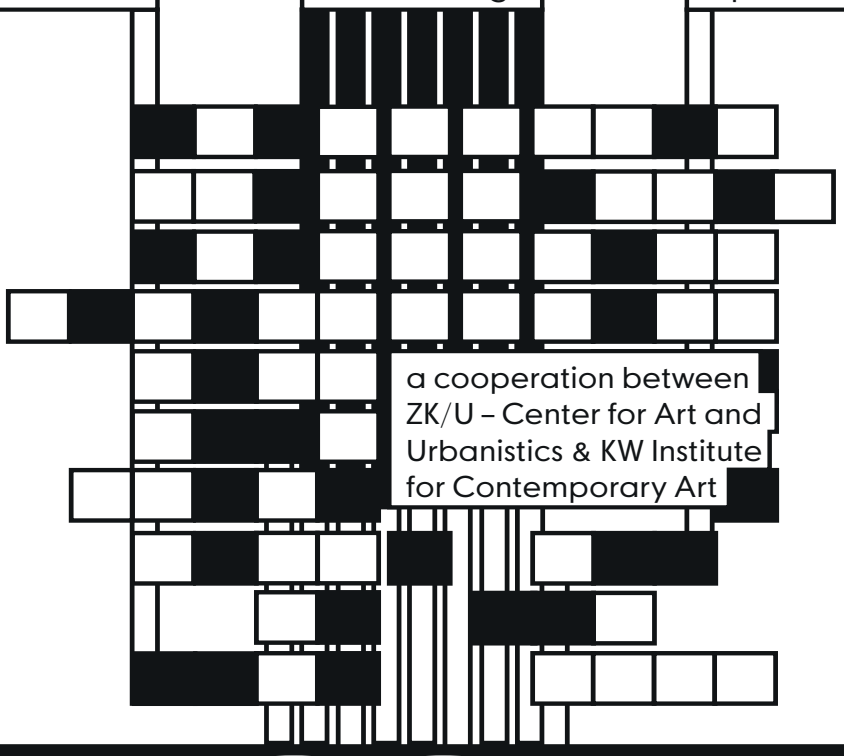
STATISTA

Statecraft

Pioneer Usage

Representation



a cooperation between
ZK/U – Center for Art and
Urbanistics & KW Institute
for Contemporary Art

PROGRAM

11.09.—06.10.
2019

HAUS
DER
STATISTIK
BERLIN
ALEXANDERPLATZ

funded by the Berlin Senate for Culture and Europe

be Berlin
Senatsverwaltung
für Kultur und Europa

ZK/U
Zentrum für
Kunst und
Urbanistik

KW

Pioniernutzung
Haus
der Statistik

BERLIN
ART
WEEK
11—15 SEP 2019

STATISTA

STATISTA
Statecraft, Pioneer Usage, Representation

STATISTA Presentation Week
11–16 September 2019
Haus der Statistik, Berlin

Press Kit

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General Press Release

The Haus der Statistik (House of Statistics, HdS) was built near Alexanderplatz in 1968, a seat of central data administration for the GDR. After reunification, it briefly harbored the federal bureau of the Stasi documents (GDR Intelligence), among other uses. The building has been standing empty for over a decade.

In September 2015, a banner designed by the Allianz bedrohter Berliner Atelierhäuser (Berlin Alliance of Artist Studios Under Threat) announced the establishment of a center for socio-cultural purposes at the Haus der Statistik. An artistic intervention which has now turned into urban-political reality. Today, the HdS is a unique pilot project in which a broad coalition of urban actors are together developing a polyfunctional experiment. A good 100,000 square meters will be home to a space for culture, social work, education, affordable housing, a new town hall and administrative usage, in the very heart of the city.

STATISTA is one of many “Pioneer Usages” of the vast empty spaces of the Haus der Statistik. Funded by the Berlin Senate Department for Culture and Europe, STATISTA is testing from May to December 2019 whether working in the spirit of the Commons is an option within today’s context of city development. The critical demand on the state became a public promotion of art. The visionary spirit of 2015 is situated as a “Statecraft” of the future, as an urban political cooperation far removed from the rivalry of the Creative City. Temporary usage, in this case, does not lead to gentrification, but to a form of urban renewal that is to the benefit of the users of the city.

The German term ‘Staatskunst’ means both ‘government-commissioned art’ and ‘statecraft.’ The two should be borne in mind together: the curators’ public mandate, and the decision-making processes that seek to influence management systems and the creation of value. Sure enough, art today can play a leading role in enhancing the value of a city. STATISTA’s intent, however, is to acknowledge the role of art within urban development schemes, while proposing better criteria for the value chains at play.

With the aid of twelve distinct playing fields, STATISTA generates artistic prototypes for a civil society built on collective principles. The first results of these long-term artistic working processes will be made publicly visible over the STATISTA Presentation Week from 11–16 September 2019, including a cryptocurrency based on the wellbeing of bees, a façade design built for ecological inclusivity, neighbourhood initiatives, and an international conference.

To be clear, STATISTA is not only talking quality of life. Since we are faced with dire shortages of housing as well as fundamental natural resources, farsighted planning perspectives are vital demands, not electoral options here. Contemporary Art’s pattern of temporary usage to cultural ends must be superseded by a logic of stabilization and “Pioneer Usage”: goal-oriented experiments with stubborn ideological pointers. Pioneering vegetation typically needs very little to survive, and can successfully smooth the path for new forms of growth.

The STATISTA Presentation Week culminates in an international conference featuring collectives working in a comparable spirit of bottom-up development: Campus in Camps, CATPC (Cercle d’Art des Travailleurs de Plantation Congolaise), Chto Delat, ExRotaprint, Khalil Sakakini Cultural Center, MACAO, Nachbarschaftsakademie Prinzessinnengärten, PlanBude, and ruangrupa. Discussions revolve around long-term prospects for artistic-participatory interventions in public space as well as specific neighbourhoods. How can an initially artistic gesture be transformed into a long-term perspective?

STATISTA

The complete program of events is available at www.allesandersplatz.berlin.

Participation in all events is free. Some events require registration via www.allesandersplatz.berlin.

STATISTA is a cooperation between ZK/U – Center for Art and Urbanistics and KW Institute for Contemporary Art.

STATISTA is a Pioneer Usage at Haus der Statistik.

STATISTA enjoys the generous support of the Berlin Senate Department for Culture and Europe.

The STATISTA presentation week is part of the Berlin Art Week (11–15 September 2019).

Key Dates
STATISTA Presentation Week: 11–16 September 2019
Opening: 11 September 2019, 7 pm
STATISTA Conference: 13–16 September 2019, from 10 am

Haus der Statistik
Karl-Marx-Allee 1, 10178 Berlin

Further Information
www.allesandersplatz.berlin

Press Contact
Denhart v. Harling, segeband.pr, dh@segeband.de, +49 179 4963497

Facts and Figures

STATISTA is a Pioneer Usage at Haus der Statistik.

STATISTA is a cooperation between ZK/U – Center for Art and Urbanistics and KW Institute for Contemporary Art.

Venue
Haus der Statistik, Karl-Marx-Allee 1, 10178 Berlin

Dates
The key phase of the artistic work processes is May to December 2019.

First results will be made publicly visible over the STATISTA Presentation Week from 11–16 September 2019.

STATISTA Conference: 13–16 September 2019

Funding
STATISTA enjoys the generous support of the Berlin Senate Department for Culture and Europe.

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Website
www.allesandersplatz.berlin

Playing Fields
ALLESANDERSPLATZ — Rooftop signage
Beecoin — Beehives equipped with data sensors as Decentralized Autonomous Organizations
fallingwild — Documentary film and architectural test façade
Musterhaus — Bumper car facility as discursive platform
Voices.Stimmen – first recording — Neighbourhood choir
Pigeon Towers — Sculpture as ornithological infrastructure
Unser Leben 2020 — Printed PVC banner
STATISTA Coin — Cryptofinancial governance scheme for Haus der Statistik
Ishtar — Collective blog and cryptocurrency
STATISTA: The Conference
STATISTA: The Publication
STATISTA Student Research

STATISTA

Project participants

Artistic directors
Harry Sachs, Matthias Einhoff, Philip Horst (ZK/U – Center for Art and Urbanistics)

Curator
Tirdad Zolghadr (KW Institute for Contemporary Art)

Participating collectives
anschlaege.de, Economic Space Agency (ECSA), The Hiveeyes Project, image-shift, KUNSTrePUBLIK, Labor k3000, Moabees, Nascent, openBerlin, Penny Rafferty, raumlaborberlin with Bernadette La Hengst, sub_ɻxəɻ

Key participants
Alex Head, Andrea Hofmann, Bärbel Rothaar, Bernadette La Hengst, Brian Karp, Clemens Gruber, Danielle Rosales, Duygu Örs, Elisa Dierson, Erik Bordeleau, Franziska Zahl, Frauke Gerstenberg, Johanna Claus, Jörg Heiser, Katja Marie Voigt, Kolja Vennewald, Konrad Braun, Leonard Lesch, Marion von Osten, Markus Bader, Max Hampshire, Nathan Gray, Paul Seidler, Pekko Koskinen, Penny Rafferty, Peter Spillmann, Rik Watkinson, Rocco Zühlke, Sandy Kaltenborn, Steffen Schuhmann, Stephan Lanz, Theodor Wilson

Participating collectives – STATISTA Conference
Campus in Camps, CATPC (Cercle d'Art des Travailleurs de Plantation Congolaise), Chto Delat, ExRotaprint, Khalil Sakakini Cultural Center, MACAO, Nachbarschaftsakademie Prinzessinnengärten, PlanBude, ruangrupa

University Partners
Europa Universität Viadrina Frankfurt (Oder) and Berlin University of the Arts, Institut Kunst im Kontext

Production: Konrad Braun

Coordination: Olesia Vitiuk

Production Assistance: Stephanie Holl-Trieu

Design: anschlaege.de (Rik Watkinson) mit Danielle Rosales

Programming: Lars Hayer

Legal Advice: Dr. Martin Heller

Social Media: Dr. Sylvia Metz / Olesia Vitiuk

Press: Denhart v. Harling, segeband.pr, dh@segeband.de, +49 179 4963497

STATISTA

Program Presentation Week

11.9.2019, from 7 pm
Opening with performances and presentations

7 – 8 pm, Performance: *Voices.Stimmen – first recording*
Neighbourhood choir, a project by raumlaborberlin in collaboration with Bernadette La Hengst (Meeting point: Haus A)

7.30 – 8.15 pm, Panel discussion about the Haus der Statistik: *Chance und Risiko – Koproduzierte Stadt als Modell für Berlin?*
With representatives of the five cooperation partners at Haus der Statistik (Koop5): Senate Department for Urban Development and Housing, Berlin-Mitte District Office, WBM Wohnungsbaugesellschaft Berlin-Mitte mbH, BIM Berliner Immobilienmanagement GmbH, ZUsammenKUNFT Berlin eG). Language: German (Venue: Haus D)

8.15 – 9 pm, Project presentations
Various venues at Haus der Statistik

- **Beecoin**, presented by KUNSTrePUBLIK, The Hiveeyes Project, Nascent, and Moabees. A decentralized economic organization, an experiment of governance for the care of bees and their environment. Language: German (Venue: Haus D)

- **Musterhaus** and **STATISTA Coin**, presented by openBerlin, Economic Space Agency (ECSA), and KUNSTrePUBLIK. Musterhaus, itself an organizational experiment, becomes a platform for a big question: how can new technologies help render governance at Haus der Statistik transparent and accountable? Language: German/English (Venue: Musterhaus in the Courtyard)

- **Ishtar**, presented by Nascent, Penny Rafferty, and guests Simon Denny and Harm van den Dorpel. An in-house critical model for STATISTA, a “passivity oriented” microeconomy, and an attempt to reinvent current models of digital participation. Language: English (Venue: Werkstatt Haus der Statistik)

- **ALLESANDERSPLATZ** and **Unser Leben 2020**, presented by image-shift, anschlaege.de, and KUNSTrePUBLIK. Introduction into two STATISTA playing fields both propagandizing an alternative vision for Alexanderplatz. Language: German, whispered translation into English available (Venue: Sidewalk outside Haus A, in case of poor weather: at 9 pm at Werkstatt Haus der Statistik)

- **fallingwild** and **Pigeon Towers**, presented by Labor k3000, KUNSTrePUBLIK, and Stadttauben e.V. A test façade, a documentary film and a public sculpture propose creative politico-architectural solutions for the complex needs of various **s**pecies inhabiting the HdS. Language: German, whispered translation into English available (Venue: Haus A)

9 – 9.20 pm and **10 – 10.20 pm: Audio performance by Schneider TM**
A sonic portrait of Beecoin (Venue: Haus D)

STATISTA

12.9.2019, Musterhaus Day

12 – 10 pm, Musterhaus Day: Politics and Discourse
Panel discussions in former bumper car facility. Language: German, whispered translation into English available (Venue: Musterhaus in the Courtyard)

Program:
3 pm, Introduction to the Musterhaus by openBerlin and KUNSTrePUBLIK
3.30 pm, Discussion: *Klimanotstand Berlin* ("Climate Emergency Berlin") with Extinction Rebellion
What concrete steps must political decision-makers at local and federal level take to effectively counter global warming? What forms of protest and civil disobedience are successfully bringing this issue into the public debate?
5.45 pm, Discussion: *Wem gehört Berlin?* ("Who Owns Berlin?") with Deutsche Wohnen Enteignen
Which role does the appropriation of public space play for the movement and which legal bases are claimed?
8 pm, Music and drinks

12 – 3 pm, Workshop: *Sensing Bees*
The artist and beekeeper collective Moabees offers a visit to beehives at Haus der Statistik. Together we photograph hive surroundings, using a bee camera and the photochemical technique of Cyanotype (blue print). The camera replicates the composite eye of the bee, while Cyanotype uses ultraviolet light (sunlight) that bees see, but which is usually invisible to the human eye. Language: German/English, limited space, registration required: moabees@zku-berlin.org (Meeting point: Werkstatt Haus der Statistik)

1 pm, STATISTA guided tour
Language: German (Meeting point: Haus A)

3 pm, STATISTA guided tour
Language: English (Meeting point: Haus A)

5 pm, STATISTA guided tour
Language: German (Meeting point: Haus A)

13.9.2019, Workshops

10 am –1 pm, Workshop with Campus in Camps: *Permanent Temporariness*
Permanent Temporariness is a condition forcing people to live as eternal guests. The condition no longer applies only to refugees; as a growing population finds itself living somewhere other than its place of birth. The sense of alienation and non-belonging, job precarity, and the lack of access to public services, all permeate vast sectors of contemporary societies. All of which results in a form of inhabitation where everything becomes temporary, and where political action and social engagement are postponed. Trapped between dreaming of permanency, of becoming full citizens (an illusion for the majority of newcomers), and the disempowered condition of migration and exile, is it possible to imagine a full political life despite the regime of permanent temporariness that limits every decision? Beyond the deprivation of temporariness, or the illusion of permanency, how to aspire to meaningful political action in the present moment? Language: English, limited space available, registration kindly requested: booking@allesandersplatz.berlin (Venue: Werkstatt Haus der Statistik)

STATISTA

1 pm, STATISTA guided tour
Language: German (Meeting point: Haus A)

2 – 8 pm, Musterhaus Extended: Music and Dance
(Venue: Musterhaus in the Courtyard)

Program:
2 pm, Introduction to the Musterhaus by openBerlin and KUNSTrePUBLIK
2.30 pm, Dance workshop with Ini Dill
dancing duos, improvised choreographies and dance track tombola)
4.30 pm, Berlin International Cypher
Hip Hop concert, various artists with DJ Set. Language: English, Spanish, Italian, German
6 pm, Tango Milonga
Electro Tango with live music in an open stage format

2 – 5 pm, Workshop with CATPC: *Outside the White Cube*
Historically, plantations have funded the building of many Euroamerican museums. Art was an opportunity for plantation shareholders to whitewash the violence of the plantation system. To this day, plantations in the global south are closely linked to art production. Rainforests are cut down and replaced by monocultures, leaving depleted landscapes and impoverished populations. Value extracted from these plantations is reinvested in museums in New York, Dakar and elsewhere, leaving plantation workers empty-handed. Instead of combatting inequality, art reinforces it. The wager of the sister institutions CATPC (Congolese Plantation Workers Art Collective) and the Institute for Human Activities is that art can indeed combat inequality. Rather than (critically) rehearsing the problem, they put art‘s capacity to better use. Art‘s incapacity to attract capital, visibility and legitimization is put to strategic purposes. By reversing the usual supply chains of Contemporary Art, Congolese plantation workers have begun buying back their own land, hectare by hectare. This is not art that points to inequality. It is art that serves to build inclusive, ecological post-plantations. Language: English, limited space available, registration kindly requested: booking@allesandersplatz.berlin (Venue: Werkstatt Haus der Statistik)

3 pm, STATISTA guided tour
Language: English (Meeting point: Haus A)

5 pm: STATISTA guided tour
Language: German (Meeting point: Haus A)

6 – 9 pm, Workshop with MACAO: *Designing an Intersectional Ecosystem*
Together with Maddalena Fragnito and Emanuele Braga, participants design schemes of attribution and distribution of value, as well as schemes of governance. Workshop criteria will depend on the needs and issues which the participants bring to the table themselves, but also on their socio-political understanding of the city. MACAO Milan itself can serve as a working reference here. Language: English, limited space available, registration kindly requested: booking@allesandersplatz.berlin (Venue: Werkstatt Haus der Statistik)

7 pm, Performance: *Voices.Stimmen – first recording*
Neighbourhood choir, a project by raumlaborberlin in collaboration with Bernadette La Hengst (Meeting point: Haus A)

8 pm, Collateral Event: *Making Futures Summer School*, Finissage
Parallel event introducing a collaboration between raumlaborberlin and Berlin University of the Arts, marking the Bauhaus centenary (Venue: Haus D)

STATISTA

14.9.2019, STATISTA Conference

10 am – 1 pm, Workshop with Nachbarschaftsakademie Prinzessinnengärten: *Unter dem Pflaster liegt der Acker* ("Under the Pavement – the Soil")
The workshop addresses the city in the ecological crisis, and the issue of why we need jack-hammers, not electric cars. Join a walking tour around Alexanderplatz with Marco Clausen (Prinzessinnengärten Kreuzberg, Nachbarschaftsakademie) to discover the dissident future gardens resisting the destructive logic of growth, concrete, extractivism, and the fossil civilization. Language: German, limited space available, registration kindly requested: booking@allesandersplatz.berlin (Meeting point: Haus D)

1 pm, STATISTA guided tour
Language: German (Meeting point: Haus A)

3 pm, STATISTA guided tour
Language: English (Meeting point: Haus A)

5 pm: STATISTA guided tour
Language: German (Meeting point: Haus A)

2 – 6 pm, STATISTA Conference
Language: English (Venue: Haus D)

2 pm, Introduction by curator Tirdad Zolghadr
2.30 pm, ExRotaprint: *Non-profit Development for Work, Art, Communities*
3.15 pm, MACAO: *Radical Finance*
4.30 pm, CATPC: *Outside the White Cube*
5.15 pm, Campus in Camps: *Permanent Temporariness*

7 – 9.30 pm, Workshop with PlanBude: *Methode Wunschproduktion*
Based on their working method of 'wish production' (Wunschproduktion), PlanBude members Margit Czenki, Christoph Schäfer, Renée Tribble and Lisa Marie Zander conduct a photography workshop within the immediate neighbourhood of HdS, followed by a rapid exercise in collective poster production. Language: German, limited space available, registration kindly requested: booking@allesandersplatz.berlin (Meeting point: Haus D)

15.9.2019, STATISTA Conference

10 am – 1 pm, Walking Tour with ExRotaprint: *Non-profit & Big Money*
Taking ExRotaprint as a point of departure, participants visit locations that represent exemplary tactics in the wake of an escalating financialization of the city. What are the preconditions, consequences and perspectives as embodied by these spaces, both for their founders themselves, and for their neighbourhoods. Is there a resilience of the currently existing? Language: German, limited space available, registration kindly requested: booking@allesandersplatz.berlin
(**Please note a change in location:**
Entrance Gate of ExRotaprint, Gottschedstr. 4, 13357 Berlin)

1 pm, STATISTA guided tour
Language: German (Meeting point: Haus A)

3 pm, STATISTA guided tour
Language: English (Meeting point: Haus A)

5 pm: STATISTA guided tour
Language: German (Meeting point: Haus A)

2 – 9 pm, STATISTA Conference
Language: English (Venue: Haus D)

2 pm, PlanBude: *Methode Wunschproduktion*
3 pm, Nachbarschaftsakademie Prinzessinnengärten: *Under the Pavement – the Soil*
4.15 pm, Khalil Sakakini Cultural Center: *The Total Work of the Cultural Institution*
5 pm, Chto Delat: *Houses of Culture*
5.45 pm, ruangrupa: *_Siasat(ISTA)_*
7 pm, concluding discussion

16.9.2019, Workshops

10 am – 1 pm, Workshop with Chto Delat: *Houses of Culture: cultural models based on principles of comradeship*
New non-alienated models of cultural production were always a utopian aim of cultural workers. In our workshop, we address the tradition of Houses of Culture, and their potentials today. The model appeared in Italy mid 19th C., when workers learned to read in order to partake in elections. This idea was energetically developed in Soviet houses of culture, and after the collapse of the USSR, it reemerged in new incarnations. We find traces in the creative industries, Loft Projects, co-working spaces, leisure centers, shopping malls with cinemas and play areas, art institutions with educational programs, libraries, access for marginalized members of the public, etc. These tendencies take place in the absence of a program such as the mass socialist movements, or state education in the Soviet Union and Yugoslavia. Thus the political purpose of new houses of culture is to reformulate a class structure, in which we see the potential for the formation of singularities, ready at a given historical moment to defend the values of comradeship, and to rethink the role of culture and aesthetics in processes of emancipation. Language: English, limited space available, registration kindly requested: booking@allesandersplatz.berlin (Venue: Werkstatt Haus der Statistik)

1 pm, STATISTA guided tour
Language: German (Meeting point: Haus A)

2 – 5 pm, Workshop with Khalil Sakakini Cultural Center: *How to Work Together? Solidarity in Light of Its Relation to the Institution*
Thinking of art and culture as economic fields—and of artists and other cultural practitioners as economic actors—allows for new questions regarding collective practices and political organization. Relating between the local and universal, the singular and collective: how can we approach power structures and hierarchies in the space of art, how do we open it up to different agents? Our workshop is a collective study of how practices formed in Palestine can inform practices in other localities, an exercise in proposing new forms for solidarity. Language: English, limited space available, registration kindly requested: booking@allesandersplatz.berlin (Venue: Werkstatt Haus der Statistik)

3 pm, STATISTA guided tour
Language: English (Meeting point: Haus A)

STATISTA

5 pm: STATISTA guided tour
Language: German (Meeting point: Haus A)

6 – 9 pm, Workshop with ruangrupa: _*Siasat(ISTA)*_
Based on the conference presentation of 15 September, ruangrupa expands on the Siasat proto-faux-manifesto (2011), while further developing its themes with help of the STATISTA setting. The workshop will also draw on later initiatives such as Gudang Sarinah Ekosistem (GSE) (2016), and the public learning space Gudskul (2018-ongoing). Language: English, limited space available, registration kindly requested: booking@allesandersplatz.berlin (Venue: Werkstatt Haus der Statistik)

STATISTA

Twelve Playing Fields

ALLESANDERSPLATZ

With the phrasing ALLESANDERSPLATZ (“AltogetherDifferentSquare”) the HdS proclaims its wish for a new kind of venue: a place for a statecraft of the future. Minimal sculptural signage as maximal symbolism writ large.

Beecoin

Due to their complex forms of organization, bees have been metonyms for social politics ever since antiquity; even Aristotle described them as “state-forming”, political animals. Today, bees are facing a decimated biodiversity, throbbing within a cornucopia of pesticidal infection, globalized parasites and superindustrialised agriculture. Against this backdrop, the Beecoin project assembles human and non-human actors in a Decentralized Autonomous Organization (DAO), with the purpose of caring for bees and their environment. Bee colonies armed with sensors can testify to their own tireless and often unseen reproductive labor. Data becomes the foundation for a crypto-economic system (re)distributing resources. And small individual contributions now ripple into larger collective areas of impact.

Further information: www.beecoin.de

A collaboration between The Hiveeyes Project (Clemens Gruber, Karsten Harazim), Nascent (Paul Seidler, Max Hampshire), and KUNSTrePUBLIK (Harry Sachs, Matthias Einhoff, Philip Horst).

Within the framework of the project, the artist and beekeeper collective Moabees (Bärbel Rothaar, Elisa Dierson, Katja Marie Voigt) organizes “Sensing Bees” workshops at Haus der Statistik to open new perspectives on bees and the city.

fallingwild

Animals as spatial producers and urban actors are the topic of Labor K3000’s conversations with experts in nature conservation, biology, architecture, construction, and urban development, featured in a new documentary film. The diverse needs of various species also inform the test façade developed by Labor K3000, an architectural proposal for the House A façade of HdS, currently under sweeping renovation. The title is a reference to Frank Lloyd Wright’s famous house, Fallingwater, which, while designed to make the most of its dramatic natural setting, actually preferred to ignore interspecies relationships. *fallingwild* thus marks not only an engagement with latter- day building practices, but with the modernist heritage at large – of which the HdS complex is a spectacular example, in all its blatant short- comings and discreet potentials.

Further information: www.fallingwild.org

Realised by Brian Karl, Franziska Zahl, Kolja Venenwald, Leonard Lesch, Marion von Osten, and Peter Spillmann

STATISTA

Musterhaus

openBerlin has designated a onetime bumper car facility a *People's Own Society Motor* ("Volkseigener Gesellschafts-Betrieb", VEGB, in German, plays on the acronym for production companies in the former GDR)—a self-built, self-run, multifunctional community setting. The public and domestic furnishings put a stamp of collective authorship on public space: from expanded living room to district workshop, from retirees' ballroom to hip-hop temple, from marketplace to political platform for Extinction Rebellion, Deutsche Wohnen Enteignen and others more.

A project by openBerlin (Johanna Claus, Konrad Braun, Rocco Zühlke) and KUNSTrePUBLIK (Harry Sachs, Matthias Einhoff, Philip Horst)

Voices. Stimmen – first recording

raumlaborberlin launched the House of Statistics Choir under the direction of Bernadette La Hengst. It welcomes anyone in the neighbourhood (or further flung parts of Berlin) who likes to sing. The choir is an artistic medium that literally gives voice to the processes of change underway at the HdS and, at the same time, offers a novel way to address urban issues such as rent and displacement. Work has begin early summer, on a spatial structure that both underscores the fragile relations between choir and general public, and counters the raw atmosphere of the HdS construction site, by devising microcosmic spatial situations. Several performances will take place during Berlin Art Week; and it is hoped that the choir will continue to exist, long-term.

A project by raumlaborberlin (Andrea Hofmann, Frauke Gerstenberg, Markus Bader) and Bernadette La Hengst.

Pigeon Towers

Pigeons have long shed their 'peace sign' and Holy Ghost connotations; the phrase "rats of the skies" is more common than ever. Lately, the phrase does not refer to hygiene so much as cityscape aesthetics. Birdshit is bad for real estate. As it happens, the HdS is possibly Europe's largest dovecote, but renovation and development will soon lead to displacement. Pigeon towers at the HdS would offer a solution both in terms of a functional habitat, and in terms of first-rate visibility for the wider issue. In collaboration with municipal wildlife officials and the association Stadttaubenprojekt e.V., KUNSTrePUBLIK has designed a bird shelter, a functional design prototype and a site-specific sculpture in one. From late Autumn onwards, the pigeon's movements will a steer a light installation on the façade of HdS.

A project by KUNSTrePUBLIK (Harry Sachs, Matthias Einhoff, Philip Horst)

STATISTA

Unser Leben 2020

Ever since the 1960s, Walter Womacka has marked Alexanderplatz like no other artist. Womacka authored the Brunnen der Völkerfreundschaft (“Fountain of Friendship”,1970) and the copper relief *Mensch und Raum* (“Man and Space”, 1971), as well as *Unser Leben* (“Our Life”, 1964), a gigantic frieze marking the “House of Teaching” facing the HdS – still the largest artwork in Europe. *Unser Leben 2020* is a reference to Womacka’s GDR frieze: an urban vision of the future as monumental display. The new rendition is based, however, on a prolonged engagement with the wider HdS network of neighbours, organizers, cultural workers. An attempt at a collective position on neighbourhood developments such as the Kollhoff Plan for Alexanderplatz, perhaps the most controversial example of city development in Berlin. The plan is already being sporadically implemented. Can a new city center realistically be based on the sheer logic of property development, urban competition and skyline aesthetics, without any thought for access, content, sustainability and the Common Good?

A cooperation of image-shift (Sandy Kaltenborn) and anschlaege.de (Steffen Schuhmann), comissioned by KUNSTrePUBLIK (Harry Sachs, Matthias Einhoff, Philip Horst)

STATISTA Coin

STATISTA Coin is a stake of independence with regards to the wider economy. It will offer HdS the possibility to govern its own microeconomy, and make a statement on what it deems valuable – for itself and about itself. It‘s a call to action, not a predetermined framework: its first implementation allows for a discourse on value, in which everyone is able to participate. The authority over personal and social economy is available to all: no one will offer it to us – it‘s there to be taken. The ECSA network posits that we should grasp this power. But what to do with it? Such is the playground, the system laboratory of STATISTA Coin.

A project by Economic Space Agency (ECSA: Pekko Koskinen, Theodor Wilson) with Erik Bordeleau

Ishtar

Ishtar is a collaboration between writer Penny Rafferty and Nascent, a Berlin production studio focusing on decentralized p2p technology. It harbors an in-house critical model: Rafferty has been publishing running critical commentary on STATISTA that features an open function allowing for outside contributions and collective authorship. Ishtar Gate will actually reward users with Ishtar, a token that can be exchanged for goods in the real world, within a network of participating local institutions including KW and ZK/U Berlin. This in-house currency forms the transactional foundation for a “passivity oriented” microeconomy. Ishtar Gate enables users to earn Ishtar by simply reading and curating content, or by linking different posts and comments, as well as commenting and producing their own material.

Further information: www.allesandersplatz.berlin/ishtar

A project by Penny Rafferty and Nascent (Max Hampshire, Paul Seidler)

STATISTA

STATISTA: The Conference

Nine collectives from seven different locations are invited to a conference 13-16 September: Campus in Camps, CATPC (Cercle d'Art des Travailleurs de Plantation Congolaise), Chto Delat, ExRotaprint, Khalil Sakakini Cultural Center, MACAO, Nachbarschaftsakademie Prinzessinnengärten, PlanBude, ruangrupa. The symposium picks up on debates on micro-political approaches in international organizations over recent decades. But it also hopes to plot a path for the near future, and chart common ground among collectively owned infrastructures that enable long-term agendas of redistribution and democratization. All four days feature opportunities to workshop content in smaller groups, while September 14 and 15 focus on short presentations by speakers from the nine collectives represented. All nine conference participants equally exhibit materials in the Documentation Room.

The conference will be broadcasted by sub_ɪxəɪ an itinerant platform for sonic knowledge production ranging from investigative reporting to experimental sound and music, in partnership with Threads Radio in Tottenham, London.

STATISTA: The Publication

The forthcoming publication is planned for early 2020 in collaboration with Park Books Zurich. It shall be less of a coffee-table catalogue, and more of a manual or primer, aiming to prod readers into proactively partaking in the playing fields mentioned above. The HdS adventure, after all, is not intended to shock and awe, but to look user-friendly enough to encourage other cultural producers to take similar steps. Content will include introductions to STATISTA and its various playing fields, including the history of the HdS and its immediate context, alongside material by STATISTA curator and artistic directors, and contributions by STATISTA participants Penny Rafferty and Marion von Osten, contributors to the STATISTA Conference, Suhail Malik of Goldsmiths University London and others more.

STATISTA Student Research

Partnership with Europa Universität Viadrina Frankfurt/Oder and Berlin University of the Arts. Throughout 2019, students of Urban Studies at the Europa Universität Viadrina have generated extensive research alongside contributions from students at the Berlin University of the Arts (Institut Kunst im Kontext). The Leitmotiv here has been „Verstetigung" as artistic and city-political process. The term can only be loosely translated as consolidation, stabilization, rendering-permanent. This as a contrast to the celebration of flux and temporary usage that has marked Contemporary Art's urban politics over recent decades.

The material is posted in the shape of case studies, interviews and a glossary: www.allesandersplatz.berlin/blog.

Participating Collectives

ZK/U – Zentrum für Kunst und Urbanistik
ZK/U – Center for Art and Urbanistics opened in 2012 and is an artist residency, a research and production space for social questions, and a platform for exhibitions, conferences, workshops and other formats. There are 12 studio apartments and two artist studios at ZK/U Berlin, in which artists and urban researchers realize artistic projects in the frame of residencies. ZK/U Berlin is located in a former freight depot in city park Moabit, a neighbourhood characterized by various conflicts. Therefore, ZK/U Berlin aims especially at the (re-)activation of social and spatial relations between different individuals and communities that are differentiated by their education, income, gender and ethnic background. Through a variety of social and cultural projects, ZK/U Berlin concerns itself with these challenges of urban society. www.zku-berlin.org

KW Institute for Contemporary Art
KW Institute for Contemporary Art aims to approach the central questions of our times through the production, display, and dissemination of contemporary art. Since its inception, more than 25 years ago, KW has established itself, not only as an institution, but also as a dynamic and lively space for progressive practices within the Berlin art scene, as well as in an international context. By means of exhibitions and various event formats, KW has aligned itself towards the current tendencies of the national and international art and cultural discourse, and has actively developed them on a collaborative level with artists, institutions, and by means of commissioned works. KW Institute for Contemporary Art is institutionally supported by the Senate Department for Culture and Europe. www.kw-berlin.de

anschlaege.de
is a Berlin-based creative agency. Their work centers on communication, design and »phorschung«. They offer individual solutions for clients with the courage for change. anschlaege.de is an owner-run business founded in 2005 by Axel Watzke, Christian Lagé and Steffen Schuhmann. www.anschlaege.de

Economic Space Agency (ECSA)
s a group of finance theorists, computer scientists, software architects, game designers, peer production experts, and decentralized application engineers working on creating the new stack of economic and informational freedom. ECSA is powered by Agoric technology – a next-generation distributed computing, smart contracts platform – that allows for the creation of genuinely decentralized governance. www.ecsa.io

The Hiveeyes Project
is a group of beekeepers from Berlin regularly meeting since 2014 to build a collaborative telemetry platform for beehive monitoring. Hiveeyes is an open source, DIY toolkit for building beehive monitoring setups. It is modular and built upon contemporary technologies and components like Arduino, MQTT, InfluxDB and Grafana. With low-cost, low-power hardware, we aim at making non-invasive beekeeping as affordable and comfortable as possible.www.hiveeyes.org

image-shift
is a graphic design and visual communication studio based in Berlin. The studio is dedicated to – and operates in – social, cultural, political, educational and urban settings. Image-shift develops communication concepts, strategies and designs for all kind of media formats and distribution contexts. www.image-shift.net

KUNSTrePUBLIK
has been working in public spaces for over ten years. The artist collective examines the potentials and boundaries of art as a means of communication and representation of various interests that define public space. KUNSTrePUBLIK's work departs from the spatial and social situations at hand, and creates new intersections between artistic, architectural, spatial-theoretical and political discourses. www.kunstrepublik.de

Labor k3000
was founded 1989 in Zurich by a group of artists, activists, electronic musicians, graphic designers and multimedia designers. Since then, it has served as a platform for transnational research projects, exhibitions, video and web productions on ongoing social, cultural and political transformations. New forms of collective knowledge production and representation are tested in transdisciplinary settings. Since 2008, Labor k3000 has enjoyed a second base in Berlin. www.k3000.ch

Moabees
is a group of artists and beekeepers founded by Bärbel Rothhaar, Elisa Dierson and Katja Marie Voigt. The project's apiary is located in Moabit at ZK/U Berlin. In participatory workshops, Moabees foster up-close artistic approaches to bees within the city, and to their products: honey, wax, pollen. Imagination, architecture, research and art practices merge. The pilot project Moabees has been funded by the German Federal Ministry of Education and Research since 2013. www.moabees.de

Nascent
is an EXIT TECH production studio founded by Max Hampshire and Paul Seidler. Nascent builds infra- sructure for institutional or private actors that doesn't rely on surveillance or ad-revenue based income models. Additionally, Nascent consult on tactics and strategies for building a p2p economy via prototyping minimal viable solutions and economic experiments. www.nascent.energy

Penny Rafferty is a writer and visual theorist based in Berlin. Her theoretical essays and creative texts have been commissioned for *Cura*, *Kaleidoscope Magazine*, *Keen On*, *NRW Dusseldorf*, *Rote Fabrik* and *Flash Art* amongst others. She frequently draws on antagonistic lines of critique, popular culture and ideas surrounding cosmic depression aka paradise without utopia. www.pennyrafferty.tumblr.com

openBerlin
is a platform and tool for participatory urban development, self-governance, spatial transformation and the production of ideas. It connects projects with open spaces, accompanying them from the initial idea to the final concept. One aim is to sustainably generate the highest possible social, cultural, ecological and financial value for the city at large. Successful projects share the knowledge acquired, taking responsibility with regards to the city. Our priority is the permanent safeguarding of open spaces as public property, in order to prevent speculative exploitation. www.openberlin.org

raumlaborberlin
founded 1999 in Berlin, works between the fields of architecture and public art. raumlabor means 'space laboratory', and creates projects based on events, performances and theatre. Collaboration with specialists is a key part of the strategy, including engineers, sociologists, ethnographers and common citizens. raumlaborberlin partakes in a utopian tradition of 1960's architecture, including, in particular, the work of Yona Friedman, Buckminster Fuller and Haus-Rucker. www.raumlabor.net

Bernadette La Hengst is a Berlin-based songwriter and theatre director. Since 2004 she has developed numerous participative theatre projects, as both a musician and a director, and has

founded choirs and written utopian songs with citizens and villagers all over Germany. The 6th solo album by La Hengst *Wir sind die Vielen* was released 2019. www.lahengst.com

sub_ɹxəɹ
is an itinerant platform for sonic knowledge production. It produces and distributes radio programs across a thematic spectrum ranging from investigative reporting to experimental sound and music. Designed as an inherently collaborative platform programs are developed with artists and practitioners through on the ground research and dialogue. sub_ɹxəɹ is a partner project of Threads Radio in Tottenham, London. www.subtextradio.net, www.threadsradio.com

Participants STATISTA Conference

Campus in Camps
was founded 2012, and engages with new forms of representation of refugee camps following sixty years of displacement or more. The aim is to provide young Palestinian refugees with the necessary infrastructure and intellectual space to translate their positions and debates into practical community-driven projects. The latter are hoped to initiate new representational practices within and without the camps. Campus in Camps was created as an experimental educational program with Al Quds University (Al Quds/Bard Partnership) and hosted by the Phoenix Center in Dheisheh Refugee Camp in Bethlehem.

CATPC (Cercle d'Art des Travailleurs de Plantation Congolaise)
was founded near Lusanga, Democratic Republic of the Congo (DRC), August 2014. The grassroots platform is financed by the production and sale of critical art. With the profits, communities buy back their land and build inclusive ecological post-plantations. Members Djonga Bismar, Mathieu Kilapi Kasiama, Ced'art Tamasala, Mbuku Kimpala, Mananga Kibuila, Jérémie Mabiala, Emery Mohamba, and Thomas Leba, are plantation workers from three plantations in the south of the DRC. CATPC president is ecologist Rene Ngongo.

Chto Delat (What is to be Done?)
was founded 2003 in Petersburg, and merges political theory, art and activism. Activities include art projects, seminars and public campaigns across a range of media, from video and theatre, to radio programs and murals. These resort to alienation effects, surreal sceneries and case-based analyses of concrete sociopolitical struggles. In 2013, Chto Delat initiated the School of Engaged Art in Petersburg, along with the venue Rosa's House of Culture. From its inception, the collective has been publishing an English-Russian newspaper focused on the politicisation of the Russian cultural situation, in dialogue with the international context.

ExRotaprint
is the former site of the Rotaprint printing press manufacturing plant in Berlin's Wedding district. In 2004, visual artists Daniela Brahm and Les Schliesser formulated a concept for on-site tenants taking over the property. The goal was to develop the location to serve a heterogeneous mix of uses for Arbeit, Kunst, Soziales (work, art, community) and affordable rents for all. ExRotaprint institutes a unique form of ownership and self-organization within a precarious environment. The project is a model for urban development that rules out financial profit through ownership and establishes a heterogeneous, open environment for all community groups.

Khalil Sakakini Cultural Center (KSCC)
is a non-profit organization established in Ramallah 1996. It is dedicated to the promotion of arts and culture throughout Palestinian society, working in the three areas of Visual Arts, Palestinian Identity & Narrative, and public activities. KSCC is also dedicated to rethinking art and culture as economic fields – and of artists and other cultural practitioners as economic actors – in the hope of new political models for collective organization. The self- designed notebooks and tote bags on display are part of a broader, long-term attempt at financial autonomy in a context of politico-economic collapse.

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MACAO
is an independent center for culture and research in Milan, currently based in a former slaughterhouse. Its program hosts the visual and performing arts, cinema, design, photography, literature, new media, hacking and citizen committee meetings. Macao is coordinated by an open assembly of artists and activists. Avoiding the creative industry paradigm, and aiming to innovate the old idea of cultural institutions, we consider art production as a space for innovative governance and production models. Our research concerns labour conditions in the creative industry and cultural sector, the right to the city, and new organizational and technological solutions for cultural production.

Nachbarschaftsakademie Prinzessinnengärten
is a self organized platform for urban and rural knowledge sharing, cultural practice and activism. The Prinzessinnengärten itself is a mobile urban garden in Kreuzberg, Berlin that allows for farming in a city where most available land is either paved or contaminated. The Nachbarschaftsakademie (Neighbourhood Academy) began 2015, with the program City Country Land. From here on, we complemented our learning platform with a local DIY-network that serves as a living archive, and with the experimental DIY-architecture *Die Laube* (The Arbor). The collage on display in the Documentation Room, *Trusting Land* (2019), by Brett Bloom & Bonnie Fortune, was developed as part of the program “Nachbarschaftsakademie – Aus den Ruinen der Moderne wachsen” (“Growing from the ruins of Modernity”).

PlanBude
is a transdisciplinary office, organizing the planning and participation for a 28.000 square meter ensemble of houses that are to replace the former Esso-Houses on Reeperbahn, St. Pauli, Hamburg. Kicked off by an independent citizen’s assembly in the Ballroom of St. Pauli F.C., the team consists of planners, artists, architects, cultural scientists, DJs and community workers. It is now developing innovative planning tools to involve neighbours in the overall planning process.

ruangrupa
(est. 2000) is a Jakarta-based collective working in contemporary visual art and beyond. Since 2016, together with Serrum and Grafis Huru Hara, ruangrupa has been playing with the notion of a collective of collectives. Its latest iteration is Gudskul (est. 2018), an informal educational platform focusing on collectivity and ecosystem building. ruangrupa is the first artist collective to curate a documenta.