

CULTURES D'AVENIR 2024

Welcome to the third edition of Cultures d'Avenir!

→ The Cultures d'Avenir project is initiated by Centre Pompidou and La Gaîté Lyrique in Paris, Haus der Kulturen der Welt (HKW) in Berlin and Centre de Cultura Contemporània de Barcelona (CCCB). The programme is made possible with the support of the Franco-German Youth Office (FGYO). Through a series of workshops and activities, the programme invites young film-makers and audio-visual artists to rethink how artistic practices address and intersect with societal issues and how art and culture can play a role in approaching global contemporary challenges. During the course of the programme, the international art institutions involved collaborate with a commitment to critical thought and experimental inquiry while providing their structural support and knowledge.

→ Haus der Kulturen der Welt (HKW) is guided by the quest for strategies of how to live and better inhabit this world together. It is a house in which cultures of conviviality and hospitality are sown, nurtured to blossoming, and disseminated. It is a physical and affective space in which everyone has the possibility of breathing. To breathe and let breathe. A house in which respect for living and non-living beings is fundamental and shapes our understanding of cultures.

HKW highlights the notion of 'Welt' in its name. It proposes concepts of the world that embrace pluralities of cultures, epistemologies, sociopolitics, spiritualities, and ways of being in the world. This plurality of 'worlds' manifests itself in the deliberations on and acknowledgement of the malleability and processuality of the worlds we have historically shaped and continue to shape. The world is not a noun, but a verb: to unworld, to world, and to reworld.

Berlin is host to citizens from 170 nations from around the world, and these people and their communities are fundamental in shaping HKW, not as subjects or visitors only, but as fellow travellers and co-makers of the programme. The programme is anchored around migrant-situated knowledges and the realities of the plethora of beings and histories that constitute our worlds today. The task at hand is to make HKW a house of multiplicities and international encounters. These cultures are lived and experienced rather than othered, or merely displayed.

In, around, and associated with Haus der Kulturen der Welt there is no space for, nor tolerance towards, hate speech or hate actions of any kind. There is no space for ageism, anti-Semitism, gender discrimination, homophobia, Islamophobia, racism, sexism, transphobia, xenophobia, and the like. HKW shall be a space in which love, respect, and generosity are realized through daily practice.

OVERVIEW

	MON 01.07.2024	TUE 02.07.2024	WED 03.07.2024	THU 04.07.2024	FRI 05.07.2024	
10:00	ARRIVAL		10.00–14.00 The filmArche experience: How can more diversity be achieved in our own (documentary) film projects? Workshop on collective film practices, Part 2 with <i>filmArche: Gabriel Carvalho & Susanne Dzeik</i> → Venue: filmArche	10.00–12.00 the other garden Workshop with <i>Dr. Işıl Eğrikavuk</i> → Venue: Universität der Künste (UdK)	10.00–12.00 Wrap-Up: Evaluation & Next Steps with <i>October Octopus</i> → Venue: HKW	
10:30						
11:00		11.00–13.00 Urban Reverberations: Exploring City Symphonies in the 21st Century Cinematic workshop, Part 1 with <i>Dr. Şirin Fulya Erensoy</i> → Venue: HKW Haunani-Kay Trask Hall				
11:30						
12:00						
12:30						
13:00						LUNCH
13:30			LUNCH & FREE TIME		LUNCH & FREE TIME	
14:00						
14:30						
15:00			LUNCH & FREE TIME			
15:30						
16:00		16.00–19:00 The filmArche experience: How can more diversity be achieved in our own (documentary) film projects? Workshop on collective film practices, Part 1 with <i>filmArche: Gabriel Carvalho & Susanne Dzeik</i> → Venue: filmArche	16.00–18:00 Urban Reverberations: Exploring City Symphonies in the 21st Century Cinematic workshop, Part 2 with <i>Dr. Şirin Fulya Erensoy</i> → Venue: HKW Safi Faye Hall	16.00–18.00 The Phenomenal City: Reframing Urban Narratives Think Tank with <i>Ken Yamamoto</i> and <i>Yatı Niehaus</i> → Venue: Galerie im Körnerpark	DEPARTURE	
16:30						
17:00	17.00–20:00 Kick-Off: SINEMA TRANSTOPIA Welcome, Screenings & Dinner with <i>Can Sungu</i> → Venue: Sinema Transtopia					
17:30						
18:00						
18:30						
19:00						
19:30				FROM 19.00 Optional: Concert & DJ-Set → Venue: HKW		
20:00						

DAY 1

MONDAY,

JULY 1ST

Kick-Off:
SİNEMA TRANSTOPIA
Welcome, Screenings & Dinner
Can Sungu

5pm–8pm
→ Venue: **SİNEMA TRANSTOPIA**
Lindower Str. 20/22/Haus C, 13347 Berlin
Closest Stations: U8 Wedding, S42 Wedding

SİNEMA TRANSTOPIA

→ SİNEMA TRANSTOPIA by bi'bak explores cinema as a space of social discourse, exchange and solidarity. At its new location in Berlin-Wedding, SİNEMA TRANSTOPIA establishes itself as a transnational space for film culture, art, knowledge and community, creating a bridge between urban space and film as cultural practice. Here a place is created where urbanity and transnationalism coexist, a place that enables access, stimulates discussion, educates, moves, provokes and encourages – a perfect venue to start talking and thinking through new city imaginaries while getting to know each other.

Can Sungu

Can Sungu is a curator at HKW, researcher, and writer. He is co-founder and artistic director of bi'bak and SİNEMA TRANSTOPIA in Berlin, where he curated film programmes on migration, society, and memory, including the international symposium Cinema of Commoning, 2022. He has worked as a film programmer and jury member for several film festivals, including the Berlinale Forum and International Short Film Festival Oberhausen. Sungu has also published several books, among them PLEASE REWIND—German-Turkish Film and Video Culture in Berlin (2020).

DAY 2 & DAY 3

TUESDAY, JULY 2ND & WEDNESDAY, JULY 3RD

Kick-Off:
Urban Reverberations: Exploring City Symphonies in the 21st Century
two-day-cinematic workshop
with Dr. *Şirin Fulya Erensoy*

Tuesday, July 2nd: 11am–1pm
→ Venue: **HKW, HAUNANI-KAY TRASK HALL (K1)**
Wednesday, July 3rd: 4pm–6pm
→ Venue: **HKW, SAFI FAYE HALL (VS)**
(Please check welcome-sheets for maps to HKW)

Urban Reverberations: Exploring City Symphonies in the 21st Century

→ The city has held a prominent place in the visual realm of cinema since its birth. The rapid emergence of the industrial metropolis in the 1920s prompted filmmakers to capture this urban revolution through the cinematic lens.

City symphonies, a genre of films that emerged during this period, depicted the city itself as the central character. *Manhatta* (1921, Charles Sheeler,

Paul Strand) was one of the first city symphonies, seeking to visually represent life in the new urban landscapes. Soon, a distinctive kaleidoscopic and rhythmic visual style enabled by associative montage defined these films, exemplified by *Berlin: Symphony of a Metropolis* (Walter Ruttmann, 1927), highlighting the city as a complex spatial arrangement infused with gender and class dynamics.

While some city symphonies celebrated the splendors of modernity and industrial development, others focused on the degradation of urban life, critiquing the social inequality it brought with it: *À Propos de Nice* (Jean Vigo, 1930), exposed the darker aspects of life in the French Riviera. *Rain* (Joris Ivens, 1929) aimed to juxtapose nature with the artificiality of the city. Films such as *Man with a Movie Camera* (Dziga

Vertov, 1929) linked the urban environment with the joy of the communist revolution, propagating its ideology to the masses. All of them are examples of pure cinema, of movement and abstraction animated by the camera.

The city symphonies were intertwined with visual arts movements like Futurism, Surrealism, and Constructivism due to the abstraction reminiscent of those movements' experiments. While the genre itself has waned, recent examples have re-emerged, engaging in a critical re-examination of the genre in relation to contemporary realities. Some of these films concentrate on individual experiences within the city, underscoring subjective realities, such as the erosion of urban memory due to gentrification. Others portray more intense urban circumstances, including the absence of safe spaces, protests, and war.

Set against Berlin's unique history of destruction, reconstruction, division, and reunification, this workshop explores the question: What does a city

symphony look like in the 21st century? Participants will receive a brief historical overview of city symphonies, examining diverse representations of urbanity, transformation, daily life, embodied subjectivities, and historical contexts. The participants will receive a brief historical overview of city symphonies, examining the diverse representations of urbanity, transformation, daily life, embodied subjectivities, and historical contexts.

In groups, participants will use their mobile phones to create their own short city symphonies. This hands-on experience will involve experimenting with various cinematic techniques like interviews, montage, and observational shots. The objective is to explore how these contemporary information and communication technologies shape our connection with the city, including its history, architecture, rhythm, and inhabitants. The outcome will be diverse narratives encapsulating the city experience in a short-form format.

Some questions which may be useful in guiding participants during their two-hour visual research are: What elements resonate with you personally within the city? How can you convey your emotional connection or detachment from specific locations through cinematic means? What sounds define the city atmosphere? How can audio elements complement the visual narrative? What stories do the city's architecture and structures tell? How can you visually express the historical layers within the cityscape? What role can montage play in conveying a particular aspect of the city you would like to explore? How do individuals of diverse racial and gender identities perceive and navigate the city, and what methods of subjective storytelling can be integrated into the narrative to effectively convey these varied experiences?

After the shooting, the group will reconvene at the HKW to watch the films and engage in short commentaries by the makers, providing insights into their creative choices.

Dr. Şirin Fulya Erensoy

→ Dr. Şirin Fulya Erensoy is a film and media scholar and a curator based in Berlin. Her research focuses on video activism, feminisms and visual culture, and genre cinema. She has worked as a lecturer in Film and Television at various institutions in Turkey and completed her Marie Curie Individual post-doctoral fellowship at the Film University Babelsberg Konrad Wolf (September 2021 - August 2023). She supplements her academic work with ongoing practices in documentary film production, film curation and journalism. Şirin has curated numerous art and film events in collaboration with institutions in Berlin, including the Maxim Gorki Theatre, and the Kunstraum Kreuzberg/Bethanien and festivals

such as the Hive International Short Film Days and Sehsüchte International Student Film Festival. Her professional journey also includes her role as anchor for the English news bulletin This Week in Turkey on the alternative digital media platform Medyascope TV. In addition to her roles in media and academia, Şirin has worked on international film projects in various capacities such as editing, producing, translating, and researching. Furthermore, she has directed her own short films and videos, some of which have received funding from the Ministry of Culture and Tourism of Turkey, the Turkish Foundation of Cinema and Audiovisual Culture, and Goethe Institut Istanbul.

LUNCH & FREE TIME

1pm–4pm

The filmArche experience: How can more diversity be achieved in our own (documentary) film projects?

two-day-workshop on collective film practices
with filmArche: Gabriel Carvalho & Susanne Dzeik

Tuesday, July 2nd: 4pm–7pm
Wednesday, July 3rd: 10am–2pm
→ Venue: **filmArche**

Lahnstraße 25, 12055 Berlin
Closest stations: U7 Neukölln, S41 Sonnenallee

The filmArche experience: How can more diversity be achieved in our own (documentary) film projects?

→ The filmArche is the biggest and oldest self organized film school in Europe. What does that mean? How did it start? How much did it change? Former and current students will join the participants of Cultures D'Avenir in the first part of this workshop for a discussion of self organized education and collective art practice, as well as building a space for networking. On one hand, we will refer to the 20+ years of experience of our self-organized film school and the concrete implementation of collective learning. We'll also talk about the motivations and challenges of getting involved with an ever changing educational organism, how collective decisions changed the school in the last 6 years, how a flexible collective structure can be shaped and achieved, and how the school can look like in the future.

After an initial conversation, the participants of Cultures D'Avenir are invited to showcase their individual work in the Foyer of the school in an event where the students can join an open discussion about the pieces and processes. The short presentations aim to help the participants network between each other and in the self organized territory of Arche. Touching themes of creative collectivity previously and the informality that our space provides will hopefully bring the participants to comfortably express their work in an other-than-institutional way.

The filmArche specializes in hosting, adapting, and transforming through and with a diversity of Berliner creative agents and our aim is to invite the participants to see themselves as a part of it. In the second part we will explore possible practices in the process of filmmaking to achieve more diversity in front of and behind the camera, multi-perspectivity, as well as a conscious handling of the different levels of hierarchy. We refer to the text "How can more diversity be achieved in documentary formats?" (2024, Choi, Dzeik, Winterberg).

We focus primarily on the individual possibilities of the filmmakers themselves in the areas of writing, directing and production. Based on a general definition of the term diversity and the different "distributions of power" and privileges in a film project, we analyze the perspectives that are conveyed in films. In a discursive process and using film examples, we reflect on our own cinematic practice, the obstacles and instruments for more diversity. Instruments can be effective on various levels. These include script development, team casting, collaboration in the head departments and with the protagonists, director tandems, sensitivity reading, code of conduct, to name but a few. In a following film exercise in small teams with changing positions (director, camera, protagonist) we will try out first approaches of collaborative teamwork and evaluate the experiences afterwards.

Gabriel Carvalho

Gabriel Carvalho is a storyteller whose work navigates between script writing, poetry, teaching, comics, lyrics writing, and acting. From Rio de Janeiro to Tunis, from local food production to independent publication, his anti-research on self-organized structures had him braiding experiences that usually borders institutionalized practices as a method. He currently teaches workshops on Cosmological Storytelling, his own theory developed through circular conversations with his students, and listening to sci-fi, afro-brazilian, and indigenous perspectives. Currently, he tutors the first year script-writing class in the self organized school filmArche, where he studied. Recent publications include: @portal_cristal (2022-ongoing); JOGO DE CORPO (2023) Carvalho lives and works in Berlin.

Susanne Dzeik

Susanne Dzeik is a freelance filmmaker whose work focuses on documentaries, media politics and curating independent documentaries. She studied political science at the Free University of Berlin, cinematography at the self-organized film school filmArche and is a board member of the documentary film initiative docfilm42. Recent publications and films include: "How can more diversity be achieved in documentary film?" (with Choi, Winterberg) in "Media Future 2025 - How Can Diversity Succeed?" (ed. Lipp, Wiedemann) Berlin, 2023
Cloud Making Machine - Between Home and Homeland (documentary film, Germany, 2017)
Dzeik lives and works in Berlin.

DAY 4

THURSDAY, JULY 4TH

the other garden

workshop
with Dr. Işıl Eğrikavuk

10am–12pm

→ Venue: [Universität der Künste Berlin \(UdK\)](#), backyard of the building
Mierendorffstrasse 30, 10589 Berlin
Closest station: U7 Mierendorffplatz

the other garden

→ I started teaching at Berlin University of Arts exactly five years ago. Being the only non-European faculty member in my department has been challenging. Without it being recognized that I didn't speak or understand any German, I had to sit down in a lot of faculty meetings, have been assigned to committees and been through German bureaucracy.

I felt silent. I felt like a plant at most times.

In a few years, I did learn German and started to articulate myself. Still, the lack of diversity and social space in our department has been something I wanted to change.

I had the idea to establish a garden in our building's backyard almost a year ago. This space has been a non-functional barren ground since I came here. I started to pitch the idea by myself. Then one student signed up in my project. Then we became 10! And together with the students, we fought the brick walls of bureaucracy and managed to get permissions. In one year, we were able to transform this deserted area to a garden, where we started growing wild plant species that are not native in this geography. Our focus is to create a bio-diverse environment within our department by not only growing wild and immigrant plants, but also talk about topics of inclusivity and diversity within our theoretical framework.

We call it "The Other Garden". It has been a transformative, social and ecological research, where

we gather together with students, discuss topics of ecology and interconnectedness. We are still learning, changing and adapting. It is a collaborative and growing project and we are planning to grow with it this semester. @the.other.garden.

the other garden is a collaborative artistic research project I started with a group of students from the UdK that brings together discussions about ecology, inclusivity, diversity and care and which we will expand with the group of Cultures d'Avenir.

the other garden is a green space, where we grow certain wild plants (neophytes) throughout the year, as well as an intellectual place, in which we hold regular lecture series on the topics intersecting diversity and ecology. So we will use this space in the context of this program to discuss intersecting questions raised during the first days of Cultures d'Avenir.

What do we grow in the other garden?

Neophyte = plant species (weeds) that is not native to a geographical region and was introduced through human influence. Our 'other' plants are neophytes, meaning they are not native to Germany, but have made their way from other geographies to Germany and stayed.

Dr. Işıl Eğrikavuk

Dr. Işıl Eğrikavuk is a Turkish-born international artist and academic based in Berlin, Germany. She received her MFA from The School of the Art Institute of Chicago (SAIC) and a Ph.D. in Communication from Istanbul Bilgi University, Istanbul, Turkey. Eğrikavuk lives in Berlin and works as a faculty member at Berlin University of Arts (UdK) since 2017. Eğrikavuk is the co-winner of Turkey's first contemporary art prize, Full Art Prize in 2012. She is the founder of the other garden, a collaborative artistic research space that focuses on issues around ecology, diversity, inclusivity and radical care within the UdK.

Eğrikavuk has participated in numerous international exhibitions, residencies, and her work has been published in both local and international journals. Recent exhibitions and venues include, Kunstraum Kreuzberg Bethanien, Berlin (2023), La Casa Encendida, Madrid (2022), Chicago Museum of Contemporary Photography (2022), Chicago Architecture Biennial (2021), Die Bühne, Berlin (2019), Art Souterrain, Montreal (2019), Pluto's Kitchen, Block Universe, London (2017), Every Kind of Myth is Written With Care, Propaganda in 21st Century, Lenbachhaus Museum, Munich (2017), Art of Disagreement, Salt Istanbul & Ankara (2016–2015), 11th Sharjah Biennial, Sharjah (2013), 11th Istanbul Biennial (2009), Endgame, South Korea (2009).

LUNCH & FREE TIME	12pm–4pm
The Phenomenal City: Reframing Urban Narratives Think tank <i>with Ken Yamamoto and Yatri Niehaus</i>	4pm–7pm → Venue: Galerie im Körnerpark Schierker Str. 8, 12051 Berlin Closest stations: U7 Neukölln, S41 Neukölln, U8 Hermannstraße

The Phenomenal City: Reframing Urban Narratives

→ Living in a city entails storytelling. Which narratives do we craft ourselves, and which are imposed upon us? The city's images portray a narrated reality, each narrative driven by its own agenda. The storyteller's identity—whether a recent arrival or a long-term resident, a property developer or a community activist, and the context of their urban experience—shapes their perspective profoundly, including the significance of their skin color as they move through the city. A deprived neighborhood may evoke home, childhood memories, or refuge for some, while for others, it embodies urban challenges or stereotypes of violence, crime, and migration. Personal experiences shape our worldview, influenced by socioeconomic and demographic structures that collectively shape urban consciousness.

We delve into the narratives thus created. What distinguishes external perceptions from internal viewpoints? What constitutes cliché, prejudice, media portrayal, and genuine social reality? What stories do these depictions convey? And how does our position within the city influence our movement, perception, and storytelling? Our narratives—be they visual, textual, or auditory—not only reflect reality but actively shape it.

Join poet Ken Yamamoto and theater/filmmaker Yatri Niehaus as they explore these nuanced and provocative questions. In this collaborative think tank, we seek to uncover images and counter-images, explore answers and alternatives, and map our individual positions within the city's complex landscape.

The Workshop will take place in Neukölln, a district that was long seen as a hotspot and problematic area of Berlin. Despite its gentrification and internationalization, Neukölln remains a media symbol of a perceived failure in societal integration, reflecting the complex urban narratives we will explore in our workshop.

Ken Yamamoto

Ken Yamamoto (born in Paris, lives in Berlin), poet and spoken word artist, is a member of the post-German Berlin literary collective *parallelgesellschaft e.V.* and the collective "Verschwende deine Lyrik" ("Waste Your Poetry"). He is an organizer and host in the literary field. Since 2010, he has been working on the poem cycle "Neukölln Variations," which has so far produced over a thousand poems. He is currently working on the project 'WAVES x WORDS' [live audio pieces between sound art, film music, sound poetry, and computer-aided poetry performance]. Since 2004, he has been publicly working on poetry and performance poetry, as well as leading writing workshops. He has given countless readings/performances in bars, clubs, theaters, museums, and at literary festivals. Most recently, he received a residency scholarship for 'Poetronic Studies' in Madrid (a collaboration between Matadero Madrid and the Goethe-Institut Madrid) as well as a scholarship from Musikfonds e.V.

Yatri Niehaus

Yatri Niehaus (he/him), born in Berlin in 1987 and raised in the Canary Islands, is a dynamic film and theatre director, and writer. His creative portfolio includes the documentary “Stella Polaris Ulloriarsuaq,” which delves into the cultural impact of environmental changes in polar regions, and the theatre debut “ABDRUCKKÖRPER,” exploring afro-German identity. Recently, he directed “Die Farbe meiner Haut,” a documentary examining the impact of everyday racism. Yatri studied Directing at the University of Television and Film Munich and is a scholarship holder of the German Academic Scholarship Foundation. He continues to live and create in Berlin.

Optional: [Sonic Pluriverse Festival](#)

[Bonga, Dengue Dengue Dengue, VHOOR](#)
Concert, Live Set, DJ Set

From 7pm

→ Venue: **HKW, Paulette Nardal Terrace (Rooftop)**
& **Magnus Hirschfeld Bar (HFB)**

DAY 5
FRIDAY, JULY 5TH

Wrap-Up: Evaluation & Next Steps

with October Octopus

10am–12pm

→ Venue: **Haus der Kulturen der Welt (HKW)**

LUNCH

From 12pm

SEE

YOU

SOON

IN

PARIS!