

**Circulating
Copies**

16.04. –

06.05.2026

Circulating Copies presents artworks on screens and sound systems across the city of Düsseldorf. With moving image, sound, captions, audio description, and sign language poetry, the project explores how these infrastructures organize, negotiate, and reflect how we see and hear in public spaces.

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Circulating Copies

Circulating Copies is a biennial exhibition project of the IMAI - Inter Media Art Institute taking place on screens and sound systems across the city of Düsseldorf. Audiovisual media interfaces are a ubiquitous part of everyday life here, but they are rarely perceived as structures that can be played with or changed. This second edition of the project is dedicated to how these infrastructures organize, negotiate, and reflect how we see and hear in public spaces.

Public audiovisual infrastructure – screens, LED walls, public address systems, and sound systems – are not neutral containers of information or entertainment. They carry assumptions about how the majority of people see and hear, and how our attention “functions.” These assumptions produce exclusions: they privilege specific bodies, senses, and modes of experience, while rendering others invisible or inaudible. *Circulating Copies* takes this as a starting point to ask how artistic interventions can make such conditions visible, audible, and changeable. Seeing and hearing are here understood not as universal abilities, but rather as different, situated, and relational experiences that emerge within specific technical and social environments.

Three new artworks have been realized in the frame of *Circulating Copies*. The sound artist KMRU investigates the auditory orders in urban space in a new work commissioned together with the Kunsthalle Düsseldorf. The video artist Seo Hye Lee, selected in the frame of an open call, developed her contribution in collaboration with d/Deaf perspectives from Düsseldorf and other cities.* In her work, public screens become sites of collective authorship, destabilizing dominant, normative modes of hearing. Düsseldorf Art Academy graduate Yoora Park provides a local perspective. Putting the platform screens of various Düsseldorf train stations to use, she investigates perception on the level of subtle vibrations and preconscious processes. Expanding on this, the class of Danica Dakić at the Düsseldorf Art Academy has developed

new works for the city's audiovisual infrastructure. On the LED wall of the Kö-Bogen II complex, the students reflect on questions of corporeality, perception, and discipline in public space.

Alongside the works in urban space, *Circulating Copies* includes an accompanying program developed in close exchange with artists, theorists, translators, and activists oriented towards non-visual and non-oral modes of communication, deliberately challenging normative modes of accessing audiovisual art. In collaboration with the Deaf People's City Association Düsseldorf, we will present Akiko Hada's video opera *The Fall of a Queen, or The Taste of the Fruit to Come* from the IMAI archive. Together with art mediator Roman Poryadin, we will reflect in particular on the contribution of the artist and performer Gunter Trube, a formative figure of Deaf culture in the 1990s in Berlin. Artistic captions for Hada's video have been developed by the British working group Carefuffle, shifting the focus from spoken language to visual communication, and bringing the complex relations at play in the work to the fore through its mix of singing, spoken language, and sign language. The performer Rafael-Evitan Grombelka responds with a newly developed sign language poetry performance dedicated to Gunter Trube.

A further central focus of the program is resonance-based spatial perception, also known as echolocation or "Flash Sonar." Juan Ruiz, Siegfried Saerberg, and Dirk Sorge will discuss non-visual strategies for spatial orientation beyond everyday life and investigate the aesthetic potential of sound, echo, and space. In this context, Marcel Odenbach's two-channel video work *Auf Schritt und Tritt (At Every Step)* from the IMAI archive will be screened for the first time with an audio description by the London collective SoundScribe. The work explores the urban space of 1990s New York as an auditory and social fabric imbued with expectations, ascriptions, and invisible lines.

¹ This brochure uses different spellings (e.g. Deaf, d/Deaf, and deaf) in line with the contributors' respective self-identifications.

KMRU

“IN THE BEGINNING there was a river. The river became a road and the road branched out to the whole world. And because the road was once a river it was always hungry.”

Ben Okri, *The Famished Road*, 1991

KMRU
FOLDS (In tape fields)
Audio

In *FOLDS (In tape fields)*, KMRU explores how urban infrastructure conditions and shapes listening in public space. Working with listening walks, detours, and incidental recordings, he approaches Düsseldorf as an auditory field in which routines, rhythms, and expectations overlap and intersect.

The work unfolds across multiple sites and loudspeaker systems throughout the city. Sound-based motifs, loops, and field recordings can be heard at staggered intervals and recur without forming a closed whole. Time is stretched, interrupted, or folded back in on itself. Meaning emerges in passing by, in lingering, or equally through what goes overheard. Rather than offering a fixed cartography, the work opens out to expansive, layered modes of perception.

Bio

Berlin-based sound artist KMRU (Joseph Kamaru, *1997 in Nairobi, Kenya) works with field recordings, ambient sound, and experimental techniques to explore listening cultures beyond dominant perceptual norms. He produces compositions, installations, and performances internationally and has released multiple albums, including with his own label, OFNOT.

Collaborating partners: Kunsthalle Düsseldorf, Filmwerkstatt Düsseldorf, 3ModellRäume, UFA-Palast, Salon des Amateurs, Callshop Radio, Velvet. With thanks to Ralf Brög, Cornelius Ewest, Tobias Heide, Alicia Holthausen, Juliane Hoffmanns, Vlad Masko, Aron Mehzion, Sascha Polysius, Sebastian Riech, Julian Scheibel, Stefan Schneider, and Jan Wagner.

KMRU
Calendar

16.4.-6.5.2026

FOLDS I – Listening Dérive

Four-channel sound installation, 33 min.
with pick-up service and on-site assistance

- Filmwerkstatt Düsseldorf,
Birkenstr. 47, 40233 Düsseldorf
Thu–Sun, 15:00-19:00
(24.4.2026 closed)

FOLDS II - Dérive Pieces

Sounds in public space

- Model Room *Laboratory*,
Subway station Heinrich-Heine-Allee,
40213 Düsseldorf
continuous loop

- Speakers in the emergency exits
of UFA Palast Düsseldorf,
Worringer Str. 142, 40210 Düsseldorf
continuous loop

- Salon des Amateurs,
Grabbeplatz 4, 40213 Düsseldorf
sundays, 11:00-18:00

17.4.2026

FOLDS III – Radiophonic Broadcast

- Callshop Radio
callshopradio.com
16:00

KMRU
Calendar

18.4.2026

FOLDS IV – KMRU Live

with Martina Bertoni & Stefan Schneider Monti
with pick-up service, early entry, and on-site assistance

→ Velvet, Stresemannstr. 8, 40210 Düsseldorf
21:00

23.4.2026

Listening tour with Joy Bausch
in spoken German,
with pick-up service as well as on-site
and on-route assistance

→ Starting point: Kunsthalle Düsseldorf,
Grabbeplatz 4, 40213 Düsseldorf
18:30

25.4.2026

Listening tour with Joy Bausch
in spoken German,
with pick-up service as well as on-site
and on-route assistance

→ Starting point: Kunsthalle Düsseldorf,
Grabbeplatz 4, 40213 Düsseldorf
16:00

KMRU
Image



KMRU

Image description

Close-up of a square, worn, and dirty metal drain cover in Düsseldorf's city center. Pale residues of old chewing gum are visible on its surface. Narrow openings reveal a pitch black space beneath, from which bright green moss grows upward.

Seo Hye Lee

with Alina Lupookova, Jané Mackenzie,
Kamila Miroslawski, Magnus Miroslawski, Roman Poryadin,
Tiffany Poryadin, Luis Pufhan, and Damien Robinson

Seo Hye Lee
Deafening Silence
Video, no sound

Deafening Silence is a collaborative video work by the artist Seo Hye Lee that arose in exchange with d/Deaf communities in Düsseldorf and further cities. The work investigates how sound in urban spaces can be interpreted, imagined, and accessed using visual cues.

The work takes as its starting point the phrase “deafening silence,” reframing and reinterpreting it from d/Deaf perspectives. Through short, silent videos and their poetic, humorous, and at times disconcerting captions, the work explores the meanings ascribed to sound in urban spaces, and how this process of ascription plays out through interactions between perception, context, and expectation.

The captioned videos can be found on various screens in public space. In this way, the urban context itself becomes a site for reflecting on how sound is experienced, described, and interpreted, as well as which perspectives are brought to the fore in the process.

Bio

The artist Seo Hye Lee (*1990 in Seoul, South Korea) lives in Somerset, England. In her artistic practice, she investigates the social and cultural dimensions of sound from a deaf perspective. She deconstructs the politics around sound, questioning how societal structures shape modes of perception and communication. In doing so, she works with multi-sensorial installations, drawings, and video.

This newly commissioned work is the result of an open call and was selected by a jury consisting of Joshua Pesch-Ulonska, Siegfried Saerberg, and Linnea Semmerling. Collaborating partners: Deaf People's City Association, Düsseldorf Media. With thanks to Dilay Ilhan, Thomas Lupp, Thorben Meier, and Roman Poryadin.

Seo Hye Lee
Calendar

16.4.-6.5.2026

Video, no sound
with artistic captions in German and English
→ Storage Museum,
Himmelgeister Str. 107, 40225 Düsseldorf
Thu–Sun, 14:00–18:00

20.4.-3.5.2026

Videos on screens in public space
with artistic captions in German and English
→ LED screen on parking garage
at Carlsplatz (Ruhrkraft),
Benrather Str. 7B, 40213 Düsseldorf
continuous loop, approx. every 8 minutes

→ 64 roadside screens (STRÖER),
addresses at stiftung-imai.de,
continuous loop, approx. every 8 minutes

16.4.2026

Artist talk
with Roman Poryadin and Linnea Semmerling
in spoken English and German Sign Language (DGS),
with pick-up service, early entry, and on-site assistance
→ Storage Museum,
Himmelgeister Str. 107, 40225 Düsseldorf
19:30

Seo Hye Lee
Image



Seo Hye Lee
Image description

At a construction site, the pavement has been extensively broken up. Several people in high-visibility clothing are working among piles of rubble. On the left, an excavator arm moves heavy pieces of concrete; further back, someone operates a mini excavator with a jackhammer. On the right, a person near a building wall leans on a shovel. Vehicles and safety barriers frame the scene on the street. At the bottom, there is a caption that says “..yes/no?...” with white font against black background.

Yoorra Park

Yoor Park
Untitled (background activity)
Video, no sound

For the screens in Düsseldorf subway stations, Yoor Park has developed a site-specific work that investigates perception as it operates on the level of subtle vibrations and preconscious processes. *Untitled (background activity)* considers vibration as a state that is immanent to all things: a continuous, soundless background activity that structures perception, even before it takes shape as sound or language.

The image contains pulsating butterfly antennae, which the artist views as an organ of preconscious perception. They stand for passing sensations beyond the level of everyday attention and comprehension. Park is interested in modes of perception that elude clear-cut physical or cognitive attributions, and in forms of knowledge that precede language and conscious decision-making.

The short videos are displayed on the information screens of subway platforms in intervals corresponding to the typical commuter waiting period.

Bio

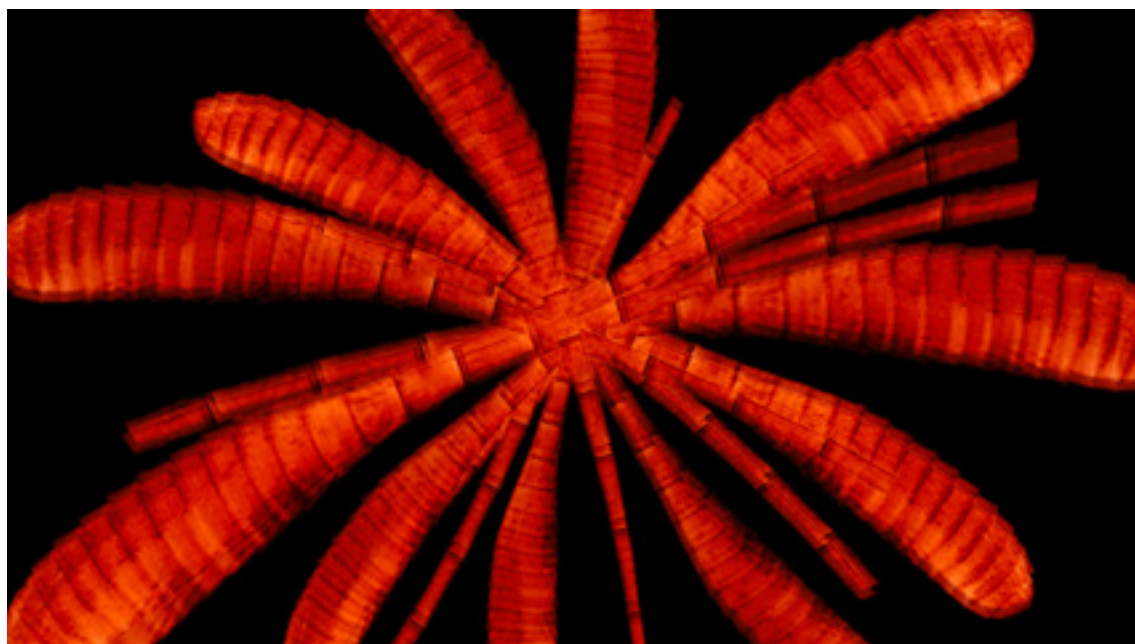
Yoor Park (*1991 in Ulsan, South Korea) lives in Düsseldorf. Working primarily with installation, she investigates the limits of human perception and experiments with how seeing might be translated into a form of hearing, or hearing into a tactile experience. Yoor Park's works are a part of the Kunstsammlung Nordrhein-Westfalen, among others.

Yoorra Park Calendar

20.4.- 3.5.2026

- 3 videos, 12 sec. each, on screens in subway stations**
- 28 info screens (STRÖER) on the platforms of Heinrich-Heine-Allee, Hauptbahnhof, Kettwiger Straße, Oststraße and Steinstraße/ Königsallee subway stations**
- detailed information available at stiftung-imai.de**
- continuous loop, approx. every 3 minutes**

Yoorra Park
Image



Yoorra Park Image description

A flame-red animation of spiraling butterfly antennae stands out against a deep black background. The representation resembles a flower. Its glowing red-orange petals appear to pulse and move.

Class of Prof. Danica Dakić

Class of Prof. Danica Dakić
Videos, no sound

Julia Reisinger
Glücklich/Süchtig und Süchtig/Glücklich (Addicted/Happy),
2:56 min.

Beate Gärtner
Out of Reach, 3:43 min.

Ole Dreihaupt
Bacchanalien (Bacchanalia), 7:04 min.

Lucas Aal
Rage, 2:54 min.

Zazie
Triptychon (Triptych), 5:14 min.

Hu Xinyue
Top Secret, 3:30 min.

Yoonji Nam
Lost, 2:05 min.

Zahra Yacoub
Acht (Eight), 1:06 min.

Nuah Lee
Safe Sentence, 3:13 min.

Julia Priss
Im Rausch (In Frenzy), ca. 1 min.

Lucien Liebecke (video) with Zeynep Fulya Aday, Maria Golowin,
Qingsong Meng, Julia Priss, Julia Reisinger, Insa Schülting,
Hu Xinyue, Naomi Xila-Xulis, You Xiangyun, Zahra Yacoub,
Yusif Zakhovy, Zazie (performance)
(Un)disciplined Body, 5:44 min.

The artists of Danica Dakić's class at the Düsseldorf Art Academy have been invited by the IMAI to develop site-specific works for the 112-meter-long LED screen at Kö-Bogen II. The works, which have been created in collaboration with Matthias Neuenhofer, reflect on corporeality and perception in urban spaces, questioning how public screens guide our attention, condition sensory experiences, and structure everyday spaces through consumerist logics. At the same time, the works open out to new perspectives on diverse, (un)disciplined forms of seeing and experiencing.

Calendar

16.4.-6.5.2026

Videos, no sound

→ LED screen at Kö-Bögen II,
Schadowstraße 42-52, 40212 Düsseldorf
daily from 20:00

24.4.2026

Artist talk with Doris Krystof
in spoken German

with translation into German Sign Language (DGS)

→ Meeting point: former Schuhhaus Böhmer,
Schadowstraße 41, 40212 Düsseldorf
20:00

Akiko Hada

Akiko Hada

The Fall of a Queen, or The Taste of the Fruit to Come, 1991
Video, 19:35 min., with sound

Akiko Hada's *The Fall of a Queen, or The Taste of Fruit to Come* (1991) is a video opera that combines singing, spoken language, sign language, and subtitles into a multilayered audiovisual piece. It is based on a libretto by Wolfgang Müller.

Played by singer Hermoine Zittlau, the queen mingles incognito among her dissatisfied people in order to prevent an uprising. She sings and communicates in spoken English. Her counterpart, performed by the Deaf activist and sign language poet Gunter Trube, signs in British Sign Language (BSL) and International Sign (IS).

Produced for British television on Channel 4, the video opera is designed for a hearing, English-speaking public. Subtitles translate selected dialogue and sign language passages into English, while texts sung and spoken in English go largely untranslated. In this way, communication can be experienced as hierarchical, fragile, and unstable.

Bios

Akiko Hada (*1961 in Tagawa, Japan) lives and works in Berlin. Her artistic practice evolved from the experimental music scene of the late 1970s and early 1980s, developing increasingly towards video art. Hada moves between the genres of performance and video. Her works include music videos, the documentation of performances and concerts, lyrical narratives, and animations.

Wolfgang Müller (*1957 in Wolfsburg) is an artist, musician, and author. In 1980, he founded the post-punk band Die Tödliche Doris and has since worked interdisciplinarily

in music, radio plays, performance, and visual arts. He taught Experimental Sculpture at the University of Fine Arts Hamburg.

Gunter Trube (*1960 in Munich, †2008 in Berlin) was an artist, sign language poet, performer, and a central figure of the queer Deaf movement in Germany. He became known as a sign language poet through his staging of the Christmas tale *Snow* (1994). Throughout his life, he was committed to the recognition of German Sign Language and the visibility of Deaf culture in the arts, politics, and society.

Roman Poryadin (*1980 in Leningrad) works as a Deaf interpreter for sign languages, consultant, and cultural mediator in Düsseldorf. He is an active member of the Deaf People's City Association and initiates and accompanies numerous cultural and educational projects with Deaf people, including cultural and educational trips, as well as peer-to-peer counseling programs. Several times a year, he also leads guided tours of art exhibitions, including at K20 and the Kunstverein.

Calendar

16.4.-6.5.2026

Video presentation in spoken English with integrated artistic captions in German and English with on-site assistance

→ Storage Museum,
Himmelgeister Str. 107, 40225 Düsseldorf
Thu–Sun, 14:00–18:00

Collaborating partners: Storage Museum, Deaf People's City Association. With thanks to Tobias Hohn, Natascha Maier, Stella Osen, Sabrina Podemski, and Roman Poryadin.

Akiko Hada
Image



Akiko Hada
Image description

A surreal collage featuring the singer Hermoine Zittlau. Against violet-beige wallpaper, she is dressed as a queen in an extravagant red-gold dress and an ermine coat. To the left is a small window; to the right, the sign language poet Gunter Trube appears as her royal advisor. His positioning and pose make him seem slightly detached from the space. On the bottom left corner, part of a face can be seen with open mouth. Superimposed onto the image is the subtitle: “Her Majesty should listen in disguise.”

Carefuffle

Carefuffle Captions

Captions convey spoken and auditory components through text, making audiovisual media accessible to diverse audiences. For Akiko Hada's video work *The Fall of a Queen, or the Taste of the Fruit to Come* (1991), the collective Carefuffle has developed captions that include not only the original text, but also sonic and musical nuances. At the same time, they expand the work through supplementary reflections and further narrative elements. Through typeface, color, positioning, text animation and timing, the captions become a visual element that opens out to aesthetic and critical perspectives, questions perceptual hierarchies, and transposes the work into new contexts.

Bio

Carefuffle is a disabled-led working group with a focus on creating captions for artists' moving images. They believe accessibility is a creative and liberatory practice that challenges ableist narratives, supports disabled folks, and unlocks new forms of cultural expression. They envision a future in which access is inseparable from culture – an act of care, joy, and justice that enriches communities and expands what art can be.

Rafael- Evitan Grombelka

Rafael-Evitan Grombelka
Deaf Cinderella – inspired by Gunter Trube, 2026
Sign language poetry performance

Rafael-Evitan Grombelka develops a new sign language poetry performance responding to Gunter Trube's role as royal advisor in Akiko Hada's video opera *The Fall of a Queen, or The Taste of Fruit to Come* (1991). The work takes Trube's role as a starting point and expands it into its own sign language poetic perspective, reflecting and further exploring the political and linguistic hierarchies of the opera.

The performance also connects to Grombelka's earlier engagements with Trube's work, particularly *Cinderella* and *Schnee*. By translating material from video into live performance, the archival content is not only received but embodied, updated, and performatively renegotiated. At the same time, the work is an artistic commemoration of Gunter Trube, with whom Grombelka had both a personal and artistic connection.

Bio

Rafael-Evitan Grombelka is a Deaf performer, actor, and sign language interpreter. In sign language poetry he combines facial expression, gesture, and signs to express his inner thoughts and inspire his audience. He advocates for the visibility of German Sign Language and regularly works in theater, film, and television.

**Rafael-Evitan Grombelka
Calendar**

6.5.2026

**Sign language poetry performance
in German Sign Language (DGS)
with translation into spoken German,
with pick-up service, early entry, and on-site assistance
→ Storage Museum,
Himmelgeister Str. 107, 40225 Düsseldorf
19:30**

Marcel Odenbach

Marcel Odenbach
Auf Schritt und Tritt, 1997
Videoinstallation, 8 min., with sound

The two-channel video work *Auf Schritt und Tritt* (At Every Step) arose during Marcel Odenbach's extended stay in New York in the mid-1990s. It reflects his intensive engagement with racism in the USA, including within the gay scene. For the video recording, he had a camera built that could film him walking from above, while a microphone embedded into the sole of his shoe recorded the sound of his steps and surrounds. Thus equipped, he moved through the historically significant 125th street of Harlem, a center of Afro-American culture and at the same time an important site for the civil rights movement.

Through Odenbach's unmistakable visual language, the camera takes are superimposed with further footage from Harlem, including of children playing or passers-by on the street as well as archival material of street protests. These are additionally combined with a black-facing scene from Alfred Hitchcock's film *The Man Who Knew Too Much* (1956).

Bio

Marcel Odenbach (*1953 in Cologne) is among an early generation of German video artists who significantly shaped the development of video as an art form. His visual language arises through the collage-like montage of television clips, archival material, film sequences, and his own footage. Recurring themes in his work include addressing German history and colonialism on the African continent.

**Marcel Odenbach
Calendar**

25.4.2026

**Video presentation with artistic audio description
in spoken German, with pick-up service,
early entry, and on-site assistance**

**→ Filmwerkstatt Düsseldorf,
Birkenstr. 47, 40233 Düsseldorf
20:30**

Collaborating partners: Filmwerkstatt Düsseldorf, RED – Conservation Center. With thanks to Sophie Bunz, Vlad Masko, Julian Scheibel, and Jan Wagner.

Marcel Odenbach
Image



Marcel Odenbach
Image description

A pair of black, polished leather boots on an ornamental Turkmen Bukhara rug. The person wearing the boots is outside of the frame; only their white hands can be seen as they tie the boot's laces, together with the dark brown legs of a wooden chair on which they appear to be sitting.

Two motifs are overlaid onto one another. The more dominant motif is a view from above of the artist's black leather shoe, furnished with a microphone, as he walks across the asphalt. His pale pant leg is also partially visible. Slightly less visible is the overlaid, transparent image of Black children sitting in a shopping trolley as they roll playfully through the streets of Harlem, New York.

Sound- Scribe

SoundScribe Audio description

As a spoken mediation of visual content, audio description makes the diversity of visual perception tangible and opens up new ways of accessing archival video art. For Marcel Odenbach's two-channel video work *Auf Schritt und Tritt* (1997), the collective SoundScribe has developed a context-sensitive audio description that opens out towards different perspectives. It makes historical and social tensions audible, challenges dominant modes of seeing and hearing, and adds a critical, contemporary layer of reflection to the work.

Bio

SoundScribe is a global majority collective of audio describers and accessibility consultants. They develop creative audio description, workshops, and accessible experiences for performance work, arts institutions, and the moving image with a particular sensitivity to cultural contexts and societal barriers.

Labyrinth of the Inner Ear

Labyrinth of the Inner Ear

Discussion with listening session

In resonance-based spatial perception, also known as echolocation or “FlashSonar,” people perceive their environment through sound impulses and their echoes. This enables practical orientation in everyday life, but it also opens up aesthetic perspectives beyond visually dominated orders.

In this listening session and the discussion that follows it, dis/ability studies researcher Siegfried Saerberg, echolocation trainer Juan Ruiz, and media and conceptual artist Dirk Sorge exchange ideas. They reflect on different approaches to resonance-based spatial perception, from the aesthetic and compositional approach of the artist, to the phenomenological and ethnographic thoughts of the researcher, to the pedagogue’s emancipatory practice of mediation.

Excerpts from a number of artistic works will be listened to collectively. In this way, echolocation can be experienced not just as a technique for orientation, but also as an aesthetic practice and an analytical perspective on sound, space, and resonance.

Bios

Siegfried Saerberg (*1961 in Monheim) researches topics within dis/ability studies, participation and inclusion, dis/ability arts, sensory ethnography, as well as digitality and dis/ability. He has curated exhibitions and worked closely with artists, including in 2006 on Terry Fox’s *Labyrinth of the Inner Ear*.

Dirk Sorge (*1984 in Berlin) works as a media and conceptual artist in Leipzig on topics such as technologization, societal norms, and perception. His works include video, audio, installations, and computer-based projects, which persistently question ableist structures in society.

Juan Ruiz (*1981 in Tala, Jalisco, Mexico) is an echolocation trainer, educator, and Guinness World Record holder based in Vienna. As a Blind expert, he teaches active echolocation (“FlashSonar” / perceptual navigation) for people who are Blind or have Low Vision. He leads trainings, workshops, and professional development sessions on acoustic orientation and mobility, working with children, families, and professionals. His work builds on the technique developed by Daniel Kish and emphasizes a nuanced, multisensory approach to perception and orientation.

Calendar

25.4.2026

**Discussion with listening session
in spoken German, with pick-up service, early entry,
and on-site assistance**

**→ Filmwerkstatt Düsseldorf,
Birkenstr. 47, 40233 Düsseldorf
19:30**

Labyrinth of the Inner Ear Image



Labyrinth of the Inner Ear

Image description

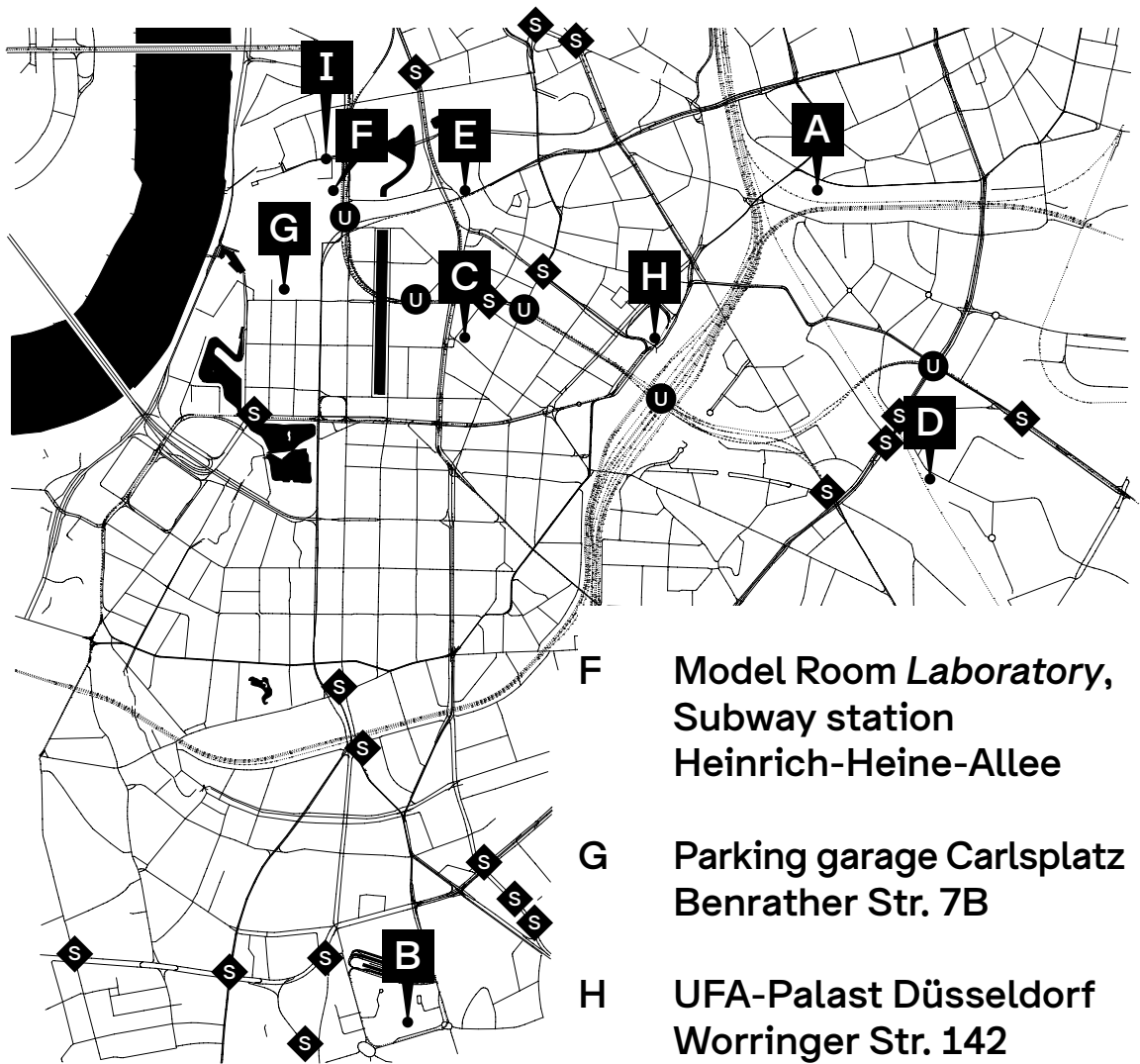
Two tips of a white cane. One is cylinder-shaped, the other is spherical, and they rest on a grid-lined surface. Between them lies the mallet of a percussion instrument.

Tours

- 23.4.2026
18:30** Listening tour in spoken German, with pick-up service as well as on-site and on-route assistance
- 25.4.2026
16:00** Joy Bausch offers a tour through the various stations of the multi-sited sound installation *FOLDS (In tape fields)* by KMRU. Drawing on KMRU's investigation of urban auditory orders, the tour focuses on sound, movement, and situational attention through collective walking, pausing, and listening.
- Starting point: Kunsthalle Düsseldorf,
Grabbeplatz 4, 40213 Düsseldorf
Duration: approx. 1.5 hours
- 26.4.2026
15:00** Guided tour in German Sign Language (DGS) with translation into spoken German, with pick-up service as well as on-site and on-route assistance
- Roman Poryadin guides an exhibition tour at the Storage Museum before taking the group to the video works of Seo Hye Lee, Yoora Park, and the class of Danica Dakić displayed on screens in public space.
- Starting point: Storage Museum,
Himmelgeister Str. 107, 40225 Düsseldorf
Duration: approx. 2 hours

The tours are free of charge.
To participate, please register by calling or sending an email.

Map



- | | |
|---|---|
| <p>A Filmwerkstatt Düsseldorf
Birkenstr. 47</p> <p>B Storage Museum
Himmelgeister Str. 107</p> <p>C Velvet
Stresemannstr. 8</p> <p>D Callshop Radio
callshopradio.com</p> <p>E Kö-Bogen II
Schadowstr. 42-52</p> | <p>F Model Room <i>Laboratory</i>,
Subway station
Heinrich-Heine-Allee</p> <p>G Parking garage Carlsplatz
Benrather Str. 7B</p> <p>H UFA-Palast Düsseldorf
Worringer Str. 142</p> <p>I Kunsthalle Düsseldorf
Grabbepl. 4</p> <p>U Infoscreens on the
subway platforms
Heinrich-Heine-Allee,
Hauptbahnhof,
Kettwiger Straße,
Oststraße,
Steinstraße/Königsallee</p> <p>S Roadside screens
Düsseldorf city area
(selection)</p> |
|---|---|

Calendar

16.4.2026 19:30	Seo Hye Lee, Artist talk with Roman Poryadin and Linnea Semmerling Spoken English and DGS, pick-up service, early entry, and on-site assistance	→ Storage Museum Himmelgeister Str. 107
16.4.–6.5.2026 Thu-Sun, 14:00–18:00	Seo Hye Lee, <i>Deafening Silence</i> Video, no sound Artistic captions in German and English	→ Storage Museum Himmelgeister Str. 107
16.4.–6.5.2026 Thu-Sun, 14:00–18:00	Akiko Hada, <i>The Fall of a Queen</i> Video, sound Artistic captions in German and English, on-site assistance	→ Storage Museum Himmelgeister Str. 107
16.4.–6.5.2026 Thu-Sun, 15:00–19:00	KMRU, <i>FOLDS I</i> Sound installation Pick-up service and on-site assistance	→ Filmwerkstatt Düsseldorf Birkenstr. 47
16.4.–6.5.2026 continuous loop	KMRU, <i>FOLDS II</i> Sound fragments	→ Public space
16.4.–6.5.2026 daily 20:00–23:00	Class Prof. Danica Dakić, Videos, no sound	→ Kö-Bogen II Schadowstr. 42–52
17.4.2026 16:00	KMRU, <i>FOLDS III</i> Radio broadcast	→ Callshop Radio callshopradio.com
18.4.2026 21:00	KMRU, <i>FOLDS IV</i> Concert Pick-up service, early entry, and on-site assistance	→ Velvet Stresemannstr. 8
20.4.–3.5.2026 continuous loop	Seo Hye Lee, <i>Deafening Silence</i> Videos, no sound Artistic captions in German and English	→ Public space

20.4.–3.5.2026 continuous loop	Yoora Park, <i>Untitled</i> (background activity) Videos, no sound	→ Subway stations
23.4.2026 18:30	KMRU, Listening tour with Joy Bausch Spoken German, pick-up service, on-site and on-route assistance	→ Starting point: Kunsthalle Düsseldorf Grabbepf. 4
24.4.2026 20:00	Class Prof. Danica Dakić, Artist talk Spoken German with translation into DGS	→ Kö-Bogen II Schadowstr. 42-52
25.4.2026 16:00	KMRU, Listening tour with Joy Bausch Spoken German, pick-up service, on-site and on-route assistance	→ Starting point: Kunsthalle Düsseldorf Grabbepf. 4
25.4.2026 19:30	<i>Labyrinth of the</i> <i>Inner Ear,</i> Discussion, listening session Spoken German, pick-up service, early entry, and on-site assistance	→ Filmwerkstatt Düsseldorf Birkenstr. 47
25.4.2026 20:30	Marcel Odenbach, <i>Auf Schritt und Tritt</i> Video, sound Artistic audio description in spoken German, pick-up service, early entry, and on-site assistance	→ Filmwerkstatt Düsseldorf Birkenstr. 47
26.4.2026 15:00	Guided tour with Roman Poryadin DGS with translation into spoken German, pick-up service, early entry, and on-site and on-route assistance	→ Starting point: Storage Museum Himmelgeister Str. 107
6.5.2026 19:30	Rafael-Evitan Grombelka, <i>Deaf Cinderella,</i> Sign language poetry performance DGS with translation into spoken German, pick-up service, early entry, and on-site assistance	→ Storage Museum Himmelgeister Str. 107

Visit

All events are free.

Registration is not required, but welcome.

The IMAI – Inter Media Art Institute presents this program at a number of different sites across Düsseldorf. We strive to make each event as accessible as possible. For support or access-related questions, please contact us in advance.

Assistant dogs are welcome.

Event Venues

→ Storage Museum

The Storage Museum is fully accessible at ground level. Parking is available on-site, and assistance can be provided. Part of the path is cobblestone. The museum has a wheelchair-accessible, gender-neutral restroom. More information: storagemuseum.org/en/contact. Feel free to get in touch with us beforehand if we can support your visit.

→ Filmwerkstatt Düsseldorf

The Filmwerkstatt is only accessible via stairs with a handrail. A limited number of parking spaces are available, and on-site assistance can be provided. A gender-neutral restroom is located directly next to the Filmwerkstatt, and the nearest wheelchair-accessible restroom is in the nearby Philara collection, available on request. Feel free to get in touch with us beforehand if we can support your visit.

Pick-Up Service

We are happy to pick you up from the nearest public transport station and accompany you to the exhibition and event locations. Please contact us in advance to arrange this.

Early Entry

You are welcome to visit our event spaces before the official start time if needed. Please contact us in advance to arrange this.

Contact

**E-Mail: info@stiftung-imai.de
Telephone: +49 (0) 211 54 23 09 94**

Thank you

We would like to thank the contributors to the exhibition as well as Xenia Dürr, Angelika Gwozdz, Kyle Keane, Gerd Kozyk, Tumucin El-Galuszka, Nele Kaczmarek, Paulina Seyfried, Uwe Schönfeld, and Muna Zubi.

Feedback

The IMAI is working long-term towards dismantling barriers to video and media art. We welcome questions, suggestions, and feedback on this program to Judith Greitemann at jg@stiftung-imai.de or +49 211 54 23 09 94.

Colophon

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open source and can be downloaded for free from the
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