

## Press kit

### **Underground and Improvisation. Alternative Music and Art after 1968**

Exhibitions, Concerts, Discourse

15 March – 6 May 2018

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## Press contact

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*As of 14 March 2018*

## Information

Title	Underground and Improvisation. Alternative Music and Art after 1968 Exhibitions, concerts, discourse
Consisting of	Exhibition "Free Music Production / FMP: The Living Music"  Exhibition "„Notes from the Underground – Art and Alternative Music in Eastern Europe 1968–1994"  International music programme to both exhibitions  International discursive programme
Dates	15 March – 6 May 2018
Venue	Akademie der Künste, Hanseatenweg 10, 10557 Berlin Tel. +49 (0)30 200 57-2000, info@adk.de
Website	adk.de/underground-improvisation
Exhibition opening hours	Tue – Sun 11 am – 7 pm (Open on 30 Mar, 2 Apr and 1 May)
Exhibition admission	entrance € 9/6, up to 18 years of age and Tuesdays from 3 pm to 7 pm entrance free
Exhibition tours	Wed 5 pm, Sun noon, € 3 plus exhibition ticket
Opening	Wednesday, 14 March 2018, 7 pm with Nele Hertling, Markus Müller, Jarosław Suchan 8:30 pm: Concert Rüdiger Carl, Sven-Åke Johansson 10 pm: Concert Vladimir Tarasov
Publication	<i>Underground + Improvisation.</i> <i>Alternative Musik und Kunst nach 1968</i> <i>Alternative Music and Art after 1968</i> Akademie der Künste, Berlin 2018, DE/EN, 132 pages, 53 images, ISBN 978-3-88331-226-2, € 14
Funded by/ Cooperation	"Notes from the Underground – Art and Alternative Music in Eastern Europe 1968–1994" is an exhibition in collaboration with the Sztuki Museum of Art in Łódź, Poland.  "Free Music Production / FMP: The Living Music" is an exhibition by Haus der Kunst, Munich, in cooperation with the Akademie der Künste, Berlin, and curated by Markus Müller. Funded by the German Federal Cultural Foundation and the Goethe Institute.  The discursive programme accompanying the exhibition is presented in cooperation with the Federal Agency for Civic Education/bpb.  With support of the Lithuanian Culture Institute and the Goethe Institute
Media partners	Tip Magazin, Deutschlandfunk Kultur, Exberliner, Digital Berlin

## **Team**

Head of project Johannes Odenthal with Meike Avner, Caroline Rehberg

## **Exhibitions**

### **Free Music Production / FMP: The Living Music**

Curator Markus Müller  
Project management Meike Avner

### **Notes from the Underground – Art and Alternative Music in Eastern Europe 1968–1994**

Curators David Crowley and Daniel Muzyczuk, adaption prepared with Angela Lammert  
Head of project Angela Lammert  
Project management Denise Baumeister

Exhibition graphics Heimann + Schwantes

Exhibition Realisation Simone Schmaus (dir.) Isabel Schlenther, Jörg Scheil, Antje Mollenhauer, Mount Berlin, Julia Bernhard (Editing)

Registrar Stefan Kaltenbach

Exhibition and event technology Wolfgang Hinze, Juliane Keßler, Vision B, Bert Günther, Björn Matzen, Martin Kautsch, Frank Kwiatkowski

## **Events**

### **Music programme**

Curators music programme FMP Louis Rastig, Markus Müller  
Curator music programme Sergej Newski  
Notes from the Underground Safia Azzouni, Patrick Klingenschmitt, Meike Avner  
Project management

### **Discursive programme**

Curators Angela Lammert, Simone Heilgendorff, Markus Müller, Cornelia Klauß  
Project management Denise Baumeister

Event management Vanessa Bahlecke

Educational programme Marion Neumann, Martina Krafczyk

Publication Editor: Akademie der Künste  
Concept: Julia Bernhard, Angela Lammert, Johannes Odenthal  
Editing German texts: Julia Bernhard

Press and Public Relations Sabine Kolb, Mareike Wenzlau, Marianne König, Rosa Gosch (Website)  
ARTPRESS – Ute Weingarten, Alexandra Saheb, Amelie Öfner

The Akademie der Künste is funded by the Federal Government Commissioner for Culture and the Media.

## Press release

### **Underground and Improvisation. Alternative Music and Art after 1968**

Exhibitions, Concerts, Discourse

**‘Free Music Production/FMP: The Living Music’** presents the history of Free Music Production (1968–2010), a Berlin platform set up by artists for the production, presentation and documentation of free music. The Akademie der Künste hosted legendary FMP concerts and events, which have gone down in international history as one of West Berlin’s most significant cultural achievements. This exhibition and programme of concerts take this history back to its place of inception, where it will encounter the present day contemporary music scene.

An exhibition held in cooperation with Haus der Kunst, Munich, und Akademie der Künste, Berlin. Curated by Markus Müller. Sponsored by the federal art foundation and the Goethe Institute.

**‘Notes from the Underground – Art and Alternative Music in Eastern Europe 1968–1994’** presents the work of a generation of artists working at the interface of fine arts, video art and experimental music in Eastern Europe under communist rule. Censorship and shortage brought about inventive and often ironic ways of working that departed from official culture. The exhibition features improvised musical instruments homemade by the artists themselves, Super-8 films, *Samizdat* underground publications and documentary records of performances. Many are being shown for the first time since they were created.

An exhibition in collaboration with the Sztuki Museum of Art in Łódź, Poland. Curated by David Crowley and Daniel Muzyczuk, adaption prepared with Angela Lammert.

With reference to the FMP concerts staged there in the past, the **music programme** for both exhibitions takes place at Hanseatenweg. Leading figures from those days such as percussion legend Vladimir Tarasov or the FMP co-founder and saxophonist Peter Brötzmann once again take to the stage here. The Eastern European scene is also represented with appearances by, amongst others, the band Ornament & Verbrechen. Younger musicians from the international improvisational scene in addition take a stand on the activities and aesthetics of the sixties to the nineties, which includes the young Moscow improvisational scene meeting members of the Berlin Splitter orchestra. Curators: composer Sergej Newski (focusing on ‘Notes from the Underground’), Jazz-Pianist and curator Louis Rastig (focusing on ‘FMP’) and Markus Müller.

Closely linked to the concert programme, the **discursive programme** focuses on the production methods of counter-cultures and the improvisational scene in Eastern Europe and West Berlin. Speakers include Katalin Ladik (Hungary), Jan SágI (Czech Republic), Chris Bohn (GB), Wolfgang Müller (Germany) and Joanna Stingray (USA).

Design: Angela Lammert, Simone Heilgendorff, Markus Müller und Cornelia Klauß

In cooperation with the Bundeszentrale für politische Bildung/bpb.

## About the exhibitions

### The exhibition 'Free Music Production/FMP: The Living Music'

The exhibition 'Free Music Production/FMP: The Living Music' presents the history of the FMP music label, which was active from 1968 to 2010 as a Berlin-based platform for the production, presentation and documentation of music. Ever since the late 1950s, there have been repeated attempts by musicians to design their production and working conditions in a self-determined manner. Due to the fact that the saxophonist Peter Brötzmann could not guarantee the organisers of the Berliner Jazztage (today Jazzfest Berlin) that his group would perform in black suits, leading to cancellation of the invitation, he organised the first Total Music Meeting (TMM) in 1968, together with the bassist Jost Gebers. Within a very short time FMP developed into an international hotspot for contemporary and, in the beginning, sometimes highly controversial improvised music. The music was first documented on vinyl in 1969. As the first western label, FMP recorded musicians from the GDR in both East and West Berlin.

The exhibition, documenting a unique musical and cultural history between West and East, presents the most important concert formats developed by FMP, often copied to the present day - for example, the Workshop Freie Musik or the Total Music Meeting. The many hundreds of concerts are exemplified through recordings, photographs, posters, flyers and interviews as well as numerous documentary videos never seen before and unreleased recordings from Jost Gebers' FMP archive. FMP is thus returning to its original venue at the Akademie at Hanseatenweg.

An exhibition in cooperation with Haus der Kunst, Munich and Akademie der Künste, Berlin. Curated by Markus Müller. Funded by the German Federal Cultural Foundation and the Goethe-Institut.

## **The exhibition 'Notes from the Underground – Art and Alternative Music in Eastern Europe 1968–1994'**

The exhibition '**Notes from the Underground – Art and Alternative Music in Eastern Europe 1968–1994**' explores the close relationships between the underground music and visual arts scenes in Eastern Europe for the first time. Defying state control and regulation, rock music, punk and new wave, performance, fashion, music videos, and Super 8 films - often in improvised forms of distribution - became artistic forms of expression of a counterculture. Censorship and scarcity stimulated imaginative and often ironic methods of working, so that artists created homemade instruments, recorded their own songs on cassettes and issued small editions of *Samizdat* magazines. In the more liberal countries of Eastern Europe, such as Poland and Yugoslavia, opportunities to exhibit and perform did exist for neo-avant-garde artists and musicians. In the Soviet Union and Czechoslovakia, artists and musicians took over and occupied marginal spaces as sites, from which an alternative culture developed and spread. Members of groups like The Plastic People of the Universe ended up in prison after being persecuted by the authorities. In addition, pirate programmes were first made in the 1980s, when Western video cameras were imported into Eastern Europe.

The exhibition is structured thematically, with numerous works and documentary recordings of performances being shown for the first time. These include, amongst others, archive collections of the Akademie der Künste, early visual notations by Katalin Ladik or a sound object by Karel Kurismaa.

An exhibition in cooperation with Muzeum Sztuki, Łódź, Poland. Curated by David Crowley and Daniel Muzyczuk, adaption prepared with Angela Lammert

## Event programme

35 concerts and discussions flank the two exhibitions. Most of them will take place on a stage within the exhibition space as inspired by the earlier FMP workshops and concerts.

## Music programme

**The international music programme** will provide a stage for the protagonists of the past, such as Lithuanian drum legend **Vladimir Tarasov** or FMP co-founder and saxophonist **Peter Brötzmann**. From the Eastern European and former GDR performance scene, **Katalin Ladik**, the band **Ornament & Verbrechen** and others will also be taking part. Younger ensembles, such as the **Trondheim Jazz Orchestra**, the multinational group **HEARTH** and **Barcelona Series** from Berlin, make reference to historical predecessors. In addition, musicians from the young Moscow improvisation scene perform with members of **Berlin's Splitter Orchester** or the interdisciplinary duo **Blook Project** from Kiev.

Curators: Composer Sergej Newski (focusing on 'Notes from the Underground'), jazz pianist and curator Louis Rastig (focussing on 'FMP'), Markus Müller

## Discursive programme

**The international discursive programme** deals with interrelationships between music, the visual arts and film, as well as with alternative artistic strategies in Eastern and Western Europe. Focal points are on the inaugural weekend (with curator talks, an audio drama by Heiner Müller (with music by Einstürzende Neubauten) and panel discussions with e.g. **Blixa Bargeld**) (14–17 March 2018), , the symposium which includes lectures, discussions, screenings, evening concerts (19–21 April 2018), "Tuesday talks" with guests such as **Conny Bauer**, **Jost Gebers**, or **Nele Hertling** in the exhibition, events about the film with **Birgit Hein**, **Claus Löser**, **Jósef Robakowski**, and others, in conversation with **Jürgen Böttcher I Strawalde** or **Gabriele Kachold-Stötzer**, on questions such as: What was and is Underground? Is improvisation political? How is history written?

Curators: Angela Lammert, Cornelia Klauß, Simone Heilgendorff, Markus Müller  
In cooperation with the Federal Agency for Civic Education/bpb

## Artists

### Exhibition 'Free Music Production/FMP: The Living Music'

The exhibition shows works by/cooperations with: Peter Brötzmann, Jost Gebers, Peter Kowald, Detlef Schönenberg, Alexander von Schlippenbach, Paul G. Deker, Werner Bethsold, Gerard Rouy, Roberto Massotti, Dagmar Gebers, Cecil Taylor, Feminist Improvising Group (Corinne Liensol, Lindsay Cooper, Sally Potter, Annemarie Roelofs und Georgina Born), Hannes Bauer, Konrad Bauer, Heinz Becker, Manfred Hering, Ulrich Gumpert, Ernst-Ludwig Petrowsky, Manfred Schulze, Africa Djolé, Pina Bausch, Min Tanaka, Ōno Kazuo, Christine Brunel, Tomas Schmit, A. R. Penck, Albert Oehlen, Günther Förg, Günter Grass and many more.

### Exhibition 'Notes from the Underground – Art and Alternative Music in Eastern Europe 1968–1994'

AG. Geige, Aktual, Zemira Alajbegović, Sascha Anderson, Auto-Perforations-Artisten, Andrzej Biezan, A. E. Bizottság, Gábor Bódy, Juris Boiko, Borghesia, Włodzimierz Borowski, Frank Bretschneider, Vladislav Burda, Inguna Černova, Mikolaš Chadima, Ladislav Chocholoušek, Robert Conrad, Lechosław Czołnowski, Lutz Dammbeck, César de Ferrari, Die Gehirne, Tohm di Roes, Janusz Dziubak, else Gabriel, György Galántai, Roberts Gobziņš, Marina Gržinić & Aina Šmid, Wiktor Gutt & Waldemar Raniszewski, Jacek Januszyk, Kilhets, Tamás Király, Krzysztof Knittel, J. Kořan, Neven Korda, Bohdan Kosiński, Marko Kovačić, (E-E) Evgenij Kozlov, Jarosław Kozłowski, Gerd Kroske, Ludvík Kundera, Sergej Kuriochin, Kaarel Kurismaa, Kwiekulik, Katalin Ladik, Hardijs Lediņš, Wspólnota Leeżeć, Helge Leiberg, Yuris Lesnik, Via Lewandowsky, Robert Lippok, Ronald Lippok, Vladislav Mamishev-Monroe, Davorin Marc, Florian Merkel, Andrzej Mitan, Timur Novikov, Novye Kompository (New Composers), Ornament & Verbrechen, Włodzimierz Pawlik, Bert Papenfuß, Post Ars, Praffdata, NSRD, Petr Prokeš, Andrzej Przybielski, Józef Robakowski, Marek Rogulski, Piotr Rypson, Jan SágI, Zorka Ságlová, Cornelia Schleime, Adam F. Sikora, Tomasz Sikorski, Sergey Solovev, Ivan Sotnikov, Cezary Staniszewski, Joanna Stingray, Tibor Szemző, Michał Tarkowski, Sviatoslav Tchekhin, The Plastic People of the Universe, Totart, Jiří Valoch, János Vető, Josef Vlček, András Wahorn, Ramona Welsh, Tomasz Wilmański, Dieter Wuschanski, János Xantus, Krzysztof Zarębski, Ziemna Mindel Würm, Zuzu-Vető

### Music programme

Mats Ålekint, Liz Allbee, Boris Baltschun, Conny Bauer, Burkhard Beins, Sebastian Berweck, Han Bennink, Frank Bretschneider, Peter Brötzmann, Cactus Truck (John Dikeman/ Jasper Stadhouders/ Onno Govaert), Rüdiger Carl, Andrew Cyrille, Axel Dörner, Hamid Drake, Erik Drescher, Sasha Elina, Marcela Giesche, Emilio Gordoa, Vladimir Gorlinsky, Keiji Haino, Steve Heather, Hearth (Kaja Draksler / Susana Santos Silva / Mette Rasmussen / Ada Rave), Sven-Åke Johansson, Katalin Ladik, Landesjugendensemble Neue Musik Berlin, Joëlle Léandre, Heather Leigh, Magda Mayas, Ava Mendoza, Neue Vocalsolisten Stuttgart, Andrea Neumann, Ornament & Verbrechen (Robert Lippok / Ronald Lippok), William Parker, Marino Pliakas, Natalia Pschenitschnikova, Mette Rasmussen, Matilda Rolfsson, Olaf Rupp, Sten Sandell, Gerhard Scherer, Alexander von Schlippenbach, Kirill Shirokov, Alexey Shmurak, Oleg Shpudeiko, Skrap (Anja Lauvdal / Heida Karine Jóhannesdóttir Mobeck), Speak Low (Lucia Cadotsch / Otis Sandsjö / Frans Petter Eldh), Jasper Stadhouders, St. Francis Duo (Steve Noble / Stephen O'Malley), Alexey Sysoev, Vladimir Tarasov, Trondheim Jazz Orchestra (Rohey Taalah / Marianna Sangita/ Adrian Løseth Waade / Mette Rasmussen / Hanna Paulsberg / Christian Winther / Lars Ove Fossheim / Julie Rokseth / Ida Løvli Hidle / Peder Simonsen / Hans Hulbækmo / Eivind Helgerød / Kyrre Laastad / Espen Husby / Ingrid Skanke Høsøien), Ken Vandermark, Biliana Voutchkova, Michael Wertmüller, Nate Wooley, Claudius von Wrochem



### **Discursive programme**

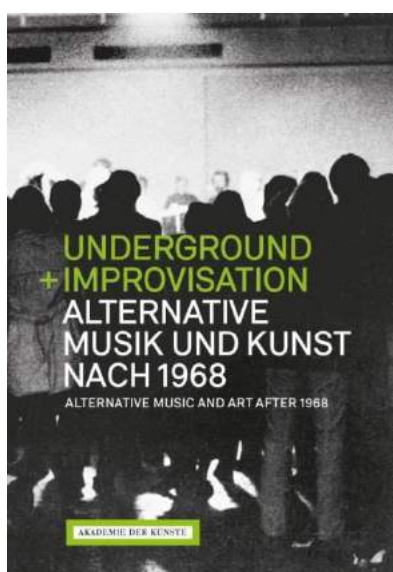
Blixa Bargeld, Conny Bauer, Frank Baumann, Susanne Binas-Preisendörfer, Chris Bohn, Jürgen Böttcher | Strawalde, Frank Bretschneider, David Crowley, Lutz Dammbeck, Arnold Dreyblatt, Jan Faktor, Floros Floridis, Matthias Flügge, Hannelore Fobo, György Galántai, Ronald Galenza, Jost Gebers, Durs Grünbein, Uta Grundmann, Werner Grünzweig, Marina Gržinić, Claudia Hamm, Birgit Hein, Nele Hertling, Beata Hock, Gabriele Kachold-Stötzer, Wolf Kampmann, Harald Kisiedu, Julia Klaniczay, Cornelia Klauß, Thomas Krüger, Emese Kürti, Katalin Ladik, Angela Lammert, Joëlle Léandre, Helge Leiberg, Via Lewandowsky, Ronald Lippok, Claus Löser, Markus Müller, Wolfgang Müller, Daniel Muzyczuk, Bert Noglik, Bert Papenfuß, Alexander Pehlemann, Ulrich Peltzer, Louis Rastig, Joséf Robakowski, Kathrin Röggla, Piotr Rypson, Jan SágI, Alena Ságlova-Veit, Christine Schlegel, Alexander von Schlippenbach, Manfred Schoof, Joanna Stingray, Christoph Tannert, Mara Traumane, Manos Tsangaris, Mathilde Weh.

## Publication

### **Underground + Improvisation. Alternative Music and Art after 1968**

The reader for this season's main focus of the Akademie programme compiles text essays by curators and protagonists, who introduce the artistic developments of the West Berlin music label FMP and its unique concert events as a dynamic art and music scene in Eastern Europe after 1968, and as an expression of a multifaceted counter-culture in Poland, the GDR, Czechoslovakia, the Soviet Union and Hungary.

With articles by Konrad Bauer, Peter Brötzmann, David Crowley, Jost Gebers, Nele Hertling, Cornelia Klauß, Peter Kowald, Katalin Ladik, Angela Lammert, Markus Müller, Daniel Muzyczuk, Sergej Newski, Johannes Odenthal, Bert Papenfuß, Alexander Pehlemann, Louis Rastig, Jan SágI and Ken Vandermark.



***Underground + Improvisation.  
Alternative Musik und Kunst nach 1968  
Alternative Music and Art after 1968***

Akademie der Künste, Berlin 2018, DE/EN,  
132 pages, 53 images,  
ISBN 978-3-88331-226-2, € 14

**Review copy:**  
[presse@adk.de](mailto:presse@adk.de)

## Events

Venue: Akademie der Künste, Hanseatenweg 10, 10557 Berlin

Wednesday, 14 March, 7 pm, Free admission

### OPENING

With Nele Hertling, Markus Müller, Jarosław Suchan  
In German and English

8:30 pm

**Concert** Rüdiger Carl (accordion), Sven-Åke Johansson (drums)

Rüdiger Carl and Sven Åke Johansson have been partners for decades in various musical combinations. Johansson was part of the Wuppertal troop around Peter Brötzmann from the very beginning; Rüdiger Carl joined two years later. Both have collaborated intensively with visual artists such as Martin Kippenberger and dedicated themselves again and again to rediscovering folk song and the classic jazz song book. Their interjection will show one of FM's special qualities: its strong sense of serious humour.

10 pm

**Concert** Vladimir Tarasov (drums)

The composer and percussionist Vladimir Tarasov is considered to be one of the most important representatives of Lithuanian avant-garde jazz and will open the two exhibitions "Free Music Production/FMP: The Living Music" and "Notes from the Underground – Art and Alternative Music in Eastern Europe, 1968–1994" with a solo performance.

Thursday, 15 March 2018, 6 pm, Admission with exhibition ticket

### **Underground und Improvisation: *ausgestellt und aufgeführt***

Panel with: David Crowley (curator 'Notes from the Underground'), Daniel Muzyczuk (curator 'Notes from the Underground'), Markus Müller (curator 'Free Music Production / FMP'), Louis Rastig (curator music programme, focusing on 'FMP') and Angela Lammert (co-curator 'Notes from the Underground' and discursive programme), Moderation: Birgit Hein, Manos Tsangaris  
In German and English

The curators of the two exhibitions, 'Notes from the Underground – Art and Alternative Music in Eastern Europe 1968–1994' and 'Free Music Production/FMP: The Living Music', and the curators of the programme of music and discourse – will meet Akademie members Birgit Hein (deputy director of visual arts section) and Manos Tsangaris (deputy director of music section) to discuss the complex relationships between experimental and improvised music, and the strategies of the visual arts in relation to the art scenes in the East and in the West during the Cold War. How can these developments be reflected from today's perspective, and how do these relationships affect contemporary art?

Thursday, 15 March 2018, 8 pm, Free admission

### **Heiner Müller *Bildbeschreibung* (1988)**

Audio drama and discussion

Director: Achim Scholz; adaptation: Peter Goslicki, Wolfgang Rindfleisch, Achim Scholz; composition: Einstürzende Neubauten; cast: David Bennent, Reiner Heise, Andrea Solter, Gerd Ehlers; production: Rundfunk der DDR 1988, 38:03 Min.

Discussion: Blixa Bargeld, Ulrich Peltzer

In German

*Bildbeschreibung* was the first direct cooperation between playwright Heiner Müller from East Germany and the West Berlin band Einstürzende Neubauten [Collapsing New Buildings]. It was performed on Rundfunk der DDR (GDR radio). In December 1989, at one of the band's gigs at VEB Elektrokohle, Müller reminded the audience that it was the birthday of Joseph Stalin, "who brought us the new buildings that are collapsing now".

In 1990, he was the last president of the East German Academy of Arts. His prose text realised as a radio play begins with a "landscape between steppe and savannah, the sky Prussian blue" and increasingly presents him with the visual riddle of describing a magical reality, a picture scene, which begins to act. In the radio play version with Einstürzende Neubauten's music and the voice of David Bennents, the text reveals its radiophone dimension. Still not available to buy commercially, this recording of *Bildbeschreibung* will be played at the event and subsequently discussed in a conversation between Blixa Bargeld and Ulrich Peltzer about this unusual cooperation. Punk and underground appear again and again in Peltzer's big city novels, rhythmically merging in with the storytelling.

Thursday, 15 March 2018, 10 pm, € 9/6

### **New Moscow Improvisation Scene meets Members of Splitter Orchester**

Concert Kirill Shirokov, Vladimir Gorkinsky, Sasha Elina, Alexey Sysoev, Burkhard Beins, Andrea Neumann, Liz Allbee, Boris Baltschun

The Berlin-based real-time music scene is regarded as the epitome of the underground and is the legitimate successor to the free improvisation scene and free jazz movement of the 1970s. In Moscow, the improv scene did not emerge from jazz as it did in other places, but rather from composed music. Its main protagonists are classically trained composers who have benefited from the New Music scene that blossomed in Moscow around 2010 and, after the radical change in cultural policy, was forced out to the fringe scene.

How do these two currents work when brought together; what emerges, if the underlying philosophies clash? Four leading members of the Moscow improv scene will meet members of the Splitter Orchester and present a performance that they developed together beforehand in rehearsal.

Friday, 16 March 2018, 6 pm, Admission with exhibition ticket

### **Poetry and punk**

Panel: Ronald Galenza, Bert Papenfuß, Wolfgang Müller, Ronald Lippok

Moderation: Kathrin Röggl

Who today knows that the post-punk bands from the West such as Die tödliche Doris were played more often in the East than in the West – for example, on shows like the East German youth radio station DT64? What role could a piece of diplomatic luggage that was used to transport information about West Berlin subcultures have played in smuggling from West to East? *Geniale Dilletanten* (1982) by Wolfgang Müller, published by Merve, was distributed by Heiner Müller, the last president of the East German Academy of Arts, in the Prenzlauer Berg scene. And so it found its way to poet Bert Papenfuß and from there to the Lippok brothers of the East Berlin band Ornament & Verbrechen. What was the exchange from the East to the West like? How did the distribution channels differ? Did this play a role in later collaborations between East and West?

Friday, 16 March 2018, 8 pm, € 6/4

### **Verwandlungen – Ein Experimentalfilm-Triptychon**

Films and discussion

*Potters Stier*, 16 Min. / *Venus nach Giorgione*, 21 Min. / *Frau am Klavichord*, 17 Min. (OmeU) (1981)

Directed by: Jürgen Böttcher | Strawalde

With: Matthias Flügge, Jürgen Böttcher | Strawalde

In German

Jürgen Böttcher, a director on permanent staff in the DEFA Studio for Documentary Films, was able to pursue his artistic ambitions only within narrowly confined margins. His debut – *Drei von vielen* – was immediately banned; *Barfuß und ohne Hut* (1965) was not shown; and his sole feature film, *Jahrgang 45*, was shelved. Böttcher counterbalanced these restrictions with a parallel existence and under a pseudonym, as the painter Strawalde. In *Verwandlungen* (1981) he found a symbiosis of his double talent and built a bridge to the self-sufficient artists of the independent ciné film scene. He associatively painted over art postcards of works by painters whom he admired, such as Paulus Pieterszoon Potter, Giorgione and Emanuel de Witte, setting in motion cheeky and yet at the same time respectful play with the motifs. The soundtrack of everyday noises

accentuates and counteracts the images as they emerge. With this film, Böttcher became a pioneer in processing the imagery of painters who were pushed into an artistic underground, such as Lutz Dammbeck, Helge Leiberg, Cornelia Schleime and Christine Schlegel, although his film remains an isolated case of experimentation in the DEFA Studio.

Friday, 16 March 2018, 10 pm, € 9/6

### **Rupp / Wertmüller AND Cactus Truck & Ava Mendoza**

Concerts

Rupp / Wertmüller: Olaf Rupp (electric guitar), Michael Wertmüller (drums)

Cactus Truck: John Dikeman (tenor-saxophon), Jasper Stadouders (electric guitar), Onno Govaert (drums), Ava Mendoza (electric guitar)

Rupp & Wertmüller, the hyper-dynamic duo for acoustic or electric guitar and drums, presents a very intense form of duo improvisation that moves between the brute power of industrial grindcore and the aesthetics of New Improvisation music. They will share the stage with the improvisation quartet Cactus Truck and Ava Mendoza. In its formative years, the FMP movement itself was a coming together of like-minded artists, who were not only active at the highest artistic level but were also involved in cultural politics. Similarly ambitious associations exist in the 21st century too, such as the young Dutch artists' collective DOEK, from which Cactus Truck emerged. Together with world-class guitarist Ava Mendoza, they form a high-energy quartet for two electric guitars, tenor saxophone and drums.

Saturday, 17 March 2018, 6 pm, Admission with exhibition ticket

### **Do It Yourself – Aber wie?**

Performance lecture and panel

With Jost Gebers, Nele Hertling, Moderation: Markus Müller

In German

From 1968 to 2010, Jost Gebers co-founded and then directed and was responsible for Free Music Production for several decades. Nele Hertling was closely associated with FMP from 1969 in her roles at the Akademie der Künste, with the DAAD's Artists-in-Berlin programme and, last but not least, as programme director for West Berlin's year as the European Capital of Culture in 1988. Together with Jost Gebers, she will discuss the circumstances and conditions of this particularly fruitful cooperation.

Saturday, 17 March 2018, 8 pm, Free admission

### **Körpersprachen**

Films and discussions

*Treibhaus* (1985), 12 Min., *Strukturen und Film* (1985), 8 Min., directed by: Christine Schlegel

*Trisal* (1986), 20 Min., directed by: Gabriele Kachold-Stötzer

With Gabriele Kachold-Stötzer, Christine Schlegel, Moderation: Cornelia Klauß

In German

In a country where borders were omnipresent, the transboundary approach to artistic work was a key component of alternative culture. Christine Schlegel, a painter, and Gabi Kachold-Stötzer, an author and photographer, understood their Super 8 films as a continuation and expansion of their previous work with moving images. Both of them knew each other at the time, but had never worked together. They were united by their interest in the performative as a means of expression, and exploring the female body in an interplay of materials, colours and forms. Gabi Kachold-Stötzer made contributions in collaboration with other collective setups, taking up archaic and matriarchal rites to tell of sexual liberation and self-determination. Christine Schlegel's films combine the actionistic with the process of creating images. Using expressive body language, dancer Fine Kwiatkowski found this combination to be a sympathetic protagonist in her interactions between painting, movement and music.

Saturday, 17 March 2018, 22 Uhr, € 9/6

### **Barcelona Series & Rolfsson/Giesche/Sandell**

Concert

Sven-Åke Johansson (percussion), Andrea Neumann (inside piano), Axel Dörner (trumpet), Marcela Giesche (dance), Matilda Rolfsson (percussion), Sten Sandell (piano)

The European free music movement has always had a close relationship with performance art, the Fluxus movement and contemporary choreography as well as improvised dance. For the first half of the evening, Sven-Åke Johansson, who is in every respect considered to be a pioneer of FMP, will present his "Barcelona Series" real-time music project, with Berlin's inside piano virtuoso Andrea Neumann and avant-garde trumpeter Axel Dörner, who have been performing together since 1998 and described themselves as a "trio with minimalist traits". For the second half of the evening, the young percussionist Matilda Rolfsson, who is known for her regular collaborations with dancers, will present a carte blanche. The audience can expect to experience a world premiere for percussion, piano and improvisational dance in collaboration with pianist Sten Sandell and choreographer and dancer Marcela Giesche.

Tuesday, 20 March 2018, 6 pm, Free admission

### **FMP and the East. Underground between the Palace of the Republic, Nalepastrasse and Savignyplatz**

Panel with Conny Bauer, Jost Gebers, Wolf Kampmann, Moderation: Markus Müller

In German

After 1973, Jost Gebers and FMP also worked with musicians in the GDR. They were the first on either side of the Wall to document the full diversity and quality of jazz in East Germany. Konrad Bauer was one of the prominent representatives of the East German scene and continues to be one of the world's most important trombonists today. Both will be talking to Wolf Kampmann, who has been an avid follower of this scene since the late 1980s, both as a fan and as a journalist.

Tuesday, 20 March 2018, 8 pm, € 13/7

### **Bauer/Parker/Drake**

Conny Bauer (trombone), William Parker (double-bass), Hamid Drake (drums)

As part of a themed evening dedicated to the historical connection between the West German FMP movement and the jazz scene of the former GDR, Berlin trombonist Conny Bauer will engage in a musical dialogue with the legendary African-American rhythm group William Parker and Hamid Drake. Their last album recorded as a stand-alone trio, Tender Exploration, was released in 2010 on the jazzwerkstatt label, and they have always presented a timeless and fresh form of improvised music that is best described aesthetically as moving within the interfaces between instant composing and jazz. A musical interaction between three top musicians at the highest artistic level, driven by Conny Bauer's markedly melodious trombone rendering and the omnipresent free swing of Hamid Drake and William Parker.

Friday, 6 April 2018 and Saturday, 7 April 2018, 8 pm, € 13/7

### **Brötzmann plus...**

Concert

Peter Brötzmann (saxophone), Heather Leigh (steel guitar), Han Bennink (drums), Alexander von Schlippenbach (piano), Andrew Cyrille (drums; only at 7 April), Keiji Haino (electric guitar), Marino Pliakas (bass), Michael Wertmüller (drums)

On 6 and 7 April, the founding fathers of FMP, Peter Brötzmann and Alexander von Schlippenbach (piano) will be on stage again in tried and tested as well as completely new combinations. Brötzmann, along with von Schlippenbach, has shaped the history of international improvised music like no other. Two of Peter Brötzmann's oldest companions, Andrew Cyrille (only at 7 April) from New York and Han Bennink from Amsterdam, will also be there. Bennink was already on the first FMP record, European Echoes, and formed the first important Brötzmann trio together with Fred Van Hove. Since the early 1980s, Cyrille has played with Brötzmann in various contexts time and time again. He is one of the most influential American free jazz

musicians and first generation free jazz drummers of all time. Swiss musicians Marino Pliakas and Michael Müller have been part of Brötzmann's Full Blast ensemble since 2006. Together with Marino Pliakas, Wertmüller, who is very successful internationally as a composer of classical music, forms one of the most dynamic and varied rhythm groups ever. Heather Leigh has been playing with Peter Brötzmann as part of a duo for more than two years. Keiji Haino is Brötzmann's congenial brother in noise music. Since the early 1980s, the Japanese musician has played uncompromisingly on the borders of the physical kinetic energy of music.

Sunday, 8 April 2018, 8 pm, € 13/7

### **Speak Low, Trondheim Jazz Orchestra & Skrap**

Concert

Speak Low: Lucia Cadotsch (vocals), Otis Sandsjö (tenor saxophone), Frans Petter Eldh (double-bass), Trondheim Jazz Orchestra & Skrap: Anja Lauvdal, Heida Karine Jóhannesdóttir Mobeck, Rohey Taalah, Marianna Sangita, Adrian Løseth Waade, Mette Rasmussen, Hanna Paulsberg, Christian Winther, Lars Ove Fosshem, Julie Rokseth, Ida Løvli Hidle, Peder Simonsen, Hans Hulbækmo, Eivind Helgerød, Kyrre Laastad, Espen Husby, Ingrid Skanke Høsøien

This evening will be a musical exclamation of gender equality in 21st century contemporary music and a dramaturgical turning point in the midst of FMP. An intense concert evening with two avant-garde jazz acts that could not be more different is expected to take place under the direction of Lucia Cadotsch with Speak Low, Hanna Paulsberg with the Trondheim Jazz Orchestra and avant-garde pop duo Skrap, who will collaborate live with the 15-member orchestra immediately after the concert by Berlin trio Speak Low. What the audience will get to experience is a crescendo-like evening dramaturgy over two, danceable, jazz acts.

Tuesday, 10 April 2018, 6 pm, Free admission

### **Composition and Improvisation. In the beginning this was second nature**

Panel and musical intervention: Manfred Schoof, Alexander von Schlippenbach, Werner Grünzweig

Moderation: Markus Müller

In German

Both Manfred Schoof and Alexander von Schlippenbach studied under Bernd Alois Zimmermann in Cologne. As a student, Schlippenbach played in Manfred Schoof's quintet, which was, for example, invited by Zimmermann to participate in the premiere of his opera *Die Soldaten* (The Soldiers) in Cologne in 1965. Manfred Schoof realised many other premieres (also for Zimmermann), and both had the honour of implementing composition commissions for the Donaueschingen Festival, for example. At the same time, they have been key sources of inspiration for European jazz and have greatly influenced its development since the early 1960s. They will be talking about the early years with Dr. Werner Grünzweig, Director of the Music Archives of the Akademie der Künste, and above all about the time with Zimmermann, as the Akademie has been working on the Zimmermann Complete Edition, which is planned for 2041 (sic!).

Tuesday, 17 April 2018, 6 pm, Free admission

### **Herakles Mediencollage**

Film and discussion

*Hommage à La Sarraz* (1981), 12:09 Min., by Lutz Dambeck

With Matthias Flügge, Lutz Dambeck

In German

*Hommage à La Sarraz* is a tribute to independent filmmaking and the spirit of the avant-garde. In 1929 at the Swiss Castle of La Sarraz, the legendary congress of important protagonists of the new, independent film took place; elitism, mass taste and the difference between art and life were discussed. The party included the avant-garde filmmaker Walter Ruttmann, who was already producing abstract films for promotional purposes when his companions Viking Eggeling and Hans Richter were still concentrating on painting, though this did not prevent him from later dedicating himself to producing propaganda during the Nazi era. Dambeck reflects on the sustainability

of the avant-garde concept by suspending it between the poles of modernism and anti-modernism. *Hommage à La Sarras* was the cinematic heart of *Mediencollage Herakles* (1979-1984). Matthias Flügge, who in 1995 curated the exhibition *Der Riss im Raum* (The Crack in Space) – one of the first exhibitions on the positions of art since 1945 in Germany, Poland, Slovakia and the Czech Republic – will discuss the film with Dammbeck.

Thursday, 19 April 2018 – Saturday, 21 April 2018, free admission

## **SYMPOSIUM UNDERGROUND AND IMPROVISATION**

The symposium focuses on central questions of alternative artistic strategies that arise from the juxtaposition of and the relationship between underground and improvisation, East and West: What is the term "underground" understood to mean in the West? How is it understood in the East? And who defines themselves how? In what way is improvisation political, and which political aspects of improvisation are relevant today? How were the dividing lines and the blurring of boundaries between the arts discussed in the East and in the West? What remained and what made history? How is the current drift of some representatives of the alternative art scene to the right to be interpreted?

### **Programme at Thursday, 19 April**

6 pm, Free admission

#### **Trans Osteuropa Express Unearthing The Music presents Notes from the Underground. A Compilation**

Talk with David Crowley, Chris Bohn, Alexander Pehlemann

In English

For the Berlin installation of the *Notes from the Underground* exhibition, a compilation was prepared with the Portuguese project *Unearthing The Music*, which makes the experimental music of real socialism available online. It is to be released as a double LP on Leipzig's Major label as part of its new Iron Curtain Radio series and offers sounds between the level of official art and deepest subculture, which were often hardly ever heard beyond the country's borders, especially not in this constellation. It provides a clue as to what is still to be discovered in those Eastern sound zones that were not (or only barely) caught up in any hype. To launch the symposium, the compilation will be presented with Chris Bohn from the British magazine *The Wire*, who was the first Western music journalist to travel through parts of Eastern Europe at the beginning of the 1980s, in search of this region's Underground – which resulted in the Trans-Europe Express series of articles in *NME*.

7 pm, Free admission

#### **Talk and musical intervention**

With Frank Bretschneider, Daniel Muzyczuk

Frank Bretschneider, one of the founders of the band AG Geige, speaks to curator Daniel Muzyczuk about punk in the East German underground and his personal evolution toward club culture electronic music since the 1990s. In a musical Intervention, Bretschneider provides an insight into his current work.

### **Programme at Friday, 20 April**

#### **I: Politics of Improvisation**

9:30 am

##### **Introduction**

Angela Lammert

10 am

##### **Total Music Now: Jazz Experimentalism in Intercultural Perspective**

Lecture with discussion: Harald Kisiedu, Moderation: tba

In English

This talk is concerned with the experiences and musical practices of critically important multi-reedist Peter Brötzmann. His intercultural engagement with black musical knowledge and his frequent collaborations with



Afro-diasporic musicians represent a challenge to notions of exceptionalism that have informed the emancipation narrative surrounding European jazz. Brötzmann's experiences highlight that the convergence between European and African American systems of musical knowledge was much more prevalent than has often been acknowledged.

## **II: What was "Underground" in Eastern and Western Europe?**

11:30 am

Jan SágI, Alena Ságlová-Veit, Moderation: Angela Lammert

In German

Jan SágI, who documented the Czech underground in photographs, did not agree with the accession to an oppositional political structure, as demanded by Ivan Jirous, artistic director of the band The Plastic People of the Universe, and brother of his wife, the artist Zorka Ságlová. His photographs, which he hid after some of the band members were arrested in 1976, had long been considered lost and were rediscovered only six years ago.

12:30 pm

**Talk** with Katalin Ladik, David Crowley, Emese Kürti, Moderation: Angela Lammert

In English

Katalin Ladik used her naked body as a medium of rebellion and subversion. She achieved a position of proactive resistance provoking directly the masculine dominance and becoming an anti-normative, aesthetically unclassifiable rule breaker through her „otherness“, through the performative extension of her poetry, exploring the limits of both language and body language. She is a member of contemporary marginal art. Her voco-visual improvisations, the fleshiness of her sound creation, her vital-erotic gesticulations made her one of the most radical and most vulnerable female artists in the West of

3 pm

**Talk** with Piotr Rypson, Daniel Muzyczuk, Mara Traumane

In English

Piotr Rypson, today deputy director of the Warsaw National Museum, was in the 1970s a pioneer of the Polish "Underground" and activist between art and punk. He began collaborating with the Remont Gallery in 1978, then run by Henryk Gajewski, and edited the gallery's magazine "Post". The curator Daniel Muzyczuk and the art historian Mara Traumane will discuss with him what kind of "underground" experiences can be transferred between past and present.

4 pm

### **Experimental film in the East and in the West.**

Birgit Hein, Józef Robakowski, Claus Löser, Helge Leiberg, Moderation: Cornelia Klauß

In Western Europe, the experimental film movement began under the influence of the New American Cinema in the mid-1960s. By the beginning of the 1970s, experimental filmmakers from East and West were already in touch with each other, for example at the Łódź Film Festival in 1973 or through the inclusion of individual positions such as that of Joseph Robakowski in the 1977 "documenta 6" exhibition. However, the Super 8 films of the 1980s, mostly recorded with live soundtracks, had different characteristics to the films made in the West. What they did have in common was the potential to protest against the prevailing cinematic images; propaganda on the one hand, mainstream cinema on the other. Key figures in this discussion will look back from today's perspective and ask what has remained?

## **III: Free Music Production and the women involved, from Irène Schweizer to the Feminist Improvisation Group**

5:30 pm

**Talk** with Joëlle Léandre, Moderation: Markus Müller

In English

Joëlle Léandre is one of Europe's leading musicians and is equally at home in the worlds of both composition and improvisation. Like Irène Schweizer and Maggie Nicols before her, with whom she also plays as a trio, she too worked with FMP time and again for many years. Among many other things, she co-founded Canaille, a

series of festivals dedicated to improvised music by women from 1985 to 1992. Together with Markus Müller, she will talk about the unique history of self-determination, feminism and free music.

6:30 pm

**Concert** Joëlle Léandre (double-bass)

The concert programme for the "Free Music Production/FMP: The Living Music" exhibition in 2018 makes a powerful statement in favour of the diverse developments the international avant-garde jazz movement has seen in recent decades. It is not only contemporary improvised music and progressive jazz that have been continuously evolving and experiencing numerous revitalisations as well as eclectic, creative developments and cross-genre variations – women in contemporary jazz and improvised music internationally are now represented at a ratio of almost 50/50. In this context, the French, feministically motivated composer and bassist Joëlle Léandre, who had always appeared both in New Music and improvised music, will present a solo concert for double bass and vocals.

8 pm, € 13/7

**Hearth**

Concert

With Kaja Draksler (piano), Susana Santos Silva (trumpet), Mette Rasmussen (alto saxophone), Ada Rave (tenor saxophone)

Following Joëlle Léandre's solo concert performance, the young improvisation quartet Hearth will present their latest work. Hearth, who premiered during the re-launch of the legendary October Meetings in 2016 at the Bimhuis, Amsterdam, are part of the Dutch artists' collective DOEK, primarily devoted to improvised music in Amsterdam, along with Cactus Truck (16/03). The quartet brings alto saxophonist Mette Rasmussen, trumpeter Susana Santos Silva, tenor saxophonist Ada Rave and pianist Kaja Draksler – four of the currently most sought-after shooting stars of the young international improvisation scene – together on one stage.

10 pm, € 9/6

**Deconstruction**

Concert

Katalin Ladik (performance)

Natalia Pschenitschnikova (voice), Claudius von Wrochem (violoncello, voice); compositions by Mátyás Wetzl, Milan Knížák, Szymon Stanisław Strzelec, Jan SágI, Georgy Dorokhov

In cooperation with the authors, traditional concepts and graphic scores by Eastern European underground artists will be carefully reconstructed and newly interpreted. First, the famous Hungarian poet and performer Katalin Ladik will give one of her impressive solo performances and then, together with vocalist Natalia Pschenitschnikova, render graphic scores by Jan SágI and Milan Knížák. Pschenitschnikova will then bring her interpretations of compositions by Georgy Dorokhov, Mátyás Wetzl and Szymon Stanisław Strzelec to the stage with Claudius von Wrochem.

**Programme at Saturday, 21 April**

**IV: Exceedance and Transition in the Arts?**

10 am

**Black Box: East**

**Talk** with Via Lewandowsky, Durs Grünbein, Moderation: Uta Grundmann

In German

Via Lewandowsky, a member of the Auto-Perforations-Artisten group that existed from 1982 to 1992 and the band Die Strafe, and Durs Grünbein, poet, essayist and translator, who wrote about Auto-Perforations-Artisten in 1990 in the samizdat magazine Ariadnefabrik, will talk about "Black Box: Ost" – about shared experiences and current collaborations between the media. Art historian and psychologist Uta Grundmann will use her moderation to address rediscovered archive material from the East German Academy of Arts.

Noon

**Talk** with Marina Gržinić, David Crowley, Moderation: Angela Lammert

In English

Philosopher and artist Marina Gržinić will be in conversation with curator David Crowley about the video art works which she has made with Aina Šmid since 1982. Emerging from the lively and provocative theatre and new wave music scene in Ljubljana, the duo's early works often explored the visual imaginary of socialism in relation to sexuality and power. Yugoslavia was a distinct vantage point from which to explore the effects of ideology in both the East and West.

2:30 pm

**Historiographies of the musical underground.**

**Talk** with Susanne Binas-Preisendörfer, Moderation: Angela Lammert

In German

4 pm

**Geniale Dilletanten**

Mathilde Weh, Frank Baumann, Christoph Tannert, Moderation: Angela Lammert

In German

The *Geniale Dilletanten – Subculture in Germany in the 1980s* exhibition, which the Goethe Institut has been showing at locations around the world since 2015, addresses the specific subcultural developments of the 1980s in East and West Germany. The title *Geniale Dilletanten* (Ingenious Dilletants) is consciously misspelt and is a synonym for the vehement artistic departure of this time. The core exhibition was supplemented at the tour venues with local activities – as was also the case at the first exhibition location in Minsk, Belarus. The discussion with Mathilde Weh, Christoph Tannert and Frank Baumann will focus on the arguments in favour of the respective changes to the exhibition.

6 pm

**Underground and Rightwing Politics**

Joanna Stingray, Hannelore Fobo, Claudia Hamm, Daniel Muzyczuk, Moderation: Angela Lammert

In German and English

Joanna Stingray, American singer, actress and music producer, was a key figure in the dissemination of Soviet and Russian rock music and its culture to the West in the 1980s. In the mid-1990s, some representatives of the Leningrad underground were drawn near right-wing politics. So did the Pop Mechanics' Sergey Kuryohkin, as well as Eduard Limonov, the author who was designated from the Soviet Union in 1974, and who founded the National Bolshevik Party of Russia in 1994. A tendency that is highly explosive throughout Europe. These differently charged decades will be discussed in the panel with the curator Hannelore Fobo, the theatre director and translator Claudia Hamm and the curator Daniel Muzyczuk.

8 pm, € 13/7

**The Invention of Language**

Concert

Neue Vocalsolisten Stuttgart, Sebastian Berweck (cembalo), Erik Drescher (flute), Biliana Voutchkova (violin); compositions by Ondřej Adámek, Piotr Rypson, Davor Branimir Vincze, Oleg Krokhalev, Rytis Mažulis, Agata Zubel, Anna Romashkova

Together with musicians Sebastain Berweck, Erik Drescher and Biliana Voutchkova, Neue Vocalsolisten Stuttgart will play and sing pieces by Eastern European composers, which serve to create a mythology and language if its own: In his *Sybilla*, Lithuanian ultra-minimalist Rytis Mažulis (1961) looks at Titus Petronius, the author of the *Satyricon*; Oleg Krokhalev explores the secret signs of the "musical" thirteenth chapter of Joyce's *Ulysses*, while singer and composer Agata Zubel creates her own (cryptic) language in *Madrigal*. In Davor Branimir Vincze's *E*, elements of the baroque clash with Balkan folklore and quasi-improvised song, and Ondřej Adámek's composition speaks a language that incorporates the musical elements of distant cultures, allowing an extraordinary story to emerge.

Tuesday, 24 April 2018, 6 pm, Free admission

### **Books ReBoostert**

Performance lecture

Arnold Dreyblatt and Jan Faktor

In German

The American artist Arnold Dreyblatt, who was born in the Czech Republic, and the Czech-German writer Jan Faktor met in reunified Berlin. Faktor was one of the three speakers in Dreyblatt's project "Who's Who in Central & Eastern Europe 1933" and contributed an essay to the book of the same name. The publication is based on Dreyblatt's *Hypertext-Opera*, created in 1991 within the context of the DAAD programme. Faktor was involved at an early stage in the underground literary scene of the former GDR, where his 1981/83 text *Parallelepiped* for two voices was created and first performed in private circles. Books ReBoostert explores the finding of the "Book of Books". Dreyblatt's video presentation of his Who's Who project (with Faktor) will be shown at the launch, as well as the reconstruction and reinterpretation of the 10,000 historical biographies of the historical-biographical dictionary by Jan Faktor. Faktor will also be presenting excerpts from his unpublished reading of 1983 and describing his systematic search for suitable word sequences and their phonetic manipulations for the construction of his pioneering linguistic text.

Tuesday, 24 April 2018, 8 pm, € 13/7

### **Ornament & Verbrechen**

Concert

With Robert Lippok, Roland Lippok

Founded by brothers Robert and Ronald Lippok in East Germany the 1980s, Ornament & Verbrechen never saw themselves as a conventional band that followed only one artistic concept. Instead, they opted for openness, for different styles – such as jazz, industrial or electronic – or even different, partly multimedia implementations of their projects, as is reflected in the band's ever-changing line-up and its many different pseudonyms. Using basic equipment and partly self-built instruments, sounds were created – a conscious counter-concept to the contemporary mainstream.

Tuesday, 1 May 2018, 6 pm, Free admission

### **FMP around the world with Peter Kowald**

Discussion with Floros Floridis and Markus Müller

In German

Peter Kowald was one of the founding fathers and, in a certain way, one of FMP's foreign ministers. Together with Floros Floridis, the exceptional Greek clarinettist and Kowald's frequent partner, the curator of the "Free Music Production/FMP: The Living Music" exhibition, Markus Müller, reminds us of the bassist's extraordinary ideas and concepts. For example, the Duos recording and the project called 'Ort' (Place).

Tuesday, 1 May 2018, 8 pm, € 13/7 (combined ticket Set 1 + 2)

### **The Blook Project und St. Francis Duo**

**Concert (Set 1)**

#### **The Blook Project: *Nine Chapters***

With Alexey Shmurak, Oleg Shpudeiko

The Kiev duo Blook work in multimedia and combine video art with electronics, performative elements and songs. Here, too, a kind of transgression is manifested: Alexey Shmurak, who is actually a composer of classical music, has gradually developed to become a performer, a songwriter even – in order to explore new possibilities for flexible communication between author and audience, as he put it himself. The duo's Nine Chapters programme refers to different themes and materials of the exhibition and specifically to the graphic scores by the classic Czech Fluxus composer Milan Knížák.

10 pm, € 13/7 (combined ticket Set 1 + 2)

**Concert (Set 2)**

**St. Francis Duo**

With Steve Noble (drums), Stephen O'Malley (electric guitar)

Numerous sub-genres characterise the contemporary concept of improvisation and it has long been impossible to reduce it to terms like "free jazz" or "improv". The concert programme for the "Free Music Production/FMP: The Living Music" exhibition – 50 years after the label was founded – serves as a monument to this eclectic melting pot of genres. Drummer Steve Noble, who is regarded as one of the elder statesmen of British avant-garde jazz, has worked for a long time with Stephen O'Malley, who in turn is world-renowned as an innovative drone metal guitar virtuoso. As the St. Francis Duo, they present improvised drone fireworks for drums and e-guitar that are as meditative as they are explosive.

Sunday, 6 May 2018, 11 am, Admission with exhibition ticket

**FINISSAGE**

**Welcome to Hungary**

Talk with György Galántai, Julia Klaniczay, Beata Hock, David Crowley

In English

A conversation with György Galántai and Júlia Klaniczay, founders of Artpool Art Research Center, the most important archive of underground and alternative art and music practices in Eastern Central Europe. Co-curator of "Notes from the Underground", David Crowley and art historian Beata Hock will discuss Artpool's creation of alternative networks and media with Galántai and Klaniczay, as well as the lively crossovers between art and music in the Budapest New Wave scene in the 1980s.

Sunday, 6 May 2018, 7:30 pm, € 13/7

**Next International**

Concert with Ken Vandermark (saxophone, clarinets, arrang.), Mette Rasmussen (alto saxophone), Nate Wooley (trumpet), Mats Åleklint (trombone), Jasper Stadhouders (electric guitar), Emilio Gordoa (vibraphone), Magda Mayas (piano), Steve Heather (drums)

On the occasion of the finissage of "Underground and Improvisation", saxophonist and clarinetist Ken Vandermark and music curator Louis Rastig initiated a workshop octet that presents a veritable who's who of the contemporary young improvised music scene. Vibrafonist Emilio Gordoa is also part of the ensemble, as are real-time music pianist Magda Mayas and trombonist Mats Åleklint, who together with world-renowned avant-garde trumpeter Nate Wooley form the brass section. Shooting star Mette Rasmussen on the alto saxophone, drummer Steve Heather and internationally renowned e-guitarist Jasper Stadhouders complete the octet. Exclusively for this finissage concert, Vandermark will of his own accord be preparing new arrangements of compositions from the "FMP/Globe Unity" catalogue and creating new compositions for the ensemble in the workshop context.

## Education programme / Guided tours

In addition to its regular programme of guided tours, for the exhibitions *Notes from the Underground – Art and Alternative Music in Eastern Europe 1968–1994* and *Free Music Production / FMP: The Living Music*, KUNSTWELTEN offers Curator's Tours (no reservations required); Special Tours in English and French; tours for school classes, blind and visually-impaired visitors (with reservations); as well as Theatrical Tours with students of the Ernst Busch Academy of Dramatic Arts, directed by Kerstin Hensel.

Notes from the future invites to poetic language games, experiments, improvisation and music workshops for grade 3+ with Kaja Draksler, Jan Faktor, Floros Floridis, Annett Groschner, Kerstin Hensel, Moritz Nitsche, Kristiane Petersmann, Olaf Rupp, Michael Wertmüller, et al.

### Regular tours

- Wednesdays 5 pm, Sundays at noon
- Tours in German, English and French – dates will be announced soon

€ 3 plus exhibition ticket (free admission for under 19s and Tuesdays from 3 pm), no reservations required

### Curator's Tours

Sunday, 18 March at noon with Daniel Muzyczuk and David Crowley, (in English)

Sunday, 8 April at noon with Markus Müller and Angela Lammert (in German)

€ 3 plus exhibition ticket (free admission for under 19s and Tuesdays from 3 pm), no reservations required

### Special tours

as well as for school classes in English and French, with prior reservation at [kunstwelten@adk.de](mailto:kunstwelten@adk.de)

Exhibition ticket plus 30 € (groups of students get free admission to the exhibition)

### RED NICHT UMN SINN RUM

Theatrical tours with students from the Ernst Busch Academy of Dramatic Arts

Director: Kerstin Hensel (in German)

With comments from Angela Lammert, Markus Müller et al.

Dates:

19 Apr, 11 am from 9th grade, with prior reservations

19 Apr, 1 pm from 9th grade, with prior reservations

22 Apr, noon with curators Angela Lammert and Markus Müller, no reservations required

3 May, 11 am from 9th grade, with prior reservations

3 May, 1 pm for blind and visually-impaired visitors

reduced exhibition ticket (6 €), accompanying person free admission, with prior reservations at

[kunstwelten@adk.de](mailto:kunstwelten@adk.de)

6 May, noon with the curators David Crowley (in English) and Markus Müller, no reservations required

€ 3 plus exhibition ticket (free admission for under 19s and Tuesdays from 3 pm), no reservations required

### Workshops for children and young adults

**pNotes from the Future:** Moritz Nitsche, Kristiane Petersmann, Olaf Rupp, Michael Wertmüller, Kerstin Hensel, Annett Gröschner, Jan Faktor, Nataša von Kopp and Dora Kaprálová et al. invite 3rd to 12th grade pupils to participate in poetic language games, experiments, workshops for improvisation and music.

### „33 1/3 x 15“ – eine Schallplattenwerkstatt

With Moritz Nitsche und Kristiane Petersmann

19– 23 Mar, 9 am – 1 pm from 3rd grade

### **Wirklichkeit und Möglichkeit – Improvisationswerkstatt**

With Olaf Rupp (Gitarrist) and Michael Wertmüller (Komponist und Drummer)

19– 21 Mar, 9 am – 1 pm from 9th grade

### **Lyrum Larum Wortwerkstatt – Poetische Sprachspiele und Spitzfindigkeiten**

With Kerstin Hensel

19 Mar, 9 am – noon from 7th grade

9 Apr, 9 am – noon from 9th grade

### **Notes from the Future – 3 Zukunftswerkstätten**

With Annett Gröschner

10 Apr, 9 am – 1 pm from 4th grade

11 Apr, 9 am – 1 pm from 6th grade

12 Apr, 9 am – 1 pm from 9th grade

### **Poesie aus einem Haufen Buchstaben / Über den spielerischen Umgang mit Wortmaterial**

With Jan Faktor

13 Apr, 9 am – noon from 3rd grade

16 Apr, 9 am – noon from 3rd grade

17 Apr, 9 am – noon from 6th grade

20 Apr, 9 am – noon from 9th grade

### **Let's improvise!**

With the band Hearth

19 Apr, 9 am – 1 pm from 5th grade

### **Tönende Bilder**

With Nataša von Kopp and Dora Kaprálová

23– 24 Apr, 9 am – 1 pm from 4th grade

Press Photos

## Underground and Improvisation. Alternative Music and Art after 1968

### Exhibition „Free Music Production / FMP: The Living Music“

15 March – 6 May 2018

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File: *adk18\_Underground\_und\_Improvisation\_FMP\_1*  
 Peter Brötzmann and Albert Mangelsdorff  
**Free Music Market**, Quartier Latin/Berlin, 1971  
 Photo: Werner Bethsold  
 © Werner Bethsold/FMP-Publishing



File: *adk18\_Underground\_und\_Improvisation\_FMP\_2*  
 Günter „Baby“ Sommer, Peter Kowald, Wadada Leo Smith,  
**Chicago Wuppertal Dresden**, Flöz/Berlin, 1979  
 Photo: Dagmar Gebers  
 © Dagmar Gebers/FMP-Publishing



File: *adk18\_Underground\_und\_Improvisation\_FMP\_3*  
 Cecil Taylor, Günter „Baby“ Sommer  
**Imvised Music II**, 1988  
 Photo: Dagmar Gebers  
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File: *adk18\_Underground\_und\_Improvisation\_FMP\_4*  
 Peter Kowald, A. R. Penck at the workshop **Freie Musik**  
**(Free Music)**, Akademie der Künste/Berlin, 1984  
 Photo: Dagmar Gebers  
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## Underground and Improvisation. Alternative Music and Art after 1968

### Exhibition „Free Music Production / FMP: The Living Music“

15 March – 6 May 2018

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File: *adk18\_Underground\_und\_Improvisation\_FMP\_5*  
**Audience at the workshop Freie Musik (Free Music),**  
 Akademie der Künste/Berlin, 1970  
 Photo: Werner Bethsold  
 © Werner Bethsold/FMP-Publishing



File: *adk18\_Underground\_und\_Improvisation\_FMP\_6*  
**Feminist Improvising Group, FIG, at the Total Music Meeting,**  
 1974  
 Photo: Dagmar Gebers  
 © Dagmar Gebers/FMP-Publishing



File: *adk18\_Underground\_und\_Improvisation\_FMP\_7*  
**The Peter Brötzmann Group + Don Cherry at the**  
**workshop Freie Musik (Free Music),**  
 Akademie der Künste/Berlin, 1971  
 Photo: Werner Bethsold  
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File: *adk18\_Underground\_und\_Improvisation\_FMP\_8*  
**Poster Total Music Meeting 1968**  
 Design: Jost Gebers  
 © FMP-Publishing



File: *adk18\_Underground\_und\_Improvisation\_FMP\_9*  
**Sven-Åke Johansson mit dem NMUI Im SO 36, '79**  
 Cover Single 7"  
 FMP-S 17  
 Design: Martin Kippenberger  
 © FMP-Publishing

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## Underground and Improvisation. Alternative Music and Art after 1968

### Exhibition „Notes from the Underground“

15 March – 6 May 2018

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File: *adk18\_Underground\_und\_Improvisation\_NftU\_1*

Zorka Ságlová

**Throwing Balls (Házení míčů) in Bořín Pond, Happening in Průhonice,**  
April 1969

© Jan SágI / Collection of Muzeum Sztuki, Łódź, VG Bild-Kunst, Bonn 2018



File: *adk18\_Underground\_und\_Improvisation\_NftU\_2*

Jan SágI

**The Plastic People of the Universe photographed in the grounds of  
the Břevnov Monastery, Prague, 1970**

© Jan SágI / Sammlung Muzeum Sztuki, Łódź



File: *adk18\_Underground\_und\_Improvisation\_NftU\_3*

**AG Geige at 3rd International Art Rock Festival,**  
Convention Hall in Frankfurt am Main, 1 March 1991

Photo © Dieter Wuschansky



File: *adk18\_Underground\_und\_Improvisation\_NftU\_4*

Wiktor Gutt & Waldemar Raniszewski

**Wyrazy na twarzy (Expressions on a Face), 1987**

© Wiktor Gutt / Collection of Muzeum Sztuki, Łódź

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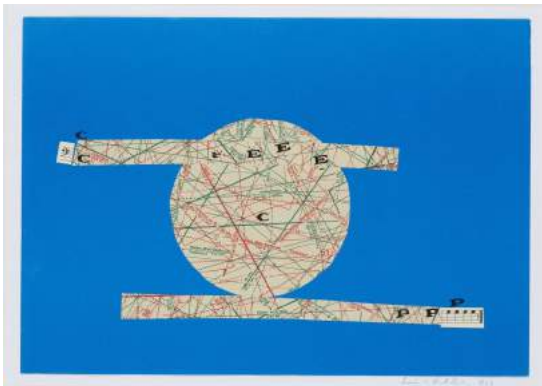
**Underground and Improvisation. Alternative Music and Art after 1968****Exhibition „Notes from the Underground“**

15 March – 6 May 2018

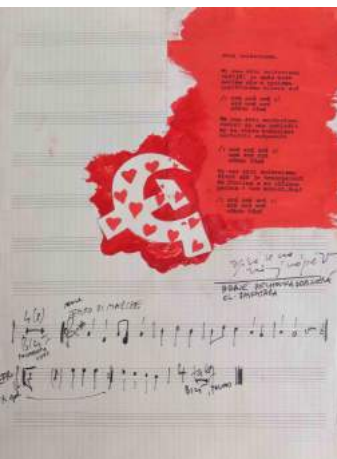
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File: adk18\_Underground\_und\_Improvisation\_NftU\_5  
Katalin Ladik  
**Loc k**, 1978  
© Katalin Ladik / Collection of Muzeum Sztuki, Łódź



File: adk18\_adk18\_Underground\_und\_Improvisation\_NftU\_6  
Katalin Ladik  
**Zachód Słońca (Sunset)**, 1975  
© Katalin Ladik / Collection of Muzeum Sztuki, Łódź



File: adk18\_Underground\_und\_Improvisation\_NftU\_7  
Milan Knížák  
**Score for Aktual band song 'Děti Bolševizmu' (Children of Bolshevism)**, 1968  
© Milan Knížák / Collection of Muzeum Sztuki, Łódź, VG Bild-Kunst, Bonn 2018



File: adk18\_Underground\_und\_Improvisation\_NftU\_8  
(E-E) Evgenij Kozlov  
**KINO**, 1985  
© (E-E) Evgenij Kozlov / Collection of Muzeum Sztuki, Łódź



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## Underground and Improvisation. Alternative Music and Art after 1968

### Selection of the music programme for both exhibitions

15 March – 6 May 2018

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14 March 2018, Concert Vladimir Tarasov at the exhibition opening of „Underground and Improvisation“  
**Vladimir Tarasov**  
Photo © Alina Maksymenko



8 April 2018, Concert *Speak Low*, Trondheim Jazz Orchestra & Skrap  
**Skrap and Trondheim Jazz Orchestra**  
Photo © André Loyning



17 March 2018, Concert *Barcelona Series & Rolfsson/Giesche/Sandell*  
**Barcelona Series**  
Photo © IT



20 April 2018, Concert *Deconstruction*  
**Natalia Pschenitschnikova**  
Photo © German Vinogradov



6/7 April 2018, Concert *Brötzmann plus...*  
**Keiji Haino, Heather Leigh, Peter Brötzmann**  
Photo © Hans van der Linden



21 April 2018, Concert *The Invention of Language*  
**Neue Vocalsolisten Stuttgart**  
Photo © Martin Sigmund