

BECAUSE I LIVE HERE
27.10.18–31.03.19



TOWER^{MMK}

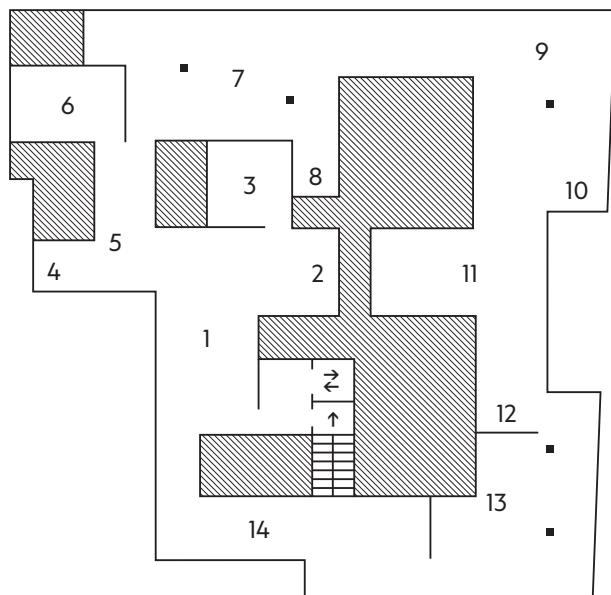
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Harun Farocki
Azin Feizabadi
Forensic Architecture
Natasha A. Kelly
Erik van Lieshout
Henrike Naumann
Emeka Ogboh
spot_the_silence
SPOTS
Hito Steyerl
Želimir Žilnik

Because I live here features eleven artists and artist groups who address themselves to the themes of institutional racism and structural violence in Germany. Their works critically intervene in stereotypical depictions and images that have solidified into clichés. In *In-Formation* (2005), for example, Harun Farocki offers ground-breaking criticism of the visual violence committed by the depiction of migration and immigration in statistics. The works assembled here create perspectives, imagery, and counter-narratives of their own, for instance when Azin Feizabadi superimposes the history of migration with the legend of the patron saint of Dortmund, when Željko Žilnik portrays the residents of Metzstrasse 11 in Munich, or when the Frankfurt Sufferhead beer, newly brewed by Emeka Ogborn, links the German purity law (Reinheitsgebot) for beer with the existence of Black Germans. The artists record, supplement, and question the construct of a national homogeneity in which racist violence is present in all its forms. As documented in a work such as that by Hito Steyerl, the “normality” of everyday violence represents an attack on society as a whole—a society whose identity is the subject of Erik van Lieshout’s *Rotterdam–Rostock* (2006), in which he paints a picture of Germany in shades of reservation, forlornness, and social failure. Again and again, these artistic-documentary works adopt the viewpoints of persons who are subjected to racism, and whose knowledge and experiences are often excluded from the discourses conducted within government authorities and the media.

The purchase of a ticket entitles the holder to a second visit to the exhibition.

Floor Plan



1. Želimir Žilnik

Inventory–Metzstrasse 11, 1975

9 min., 16 mm film transferred to SD video, color, sound

Written and directed by: Želimir Žilnik; camera: Andrej Popović; production manager: Frank Thomas Aeckerle; production: Alligator Film, Munich

In a continuous shot, thirty residents of a building at Metzstrasse 11 in Munich appear in front of the camera and introduce themselves. In various languages they describe and assess their current lives and their very different experiences in Germany. Most came to Germany as so-called guest workers (Gastarbeiter), and thus the stairwell that serves as the setting for the film parallels the transitory space of the Federal Republic of Germany in 1975. Just a few years prior, during the global oil crisis in 1973, the recruitment agreements (Anwerbeabkommen) by which foreign workers had been brought to West Germany since 1955 were terminated. These agreements had aimed to improve the economic situation of West Germany and its “partners,” Italy, Spain, Greece, Turkey, Morocco, Portugal, and Yugoslavia.

The film’s title *Inventory* suggests a statistical and economic stocktaking of anonymous and invisible entities, in which people are reduced to numbers. Correspondingly, the residents of the building stand in a line on the stairs, as if being counted. In a contrasting gesture, Želimir Žilnik uses this simple setting to offer individual portraits of these people, allowing them to speak about their lives—experiences that can never be conveyed by abstractions and numbers.

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|----------------------|---------------------------|
| 1. Želimir Žilnik | 8. Hito Steyerl |
| 2. Harun Farocki | 9. spot_the_silence |
| 3. Azin Feizabadi | 10. “No 10th Victim!” |
| 4. SPOTS | 11. Forensic Architecture |
| 5. SPOTS | 12. SPOTS |
| 6. Erik van Lieshout | 13. Natasha A. Kelly |
| 7. Henrike Naumann | 14. Emeka Ogborn |

2. Harun Farocki

In-Formation, 2005

16 min., video, b/w and color, no sound

Director, scriptwriter: Harun Farocki; idea, researcher: Antje Ehmann; researcher: Matthias Rajmann; production: Harun Farocki Filmproduktion, Berlin; with support from: TRANSIT MIGRATION, Kulturstiftung des Bundes

Using graphical illustrations from schoolbooks, history books, newspapers, and official government brochures, Harun Farocki's *In-Formation* reconstructs a history of migration and immigration in the Federal Republic of Germany. The film does not deal with specific events but with the graphical depiction of statistical data involving the terms *Gastarbeiter* (migrant worker), *Spätaussiedler* (late repatriate), *Flüchtling* (refugee), and *Asylanten* (asylum seeker). Through his seminal critique of how migrants are portrayed, Farocki demonstrates how certain groups of migrants are characterized and a subtext is imposed on them. Masses of people with suitcases in their hands symbolize both the refugees and displaced persons resulting from World War II as well as people who fled the Soviet occupied zone, or immigrants from East Germany. Their places of origin and movements are shown with the kinds of arrow diagrams that also are used to visualize the *Völkerwanderungen*, the so-called barbarian migration of late antiquity, as well as plans of attack in war. The supposed impact of migration is shown with imagery similar to that used in Nazi propaganda about the effect of the Treaty of Versailles and concentration camps.

This unbroken thread of repeated or similar illustrations makes clear how racist images and thought patterns are carried forward. The quick sequence of the images shows how apparently neutral and objective numbers are oriented towards a suggestion of attack or danger. Their manipulative and opinion-forming power is cultivated by statistical information in which respective groups are shown in a stereotypical manner. Men with thick beards and fezes and woman with headscarves or black chadors give these anonymous numbers a "face"—that is stigmatized. These are the recognizable symbols that personalize the notion of threat. Through the montage, the seemingly neutral information of the illustrations is unmasked as a one-dimensional cliché that becomes the vocabulary of our perceptions: a visual form of violence that bears witness to both structural and everyday racism.

3. Azin Feizabadi

Cryptomnesia, 2014

73 min., video, color, sound

Script, directing, editing: Azin Feizabadi; cast: Rusbeh Sarfaraz (as Reinoldus), Dorothee Neff, Illias Nikolaidis, Maik Banach aka DJ Emby, Alvin Ejiro Aggreh, Tommy Catalano, Abdelaziz Lahmar, Daniel Wechsler, Sotiris Makris; production management: Daniel Pauls; director of photography: Karsten Jäger; additional camera: Rusbeh Sarfaraz and Azin Feizabadi; title design: Maziyar Pahlevan; music: "Modern Persian Speech Sounds," Omid Walizadeh (B|t'a'arof Records); "Homayoon" composition and setar: Amen Feizabadi

In *Cryptomnesia*, Azin Feizabadi combines real and fictional memories into a new biography. The story tells of an escape from Teheran to the Ruhr region in Germany, whereby the film functions as an interrogation of the world and the self through memories. Places of transit, like the airport or the highway, symbolize the protagonist's flight with his mother from Iran. This flight took them to various places in France, Austria, and Belgium, and ultimately to Dortmund. Cell-phone films of friends in the park, at a lake, or in a club are part of the film—like the filmmaker himself—and give rise to images within images. The identification of the protagonist with Reinoldus, the patron saint of Dortmund, provides a frame and creates a superimposition of different realities. The biography of Reinoldus, like that of the protagonist, is shaped by politics, war, and flight. These experiences are the connecting points for an imaginary fusion of "three biographies"—that of Reinoldus, the figure of Rusbeh, and the filmmaker—which resist any kind of shaping or violent simplification that would convey a single national, cultural, or religious affiliation. According to *Cryptomnesia*, identity is formed by its own logic through fragments, places, stories, and events encountered by an individual life. It forms its own narrative out of the real and the imaginary—a story that defies both the boundaries of categorization and national borders.

4. SPOTS. Audiovisual Micro-Interventions for Tribunal “Unraveling the NSU Complex”

How to become German?, 2008/2017

1:08 min., video, color, sound

What happens when a person is constantly pigeonholed as the “Other”? “I really don’t feel Turkish anymore, but I have to feel Turkish,” concludes the woman interviewed in the video as she stands in front of the building of the employment office and describes how the perceptions of society persistently turn her into the “Other.” Making use of the racist categorizations that define something as “alien,” she has decided from now on to define herself as a Turk, although her life is rooted in Germany, she has a German passport, she and her children speak better German than Turkish.

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5. SPOTS. Audiovisual Micro-Interventions for Tribunal “Unraveling the NSU Complex”

Because I live here, 1995/2017

0:56 min., video, b/w, sound

What does it mean to survive/live while radical right-wing groups are attacking your right to exist and participate in society? In a TV interview, a young woman responds to racially motivated arson attacks in Mölln (1992) and Solingen (1993) by defiantly and confidently making clear that she belongs here.

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6. Erik van Lieshout *Rotterdam-Rostock, 2006*

17 min., video, color, sound; wood, carpet

Erik van Lieshout is on a bike trip from Rotterdam to Rostock. In abruptly shifting scenes filmed with a wobbly hand-held camera, *Rotterdam-Rostock* processes impressions of a society which Lieshout approaches with a seemingly carefree attitude that is paired with touristic voyeurism and unscrupulous directness.

Lieshout chronicles his subjective observations and personal encounters in rural idylls, in concrete-slab high-rise complexes, at funfairs, in industrial zones, and in abandoned structures. He meets senior citizens whose opinions about the construction of a five-star hotel on the Obersalzberg are steeped in anti-Semitism. He encounters neo-Nazis who freely admit to having tried to set a synagogue on fire. He meets people whose fates have left them untethered from society. He talks with the unemployed, the homeless, people who have dropped out of society, and with neo-Nazis. He discloses his own pain—his girlfriend leaves him over the course of the film—to everyone he randomly encounters. Lieshout consciously employs naivety, vulnerability, and a restlessness verging on slapstick. He ingenuously makes contact with his surroundings, opening himself up to those he meets. In one scene, he films himself bouncing back and forth on a playground rocking horse installed in front of a concrete-slab apartment complex. Seesawing so fast that his ride almost touches the ground, he repeatedly yells “Contact!”—as if making an unconditional demand. His unique conversations are driven by an in-your-face intimacy. These are not interviews filmed in a predetermined setting with an anonymous interviewer and an interviewee who reveals all. In the given situations, Lieshout always functions as both the questioner and part of the show. The ways in which he tries to make contact with the various protagonists makes some of the conversations hard to bear, since they evoke a painful sense of closeness that never goes anywhere. Lieshout offers a sketch of a landscape dominated by a normality of racist attitudes, illuminating a history that has not been confronted and the forlorn lives of the protagonists.

7. Henrike Naumann *14 Words, 2018*

Florist shop furnishment from Neugersdorf, porcelain vases, metal objects, skins, 11 × 8 × 3 m; 5 min., video, color, sound

Neon light and cool, nearly uniformly turquoise-colored furnishings imbue the installation entitled *14 Words* with a ghostly hardness. Black and white ceramic and metal objects stand in place of flowers and floral arrangements. Evidence of the hustle and bustle of everyday business is inscribed in dirt residues on the empty shelves. In *14 Words*, the former flower shop in Neugersdorf, a town in Saxony, serves as the décor for the interdependence of design and ideology. Henrike Naumann explores the subconscious effects conveyed by the design of rooms and objects: the perceived appearance of places in which certain thoughts and feelings are contextualized and materialized. Or, viewed from a different perspective, how social structures are reflected and history is transported through the presence of elements that can be dated and localized in environments or objects. The transposition of a former flower shop into a different context shows, at the same time, that a shop is not merely a setting, but also occupies and symbolizes a specific place in society. Thus, for example, the flower shop also serves as a reminder that all nine immigrant victims of the NSU Complex were independent entrepreneurs who were shot and killed in their own places of business.

The title of the installation cites a numerical right-wing ideological code that originated in the US but is also familiar in Germany. Because the basic idea is expressed in fourteen words (“We must secure the existence of our people and a future for white children”), the number is used as a formula in various right-wing extremist contexts, including the manifesto known as the NSU Bekenner-video. In her video piece, Henrike Naumann examines the ways in which ideologemes, as fundamental units of ideology, are encoded in words or numbers and disseminated as formal elements through analog and digital communication or design.

8. Hito Steyerl

Normality 1—X, 1999–2001

36 min., video, b/w and color, sound

Director: Hito Steyerl; cinematography: Marcus Carney, Hito Steyerl;
assistants: Albert Steyerl, Stefan Landorf, Boris Buden, Jochen Becker;
music: Arnold Schönberg

“When I began this project, I could not have imagined that it would develop into a shattering series. Into an ongoing sequence of films about Germany—a country where normality rules.” (from *Normality 1—X*)

Having the authority to define normality is a powerful, sociopolitical instrument. The construct of normality frames what is tolerated within a society and its system of values. Since 1999, Hito Steyerl has used documentary images and footage of crime scenes to create a matter-of-fact chronology of anti-Semitic and racist violence. Despite the severity and forceful right-wing symbolism that defines these acts, they are integrated into “normality” and thus increasingly legitimized. *Normality 1—X* documents a seamless continuity of right-wing violence in Germany and how political and social acceptance of such actions opens the door for more violence.

Normality 1, 1999

In 1998, two bomb attacks are carried out on the grave of the former Chairman of the Central Council of Jews, Heinz Galinski, in Berlin Spandau. The second destroys the tomb slab. Police investigations lead nowhere and are subsequently terminated.

Normality 2, 1999

In late 1998, seventeen Jewish cemeteries were vandalized every week. On Kurfürstendamm in Berlin, Moses Abraham Stern, a man of Jewish faith, is harassed, violently attacked, and called anti-Semitic names. On the other side of the city, a pig painted with a Star of David and the name “Ignatz Bubis,” Chairman of the Central Council of Jews, is driven across Alexanderplatz.

Normality 5, 2000

Graves were repeatedly desecrated in the Jewish section of the Central Cemetery in Vienna. While walking through the cemetery past the overturned gravestones,

Ari Joskowicz explains that all three of the deceased once lived in the same district of Vienna and were murdered in Buchenwald.

Normality 6, 2000

After the Austrian ÖVP and populist, right-wing FPÖ parties form a coalition government, the EU imposes sanctions on the country, and other countries make efforts to reduce their bilateral cooperation with Austria. On March 12, 2000, a demonstration organized by the NPD takes place at the construction site of the Holocaust Memorial in Berlin, in which they demand that Germany side with Austria and isolate itself from the EU.

Normality 8, 1999

On the night of February 13, 1999, the Algerian asylum seeker Farid Guendoul dies in Guben while fleeing from a mob of right-wing youths, having critically injured himself while kicking in a glass door. Eleven suspects face trial. A memorial stone and plaque erected in commemoration of his death is repeatedly and severely vandalized—also by some of the suspects. The graves in the Jewish cemetery in Guben are also repeatedly desecrated by right-wing sympathizers.

9. spot_the_silence

Based on the murders of the NSU terror group, the portraits of the group *spot_the_silence* (Rixxa Wendland and Christian Obermüller) confront the extended recent history of racism in Germany.

İbrahim Arslan

12:53 min., video, color, sound

İbrahim Arslan is a victim and survivor of the racially motivated arson attack on an apartment building in Mölln on November 23, 1992. His sister Yeliz Arslan, his cousin Ayşe Yılmaz, and his grandmother Bahide Arslan all died. İbrahim Arslan talks about the attack and the period that followed—how as victims they were made into perpetrators by the investigating officials and the neighborhood, how in this victim-perpetrator inversion his father was suspected of starting the fire, and how the family was ultimately forced to move back into the same building. The only alternative would have been a home for asylum seekers. Since the attack, the city of Mölln has organized an annual commemorative event, but since 2012 survivors of the attack have been excluded from the event with their traditional “Mölln Speech.” Since then, relatives of survivors have organized the “Mölln Speech in Exile” that takes place in a different city each year. The main aim, says Arslan, is for the victims to take an active role in organizing the commemoration and to speak up, so that their experiences, perspectives, and demands are heard. This is the only way for society to establish solidarity with victims and survivors—and to create resistance against persistent racism, in which every racially motivated attack is equivalent to allowing Mölln to happen again and again.

Mai-Phuong Kollath

13:09 min., video, color, sound

“Diên Hồng—We won’t be driven away.” Mai-Phuong Kollath came to Rostock at age eighteen as a “contract worker” (Vertragsarbeiterin), as the result of a bilateral agreement between East Germany and the Socialist Republic of Vietnam concluded in 1980. The some 2,000 contract workers in Rostock worked mostly as unskilled

laborers. Kollath describes her precarious living situation, which was subject to absolute control. According to the agreement, fifteen percent of her wages were withheld for Vietnam. The rest could neither be sent back to her family nor saved but had to be spent on predetermined goods, which made the contract workers sources of resentment in the face of shortages. German reunification led to mass unemployment and forced self-employment, since the contract workers had few language skills and government support was not provided. Mai-Phuong Kollath talks about the racist insults and attacks that she had to endure and of the hate aimed at the new group of self-employed workers. In 1992, she watched the apartment building where she had once lived burn down. From August 22 to 24, 1992, a demonstration by neo-Nazis from throughout Germany was held against refugees in front of the central government office for refugees, the Zentrale Aufnahmestelle für Asylbewerber (ZAST). The three-day siege was applauded by Rostock citizens and escalated, since the police did not intervene. On the third day, the “Sonnenblumenhaus” apartment building was set on fire, its residents having been previously evacuated. Mai-Phuong Kollath relates that while in hiding, the building residents laid the foundation for the organization “Diên Hồng—Gemeinsam unter einem Dach e.V.” in order to combat racism and advocate for a sense of unity and community among all Rostock inhabitants.

Mouctar Bah

12:29 min., video, color, sound

“Touch one—touch all.” Mouctar Bah talks about Oury Jalloh, who burned to death on January 7, 2005, in his cell in the Wolfgangstrasse police station in Dessau. Countering the explanation given by officials that he set himself on fire, friends and supporters, most of them former refugees, organized autopsies and forensic investigations. They paid to have his body sent to Frankfurt/Main for an autopsy, which determined that his nose has been broken and an eardrum had burst. These findings were not part of the original autopsy. They then commissioned another expert evaluation in Ireland, which found that the mattress could not have been set on fire without some kind of fire accelerant. This was confirmed by a second

opinion prepared by toxicologists, forensic doctors, and pathologists in Canada and London. Bah describes how their investigations were accompanied by harassment. The operating license for his store in Dessau was rescinded. Public prosecutors denied that there was sufficient evidence to provide any reasonable suspicion, and court procedures were immediately suspended. "If you kill one, then you kill us all." says Bah. He talks about other people of African descent who were murdered in Germany: Alberto Adriano, N'deye Mareame Sarr, Laye-Alama Condé, Dominique Koumadio, and Christy Schwundek. Bah describes the fight against racism as a fight against repression, a fight to make their voices heard: "A lot of us have realized that we don't get heard. Our struggle doesn't get heard. Nobody hears that people are murdered here. They just don't hear it. I hope that it will get heard eventually. That eventually people will listen and say 'This racism doesn't belong in our society. It doesn't have a place here.'"

10. *Mourning Demonstration* *"No 10th Victim!", 2006*

11:38 min., video, color, sound

Camera: Sefa Defterli and others; editor: Sefa Defterli

From 1998 to 2011, the neo-Nazi terror organization Nationalsozialistischer Untergrund (NSU) committed ten murders, three bomb attacks, and fifteen robberies. The names of the murder victims are Enver Şimşek, Abdurrahim Özüdoğru, Süleyman Taşköprü, Habil Kılıç, Mehmet Turgut, İsmail Yaşar, Theodoros Boulgarides, Mehmet Kubaşık, Halit Yozgat, and Michèle Kiesewetter. Except for Michèle Kiesewetter, all the victims were small business owners of Turkish, Kurdish, and Greek descent, who lived and worked in major cities and smaller towns in Germany. These were intentional attacks on random victims who had established themselves in neighborhoods dominated by migrant populations. Thus the target of these attacks was a society shaped by migration.

Halit Yozgat was murdered in a family-run Internet café in Kassel. Just one month after his murder, a demonstration took place under the motto "Kein 10. Opfer" (No 10th Victim), with some 4,000 participants, largely from migrant or migrantized communities. The demonstration was organized by the families of murder victims Halit Yozgat, Enver Şimşek, and Mehmet Kubaşık, although the families had not known each other beforehand. These demonstrations were first held in Kassel and soon after in Dortmund.

These protests took place in public spaces. The some 4,000 mourning demonstrators marched from near the Internet café to City Hall. But the protest march generated very little attention. It remained an issue of the migrant community. Today, footage of this demonstration functions as an important document of situated knowledge for those impacted by the events: the knowledge that there is a connection between the murders, that politicians are not interested in listening to the families of the victims, and that the police is not going to protect them.

In 2013, the trail of a known member of the NSU and four suspected accomplices began in the higher regional court in Munich. The trial addressed the NSU as a core group of three people. The fact that neither the wide circle of neo-Nazi support for the group nor the roles of the Federal Office for the Protection of the Constitution

(*Verfassungsschutz*), investigating officials, and the media were not addressed in the trial has been a subject of criticism.

In response, a number of different initiatives, activists, scientists, and artists organized the project Tribunal “Unraveling the NSU Complex” (Cologne, 2017). The aim was to create a space where those affected by racist violence are given a public forum for their experiences and perspectives—a space in which the complex of the NSU and its various actors and structures can be made visible and where both institutional and everyday racism can be confronted.

The NSU trial came to an end in 2018 after five years and 438 days of court proceedings. The following judgments were passed: the maximum sentence for the main defendant, André Eminger was sentenced to two years and six months of prison time, Ralf Wohlleben to ten years.

11. Forensic Architecture

77sqm_9:26min, 2017

27:22 min., video, b/w and color, sound (Triptych); 15:14 min., video, color, sound (Reenactment of a Reenactment); timeline, carpet, booklet
Counter-investigating the testimony of Andreas Temme in relation to the murder of Halit Yozgat in Kassel, April 6, 2006, commissioned by the “Tribunal: Unraveling the NSU Complex”; Haus der Kulturen der Welt (HKW); Initiative 6. April, and documenta 14.

In 2017, the collective Forensic Architecture was commissioned by the group Tribunal “Unraveling the NSU Complex”, to evaluate the witness testimony given by Andreas Temme, a former officer of the Federal Office for the Protection of the Constitution (*Verfassungsschutz*), in the case of the murder of Halit Yozgat. The study was spurred by the parents of Halit Yozgat, who repeatedly called into question how the tall Andreas Temme could not have seen the body of their son lying behind a table. Temme did not volunteer to testify as a witness but was first identified by testimony given by other witnesses and computer login data.

Forensic Architecture is an independent research agency based at Goldsmiths University and includes architects, artists, journalists, programmers, lawyers, and scientists. In *77sqm_9:26min* they reconstruct the sequence of events from April 6, 2006, with the help of a leaked police video. In this source material, Andreas Temme tries to demonstrate and prove that he did not hear the lethal shots, nor did he see Yozgat’s body behind the table or notice anything suspicious.

Forensic Architecture worked with this police video and additional publicly available materials, such as protocols from questioning and documented telephone and Internet connections, which were key to the Yozgat case. They created a 1:1 scaled model of the crime scene and carried out a second reenactment of the situation (a reenactment of the reenactment or evaluation of the evaluation) with actors, which they also filmed. In their study and with the input of external experts, Forensic Architecture came to the conclusion that Andreas Temme must have seen the murderer or must have been involved in the murder himself.

In the past, Forensic Architecture has given expert testimony a number of times in front of international courts and has presented the results of their research in these contexts. In the case of Halit Yozgat, a technical

mistake made it impossible for them to present their conclusions as part of the NSU trial. Instead, parts of their evaluation were used when Andreas Temme was questioned before the parliamentary NSU Investigative Committee of the state of Hesse. Before the committee convened, this was sharply criticized by CDU Chairmann Holger Bellino, who did not want to admit a work of art by architects and actors as evidence in a legal process, since art makes no claim to reality.

12. SPOTS. Audiovisual Micro-Interventions for Tribunal “Unraveling the NSU Complex” *What would Nazis never do?, 2017*

2:36 min., video, color, sound

A survey taken on the streets of Berlin: What forms of transport do neo-Nazis use? The woman moderating persistently suggests that they use bicycles, an idea considered completely absurd by those questioned. For Germans it seems utterly inconceivable that a neo-Nazi would ride a bike. The fact that the NSU terrorists who placed and ignited a nail bomb in front of the Yıldırım brothers' hair salon on Keupstraße fled on bikes, as they did after robbing banks, does not seem to have gotten through to the public. During questioning in conjunction with the NSU trial, senior investigator Josef Wilfling, Head of the Munich Homicide Squad, said: “I have never seen a neo-Nazi on a bike.”

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13. Natasha A. Kelly

Milli's Awakening, 2018

47 min., HD video, b/w and color, sound

Director: Natasha A. Kelly; assistant director: Anh Trieu; producer: Natasha A. Kelly, Anh Trieu; camera: Henning Fehr, Philipp Rühr; sound: Henning Fehr, Philipp Rühr; editor: Anh Trieu, Henning Fehr, Philipp Rühr; color: Henning Fehr; color assistant: Jonas Klein; sound design: Jordan Juras

Ernst Ludwig Kirchner's painting *Schlafende Milli* (*Milli Sleeping*) from 1911 is the point of departure for a series of brief film portraits of eight Afro-German women. Kirchner's sleeping model is portrayed as an exoticized object, fully exposed to the gaze of the viewer. Milli herself remains anonymous, while preconceived ideas are projected onto her image. Countering this kind of depiction, Natasha A. Kelly's *Milli's Awakening* responds to the lack of documentary material about the lives and stories of German women from the Black community.

The women featured in the film, Maciré Bakayoko, Sandrine Micossé-Aikins, Maseho, Patricia Vester, Naomi Beukes-Meyer, Zari Harat, Diana Hartmann, and Nadu Hormann, talk about their biographies, projects, and experiences in Germany—about the everyday racism and sexism that they confront. All of the women have artistic professions and are involved in cultural projects, through which they have attained self-determined positions and practices. At the same time, they offer a critical look at the institutionalized racism that impedes the access of Afro-German women to cultural institutions.

14. Emeka Ogboh

Sufferhead Original (Frankfurt edition), 2018

0:50 min., HD video, color, sound

Beer bottles installation, photography prints, wall text, dimensions vary

Sufferhead Original (Frankfurt edition) by Emeka Ogboh includes a beer specially brewed for Frankfurt, which is inspired by the tastes of Africans living in Germany, and an accompanying advertising spot. Tapping into the cliché of the “blonde” beer brewed according to so-called “purity requirements” (*Reinheitsgebot*), the artist plays with and exposes racist thinking patterns of foreign vs. native, different vs. familiar, and pure vs. heterogeneous.

Filmed at Frankfurt's Affentorplatz (a square whose name literally translates as “monkey gate square”) the spot confronts the fears fanned by populism that “German culture is in danger of being overrun by immigrants”—by euphorically and energetically affirming them: the shift in consumption among “Germans” away from light, wheat beers to dark beer is celebrated as a triumph. But it leaves a bitter aftertaste. As soon as one becomes conscious of white-normative perspectives, pain sets in: *Sufferhead*.

Employing the blend of consumerism and sexism typical of advertising, the spot plays with notions of the exotic and racist biology. Here a Black waitress dressed in a dirndl à la *Africaine* promotes the NOH NEE brand and seductively encourages white male beer drinkers in polo shirts and plaid oxfords to shift their drinking tastes. It becomes clear that the men lust for her as much as for the cool, dark beer—mirroring another fear prevalent in right-wing thinking, which is unmasked in an affirmative twist.

Imprint

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COVER
SPOTS, *Because I live here*, 2017/
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