

## Workshop Program

Heinrich Böll Stiftung, Schumannstr. 8, 10117 Berlin

### Monday 22th of June, 4 pm to 8 pm

Reception	16:00	Reception
Introduction	16:10	<b>Art metropolis in comparison. which functions do contemporary art centers have? is Berlin up to date?</b>
Panel 1	16:30	<b><i>A rehearsal stage for trans disciplinary production: institution as a laboratory?</i></b>
Break	17:30	<b><i>Break</i></b>
Panel 2	18:00	<b><i>Between critical realism and utopic inclusion: the recipient as co-producer?</i></b>
Panel 3	19:00	<b><i>Architecture for the arts: from the cathedral to the agora?</i></b>

### Tuesday 23th of June, 10 am to 3 pm

Panel 5	10:00	<b>The arts and the city: local involvement and international networking?</b>
Panel 4	11:00	<b><i>Contemporary art as an instigator of a new type of public debate?</i></b>
Break	12:00	<b><i>Break</i></b>
Conclusion	12:30	<b><i>What kind of Kunsthalle does Berlin need?</i></b>
Lunch	14:00	<b><i>Lunch</i></b>

## Monday 22th of June, 4 pm to 8 pm

### Introduction

#### **Art metropolis in comparison. which functions do contemporary art centers have? is Berlin up to date?**

All over the world new Centers for Contemporary Art are being founded. Is there a demand for more dynamic and non museum like art centers? If so, what are the reasons for it? How do these centers differ from one city to another? Which are the political and social frameworks they are confronted with? What do local government and art scenes expect from these new art centers? Does Berlin have a backlog of demands?

### Panel 1

#### **A rehearsal stage for trans disciplinary production: institution as a laboratory?**

*Input: Pablo Berastegui (Matadero Madrid)*

*Conversation with Matthias Lilienthal (Hebbel am Ufer), Valerie Smith (HKW), Dr. Holger Schulze (Co-Founder und Director and of Sound Studies, UdK) Thomas Wulffen (Curator)*

The promotion of trans disciplinary work amongst the arts and non artistic spheres could be the task of a new type of art center. Could art centers become a place for trans disciplinary cultural production? Which resources and structures are required to tackle in a flexible way different field of interest?

### Panel 2

#### **Between critical realism and utopic inclusion: the recipient as co-producer?**

*Input Adam Page und Thilo Fröbel (Artists, Stadtteilverforum IDEE 01239, Dresden-Prohlis)*

*Conversation with Karin Werner (Institut für Künste und Medien, Uni Potsdam), Karl-Heinz Jeron (Artist), Hannah Kruse (Goldrausch Artproject)*

Art education and artistic practice are less and less being separated. How can art centers develop new forms of interaction and participation? Can new interfaces between different visitor groups be created? Which roles do community-oriented projects play? How to promote the participation of the general public in creative process? Is it possible to bring closer to the society at large the mostly elite institutionalised art world?

### Panel 3

#### **Architecture for the arts: from the cathedral to the agora?**

*Conversation with Pierre Gonzales (Architect), Constance de Cobière (Le 104 Paris), Pablo Berastegui (Matadero Madrid), Falk Jaeger (Architekturkritiker),*

Spectacular museum buildings are considered the cathedrals of our modern times. Is a sustainable urban development and democratic architecture possible? Which architectural demands innovative centres of contemporary art have? Can the ``Agora-effect`` compete with the ``Bilbao-effect``?

## Tuesday 23th of June, 10 am to 2 pm

Panel 4

### **The arts and the city: local involvement and international networking?**

**Input** *N.N.*

*Conversation with Christin Lahr (Artist, Professor HGB Leipzig), Eric Dettwiler (Artist), Stéphane Bauer (Kunstraum Kreuzberg/Bethanien), Elke Buhr (Vice Editor of Monopol)*

Centers of contemporary art claim to mediate between global art production and local particularities. How can they provide a forum for local art scenes and activate international art discourses? Which significance do local, regional and global questions have for curating and artistic strategising? Is there any dialogue between the concept of art centers and their surrounding neighbourhood? Which significance does international networking have for art centers?

Panel 5

### **Contemporary art as an instigator of a new type of public debate?**

**Input** *Constance de Cobiere (Le 104, Paris)*

*Roger M. Buergel (Leiter Documenta 12), Pablo Berastegui (Matadero Madrid), Claudia Wahjudi (Editorial Journalist Zitty-Berlin)*

Social issues are often the starting point of artistic practice. How can art centers communicate the arts' critical and utopic content towards society? Can they function as a barometer for raising cultural and social questions. How open should they be to external stakeholders and civil society? Which cross-border interventions in the public sphere are feasible?

Conclusion

### **What kind of Kunsthalle does Berlin need?**

The debate about the Berliner Kunsthalle has been going on for years. The Mayor of Berlin promise to create this art hall has yet to be fulfilled. Which vision should serve as the base for the development the Berliner Kunsthalle?