



CIRCULATING
COPIES
05.04.–05.05.
2024

Imai

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Credits:

Alexander Hahn, *Rec & Play*, 2005

Dara Birnbaum, *Technology/Transformation: Wonder Woman*, 1979

ELA EIS, *Miracle Whip [Befreit]*, 1979

Raskin, *Nicht nur Wasser*, 1995, Jiajia Zhang, *Beautiful Mistakes (after LB)*, 2022

© die Künstler_innen / the artists; für /for Raskin: © Charli Pape und / and

VG Bild-Kunst, Bonn 2024 für /for Andreas Coerper

For *Circulating Copies*, IMAI – Inter Media Art Institute will present a selection of video works from its own collection in dialog with newly commissioned works in public spaces throughout Düsseldorf and beyond from 5 April to 5 May 2024. The IMAI emerged from the activities of 235 Media, whose founders initially set out to find platforms and distribution channels for new video works in the 1980s, and established a programme of international video artists in the process. In addition to exhibition venues and TV stations, they also focused on public spaces and realised screenings in clubs or temporary architectures. Drawing on these origins of the collection, *Circulating Copies* is an exhibition and event programme where video art is shared and discussed in public institutional spaces, such as the facade of Kunsthalle Düsseldorf, Düsseldorfer Schauspielhaus, or Kunstverein für die Rheinlande und Westfalen, but also in subway stations, an ice cream parlour, and senior living facilities.

The presentation of a selection of historical works from the collection emphasises local knowledge about the collection as well as its historical and subcultural significance. Meanwhile, the invited artists have collaborated with other groups, initiatives, and individuals in the city to develop and realise their new works, including Altern unter dem Regenbogen, Diakonie Düsseldorf, as well as the owners of a solarium and café, and volunteer performers.

Given IMAI's history and its connections with punk and underground movements from the 1980s and 1990s, the programme of *Circulating Copies* focuses on the connections between music, dance, and ecstasy. It deals with alternative states of consciousness, moments of euphoria, and pleasure, but also exhaustion, fear, and amnesia.

Based on works from the collection such as ELA EIS' *Miracle Whip (Befreit)*, 1979—film source for a legendary live performance in Düsseldorf's Villa Engelhard in which forms of intoxication always went hand in hand with feminist self-assertion and emancipation—various forms of transgression and resistance are examined. The video works will be temporarily supplemented by performances, concerts, and talks.

In order to raise awareness of the number and variety of playback devices in public space, all works in the programme will be shared on existing monitors, projection screens, LED walls, or smartphones.

The programme also encompasses satellite projects, such as the exhibition *lung time, long time continuuum!!! (a conver-something)* by Simnikiwe Buhlungu, realised in collaboration with KIT – Kunst im Tunnel, and the screening series *Paradise Tossed: Sister City* in the IMAI video lounge at NRW-Forum.

Artists IMAI Collection: Julian Álvarez, Dara Birnbaum, Constance DeJong & Ken Feingold, ELA EIS, Barbara Hlali, Aki Nakazawa, Raskin

Artists New Commissions: Mira Mann, Dudu Quintanilha, Dani and Sheilah ReStack, Class Prof. Danica Dakić: Miriam Bornewasser, Gabriel Dreyer, Beate Gärtner, Pius K., Lucien Liebecke, Qingsong Meng, Hyejin Park, Kaya Pfaff (with Julia Diệp My Feige), Insa Schülting, Naomi Snip (with Tara Olsen), Bela Stöttner and Matthias Neuenhofer

Artists Satellite Projects: Dara Birnbaum, Simnikiwe Buhlungu, Dani and Sheilah ReStack, Valie Export, Pamela Z, Jiajia Zhang

Cooperation partners: Altern unterm Regenbogen, Diakonie Düsseldorf / Dorte Kretschmar, Stadt:Kollektiv / Düsseldorfer Schauspielhaus, Eiscafé Stefan, Frauenberatungsstelle Düsseldorf e.V., HafenKunstKino, Internationales Frauen Film Fest, KIT – Kunst im Tunnel, Kunstakademie Düsseldorf, Kunsthalle Düsseldorf, Kunsthalle Winterthur, Kunstverein für die Rheinlande und Westfalen, Kunstverein München, Rheinterrasse Düsseldorf, Salon des Amateurs / Weird Space, Schnitzelhaus am Oberbilker Markt

Supported by Kunststiftung NRW, Sparkasse Düsseldorf, Sparkassen-Kulturstiftung Rheinland

MIRA MANN

DATES

05.04.–05.05.2024 9:00–22:00

Mira Mann, *continent
imaginaire*, 2024,
Durational video

Eiscafé Stefan
Worringer Straße 98, Düsseldorf

05.04.2024 19:30

Artist talk Mira Mann

Eiscafé Stefan
Worringer Straße 98, Düsseldorf

07.04.2024 16:00

Mira Mann, *objects of the
wind*, 2024, Sound perfor-
mance, in collaboration with
Domi Chansorn, Nam Sook
Kim-Bücker, and participants
of the Dassiragi Group

Rheingoldsaal, Rheinterrasse,
Joseph-Beuys-Ufer 33,
Düsseldorf

In their transmedial practice, Mira Mann addresses the migration of people, sounds, rituals, and objects whose meanings are overwritten and enriched by the process of circulation. The video *continent imaginaire*, created specifically for *Circulating Copies*, follows the course of an impossible train journey, starting from the tracks of Düsseldorf's central station right next door to Eiscafé Stefan, all the way to Mokpo, the southernmost point of the Korean peninsula. Compiled from found footage sequences of travellers, the work effortlessly traverses some of the most contentious lines of conflict in the present, with stops in Berlin, Warsaw, Kiev, Moscow, Pyongyang, and Seoul. As if from a dining car, *continent imaginaire* opens 'a window' onto a train route that is impassable due to political conflicts. Following this line of thought, the sound performance *objects of the wind*, was developed in collaboration with Domi Chansorn, Nam-sook Kim-Bücker, and participants from the Dassiragi Group, and takes listeners into a dialogue, perhaps even a duel, between Korean pungmul drums and percussion.

MIRA MANN

(b. 1993, DE) currently lives in Düsseldorf and Paris. They recently participated in exhibitions at Kunsthalle Fribourg (2024); Kunstverein für die Rheinlande und Westfalen (2023); and Brücke Museum Berlin (2022). Mann also recently realised performances at Kunstverein Bielefeld and de Appel Amsterdam (both 2022).

DA-SSI-RA-GI

has been active as a women's percussion ensemble in the

Ruhr area since 1993. Dassiragi describes both the interaction of several people and "blooming again". Pungmul percussion has its roots in Korean folk music traditions and shamanistic rituals and is practiced in the diaspora in afternoon schools and at festivals. In addition, the instruments are regularly part of protests and demonstrations.

DOMI CHANSORN

(*1988, CHE) received his first scholarship as a drummer in New York City at the age of 14

and has since devoted himself professionally to the search for the unknown and spiritual as an instrumentalist, composer and producer.

THANKS TO

Domi Chansorn, Jonathan Rösen and Nam-sook Kim-Bücker, and the participants of the Dassiragi group: Gyu-sun Cho, Soon-lee Song, Mina Forгани, Ju-yeon Park, Hyun-ja Deutsch, Soon-ja Park, Nam-sook Kim-Bücker

DUDU QUINTANILHA

“A phenomenology of the gesture of loving must negotiate two dangers, sensationalism and prudery. (...). We don't pay attention to most gestures because we don't pay attention to what is familiar, and so when we concentrate on them, they seem new and surprising.”

– Vilém Flusser and Nancy Ann Roth

Dudu Quintanilha's artistic work is based on intensive collaboration with different groups whose interests, wishes, and stories are made visible through workshops, performances, video and sound works. Starting from the charged concepts of *eroticism* and *participation*, Dudu Quintanilha is developing a workshop for Düsseldorf with choreographic advisory by Katja Cheraneva, in which participants try out new gestures of desire and love, but also rejection and fear. Here, the space behind the screen serves as an intimate place of encounter and projection, where movements and touches are translated into silhouettes. The video resulting from the workshop will be activated by a live soundtrack developed together with Lilli Lake and Antonia Beeskow in the Düsseldorf Schauspielhaus. The project was accompanied by Victoria Tarak and is being realised in cooperation with the participatory Stadt:Kollektiv department of the Schauspielhaus.

DATES

01.03.–03.03.2024

Dudu Quintanilha, *Erotics in Participation*, 2024, workshop with participants of Stadt:Kollektiv, Düsseldorf Schauspielhaus

Rehearsal stage Düsseldorf Schauspielhaus, Ronsdorfer Straße 74, Düsseldorf

05.04.2024

17:00

Dudu Quintanilha, *Erotics in Participation*, 2024, study group Activation 1. Workshop with participants of Stadt:Kollektiv, Düsseldorf Schauspielhaus, Video, soundtrack in collaboration with Lilli Lake, Antonia Beeskow, conversation with Victoria Tarak

Düsseldorf Schauspielhaus, Foyer, Gustaf Gründgens Platz 1, Düsseldorf

DUDU QUINTANILHA

(b. 1987 in São Paulo, BR) lives in Berlin and Portugal. In addition to solo exhibitions at PSM, Berlin and the GAK, Bremen (both 2023), Quintanilha has recently participated in group exhibitions at museums such as Museum Folkwang, Essen (2023); Museo de Arte Moderno de Buenos Aires (2019); and Kanal Centre Pompidou Brussels (2018).

THANKS TO

Katja Cheraneva, Bassam Ghazi, Therese Edinger, Julian Kiesche, Birgit Lengers, Philipp Naujoks, Victoria Tarak, as well as the workshop participants Mohamad Abas, Finn Leon Cam, Anahit Grigorian, Rudayna Hussein, Alexa Peschke, Nina Pfafferoth, and Nadine Pitthan

DANI AND SHEILAH RESTACK

DATES

05.04.–05.05.2024
each after sunset

Dani and Sheilah ReStack,
*I AM THE FIRST LESBIAN
I EVER MET*, 2024, Video,
02:24 min.

Facade of the Kunsthalle
Grabbeplatz 4, Düsseldorf

01.04.–07.04.2024

Dani and Sheilah ReStack,
*I AM THE FIRST LESBIAN
I EVER MET*, 2024, Videos,
00:10 min. each.

22 info screens, subway
stations Heinrich-Heine-Allee,
Kettwiger Straße, Nordstraße,
and Düsseldorf main station

10.04.2024, 19:00

Dani and Sheilah ReStack,
artist talk

Online

Dani and Sheilah ReStack share their lives and a common artistic practice which integrates their personal environment, daughters, animals, and domestic surroundings. This results in formally radical images of a *wild domesticity* in which intimacy, empathy, eroticism, and friendly and familial belonging are negotiated. In the work created for *Circulating Copies*, Dani and Sheilah ReStack have expanded their sphere of activity. Following discussions with local initiatives, the artists got to know a number of queer and lesbian senior citizens in Düsseldorf, Cologne, and Ohio, whom they then portrayed in video sequences. Prominently presented on the façade of Kunsthalle Düsseldorf and several info screens throughout the city, *I AM THE FIRST LESBIAN I EVER MET* presents queer ancestors whose commitment and activism have paved the way for future generations, even though they are still underrepresented in public space and discourse. Following advice from Altern unterm Regenbogen Düsseldorf, the project was developed in collaboration with Diakonie Düsseldorf, St. Elisabeth Stift Herne, Gabis mobiler Tierfarm, and Older Lesbians Organized for Change, Columbus (US). The work is being shown in cooperation with Kunsthalle Düsseldorf. The sentence 'I am the first lesbian I have ever met' came up during a preliminary discussion between the artists and the Diakonie Düsseldorf, which is currently initiating a programme for queer senior citizens.

DANI AND SHEILAH RESTACK

(b. 1972, USA / b. 1975, CAN) live and work in Ohio, USA. They recently realised solo exhibitions at Western Front, Vancouver (2024); Camden Arts Centre, London; and Kunstverein Nürnberg (both 2022).

THANKS TO

the participating organisations and institutions as well as Julika Bosch, Kim-Camille Kreuz, Daniela Lobin, Jacek Michalak, Insa Paffenholz, Christoph Westermeier, Gabriele Weyerhorst, and Inka Wilhelm. Special thanks to everyone involved in the videos, Claudia Büchels, Eva Bunjy, Pam Jackson, Rosie Prince, Julia Scher, Margarete Schleicher, and Dorte Kretschmar, whose commitment made the project possible.

CONSTANCE DEJONG

'(...) *Night after night, with calm incuriousness we open the door onto that ghostly underworld, and hold insane revels with fantastic spectres, weep burning tears for empty griefs, babble with foolish laughter at witless jests, stain our souls with useless crime, or fly with freezing blood from the grasp of an unnamed dread; and with morning, saunter serenely back from these wild adventures into the warm precincts of the cheerful day, unmoved, unstartled, and forgetting*' Elizabeth Bisland, 1896, read by Constance DeJong as part of *Candle Night Radio's Insomnia*, 2018

Constance DeJong is a writer, artist, and performer whose equally humorous and precise work deals with public space, power imbalances, sexuality, and gender. Night, starry skies, sleep, dreams, but also anxious sleeplessness, insomnia, nocturnal wanderings through the city, exhaustion, and fatigue are recurring motifs and themes. As part of *Circulating Copies*, Constance DeJong's collaborative video work *In Shadow City* from the IMAI collection will be presented, which she produced together with Ken Feingold. The video's various episodes explore the relationship between waking and dreaming states as well as between humans and animals. In addition, Constance DeJong will realise the performance *It's Always Night* at the Kunstverein für die Rheinlande und Westfalen, in which she supplements a spoken word presentation of recent texts with recorded texts, sound, and video material, weaving in excerpts from *Modern Love*, 1977, and *Nightwriters*, 2018. The performance is part of Kunstverein's series *Another Eye*. The multimedia online publication *Nightwriters* featuring texts, drawings, research, and image material can also be viewed via the IMAI website.

DATES

03.05.2024 19:00

Constance DeJong, *It's Always Night*, 2023–24, Performance

Kunstverein für die Rheinlande und Westfalen, Grabbeplatz 4, Düsseldorf

05.04.–05.05.2024

each after sunset

Constance DeJong and Ken Feingold, *In Shadow City*, 1988, Video, 11:44 min.

HafenKunstKino, Platz der Medien, Zollhof 13, Düsseldorf

from 05.04.2024

Constance DeJong, *Nightwriters*, 2018, Online publication

www.stiftung-imai.de

CONSTANCE DEJONG

(b. 1950, USA) lives and works in New York. In addition to her award-winning novel *Modern Love* (1975), she has worked in long-term collaborations with Philip Glass and Tony Oursler, with whom she also developed the performance series *Relatives* (1989). Constance DeJong's performances have been presented internationally, including at The Kitchen, New York; Artists Space, New York; and the Renaissance Society, Chicago.

The performance series *It's Always Night* is realized in a collaboration between the Kunstverein für die Rheinlande und Westfalen, Kunstverein München, Kunsthalle Winterthur and IMAI.

THANKS TO

Kathrin Bentele, Gloria Hasnay, Tine Milz and Maurin Dietrich.

CLASS OF DANICA DAKIĆ

At the invitation of the IMAI, artists from Danica Dakić's class at the Kunstakademie Düsseldorf have created twelve site-specific video works for the 112-metre-long KÖ-Bögen II screen in collaboration with Matthias Neuenhofer. The works relate in different ways to the building complex, which was completed in 2021 and houses domineering stores along with offices and parking spaces. Together with the adjacent Dreischeibenhaus and Düsseldorfer Schauspielhaus, it has come to define a new urban center in the city. Like an eye slit, so to speak, the building's existing screens inspired some artists to critically examine consumption, commerce, and the cult of the body, while other works open up the surface to alternative dream worlds or architectures. Or simply show the sky over Rome.

This cooperation between IMAI and the Kunstakademie Düsseldorf developed out of the Dakić class' ongoing exploration of urban histories, which was previously presented in the exhibitions *ROM. ROM? ROM!*, Asphalt Festival 2023, and *Cityscapes and Other Tales*, Rundgang Kunstakademie Düsseldorf, 2024.

DATES

05.04.–11.04.2024 20:00–23:00

Insa Schülting, *Columba 2*, 2024, 10:44 min.

Matthias Neuenhofer, *Antipolis*, 2024, 09:39 min.

Miriam Bornewasser, *Flurbegehung*, 2024, 10:03 min.

12.04.–18.04.2024 20:00–23:00

Gabriel Dreyer, *Nature vs Commercial stress*, 2024, 10:15 min.

Lucien Liebecke, *Viewpoint*, 2024, 09:12 min.

Qingsong Meng, *Schweigen, Wir wählen Geld*, 2024, 03:36 min.

19.04.–25.04.2024 20:00–23:00

Pius K., *Spinning*, 2023/2024, 18:00 min.

Julia Diệp My Feige, Kaya Pfaff, *Pass me by*, 2024, t.b.a. min.

Naomi Snip, in collaboration with Tara Olsen, *Egoline*, 2024, 15:00 min.

26.04.–05.05.2024 20:00–23:00

Hyejin Park, *Sensory Gap*, 2024, 10:00 min.

Beate Gärtner, *nuvole viaggiano*, 2024, 13:33 min.

Bela Stöttner, *transient traces*, 2024, 6:30 Min.

30.04.2024 20:00

Class of Danica Dakić, artist talk

Venue for all dates:
LED screens, KÖ-Bögen II,
Schadowstraße 42–52,
Düsseldorf

THANKS TO

Ljiljana Radlović

WEIRD DAYS FEAT. IMAI

Weird Days is a joint series of events by George Popov and Weird Space at the Salon des Amateurs, Kunsthalle Düsseldorf. This event is held every second Sunday with changing DJs and artists.

On April 14th, in addition to performances by Moritz Riesenbeck and Keta Gavasheli, a selection of video works from the IMAI collection will be on view, Bulle Burger snacks are served.

DATES

14.04.2024

15:00–21:00

Video works from the
IMAI collection and DJ sets

Salon des Amateurs/Weird Space,
Grabbeplatz 4, Düsseldorf

George Popov (*1986, RUS),
Moritz Riesenbeck (*1991, DE)
and Keta Gavasheli (*1990, GEO)
live as artists, DJs, musicians and
graphic designers in Düsseldorf.

SECRET TIME

DATES

05.04.–05.05.2024
each after sunset

Aki Nakazawa, *Secret Time*,
2004, 4:25 min.

Barbara Hlali, *Painting
Paradise*, 2008, 5:35 min.

Julián Álvarez, *Fucking
Christmas*, 1990, 13:27 min.

Constance DeJong and
Ken Feingold, *In Shadow City*,
1988, 11:44 min.

Dara Birnbaum, *Technology/
Transformation: Wonder
Woman*, 1979, 05:40 min.

HafenKunstKino, Platz der
Medien, Zollhof 13, Düsseldorf

Inspired by Japanese artist Aki Nakazawa's eponymous video work, the *Secret Time* programme brings together poetic, ecstatic, media-reflective, and socio-critical works made between 1979 and 2008 from the IMAI's collection. Varying from loud to subtle, they manifest forms of social criticism that thematise or evoke alternative states of consciousness as excess or escapism.

Aki Nakazawa (b. 1976, JP) draws our attention to moments that are scarcely noticed in everyday life and might otherwise pass us by. Like a daydream, time momentarily stands still and the feeling of calmness and beauty spreads. In *Secret Time*, the moment of pausing and the experience of serenity culminate in something existential, which the artist translates into poetic images.

Barbara Hlali (b. 1979, DE) pursues a vision of a peaceful world and manipulates media images of conflicts around Baghdad by overpainting them. In *Painting Paradise*, soldiers are transformed into civilians, and the war-torn city becomes a holiday paradise with a palm beach. Hlali's animated films revolve around the persistently relevant issues of war, flight, and displacement, without ever losing sight of the possibility of resistance and liberation.

The starting point for *Fucking Christmas* by Julián Álvarez (b. 1950, ES) is a concert by US singer and poet Lydia Lunch, which took place in Barcelona in November 1989. Álvarez combines Lunch's darkly apocalyptic recitation, in which her spoken word performance starts with the words 'disaster claims' and repeatedly asks 'When does it stop?', with melancholy images of the city full of Christmas decorations that are characterised by consumerism and loneliness.

THANKS TO

Hajo Rappe and Björn Merse

In their work *In Shadow City*, Constance DeJong and Ken Feingold (b. 1950, USA / b. 1952, USA) interweave Eastern and Western approaches to dealing with animals to create a dense narrative that culminates in a play with animal masks. The video addresses the roles that animals play in different cultures, the spiritual power attributed to them, but above all their exploitation and the destruction of their natural habitats by rapidly growing cities.

When Dara Birnbaum (b. 1946, USA) made the work *Technology / Transformation: Wonder Woman* at the end of the 1970s, television was a dominant mode of media consumption. The artist worked with found footage from the super-heroine television series *Wonder Woman* to draw attention to stereotypical representations of women in the media. The video was then shown in the window of a hairdressing salon in New York and confronted pedestrians with domestic media consumption in a public place.

ELA EIS

DATES

19.04.2024

20:15

ELA EIS, *Miracle Whip [Befreit]*, 1979, 08:07 Min.,
Film screening, live music,
and discussion

Filmforum Museum Ludwig,
Bischofsgartenstraße 1, Cologne

The emancipatory potential of the work *Miracle Whip [Befreit]* unfolds via a confident act of self-liberation, which ELA EIS celebrates in the performance as she furiously clears all obstacles out of her way with a long whip in her hand. In the first part of the film, the artist's face is still hidden behind a red leather mask. It can only be seen when she succeeds in liberating herself to become a self-assured woman. ELA EIS considered her Super 8 film lost for a long time until it was rediscovered in the IMAI archives in Düsseldorf in 2021. The feminist performance originally titled *Befreit* (liberated) was recorded without sound in a loft in Düsseldorf in 1979. At the time, ELA EIS was part of the young Düsseldorf underground scene around the Ratinger Hof artists' bar. The artist worked across media in the fields of film, music, fashion, and art, and also presented the performance live at the Villa Engelhardt in Düsseldorf in October 1980 with musical accompaniment. This time, Gunda Gottschalk (violin) and Mariá Portugal (drums) will provide musical accompaniment for the film screening as part of the feature film night *The Devil Inside* coordinated by the International Women's Film Festival Dortmund+Köln. The screening will be followed by a discussion with the artist.

ELA EIS

(b. 1958, DE) lives in Erkrath and works in Düsseldorf. In the 1980s, ELA EIS was a bassist and singer in several new wave bands; she painted, designed fashion, and shot Super 8 films. In addition to her own artistic work, ELA EIS was also involved in film productions by artist friends, including the underground cult film *Decoder* (1984).

THANKS TO

Betty Schiel and Jessica
Manstetten

RASKIN

There won't be any conviviality at this meal. Five men and women sit at a round table with expressionless faces and synchronously reach for their cutlery. Hovering in front and above them are virtual fruits whose shapes change constantly. The metamorphoses don't seem to follow any logic: sometimes one fruit transforms into another, at others a cell-like life form pulsates beneath the surface, briefly appearing then disappearing again. As the plates are handed out, biscuits end up in some kind of scanner that reads the ingredients and outputs the result as 'not just water / H2O'. Peppers, pineapple, artichokes, and watermelon circle the table and appear to be scientifically analysed. But it is not only the food that changes and takes on imaginative forms, the sitters also transform as they eat, and their chewing faces becoming increasingly distorted. The work operates through irony and exaggeration, and can be read as a critique of genetically modified foods. Its skilful use of early digital image processing technology is especially captivating, while its colour scheme and the aesthetic staging of the food evokes images from David Cronenberg's cult film *Naked Lunch*.

DATES

05.04.–05.05.2024,
Monday–Friday, 14:00–15:00

Raskin, *Nicht nur Wasser*,
1995, Video, 25:46 min.

Schnitzelhaus am Oberbilk
Markt, Kölner Straße 188,
Düsseldorf

RASKIN

was a performance collective in which Andreas Coerper (b. 1955, DE) and Rotraut Pape (b. 1956, d. 2019, DE) collaborated from 1987 to 1995. Raskin developed out of the artistic work of the performance group M. Raskin Stichting Ens., which was founded in the early 1980s and mainly performed live.

THANKS TO

Stefanos Mpoutmparas

LUNG TIME, LONG TIME CONTINUUUUM!!! (A CONVER- SOMETHING)

DATES

24.02.–20.05.2024

*long time, lung time
continuum!!!! (a conver-
something)* by Simnikiwe
Buhlungu

KIT – Kunst im Tunnel,
Mannesmannufer 1b

24.04.2024

19:00

Simnikiwe Buhlungu artist
talk / Pamela Z concert

KIT – Kunst im Tunnel,
Mannesmannufer 1b

*long time, lung time continuum!!!! (a conver-
something)* is the third cooperation between IMAI –
Inter Media Art Institute and KIT – Kunst im
Tunnel in Düsseldorf. The starting point for the
project was an invitation to the artist Simnikiwe
Buhlungu (b.1995 Johannesburg, ZAF) to research
the history and collection policy of the IMAI.
The artist successively expanded this invitation to
include the artist Valie Export (IMAI archive), the
musician Pamela Z (proposed addition to the IMAI
archive), the synthesiser Juno 6, and the building's
ventilation system (infrastructure, architecture),
which come together to form a polyphonic chorus
of inhalation and exhalation.

Resuming somewhere mid-sentence, the project
will culminate in a concert by Pamela Z and an
artist talk with Pamela Z and Simnikiwe Buhlungu
on April 24th.

More information at: www.kunst-im-tunnel.de

SIMNIKIWE
BUHLUNGU

(b. 1995, ZAF) lives and works
in Amsterdam. In addition to
her participation in the Venice
Biennale (2022), the artist
realised her first solo exhibition
at the Kunsthalle Bern (2022).
The project at KIT – Kunst im
Tunnel will be followed by a
further solo presentation at the
Chisenhale Gallery London later
this year.

PARADISE TOSSED: SISTER CITY

Based on Jill Scott's eponymous 1992 work, the screening series *Paradise Tossed* explored various future dystopias and utopias in relation to housing, the environment, and motherhood over the course of a year. The concluding chapter *Paradise Tossed: Sister City* focuses on alternative states of consciousness as spheres of the imagination. Starting from Dara Birnbaum's *Evocation*, 1983, in which decaying urban landscapes become symbolic of psychological states, the works presented here examine the hallucinogenic effects of shopping districts (Jiajia Zhang), but also the ecstatic potential of erotic experiences (Dani and Sheilah ReStack).

More information at:
www.nrw-forum.de/exhibitions/paradise-tossed

DATES

16.02.–26.05.2024

Screening, *Paradise Tossed: Sister City* with Dara Birnbaum, Jiajia Zhang, Dani and Sheilah ReStack

IMAI Videolounge, NRW-Forum, Ehrenhof 2

Kalender / Calendar

01.03. – 03.03.	Workshop Dudu Quintanilha <i>Erotics of Participation</i>	Düsseldorfer Schauspielhaus
05.04. – 05.05.	Ausstellung / exhibition <i>Circulating Copies</i>	div. Standorte / several locations
05.04. 17:00	Präsentation / presentation und / and Performance Dudu Quintanilha, <i>Erotics of Participation</i>	Düsseldorfer Schauspielhaus Foyer
05.04. 19:30	Künstler_ingespräch / artist talk Mira Mann <i>continent Imaginaire</i>	Eiscafé Stefan
07.04. 16:00	Soundperformance Mira Mann mit / with Domi Chansorn, Nam Sook Kim-Bücker und Mitgliedern der Dassiragi Gruppe <i>objects of the wind drumming in dissent</i>	Rheingoldsaal, Rheinterrasse
10.04. 19:00	Künstlerinnengespräch / artist talk Dani und / and Sheilah ReStack, / <i>AM THE FIRST LESBIAN / EVER MET</i>	online
13.04. 20:00	Künstlerinnengespräch / artist talk Barbara Hlali und / and Screening <i>Secret Time</i>	HafenKunstKino
14.04. 15:00 – 21:00	<i>Weird Days</i> feat. IMAI	Salon des Amateurs
19.04. 20:15	Filmvorführung / film screening, Livemusik / live music, Künstlerinnengespräch / artist talk ELA EIS <i>Miracle Whip [Befreit]</i>	Filmforum, Museum Ludwig, Köln / Cologne
24.04. 19:00	Konzert / concert Pamela Z und / and Künstlerinnengespräch / artist talk Pamela Z und / and Simnikivi Buhlungu	KIT – Kunst im Tunnel
29.04. 14:00 – 15:00	Lunch mit / with Raskin	Schnitzelhaus am Oberbilker Markt
30.04. 20:00	Künstler_innengespräch / artist talk Klasse Danica Dakić	KÖ-Bögen II
03.05. 19:00	Multimedia Performance Constance DeJong <i>It's Always Night</i>	Kunstverein für die Rheinlande und Westfalen

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7 Hauptbahnhof Düsseldorf
Konrad-Adenauer-Platz 14
40210 Düsseldorf

13 NRW-Forum / IMAI Videolounge
Ehrenhof 2
40479 Düsseldorf

2 Kö-Bogen II
Schadowstraße 42 – 52
40212 Düsseldorf

8 U-Bahnhof Heinrich-Heine-Allee
40213 Düsseldorf

14 KIT - Kunst im Tunnel
Mannesmannufer 1b
40213 Düsseldorf

3 Rheinterrasse
Joseph-Beuys-Ufer 33
40479 Düsseldorf

9 U-Bahnhof Nordstraße
40479 Düsseldorf

K Filmforum im Museum Ludwig
Bischofsgartenstraße 1
50667 Köln

4 Düsseldorf Schauspielfhaus
Gustaf Gründgens Platz 1
40211 Düsseldorf

11 Schnitzelhaus am Oberbilkler Markt
Kölner Straße 188
40227 Düsseldorf

5 Kunsthalle Düsseldorf
Grabbplatz 4
40213 Düsseldorf

12 Hafenkunstkino
Platz der Medien, Zollhof 13
40221 Düsseldorf

6 Kunstverein für die Rheinlande
und Westfalen
Grabbplatz 4
40213 Düsseldorf

15 Salon des Amateurs
Grabbplatz 4
40213 Düsseldorf

Düsseldorf

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Brücke

Rhein-
knie-
brücke

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Carlstadt

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Haupt-
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Richtung
Köln

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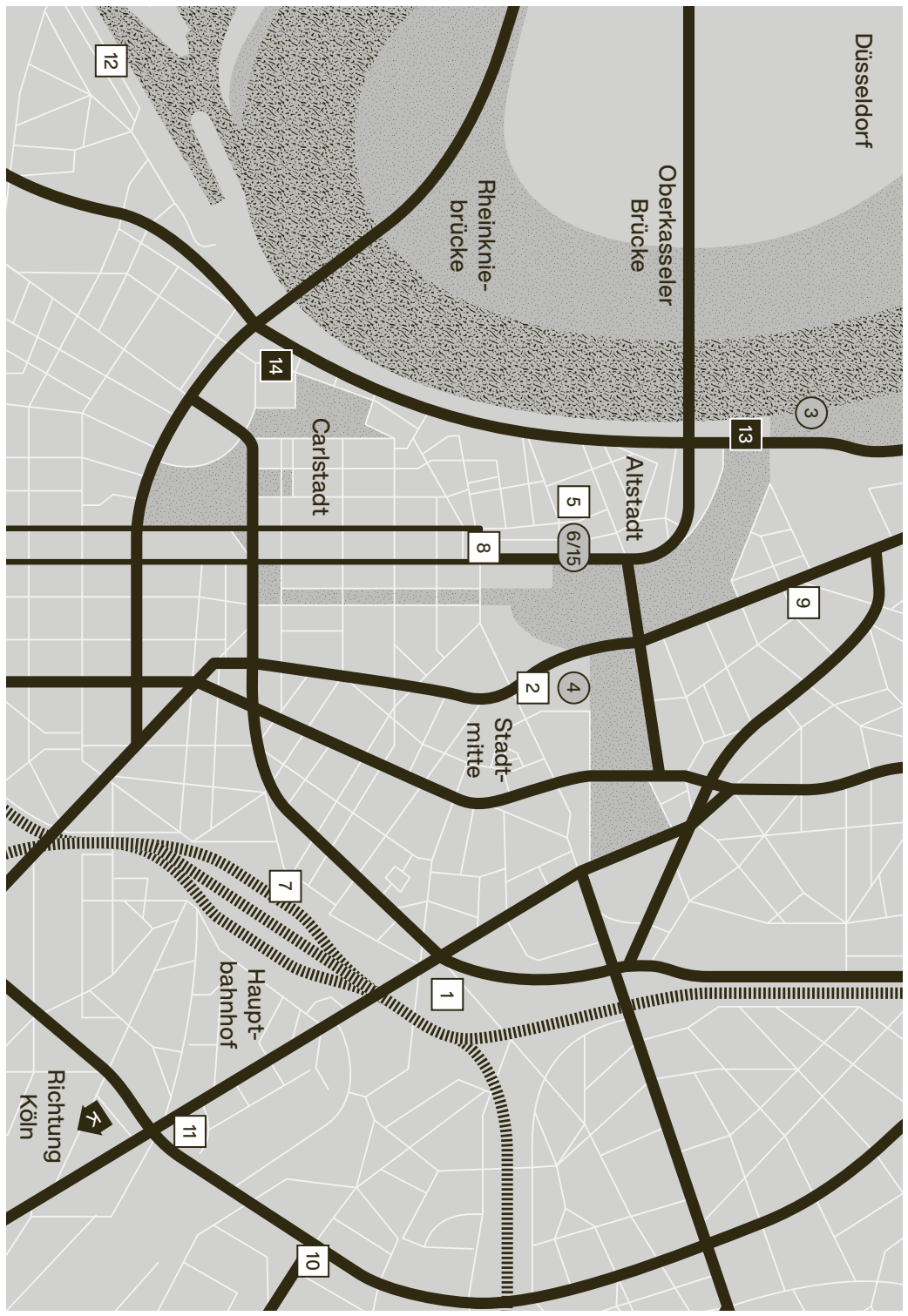
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Kunsthalle Winterthur


Weird Days

HafenKunstKino


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