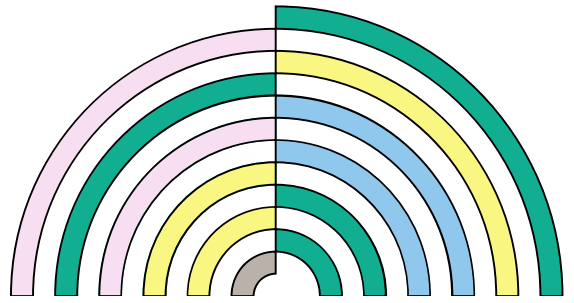


KARRABING FILM COLLECTIVE



Karrabing Film Collective
Wonderland
27.1 – 30.7.23

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Pressebilder
im Downloadbereich:
Hausderkunst.de/presse

Content

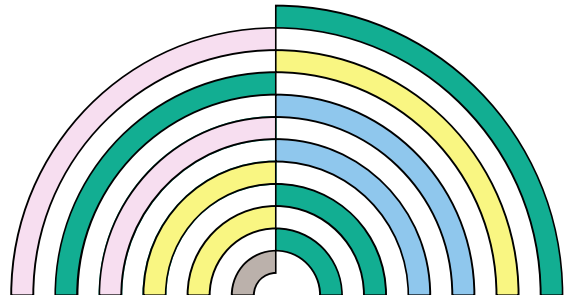
Fact Sheet
Press Release "Wonderland"
About Karrabing Film Collective
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Cultural Education and Enagement
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Exhibition Glossary
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Online resources

In the press area of the website
<http://www.hausderkunst.de/presse>

List of Works
Essay "*A Schoolhaus Made out of Film*". *The Karrabing Film Collective* by Damian Lentini
High resolution images



Fact Sheet

Organiser

Haus der Kunst
Prinzregentenstrasse 1, 80538 Munich

Curator

Damian Lentini with Anne Pfautsch

Duration

27.1. – 30.7.23

Press

Claudia Illi

Press event

26.1.23, 11 am, Terrassensaal, Haus der Kunst

Opening hours

Mon | Wed | Fry | Sat | So 10 am – 8 pm
Thur 10 am – 10 pm
Tue closed

Open Haus

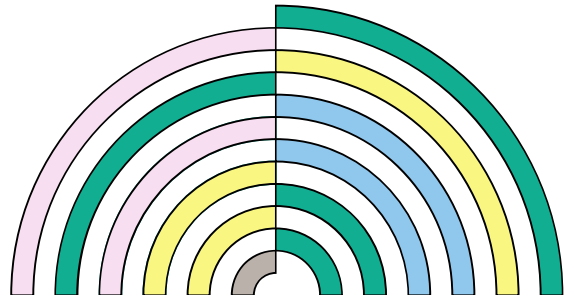
Every last Friday of the month admission is free from 4 pm – 10 pm

Admission

Karrabing Film Collective. Wonderland 5 € / reduced 3 €
Hausticket 14 € | 10 €
Hausticket Youth 5 €
Hausticket Kids 0 €
Hausticket Family 24 € (2 Adults + Kids / Youth)
Journalists 5 €
Annual Ticket *Haus der Kunst Live* 100 €
Annual Ticket *Haus der Kunst* 365 Single /Partner 50 € /90 € ,
Guided Tours 3 €
Freunde HDK, Art students, ICOM free
Visitors with disabled person's pass free

Press Images

To download high resolution images visit:
<http://www.hausderkunst.org/index.php?id=2780>



Further Events

The Karrabing Film Collective plans to be present at Haus der Kunst on 28 & 29.4.23. The program will be announced shortly.

In spring, Karrabing's latest film *Macassans vs. Berragut: Let the Ancestors Decide* (2023) will have its premiere, which was co-produced by Haus der Kunst. The film will be shown at Haus der Kunst, date to be announced.

Catalogue

To accompany the exhibition, Haus der Kunst München is publishing *Karrabing Film Collection. Wonderland – A Reader*, published with Distanz Verlag. The Reader will be published on 26.01.2023

Exhibition Graphics

Bureau Borsche
Eva Schlotter, DISTANZ Verlag (Reader)

Sound Design

Philipp Hülsenbeck

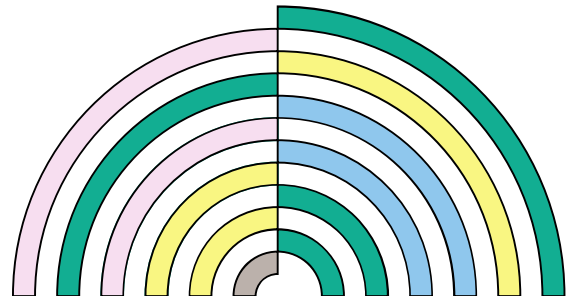
Video /Subtitles

Dierk Frey (Pech & Schwefel), Dirk Busshart (Manador GmbH)

Thanks to

Karrabing Film Collective: Gudji, Gavin Bianamu, Cameron Bianamu, Ricky Bianamu, Kelvin Bigfoot, Natasha Bigfoot, Lorrain Lane, Sharon Lane, Robyn Lane, Bakthun Lane, Danielle Lane, Rex Edmunds, Katrina Lewis, Marcia Lewis, Angelina Lewis, Cecilia Lewis, Sandra Yarrowin, Linda Yarrowin, Daphne Yarrowin, Claude Holtze, Deborah Sing, Rex Sing, Aiden Sing, Kieren Sing, Claudette Gordon, Ryan Gordon, Elizabeth A. Povinelli, Patsy Anne Jorrock, Peter Jorrock, Marcus Jorrock, Reggie Jorrock, Ethan Jorrock

DISTANZ Verlag: Matthias Kliefloth, Rebecca Wilton, Eva Schlotter



Presse release

Karrabing Film Collective.
Wonderland

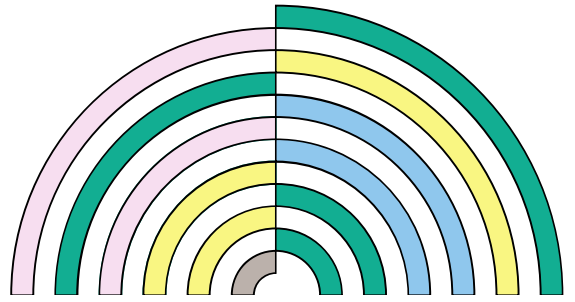
Our films are neither fiction nor nonfiction. They come from and return to our ancestral lands. They emerge from and sink back into the lives we are actually living with our *durlg* (dreamings)". –Karrabing

With "Wonderland", Haus der Kunst presents the first solo exhibition in Germany of the Karrabing Film Collective, an Indigenous artist group from Australia. The exhibition includes all of Karrabing's major films, providing an insight into the collective's multi-layered working methods and new forms of collective, indigenous agency. The grassroots film and arts group was founded in 2007 and deploys their collectively produced films and installations as a form of Indigenous resistance and self-organisation. Karrabing comprises approximately thirty members from different generations, most of whom live in the Belyuen Community in Australia's Northern Territory. Often described as "improvisational realism", the films seek to open up a space beyond binaries of the fictional and the documentary, or the past and the present.

Over the past decade, Karrabing have created an inventive, unexpected and deeply ironic cinematic language that has already made a name for itself in the world of film and visual art. Karrabing members communicate to one another in a form of creole unique to the region, often supplementing this with various soundbites and media clips whose linguistic registers encompass everything from Received Pronunciation to Australian colloquialisms. This specific interest in the use and manipulation of sound and language will in turn establish a connection to the ongoing sound and music programme TUNE, as well as to the exhibitions of Katalin Ladik and Meredith Monk that will be on display from March and November 2023.

The exhibition opens outwards into several formats, including a multimedia room that allows for the public to delve deeper into the social, political and cultural backgrounds that shape the Collective's practice. Furthermore, there will be a comprehensive Reader offering a myriad of entry-points to Karrabing's practice. These not only concern the dynamics between First Nations and colonial-settler Australians, but also speak to universal concerns affecting the relationship between human and non-human life forms, as well as the maintenance and care of the land and of the earth's varied eco-systems. Thus, the exhibition also sits in dialogue with Joan Jonas' exhibition and her decades' long commitment to placing the non-human at the centre of her artistic practice.

"Wonderland" takes place in Haus der Kunst's LSK Gallery – which once served as the building's air raid shelter – and builds upon a line that was initiated by the recent exhibition of Tony Cokes, in which the most historically charged spaces within the museum are given over to projects that critically interrogate the making of histories. Enacting a deliberate friction with the history of the building, the exhibition thus critically interrogates the concepts of representation, belonging and cultural memory, introducing audiences to a collaborative, imbricated model of togetherness based upon dynamic interactions and creative exchanges.



Karrabing Film Collective.

Wonderland

27 January – 30 July 23

Curated by Damian Lentini with Anne Pfautsch

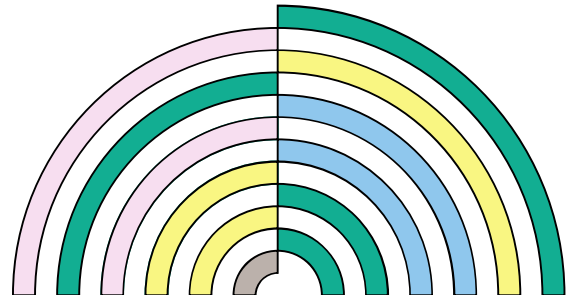
Haus der Kunst | LSK-Galerie

Prinzregentenstrasse 1, 80538 Munich

Hausderkunst.de | @HausderKunst

In spring, Karrabing's latest film *Macassans vs. Berragut: Let the Ancestors Decide* (2023) will have its premiere, which was co-produced by Haus der Kunst.

On the occasion of the exhibition, Haus der Kunst München will be producing a comprehensive "Karrabing Film Collective. Wonderland: A Reader", published by Distanz Verlag



About

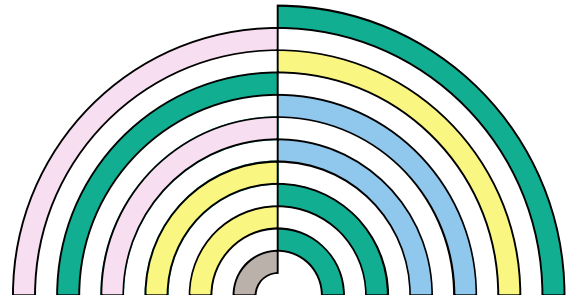
Karrabing Film Collective

The Karrabing Film Collective was founded in 2007 and now comprises up to 50 members from different Indigenous groups. All but one member are Indigenous stakeholders for the Belyuen land on the Cox peninsula in the Northern Territory. In the Emmiyengal language, *karrabing* means the tides coming in and gathering together, and thus refers to a form of collectivity outside of government-imposed structures of clanship or land ownership.

The formation of the cooperative was the result of a riot that broke out in 2007, which itself was sparked by two significant events: on the one hand, the outcome of the Kenbi Land Claim recognised some Indigenous families as traditional landowners, while others were disregarded. On the other hand, government-imposed political measures undertaken in 'remote' or 'proscribed' Indigenous communities resulted in traumatic and hurtful experiences. The riot between different Indigenous groups led to the decision of several residents to make a film to explain everyday obstacles of structural and racialized poverty that they experience, as well as attempt to author their lives within their ancestral present. This was the founding moment of Karrabing.

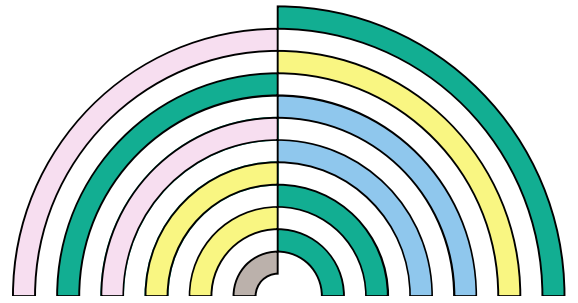
Karrabing's films, often shot on handheld cameras and phones, reflect the enduring impact of settler-colonialism on their everyday lives, as well as a critique of Western exploitation and state institutions. Over the past couple of years, Karrabing's work has been shown at the Tate Modern and Serpentine Galleries (London); Centre Pompidou (Paris); MoMA/PS1 (New York); the Wexner Center for the Arts (Columbus, OH); Van Abbemuseum (Eindhoven); BAK (Utrecht); Konsthall C (Stockholm); the Jorge B. Vargas Museum (Manila); and the Guangdong Times Museum (Guangzhou), amongst others. Furthermore, their films have featured in the Hawai'i Triennial 2022; Shanghai Biennial (2021); the 9th Asia Pacific Triennial of Contemporary Art (2018); Jakarta Biennale (2017); Contour Biennale 8 (2017); 3rd Qalandiya International (2016); Biennale of Sydney (2016); as well as documenta 13 and 14 (2012 and 2017). Karrabing were also recipients of the 2021 Eye Prize at the Eye Filmmuseum in Amsterdam, and featured at number 8 and 21 in the "Art Review Power 100" lists in 2021 and 2022 respectively.

The Karrabing Film Collective is one arm of the larger Karrabing Indigenous Corporation, which also includes the projects "Art Residency for Ancestors" and "Mapping the Ancestral Present". Taken as a whole, all of these initiatives seek to integrate totemic ancestral knowledge and traditions into their contemporary struggles, to educate their children, create organisations to support their Indigenous communities.



LSK-Galerie
at Haus der Kunst

“Wonderland. Karrabing Film Collective” takes place in Haus der Kunst’s LSK-Galerie, which once served as the building’s air raid shelter, and builds upon a line that was initiated by the recent exhibition of Tony Cokes’ “Fragments, or just Moments”. With this, the most historically charged spaces within the museum are given over to projects that critically interrogate the making of histories. Enacting a deliberate friction with the history of the building, the exhibition thus critically interrogates the concepts of representation, belonging, cultural memory, story-making, and narrative building, introducing audiences to a collaborative, imbricated model of togetherness based upon dynamic interactions and creative exchanges.



Cultural Education and Engagement

In 2023, Haus der Kunst will launch a new programmatic strand focused on engagement. Complementing the existing art educations series, this new programme will work with artists, educators, and curators to position the house as a meeting place that invites reflection, exchange, experimentation, and joy.

Current education programme

Open workshops without registration:

As part of Open Haus, an open workshop takes place every last Friday of the month.

Public guided tours without registration:

Our public guided tours of the exhibition take place on Thursday evening, Saturday afternoon and Sunday afternoon.

Public tours with registration:

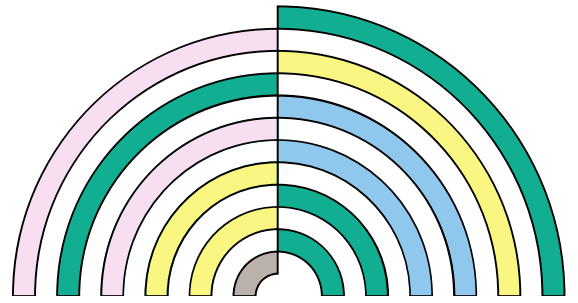
- Curator's tour / monthly / German and English alternately.
- Participatory family tours / 2x per month
- Baby listens in / 1x per month
- Foreign language tours: English / French / Italian
- Guided tours in German sign language with museum signer Birgit Fehn
- Inclusive tactile tour for the blind and visually impaired
- Pop-Up-Yoga: Guided tour through the exhibition followed by a yoga class in an empty exhibition hall

All dates can be found in our calendar: hausderkunst.de/kalender

Guided tours for closed groups:

- Offers for school classes: participatory guided tours with practical part in the exhibition
- Guided tours for private groups
- Guided tours for senior citizens and/or people with dementia

Individual appointments at Fuehrungen@hausderkunst.de



Open Haus

From January 2023, Haus der Kunst will open its doors for an “Open Haus” every last Friday of the month. The Open Haus will replace the Free 1st Thursday. Admission to the Open Haus is free from 4 pm, so that even more families can take advantage of the offer. Haus der Kunst will be open until 10 pm on Open Haus.

In the course of the year, the new programme for cultural education will surprise visitors to the Open Haus with various offers related to the exhibitions.

Programme for Friday, 27.1.23

4.30 pm & 5.30 pm
Interactive family tours in “Joan Jonas”

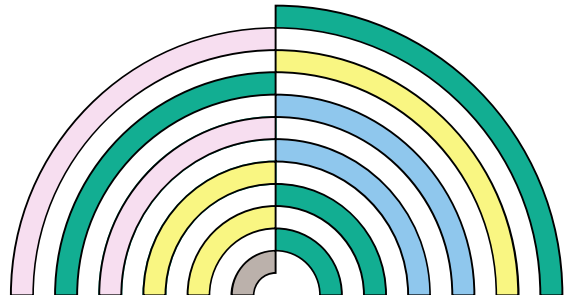
4.30 – 8 pm
Curators will answer questions about Karrabing Film Collective at the LSK-Galerie

6.30 pm, 7.30 pm & 8.30 pm
Short guided tours through “Joan Jonas”

4 – 9 pm
Open Atelier: Create your own mask inspired by Joan Jonas’ mask collection

A ticket or prior reservation is not required.

The next Open Haus will take place on 24.2.23, the programme will be announced shortly.



Upcoming Programme

TUNE 1 – 12.23

TUNE is a series of short sound residencies at Haus der Kunst, and is located between the realms of sound, music, and visual art. The invited artists move across genres, eras, and influences, and generate sonic responses and exchanges with the wider programming at Haus der Kunst.

Through post-punk, dub, metal, free jazz, and experimental electronics, the line between composition and improvisation in the unfolding programme becomes blurred. Raw emotions and their expression form a connecting thread, enabled by group dynamics and creative intuition, and artists work collectively. A focus on the voice and direct expression unfolds, inspired by the work of Meredith Monk, and the voice is presented in all its power and vulnerability. Lyricism, neo-blues, soul and R&B guide introspection and intimacy, while the space between the sound and meaning of words is excavated, exposing the primeval and the instinctive. As with the work of Katalin Ladik, instability becomes a generative force creating space that is not static and overly defined, but open and with potential. The body is an instrument, and music is sourced from the depths within.

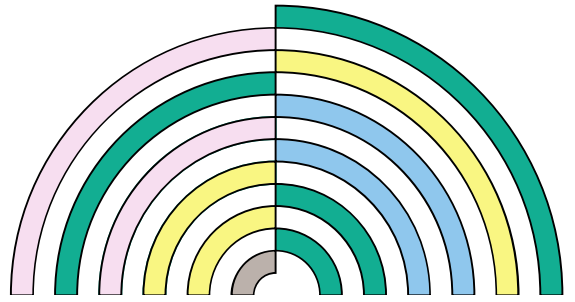
Artists and dates of the first half year

8.22 – 4.23	Ihor Okuniev <i>Land</i> , Commission for the Terrassensaal
24. & 25.2.23	Standing on the Corner
18. & 19.3.23	Lifetones, Charles Bullen
21. & 22.4.23	Phew, Nina
25. & 26.5.23	Still House Plants, Exotic Sin

Katalin Ladik Oooooooooo-pus 3.3. – 10.9.23

“Oooooooooo-pus” is the first survey exhibition in Germany of Katalin Ladik’s foundational work in poetry, performance, and sound. The work of the trailblazing artist (b. 1942, Novi Sad) has its spiritual and conceptual roots in the multi-ethnic and feminist avant-gardes of former Yugoslavia. Ladik, who was also successful as a film and stage actress, often embodying the “feminine”, draws on folkloric, mythological, and religious themes to challenge gender roles and female archetypes, using her body and voice as both instrument and medium.

For Ladik, the body engenders poetry. It is a site of self-representation she has consistently explored in her performances from the 1960s onward. Her visual poems – collages that include sewing patterns, sheet music, and found objects such as circuit



boards from radios and kitchen appliances – function as musical scores. They explore connections between the voice and image while expanding language through phonetic experiments. “Oooooooooo-pus” brings together Ladik’s multifaceted oeuvre in an exhibition that should be heard as much as seen. Sound is central to Haus der Kunst’s 2023 programme. This exhibition, as well as “Meredith Monk: Calling”, presents a new exhibition model for installing ground-breaking practices based on the audible.

Curated by Hendrik Folkerts and Sarah Johanna Theurer with Manuela Hillmann.

Hamid Zénati
All-Over
16.3. – 23.7.2023

“Hamid Zénati: All-Over” is the first institutional exhibition dedicated to the work of the artist Hamid Zénati (b. 1944, Constantine, Algeria; d. 2022, Munich, Germany). Traveling between Munich and Algiers, Zénati’s artistic practice ranged from painting, textiles, interior and fashion design, to photography, always driven by an anarchic impetus to create. The presentation features work from an almost six-decade-long career and provides insight into the artist’s distinct cosmos for the first time.

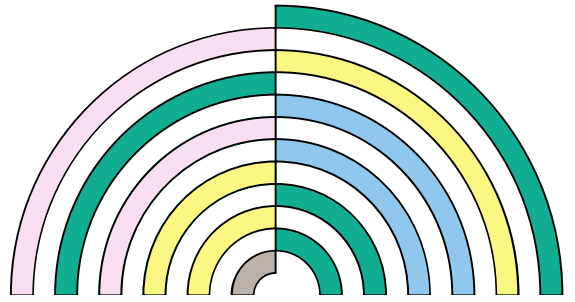
Zénati’s work is characterised by the sheer inexhaustible abundance of forms, patterns, and the combination of colours, materials, and techniques. As a self-taught artist, Zénati created his powerful yet playful compositions without conceding to predetermined hierarchies or judgments. Mostly unknown, leading a diasporic life in precarious conditions, yet a keen observer of social, cultural, and artistic movements, Zénati developed a unique cosmopolitan perspective, that challenges the established boundaries between styles, genres, as well as fine and applied art.

Generously supported by The Arab Fund for Arts and Culture, Stiftung Kunstfonds and City of Munich, Department of Arts and Culture.

Curated by Anna Schneider.

Trace
Formations of Likeness
Photography and Video from The Walther Collection
14.4. – 23.7.23

This major survey exhibition is in collaboration with The Walther Collection, a New York City /New-Ulm–based art foundation internationally recognised for their critical engagement with contemporary and historical photography, as well as lens-based media. The more than 1000 works on display by a diverse group of artists from different cultural backgrounds, as well as archival, documentary and vernacular photography, offer a global context to reflect on the divergent trajectories of photography today. Collectively,



they showcase the medium's capacity as both an instrument for empowerment and formation of the self, as well as its complex uses as a tool for control and subjugation.

The exhibition's core focus is portrait photography – of people, objects, and places – and the tracing of societal transformation across geographic spaces and contrasting socio-political and cultural landscapes. The photographic portrait is deployed as a means to shape identity, to advocate for social change and as a subversive strategy for visibility, often through an intimate investigation of politics of memory, history, and embodiment. The substantial breadth and dialogical scope of the exhibition, which encompasses works from the last three centuries and brings together artists from Africa, America, Europe, and Asia, enables audiences to consider not only the parallel histories of the medium, but for its materiality, taxonomy, and serial structures to be revealed and drawn into question. As with Karrabing Film Collective, this exhibition brings together artistic practices that are focused on the making of images, and the production of representations of the real and the imaginary.

With works by anonymous artists and Richard Avedon, Martina Bacigalupo, Yto Barrada, Bernd & Hilla Becher, Jodi Bieber, Karl Blossfeldt, Edson Chagas, Song Dong, Rotimi Fani-Kayode, Samuel Fosso, Yang Fudong, Pieter Hugo, Seydou Keita, Lebohang Kganye, Zhang Huan, David Goldblatt, Sze Tsung Nicolás Leong, Christine Meissner, Sabelo Mlangeni, Santu Mofokeng, Zanele Muholi, Eadweard Muybridge, J.D. 'Okhai Ojeikere, Sheng Qui, Jo Ractliffe, Rong Rong, Thomas Ruff, August Sander, Berni Searle, Accra Shepp, Malick Sidibé, Guy Tillim, Ai Weiwei, Cang Xin, Lu Yang, Xu Yong, Luo Yongjin, Kohei Yoshiyuki, and others.

Curated by Anna Schneider with Damian Lentini and Hanns Lennart Schneider

For the complete exhibition listings please visit: hausderkunst.de/presse