, and Kapwani Kiwanga, to Alexandra Pirici’s immaterial addition to the collection, to the theatrical installation by Ant Hampton and Britt Hatzius, are confronted with famous forgeries in the collections depot, accompany Yael Bartana on a trip to the Amazon and are themselves cast as performers with the choreography of deufert & plischke.

At a later date in 2015 Politique Culinaire will also be challenging us to engage with the crime of the so-called Congo-Conference 1884/85 with the rededication of a historic dinner.

Program

11 a.m.

Florian Malzacher: Opening & Introduction

Dorothea von Hantelmann: "The Exhibition"

Lecture demonstration

Auditorium

All guests will be divided in three groups to be able to see all works.
Please follow your color.

12 p.m.

Parcours in three different groups to the presentations and works of

Ulf Aminde & Shi-Wei Lu, Kapwani Kiwanga, Alexandra Pirici, Ant Hampton & Britt Hatzius
as well as to the depot tours with Maria Gaida, Richard Haas, Siegmah Nahser

1:45 p.m.

Lunch break

Café foyer

3 p.m.

Parcours in three different groups to the presentations and works of

Ulf Aminde & Shi-Wei Lu, Yael Bartana, Kapwani Kiwanga, Alexandra Pirici,
Ant Hampton & Britt Hatzius as well as to the depot tours with Maria Gaida,
Richard Haas, Siegmah Nahser

5:15 p.m.

Coffee break

Café foyer

6 p.m.

deufert&plischke: "Ins Tanzen"

Downstairs foyer

The film "PARDES (Orchard)" by Yael Bartana lasts approx. 60 minutes – if you want to see the whole version, we suggest doing so during the lunch or coffee break. The film will stay in the exhibition until February 8, 2015.

The intervention "Position yourself" by deufert&plischke is happening at different places at different times throughout the day – it cannot be found, it might find you.

To the installation "As Never Before / As Never Again" by Ant Hampton & Britt Hatzius there is an additional audio tour, which you can attend to during lunch or coffee break. Audio guides are available for free at the ticket counter.

Alexandra Pirici's immaterial addition to the collection "Cannibals and Forms of Life" is shown between 2 p.m. and 6 p.m. If you want to see more, please return during the coffee break.

Dorothea von Hantelmann

The Exhibition

Lecture Demonstration

The performative conference opens with Dorothea von Hantelmann reflecting both in the form of a lecture and a presentation on the rise of the exhibition format as one of the most important cultural formats of modernity. Since their emergence in the 17th and 18th centuries, exhibitions have been ritual spaces for modern Western societies, in which fundamental values and categories of modern, liberal and market-based societies – such as the concept of the individual, the object or notions of progress – were, and continue to be, practised and cultivated. Exhibitions reflect very basic aspects of the socio-economic order of their time. This is what makes them a contemporary ritual and this explains why they constantly have to change in order to adjust and to remain a contemporary ritual. In comparison to other cultural formats the exhibition can be seen as highly flexible and individualized, as it addresses the individual as an individual and not as part of a collective (as in a theatre, concert or cinema); visitors can come and go at any time and spend as much or little time as they wish with the presentation. The deep connections between the exhibition format and a Western idea of modernity are based on a principle of separation, of distancing, of critical and scientific examination. This starts literally with the removal of an altar painting from the altar and its transposition to the museum, marking the transition from the fixed cosmologies of feudal societies to the open cosmology of a liberal democracy. In exhibitions objects are removed from their original contexts and freed of any network of connections.

The lecture demonstration considers in different ways the social, political and economic implications such separation affords and discusses the profound historical achievements, but also the contemporary limits, of the exhibition format. The attempt/aim is to study the practice of exhibiting somewhat as an ethnographer studies a foreign ritual, and furthermore, to discuss why the substantial transformations of our epoch might demand/require a new kind of ritual after the exhibition.

Ulf Aminde & Shi-Wei Lu

“performing labour contracts, made in Taiwan (to love is give) #booty_n'Dahlem_version2”

Lecture Performance & Installation

When Bertolt Brecht witnessed the Peking Opera performer Mei Lanfang in Moscow in 1935 he was hugely impressed, later writing his ground-breaking text “Alienation Effects in Chinese Acting,” in which he coined the term “Verfremdungseffekt” (alienation effect): in Brecht’s interpretation, the Chinese actor is quoting the character he represents rather than transforming himself into it.

Shi-Wei Lu, a Taiwan-based performer from Taipei, came to Berlin 2009 to finish her doctorate on Bertolt Brecht’s misinterpretation of Asian theatre. One of her main theses was that Brecht’s distinction between the role and the person representing it, is not part of the Asian concept of theatre. To underline her theoretical work she did several performances in Taipei with Taiwanese opera performers where she confronted them with Brecht’s dictum that actors on stage should be able to negotiate their own labour conditions.

Shi-Wei Lu and Ulf Aminde met for the first time on a trip to South Africa and later, in 2013, in Taiwan. Their common interests for artistic practices to highlight and produce social change led them to the idea of a collaboration. In the work “performing labour contracts, made in Taiwan (to love is give), #booty_n'Dahlem_version2” Ulf Aminde reflects on their intentions and collaboration through the performative opening of a vitrine.

By activating and installing an iPhone 4s and a BenQ projector, and by evoking Bertolt Brecht’s wishful view of Asian theatre, Ulf Aminde stages his journey to Taiwan, Shi-Wei Lu’s performative work, his relationship with Shi-Wei Lu, their intended collaboration and its failure. With video projections, text messages from a hacked account, his encounter with the spiritual life in Taiwan and facts from the Taiwan-based consumer electronic business he creates a script, but also starts to entangle himself in a complex and multi-layered oral story, in which it becomes increasingly unclear how to escape the problems of representation. How much of a collaboration with a ghost can be transported to the audience in a spoken lecture? How far can one fictionalize someone else’s identity and how are we able to appropriate commodities such as mobile devices? Are they something other than love relationships? And who actually owns the data files Ulf Aminde brought from Taiwan?

Aminde seems to have met his own avatar who came to a country that is today highly sensitive regarding questions of identity and politics. So, instead of meeting “the other” in a foreign culture, Aminde reports from the inside on how it feels to become his own alien.

Yael Bartana PARDES (Orchard)

Video, 2014 (Work in progress, offline version)

The work of Yael Bartana largely reflects on rituals and the relationship between individual responsibility and collective actions. In her new work for the Humboldt Lab Bartana takes a very personal look at how Westerners seek personal enlightenment by appropriating traditional rituals: in “PARDES (Orchard)” she documents the journey of her close friend Michael – an Israeli artist, who, on the one hand, sceptically rejects all organized religion, but on the other hand, is on a constant search for deeper understanding, investigating Kabbalah as well as the cults of the Amazon. Under the guidance of the Brazilian shaman Dona Francisca (Francisquinha) from the Xawandawa tribe he undergoes the Ayahuasca ritual, taking the psychedelic brew that is said to lead to deep spiritual revelations about the universe and one’s own personality, a feeling described as an experience of rebirth, enlightenment or – in the worst case – as one of the worst trips possible. What used to happen hidden from the eyes of the world has become accessible or even a touristic activity – for some out of curiosity, for others out of longing for strong spiritual experiences or even healing. But even the shaman herself represents a mix of cultural influences: the 52-year-old Dona Francisca, who recites the “Ave Maria” just as well as traditional tribal songs, is one of the abuelas (Grandmothers) of the earth and a member of Santo Daime, a syncretic spiritual practice founded in the 1930s that mixes elements of several spiritual traditions including folk Catholicism, Kardecist spiritism, animism and indigenous shamanism. The once very specific and local ritual becomes an inclusive performance, open for very different needs and cultural backgrounds.



deufert & plischke

Position Yourself

Choreography

“Position yourself” addresses the movements and gazes in an exhibition. All visitors are invited to actively participate in the action “Position yourself” during their museum visit. deufert & plischke have selected a handful of human poses made for the camera eye from the photo collection of the Ethnologisches Museum (Ethnological Museum), which are distributed to each visitor in the form of a postcard. When a bell sounds in selected museum galleries, all visitors are invited to quietly strike a pose with their eyes closed, positioning themselves under the gaze of other museum visitors, simultaneously evoking and reactivating figures from previous exhibitions. The action “Position yourself” is a museum game that crosses, interrupts and unnoticeably repositions our usual habits and attitudes in a museum.

In collaboration with Flavio Ribeiro

Ins Tanzen

Choreography

On May 29, 1913 the audience at the world premiere of “Le Sacre du Printemps” became part of the legend associated with the multifaceted reception story of the work, because of its unusual powerfully emotional reaction. The light was even switched on in the auditorium in order to make visible the chaotic and complex choreography, that never could be reconstructed. The question of what dance and music is, was negotiated in and from the audience. This question is still open: what is dance, for, and with, an audience? With “Sacre” as an iconographic example of modern choreography, deufert & plischke invite the audience to take part in the “Ins Tanzen” event, in order to confront this question once more, together during a performance, in movement. In passing, quickly and powerfully, connections arise, complexity and appropriation. But nothing happens without the public.



Ant Hampton and Britt Hatzius As Never Before / As Never Again

Installation, audio guide & film

On display in the Mesoamerica room, a selection of seven lesser-known terracotta figures (soon to be consigned to the depot following the museums' move to the future Humboldt-Forum) have been scanned and replicated using a high-quality 3D "powder printing" technique. The originals, turned 180 degrees, find themselves facing their own copies. Behind them are copies of another kind: photographic postcards available to take home, each showing the same figure from behind, or over their shoulder – an affective souvenir of their presence in this room since the 1970s. The replacing of the visitor's usual (frontal) viewing position with a 3D replica becomes a staging of what looks like a strenuous effort by the figures and their copies to comprehend each other and the situation they find themselves in: a tense moment of mutual bewilderment between the ancient and the ultramodern. As spectators, we find ourselves outside this dialog, and yet at the very center of the conundrum: for us the unknown goes both ways, into both an unknown past and a blind future.

The installation is accompanied by a film by Britt Hatzius, as well as by nine voice tracks, available as an intervention into the museum's existing audio guide, available at the front desk. One of the figures being "excavated" by a lab technician from the chamber of a "powder-bed" machine (which works by the printer head passing through powder, bonding it as it goes) is captured on 16mm film. Following the originals' first emergence from the earth and kiln, as well as their second (discovery and excavation in the late 19th century) it's hard not to see this moment as a third – a futuristic, white on white, dream-like reenactment, a reemergence.



Kapwani Kiwanga

Museum for the Blind

Lecture Performance

Kapwani Kiwanga's performance is centered on the stories and perceptions attached to different objects present in the collection of the Dahlem Museums as well as of the museum itself. Her work is based on interviews with people working in the museum: curators, storekeepers, security guards, interns etc. whom she asked to choose an object in the collection and describe it.

Kiwanga does not propose a mere factual portrait of these objects but rather a subjective, anecdotal and living relationship with these objects and the museum.

Doubles

Installation

In a next step she interpreted the chosen items in abstracted form and offered these new objects to the museum asking that they become part of the collection: subjected to the same preparation, decontamination and indexing and conservation as any other object in the museum. In doing so she asks the museum and the public to examine the gaze they direct onto objects in the collection and questions the very mechanics of creating and maintaining it.

In her installation "Doubles" Kiwanga exhibits additionally the objects which have not been exchanged for the originals in the collection. Others can be found throughout the three museums of Dahlem.



Alexandra Pirici

Cannibals and Forms of Life

Immaterial addition to the collection

Aside from and maybe in response to its use in the assimilation and subsumption of the exotic by dominant cultures, appropriation emerged as an important strategy of self-empowerment by so-called marginal cultures, as an attempt to hybridize and cannibalize the opponent. As it sometimes borders mimicry, there is an ongoing debate on whether it is rather an act of self-colonization or an act of self-empowerment. This discussion, even though important, inherently has a patronizing aspect to it: pre-existing hierarchies also often determine why we tend to consider appropriation an act that occurs from top to bottom as empowerment, while appropriation from bottom to top is labelled self-colonization.

Since modernity is widely criticized as the terribly failed project of the West, inherently bad and obsessed with levelling out foreign cultures, non-westerners who attempt to claim this very modernity are often accused of failing to realize the danger of playing the enemy's deceitful game – as if the main goal could only be winning, rather than altering or changing it from within. But alternative modernities consolidate modernity in its potential to escape the singular trajectory of its past. And while pluralism and different traditions are welcomed, the production and reproduction of difference also functions as a continuous reiteration of a safe space from which a subject observes and preserves the “other” as object.

“Cannibals and Forms of Life” uses the terrain of the Ethnologisches Museum to point out similarities between identities in flux and a process of intersecting and “merging with” which might be more destabilizing to existing hierarchies than well-marketed difference as “otherness.” It looks at appropriation and hybridization as a means of fighting an all-engulfing enemy, impossible to oppose directly. Already embodied in the present day's online culture of remix, cannibalism has re-emerged from a depreciative colonial discourse as a potentially strong strategy of absorbing and digesting the strength of the opponent while producing hybrid entities and ways of being in the world. From the “Cannibal Manifesto” to African modernism, the works of Yinka Shonibare, Wifredo Lam's “Lisa Mona,” voguing, grime, and the dystopian Nick Landian specter of assimilation/extinction of the inferior human by a superior artificial intelligence, the work attempts to contribute to the existing collection of the museum through performed enactments and quotations (also including works in the museum, like photographs of King Njoya of Bamum).

Performed by Maria Baroncea, Sandhya Daemgen & Jared Marks
In conversation with Bonaventure Soh Bejeng Ndikung

At a later date in 2015

Politique Culinaire **A dinner reenactment**

On invitation of German Chancellor Otto von Bismarck the Berlin Africa Conference took place at the Reich Chancellor Palais in Berlin in 1884/85. Its purpose was to legitimize the division and colonialization of the African continent by the European powers – without any participation of the concerned people. The so-called “Congo Conference” became a synonym for the crimes of colonialism.

Based on research in the federal archives **Politique Culinaire** will be preparing the original 10-course menu of the closing dinner of the Berlin Africa Conference and serving it to a selection of invited dinner guests and audience. This will take place at a later date in 2015.

By hosting the Berlin Africa Conference dinner, **Politique Culinaire** literally brings questions regarding this pivotal event in the history of colonialism back to the table and allows for a present negotiation of European-African relations and their history today – 130 years after the original meeting.

Since the depiction of colonial history as the tragic and consequential bond between Europe and the populations of other continents is announced to be an important part of the permanent exhibition of the Humboldt-Forum, the evening provides a framework for discussing a series of relevant and necessary questions addressing this topic on a local and also on a more global level. In the setting of the Ethnologisches Museum the focus on the historical dinner situation and the ambivalence of its sumptuous food will evoke discussions and enable encounters that are impossible to achieve in conventional conference frameworks.

With Matthias Krüger, head chef of the Foreign Ministry
of the Federal Republic of Germany

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In his artistic oeuvre, Ulf Aminde concerns himself with social machines and perceptual fields. In dialog with people from the margins of society he has realized performances, plays and film pieces, always questioning his role as initiator and director. Aminde studied at the Berlin University of Arts. His works have been shown, among others, at the 4th Berlin Biennale, at Volksbühne Berlin and most recently in Taiwan at MOCA Taipei, where he first collaborated with Shi-Wei Lu.

Yael Bartana's films, installations, and photographs explore the imagery of identity and the politics of memory. Her starting point is the national consciousness propagated by her native country Israel. In her Israeli projects, Bartana dealt with the impact of war, military rituals, and a sense of threat to everyday life. Between 2006 and 2011, the artist was working in Poland, creating the trilogy "And Europe Will Be Stunned," a project on the history of Polish-Jewish relations and its influence on contemporary Polish identity. Yael Bartana represented Poland at the 54th Biennale di Venezia (2011).

deufert&plischke have been pursuing their goal of a new epic theatre since 2001. Their work as the artistwin deufert&plischke is equally at home in museums and other spaces as in theatres. Recent projects developed with artist and theorist friends include the "Anarchiv series" (2008–11 in varying locations including Brussels, Hamburg and Vienna), Emergence Room (2010, in Vienna, Hasselt and Stuttgart amongst others) and "Entropisches Institut" (2012 in Berlin, Sofia, Mülheim and Hamburg). deufert&plischke have been lecturing at art academies in Germany and abroad for eleven years. They worked as senior lecturers in Dance, Context, Choreography (BA course) at the Inter-University Centre for Dance Berlin (HZT) from 2010–2013.

Maria Gaida studied Prehistory as well as Archaeology and Anthropology of the Americas at the University of Hamburg. In 1989 she started working at the Ethnologisches Museum, Staatliche Museen zu Berlin, first as an intern, then as curator of the Mesoamerican Collection and since 1999 also as head of the Collection Department. Since 1996 she is co-editor of the museum's publication Baessler-Archiv. Her research centers on the pre-Columbian Maya and Aztec cultures.

Richard Haas studied Anthropology of the Americas, Prehistory and History at the Freie Universität Berlin. He has held a post at the Ethnologisches Museum, Staatliche Museen zu Berlin since 1987, initially as research assistant, and since 1989 as curator and department head, responsible for the collections on South American Ethnology. Since 2002 he has held the post of deputy director. He has published numerous works on the topics of the collections and collection history of the Ethnologisches Museum and has curated diverse exhibitions.

Ant Hampton founded Rotozaza (1998–2008) and has created theatre and performance works for stage, landscape and public space. He is most known for his "Autoteatro" series: instruction-led and self-generating performances embodied and played out by the audience themselves, with no other performer or artist present.

Working between visual art, film and ethnography, Britt Hatzius creates diverse work across several media, examining different aspects to the moving image (technical/historical/conceptual/aesthetic) and exploring the potential ruptures and deviations within established forms of communication and knowledge acquisition. Hampton and Hatzius' distinct practices find their nexus in performance via a shared interest in recordable media, the uncanny and new forms of conjured presence. "As Never Before/As Never Again" is Hatzius and Hampton's third collaboration after "Cloakroom Deposits" (2002) and more recently "THIS IS NOT MY VOICE SPEAKING" (2011) which continues to tour internationally.

Dorothea von Hantelmann is Documenta Professor at the Art Academy/University of Kassel. Her main fields of research are contemporary art and theory as well as the history and theory of exhibitions. She is currently working on a book that analyzes historical changes in the social function of the art exhibition. Before taking the position in Kassel, Dorothea von Hantelmann taught Art History at the Freie Universität Berlin and was a research fellow of the Berlin-based

Collaborative Research Centre Aesthetic Experience and the Dissolution of Artistic Limits. She is the author of “How to Do Things with Art,” one of the seminal works on performativity within contemporary art.

Kapwani Kiwanga intentionally confuses truth and fiction in her work in order to unsettle hegemonic narratives and create spaces in which marginal and fantastical discourse can flourish. Kiwanga’s fondness for oral traditions drives a continual exploration of the formal possibilities of orality in her performance, installation, sound, and video work. Kiwanga’s work has been shown in Paris at Centre Pompidou (2006, 2013), Paris Photo (2011), Fondation d’entreprise Ricard (2013, 2014) as well as Jeu de Paume (2014). Furthermore at Glasgow Centre of Contemporary Art, (2008); Bienal Internacional de Arte Contemporáneo, Almería (2006) and The Arts Catalyst, London (2013).

Florian Malzacher is an independent curator, dramaturge and writer, as well as artistic director of Impulse Theater Festival in Cologne, Düsseldorf and Mülheim / Ruhr. From 2006 to 2012 he was co-programmer of the interdisciplinary arts festival steirischer herbst in Graz. He (co-)curated the “Dictionary of War” (2006/07), the series “Performing Lectures” (2004–06) in Frankfurt/Main as well as the 160-hour performance and lecture marathon “Truth is concrete” (Graz, 2012). His latest publications include books on Forced Entertainment and Rimini Protokoll as well as on curating performing arts and on artistic activism.

Siegmar Nahser has been custodian of the Korean and Japanese collection of the East and North Asia department of the Ethnologisches Museum, Staatliche Museen zu Berlin since 1997, and has been responsible for the entire department as curator since 2006. He studied aesthetics, art and Asian studies (Japanese studies) at the Humboldt-Universität zu Berlin. The main focus of his work in recent years has been collaborative inventory research for the database, including provenance investigations of archive materials as well as new acquisitions of daily objects and religious artifacts for this collection.

Alexandra Pirici is a Bucharest based artist. She has a background in choreography but works undisciplined, across different mediums, from choreography to visual art, music and film. Recent works include “An Immaterial Retrospective of the Venice Biennale” (together with Manuel Pelmus) exhibited in the Romanian Pavilion at the 55th edition of the Biennale di Venezia, as well as public space and gallery space projects for the Museum of Contemporary Art, in Leipzig; Bass Museum of Art, Miami; the Centre Pompidou, Paris; the 12. Swiss Sculpture Exhibition and Manifesta 10, among others.

Politique Culinaire is an open collective of artists, amateur chefs, writers, and researchers that investigates historical menus and their setting, affirming the political dimension of the culinary. Its members are Franziska Pierwoss, Sandra Teitge, Max Benkendorff, and Albrecht Pischel. For this occasion, Politique Culinaire is collaborating with the head chef of the Foreign Ministry of the Federal Republic of Germany, Matthias Krüger.

Shi-Wei Lu is an artist, curator and activist. She studied Theater and Visual Anthropology at Freie Universität Berlin. Her doctorate addressed the way Asian culture was misunderstood by Bertolt Brecht when he invented his alienation effect, borrowing in the process from the Chinese tradition of Peking Opera. In her artistic efforts, she explores the potential for performative interventions in public space in order to invent body-based image generation. She is a member of the performance group 否定之否定 (“Negating Negation”), for several years organized a free performance school outside Taipei and since 2007 has been an active member of the NGO China Labour Watch. For her _I-trash project she won the Taiwanese Little Dragon award.

“Appropriations. A performative conference”

takes place in the frame of the Probebühne 4 – Humboldt Lab Dahlem

Laufzeit der / *Exhibition dates* Probebühne 4:

23.09.2014 – 08.02.2015

Öffnungszeiten / *Opening hours*:

Mo geschlossen / *Closed Mon*

Di–Fr 10:00 – 17:00 Uhr / *Tue–Fri 10 a.m.–5 p.m.*

Sa–So 11:00–18:00 Uhr / *Sat–Sun 11 a.m.–6 p.m.*

Eintrittspreise / *Admission*:

Bereichskarte Museen Dahlem / *Area ticket Dahlem Museums*

8 €, ermäßigt / *reduced 4 €*

Verkehrsverbindung / *Public transport*:

U-Bahn U3 (Dahlem-Dorf)

blog.humboldt-lab.de
dokumentation.humboldt-lab.de

Humboldt Lab Dahlem

Museen Dahlem

Staatliche Museen zu Berlin

Lansstraße 8

14195 Berlin

www.humboldt-lab.de

Leitung / *Directors of the Humboldt Lab Dahlem*:

Martin Heller, Inhaltsplanung / *Content Humboldt-Forum* — Prof. Dr. Viola König, Direktorin / *Director of the Ethnologisches Museum* — Prof. Dr. Klaas Ruitenbeek, Direktor / *Director of the Museum für Asiatische Kunst* — Agnes Wegner, Leiterin der Geschäftsstelle / *Managing Director of the Humboldt Lab Dahlem*