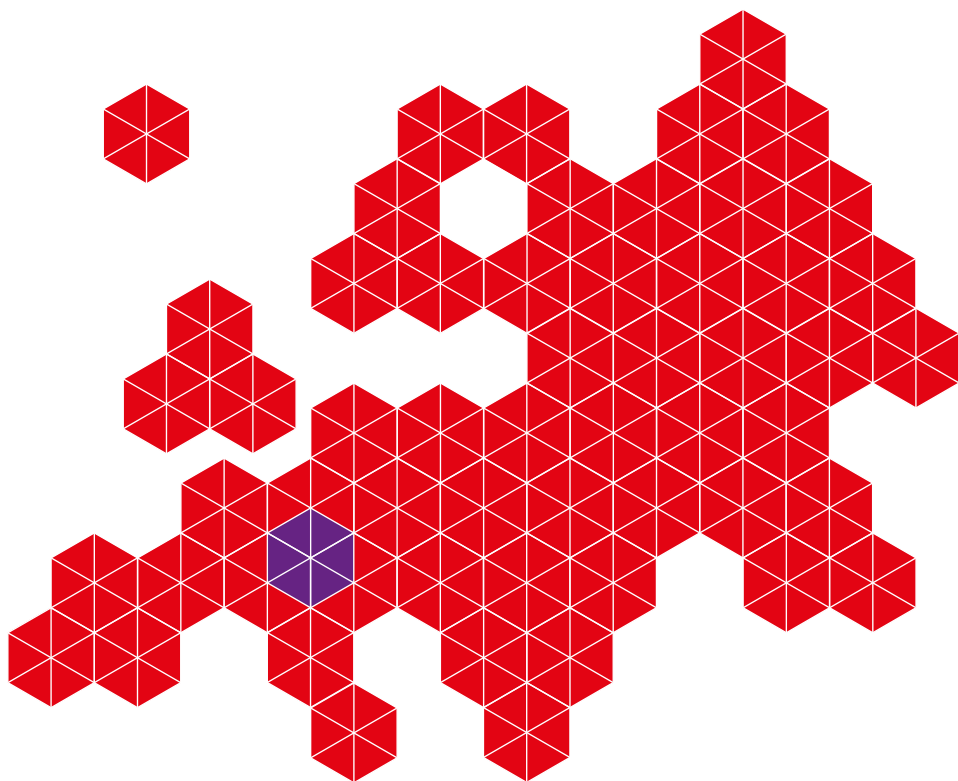


# AWAKENING UPHEAVAL

EQUAL RIGHTS  
FOR ALL



20.4. - 5.5.2018

**EKT:2018**

EUROPÄISCHE KULTURTAGE KARLSRUHE

**BADISCHES  
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## A focal point – gender justice

**Dr Frank Mentrup, Senior mayor of the city of Karlsruhe**

Europe is in a time of great changes. The democratic upheavals in Central and Eastern Europe almost three decades ago seemed to unite Europe forever and shaped an age of confidence. The East–West conflict had been overcome. The whole of Europe seemed to be growing closer together. But where are we today? Reactionary nationalist tones are becoming increasingly louder. The European parliaments are joined by parties that explicitly oppose democratic values and a united Europe. With “Brexit”, Britain’s withdrawal from the EU, the wheel of integration is not turning forward but rather backward for the first time in the history of Europe.

From the outset, the KARLSRUHE EUROPEAN CULTURAL DAYS are a cultural festival that takes a critical view of the internal and external developments in Europe and interprets them artistically. For the organisers, the Cultural Office of the city of Karlsruhe and the Badisches Staatstheater Karlsruhe, it was therefore logical to deal with the complex historical and current changes and upheavals in Europe at the



24th year of the festival. This is also happening against the background that 2018 will see several milestone anniversaries of lasting political and social upheavals such as the Baden Revolution of 1848, the Revolution of 1918, and the movement of 1968.

Revolutions have always been associated with the demand for the extension of rights to certain sections of the population. With the topic “Radical awakenings; upheavals: equal rights for

all”, the festival organisers, together with 34 actors from the Karlsruhe cultural scene, would like to look into the question of how equal rights for all can be achieved today. A particular focus is the issue of gender justice.

Karlsruhe is the seat of the Federal Constitutional Court. The struggle for equal rights is thus also an issue for everyone in Karlsruhe. I am very pleased that the judge of the Federal Constitutional Court, Dr Susanne Baer, will give the official speech at the opening of the EUROPEAN CULTURAL DAYS and that the court will participate in the 2018 programme with discussions and guided tours.

The opening will be followed by an extraordinary 16-day cultural programme with exhibitions, theatre performances, films, concerts, lectures, readings, and guided tours. I cordially invite all Karlsruhe residents as well as all guests from the region and beyond to visit the numerous events.

My thanks go to the partners from the Karlsruhe culture as well as Dr. Susanne Asche, head of the cultural office, and Peter Spuhler, general director, who organised and realised this

comprehensive programme together with their teams. I would also like to thank the members of the board of trustees of the EUROPEAN CULTURAL DAYS, who are supporting the festival conceptually.

I wish all of you an interesting and exciting time at the festival.

Dr Frank Mentrup  
Senior mayor of the city of Karlsruhe

## Right to culture

### Dr Albert Käuflein, Mayor of the city of Karlsruhe

Far-reaching social, political, economic, and technical changes shape our lives and influence how we live together in the city. Demographic change, continuing immigration, ongoing digitalisation, the individualisation of lifestyles, and the desire for greater participation are exemplary challenges that leave no doubt that we are in times of change.

How does urban cultural policy react to these changes? In May 2014, the municipal council unanimously approved the 2025 cultural concept of the city of Karlsruhe. It was created with the conviction that times of change always offer the chance to agree on how the future can be shaped together. The concept is preceded by a cultural declaration in which the cultural practitioners and actors of Karlsruhe define their goals and values and describe their work as a communal task. The Karlsruhe Declaration of Culture is based on the "right to culture", which must be guaranteed to all citizens. It is a commitment to fundamental and human rights, cultural diversity, individual creativity, and participatory



justice. It is therefore a voluntary commitment of cultural actors to stand up for the values of the basic law, democracy, and open-mindedness.

With the topic "Radical awakenings; upheavals: equal rights for all", the 2018 EUROPEAN CULTURAL DAYS contribute to bringing life to the Karlsruhe Declaration of Culture. Each contribution to the programme investigates the realisation of the demand for equal rights for all. For this I would like to thank the

festival organisers as well as all the actors and artists involved.

I wish all visitors to the EUROPEAN CULTURAL DAYS inspiring impressions and an exciting discussion of past, present, and future changes and upheavals.

Dr Albert Käuflein  
Mayor of the city of Karlsruhe

## Equal rights – responsibility for politics and culture

**Winfried Kretschmann, Minister President of the Federal State of Baden-Württemberg**

“Radical awakenings; upheavals: equal rights for all”; this is the theme of the 24th edition of the KARLSRUHE EUROPEAN CULTURAL DAYS, which deal with the various anniversaries of revolutions and revolts that will be commemorated in 2018: the March Revolution of 1848, the November Revolution of 1918, and the revolts of the 1968 movement. All of them have fundamentally and permanently changed existing social and/or political systems within a short period of time – even if not all of them have been crowned with lasting success.

Other upheavals last longer and take the form of continuous social and cultural change. For decades, citizens have been committed to the equality of women, gays and lesbians, and people with disabilities. They are committed to overcoming discrimination and bringing about a lasting change in our social conditions. These changes are reflected in the laws – that we as politically



responsible persons taken into account – as happened recently with the decision of the Bundestag to approve the bill for the opening of marriage to homosexual couples, which the state of Baden-Württemberg had presented together with others.

Art and culture make an important contribution to overcoming social inequality: They are often a kind of test laboratory for new and sometimes

revolutionary ideas and concepts. It is therefore only logical to merge the EUROPEAN CULTURAL DAYS with the Festival Frauenperspektiven [Women’s Perspectives Festival], which focuses on the theme of gender justice, into a common European cultural festival.

Art and culture are also a forum for dialogue and understanding between people of different generations. They are therefore also a suitable means of reducing the uncertainty that social change inevitably entails. We are also facing major challenges today: Digitalisation and globalisation, dealing with the issue of refugees (which also calls intra-European cohesion into question), the fear of an increased risk of terrorism, and increasingly populist tendencies are causing our conception of the world to unravel.

My special thanks go to the City of Karlsruhe, the Badisches Staatstheater, and the institutions of Karlsruhe culture, which have ensured that since the 1980s, the EUROPEAN CULTURAL DAYS have always taken current socio-political and cultural issues into consideration and ensured an open and constructive debate. With this year’s programme, the traditional event once again underlines

its importance for the region and beyond.

I wish many interested visitors exciting impulses and good entertainment at the 24th KARLSRUHE EUROPEAN CULTURAL DAYS .

*Winfried Kretschmann*

Winfried Kretschmann  
Minister President of the Federal State of Baden-Württemberg

## Culture against inequality

### Theresia Bauer, Minister of Science, Research, and the Arts of the State of Baden-Wurttemberg

Like the previous festivals, the 24th EUROPEAN CULTURAL DAYS take up a burning issue of social policy – and they give it a historical-cultural foundation. I see “Equal rights for all” as a demand that people have been making since they realised that there is inequality and who can be held responsible for this.

Generations of pioneers – and thus the citizens they represent – have gradually moved closer and closer to the goal of freedom, equality, and fraternity. Today, the principle of equality is firmly anchored in European constitutions.

However, this goal is not a fixed one but rather a dynamic one: The slogan of the French Revolution, which has been enthusiastically adopted in Germany, has given us reason for concern: “Fraternity”? We can see today that inequality has always been embedded in our language. Linguistic differentiation is therefore a necessary social task for us.

The dynamic goal of equality: nowhere is it more manifest than in gender relations.



I am therefore pleased that the festival places women in the artistic and scientific centre. As a city of science and technology, Karlsruhe is (still) one of the few metropolises with a surplus of men – and also the place where the Federal Constitutional Court passed its momentous verdict on the third gender in November 2017.

During the 16 days of the festival, more than 30 institutions and initiatives in

Karlsruhe invite the public to engage in a sensual discussion and encounter artists from Europe and beyond. The festival is worth special support for the state of Baden-Wurttemberg as well as the city of Karlsruhe. I look forward to the opening on 20 April, when we can take part in the opening of the exhibition “Revolutionen!” at the State Museum followed by the speech by Susanne Baer at the town hall and finally the topic “Equal rights for all” at the State Theatre. There, Karlsruhe’s female citizens await us with their folk theatre performance “Radikale Akte” before the “Hair” band kicks off with the ‘68 party.

I wish all cultural actors a positive response to what they have to offer and that the festival attracts as many people as possible. Each of us is affected by inequalities – and each of us should work towards eliminating these. Art, culture, and science can get us there.

A handwritten signature in black ink that reads "Theresia Bauer". The signature is written in a cursive, flowing style.

Theresia Bauer,  
Minister of Science, Research, and the  
Arts of the State of Baden-Wurttemberg

## Radical awakenings; upheavals: Equal rights for all

Dr Susanne Asche and Peter Spuhler

The title of the 24th EUROPEAN CULTURAL DAYS, “Equal rights for all”, refers to the Universal Declaration of Human Rights of 1948 and Equality Article 3 in Basic Law of 1949. The changes and upheavals that we are commemorating in 2018 have paved the way for a society founded on universal and equal rights. We extend this historical line into our present. “Equal rights for all” – is that a fact, a challenge, or a question? Are we talking about the historical demands of the great European revolutions of the 18th and 19th centuries, which the world community tried to reaffirm after the crimes of the Second World War? Or is it about current disputes about the validity of human rights for all – whether citizens or stateless persons?

200 years ago, in 1818, the Baden constitution came into force. In 1848/49, a democratic revolution shook Europe, bringing the first republic to Baden in 1849 for a very short time. In Germany, The revolution of 1918 led to the Weimar

Republic, in which women were also granted full political equality for the first time. On 10 December 1948, the United Nations proclaimed the Universal Declaration of Human Rights. In 1948, the Parliamentary Council began drafting the Basic Law, which for the first time guaranteed women full social and economic equality in addition to political equality. It was not until 1958 that the Equal Rights Act required by the Basic Law of 1949 came into force.

In 1968, there was a Europe-wide unrest in which a young generation defined new values, demanded more social justice, and fought against the discrimination and exclusion of certain groups of people. 1968 also marked the beginning of the new women’s movement. For the EUROPEAN CULTURAL DAYS, these anniversaries are an occasion to reflect on the fight for equal rights for all through art and culture.

At the end of the 18th Century, the proclamation of human rights as natural

rights also defined who should not belong, who should not be fully granted these rights – the Jews, women, and non-Europeans. It has taken long arguments, further upheaval, and many struggles to accept human rights and full equality for all in Europe. This dynamic process is not yet complete. At the beginning of November 2017, the Federal Constitutional Court in Karlsruhe demanded that legislators create the possibility for people who identify neither as women nor as men to define themselves differently. This also takes the discussion of equality to a new level.

The numerous statements by Karlsruhe personalities from the most diverse life contexts – law, science, culture, sport, religion, and media – which can be found in this programme book, demonstrate how much the topic of “Equal rights for all” moves people.

### **Danger through digital communication?**

Democratic achievements are currently at great risk. Growing populism aims to restrict the rights of some groups of society and to completely exclude those of others. In some European countries, governments are currently restricting freedom of expression, curtailing the

freedom of the press, and weakening constitutional courts. Populist movements and autocratic, anti-democratic regimes regard the media as enemies as the Trump government in the US aggressively advocates. Throughout Europe, we are currently witnessing parties whose policies are explicitly directed against human rights entering parliaments. Developments in Turkey, just like events in the US, show just how important the balance of democratic institutions and an independent justice are for safeguarding equal rights for all.

Some people increasingly demand an identity foundation that isolates and excludes and thus calls into question the equal rights of all people. How do we deal with this? The possibilities of digital communication make it easier for populist actors to spread their untruthful, slanderous, and fear and hatred-inducing assertions. They also make this easier for terror – every terror needs the public to spread fear and thus win new followers and accomplices. The digital world opens up mass communication to every individual. It seems to create equal rights for all and simultaneously leads to distortions in the protection of the rights of individuals: Denunciations, threats, and hate speech are possible without



Dr Susanne Asche, Head of the Cultural Office of the City of Karlsruhe,  
and Peter Spuhler, General Director of the Karlsruhe State Theatre

the authors having to identify themselves. The impact of digital upheavals on fundamental rights must therefore be verified.

The programme of the 24th EUROPEAN CULTURAL DAYS spans a broad spectrum and allows everyone a new, artistically sharpened view of the issues of the present, which are steeped with history. The festival starts in the city centre – in the castle. Planned and built as the geographical and ideological centre of Karlsruhe and as a residential castle, it has served as the Baden State Museum since 1919. The closed place

of rule has become a place of education and entertainment, which is open to all. Starting from the former throne room – the very room that on 11 November 1918 was fired upon by the retired Senior Sailor Heinrich Klumpp during the November Revolution – the interactive exhibition “Revolution! für Anfänger\*innen” [Revolutions for beginners] guides visitors through the history and mechanisms of revolutions from 1848/49 to the Arab Spring.

In the second part of the opening, Federal Constitutional Judge Dr Susanne Baer will explain how far our society has

come in the fight for equal rights for all in her speech, which she will deliver in the town hall. The local council (i.e. the elected representation of the citizens) has been meeting there and in previous buildings for the last 300 years.

In the third part of the opening, citizens – more precisely, female citizens – will take the stage. For the piece “Radikale Akte”, the folk theatre department of the Badischen Staatstheaters has dealt with revolutionary women in Karlsruhe and the rest of the world as well as their own aspirations. Afterwards, the opening evening ends with songs from the 1968 musical “Hair”.

During the EUROPEAN CULTURAL DAYS, the Badischer Kunstverein also celebrates its 200th birthday. The third oldest art association in Germany will present a retrospective of the Polish artist duo Kwiekulik, which also influenced the European avant-garde movement from Poland. The Municipal Gallery will exhibit two of the most important contemporary artists: the Marlene Dumas (South Africa) and the Rosemarie Trockel (Germany). In addition, the 2018 Hanna Nagel Award, which is sponsored by the Karlsruhe presidents in memory of the important painter of the

New Objectivity, will be awarded to Karlsruhe artist Nina Laaf,

Under the title “Open Borders”, the District Association of Artists presents political-artistic positions from Karlsruhe and its twin cities Nancy, Nottingham, Timisoara, Krasnodar, and Halle in the Orgelfabrik. Four artists of the photo collective Blickwechsel show “Revolutionen im Fokus”. The photo exhibition “Gleiches Recht auf Glück. Inklusion leben” can be seen in the Tollhaus. Gedok organizes a group exhibition from “Flower Power” to Instagram: “Botox for everybody – risks and side effects: Please ask!”. As part of its exhibition “Open Codes”, the ZKM is hosting a conference on “Digital (D) Effekten”.

Two historical exhibitions draw on the rich collection of Karlsruhe. In the eyewitness project “Bewegt Euch! 1968 und die Folgen”, the municipal museum documents the past 50 years of social movements in Karlsruhe. The Museum for Literatur commemorates the Karlsruhe-born Jewish socialist writer Gustav Landauer and his wife Hedwig Lachmann, the poet and Oscar Wilde translator. In the General State Archives, the Heidelberg historian Dr Frank

Engehausen will presents a guest entitled “‘Es blüht im Lande Baden ein Baum ganz wunderbar’. Die Verfassung von 1818” as part of the exhibition “Demokratie wagen? Baden 1818-1919”. On the occasion of the double constitutional jubilee in 2018 and 2019, this focuses on the political participation of the people of Baden up to popular sovereignty.

Radical awakenings and upheavals are often accompanied – and made possible – by new media. The newly invented silent film was the inspiration for the European revolutions of the years 1917 to 1919 and their cinematic processing, especially in the Soviet Union. The feminist revolution of the years after 1968 was essentially promoted by female film-makers. For the EUROPEAN CULTURAL DAYS, Kinemathek has compiled the historical series “Moving Bodies – Gender und Feminismus im Film” with works by Chantal Akerman, Agnès Varda, and Vera Chytilova. Filmmakers such as Monika Treut and Nicolette Krebitz will present their films for personal discussion. The Independent Days in Karlsruhe present a selection of current films from this year's film festival and award the Female Award for the best female director. In

collaboration with Kinemathek, the State Theatre is showing the Soviet silent film “Das neue Babylon”, which takes place during the Paris Commune in 1871. The screening will be accompanied live by Open Source Guitars with motifs by Dmitri Shostakovich.

No revolution without music and literature: In its concert, the University of Music goes back to musical upheavals after 1618, the beginning of the Thirty Years' War. Gedok presents composers whose works are kept in the Badische Landesbibliothek; Studio Vocale also invites the public to a composer's concert. Heike Bleckmann presents English composer and suffragette Ethel Smyth in the “Insel”. Florian Steininger recalls Frederic Rzewski's monumental variations on the Chilean protest song “El pueblo unido”. The Baden Conservatory presents “Poetry Jazz” – poetry slam meets jazz session. In the city library, Ulrike Gramann reads from her novel “Die Swampswimmerin” (The swamp swimmer) about the change in 1989 from an eastern woman's perspective. For the musical conclusion of the 24th EUROPEAN CULTURAL DAYS, the Dakh Daughters from the independent scene will portray a Ukraine in upheaval.

The State Theatre shows positions of political theatre: “I am a woman. Do you hear me?”, a production about the fate of women with seven Persian actresses comes to the Kleine Haus from Tehran. Escaped actors and authors from Syria have founded the collective Ma'louba in Germany and will present two plays describing the situation of men and women who have remained in their homeland shaken by civil war. In the supporting programme they will present a documentary film and excerpts from “Top Goon”, the satirical internet series with puppets that criticises the regime. The interplay of the Russian Revolution and avant-garde art is evoked by the musical-theatre ritual “Madame Lenin”. “Tiger und Löwe”, a co-production of the State Theatre with the Royal District Theatre in Tbilisi, is an exemplary reminder of the story of over 200 writers, artists, musicians, and theatre people who were murdered during the Stalinist dictatorship in Georgia. For exactly 50 years, the world-renowned musical “Hair”, the has been calling on audiences to embark on a new era. In their play “Die Ehen unserer Eltern”, werkgruppe2 documents the effects the student revolution had on the members of the 1968 generation and their children. The theatre version of “Jugend ohne Gott”,

Ödön von Horvath's novel about intolerance and vanishing humanism, demonstrates how youth can be seduced by new ideologies in a wrong, inhuman direction.

Thematic city tours by stattreisen point out revolutions in Karlsruhe since its foundation. Together with the Pfinzgaumuseum, the Volkshochschule follows the trail of feminist Henriette Obermüller, musically accompanied by compositions by the pre-March composer Johanna Kinkel. The foundation of Germany's first girls' secondary school 125 years ago is a milestone in Karlsruhe. Students from the Fichte and Lessing secondary schools have formed an “Axis of girls' education” between the two schools. “Critical Mass Karlsruhe” also draws attention to its demand for more rights for cyclists in public spaces. The Centre Culturel Franco-Allemand questions the meaning and possibilities of public protest in a society of spectacle: The participatory “Parade du Oui et du Non” leads from Europaplatz to Schlossplatz. In the Neues Ständehaus, the Karlsruhe group of the Europe-friendly citizens' movement Pulse of Europe reports how – almost out of nowhere – a citizens' movement can emerge.

This year's EUROPEAN CULTURAL DAYS will focus on women's rights and scope for action. For example, the Centre for Applied Cultural Studies at KIT invites the public to a symposium in order to put the implementation of this in Germany and internationally to the test. At the Centre Culturel Franco-Allemand, American novelist Kristin Ross speaks about "May 68 and Its Afterlives". In the International Meeting Centre, representatives of the city's Equal Opportunities Office and the Garden of Religions working group will discuss the topic of "Women's Rights and Religious Freedom", which will be introduced by constitutional judge Dr Susanne Baer and commented on by representatives of various religions. Women's rights are part of the fundamental rights that have been continually upheld and reinterpreted by the Federal Constitutional Court from Karlsruhe since 1951. The institution is becoming even more transparent with thematic guided tours on the subject of human rights. The project "Baustelle Zukunft: Take your Rights" of the city youth committee works with federal constitutional judges on the subject of human rights and will present the results at the festival's conclusion in the Tollhaus. For the second educational project, a mixed

group of students from preparatory classes at the Pestalozzi School, members of the art space "Cola Taxi Okay", and refugees and young people from Baden-Württemberg's first queer youth centre, La Vie, report with interventions.

On 5 May, Europe Day, with "Zum Abschluss: Aufbrechen!", the actors and institutions of the 16 festival days will conclude the festival together with the audience in the Tollhaus. We would like to thank all participants of the EUROPEAN CULTURAL DAYS and the artistic-organisational preparation teams in the Cultural Office and in the State Theatre. We would like to see a festival that not only thematises radical awakenings and upheavals but also sets them in motion. And we would like to welcome you, the visitors!

## Radical awakenings and upheavals – opportunities and threats – two life stories

**Dr Susanne Asche, Head of the Cultural Office of the City of Karlsruhe**

Two life stories closely linked to the history of Karlsruhe are exemplary of the theme of the 24th EUROPEAN CULTURAL DAYS. Both life stories have a lot to do with the opportunities that are provided by social and political upheavals as well as the dangers that are entailed.

The first life story begins with a quote:

“Introite nam et hic dii sunt – enter, for here too are gods”.

This motto, which Lessing sends ahead of his “Nathan”, was chosen by Rahel Goitein as the basic idea for her secondary school graduation speech, which she gave in Karlsruhe in 1899 in the rooms of today’s Fichte-Gymnasium. The emphasis underlying these words was quite appropriate because it was the first time in Germany that a woman gave a secondary school graduation speech. In choosing this motto, the speaker also implicitly linked the emancipation of the Jews with that of women and took up the



great promise of the Enlightenment, which in the late 18th century made the general emancipation of all people, including the Jewish minority and the female majority, appear as an option.

But back to the life story: Six years before the Abitur speech – in September 1893 – the first secondary school for girls in Germany had been opened in

the residential city of Karlsruhe under the eyes of the banished public of the German Empire. Six years later, the first leaving examinations were passed, thereby laying essential foundations for the scientific and educational emancipation of women. Now they too had the opportunity to become responsible citizens.

One of the first female secondary school graduates was Rahel Goitein. She was born in Karlsruhe in 1880 as the daughter of the rabbi of the orthodox community. Her mother, who was widowed at an early age, supported her wish to attend the newly founded secondary school. After graduating from secondary school, she was one of the first women to study medicine in Heidelberg. She married Elis Straus, also from Karlsruhe, with whom she had five children, and opened a doctor’s office in Munich. After the National Socialists took power, she – widowed in the meantime – fled to Palestine with her two youngest children in 1933. Rahel Straus (née Goitein) was a Zionist and convinced of a woman’s task as a peacemaker. In 1952 she founded the “Women International League for Peace and Freedom”. In May 1963, she died in Israel.

The second life story describes the history of Erna Scheffler, (née Friedenthal), who was 13 years younger. She was the first female judge at the Federal Constitutional Court. It is thanks to her that with the assistance of the Federal Constitutional Court Article 3 paragraph 2 of the Basic Law “Men and women are equal” was also anchored in the legal system (i.e. in labour law, family law, and social law).

She was born in 1893 in what was then Wroclaw. Her mother also became a widow at an early age. Erna Scheffler graduated as an external student from a boys’ high school in Ratibor because there were no girls’ secondary schools in Prussia. From 1911 to 1914, she studied law at the Universities of Heidelberg, Munich, and Berlin and completed her studies with a doctorate in Wroclaw. As a woman, she was denied the first and second state examinations. Her first marriage failed; she was a single mother of a daughter. During the Weimar Republic, she was then able to take the first and second state examinations. At the age of 35 she became one of the first female judges in Germany. However, in 1933, she was dismissed because she was a half-Jew. She experienced the end of the Second



If Karl Marx's statement that the development of a society is measured by the position of women in it is true – and I agree with him here – then these two life stories tell a lot about social upheavals that are suddenly taken back again – but also about the opportunities and the new beginning that can be inherent in every individual.

Our 2018 EUROPEAN CULTURAL DAYS are all about this field of tension and thus also take up central moments of the 2025 cultural concept of the city of Karlsruhe. We have declared our commitment to individuals and their right to culture as the starting point and goal of our cultural guidelines. This concept is preceded by a cultural declaration, which contains a commitment to the freedom of art, to the internationality of the city, and to the diversity of life plans.

Thus, a clear commitment and mandate are formulated against all forms of populism, racism, anti-Semitism, nationalism, exclusion, and anti-feminism. The fact that this is not a matter of course is something we are currently experiencing in some parts of Europe, on the borders of Europe, and in the US.

World War and National Socialism hidden in a garden colony. In 1945, she married councillor Georg Scheffler, who had always stood by her during the period of persecution, returned to jurisdiction, and was appointed the first female Federal Constitutional Court judge in September 1951.

The life stories of these two women are included in our city's cultural heritage and historical awareness. Streets have been named after them, and their achievements and lives can be found in publications in the city archive.

Both life stories tell of the success of the breakthrough into maturity and at the same time of the dangers to which the rights of the individual and thus the achievements of social upheavals can be and have been exposed time and again.

When we deal with radical awakenings and upheavals, one thing is clear: a development that can be observed again and again repeats itself. Thus has been observed since the appearance of the Enlightenment and the legal enforcement of its ideas. Times of awakening, the expansion of knowledge, and the desire to re-invent oneself are followed by counter-movements of delimitation, exclusion, and the re-construction of identity – usually a male identity.

It was not Hölderlin's desire for renewal that prevailed after 1789. Nor was it the ideas of Gotthold Ephraim Lessing, a poet of the Enlightenment committed to the idea of tolerance. It was the ideas of other thinkers and poets who formulated an answer to the Napoleonic occupation and above all – to the ideas of equality of rights. In 1811, Achim von Arnim, Clemens Brentano, Moritz Arndt, Johann Gottlieb Fichte, and others founded the Christian-German table society. Its core consisted of turning against Philistines – above all against Jews – and excluding women.

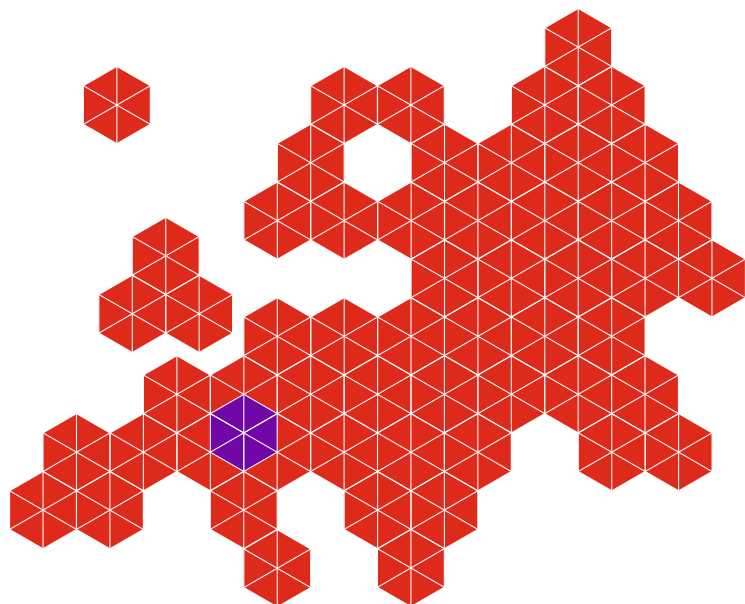
Thus, the basic pattern was set for the anti-Enlightenment thinking of the 19th century and the first half of the 20th century. A pattern was set for a possible

anti-Enlightenment existence of the intellectual, the thinker, and the poet. A self-constitution by excluding what is defined as different. . .

Against this background, it is remarkable that the two secondary schools, which are connected with the history of the first girls' secondary school, were named after Fichte – a thinker of demarcation – and Lessing – a thinker of new and open concepts.

# AWAKENING UPHEAVAL

EQUAL RIGHTS  
FOR ALL



20.4. - 5.5.2018

**EKT:2018**

EUROPÄISCHE KULTURTAGE KARLSRUHE

BADISCHES  
STAATS  
THEATER



Stadt Karlsruhe  
Kulturamt



You will find the English version of the programme  
on the Internet at: [www.europaeische-kulturtage.de](http://www.europaeische-kulturtage.de)

## Friday 20 April 2018

The Cultural Office of the City of Karlsruhe and the Karlsruhe State Theatre, together with 34 event partners, will start the 24th EUROPEAN CULTURAL DAYS KARLSRUHE with an ambitious triple jump. During a 16-day series of events, the public is invited to take a look at past and present social, artistic, scientific, and radical political changes and upheavals with the aim of "Equal rights for all".

### Festival opening

4:45 pm	<b>Revolution! Für Anfänger*innen</b> Badisches Landesmuseum	▶ pg. 28
6:00 pm	<b>Umbrüche, Aufbrüche: Equal rights for all</b> Rathaus am Marktplatz, Bürgersaal	▶ pg. 30
7:00 pm	<b>Wir brechen auf!</b> Staatstheater, Foyers und Vorplatz	▶ pg. 32
7:30 pm	<b>Hair</b> Staatstheater, Großes Haus	▶ pg. 34
8:00 pm	<b>Radikale Akte</b> Staatstheater, Kleines Haus	▶ pg. 36
8:00 pm	<b>Die Ehen unserer Eltern</b> Staatstheater, Studio	▶ pg. 38
9:45 pm	<b>Reception</b> Staatstheater, Mittleres Foyer	
10:30 pm	<b>'68 Party with the "Hair" band</b> Staatstheater, Kleines Haus	

**Friday**  
**20 April 2018**

### 4:45 pm

Opening

Admission free of charge with admission ticket, available at the Landesmuseum and at the Rathaus gate

### Location

Badisches Landesmuseum  
Schloss Karlsruhe  
Schlossbezirk 10  
76131 Karlsruhe

### Admission

€ 6/reduced € 5  
Students € 0.50/  
families € 12  
Free with the  
Musées museum pass

### Period

21 April – 11 November 2018

### Opening times

Thursday – Sunday, holidays  
10:00 am – 6:00 pm

### Info

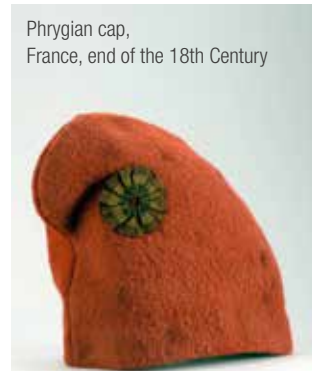
0721 9266514  
www.landmuseum.de

### Organiser

Badisches Landesmuseum

## Revolution!

**Für Anfänger\*innen (Revolution! For beginners)**



Phrygian cap,  
France, end of the 18th Century

Revolutions are omnipresent and have shaped us from history to the present. But what exactly is a revolution? Who initiates it? How does it work? And does it actually change social relationships?

The special exhibition “Revolution! Für Anfänger\*innen” provides clear answers. It documents triggers, processes, and actors from the French Revolution and the revolution of 1848/49 to the 1968 movement and the Arab Spring. In addition, the exhibition offers numerous interactive features for participation and discovery: “Am I a revolutionary myself?”



Torchlight procession of the students to the Karlsruhe Castle, 1 March 1848, Ludwig Elliot, 1848

**Friday**  
**20 April 2018**

**6:00 pm**

Opening

Admission free of charge with admission ticket, available at the Landesmuseum and at the Rathaus gate

#### Location

Rathaus am Marktplatz  
Bürgersaal  
Karl-Friedrich-Straße 10  
76133 Karlsruhe

#### Admission

free of charge with admission ticket, available at the Landesmuseum and at the Rathaus gate

#### Info

0721 1334033  
Kulturamt

#### Organiser

Kulturamt

## Umbrüche, Aufbrüche: Gleiche Rechte für alle (Radical awakenings; upheavals: equal rights for all)

The second part of the opening of the 24th EUROPEAN CULTURAL DAYS takes place in the Bürgersaal of the town hall of Karlsruhe.

The focus will be on the lecture by Dr Susanne Baer, judge of the Federal Constitutional Court, which is entitled "Radical awakenings; upheavals: equal rights for all".

Prior to this, Mayor Dr Frank Mentrup and Theresia Bauer, Minister of Science, Research and the Arts of the State of Baden-Württemberg, will open the festival. Dr Susanne Asche, Head of the Cultural Office of the City of Karlsruhe, and Peter Spuhler, General Director of the Karlsruhe State Theatre present the festival programme.

In addition, guests can expect musical surprises and a small reception.



Federal Constitutional Court judge Dr Baer, who will give the opening lecture with the team from Baustelle Zukunft: Take your Rights of the of the city youth committee.

**Friday  
20 April 2018**

**7:00 pm**

### Location

Staatstheater  
Hermann-Levi-Platz 1  
76137 Karlsruhe  
Theatre foyers and forecourt

### More dates

Sunday, 22 April 5:30 pm,  
Staatstheater  
Friday, 27 April 6:00 pm, Insel  
Sunday, 29 April 6:00 pm,  
Staatstheater  
Friday, 4 May 7:00 pm,  
Staatstheater

### Admission

free

### Info

0721 933333  
[www.staatstheater.karlsruhe.de](http://www.staatstheater.karlsruhe.de)

### Organiser

Staatstheater Karlsruhe

## Wir brechen auf (We're making a move)

### Theatre pedagogical project

I have the right to decide who I am! I have the right to decide who I want to be! I have the right to choose my own gender! I am also a taxpayer and have the right to vote! I have the right to be a child! I have the right to pizza! I have the right to determine my rights myself! Do I have the right?

How have our rights changed in recent years? What rights would we like to have in the future? Which rights are worth fighting for today?

In a four-month project in cooperation with the queer youth centre La Vie, children, young people and adults examine the current legal situation in gender issues, discuss the legal differences in various cultural areas in the "Cola Taxi Okay" cultural and project space, and draft a manifesto of children's rights in a preparatory class at the Durlach Pestalozzi School.

La Vie in Ettlinger Straße is the first queer youth centre in Baden-Württemberg and offers young people the opportunity to break new ground and be who they want to be. The aim of the "Cola Taxi Okay" initiative in the Kaiserpassage is to create a space for encounters between Karlsruhe residents and refugees, which are actively and independently designed. The theatre group there experiences the common and playful exchange in



Wir brechen auf (We're making a move) – Benjamin Kaufhold

many languages. In this way, the most diverse cultures can meet and unfold in an environment free of values. As a child, getting a foothold in a new culture, learning a new language, and growing up in another country is often a big challenge. Featuring German lessons and targeted support, the preparatory classes of the Pestalozzi school offer children the opportunity to deal with this challenge and to change to regular classes as quickly as possible.

Join us in a series of performances. On the forecourt and in the foyers, you can experience which creative, alternative, and utopian legal possibilities break into the reality of our lives.

**Friday**  
**20 April 2018**

**7:30 pm**

Followed by '68 party  
in the Kleinen Haus

### Location

Staatstheater, Großes Haus  
Hermann-Levi-Platz 1  
76137 Karlsruhe

### More dates

Friday, 4 May 2018, 8:00 pm

### Admission

€ 11–€ 37.50  
Advance booking:  
kartenservice@  
staatstheater.karlsruhe.de

### Info

0721 933333  
www.staatstheater.karlsruhe.de

### Organiser

Staatstheater Karlsruhe

## Hair

**Musical – script and lyrics by Gerome Ragni and James Rado; music by Galt Macdermot**

With long hair and flower power against the establishment! Young adults propagate freedom and non-violence and advocate tolerance, peace, and sexual liberation. And when reality is unbearable, drugs help us to escape. Whether Claude, Berger, Sheila, Chrissy, they all want to be free and shape their lives the way they imagine. This includes young men burning their conscription orders during the Vietnam War and women demand their self-determination. Even to this day, unmistakable cult hits like “Age of Aquarius” and “Let the Sunshine In” reflect the hippies’ attitude to life. The “American tribal love rock musical” stands for the generation of 1968 in America and Germany – and as an example of the continuing fight for equal rights for all.

The author and director Ekaterina Cordes worked in Erlangen, Oldenburg, and Mainz and staged several successful song recitals and musicals. The musical director is Clemens Rynkowski, who is well known to the audience through “Alice”, “Ein Sommernachtstraum”, “Monty Python’s Spamalot”, and “Die Goldberg-Variationen”. Together with members of the ensemble and singing, dancing musical actors, they present their view of the piece and its themes exactly 50 years after its première.



Hair – Kim Schnitzer

**Friday**  
**20 April 2018**

**8:00 pm**

World premiere  
followed by reception

### Location

Staatstheater, Kleines Haus  
Hermann-Levi-Platz 1  
76137 Karlsruhe

### More dates

Sunday, 29 April 2018,  
7:00 pm

### Admission

€ 10–€ 31  
Advance booking:  
kartenservice@  
staatstheater.karlsruhe.de

### Info

0721 933333  
www.staatstheater.karlsruhe.de

### Organiser

Staatstheater Karlsruhe

## Radikale Akte (Radical acts)

**Play development of people from Karlsruhe and surroundings by Gerhild Steinbuch**

Women's rights? "I believe that everyone should definitely be treated equally these days". What feminist action artist Mascha Alechina of Pussy Riot postulates sounds self-evident – and yet holds a radicalism without which the path to equality is not feasible. Important pioneers can be found in Karlsruhe's history: The Baden Women's Association was founded in 1859, and the first German girls' secondary school was founded in 1893. In Germany, women have only had the right to vote for 100 years. Our Basic Law states that "Men and women have equal rights". But are we already there? Do we once again need radical acts – by women who bring about change by saying no and doing things differently than what is expected or demanded? The folk theatre production interweaves moments of women's history with the experiences of women, girls, and gender-fluid individuals who live in Karlsruhe today and who themselves take the stage in this production.

Mizgin Bilmen, born in Duisburg, studied directing in Essen and was invited to Hamburg in 2014 to direct her production "autopsie danton" at Körber Studio Junge Regie. In 2017, she received the Götz Friedrich Award for her production of the opera "Charlotte Salomon" at the Bielefeld Theatre.



Radikale Akte – Somajeh Noheh-Khan with a self-portrait of the painter Hanna Nagel

Gerhild Steinbuch, born in Mödling near Vienna, is a sought-after young playwright and has received many awards and scholarships. She recently wrote the libretto for the opera "Martha", which premiered in Lille. She is one of the founders of the blog [www.nazisundgoldmund.net](http://www.nazisundgoldmund.net), which "critically observes the developments and actions of the European Right and its international alliances and investigates and attacks their narrative and intervention strategies".

**Friday**  
**20 April 2018**

**8:00 pm**

World premiere

#### Location

Staatstheater, Studio  
Hermann-Levi-Platz 1  
76137 Karlsruhe

#### More dates

Sunday, 29 April 2018,  
7:00 pm, followed by  
Audience discussion with the  
singles, couples, and sexual  
therapist Sabine Hesse

#### Admission

€ 15/reduced € 7.50

Advance booking:  
kartenservice@  
staatstheater.karlsruhe.de

#### Info

0721 933333  
www.staatstheater.karlsruhe.de

#### Organiser

Staatstheater Karlsruhe  
in cooperation with  
werkgruppe2

## Die Ehen unserer Eltern (The marriages of our parents)

### Documentary theatre by werkgruppe2

Relationships, wild marriages, divorces without guilt: The generation of 1968 is united in the fact that they married at a time when new models of relationships were tolerated for the first time in modern society. What effect did this have on their role as parents? How freely did they live their relationships? What were their ideals? What roles did equality, sexual freedom, loyalty, division of labour, desire for children, educational methods, and conflict management play? In the documentary, couples and their children tell – independently of each other – how they perceived the radical awakenings and upheavals of that time, what events they felt to be formative, and how their ideals could be lived – or not. The audience learns whether this generation of children perceives the forms of partnership of their parents as an example and to what extent relationship forms are products of their time.

werkgruppe2 is a collective of independent theatre makers specialising in the research and staging of documentary plays. Their work is based on extensive interviews with people who have relevant experience with the topic. Their real stories are staged with professional



Die Ehen unserer Eltern – Gunnar Schmidt

actors. The theatre evenings are supported by a great musicality. In this way, works on German converts, fugitives, or soldiers were created. The artists perform this documentary piece at the Staatstheater for the first time.

## Equal rights for all: Lived reality or continuous challenge?

Bettina Limperg, President of the Federal Court of Justice, Karlsruhe



“Equal rights for all” – who wouldn’t subscribe to this? Not only because Article 3 of the Basic Law declares equality to be the unchanging core of our basic order in a prominent position but also because equality is a completely indispensable part of the feeling of justice in the completely natural perception of human beings.

Nevertheless, equality is not a trivial matter. The mere fact that a decisive sentence that sets out the obligation to actively promote equality between men and women was added to the Basic Law in 1994 shows where the pitfalls of equality lie. Even the simple question of whether and which interests the state may choose as a connection for its actions is the subject of various clarifications and amelioration by (constitutional) courts; it is even more difficult to correctly classify questions of unequal treatment (e.g. between economic actors) in the civil world. Is it a question of unequal treatment or free competition when women have to pay more than men for a short haircut? Is it an unequal treatment that requires regulation when a discotheque operator does not let certain people onto the premises? Or if a landlord/landlady only rents to old people or to people who are by no means old? Equality always presupposes an awareness of unequal treatment; this is rightly linked to the promotion of genuine equality.

Addressing the theme of equality in art has special pitfalls. Because art itself – also with constitutional status – evades all regulation – at least government regulation. Nevertheless, art always takes place in society and thus among citizens. And: art presupposes the artist on the one hand and the viewer on the other. In any case, the question of equality must in turn be linked to this human factor. Particularly in the area of access to art, both actively and in consumption, questions of equality are raised. Because non-lucrative art is about not asking for pleasure and usability – at least not primarily or even exclusively. This raises questions about the promotion of art and artists in particular.

At this interface between the right (to support) and the artist, a unique project begins; the presidents of Karlsruhe (no matter what profession) have dedicated themselves to awarding the Hanna Nagel Award, which, in addition to prize money, also provides for the possibility of presentation. However, the “search profile” is somewhat interesting: Female artists over 40 from the administrative district Karlsruhe can apply. Why this triple (woman, Karlsruhe, over 40) limitation? There is a factual

and a biographical reason for this: Factual because younger or established artists are supported for a variety of reasons. Biographical because Hanna Nagel (1907–1975) is a prototypical example of a highly-talented Karlsruhe artist who fell through the cracks. As a wife and mother, at that decisive phase in her life, she could not devote her life to art with the same intensity that others without family responsibility were able to. On the other hand, these family phases rightly belong to many female biographies. That’s why the age limit seems strange at first: The aim is to support women who, after raising a family, for example, have begun to work artistically again and are dependent on becoming (once again) visible in the truest sense of the word.

It is precisely in such details of promotion but also in the other approaches to art that one can see: yes, equality is a lived reality. But also yes: Equality is a challenge for all of us.

## Equality begins in the mind: For both men and women

**Yoreme Waltz, playwright, festival and programme director at the Salon Festival**



A recent study by the German Economic Institute came to the conclusion that the quota of women on supervisory boards is taking hold. It is 30% for listed companies subject to co-determination and quota obligations. However, the *Süddeutsche Zeitung* quotes the head of the study, Elke Holst, as saying that there is no signalling effect. Female

managers are still a rarity in the quota-free businesses. The larger the company, the rarer. Medium and small businesses and family businesses perform much better. A recent study by the German Cultural Council, which was financed by the Federal Government Commissioner for Culture and Media, comes to a similar conclusion. In the cultural sector, much has been achieved in increasing the proportion of women, especially in middle management. But here too, there is still a great deal to be done at management level. However, a quota such as that of listed companies is still the subject of extremely controversial debate, especially among women. "The path does not lead through new quotas or the reinvention of the working woman...", emphasises Henrike Roszbach in the *Süddeutsche Zeitung*.

Are women too modest, too reserved, or not brave enough – as they are often accused of being? This time, to demand

a quota, because equality still isn't close to being achieved.

Quotas are everywhere in working life. They not only exist between the genders but also structure many selection processes in recruitment procedures. Young and direct from university or experienced with expertise: Quotas are always accepted. But why not phrase it like this: "At this point it would be enriching to have a woman on the team or at the head".

In the cultural field, there is a single field of complete equality: in a mixed choir. Admittedly, it is a special model of hierarchy-free collaboration (except for the conductor). But why can't things be more like in the choir? A harmony of different voices with equal rights? Harmony of individual strengths and knowledge?

Equality begins in the mind: in both men and women. And the question of whether a woman would have been found for a certain task must be asked every day. The question of how we can and would like to work in conjunction with a functioning and happy family life with children must also be reinvented every day.

This is far from being the end of the road. In this sense: Congratulations to the EUROPEAN CULTURAL DAYS, which have put this highly topical topic on the agenda! And a final salute: Dare to be more like a choir!

# Universal Declaration of Human Rights of the United Nations (UN) of 10 December 1948

## Article 1

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

## Article 2

Everyone is entitled to all the rights and freedoms set forth in this declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.

Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty.

## Article 3

Everyone has the right to life, liberty and security of person.

Source: [www.un.org](http://www.un.org)

## Saturday 21 April 2018

### Exhibition openings

- 4:00 pm **Revolutionen im Fokus. Blickwechsel photographers' group:** ▶ pg. 48  
Regierungspräsidium am Rondellplatz
- 6:00 pm **Marlene Dumas | Rosemarie Trockel.** ▶ pg. 52  
**Works from the Garnatz collection**  
Städtische Galerie
- 9:00 pm **Preview of Moving Bodies – Gender und Feminismus im Film – Video installations** ▶ pg. 54  
Kinemathek

### Stage

- 7:30 pm **Your Love is Fire / حبك نار** ▶ pg. 58  
Guest performance Staatstheater, Kleines Haus

### Film

- 1:00 pm **Shorts for Teens** – including a preview of #takeyourrights ▶ pg. 191  
Schauburg
- 3:00 pm **Die Liebe, die Leidenschaft, das Leben. Female award nominees** ▶ pg. 50  
Schauburg
- 7:00 pm **Film series Moving Bodies – Gender und Feminismus im Film** ▶ pg. 54  
Opening **Tausendschönchen, ČSSR 1966** ▶ pg. 55  
Kinemathek
- 9:30 pm **Home.** Documentary film by Rafat Alzakout ▶ pg. 60  
Staatstheater, Studio

### Guided tour

- 2:00 pm **1918: Von der Monarchie zur Republik. 100 Jahre Kriegsende, Umsturz und Neuanfang in Baden** ▶ pg. 46  
Meeting point: main entrance of Prinz-Max-Palais

### Exhibitions

- Revolution! Für Anfänger\*innen**, Badisches Landesmuseum, 10:00 am – 6:00 pm ▶ pg. 28
- Revolutionen im Fokus**, Regierungspräsidium am Rondellplatz, 11:00 am – 6:00 pm ▶ pg. 48

**Saturday**  
**21 April 2018**

**2:00 pm**

### Location

Meeting point:  
Main entrance  
Prinz-Max-Palais  
Karlstraße 10  
76133 Karlsruhe

### Admission

free

### Registration

Tel. 0721 161 36 85 or  
info@stattreisen-karlsruhe.de

### More dates

Thursday, 3 May 2018,  
6:00 pm  
Sunday, 28 October 2018,  
2:00 pm  
Sunday, 11 November 2018,  
2:00 pm

### Info

Tel. 0721 1613685  
www.stattreisen-karlsruhe.de

### Organiser

stattreisen Karlsruhe

## 1918: Von der Monarchie zur Republik

**100 Jahre Kriegsende, Umsturz und Neuanfang in Baden [From the monarchy to the republic: 100 years since the end of the war, overthrow and new beginning in Baden]**

For Europe, the end of the First World War in November – one hundred years ago – meant not only the end of the suffering of millions but also enormous political upheavals.

Monarchies fell in many countries, including the German Reich. One of the key figures was a man from Baden. Prince Max, the cousin of Grand Duke Frederick II, was the last imperial chancellor of the empire to announce the emperor's resignation, thus triggering a chain reaction that soon followed in Karlsruhe. On 22 November, Grand Duke Friedrich abdicated and Baden became a republic. The First World War had ended on 9 November after four



years. This meant, among other things, that soldiers had to be reintegrated into civilian life and the economy retired from armaments production.

Even though the November Revolution in 1918 was far more moderate in the South West and the transition to the new form of government was more orderly than in Berlin, this event meant a profound new beginning. After many centuries of the monarchy, citizens had to get used to a new political order, which was of particular importance to the female population. For in the election to the Baden Constituent National Assembly in January 1919, women were also allowed to go to the ballot box for the first time.

These and other consequences of the events of 1918/1919 are the subject of the tour through the city centre of Karlsruhe.



Prince Max of Baden, last heir to the throne of Baden, last Chancellor of the German Empire

**Saturday**  
**21 April 2018**

**4:00 pm**

Opening

### Location

Regierungspräsidium am  
Rondellplatz  
Karl-Friedrich-Straße 17  
76131 Karlsruhe

### Admission

free

### Period

21 April – 1 May 2018

### Opening times

Monday – Sunday  
11:00 am – 6:00 pm

### Info

www.makkiko.com  
www.onuk.de  
www.alabiso.de  
www.galster.info  
0721 1334005

### Organiser

Blickwechsel photographers'  
group: in cooperation with the  
Kulturamt, Kulturbüro

## Revolutionen im Fokus (Revolutions in focus)

### Large format photographs of the Blickwechsel group

The four members of the Blickwechsel photographers' group, Gustavo Alàbiso, Bernhard Schmitt (Onuk), Makkiko, and Jens Steffen Galster take up the theme of the 2018 EUROPEAN CULTURAL DAYS KARLSRUHE and interpret it in their four personal perspectives with large-format photographs.

The pictures show radical awakenings and upheavals in regional history – in political, legal, technical, and scientific developments. Based on "Equal Rights for All", the photographs' motifs encourage reflection on past and current developments with regard to this principle as well as awareness of regional roots in various topics:

- "Revolution vor Ort" [Revolution on site] is a photographic search for traces at the local level (i.e. Karlsruhe) – Bernhard Schmitt (Onuk).
- "Revolution in feminist art" shows portraits of female artists and their works – Makkiko.
- "Restoration" is a critical photographic examination of the current attempts to restore past political conditions – Gustavo Alàbiso.
- "Digital Revolution" shows the opportunities and risks of rapid technological development – Jens Steffen Galster (project coordinator of the exhibition).



Bernhard Schmitt (Onuk)



Jens Steffen Galster



Makkiko



Gustavo Alàbiso

The Blickwechsel photographers' group formed in 2014 after a cultural breakfast – a regular discussion and networking platform of the Cultural Office on the subject of photography. Since then, the members have been meeting regularly and holding exhibitions. During the preparation of this exhibition, Bernhard Schmitt (Onuk) passed away.

**Saturday  
21 April 2018**

**3:00 pm**

### Location

Schauburg  
Marienstraße 16  
76137 Karlsruhe

### Admission

€ 9/ reduced € 7.50  
Advance booking:  
0721 3500018

### Info

0721 1334032  
www.independentdays.de  
www.filmboard-karlsruhe.de

### Organiser

Independent Days  
18th Karlsruhe International  
Film Festival

## Die Liebe, die Leidenschaft, das Leben [Love, passion, life]

### Female award nominees

in 1985, American cartoonist and author Alison Bechdel invented the Bechdel test in her comic "Dykes to Watch Out For". The purpose of this test is to evaluate the status of women's roles in feature films.



In fact, in the vast majority of films female, characters are underrepresented and depicted in strong stereotypes. The number of female actors on screen is also significantly lower than that of male actors.

This doesn't look any better behind the camera: In the film industry, only a few women occupy important positions (e.g. as directors, authors, or producers).

In order to promote women in the film industry, the Independent Days have offered the Female Award with which the work of female directors is to be honoured. The prize is €1000. For this award, five short films were selected from nearly 100 submissions. These will be judged by the award jury during the festival and will shown on this afternoon.

The Female Award for the best female directing work will be presented during the award gala on the same evening starting at 7:30 pm.



**Herzilein [Heartstrings]**  
Sinje Köhler, Germany 2017

A tree, a wooden heart, and Herbert thinking back to 1961. On those hot summer days, when he, a 17-year-old boy, fell in love with Regina. They kissed under the tree and carved their hearts into the bark together. The next day she left him. After 55 years, he would still like to know why. So he invites her to his garden under a false pretence.



**Feiert Eileen [Celebrate Eileen]**  
Judith Westermann, Deutschland 2017

Trapped in the wrong body, Eileen wants to start her life as a woman tomorrow. Today her best friend is throwing a going-away party for Eileen's old self, Leon. But the party falls through because none of the guests show up. The two friends visit the absent guests to find out why they did not show up. An odyssey begins.



**Love Robot**  
Drew V. Marke, United Kingdom 2016

A lonely woman books an android for one night...



**To Be**  
Farzaneh Omidvarnia, Denmark 2017

A large group of people is stranded – from the unborn child to the decrepit old man. They are looking for a place where they can build a new life without the dangers they have left behind in their home country. A dangerous journey that also raises the question of the meaning of life.



**Howls**  
Catriona MacInnes, United Kingdom 2017

A young mother runs away with her handicapped son to a forest hut community in Scotland where an accidental acquaintance lives. When her hope of finding acceptance there fades, she loses control of the situation. Meanwhile, her son finds solace in a mysterious wolf.

**Saturday**  
**21 April 2018**

**6:00 pm**

Opening

### Location

Städtische Galerie  
Lorenzstraße 27  
76135 Karlsruhe

### Admission

€ 6/ reduced € 4  
Fridays free from 2:00 pm

### Period

22 April – 24 June 2018

### Opening times

Wednesday – Friday  
10:00 am – 6:00 pm  
Saturday, Sunday  
11:00 am – 6:00 pm  
1 May 2018 closed

### Info

0721 1334401  
0721 1334444  
www.staedtische-galerie.de

### Organiser

Kulturamt, Städtische Galerie

## Marlene Dumas Rosemarie Trockel

### Works from the Garnatz collection

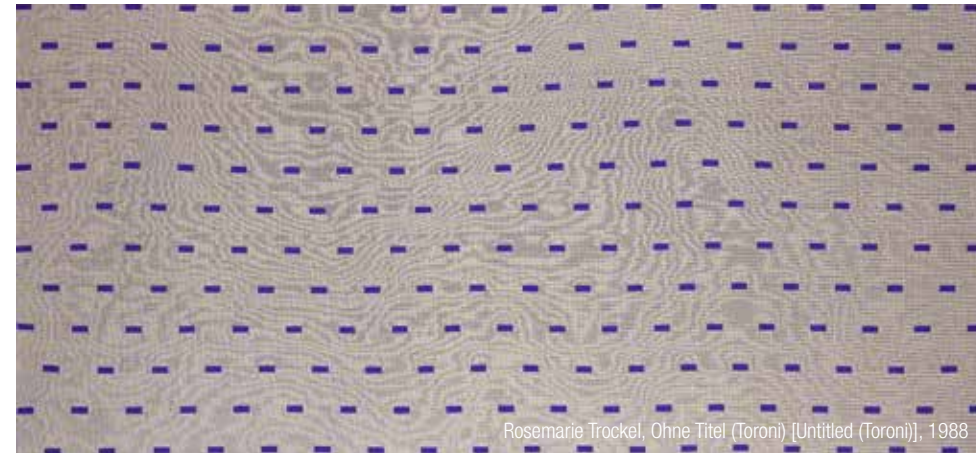
At the centre of this exhibition are early complexes of works by these internationally renowned and exceptional artists, who set examples with their works. Both base their art on feminist questions, which they integrate into a broader socio-political context. The fact that Marlene Dumas' ink drawings, watercolours, and paintings as well as Rosemarie Trockel's paintings, objects, knitted pictures, and drawings can be shown here is thanks to Cologne-



Marlene Dumas, Magdalena (Patron of Hairdressers), 1995

based collectors Ute and Eberhard Garnatz, who acquired works by these young artists, who have an instinct and vision for contemporary art.

Marlene Dumas mainly focuses on biographies of women; these are not illustrated but rather go beyond the personal and become universally valid. The artist combines the aspects of individuality, sexuality, and birth and refers to the vulnerability of the human being. The works of art are created through the



Rosemarie Trockel, Ohne Titel (Toroni) [Untitled (Toroni)], 1988

transformation of “found objects” such as photographs or illustrations from magazines, which are transferred into the classical media of oil painting, watercolour, and ink drawings. With her direct way of working, the artist stimulates a dialogue about the facets of human existence between the work of art and the viewer. An outstanding example of this is the 211-part work complex “Female”, which was created between 1992 and 1993.

The multi-layered artistic approaches of the conceptual artist Rosemarie Trockel are exemplified in works such as the knitted picture “Ohne Titel (Toroni)” from 1988. Ironically, she relates the female connotated, reproductive activity of knitting to the highly intellectual concept of Swiss artist Niele Toroni. The view of feminine and masculine connoted forms of existence also forms the basis of the fragile showcase work “Löffelmuscheln” from 1986. In terms of content, the work stands for the traditional forms of femininity. Formally, it initiates a variety of associations that extend as far as the form in which the work is presented in the museum. The artist hereby calls for reflection on domestic and artistic work as well as on sexual and political constraints in society.

**Saturday**  
**21 April 2018**

**7:00 pm**

Opening and film  
"Tausendschönchen"

### Location

Kinemathek, 1st Upper floor  
Kaiserpassage 6  
76133 Karlsruhe

### Admission

€ 7 / € 5 for members  
Kinemathek

### More dates

Wednesday, 2 May 2018,  
9:15 pm  
"Tausendschönchen"

### Info

0721 9374714  
www.kinemathek-karlsruhe.de

### Organiser

Kinemathek Karlsruhe

## Moving Bodies Gender und Feminismus im Film

**Film series, video installation,  
and panel discussion**



An examination of the thematic complexes of female identity, gender, physicality and social construction in the form of a three-part presentation consisting of a film programme, video installation, and panel discussion.

The understanding of female identity, gender, and physicality has experienced changing meanings from the 1960s to current trends such as xenofeminism and new materialism. In this reflection, film and video art have played a decisive role and are still a platform for special questions.

The selected films and videos come from film-makers of different generations – from the 1960s and 1980s to contemporary positions. In the works, traditional notions and roles of women are repeatedly questioned, and a changing approach to physicality is revealed to be socially constituted. The always radical positions are sometimes

provocative, sometimes distant, and sometimes fairy-tale-like or even funny and challenge the viewers to make their own statements.

## Tausendschönchen – Sedmikrásky

**Vera Chytilová, ČSSR 1966, 78 minutes, digital, Czech with English subtitles,  
with Ivana Karbanová, Jitka Cerhová, and Julius Albert**

Two women. Both are called Marie. But that is also the only thing that is reasonably certain in this film, which happily plays with the levels of reality. The two have a penchant for eating, which leads to veritable eating orgies. The pleasure of mischief and deconstruction is also one of their passions. Consuming becomes a subversive act. Vera Chytilová has also referred to her formally exuberant film as "consumer film". With his refreshing disrespect, he stands like hardly anyone else for the upheaval of Czech cinema in the years before the suppression of the Prague Spring in August 1968.



Tausendschönchen – Sedmikrásky

**Saturday**  
**21 April 2018**

**9:00 pm**

Opening

### Location

Kinemathek, 1st Upper floor  
Kaiserpassage 6  
76133 Karlsruhe

### Admission

free

### Period

22 April – 6 May 2018

### Opening times

Tuesday – Friday  
6:00 – 10:00 pm  
Saturday, Sunday  
2:30 – 10:00 pm  
1 May 2018 closed

### Info

0721 9374714  
www.kinemathek-karlsruhe.de

### Organiser

Kinemathek Karlsruhe

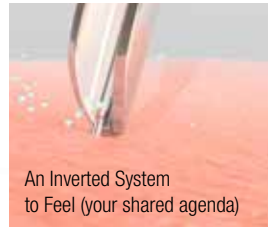
## Moving Bodies

### An Inverted System to Feel (your shared agenda)



**Marie-Eve Levasseur, Germany 2016, video  
installation, 7 minutes, English**

The work examines a hypothetical, futuristic situation in which the human skin becomes the content carrier or (tactile) screen. In the near future, the tattooing of luminous nano-particles will serve to visualize data. Skin colour can be changed temporarily depending on one's emotional state. The fusion of the biological skin surface with that of a technological apparatus results in a shift of the contents. Does this mean that emotional and informative content can be better protected against hacking?



An Inverted System  
to Feel (your shared agenda)

## Cool for You

**Vika Kirchenbauer, Germany 2016/2017/2018,  
three-channel video installation, 7:25 minutes**

The idea of transparency has penetrated almost all areas of life, and a separation of image and reality has already

become part of our everyday perception. "Knowledge – or 'intelligence' about the other(s) – that is the currency in which love and war economies operate", says the artist Vika Kirchenbauer. She is interested in working with technologies that register more than the human eye can capture. In the video works of the "Cool for You" series, military infra-red cameras follow bodies and faces in intimate situations. Kirchenbauer uses these technological means to discuss intimacy and physical relationships as well as the privileged, voyeuristic view of the beholder.

The following videos will be shown:

- She Whose Blood Is Clotting in My Underwear, 3:24 minutes, 2016
- Mood Management, 1:53 minutes, 2017
- Shame/HumiliationU, 2:08 minutes, 2018



## Cement x

**Lene Vollhardt, Luce deLire, Germany 2017, video installation,  
10 minutes, English, with Luce deLire**

A woman practises a speech in front of a mirror. She is a future President of the United States of America and is preparing to take office. An America of the future in which emotions and water molecules are traded as goods becomes visible.

"Cement x is a trans-futuristic, dystopian longing. The temporary reservoir of ideological hope with the denied desire for gentle oppression. The current alliances and transitions between self-proclaimed Neo-Marxists and identity alternatives are the basis of the installation Cement x, which shows the height of fall and seductive power between 'self-care' and fascism". (Lene Vollhardt)



**Saturday**  
**21 April 2018**

**7:30 pm**

World premiere,  
guest performance  
followed by an audience  
discussion with actors and  
director Rafat Alzakout

### Location

Staatstheater, Kleines Haus  
Hermann-Levi-Platz 1  
76137 Karlsruhe

### Admission

€ 18/reduced 9€  
Advance booking:  
kartenservice@staatstheater.  
karlsruhe.de

### Info

0721 933333  
www.staatstheater.karlsruhe.de

### Organiser

Staatstheater Karlsruhe

Sponsored by:

Ministerium für  
Kultur und Wissenschaft  
des Landes Nordrhein-Westfalen



**KULTURSTIFTUNG  
DES  
BUNDES**

## Your Love is Fire / حبك نار

by Mudar Alhaggi – Guest performance in Arabic  
with German surtitles

A small apartment in war-torn Damascus, in a district near the front where the two friends Hala and Rand live. Hala tells Rand that she wants to flee Syria to Germany. Rand is desperate because she doesn't want to leave Damascus. Her friend Khaldoun is a soldier at the checkpoint of the Syrian army. Khaldoun has 48 hours of vacation and can finally visit Rand again after months. But the night of love doesn't turn into anything – Hala cannot leave the apartment because heavy fighting has broken out in the quarter. As the discussion intensifies, the text suddenly breaks off. The author himself becomes part of his play; a closer relationship with Hala is suggested. He discusses with the characters he has created his inability to write the piece further, his tiredness, and his forsakenness – because he is writing this piece in a refugee camp in Germany, in exile. And just like he is trapped in the situation of waiting, he also lets the figures of his play remain in their conflict – just like all Syrians in the country are condemned to wait for an uncertain future.

The Arab theatre collective Ma'louba – the name stands for a dish and means "the overturned" because rice and vegetables are turned over at the end – was founded at the Theater an der Ruhr in Mülheim. It consists of escaped Syrian theatre makers who knew each other through their studies at the Syrian Theatre College in Damascus and have found each other in Europe.



Your Love is Fire – Amal Omran, Mohamed Alrashi

The Staatstheater presents two plays and films by the collective as a focus on the upheavals and upheavals in the Arab world.

In "Your Love is Fire", the young Syrian author Mudar Alhaggi processes his personal experiences of the war in Syria, the loss of his homeland, and exile in Germany. Neither a story of heroism or sacrifice, with tragicomic elements, the play traces the behaviour of those in modern Syria who, despite all upheavals, do not break out but rather wait in silence.

**Saturday**  
**21 April 2018**

9:30 pm

### Location

Staatstheater, Studio  
Hermann-Levi-Platz 1  
76137 Karlsruhe

### Admission

Free with admission ticket  
for a production of Ma'louba,  
otherwise 5 €  
Advance booking:  
kartenservice@staatstheater.  
karlsruhe.de

### Info

0721 933333  
www.staatstheater.karlsruhe.de

### Organiser

Staatstheater Karlsruhe

## Home

**Documentary by Rafat Alzakout in Arabic with  
English subtitles, 70 minutes, Syria 2015**

Together with the dancer Ahmed, the deserter Mohammed, and the former teacher and now fighter of the "Free Syrian Army" Taj, director Rafat Alzakout tried to create something like a "home" in the contested city of Manbij through art and intellectual exchange. In a house owned by a friend's family, the men celebrated together, thought about the future of the country and criticised the fragile regime in public puppet shows. Despite the difficult circumstances and the conservative society in their home town of Manbij, the young men used the remains of fragile freedom to realise their dream and create what they called "home".

As an accompanying programme to the theatrical guest performances "Your Love Is Fire" and "Ya Kebir", artists from the Arab theatrical collective Ma'louba will be showing films and series from Syria, which they had been creating before their escape.



Home – Hmeidi Ahmed

## Sunday 22 April 2018



The Badische Ständehaus in Karlsruhe was the first parliament building in Germany. It was designed by Friedrich Weinbrenner and Friedrich Arnold and built from 1818 to 1822.

### Campaign

5:30 pm **Wir brechen auf!** ▶ pg. 32  
Staatstheater

### Exhibition openings

11:00 am **Open Borders** ▶ pg. 64  
BBK, Orgelfabrik

3:00 pm **Equal right to happiness. Inklusion leben** ▶ pg. 70  
Tollhaus

5:00 pm **Botox for everybody – risks and side effects: Please ask!** ▶ pg. 74  
Gedok artists' forum

### Stage

6:00 pm **Ya Kebir / يا كبير** ▶ pg. 76  
Guest performance Staatstheater, Studio

### Film

1:00 pm **Arbeitswelten 4.0** ▶ pg. 68  
Schauburg

8:30 pm **Top Goon.** Lecture Performance, puppet theatre series ▶ pg. 78  
Staatstheater, Studio

### Guided tour

11:00 am **Die Grundrechte. Aufbruch in eine Zeit der Rechtsgleichheit** ▶ pg. 66  
Meeting point: Verfassungssäule am Rondellplatz

### Concert

3:00 pm **The People United Will Never Be Defeated** ▶ pg. 72  
Musentempel

### Exhibitions

**Risk democracy? Baden 1818–1918,** Generallandesarchiv, 1:00 – 5:30 pm ▶ pg. 174

**Marlene Dumas | Rosemarie Trockel. Works from the Garnatz collection,**  
Städtische Galerie, 11:00 am – 6:00 pm ▶ pg. 52

**Moving Bodies – video piece,** Kinemathek, 2:30 – 10:00 pm ▶ pg. 54

**Revolution! Für Anfänger\*innen,** Badisches Landesmuseum, 10:00 am – 6:00 pm ▶ pg. 28

**Revolutionen im Fokus,** Regierungspräsidium am Rondellplatz, 11:00 am – 6:00 pm ▶ pg. 48

**Sunday**  
**22 April 2018**

**11:00 am**  
Opening

**Location**  
Orgelfabrik  
Amthausstraße 17  
76227 Karlsruhe

**Admission**  
free

**Period**  
22 April – 13 May 2018

**Opening times**  
Thursday–Saturday  
3:00 – 7:00 pm  
Sunday 11:00 am – 7:00 pm  
1 May 2018 open

**More dates**  
Podium discussion  
Wednesday, 25 April 2018,  
7:00 pm

**Info**  
0721 373376  
www.bbk-karlsruhe.de

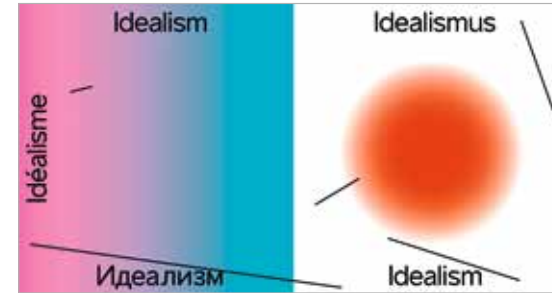
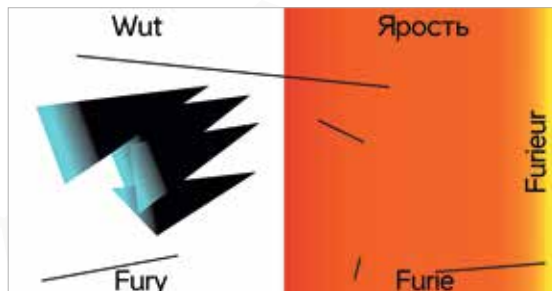
**Organiser**  
District Association of Fine  
Artists Karlsruhe (BBK)

## Open Borders

**Political art and the children of 1968 generation.  
Contemporary positions from Nancy, Nottingham,  
Timisoara, Krasnodar, Halle, and Karlsruhe**

In the exhibition “Open Borders”, the District Association of Fine Artists Karlsruhe (BBK) shows young artistic positions on the subject of revolutionary upheavals from Karlsruhe and its twin cities.

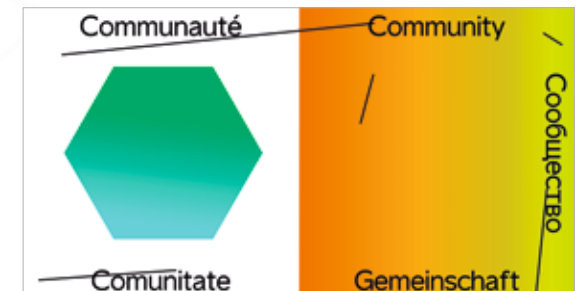
Generations between 1960 and today have taken to the streets in the struggle for equality of skin colour, gender, and sexual orientation as well as the struggle for freedom. How does today’s generation of young artists look back on the radical awakenings and upheavals of the last 50 years in their city, their country, and in Europe? To student revolt, glasnost, perestroika, the fall of the wall...? In what freedom can they work today? How do they perceive this freedom and the responsibility for it? What perspectives on past revolts and current grievances do they have, how do they participate, and how do they comment on current events?



The exhibition presents positions of young artists from Halle, Karlsruhe, Krasnodar, Nancy, Nottingham, and Temeswar. From different contexts, they focus on the topic of “Open borders – radical awakenings; upheavals: equal rights for all”.

Accompanying the exhibition, there will be a round table discussion on the historical and contemporary perspectives of Karlsruhe’s twin cities on the topic of open borders. On 25 April at 7:00 pm, experts will discuss the upheavals of 1968 and 1989 in Eastern and Western Europe, Nancy, Halle, and Timisoara

The ensemble Sorpresa accompanies the opening musically.



**Sunday**  
**22 April 2018**

**11:00 am**

### Location

Meeting point:  
Verfassungssäule am  
Rondellplatz  
Karl-Friedrich-Straße  
Karlsruhe

### Admission

free

### Registration

0721 1613685 or  
info@stattreisen-karlsruhe.de

### Info

0721 1613685  
www.stattreisen-karlsruhe.de

### Organiser

stattreisen Karlsruhe

## Fundamental rights

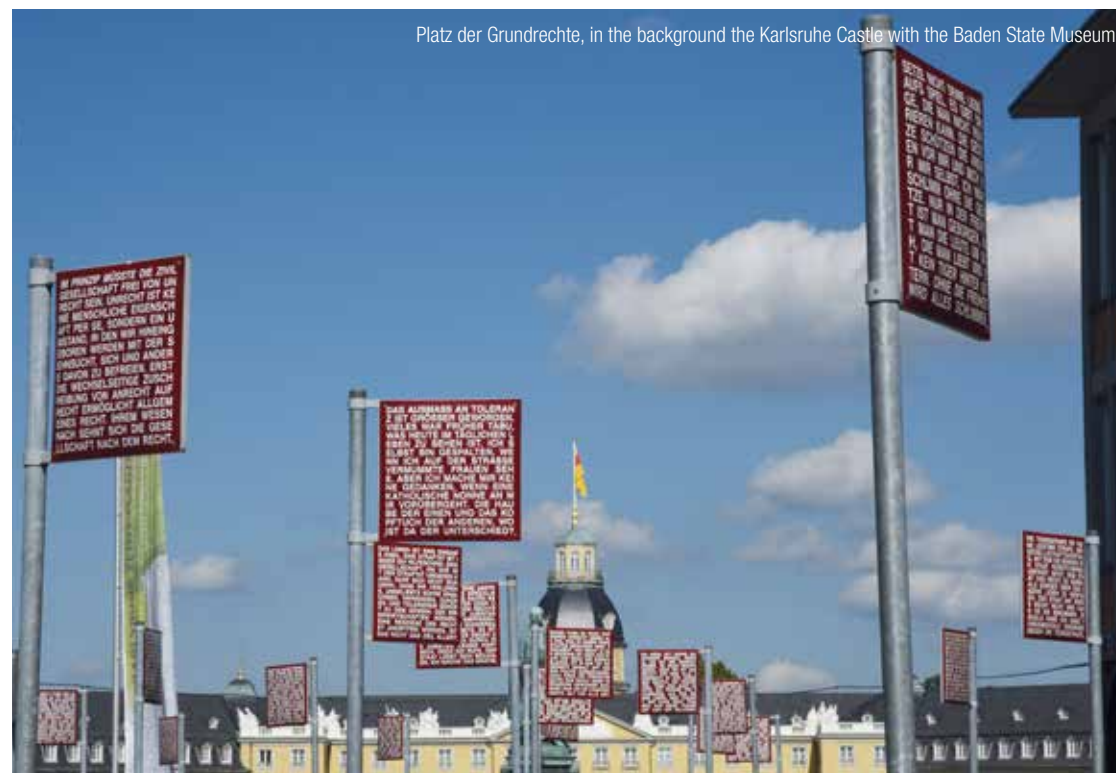
### Aufbruch in eine Zeit der Rechtsgleichheit (Fundamental rights: departure into a time of legal equality)

Some of the fundamental rights were first included in the Baden constitution of 1818. These are also found today in basic law. This development has not been continuous but rather has been accompanied by many breaks and regresses.

On the way between the constitutional pillar and the Square of Fundamental Rights, this development is illustrated by means of various monuments and memorials, in particular the Square of Fundamental Rights and its decentralised branches.

The locations of the decentralized stelae were proposed by citizens of Karlsruhe in three citizens' forums. They should be places related to topic of right or wrong. It is interesting why certain places were selected as a location for a basic rights stele. With plaques in front of the courts, this question is easily answered. However, in most of the other places, the beholder is left puzzled.

During the tour, the background of the location selection is revealed. But other monuments related to fundamental rights are also discussed: the memorial of the book burnings, the stumbling blocks, and stone testimonies of the 1848 revolution and the Nazi era as well as the Karl-Friedrich monument at Schlossplatz.



Platz der Grundrechte, in the background the Karlsruhe Castle with the Baden State Museum

**Sunday**  
**22 April 2018**

**1:00 pm**

### Location

Schauburg  
Marienstraße 16  
76137 Karlsruhe

### Admission

€ 9/ reduced € 7.50  
Advance booking:  
0721 3500018

### Info

0721 1334032  
www.independentdays.de  
www.filmboard-karlsruhe.de

### Organiser

Independent Days  
18th Karlsruhe International  
Film Festival

## Arbeitswelten 4.0

### Short film programme

“Working environments of the future” is the theme of the Year of Science 2018. How will work change in the future and how will this affect society? Is the gap between rich and poor widening? Are increasingly more people finding themselves on the sidelines? Will our work soon be completely replaced by machines? The short films in this programme deal with these questions, show where society stands today, and invoke the question whether politics and business scrutinise certain developments and perhaps even return to old working methods.

#### Industrial Aftersounds Samsonov Krasnodar Konstantin Samsonov, Russia 2015, 7 minutes, without speech

A short documentary about industrialization, the rhythm of machines, and the factory work of the people in Karlsruhe's twin city, Krasnodar.



#### Mitarbeiter des Monats [Employee of the month] Caroline Schwarz, Germany 2017, 12 minutes, Germany

In the process of modernity and routine, people are becoming increasingly less involved in conflicts as individuals and more as representatives of a complex system. By changing the roles and positions of the two protagonists in an abstract world, this mockumentary increasingly develops a grotesque working image that draws attention to fragile principles and hierarchies.

**WITH** Anjorka Strechel, Are Krause



#### Adam's Fall Jannis Fasoulas, Germany/Greece 2017, 25 minutes, German/Greek with German subtitles

Pericles is always in a good mood, a bit crazy, and an extremely talented IT engineer. Despite his enormous potential, he is determined to stay in his home country, Greece, which continues to suffer from the global financial crisis. But his girlfriend Zoe leaves him no choice but to move to another, better developed country. This makes him anything but happy.

**WITH** Georgios Tzitzikos, Julian König,  
Martin Luding



#### Die Maler kommen (The painters are coming) Stefan Lampadius, Germany 2016, 19 minutes, Russian/German with German subtitles

Sanja and Schulz, two painters of Russian origin, are on their way to a new work assignment in northern Germany. They are to carry out painting work in a detached house. However, in contrast to the ordinary craftsman, the two painters have their own way of working. This time, however, their mission does not go as planned – a strange encounter takes place with an ominous journeyman on a kind of political mission.

**WITH** Victor Ferin, Andreas Hermann,  
Stefan Lampadius



#### Back to the Roots Stefan Haberbosch, Germany/Austria 2017, 26 minutes, Austrian German with German subtitles

Nikolai Jochum is still farming just like one hundred years ago. On a small plot of land on the Marienberg in Bregenz, he grows fruit and vegetables without any fertilizers, pesticides, or mono-cultures. An entertaining portrait of a young farmer trying to return to the roots of agriculture.



#### Intact Johannes Bachmann, Switzerland 2017, 15 Minuten, Swiss German with English subtitles

Bruno works in a factory on a machine that demands the same actions from him every four seconds in monotonous repetition. His sad day-to-day work begins to unravel when his son also decides to take a job in the factory. To give him a better life, Bruno tries to change his son's mind.

**WITH** Fred Strittmatter, Silvio Kretschmer,  
Catriona Guggenbühl

**Sunday**  
**22 April 2018**

**3:00 pm**

Opening

### Location

Tollhaus  
Alter Schlachthof 35  
76131 Karlsruhe

### Admission

free

### Period

23 April – 31 May 2018

### Opening times

Monday – Friday  
10:00 am – 6:30 pm  
Saturday 2:00 pm – 6:00 pm  
Sunday and holidays closed

### More dates

Saturday, 5 May 2018,  
5:00 pm, guided tour

### Info

0721 4009341

### Organiser

Michaela Mannhardt in  
cooperation with the Kulturamt,  
Kulturbüro, and Tollhaus  
Karlsruhe



AutismusZentrum  
Durlach



## Equal right to happiness. Inklusion leben (Live inclusion)

**An exhibition full of diversity, happiness, and  
friendship**

Life leaves its mark on our world. To give these traces an expression was at first only a thought. But in the course of time this thought became an idea, which grew a bit further every day and with many experiences. With the diversity of our everyday life, the concept of this photo exhibition was born.

With this presentation, families from Karlsruhe would like to express that everyone has the same right to life, family, and friendship, regardless of whether or not they have a handicap. The life of inclusion in the here and now should be self-evident, as should equal participation in our society.

Yvonne Speck's photographs bear impressive witness to trust, affection, joy and happiness. And the possibility of happiness must not be denied to anyone.



**Sunday**  
**22 April 2018**

**3:00 pm**

**Location**

Musentempel im  
Kulturzentrum Tempel  
Hardtstraße 37a  
76185 Karlsruhe

**Admission**

free

**Info**

[www.floriansteininger.de](http://www.floriansteininger.de)

**Organiser**

Florian Steininger

## The People United Will Never Be Defeated!

**Florian Steininger plays Frederic Rzewski's  
variations on "El pueblo unido"**

With the question "Whose morning is the morning, whose world is the world?" Bertolt Brecht concludes his "Solidarity Song", which was later set to music by Hanns Eisler. He owes us the answer to this question; but especially in times of social upheaval, there is hope that tomorrow's world will be a better one.

The quotation of the solidarity song in the one-hour masterpiece "The people united will never be defeated" by the American composer and pianist Frederic Rzewski is obvious. The 36 variations for piano in the freedom song "El pueblo unido" (the unified people) composed the year before the military coup in Chile in 1973 were created in the fall of 1975 to celebrate the 200th anniversary of American independence: on one hand as an expression of solidarity for the Chilean people under the Pinochet regime and on the other, to denounce its continued support by the American government. "El pueblo unido" was subsequently adapted worldwide as a song of freedom and revolution.



Florian Steininger, piano and moderation

Musically, the highly virtuoso work feeds on numerous styles. In principle, it is held in a late romantic gestus with influences from jazz, folk, minimal music, and finally serial music – by no means surprising because Rzewski himself has appeared as a pianist of contemporary music. Even the player cannot escape the idea of freedom despite all the determinacy inherent in classically composed music: Shortly before the end of the piece an improvised cadenza is required.

**Sunday**  
**22 April 2018**

**5:00 pm**

Opening

### Location

Gedok Künstlerinnenforum  
Markgrafenstraße 14  
76131 Karlsruhe

### Admission

free

### Period

25 April – 19 May 2018

### Opening times

Wednesday – Friday  
5:00 – 7:00 pm  
Saturday + Sunday  
2:00 – 4:00 pm

### Info

0721 374137  
www.gedok-karlsruhe.de

### Organiser

Gedok Karlsruhe

## Botox for everybody – risks and side effects: please ask!

### 1968–2018: From flower power to Instagram

The radical awakenings and upheavals of the 1960s (1968) – from which the exhibition proceeds – related to, among other things, the role stereotypes of the post-war period and the masculine feminine appearance and body image. Themes of self- and external determination, the fight against §§ 175 and 218 (“My belly belongs to me!”), changes in sexual behaviour as a consequence of the



birth control pill, and the international flower power movement were decisive upheavals in socio-political terms.

The comprehensive and fundamental subject of “body” thus played a decisive role in existential, legal, artistic, and socio-political terms. Questions of self-determination, sexuality, beauty and its problems, and the influences of foreign cultures were discussed and illuminated by artistic means (e.g. but Valie Export, Ulrike Rosenbach, or Marina Abramovic). What has become of it in 2018?

The topic “Botox” reflects the current trend our manipulating our bodies. Our own bodies are viewed critically, compared in the media and optimised: Beauty operations are affordable, tattoos are a “must-have”, piercings are trendy, and tooth whitening, nail designs, and various other interventions are desired and carried out. Therefore: Botox (self-portrayal, self-design, and self-optimisation) for everyone!

As early as the 1960s, the craze for lean bodies and fitness was set in motion by super model Twiggy and aerobics queen Jane Fonda. Since then, it has increasingly accompanied us in various trends and fashions. At present, we can no longer escape self-marketing in the media and the presence of the “beautiful” body. Every day, we are confronted with an ever increasing flood of pictures on Instagram, Twitter, or Facebook. What does this mean for the self-conception and self-determination of people (not only women) in our current society?



**Sunday**  
**22 April 2018**

**6:00 pm**

World premiere, guest performance followed by an audience discussion with actors and director Rafat Alzakout

### Location

Staatstheater, Studio  
Hermann-Levi-Platz 1  
76137 Karlsruhe

### Admission

€ 15/reduced € 7.50  
Advance booking:  
kartenservice@  
staatstheater.karlsruhe.de

### Info

0721 933333  
www.staatstheater.karlsruhe.de

### Organiser

Staatstheater Karlsruhe

Sponsored by:

Ministerium für  
Kultur und Wissenschaft  
des Landes Nordrhein-Westfalen



**KULTURSTIFTUNG  
DES  
BUNDES**

## Ya Kebir / يا كبير

**By Amal Omran und Rafat Alzakout – Guest performance in Arabic with German surtitles**

After years of silence, a woman visits her brother to give the news of their father's death. She wants to return to the war-torn land for the funeral. He wants to dissuade her from her decision. Between reality, dream, and nightmare, this encounter forces the siblings to painfully confront their past and the dark heritage of their father.

“For six years, I've been lonely, empty, and dreamless. My soul is bleeding to the sound of this mad war. I'm already beyond the nightmare. I'm a walking dead man and I can't die any more. It would have been enough to scream to get them to kill me; it would have been enough to dream to leave me to the wind. My lungs are cold, and this cold is deep – as deep as time itself. Believe me, I have no more illusions”.

In “Ya Kebir”, the Arab theatre collective Ma'louba confronts the recent past of a country marked by tyranny and corruption, radical awakenings and upheavals, and violence in the context of a still patriarchal society. The literal translation of the title is: “O Lord!”- This refers as an exclamation – not clearly – to a kind of leader figure, whether father, dictator, or God.



Ya Kebir – Amal Omran, Houssein Almoreey

**Sunday**  
**22 April 2018**

**8:30 pm**

### Location

Staatstheater, Studio  
Hermann-Levi-Platz 1  
76137 Karlsruhe

### Admission

Free with admission ticket  
for a production of Ma'louba,  
otherwise 5 €  
Advance booking:  
kartenservice@  
staatstheater.karlsruhe.de  
0721 933333

### Info

0721 933333  
www.staatstheater.karlsruhe.de

### Organiser

Staatstheater Karlsruhe

## Top Goon

**Puppet theatre series, Syria, 2012–2015**

**Lecture Performance in Arabic and German**

It's the dictator's birthday. But when he hears the news, he's terrified and drops his gift with the blood-red bow. "What?", shrieks Bashar al-Assad. "Only 50 people were killed? And on my birthday?" Syria's president howls and waves his arms. He's beside himself with rage. His henchman wants to justify himself: The protests continue; many cities are out of control. "Enough of this nonsense!", whines Assad. "I want to be happy on my birthday – even if it means you have to kill all the people in Syria".

Rafat Alzakout, one of the core members of the Ma'louba collective and director of the two theatre projects "Your love is fire" and "Ya Kebir", which are part of the 2018 European Cultural Days, has published the 30-part satirical puppet theatre series Top Goon, which is in firm opposition to the Syrian regime, on the Internet under the pseudonym Jameel Alabiad. These videos were shown at the Victoria & Albert Museum London (2013), the Institut Du Monde Arabe in Paris (2014), the 2012 International Film Festival Rotterdam, and the 2013 Moscow Biennale, among others. The lecture performance outlines the history and background of the work and brings the best excerpts from various episodes of the series.



Top Goon – Bashar al-Assad



## We need role models

**Britta Bergfeldt, Equal Opportunities Officer at the KIT**

In 1903 the first student, Magdalene Meub, was admitted to the Karlsruhe Polytechnic and later became Germany's first licensed pharmacist. Twelve years later, Irene Rosenberg was the first woman to obtain a doctorate in chemistry in Karlsruhe. What has happened in the last hundred years? Not much in figures. If Ms Rosenberg had taken up a professorship 15 years later and the proportion of women among students and holders of doctorates and chairs had increased by only 0.5% each year, we could now talk about equal participation by women and men. Unfortunately, this is not the case. At the nine Technical Universities of the "TU9", the proportion of women with professorships was around 16% in 2015. This slow development, which leaves the scientific potential of a large group of people untapped, has also struck politicians. Equal opportunity officers and equality laws have existed since the 1990s. The German Research Foundation and the Science Council have supported equal opportunities with voluntary commitments and equality standards. Universities are striving to



promote women and increase their numbers at all levels of qualification. Strategy papers set out objectives in this respect.

Nevertheless: as long as the promotion of women is a duty and is not based on equal treatment, political and strategic guidelines cannot change anything. We need role models: female scientists who make the next generation feel their enthusiasm for their work and managers who give their employees the same opportunities. There are a great many professors who support their junior

researchers – regardless of gender – while at the same time taking a supportive approach to life situations. I myself was lucky enough to meet such a doctoral supervisor in Karlsruhe, and I owe him a great deal.

I have assumed my position as Equal Opportunities Officer at KIT in the hope of making this position superfluous. I don't believe I'm actively experiencing this yet, but hope dies last.

## The blank spot in music history

### Dr Nanny Drechsler, Professor of Music Theory at the Karlsruhe University of Music

In 1987, Margarete Mitscherlich formulated her essential theses on gender justice under the motto: "The future is female, or it doesn't exist!"

Since then, this thesis has accompanied my professional and private life, and it still seems topical to me today. At the same time, it is a task for our society in the horizon of a globalised world and environment.

Even as a young student in Freiburg, I was always looking for the "life and work" of artistically active women and found hardly any pioneering answers to them in the established canon of musical literature and performance practice.

Apparently there was a big blank spot on the map of music history: Why is this?

Let us therefore go back a long way in cultural history (man and woman could probably also start with Adam and Eve...) to the year 1370. Giovanni Boccaccio, the important representative of Renaissance humanism in Italy and author of "Decamerone", wrote in his book "De claribus mulieribus" (On famous women) that art is very foreign to the female sex and that such things are quite impossible without much talent, which is usually very rare in women.

If we pass through the centuries, this assessment has not changed much for



a long time. Although Musically speaking, keys, rhythms, characters and tempo designations changed, a previous, even violent negation of female creativity remained inviolable; women cannot participate in art as creators – or it varied in the short term as a notorious exception to an activity against "feminine nature".

Until the second half of the last century, the question of composers, painters, poets, writers, and philosophers in the past and present became increasingly urgent in the comprehensive understanding of the critical-political questioning of the past after the Second World War by the '68 movement.

New questions have called for new answers, new horizons have emerged, the "blank spots" have been filled with the life and imagination of women's

perspectives over the last four decades through the commitment of many women – and increasingly also men. Much remains to be done in this respect:

If it is true that music history must be rewritten in every generation and that the artistic present is our common task as a contemporary society, gender justice remains an essential, forward-looking mission for our cultural life.

# Basic Law for the Federal Republic of Germany 1949

## Article 3

(1) All individuals are equal before the law.

(2) Men and women have equal rights. The state shall promote the effective implementation of equality between women and men and work to eliminate existing disadvantages.

(3) No one shall be discriminated against or favoured on grounds of gender, descent, race, language, country and origin, faith, and religious or political beliefs. No one shall be discriminated against because of a disability.

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In August 1948, on the island of Herrenchiemsee, the Constitutional Convention – 11 men – drafted and adopted the basis from which the Parliamentary Council – 61 men and four women – developed the Basic Law from September 1948 to May 1949 in Bonn.

## Monday 23 April 2018

### Guided tour

3:00 pm

**Guided tours of the Federal Constitutional Court**  
Federal Constitutional Court

► pg. 86

### Lecture

7:00 pm

**May 68 and Its Afterlives**  
Literarische Gesellschaft, Prinz-Max-Palais

► pg. 88

### Exhibitions

**Equal right to happiness. Inklusion leben.** Tollhaus, 10:00 am – 6:30 pm

► pg. 70

**Revolutionen im Fokus,** Regierungspräsidium am Rondellplatz 11:00 am – 6:00 pm

► pg. 48

**Monday**  
**23 April 2018**

**3:00 pm**

### Location

Bundesverfassungsgericht  
Schlossbezirk 3  
76131 Karlsruhe

### Admission

free

Because of the necessary security check, an online registration is required. From 30 March 2018, it will be possible to register for one of the guided tours (approx. 90 minutes) on the homepage of the Federal Constitutional Court under the heading Visitor Service.

### More dates and information

[www.bundesverfassungsgericht.de](http://www.bundesverfassungsgericht.de)

### Organiser

Federal Constitutional Court

## Guided tours of the Federal Constitutional Court

The fight for equal rights for all is the focus of the 24th EUROPEAN CULTURAL DAYS KARLSRUHE. The special history of the fundamental right to equality in Article 3 paragraph 2 of the Basic Law fits in with this. The sentence “Women and men have equal rights” was fiercely debated in the Parliamentary Council. Ultimately, it is also thanks to a civil society movement that this was part of the Basic Law of the Federal Republic of Germany from the very beginning.

Since its foundation in 1951, the Federal Constitutional Court, namely the judge Erna Scheffler (see pg 22ff.), has helped to actually enforce the fundamental right to equality. Beyond that, too, the Constitutional Court with its jurisdiction stands for a society in which human dignity, freedom, and equality apply to all.

Within the framework of the EUROPEAN CULTURAL DAYS KARLSRUHE, the citizens should therefore have the opportunity to take a look behind the scenes of the Federal Constitutional Court – including the meeting room building and library. This is made possible by guided tours through parts of the buildings designed by Paul Baumgarten in the Karlsruhe Castle District between 23 April and 2 May 2018.



The Federal Constitutional Court in the castle district

**Monday**  
**23 April 2018**

**7:00 pm**

**Location**

Prinz-Max-Palais  
Karlstraße 10  
76133 Karlsruhe

**Admission**

€ 10/ reduced € 8  
Members of the  
literary society € 6

**Info**

0721 160380  
www.ccfa-ka.de

**Organiser**

Foundation Center Culturel  
Franco-Allemand Karlsruhe

in cooperation with the Literary  
Society – Museum für Literatur  
am Oberrhein, the Institut  
français Stuttgart, and the  
Institut français Tübingen

## Kristin Ross – May 68 and Its Afterlives

**From revolution to revolt. Rewriting the French '68 generation**

Kristin Ross, novelist at New York University and expert on revolts and revolutions in France and especially “May 68” will hold a lecture – for the first time in Karlsruhe – based on her study “May 68 and Its Afterlives” published by Chicago University Press in 2002. Ross’ main thesis is: “May '68” was classified as a youth and cultural revolt by the ruling political system of France – and of Germany – instead of as a fundamentalist, radical-democratic moment in which workers and intellectuals demonstrated side by side – perhaps for the first and last time in Europe. Ross calls this construction “a police conception of history”.

“...it was not a student uprising but one that briefly erased the labels ‘student’, ‘worker’, ‘intellectual’, ‘farmer’ etc.; it was not a social or cultural upheaval but a political one;”

According to Ross, “May '68” was about overcoming the differentiation between manual and intellectual work. Ross’ analysis pays particular attention to the role of women in the 1968 movement.



Kristin Ross

## TITLE III Equality

### From the Charter of Fundamental Rights of the European Union

#### Article 20

Equality before the law

Everyone is equal before the law.

#### Article 21

Non-discrimination

Any discrimination based on any ground such as sex, race, colour, ethnic or social origin, genetic features, language, religion or belief, political or any other opinion, membership of a national minority, property, birth, disability, age or sexual orientation shall be prohibited.

Under the Lisbon Treaty of 2008 (Treaty on the Functioning of the EU, TFEU), the Charter does not apply to the United Kingdom and Poland; the Czech Republic waived an opt-out in 2014.

Equal rights include equal opportunities, which can only be guaranteed if there is no discrimination. The other articles of Title III therefore define the areas in which discrimination is prohibited: Cultural, religious and linguistic diversity (22), Equality between women and men – it is expressly stated that the principle of equality does not preclude the maintenance or introduction of specific advantages for the under-represented sex – (23), The rights of the child (24), The rights of the elderly (25), and Integration of persons with disabilities (26).

Source: Charter of Fundamental Rights of the European Union, Treaty of Lisbon 2008

## Tuesday 24 April 2018

### Film

7:00 pm

**Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles, Belgium/France 1975**  
Kinemathek

► pg. 92

### Reading

8:00 pm

**Die Sumpfschwimmerin. By and with Ulrike Gramann**  
Stadtbibliothek

► pg. 94

### Exhibitions

**Risk democracy? Baden 1818–1918**, Generallandesarchiv, 8.30 am – 5:30 pm

► pg. 174

**Equal right to happiness. Inklusion leben**, Tollhaus, 10:00 am – 6:30 pm

► pg. 70

**Moving Bodies – video piece**, Kinemathek, 6:00 – 10:00 pm

► pg. 54

**Revolution! Für Anfänger\*innen**, Badisches Landesmuseum, 10:00 am – 5:00 pm

► pg. 28

**Revolutionen im Fokus**, Regierungspräsidium am Rondellplatz, 11:00 am – 6:00 pm

► pg. 48

**Tuesday**  
**24 April 2018**

7:00 pm

**Location**

Kinemathek  
Kaiserpassage 6  
76133 Karlsruhe

**Admission**

€ 7 / € 5 for members  
Kinemathek

**More dates**

Tuesday, 1 May 2018,  
7:00 pm

**Info**

0721 9374714  
www.kinemathek-karlsruhe.de

**Organiser**

Kinemathek Karlsruhe

**Moving Bodies**  
**Jeanne Dielman,**  
**23 Quai du Commerce,**  
**1080 Bruxelles**



**Chantal Akerman, Belgium/France 1975, digital,**  
**201 minutes, French with English subtitles; with**  
**Delphine Seyrig, Jan Decorte, and Henri Stork**

The film shows three days in the life of Jeanne Dielman, a young Belgian widow living in a small apartment with her sixteen-year-old son. She spends most of her time alone in the apartment, busy with housework that absorbs her energies: shopping, dusting the furniture, personal hygiene. Part of her routine is that every afternoon, she sleeps with a man for money. Her activities are shown so precisely and in such detail that it is immediately noticeable if order is disturbed for any reason on the next day.

“Making films is difficult for all people. Men also have difficulties in finding forms of expression, but the way women look at things is often different from that of men. The way this view is expressed is not easily marketable and is not expressed in a traditionally usable way. That’s precisely what I find so complicated.”  
(Chantal Akerman, *Women and Film*, No. 7, March 1976)



Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles

**Tuesday**  
**24 April 2018**

**8:00 pm**

**Location**

Stadtbibliothek, Lesecafé  
Ständehausstraße 2  
76133 Karlsruhe

**Admission**

free

**Info**

0721 1334201  
or -4276  
www.stadtbibliothek-  
karlsruhe.de

**Organiser**

Kulturamt, Stadtbibliothek

## Die Sumpfschwimmerin (The swamp swimmer)

Reading and discussion with **Ulrike Gramann**

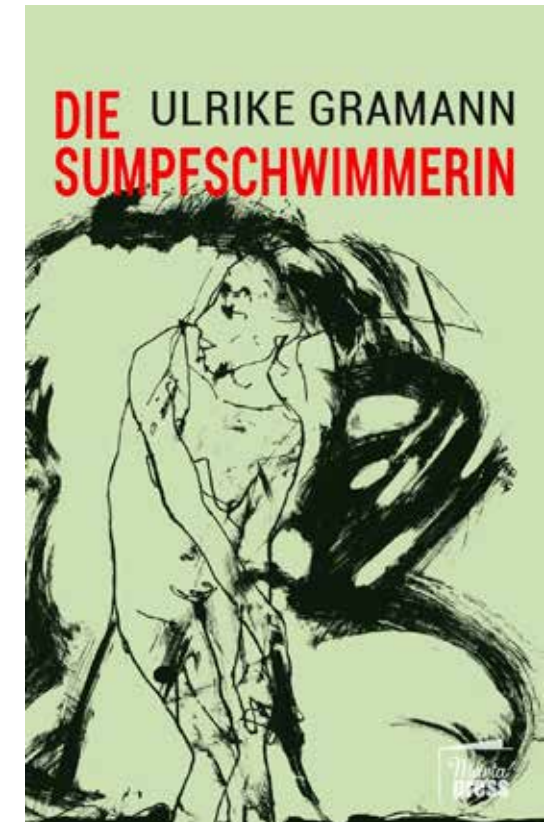
Inge Stein, fortune seeker in East Berlin in the 1980s, makes her way through. Whether she loves women or men – she doesn't spend long on questions like that. Inge does something: "We just did lesbian politics first". But for her, it is not enough to stimulate the state with political actions. Sex – even love – is not enough for her. She meets women from West Berlin: "It was irresistible that they could occupy the street we had never occupied or owned". She meets Iris, and their stories collide. Proximity, comradeship, and friendship that crosses a line: That's a lot. But is it enough? Because Inge can imagine something better than being a gnome in the socialist front garden of West Berlin.

Ulrike Gramann's novel leads into a situation in which the social stagnation prevails – which plunges people into upheaval or even revolution. And if all of this cannot be had, there must at least be personal upheaval. Because life means movement. Those who get moving, like Inge Stein in the novel, also ask: Where to? What do I want to



do? How do I want to live? From an eastern "woman's perspective", the novel tells the story of a personal crisis and an upheaval in connection with the historical changes in East Berlin in 1989.

Ulrike Gramann, born in 1961 in Thuringia, lives as a freelance writer and journalist in Berlin and Essen. She writes short stories, novels, reports, and free prose. A number of her literary works are published in anthologies and magazines.



## Women's suffrage

The right to vote is one of the foundations of democracy. But it was a long way until a universal, equal and free right to vote, which applied to all people above a certain age, was established in Europe. In the wake of the independence of the US and the French Revolution, the right to vote, which was linked to many conditions – such as gender, status, wealth, and taxes – became a reality. In Switzerland and France, universal suffrage for men had been in force since 1848 and in the German Empire since 1871. In the United Kingdom, however, it had only been in force since 1918.

In some countries, it took longer before the right to vote for women was introduced:

1906	Finland
1913	Norway
1915	Denmark and Iceland (then still part of Denmark)
1917	Russia
1918	Germany, Ireland, Romania, Hungary
1919	Luxembourg, Netherlands, Austria, Poland, Czechoslovakia
1921	Sweden
1928	United Kingdom
1931	Spain
1934	Turkey
1944	France
1946	Albania, Italy, Yugoslavia
1948	Belgium
1952	Greece
1971	Switzerland
1974	Portugal
1984	Liechtenstein

## Wednesday 25 April 2018

### Discussion

7:00 pm

**BBK: Umbrüche 1968 und 1989 in Ost- und Westeuropa:**  
Nancy, Halle, Temeswar  
Orgelfabrik

▶ pg. 64

### Exhibitions

**Botox für alle**, Gedok artists' forum, 5:00 – 7:00 pm

▶ pg. 74

**Risk democracy? Baden 1818–1918**, Generallandesarchiv, 8.30 am – 5:30 pm

▶ pg. 174

**Equal right to happiness. Inklusion leben**, Tollhaus, 10:00 am – 6:30 pm

▶ pg. 70

**Marlene Dumas | Rosemarie Trockel. Works from the Garnatz collection**,  
Städtische Galerie, 10:00 am – 6:00 pm

▶ pg. 52

**Moving Bodies – video piece**, Kinemathek, 6:00 – 10:00 pm

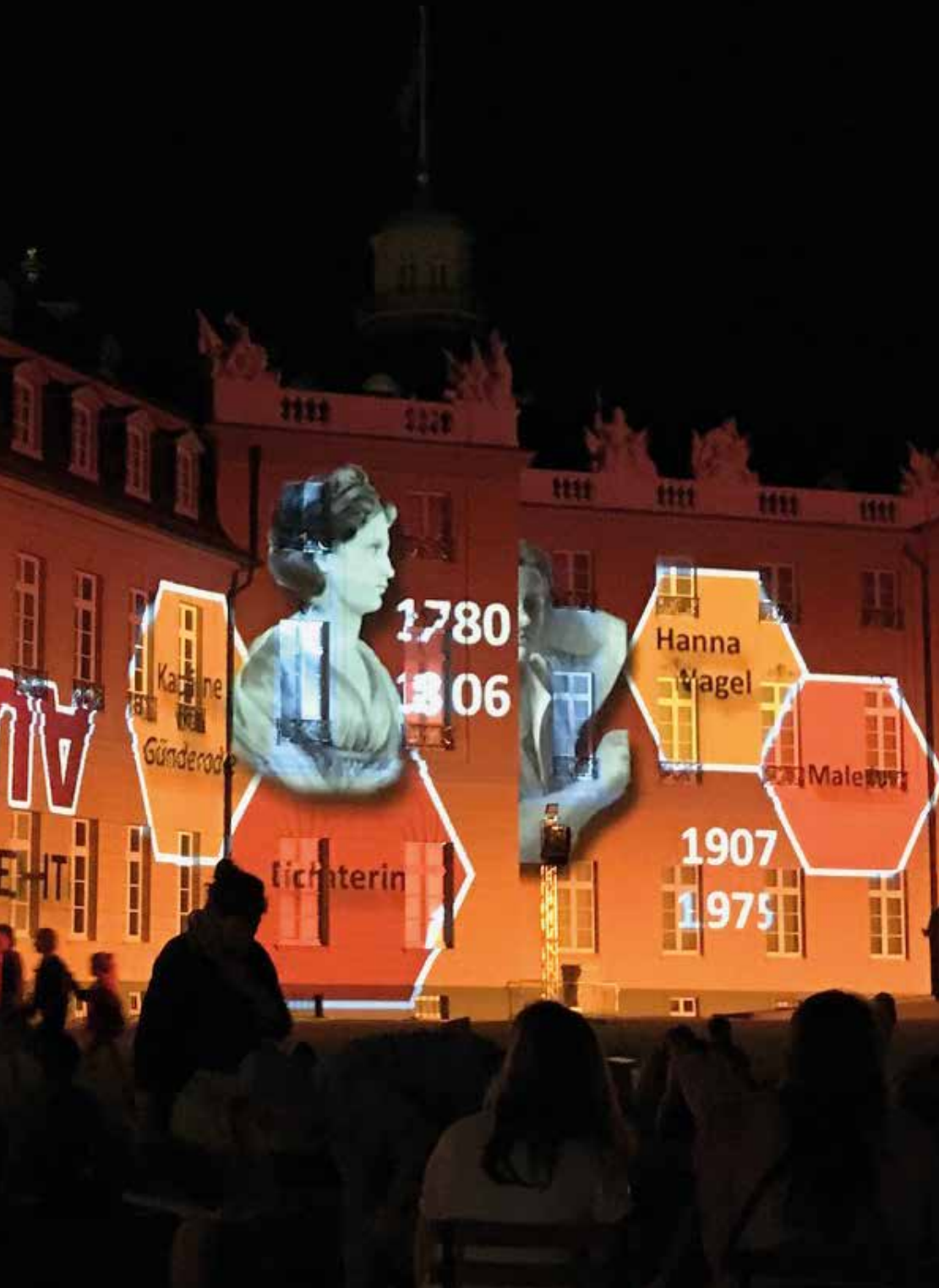
▶ pg. 54

**Revolution! Für Anfänger\*innen**, Badisches Landesmuseum, 10:00 am – 5:00 pm

▶ pg. 28

**Revolutionen im Fokus**, Regierungspräsidium am Rondellplatz, 11:00 am – 6:00 pm

▶ pg. 48



## Small signals for change

### Franzjörg Krieg, Väteraufbruch für Kinder Karlsruhe e.V.

Women are still not equal in all areas. That is why there was also state-organised discrimination – “positive discrimination” – in order to compensate for differences. And gender mainstreaming is still (inadmissibly) equated with pure “promotion of women”.

The women’s movement had ensured that the family area –with all the issues that correlate with it – is still a women’s matter today. It is unthinkable that the Federal Ministry for Family Affairs could be headed by a Minister for Men.

Divorced fathers learned very early that they were disadvantaged. In family law practice, the change from the principle of guilt to the principle of disruption failed. Instead, a new blanket liability principle was created: It’s always the man’s fault.

Statements such as “A child belongs to the mother” functioned against the background of a gender image that saw the mother as the guardian of home and child and the man solely in the role of a provider. Increasingly, the father’s contribution to maintaining the family

was no longer seen. In separation disputes, he was forced out of the role of father with the remark “He was never there” and reduced to pure financial support.

Many responsible parents continue to perform their duties sensibly even after separation. However, if the dispute is maximised through lawyers and the joint children are instrumentalised with the intention of destruction, the father always loses as a largely marginalised parent in a “residence model” system. Added to this is the additional destructive variant that the child is used as a tool to exclude the second parent – with far-reaching consequences for the child’s own development.

Founded at the end of the 1980s, “Väteraufbruch für Kinder” was the only association set up nationwide to serve as a mouthpiece for parents who were marginalised or threatened with exclusion. For over 20 years, it was



hopeless to gain a political foothold beyond emergency aid and set the “separation industry” on a new and more child-oriented course.

Small signals for a change were the emergence of the “Cochemer Praxis” (in Karlsruhe as “Karlsruher Weg”), the film “Der entsorgte Vater” [The father dispossessed] shot in Karlsruhe in 2008,

and finally the increasingly intensive discussion about the interchangeable model or the double residence as an alternative to the residence model since 2012.

This means that the focus is no longer on the criticism of existing conditions by organised fathers but rather on a constructive alternative.

## A common thread is not always visible

### Basque ToBeTrue, creative artist

I understand life and society as a constant development of circumstances and situations. I see things in motion. This is how I experience my living space. For me, a common thread is not always visible. And that must also be in the spirit of freedom.

“Learn from history” Ever since I first heard this, I’ve been using history to put decisions to the test. In addition to the knowledge I have gained and my life experience, emotions, of course, also play a role. This is my personal touch.

Hip Hop culture has had a large part in shaping Basque ToBeTrue. Since the end of the 1980s, it has helped shape me and taught me values that influence what I do today. Today I expand the traditional “Love, peace, unity, and having fun” with creativity, development, awareness, and dialogue.

Hip hop is changing. It is no longer fitting to refer to the scene as a youth culture. The protagonists are intergenerational. Hip hop finds its way into all social classes with forms of expression such as dance, music, and images.

The complexity that hip hop only becomes hip hop as a symbiosis of different forms – that its elements also exist individually and do not always have to take place in the context of another in order to exist – makes this difficult to grasp. But it allows the opportunity to be multi-layered and accessible to all.

Historically speaking, hip hop is still naive in the world of culture. Structures and possibilities such as long-established forms must still be worked out and fought for.

Because we have the right. Always in the mirror image of society. We are in the middle of it.



## Media literacy is in demand

### Markus Brock, journalist, moderator

The media world is changing. Through social media – and online media in general – the role of established media is becoming increasingly smaller. Although “Der Spiegel”, “FAZ”, and “Süddeutsche Zeitung” have dared to take off with their own online presence, hardly any money is to be earned. Much worse, however: Many no longer place their trust in the public broadcasters and

the products of the major publishers – although they could, because they still work with integrity. Even if the speed of the Internet is forcing them too to keep up the pace.

This loss of confidence is fatal for the role of the classical media as the “fourth power” with an important control and explanation function – and thus also for



our democracy. Instead of relying on well-researched and weighted news and reports with well-founded comments and forming their own opinions, increasingly

more people are moving within their own algorithm-controlled information bubble.

They are often provided only with the information that confirms their views. This is often enriched with fake news, which is distributed millions of times without verification. AfD without the virtual social media soapbox? Unthinkable! Brexit and Donald Trump would not exist without these digital media – without bold lies that

## Equal right to happiness. Inklusion leben (Live inclusion)

### Michaela Mannhardt

The Convention on the Rights of Persons with Disabilities is a United Nations Convention on Human Rights, adopted by the General Assembly of the United

unscrupulous politicians can tap without being exposed as liars before everyone's eyes. The crux of it: When the "established" media reveal fake news, they only make the fake more well-known and encourage many in their disbelief.

What is important is greater media literacy, knowledge of the effects of algorithms, trust in media that have been doing a good job for decades, and the will to obtain comprehensive and wide-ranging information in an increasingly complex world. Only in this way can we maintain our democracy in the long term and prevent changes, if not revolutions, that no one of sound mind would want.

Nations on 13 December 2006 and entered into force on 3 May 2008. Germany ratified this Convention on 24 February 2009.

The UN Convention on the Rights of Persons with Disabilities is the first universal legal instrument that substantiates existing human rights in relation to the living situation of disabled people. It recognises disability as part of the diversity of human life.

The aim of the Convention is to promote, protect, and guarantee the equal enjoyment of human rights and fundamental freedoms by individuals with disabilities.

The UN Convention on the Rights of Persons with Disabilities therefore does not create any special rights but rather substantiates and specifies universal human rights from the perspective of individuals with disabilities. They must be systematically taken into account in human rights protection against the background of their specific circumstances.

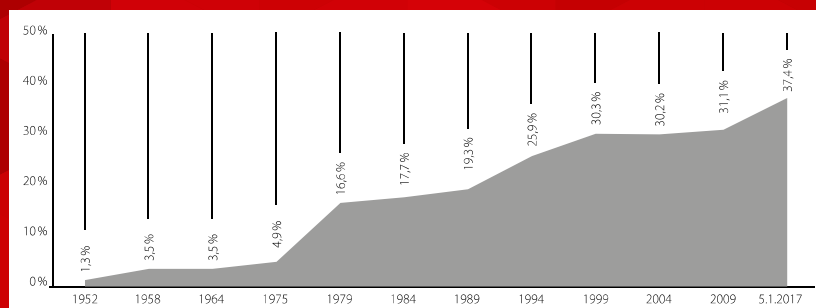
Until February 2009, the distinction between a mental or physical disability and the associated separation made the path to inclusion more difficult. Even though the UN Convention has been in force in Germany for nine years now, this must be viewed from two different perspectives. On one hand, it was high



time that inclusion was implemented and practised. On the other hand, it must also be clear that it will still be a long until inclusion is perceived and guaranteed as a matter of course.

Individuals with disabilities and their families do not want to live in a parallel universe and be an "encounter of the third kind". Instead, they strive to ensure that all individuals – with and without disabilities – have the same right to life and participation.

## Women in the European Parliament



The increase in the number of female MEPs with the first direct election to the European Parliament (EP) in 1979 is remarkable. As the figure clearly shows, their share rose by 11.7 percentage points to 16.6%. Since then, things have been going slowly – and by no means steadily – uphill. The EP also has a “High Level Group on Gender Equality and Diversity”. It is composed of six women and one man.

Source: Women in the European Parliament – International Women’s Day 8 March 2017

## Thursday 26 April 2018

### Exhibition opening

7:00 pm **Bewegt euch! 1968 und die Folgen in Karlsruhe** ▶ pg. 106  
Stadtmuseum, Prinz-Max-Palais

### Stage

9:00 pm **I am a woman. Do you hear me? / مع زيديتيم، جدهامو من شونج؟** ▶ pg. 110  
Guest performance Staatstheater, Kleines Haus

### Film

7:00 pm **Vogelfrei; France 1985** ▶ pg. 108  
Kinemathek

### Exhibitions

**Botox für alle**, Gedok artists' forum, 5:00 – 7:00 pm ▶ pg. 74  
**Risk democracy? Baden 1818–1918**, Generallandesarchiv, 8.30 am – 5:30 pm ▶ pg. 174  
**Equal right to happiness. Inklusion leben**, Tollhaus, 10:00 am – 6:30 pm ▶ pg. 70  
**Marlene Dumas | Rosemarie Trockel. Works from the Garnatz collection**,  
 Städtische Galerie, 10:00 am – 6:00 pm ▶ pg. 52  
**Moving Bodies – video piece**, Kinemathek, 6:00 – 10:00 pm ▶ pg. 54  
**Revolution! Für Anfänger\*innen**, Badisches Landesmuseum, 10:00 am – 5:00 pm ▶ pg. 28  
**Revolutionen im Fokus**, Regierungspräsidium am Rondellplatz, 11:00 am – 6:00 pm ▶ pg. 48

**Thursday**  
**26 April 2018**

**7:00 pm**

Opening

### Location

Stadtmuseum  
Prinz-Max-Palais  
Karlstraße 10  
76133 Karlsruhe

### Admission

€ 4/ reduced € 2; children up to 12 years, school classes, museum pass holders, and sponsoring association members free of charge

### Period

27 April – 14 October 2018

### Opening times

Thursday and Friday  
10:00 am – 6:00 pm  
Thursday 10:00 am – 7:00 pm  
Saturday 2:00 – 6:00 pm  
Sunday 11:00 am – 6:00 pm

### Info

0721 1334234,  
-4230, -4231  
www.karlsruhe.de/  
stadtmuseum

### Organiser

Kulturamt, Stadtarchiv,  
and historical museums

## Bewegt euch!

**1968 und die Folgen in Karlsruhe (Get moving!)**  
**1968 and the consequences in Karlsruhe)**

Student protests, mini skirt and the Mao Bible – the year 1968 awakens many images and is regarded as an important turning point – not only in German but also in global history. 1968 stands as a cipher for a time of change and social upheaval. Almost everywhere, protests of the younger generation were taking place at the same time. But what was actually going on in Karlsruhe back then? This question is the subject of the special exhibition at the Stadtmuseum Karlsruhe. The exhibition not only concentrates on the 1968 movement itself but also takes a closer look at its effects.

Democracy, peace, anti-imperialism, and solidarity with the people of the “Third World” were ideals for which people took to the streets in large numbers around 1968. The photo on the left shows a demonstration of the political university groups against the second reading of the Emergency Act in the Bundestag at Schlossplatz and towards the Market Square on 16 May 1968. The demonstrators wear banners against the Vietnam War and the emergency laws. But far beyond such concrete individual themes and ideals, 1968 stands for a new anti-authoritarian attitude towards the state, politics, and society. Even though the Extra-Parliamentary Opposition was already fragmented by the end of the 1960s and there was no prospect of a revolution in Western countries, 1968 had a lasting effect. It promoted a democratisation of society: political decisions “from above” were no longer



Student demonstration in Karlsruhe with banners against the emergency laws and the Vietnam War (16 May 1968)

simply accepted without criticism and people began to stand up against false objectives and injustice and demand information. Finally, attempts were made to improve the world – at least to some extent – from the point of view of the actors. 1968 is also regarded as the beginning of the new women’s movement.

These attitudes, which were shaped by 1968, can be attributed to the New Social Movements since the 1970s and 1980s. It is precisely these “movements”, which were initiated in 1968 and which continue to have an effect to this day, that the exhibition focuses on. For the first time, the 1970s and 1980s are also being examined from this perspective. Numerous contemporary witnesses have their say and a great deal of new – or simply buried – material is presented. In the end, the question is: what actually remains of 1968 today?

**Thursday**  
**26 April 2018**

**7:00 pm**

**Location**

Kinemathek  
Kaiserpassage 6  
76133 Karlsruhe

**Admission**

€ 7 / € 5 for members  
Kinemathek

**More dates**

Thursday, 3 May 2018,  
9:15 pm

**Info**

0721 9374714  
www.kinemathek-karlsruhe.de

**Organiser**

Kinemathek Karlsruhe

**Moving Bodies**  
**Vogelfrei (Vagabond)**



**Agnès Varda, France 1985, digital, 107 minutes,**  
**French with English subtitles; with Sandrine**  
**Bonnaire, Macha Méril, and Stéphane Freiss**

The film “Sans toit ni loi” accompanies the young Mona, who travels through a wintry southern France. With only a backpack and a tent, she hitch-hikes through the country. Occasionally there are fleeting encounters with farmers, workers, peers, and the elderly as well as people with familiar activities – such as the Tunisian farm worker Assouna – and people with unconventional interests – such as the biologist Landrier, who deals with the dying of the sycamore trees. Mona refuses to participate – but without ideological motive. She has nothing against the society in which she lives, but she doesn’t want anything from it either.

Agnès Varda observes her protagonist with almost documentary distance and abstains from any psychological or moral interpretation. In Venice she was awarded a Golden Lion. Sandrine Bonnaire received the French Film Award for Best Actress.



Vogelfrei (Vagabond)

**Thursday**  
**26 April 2018**

**9:00 pm**

World premiere, guest performance followed by an audience discussion with the director and the playwright

### Location

Staatstheater, Kleines Haus  
Hermann-Levi-Platz 1  
76137 Karlsruhe

### Admission

€ 18/reduced € 9  
Advance booking:  
kartenservice@  
staatstheater.karlsruhe.de

### Info

0721 933333  
www.staatstheater.karlsruhe.de

### Organiser

Staatstheater Karlsruhe

## I am a woman. Do you hear me? / مع من زنگم، صدایم شنوید؟؟؟

by **Camelia Ghazali** – guest performance in Persian with German and English subtitles

Women in Iran – veiled, oppressed, excluded from education? Seven actresses and one actor present stories from the lives of Iranian women today – stories of defeats, moments of happiness, pain, and suffering. A grandmother, who knows every moment of these women's lives, tries to arrange the chaos in the lives of all her "relatives": A mother on the run fighting with herself whether she should stay or go. A girl who desperately wants to sing in public but who is forbidden to do so. A girl in love who has long been forgotten by her beloved and wants to burn herself...

For the second time after the 2016 EUROPEAN CULTURAL DAYS, Praxis Theatre Group from Tehran will present its work in Karlsruhe and then discuss the current radical awakenings and upheavals in Iran.

"The piece is about a war, a silent war, a silent war whose sound was frozen and buried under centuries of snow and ice. A sound whose echo we fear. The sound of a woman".

Camelia Ghazali



I am a woman. Do you hear me? – Elnaz Esmaeilzadegan

## Justice is felt

Malika Reyad, singer and producer of the Karlsruhe Palace Concerts



The thread that connects us: We feel it through a look, an expression, words filled to the brim with messages, and vibrating contents that are consciously and unconsciously sent and received.

The same right for everyone starts with being noticed and having the chance to be accepted. Justice is felt. The connection to our fellow human beings gives us security. We are suspended in a network of compassion. We're offended when we're ignored. And that has nothing to do with vanity but rather with injustice.

We do a lot to be accepted. A popular strategy is to perform. Adverts reflect our fears: Grandma must also be fit for her grandchildren and perform; otherwise, they will be disappointed.

We humans are like beads on a necklace – different pearls because we are individual beings. But you don't see the most important thing: The thread that runs through the beads. Sheikh Khaled Bentounes, spiritual teacher of the Sufi Order of Alawiyya, said this during a lecture I attended.

Are we a society in battle mode that needs cooking and choral duels? That takes down and bullies others? Ever stronger cars to push others away? Or do I want to get to know myself and enjoy myself and my potential?



I hope that we can become more aware of our connections to other people and cultivate them. And if we can't, I hope that we can become aware of why we can't connect.

When singing, one especially notices that "fighting" and "being present" are not the same thing. Those who fight must protect themselves, wear armour, are inflexible, and cannot afford openness.

Those who fight when singing becomes hoarse and lose brilliance and colour.

I recently gave a workshop on voice, expression, and presence at Iglu, a contact point for young homeless people in Karlsruhe.

A young woman, nineteen years old, said quietly: "I would like to learn to speak up, but I don't want to dominate".

## My advice: Never be discouraged

### Regina Halmich, boxing world champion, moderator

Although boxing has been practised by both sexes since the 18th century, a woman climbing into the ring still causes a sensation. Boxing – that's just for men. Isn't it too dangerous for women?

When I started my professional career as a boxer in 1995, it was particularly bad: At the beginning, hardly anyone gave me a chance. There were violent reactions from all sides – from male colleagues, the organisers, and especially the media. The worst part was that I had to listen to these comments before I even set foot in

the ring! Even the idea that women could box was considered impudent and outrageous.

And also during training, it was plainly clear that I had entered a man's world. It started with the fact that there weren't even any showers for women at my boxing club. I could either shower before or after the men.

The most important thing for me at that time was – and this is also my advice to all women who have to fight their way



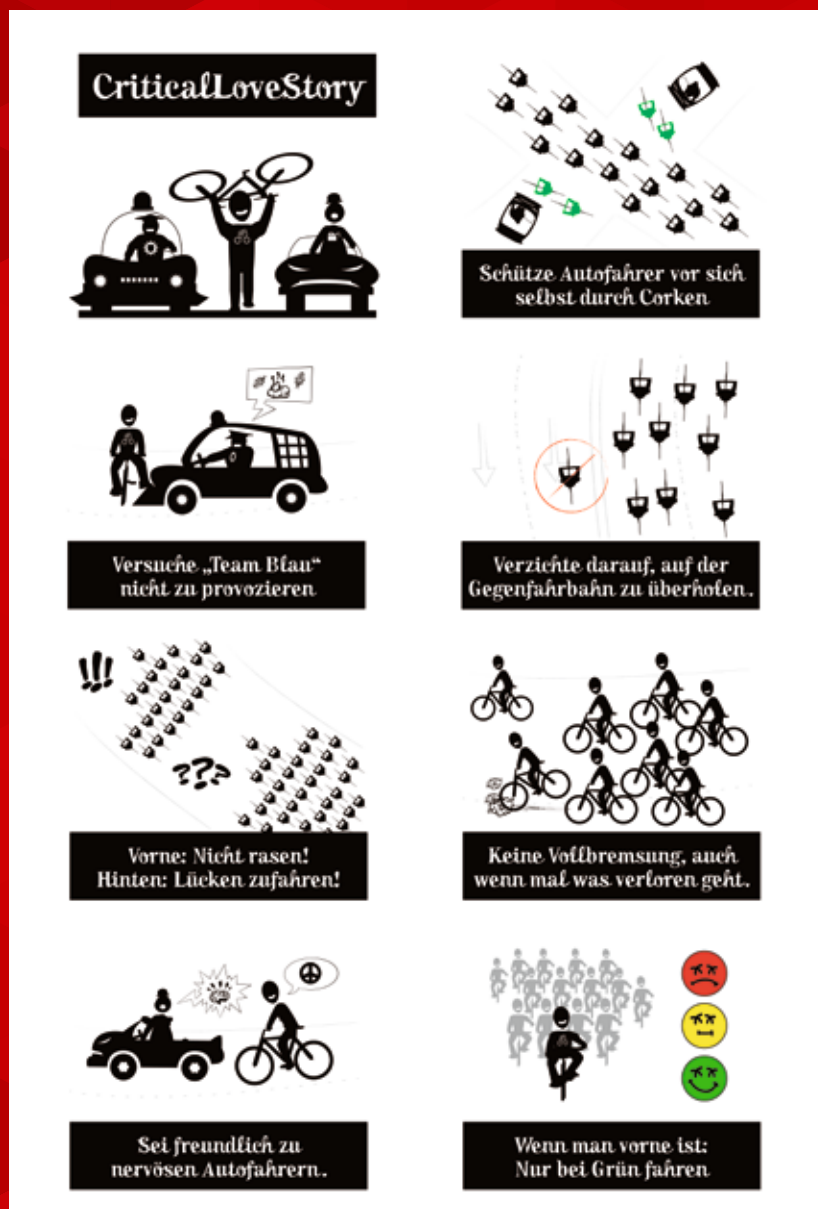
into a male-dominated area: never be discouraged! Through all the resistance, I felt that I had to prove myself all the more and therefore fought more courageously than a man might have.

Over the course of my career, I have won numerous titles – and the respect of my male colleagues. And when I ended my career in Karlsruhe in November 2007

with a victory against the Israeli Hagar Shmoulefeld Finer, the television ratings were tremendous: 8.8 million viewers. But I was especially pleased that I could prepare the way for so many talented boxers like Natascha Ragosina, Susi Kentikian, Alesia Graf, and Ina Menzer.

In Germany, women's boxing is no longer frowned upon. For many young women, it's a matter of course to choose this sport and this career. Of course, there are still significant differences to men's boxing: The prize money is much less, sponsors are rare, and it is difficult to find good opponents for exciting fights.

We optimistically look at the leading nation of women's boxing, where female fights can be seen on television nationwide and some boxing events even have a predominant proportion of women – and that in the land of "machos": Mexico.



This poster from Critical Mass Hamburg calls for mutual consideration. An everlasting upheaval

## Friday 27 April 2018

### Campaign

6:00 pm **Mehr Raum fürs Rad. Critical Mass bicycle tour** ▶ pg. 126  
Start at Kronenplatz followed by After Mass

### Exhibition opening

5:00 pm **Liebe und Revolution. Hedwig Lachmann und Gustav Landauer zwischen Kunst und Politik** ▶ pg. 124  
Museum für Literatur, Prinz-Max-Palais

### Stage

6:00 pm **Wir brechen auf!** ▶ pg. 32  
Junges Staatstheater, Insel

7:00 pm **Jugend ohne Gott** ▶ pg. 130  
Premiere  
Junges Staatstheater, Insel

### Film

9:15 pm **Verführung: Die grausame Frau; Germany 1985** ▶ pg. 132  
Kinemathek

### Guided tour

3:00 pm **Equal rights for all?** ▶ pg. 120  
Meeting point: fountain behind the Postgalerie

### Conference

10:00 am – 6:00 pm **Digitale (D)Effekte** ▶ pg. 118  
ZKM

### Concert

7:00 pm **?Ohrwurm Schönberg?** ▶ pg. 128  
Badische Landesbibliothek

### Lectures

4:00 pm **Equal rights for all: Frauenrechte und Religionsfreiheit** ▶ pg. 122  
IBZ

### Exhibitions

**Get moving! 1968 und die Folgen in Karlsruhe**, Stadtmuseum, Prinz-Max-Palais, 10:00 am – 6:00 pm ▶ pg. 106

**Botox für alle**, Gedok artists' forum, 5:00 – 7:00 pm ▶ pg. 74

**Risk democracy? Baden 1818–1918**, Generallandesarchiv, 8.30 am – 7:00 pm ▶ pg. 174

**Equal right to happiness. Inklusion leben**, Tollhaus, 10:00 am – 6:30 pm ▶ pg. 70

**Marlene Dumas | Rosemarie Trockel. Works from the Garnatz collection**, Städtische Galerie, 10:00 am – 6:00 pm ▶ pg. 52

**Moving Bodies – video piece**, Kinemathek, 6:00 – 10:00 pm ▶ pg. 54

**Revolution! Für Anfänger\*innen**, Badisches Landesmuseum, 10:00 am – 6:00 pm ▶ pg. 28

**Revolutionen im Fokus**, Regierungspräsidium am Rondellplatz, 11:00 am – 6:00 pm ▶ pg. 48

**Friday**  
**27 April 2018**

**10:00 am – 6:00 pm**

#### **Location**

ZKM, Medientheater  
Lorenzstraße 19  
76135 Karlsruhe

#### **Admission**

free

#### **Info**

0721 8100 1200  
www.zkm.de

#### **Organiser**

ZKM | Zentrum für Kunst  
und Medien

## **Digitale (D)Effekte (Digital (d)effects)**

### **An interdisciplinary conference**

The conference “Leben mit intelligenten Maschinen. (D) Effekte” [Living with intelligent machines. (D)effects] deals with the effects and defects as well as the radical awakenings and upheavals that can be felt through the all-encompassing coding of the world. What social, political, scientific, and aesthetic changes will come to us with the spread of artificial intelligence technologies? To discuss these questions, the ZKM invites international speakers from various disciplines such as computer science, engineering, philosophy, sociology and art studies to shed light on the subject of digitisation in the context of artificial intelligence.

With the current exhibition “Open Codes. Leben in digitalen Welten” [Open codes. Living in digital worlds] (20 October 2017 – 5 August 2018), ZKM makes the basics of digitisation understandable. The conference builds on the basic thesis of the exhibition: For centuries mankind has shown a need to analyse the world numerically and to construct a new artificial environment on this basis. We now live in a world that is largely generated and controlled by data and algorithms. Almost all processes – from design and production to communication and transport – are determined by codes. A new equation of mathematics and electronics has created a world based on computer programs and modelled by engineers, physicists, computer scientists,



Clemens von Wedemeyer, Esiod 2015, 2016

and designers. The conference deals with the conscious and unconscious assumptions on which the construction of these digital environments is based as well as the hopes and fears that are connected with current technological developments.

The conference is part of the two-day symposium “Encoding Culture: Leben mit intelligenten Maschinen” [Encoding Culture: Living with intelligent machines], which will take place at the ZKM Karlsruhe from 27 to 28 April 2018. The symposium is being created in cooperation with the project “Künstliche Intelligenz und Kunst” [Artificial Intelligence and Art].

**Friday**  
**27 April 2018**

**3:00 pm**

### Location

Meeting point: fountain behind the Postgalerie, Stephanplatz

### Admission

free

### Registration

0721 1613685  
info@stattreisen-karlsruhe.de

### Info

0721 1613685  
www.stattreisen-karlsruhe.de

### Organiser

stattreisen Karlsruhe

## Gleiches Recht für alle? (Equal rights for all?)

**Karlsruhe, the city of Germany's first girls' secondary school: searching for clues in Karlsruhe's backyards**

A "Memorandum dedicated to the high German state governments of the first German general meeting of conductors and teachers of the higher schools for girls concerning a legal standardisation of the organisation and position of the higher girls' education" published in 1873 in the monthly publication for the entire German girls' school system, demanded an equal education for women. And this "so that the German man would not be bored by his wife's short-sightedness and narrow-mindedness towards the domestic herd and paralysed in his devotion to higher interests".

For completely different reasons, however, Hedwig Kettler (1851–1937), a feminist and pioneer in higher education for girls, founded Germany's first girls' secondary school in Karlsruhe in 1893.

Interestingly, the school was founded by a women's association based in Hanover. Why the first girls' secondary school was not founded in Hanover – but



A young woman of the 90s of the 19th century.



Teachers' seminar at Prinzessin-Wilhelm-Stift in Sophienstraße

rather in Karlsruhe of all places – is revealed on the tour. There were many reservations against girls' leaving examination and against women's studies, especially from the medical profession, which was the first to fear female competition. The male society also asked itself the question: Won't femininity ultimately suffer from so much learning? The Baden Women's Association also supported women's training and further education but did not question the traditional image of women.

During the tour, at the fountain behind the Postgalerie, the role of men and women at the end of the 19th century will be discussed, the place where Germany's first girls' secondary school was built will be shown, and the teachers' seminar in Sophienstraße and the facilities of the former Badischer Frauenverein on Otto-Sachs-Straße will be attended.

**Friday**  
**27 April 2018**

4:00 – 7:00 pm

#### Location

Internationales  
Begegnungszentrum  
Kaiserallee 12 d  
76133 Karlsruhe

#### Admission

free

#### Info

0721 1333062  
Equal Opportunities Officer  
The City of Karlsruhe  
0721 89333710 ibz  
www.karlsruhe.de/  
gleichstellung  
www.ibz-karlsruhe.de

#### Organisers

Equal Opportunities Officer of  
the City of Karlsruhe and ibz in  
cooperation with the Garden  
of Religions working group for  
Karlsruhe

## Gleiche Rechte für alle: Frauenrechte und Religionsfreiheit (Equal rights for all: women's rights and freedom of religion)

### Lectures with commentaries and world café

Equality in the eyes the law, equal rights for women and men, and religious freedom are among the fundamental rights enshrined in our constitution. In practice, women's rights and the right to religious freedom seem to come into conflict – and this is not a recent development.



Dr Susanne Baer,  
Judge of the Federal Constitutional Court

Is this the case? Which areas of conflict and which interests are involved? How can fundamental rights and democracy be strengthened? How can we counter the danger of populist cuts and instrumentalisation?

Dr Susanne Baer, judge of the Federal Constitutional Court, introduces the topic. Short comments by women from various religious communities and civil society organisations complete the presentation: Hila Auer-Shayan, member of the Jewish community Karlsruhe; Gabriele Boos-Niazy, chairwoman of the Action Alliance of Muslim Women; Ulrike Bruinings, state youth pastor of the Evangelical Church in Baden; Gabriele Frenzer-Wolf, deputy chairwoman of the DGB Baden-Württemberg; Mirja Kon-Theederan, Buddhist, chairwoman of the Garden of Religions.

In the second part, equipped with this information, the participants will have the opportunity to delve deeper into the topic in the context of a world café. A structured exchange of views creates space for different perspectives and dialogues. Finally, suggestions and questions will be addressed.

Interested men and women are invited. Dr Barbara Leichtle will moderate the event.

**Friday**  
**27 April 2018**

**5:00 pm**

Opening

**Location**

Museum für Literatur  
Prinz-Max-Palais  
Karlstraße 10  
76133 Karlsruhe

**Admission**

free

**Period**

28 April – 2 September 2018

**Opening times**

Thursday and Friday  
10:00 am – 6:00 pm  
Thursday 10:00 am – 7:00 pm  
Saturday 2:00 – 6:00 pm  
Sunday 11:00 am – 6:00 pm  
Tuesday 1 May 2018 closed

**Info**

0721 1334087  
www.literaturmuseum.de

**Organiser**

Museum für Literatur

## Liebe und Revolution

**Hedwig Lachmann und Gustav Landauer zwischen Kunst und Politik (Love and revolution: Hedwig Lachmann and Gustav Landauer: between art and politics)**

In the times of social upheaval between 1900 and 1919, the lyricist and translator Hedwig Lachmann (1865–1918) – her rendering of Oscar Wilde’s “Salome” was the basis of Richard Strauss’ opera of the same name – and the Karlsruhe-born scholar, writer, theorist, and politician Gustav Landauer (1870–1919) realised numerous joint projects.

This collaboration and the jointly developed literary work will be documented for the first time in this exhibition. Among other things, the biographical awakening, artistic positions, political and pacifist approaches, and the ecological aspects of a new free society are discussed as well as Landauer’s participation in the “Munich Soviet Republic”.

“We see suns wherever we look,  
And whisper in intimacy and trust:  
Good to us, that we came together!”  
Gustav Landauer to Hedwig Lachmann  
Letter excerpt (17 April 1899)

Accompanying events and further information on the exhibition at: [www.literaturmuseum.de](http://www.literaturmuseum.de)



Gustav Landauer (around 1900)



Hedwig Lachmann (1901)

**Friday**  
**27 April 2018**

**6:00 pm**

Followed by After Mass

### Location

Meeting point:  
Kronenplatz  
76133 Karlsruhe

### Admission

free

### Info

[www.cm-ka.de](http://www.cm-ka.de)  
[www.facebook.com/  
CriticalMassKarlsruhe](https://www.facebook.com/CriticalMassKarlsruhe)

### Organiser

Critical Mass Karlsruhe

## Mehr Raum fürs Rad [More space for bicycles]

### Critical Mass bicycle tour

“Critical Mass” is a worldwide, independent movement that has been back in Karlsruhe since 2015. On the last Friday of the month, the cycling enthusiasts of Karlsruhe meet at 6:00 pm at Kronenplatz. There are many reasons to ride, but in the end, everyone celebrates cycling together with a bicycle tour through the city. A common goal of the participants is to point out that the bicycle can solve many of the current problems we are confronted with.

Invented a good 200 years ago in Karlsruhe, the bicycle has a turbulent history behind it and perhaps still its best times ahead of it. A few years ago, cycling, which had been pushed into the background by a car-fixed transport policy, began to free itself from its shadowy existence. Cyclists around the world began to organise themselves to demand equal rights for bicycles as a means of transport.



On one hand, the bicycle is not taken into equal account in traffic planning and. On the other, the existing rights of cyclists in road traffic are not effectively enforced and protected.

In times of “Diesel-gate”, cartel agreements within the German automotive industry, high pollution levels, and impending driving bans, the bicycle could significantly alleviate many of these problems with little effort. With innovative and often simple approaches, many cities around the world – such as Copenhagen in Denmark or Utrecht in the Netherlands – show what can be achieved so that at the end of the upheaval, the city once again becomes a living space.

The bicycle tour will end with an After Mass in the market place.

Participation with bicycle, load wheel, velomobile, or other muscle-powered vehicles without internal combustion engine  
Duration: approx. 1–1.5 hours; distance: approx. 15 km  
Participation at your own risk



**Friday**  
**27 April 2018**

**7:00 pm**

**Location**

Badische Landesbibliothek  
Erbprinzenstraße 15  
76133 Karlsruhe

**Admission**

free

**Info**

0721 374137  
www.gedok-karlsruhe.de

**Organisers**

Gedok Karlsruhe  
in cooperation with the  
Badische Landesbibliothek

## ?Ohrwurm Schönberg? [?Schönberg ear worm?]

### The fracture of the tonal centre

With the end of the First World War, “atonality” in music broke out after many forerunners. The dissolution of known forms and structures happened simultaneously in all arts. Shortly before, in 1909, Schönberg’s “Klavierstücke” had been written.

“Atonal” motifs and ideas existed long before, but these precursors had always remained embedded in a comprehensive tonality. With the end of the war, this securing ground appeared broken, pulled away, to be an illusion. Artists sought to create something new from the fragments that had become bottomless – some by reconstructing a tonal dream world and others by radically accepting the fracture.

With atonality, music lost its reference to a tonal centre – a fundamental note. All participants – playing as well as listening – had re-establish a “music-logical” connection. In the long run, this led to the separation of “classical” and “light music”.

You can listen to people whistling a tune by Verdi, Mozart, or Bach, but seldom will they whistle an atonal piece. In light music or chanson, tonal composition is consciously decoupled from the development of atonal “new music”.



Cornelia Gengenbach; Hanna Jüngling; Rita Huber-Süß; Ursula Zetzmann (from the left)

The concert program deals with the postulated relativity of listening habits, traces the development after 1918, and investigates the aesthetic and traditional reasons that have allowed this development in the first place. So far, no culture is known that has so radically broken up its aesthetic structures and continued them accordingly. The potency for this is consequently to be sought in this musical tradition itself.

**WITH** Hanna Jüngling, violin; Rita Huber-Süß, voice; Cornelia Gengenbach, piano; Ursula Zetzmann, recitation

**Friday**  
**27 April 2018**

**7:00 pm**

Premiere  
Junges Staatstheater  
ab 12 Jahren

### Location

Staatstheater, Insel  
Karlstraße 49  
76137 Karlsruhe

### Admission

€ 13/reduced € 7.50  
Advance booking:  
kartenservice@  
staatstheater.karlsruhe.de

### More dates

Wednesday, 2 May 2018,  
7:00 pm  
Friday, 4 May 2018, 7:00 pm

### Info

0721 933333  
www.staatstheater.karlsruhe.de

### Organiser

Staatstheater Karlsruhe

## Jugend ohne Gott (Youth without God)

based on the novel by Ödön von Horváth

The students are already fascist – their young teacher denies his humanistic ideals. He is again confronted with the unreflected ideology of the dictatorial system when seething conflicts get out of control at the Easter camp and even a murder takes place...

Written in 1937 and published by a Dutch publisher in exile, Ödön von Horváth's novel was a great success and translated very quickly into many languages. In Nazi Germany, the book was placed on the "list of harmful and undesirable literature" in January 1938 because of "pacifist tendencies". Horváth unfolds a gripping crime story and at the same time paints a strong and shocking picture of the upheavals in Europe in the 1930s. He describes the cold and dishonesty of fascist society in which a lost youth without freedom and without ideals grows up. The teacher's questions about responsibility, morality, and the need for independent action are once again becoming more urgent.

director Jakob Weiss inspired the young audience in Karlsruhe with the Volkstheater productions "100 Dokumente" and "Karlsson vom Dach". After productions in Esslingen, Göttingen, Berlin and Hanover, the Akademie Schloss Solitude stipend holder returns to Karlsruhe.



Jugend ohne Gott – Dario Neumann

**Friday**  
**27 April 2018**

**9:15 pm**

**Location**

Kinemathek  
Kaiserpassage 6  
76133 Karlsruhe

**Admission**

€ 7 / € 5 for members  
Kinemathek

**More dates**

Friday, 4 May 2018, 9:15 pm

**Info**

0721 9374714  
www.kinemathek-karlsruhe.de

**Organiser**

Kinemathek Karlsruhe

**Moving Bodies**  
**Verführung:**  
**Die grausame Frau**  
**[Seduction:**  
**the cruel woman]**



**Monika Treut, Elfi Mikesch,**  
**Germany 1984, digital, 84 minutes; with Mechthild**  
**Grossmann, Udo Kier, Sheila McLaughlin, Georgette**  
**Dee, and Peter Weibel**

"More exciting, more subversive, stranger cinema will not be seen here any time soon", wrote Hans C. Blumenberg in the weekly newspaper "Die Zeit" in 1985. "This mixture of faecal language and eroticism should not be expected from anyone", raged the Federal Minister of the Interior of the CSU.

The feature film début of Monika Treut and Elfi Mikesch polarised everyone from the very beginning. At the premiere at the Berlinale Forum, the film-makers were confronted with aggressive protest over their film, which puts the audience in a masochistic situation under Mechthild Grossmann's female dominance.

She plays Wanda, a mysterious dominatrix and clever businesswoman. In her gallery in the Port of Hamburg, Wanda stages bizarre stage shows for a paying audience: sadomasochistic rituals as an aesthetic form and profitable business. She is also a sovereign mistress in her private life. She determines the rules of the game,



Verführung

which her lovers must follow: Gregor, her slavish stage partner as well as Justine, a naive innocence from America. Only her friend Caren suffers from Wanda's activities. She must therefore be excluded from the game. Because the show must go on.

## Saturday 28 April 2018

### Campaign

- 2:00 pm **La Parade du Oui et du Non** ▶ pg.136  
Meeting point: Europaplatz, Ecke Karl-/Kaiserstraße

### Stage

- 7:00 pm **Madame Lenin. Musiktheatrales Ritual** ▶ pg.142  
Guest performance Staats theater, Studio

### Film

- 9:15 pm **Wild**; Germany 2016 ▶ pg.141  
Kinemathek

### Guided tour

- 4:00 pm **Revolutionssplitter 1789 bis heute.** ▶ pg.138  
**Politische industrielle Um- und Aufbrüche**  
Meeting point: Verfassungssäule am Rondellplatz

### Lectures

- 6:00 pm **Moving Bodies, podium discussion** ▶ pg.140  
Kinemathek



The Badische Ständehaus, destroyed in the Second World War

### Exhibitions

- Get moving! 1968 and the consequences in Karlsruhe,** ▶ pg.106  
Stadtmuseum im Prinz-Max-Palais, 2:00 – 6:00 pm
- Botox für alle,** Gedok artists's forum, 2:00 – 4:00 pm ▶ pg. 74
- Equal right to happiness. Inklusion leben,** Tollhaus, 2:00 – 6:00 pm ▶ pg. 70
- Marlene Dumas | Rosemarie Trockel. Works from the Garnatz collection,** ▶ pg. 52  
Städtische Galerie, 11:00 am – 6:00 pm
- Love and revolution. Hedwig Lachmann und Gustav Landauer zwischen Kunst und Politik,** ▶ pg.124  
Museum für Literatur, Prinz-Max-Palais, 11:00 am – 6:00 pm
- Moving Bodies – video piece,** Kinemathek, 6:00 – 10:00 pm ▶ pg. 54
- Revolution! Für Anfänger\*innen,** Badisches Landesmuseum, 10:00 am – 6:00 pm ▶ pg. 28
- Revolutionen im Fokus,** Regierungspräsidium am Rondellplatz, 11:00 am – 6:00 pm ▶ pg. 48

**Saturday**  
**28 April 2018**

**2:00 pm**

### Location

Stephanplatz behind  
the Postgalerie

### Admission

free

### Info

0721 160380  
www.ccfa-ka.de

### Organiser

Centre Culturel Franco-  
Allemand Karlsruhe  
in cooperation with the  
Badischen Landesmuseum

## La Parade du Oui et du Non

### Aesthetics of protest

Conflicts have radically changed their face in recent years: They arise from spontaneous protest movements and are often controlled by social media: collective revolts without recognisable leaders. How is opposing opinion made visible today?

“La Parade du oui et du non” is a parade that uses flags, signs, music, and accessories to make potential expressions of civil society visible in public spaces. Although it uses common symbols of activism, the parade is not a political manifestation but rather mixes ritual forms of carnival, religious procession, and military parade.



The parade follows a choreography. All participants as well as the flags are in black and white. The (choreographic) graphic aspect reinforces the timeless aesthetics of the parade.

Together with students of the State Academy of Fine Arts Karlsruhe, the flags will be designed in advance during a workshop. Musical accompaniment by acoustic instruments and a vehicle are part of the parade.

Interested persons and passers-by in Karlsruhe can join the parade. Meeting point: behind the Postgalerie at Stephanplatz. From there, the parade will continue to the castle.



**Saturday**  
**28 April 2018**

4:00 pm

### Location

Meeting point:  
Verfassungssäule am  
Rondellplatz  
Karl-Friedrich-Straße

### Admission

free

### Registration

0721 1613685 or  
info@stattreisen-karlsruhe.de

### More dates

Saturday, 5 May 2018,  
2:00 pm

### Info

0721 1613685  
www.stattreisen-karlsruhe.de

### Organiser

stattreisen Karlsruhe

## Revolutionssplitter 1789 bis heute (Revolutionary splinters 1789 until today)

### Political and industrial changes and upheavals

Throughout its history, the residential city of Karlsruhe was regarded as a conservative city of civil servants to which the attribute “revolutionary” did not really seem to fit.

A considerable part of the population benefited either directly or indirectly from the court of a prince so that the willingness to overthrow was less pronounced for material reasons alone. And yet Karlsruhe has been the scene of numerous upheavals, both political and economic. The geographical proximity to France, from where revolutionary ideas were repeatedly brought to Baden, played a significant role – for example, after the French Revolution of 1789 or before the Revolution of 1848.

While the political events mostly had little effect on the cityscape, a new era for Karlsruhe began with the industrial revolution in the 19th century. Factories increasingly shaped the image of the fan-shaped city, which developed from a metropolis of civil servants to



Heckerzug – In order to overthrow the government, Baden insurgents marched around Friedrich Hecker from Constance to Karlsruhe in 1848 but were previously stopped by troops of the German Confederation.

a business location. Recently, however, this process of transformation has been replaced by a new one; the industrial revolution was followed by the digital revolution in which Karlsruhe has taken on a pioneering role. But even on political terrain, there were still revolutionary events – for example, the founding party conference of the Greens in the Stadthalle in 1980.

Karlsruhe can thus look back on numerous radical awakenings and upheavals in politics, business, and technology so that an exciting journey through time – far away from any official patina – is guaranteed.

**Saturday  
28 April 2018**

**6:00 pm**

Podium discussion

**9:15 pm**

The film "Wild"

### Location

Kinemathek  
Kaiserpassage 6  
76133 Karlsruhe

### Admission

€ 7 / € 5 for members  
Kinemathek

### More dates

Saturday, 5 May 2018,  
7:00 pm, "Wild"

### Info

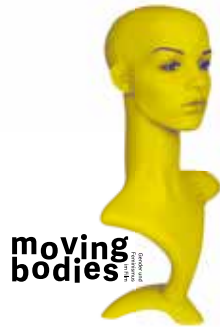
0721 9374714  
www.kinemathek-karlsruhe.de

### Organiser

Kinemathek Karlsruhe

## Moving Bodies Podium discussion

### Gender und Feminismus im Film



The panel discussion will focus on the different discourses on identity, gender and physicality in the films and videos presented – also in light of contemporary trends such as the new materialism or xenofeminism. What concerns do the works

convey, and what kind of change can be observed? What new questions does the comparison of the different positions raise? And are there readings in which the theory enriches us?

On the podium are Dr Mark Siegel, Monika Treut, Nicolette Krebitz, and Luce DeLire; presentation and introduction: Dr Christine Reeh-Peters.

## Wild

**Nicolette Krebitz, Germany 2016, digital, 84 minutes; with Lilith Stangenberg, Georg Friedrich, and Silke Bodenbender**

In her third feature-length film as director, Nicolette Krebitz tells a story of an emancipation of her own – fairy-tale and surreal on one hand and completely physical and untamed on the other.

On the way to work, Ania has a strange encounter. In the middle of the park she encounters a wolf. They look each other directly in the eyes – and it seems as though her previous life was a joke. The moment never lets go of her – just like the thought of finding the wolf again and never letting it go. Ania turns from a scurried wallflower into a mythical hunter and manages to catch the wild animal. She locks it up in her apartment block – and breaks all the shackles of her previous life.



Wild

**Saturday**  
**28 April 2018**

**7:00 pm**

Guest performance

### Location

Staatstheater, Studio  
Hermann-Levi-Platz 1  
76137 Karlsruhe

### Admission

€ 17/reduced € 8.50

Advance booking:

kartenservice@

staatstheater.karlsruhe.de

### Info

0721 933333

www.staatstheater.karlsruhe.de

### Organisers

State Theatre Karlsruhe  
in cooperation with the  
Hochschule für Musik Freiburg,  
the Zwetajewa-Zentrum  
Freiburg and zeugundquer e. V.,  
funded by the federal cultural  
foundation

Hochschule  
**FÜR MUSIK**  
Freiburg

**KULTURSTIFTUNG**  
**DES**  
**BUNDES**

## Madame Lenin

**A musical theatre ritual based on texts by Andrei Platonov, Velimir Khlebnikov, Daniil Charms with music by Ruslan Khazipov, Boris Yoffe, and Clemens K. Thomas.**

What is the new man? Can we still dream of him 100 years after the Russian Revolution? Three Soviet authors and three contemporary composers are searching for answers in a musical/theatrical experiment.

All hopes of a global reformation have failed. This is shown by the one-act play "Die Stimme des Vaters" [The Voice of the Father] by Soviet author Andrei Platonov, edited by Ruslan Khazipov, born in 1989 in Russian Kazan. Jacob visits the grave of his late father. The boy asks the dead father questions – "the voice of the father" in Russian comes from the beyond and is translated by a bureaucrat in this world. The intimate dialogue between father and son is abruptly interrupted. "We want to build an amusement park here!", screams an employee and tramples on the grave.

Madame Lenin, protagonist of the futuristic play by Velimir Khlebnikov, is an inmate of a psychiatric institution against her will. In the eyes of her doctor, Madame Lenin is a lunatic. And she herself? She doesn't resist. She only perceives. She sees, hears, and feels – but does nothing. Boris Yoffe's music is a sacred ritual: "There is evil, but it is not fought". Yoffe was born in Leningrad in 1968 and emigrated to Israel in 1990. Since 1997, he has been living in Germany, where he studied under Wolfgang Rihm and others.



Madame Lenin –  
Julienne Mbodjé

For the third part of the evening, Clemens K. Thomas of Karlsruhe composed music for the play "Makarow and Petersen N°3" by Daniil Charms. According to the avant-garde Charms, who died of malnutrition during the siege of Leningrad, man himself is ridiculous, and his actions and efforts are senseless. Only between the lines is there a shimmering of sense. Because for Charms, only that which cannot be said, named, and shown is meaningful.

## The right to form opinions

“Everyone has the right to like or reject a work of art. But above all that is the right to form one’s own opinion. The viewer cannot do that if a work of art is withheld”.

Philipp Demandt, Director of the Städel Museum, the Liebighaus Skulpturensammlung, and the Kunsthalle Schirn in Frankfurt in an interview in the Frankfurter Allgemeine Zeitung on 2 February 2018 on the “me too” debate and its impact on art and exhibition practice in museums.

## Sunday 29 April 2018

### Stage

- 11:00 am  
Matinee  
6:00 pm  
**Tiger und Löwe**  
Staatstheater, Unteres Foyer ▶ pg. 146
- 6:00 pm  
**Wir brechen auf!**  
Staatstheater ▶ pg. 32
- 7:00 pm  
**Radikale Akte**  
Staatstheater, Kleines Haus ▶ pg. 36
- 7:00 pm  
**Die Ehen unserer Eltern**  
Staatstheater, Studio ▶ pg. 38

### Discussion

- 4:00 pm  
**Vom Sofa auf die Straße. Pulse of Europe**  
Neues Ständehaus ▶ pg. 150

### Guided tour

- 2:00 pm  
**Wo der Mangel an Freiheit fühlbar wird,  
kann es auch kein Glück geben**  
Meeting point: Pfinzgaumuseum ▶ pg. 148

### Concert

- 7:00 pm  
**Studio Vocale: Composers**  
Städtische Galerie ▶ pg. 152

### Exhibitions

- Bewegt euch! 1968 und die Folgen in Karlsruhe**, Stadtmuseum im Prinz-Max-Palais,  
11:00 am – 6:00 pm ▶ pg. 106
- Botox für alle**, Gedok artists’s forum, 2:00 – 4:00 pm ▶ pg. 74
- Risk democracy? Baden 1818–1918**, Generallandesarchiv, 8.30 am – 5:30 pm ▶ pg. 174
- Marlene Dumas | Rosemarie Trockel. Works from the Garnatz collection**,  
Städtische Galerie, 11:00 am – 6:00 pm ▶ pg. 52
- Love and revolution. Hedwig Lachmann und Gustav Landauer zwischen Kunst und Politik**,  
Museum für Literatur, Prinz-Max-Palais, 11:00 am – 6:00 pm ▶ pg. 124
- Moving Bodies – video piece**, Kinemathek, 2:30 – 10:00 pm ▶ pg. 54
- Revolution! Für Anfänger\*innen**, Badisches Landesmuseum, 10:00 am – 6:00 pm ▶ pg. 28
- Revolutionen im Fokus**, Regierungspräsidium am Rondellplatz, 11:00 am – 6:00 pm ▶ pg. 48

**Sunday**  
**29 April 2018**

**11:00 am**

Matinee "Sunday before the premiere"

### Location

Staatstheater, Unteres Foyer  
Hermann-Levi-Platz 1  
76137 Karlsruhe

### More dates

Thursday, 3 May 2018, 7:00 pm,  
Public rehearsal,  
Kleines Haus  
Sunday, 6 May 2018, 6:00 pm,  
World premiere, Kleines Haus

### Admission

€ 5, Matinee,  
€ 10, Public rehearsal,  
€ 10–€ 31, premiere  
VVK: kartenservice@  
staatstheater.karlsruhe.de

### Info

0721 933333  
www.staatstheater.karlsruhe.de

### Organiser

Staatstheater Karlsruhe  
Co-production with the Royal  
District Theatre, Tbilisi  
Supported by the International  
Co-Production Fund of the  
Goethe Institute



## Tiger und Löwe [Tiger and lion]

by **Data Tavadze and Davit Gabunia**

The Caucasus region has been in upheaval for 100 years: Independent small states, an overarching Soviet republic, then individual republics, the armed forces just before the mountains, the disintegration of the Soviet Union, wars, border conflicts, a new national consciousness, and yet the desire to be a part of Europe. In 1937, over 150 Georgian artists and intellectuals were eliminated – by order of Georgian Stalin. This was organised by his Georgian secret service chief, Beria. Directors, theatre directors, world-famous musicians, and authors read throughout the Soviet Union disappeared – among them, the lyricist Paolo Iashvili, who was forced to commit suicide in the House of Writers. There you can still see the stuffed tiger and lion, who were silent witnesses of this crime. A short time later, the novelist Mikheil Yawachishvili was denounced, tortured, and executed by his pressured fellow writers as an enemy of the people. He left notebooks full of ideas for unwritten novels. Texts by the murdered authors are being published again in Georgia. But in times of renationalisation of culture, the crimes of the Stalin era are not an issue.

Data Tavadze and Davit Gabunia have written a play based on documents, memories, and literary texts, which explicitly brings the Stalinist purges to the Georgian stage for the first time. The young theatre-makers have been managing the Royal District Theatre in Tbilisi since 2008.



Tiger und Löwe – Antonia Mohr

In 2014, Tavadze's play "Kriegsmutter" [War Mother] won the drama competition "Talking about borders". In 2015, the two showed their adaptation of "Troerinnen" at premières in Karlsruhe and then in Brussels, Gdansk, and at the "Fast Forward" European festival for young directors in Braunschweig, where they won the prize of the international jury in 2016. Now they are working in Germany for the first time. Sebastian Hannak, winner of the German Theatre Award "Der Faust" 2017, who recently designed the stage design for "Die Walküre" in Karlsruhe, is responsible for the production. The co-production will make a guest appearance in Georgia in autumn 2018.

At the introductory matinee "Sunday before the premiere", playwright Jan Linders, directing team, and members of the ensemble present the piece and the research on the subject.

**Sunday**  
**29 April 2018**

2:00 – 5:00 pm

### Location

Meeting point:  
Pfinzgaumuseum  
Pfinztalstraße 9  
76227 Karlsruhe-Durlach

### Admission

€ 12 / with Karlsruhe pass, € 6  
only with pre-registration (see  
info) under course number  
181-24056

### Info

0721 985750  
info@vhs-karlsruhe.de  
www.vhs-karlsruhe.de

### Organisers

Volkshochschule Karlsruhe  
in cooperation with the  
Pfinzgaumuseum and the  
Staatstheater Karlsruhe

## Wo der Mangel an Freiheit fühlbar wird, kann es auch kein Glück geben (Where the lack of freedom is felt, there can be no happiness).

**In the footsteps of two women during the 1848  
revolution: A historical-musical city walk through  
Durlach**



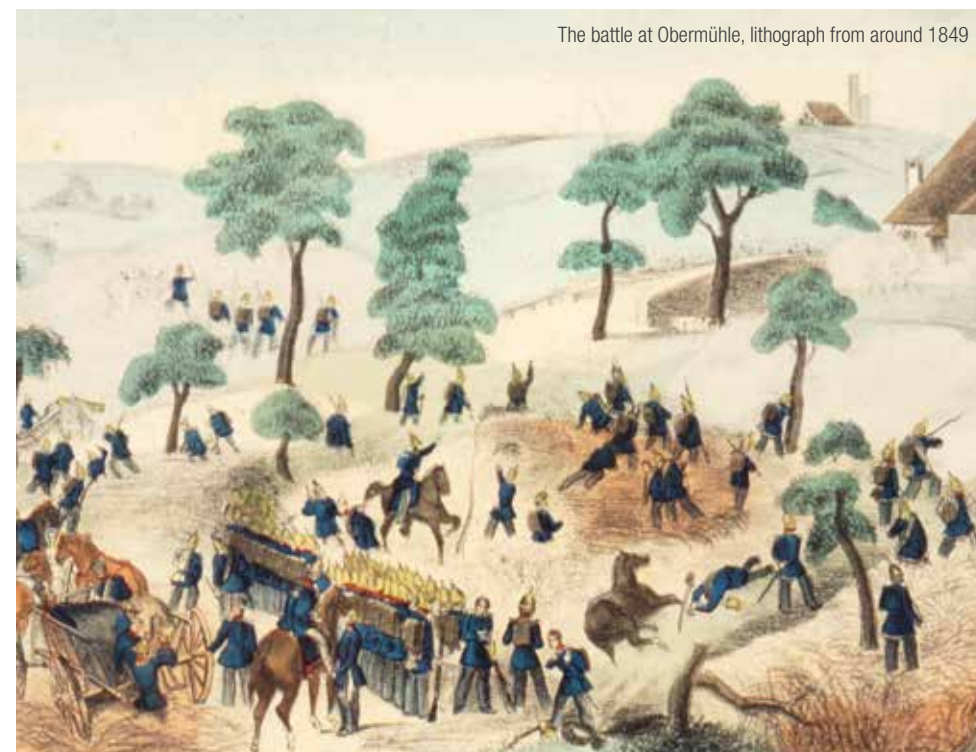
Henriette Obermüller

a native of Karlsruhe who  
lived in Durlach, was  
politically active in the  
Baden Uprising and one of  
the few women who  
fought actively on the  
barricades as well as the  
musician and composer  
Johanna Kinkel, who was  
politically involved in the uprising.

During a walk through  
Durlach, the participants  
will embark on a journey  
into the period of the 1848  
revolution. They follow the  
footsteps of two women  
who set out in their own  
personal, political and  
artistic way in the time  
of the Baden Uprising:  
Henriette Obermüller,



Johanna Kinkel



The battle at Obermühle, lithograph from around 1849

After an introduction to the history of the Baden Revolution in the permanent exhibition of the Pfinzgaumuseum, the participants will learn more about the two women, go to places steeped in history, and hear songs by Johanna Kinkel as well as excerpts from both women's diaries and letters.

The walk ends at the "Obermühle" in Durlach, which played an important role in the last battle of the Baden Revolution. At the end, the participants have the opportunity to discuss what they have heard and experienced.

**WITH** Eva Unterburg M.A., Art historian and museum educator, Christina Niessen, opera singer, Miho Uchida, pianist at Staatstheater Karlsruhe

**Sunday**  
**29 April 2018**

4:00 pm

#### Location

Neues Ständehaus  
Ständehausstraße 2  
76133 Karlsruhe

#### Info

0157 72120988  
[www.pulseofeurope.eu/de/poe-staedte/deutschland/karlsruhe/](http://www.pulseofeurope.eu/de/poe-staedte/deutschland/karlsruhe/)

#### Organiser

Pulse of Europe Karlsruhe

## Vom Sofa auf die Straße (From the sofa to the street)

### Discussion about the emergence of a citizens' movement for Europe

"Honey, we have to do something!" So in November 2016, Mr and Mrs Röder decided to follow political events – but no longer from the sofa. Something positive must be done to counter the bad-talking of Europe by the right-wing populists! Together with their comrades-in-arms, they founded the Pulse of Europe.

Also in Karlsruhe, there is growing unrest. And so the spark of movement soon spread from Frankfurt to Karlsruhe, followed by other cities in Germany and Europe. Since January 2017, the people of Karlsruhe have been meeting at the Platz der Grundrechte on Sundays and letting their words be heard at the open mic. Sometimes they tell moving anecdotes of European coexistence. It is also often a question of how important a cosmopolitan Europe will be for future generations. Many citizens are in favour of deepening the European Community during the rally.

In discussions with citizens and activists from Pulse of Europe, the history and perspectives of this unique European citizens' movement are taking centre stage. Why do some come to every rally, rain or shine? Activists from the very beginning tell us why they are committed to



Pulse of Europe. How did Pulse of Europe manage to gather up to one thousand demonstrators on the Platz der Grundrechte in Karlsruhe? What are the challenges for Pulse of Europe in 2018? And how do we bring Europe forward?

One day after the end of the 24th EUROPEAN CULTURAL DAYS, on 6 May, for the 27th time, the rally of the Karlsruhe Pulse of Europe (PoE) will be held at the Platz der Grundrechte. And this day will be very special, because in Frankfurt's Paulskirche, which is also a symbol of democracy and peace, an event of the citizens' movement Pulse of Europe with participation from many parts of Europe will be taking place. PoE in Karlsruhe will accompany the event with its rally. Also on this day, up to 130 cities in Europe will follow our common guiding principle: Let's be the Pulse of Europe!

**Sunday**  
**29 April 2018**

**7:00 pm**

Opening 6:30 pm

### Location

Städtische Galerie  
Lorenzstraße 27  
76135 Karlsruhe

### Admission

€ 15/reduced € 10  
Tickets only at the door

### Info

0721 1334444  
(Museum box office)  
0721 1334401 (Secretary)  
www.studio-vocale-karlsruhe.de

### Organiser

Studio Vocale Karlsruhe  
in cooperation with the  
Kulturamt, Kulturbüro

## Composers

### Choir concert with Studio Vocale Karlsruhe

Studio Vocale Karlsruhe presents a programme on the subject of "Changes, upheavals: equal rights for all"; this is exclusively reserved for composers from the 19th and 20th centuries. In addition to the well-known German 19th century composers Clara Schumann, Fanny Hensel (the sister of Felix Mendelssohn Bartholdy), and Alma Mahler, 20th century composers Selga Mence, Maria Kõrvits and Evelin Seppar (from Australia) as well as Lili Boulanger, Anne Boyd, and Sandra Milliken (from the Baltic States) will be introduced.

Even though the emancipation of female composers is progressing, even today some are still living in shadow vis-à-vis their male colleagues.

It was even more extreme in the 19th Century: With the emergence of civil society, the woman was almost exclusively assigned to the family and the home. Art – like many other things – was a man's domain. Artistically gifted women were left to go through either their male partners or their brothers in order for their works to reach the public.

**WITH** Studio Vocale Karlsruhe, Manfred Kratzer (piano)  
**CONDUCTOR** Werner Pfaff



**Lili Boulanger** (1893–1918, France)



**Fanny Hensel** (1805–1847, Germany)



**Maria Kõrvits** (\*1987, Estonia)



**Alma Mahler** (1879–1964, Austria)



**Sandra Milliken** (\*1961, Australia)



**Clara Schumann** (1819–1896, Germany)



**Evelin Seppar** (\*1986, Estonia)

**Anne Boyd** (\*1946, Australia), **Selga Mence** (\*1953, Latvia),  
and **Mia Makaroff** (\*1970, Finland)

**Monday**  
**30 April 2018**

## Ladies and gentlemen

“Ladies and gentlemen” (laughter) “It is the first time that a woman has been allowed to speak to the people as a free and equal in Parliament, and I would like to state here, quite objectively, that it was the revolution that has also overcome the old prejudices in Germany”.

This was recorded on 19 February 1919 in the “Committee for the Preliminary Discussion of the Draft Constitution of the German Reich” of the National Assembly in Weimar (423 members of parliament, 37 of them women). The speaker was Marie Juchacz, (1879 Landsberg/Warthe; 1956 Düsseldorf), who was the only woman on this committee. She was a social reformer, social democrat, and feminist. She founded the Arbeiterwohlfahrt (worker’s welfare) in 1919 and later became a member of the Reichstag.

### Exhibitions

**Gleiches Recht auf Glück (Equal right to happiness). Inklusion leben,**

Tollhaus, 10:00 am – 6:30 pm

**Moving Bodies – video piece,** Kinemathek, 6:00 – 10:00 pm

**Revolutionen im Fokus,** Regierungspräsidium am Rondellplatz, 11:00 am – 6:00 pm

► pg. 70

► pg. 54

► pg. 48

## Tuesday 1 May 2018

### Film

7:00 pm

**Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles,**  
**Belgium/France 1975**

Kinemathek

▶ pg. 92

### Concert

8:00 pm

**Poetry Jazz**

Kulturzentrum Tempel

▶ pg. 158



Neues Ständehaus

### Exhibitions

**Get moving! 1968 und die Folgen in Karlsruhe**, Stadtmuseum im Prinz-Max-Palais,  
11:00 am – 6:00 pm

▶ pg. 106

**Risk democracy? Baden 1818–1918**, Generallandesarchiv, 8.30 am – 5:30 pm

▶ pg. 174

**Moving Bodies – video piece**, Kinemathek, 6:00 – 10:00 pm

▶ pg. 54

**Revolution! Für Anfänger\*innen**, Badisches Landesmuseum, 10:00 am – 6:00 pm

▶ pg. 28

**Revolutionen im Fokus**, Regierungspräsidium am Rondellplatz, 11:00 am – 6:00 pm

▶ pg. 48

**Tuesday  
1 May 2018**

**8:00 pm**

**Location**

Kulturzentrum Tempel  
Hardtstraße 37A  
76185 Karlsruhe

**Admission**

free

**Info**

0721 1334303  
www.karlsruhe.de/  
konservatorium

**Organiser**

Badisches Konservatorium

## Poetry Jazz

### Poetry Slam meets Jazz Session

When one of the most striking contemporary literary formats meets the unbroken fascination of jazz improvisation, a stirring artistic live performance is guaranteed. Renowned poets present their texts on the topic of European Cultural Days "Changes, upheavals: equal rights for all", which the jazz musicians of the Baden Conservatory take up, reflect, discuss, and develop musically.

Moderator Stefan Unser, himself a slam poet and author, mediates and complements between the two art forms and takes the audience on this literary-musical foray.

Appearing this evening:

Micha Ebeling lives as a freelance author in Berlin. He was a member of the stage reading group "LSD - Liebe statt Drogen" [LSD – love instead of drugs] for 21 years. Books published by him: "Restekuscheln" und "Lunge, komm bald wieder!" ["Snuggle up" and "Lungs, come back soon!"] Together with Volker Strübing, he won the German-speaking team championships in poetry slam three times as "Team LSD". At the end of the 90s, coming from the Berlin stage reading scene, he found access to the newly emerging slam scene in Germany and is part of the German-speaking poetry slam Urgestein [Bedrock].

Marvin Suckut was born in Stuttgart in 1989. In 2009, he began his career as an author at the Baden-Württemberg



Micha Ebeling



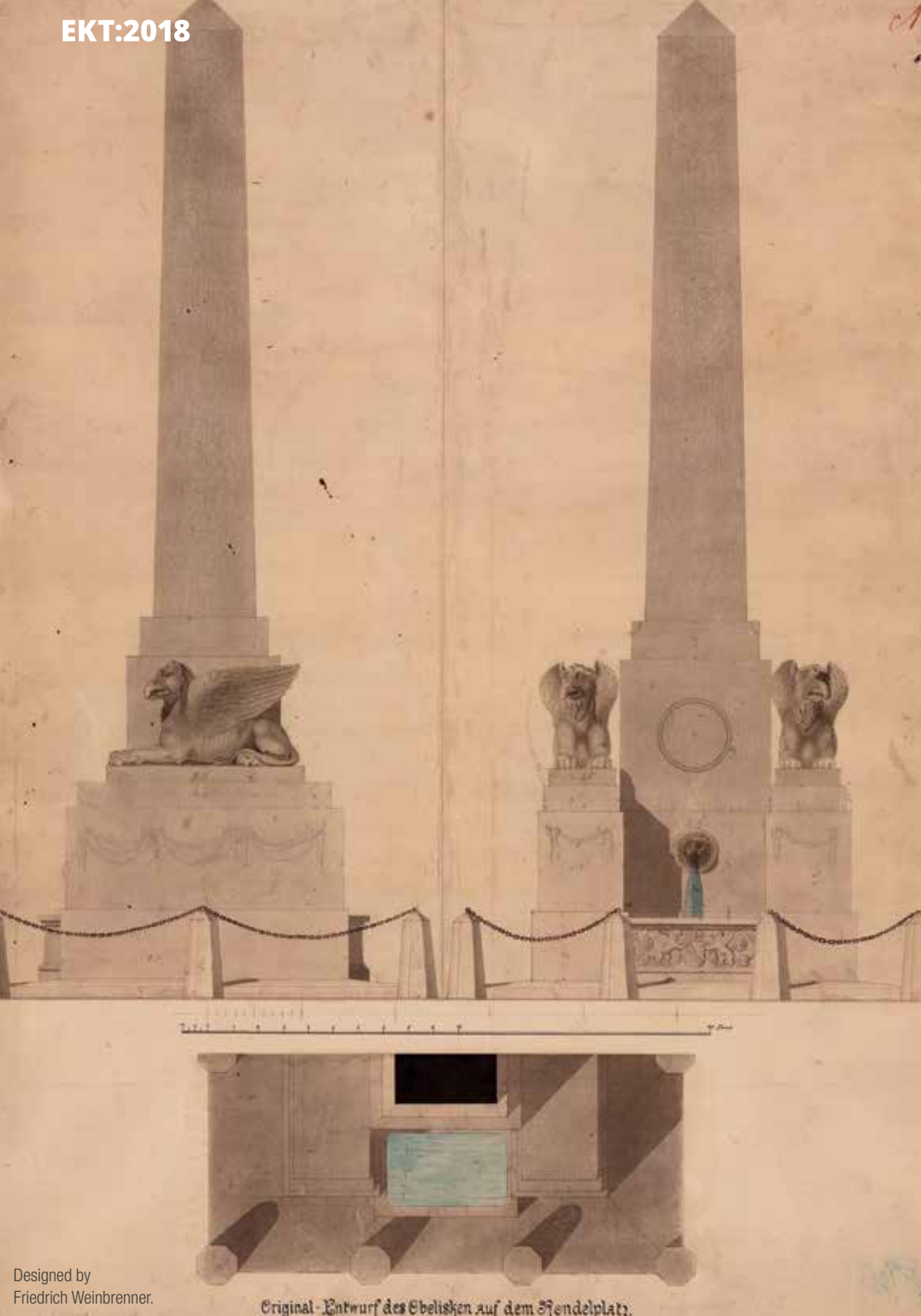
Marvin Suckut



Stefan Unser

under-20 championships in poetry slam, which he won. Since then, he has performed at over 800 poetry slams, stage readings, and other literary events. He has won over 300 poetry slams. In 2013 and 2014, he became vice-champion of Baden-Württemberg, and in 2016, he reached the final of the German-speaking championships in Stuttgart. He regularly gives workshops at schools and other institutions on rhetoric, poetry slam, and creative writing and performance. In 2012 his first book "Ich kann ja sonst nichts" [That's all I can do] was published by Tinx-Verlag.

The KONS teacher jazz band consists of Jochen Welsch (trombone), Sean Guptill (trumpet, vocals), Wolfgang Klockewitz (piano), Thomas Katz (electric bass), Sebastian Säuberlich (drums), and Christian Steuber (saxophone), head of the jazz department at the Baden Conservatory. All are united by their teaching activities at the Baden Conservatory, but each player comes from a different musical background. This mix promises a broad repertoire and exciting synergy within the band structure, which seems to give the soloists wings!



Original-Entwurf des Obeliskens auf dem Spandauerplatz.

## Equal opportunities in the red robes?

**Eva Schübel, Attorney at the Federal Supreme Court,  
Equal Opportunities Commissioner of the Federal Public Prosecutor**

In the opinion of many citizens, the Federal Constitutional Court and the Federal Supreme Court are the guarantors of “equal rights for all”. From Karlsruhe, they ensure equality, equal rights and equal opportunities. But how are the judges of both courts determined? Does their (s)election comply with the principles of Article 3 of Basic Law?

The members of both courts are elected by committees composed primarily of politicians, namely members of the Bundestag and state ministers. The positions are not advertised; neither are they applied for. Instead, they are proposed. In addition to professional competence, the state proportion and the proximity to a political party play a role – less so gender. It is often overlooked that half the population is female and that more than 40% of judges and prosecutors working in the justice system are female.

In 2011, only about 16% of female judges were proposed and elected for



the five highest federal courts. Of the 23 candidates for the Federal Court of Justice, only three were women, although there were just 21% female Federal Court of Justice judges. This was why the German Women Lawyers’

Association (djb) founded the initiative “Women in Red Robes” in autumn of 2011 and demanded equal opportunities. Highly qualified female applicants were quickly found, thereby refuting the prejudice that there were no suitable women interested in being promoted to these positions. As a result, an increasing number of female judges were proposed and elected for the five supreme federal courts; the target of 50% was achieved by 2014.

Unfortunately, however, this increase was not based on the members of the Judges’ Electoral Committee having a better insight, although the proportion of women among the members – which the djb had also demanded – had risen to almost 50%. On the contrary, the number of women proposed has fallen significantly since the end of the initiative. In 2017, the proposal rate was below the 2012 level. After all, the initiative almost doubled the small number of female BGH judges between 2012 and 2016. At the Federal Constitutional Court with 16 members, 7 female judges are now involved in the decision.

Equal opportunities therefore still cannot be taken for granted. Above all, they must be fought for with unrelenting pressure, especially when power and money are at stake. A quota can open up opportunities for people who have previously been discriminated against and also increases the pool of qualified applications. The German Female Lawyers’ Association therefore demands that quoted electoral lists be introduced for the highest federal courts – as has long been the practice at the European Courts. In addition, the electoral committees should be accountable according to the principle of “obey or declare” if the procedure and result of an election do not comply with Article 3, paragraph 2 of the Basic Law according to which the state promotes the actual enforcement of equal rights for women and men and works towards the elimination of existing disadvantages.

“It’s not the women who have to change but rather the rules of the game” (Iris Bohnet, What works).

## A long way off from real equality

Dieter Bürk, DGB City Association Karlsruhe



“Radical awakenings; upheavals: equal rights for all” is still a burning topic, and I am looking forward to an exciting programme put together by the creators of the KARLSRUHE EUROPEAN CULTURAL DAYS.

The demand for equality before the law, equality of the sexes or, most recently, the debate on freedom from discrimination has nothing to do with the talk of egalitarianism or conformity. The social debate about equal rights for all – irrespective of gender, religion, or origin – has existed long before the upheavals of 1848/49. But the events of 1848/49, the revolution of 1918, or the 1968 movement were times that pushed

for equal participation and a just distribution of social wealth.

Over the last 150 years, a lot has improved, and many things have been achieved.

This year, women’s suffrage is celebrating its 100th anniversary. The free choice of career for women without asking their spouses is a reality as is the abolition of marital duties and parental leave for women and men, to name but a few.

But is that enough? The mainstream would like to convey “individuality and equal opportunities” to us.

But if we look at the realities, we are still a long way from genuine gender equality. In Baden-Wurttemberg, the pay gap between men and women is 21%. In a European comparison, Germany ranks 14th. The implementation of the Parental Leave Act is primarily carried out by women. This is connected with career opportunities and different incomes but

also company reprisals against male employees. Part-time work is primarily dominated by women, and once a woman falls into the part-time trap, the return to full-time work is often hindered because of her employer's refusal. Child-raising and housekeeping are still a woman's responsibility and are not valued by society. Low old-age pensions

for women and the low proportion of women in parliaments – the list of inequality continues. The DGB is committed to shortening the list – and for that we need a broad and creative movement. I wish the KARLSRUHE EUROPEAN CULTURAL DAYS a great deal success and hope that the events are well-attended.

## There is potential in equal treatment

**Wolfgang Grenke, President of the IHK Karlsruhe, the Baden-Württemberg Chamber of Commerce and Industry, and Vice President of Eurochambers**

Diversity is an indispensable asset and an added value for the economy. The variety of personal characteristics in particular contributes to the creative further development of business models as well as to making companies successful in fast-moving and international markets in the long term.

In the struggle for equality, there have been numerous upheavals in the working world – with enormous progress. However, it has not always existed. I am convinced that there is enormous potential for the economic world to

ensure an even greater appreciation and genuine equality for all.

Awakening this potential is particularly important to me, and culture plays an important role in this. It contributes in a special way to the opening up to new perspectives and attitudes. I would like to promote culture at the possible interfaces and do so, for example, as a sponsor of the Kulturhaus LA8 or as a sponsor of the Baden-Badener Festspielhaus.

The Badisches Staatstheater and the many other cultural institutions in our

region show how important art and culture are in themselves. At the same time, however, they are also an important economic factor. The economic power generated by the Badisches Staatstheater (with its more than 900 employees and numerous service providers in the periphery) directly contributes to the strength of Karlsruhe as a business location.

In the past, radical awakenings and upheavals have brought us forward both socially and economically and contributed to our current quality of life. From the point of view of business,



having equal rights means that everyone can pull together in the same direction and all individual strengths and abilities can be utilised. Economy, society, and culture benefit from each other and support each other.

## WE ARE PART OF CULTURE

Der prägende Beitrag von LGBTTIQ\* an der gesellschaftlichen Entwicklung Europas



Kunstaussstellung im Hauptbahnhof Karlsruhe  
30. Mai – 08. Juni 2018

#WE ARE  
PART OF  
CULTURE

GLEICHE RECHTE FÜR ALLE

www.wapoc.de



## Wednesday 2 May 2018

### Stage

7:00 pm **Jugend ohne Gott** ▶ pg. 130  
Junges Staatstheater, Insel

### Film

8:00 pm **Das neue Babylon / Новый Вавилон, USSR 1929** ▶ pg. 168  
Staatstheater, Studio

9:15 pm **Tausendschönchen, ČSSR 1966** ▶ pg. 55  
Kinemathek

### Exhibitions

**Risk democracy? Baden 1818–1918**, Generallandesarchiv, 8.30 am – 5:30 pm ▶ pg. 174

**Equal right to happiness. Inklusion leben**, Tollhaus, 10:00 am – 6:30 pm ▶ pg. 70

**Marlene Dumas | Rosemarie Trockel. Works from the Garnatz collection**,  
Städtische Galerie, 10:00 am – 6:00 pm ▶ pg. 52

**Moving Bodies – video piece**, Kinemathek, 6:00 – 10:00 pm ▶ pg. 54

**Revolution! Für Anfänger\*innen**, Badisches Landesmuseum, 10:00 am – 6:00 pm ▶ pg. 28

**Wednesday**  
**2 May 2018**

**8:00 pm**

#### Location

Staatstheater, Studio  
Hermann-Levi-Platz 1  
76137 Karlsruhe

#### Admission

€ 12/ reduced € 10

#### More dates

Friday, 4 May 2018, 7:00 pm  
Kinemathek

#### Info

0721 933333  
www.staatstheater.karlsruhe.de

#### Organisers

Kinemathek Karlsruhe  
in cooperation with the  
Staatstheater Karlsruhe

## Das neue Babylon / Новый Вавилон

**Grigori Kosinzew/Leonid Trauberg, Soviet Union**  
**1929, 35 mm, Russian with German subtitles,**  
**with live music by the Open-Source-Guitars**

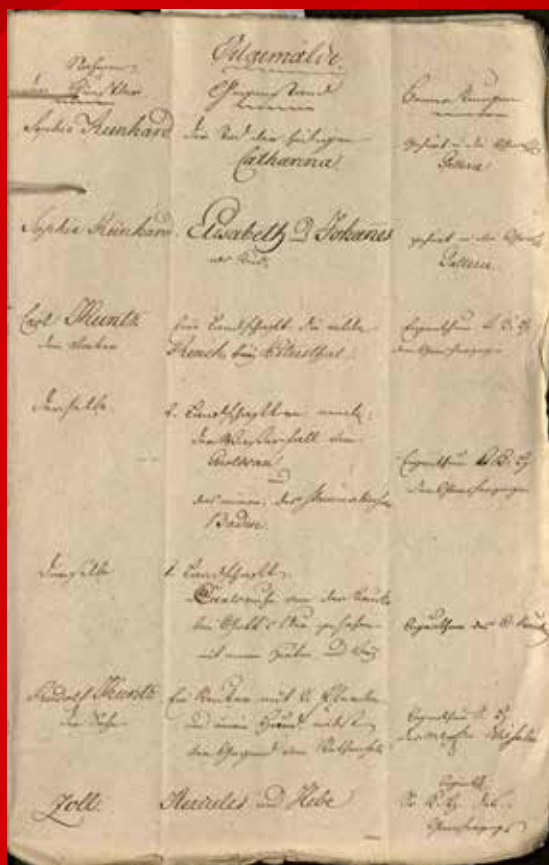
Against the backdrop of the Paris Commune of 1871, the love story of Louise and Jean seems impossible because they are on different sides: Louise is a sales clerk in the department store "The new Babylon" and joins the revolutionaries. Jean, on the other hand, is a simple soldier in the service of the French army forced to fight the Paris Commune. At the end of the film, Jean is commissioned to dig a grave for Louise, who was sentenced to death by a court martial.

Formally, the silent film drama adapted from Émile Zola reflects the expressive fury of the Soviet film avant-garde of the 1920s: "Novyi Vavilon is charged with pictorial expressiveness and great emotions", which reveal an "art of film dedicated to poetry" (H. Tomicek, Filmmuseum). This avant-garde had its roots in theatre. "The New Babylon" was staged with members of the "Fabrik des exzentrischen Schauspielers" (FEKS) [Factory of the Eccentric Actor], an avant-garde artists' association founded in 1922 that sought new paths in the performing arts. FEKS began as a theatre company, but in the



following years, many of its members made Russian-Soviet film history as actors, outfitters, and camera operators.

The cooperation with the Staatstheater Karlsruhe focuses on the revolutionary Soviet silent film tradition and combines it with guitar sounds of Open Source Guitars based on film music by Dmitri Shostakovich. The ensemble, founded at the Hochschule für Musik Trossingen, has set itself the goal of developing a new language of sound and promoting networking with other art forms.



An excerpt of the catalogue of works of the first exhibition of the Badischer Kunstverein 1818.

In the first exhibition of the Badischer Kunstverein in 1818, works by Sophie Reinhard (1775-1844) as the only woman among men were exhibited. Sophie Reinhard is mentioned first in the catalogue of works – in the paintings category but also in the catalogue in general. She was a pupil of the Karlsruhe gallery director Philipp Jakob Becker. In 1814, she became the Grand Ducal court painter of Baden with an annual salary of 800 ducats. Whether she was allowed to carry the title is controversial in the sparse literature.

## Thursday 3 May 2018

### Campaign

11:00 am **125th anniversary of the first girls' secondary school** ▶ pg. 172  
Sophienstraße

### Exhibition opening

7:00 pm **KwieKulik** ▶ pg. 176  
Badischer Kunstverein

### Stage

7:00 pm **Tiger und Löwe** ▶ pg. 146  
Public rehearsal  
Staatstheater, Kleines Haus

### Film

9:15 pm **Vogelfrei; France 1985** ▶ pg. 108  
Kinemathek

### Guided tour

6:00 pm **1918: From the monarchy to the republic. 100 Jahre Kriegsende, Umsturz und Neuanfang in Baden** ▶ pg. 46  
Meeting point: Haupteingang Prinz-Max-Palais

### Concerts

7:30 pm **Verleih' uns Frieden** ▶ pg. 178  
Christuskirche

8:30 pm **Ethel Smyth – Evas schräge Töne im Paradies,** ▶ pg. 180  
Heike Bleckmann, piano and moderation  
Staatstheater, Insel

### Lecture

6:00 pm **Es blüht im Lande Baden ein Baum ganz wunderbar. Die Verfassung von 1818.** ▶ pg. 174  
Generallandesarchiv

### Exhibitions

**Get moving! 1968 und die Folgen in Karlsruhe,** Stadtmuseum im Prinz-Max-Palais, 10:00 am – 7:00 pm ▶ pg. 106

**Botox für alle,** Gedok artists' forum, 5:00 – 7:00 pm ▶ pg. 74

**Risk democracy? Baden 1818–1918,** Generallandesarchiv, 8.30 am – 5:30 pm ▶ pg. 174

**Equal right to happiness. Inklusion leben,** Tollhaus, 10:00 am – 6:30 pm ▶ pg. 70

**Marlene Dumas | Rosemarie Trockel. Works from the Garnatz collection,** Städtische Galerie, 10:00 am – 6:00 pm ▶ pg. 52

**Love and revolution. Hedwig Lachmann und Gustav Landauer zwischen Kunst und Politik,** Museum für Literatur, Prinz-Max-Palais, 11:00 am – 6:00 pm ▶ pg. 124

**Moving Bodies – video piece,** Kinemathek, 6:00 – 10:00 pm ▶ pg. 54

**Revolution! Für Anfänger\*innen,** Badisches Landesmuseum, 10:00 am – 5:00 pm ▶ pg. 28

**Thursday  
3 May 2018**

11:00 am – 2:15 pm

#### Location

Sophienstraße  
Fichte Gymnasium to  
Lessing Gymnasium,  
Nottingham-Anlage  
76133 Karlsruhe

#### Admission

free

#### Info

[www.fichte-gymnasium.de](http://www.fichte-gymnasium.de)  
[www.lessing-gymnasium-karlsruhe.de](http://www.lessing-gymnasium-karlsruhe.de)

#### Organisers

School communities of the  
Fichte and Lessing Gymnasium

## 125th anniversary of the first German girls' secondary school

### Sophienstraße – Axis of Girls' Education

The first German girls' secondary school was founded in Karlsruhe in 1893 by the association "Frauenbildungs-Reform", headed by Hedwig Kettler. The students were first taught in the back building of today's Fichte-Gymnasium. In 1911, Germany's first girls' secondary school moved into a newly built school building on Gutenbergplatz – the site of the current Lessing-Gymnasium.



Hedwig Kettler

The foundation of the girls' secondary school was a decisive step towards equal rights for women. "By founding this school and allowing the female gender to study, Baden has taken the lead in the movement and made the first decisive step in the question of women's rights", Hedwig Kettler stated in her welcoming speech at the opening of the school on 16 September 1893.

The Fichte-Gymnasium and the Lessing-Gymnasium are proud of these historic services to the first German girls' secondary school and are celebrating the 125th anniversary as part of the 24th EUROPEAN CULTURAL DAYS KARLSRUHE.

### Das erste deutsche Mädchengymnasium,

1893 durch den von Hedwig Kettler geleiteten Verein „Frauenbildungs-Reform“ gegründet, war im Hintergebäude der 1878 hierher verlegten Höheren Mädchenschule, heute Fichte-Gymnasium, untergebracht. 1898 wurde es städtisch und bezog 1911 als Lessingschule den Neubau am Gutenbergplatz.

### 1911 bezog das erste deutsche Mädchengymnasium,

1893 durch den von Hedwig Kettler geleiteten Verein „Frauenbildungs-Reform“ gegründet und 1898 von der Stadt übernommen, als Lessingschule den Neubau hier am Gutenbergplatz. Zuvor war es im Hintergebäude der Höheren Mädchenschule, heute Fichte-Gymnasium, untergebracht.

The event "Sophienstraße – axis of girls' education" starts at the place of the foundation, the Fichte-Gymnasium, with a small ceremony for invited guests and the unveiling of a commemorative plaque. Afterwards, the change of location of the girls' secondary school will be symbolically followed by a joint walk with various activities along Sophienstraße to Lessing-Gymnasium. The official part of the event ends with the unveiling of the second plaque at Lessing-Gymnasium. Afterwards, the students of both schools will be invited to a party in the Nottingham complex from 12:45 – 2:15 pm.

**Thursday**  
**3 May 2018**

**5:00 pm**

Curatorial tour

**6:00 pm**

Lecture

### Location

Generallandesarchiv Karlsruhe  
Nördliche Hildapromenade 3  
76133 Karlsruhe

### Admission

free

### Info

0721 9262206  
www.landesarchiv-bw.de/  
web/46177

### Organiser

Generallandesarchiv Karlsruhe

## Es blüht im Lande Baden ein Baum ganz wunderbar (A tree blossoms beauti- fully in the land of Baden)

### Die Verfassung von 1818

In the context of the exhibition “Risk democracy? Baden 1818–1919” on the occasion of the double anniversary of Baden’s constitution in the General State Archives, Heidelberg historian Dr Frank Engehausen will give a lecture on the Baden constitution of 1818. With the assurance of civil and political rights, it was regarded as the most modern in the then German Confederation.

The exhibition “Risk democracy? Baden 1818–1919”, which can be seen in the General State Archives from 10 April to 12 August 2018 as a contribution to the 2018 EUROPEAN CULTURAL DAYS, sheds light on Baden’s democratic beginnings by means of central events and documents. Key points of the presentation are the early constitutional constitution of the Grand Duchy of 1818 and the Constitution of the Free Republic of Baden of 1919. The prehistory with the effects of the French Revolution of 1789 as well as an outlook on the failure of the first German democracy, the Nazi arbitrary rule in Baden, and the lessons learnt from it for the Basic Law round off the democratic-historical view of the upheavals in the German South West. The issue of gender relations is also reflected in a separate section on the right to vote for women.



The articles of the Constitution of 1818, written by the members of the Second Chamber of the Baden Estates Assembly of 1831 (see above illustration) were intended to create an overall consciousness and an identification of the subjects with the Constitution. They were used for this and for reading exercises of various manuscripts in the schools of the Grand Duchy.

A curatorial tour of the exhibition will take place before the lecture at 5:00 pm.

**Thursday**  
**3 May 2018**

**7:00 pm**

Opening

### Location

Badischer Kunstverein  
Waldstraße 3  
76133 Karlsruhe

### Admission

€ 3/reduced € 1.50  
For more discounts,  
see homepage

### Period

4 May – 1 June 2018

### Opening times

Tuesday – Friday  
11:00 am – 7:00 pm  
Saturday/Sunday/holidays  
11:00 am – 5:00 pm

### Info

0721 28226  
www.badischer-kunstverein.de

### Organiser

Badischer Kunstverein

## KwieKulik

### Badischer Kunstverein 2018

The Badischer Kunstverein is pleased to present the first major retrospective of the Polish artist duo KwieKulik in Germany as part of the 24th EUROPEAN CULTURAL DAYS KARLSRUHE and its 200th anniversary.

Between 1971 and 1987 Zofia Kulik worked with her then partner Przemysław Kwiek under the name KwieKulik. With their mixture of sharp social criticism and the humorous interpretation of conceptual art, they used art as a testing ground for their political commitment. KwieKulik's pioneering work has rewritten not only the history of post-war Polish art but also that of the European avant-garde and is characterised by processes of change and upheaval.

As one of the oldest art associations in Germany, the Badischer Kunstverein will celebrate its 200th anniversary in 2018. Founded in 1818, the civic commitment

to create its own representative space for contemporary art with the Kunstverein stands for the call for equal rights for all – also in art!



Activities for the Head, 1978



Polish Duo 1984

This demand for equal rights and social participation is also articulated in KwieKulik's art, which is presented extensively for the first time in this exhibition. The artist duo rejected a classical artistic practice and instead sought a new interpretation of the role of the artist in society. They invented new, radical forms, coined the term "Soc-Art" for this artistic movement, and referred to their practice as "activities". In addition to sculpture and installation, they devoted themselves above all to performance and finally to documentation. Today KwieKulik's private archive contains extensive photo and video material documenting their performances and actions. With the exhibition at the Badischer Kunstverein, this artistic and archival material will be made accessible to the public again for the first time in decades.

**Thursday  
3 May 2018**

**7:30 pm**

### Location

Christuskirche Karlsruhe  
Riefstahlstraße 2  
76133 Karlsruhe

### Admission

€ 15/reduced € 10  
Tickets only through  
[www.reservix.de](http://www.reservix.de)

### Info

0721 66290  
[www.hfm-karlsruhe.de](http://www.hfm-karlsruhe.de)

### Organiser

University of  
Music Karlsruhe

## Verleih' uns Frieden (Give us peace)

**Concert with works by Heinrich Schütz, Johann Rosenmüller, and Giovanni Gabrieli**

The second “Defenestration of Prague” on 23 May 1618 marked the beginning of the Thirty Years' War, and the Peace of Westphalia 1648 marked its end. The social, political, and religious backgrounds of the war are historically complex and its scenes spread all over Europe. Its victims in Germany are estimated at six million people, about a third of the population at the time. Numerous battles, the wandering mercenary armies, and those tens of thousands who lived in their wake from the war, devastated Bohemia and huge areas between south-west Germany and the Baltic Sea. Expulsion and flight, looting, destruction, the plague, and lack of money also left deep traces in the “cultural scene”.

In 1636, Heinrich Schütz, Saxon, who had been court conductor in Dresden since 1617, wrote about how “the praiseworthy music of the continuing war in our dear father-land of the German nation has not only waned but has completely disappeared in some places”. He had to considerably reduce his demands on performance practice and instruments “so that my God-given talent in such noble art would not be completely replaced but only create and present something small”.



A “time-out” for musicians was probably most likely in Italy, especially in Venice. There, the music was in full bloom and attracted artists from all over Europe. Heinrich Schütz, who had already studied with Giovanni Gabrieli from 1609 to 1611 and travelled to Venice a second time in 1629, and the Leipzig organist and composer Johann Rosenmüller also received important impulses there.

The concert programme conveys the European dimension that was already characteristic of early Baroque music. But it also reminds us that the artists of that time, like all others, were “affected”. They were nevertheless able to give a very special musical expression to the longing for peace, for a new upheaval.

From the Hochschule für Musik Karlsruhe, the vocal ensemble (conducted by Holger Speck), the wind ensemble, (conducted by Werner Schrietter), and other students are involved.

**Thursday**  
**3 May 2018**

**8:30 pm**

**Location**

Staatstheater, Insel  
Karlstraße 49b  
76133 Karlsruhe

**Admission**

free

**Info**

0721 1334032  
Kulturbüro

**Organiser**

Kulturamt and Kulturbüro  
in cooperation with the  
Staatstheater Karlsruhe

## **Evas schräge Töne im Paradies (Eva's weird tones in paradise)**

**The composer Ethel Smyth –  
Concert with moderation**

“The disdain for female composers in general has been overwhelmed by a recklessly resolute Englishwoman, who does not avoid any obstacle and goes her way with joyful energy”.

When this article by music critic Richard Specht was published in 1911, Ethel Smyth (1858–1944) was heavily involved in the British women's movement and fought alongside her fellow composers for equality and the long overdue right to vote for all – not only as composer of the hymn “March of the Women”.

Her active support of the icon of the English suffragettes, Emmeline Pankhurst as well as her participation in demonstrations, street violence, and the famous “stone throws” even landed her in prison for a short time in 1912.

But this is not the only facet of her unconventional personality. Intensive friendships and relationships with such diverse characters as musician and composer's wife Elisabeth von Herzogenberg, writer Henry Brewster, and writer Virginia Woolf, inspired her work.



Dame Ethel Smyth

The extensively moderated concert programme follows the stations of her colourful biography – starting with the formative years of her studies in Germany, where she was influenced by Brahms and Tchaikovsky, among others. This was followed by the period of her international success as a composer of great works as a result of which she was ennobled as the “Dame of the British Empire” – only ten years after her imprisonment. Incidentally, Karlsruhe is also contributing an interesting episode in its efforts to gain a foothold on the German opera stage. With increasing age and probably because her advancing deafness, she increasingly assumed the role of an author and wrote brilliant essays and widely read commemorative books.

After the concert, at the small bar of the “Insel”, there will be an opportunity to converse with the participants.

**WITH** Denise Seyhan, mezzo-soprano; Axel Haase, Annelie Groth, violin; Franziska Dürr, Viola; Johannes Vornhusen, violoncello; Carina Mißlinger, flute; Heike Bleckmann, piano, concept, and moderation

## Friday 4 May 2018

### Exhibition

- 6:00 pm **2018 Hanna Nagel Award** ▶ pg. 184  
Städtische Galerie

### Stage

- 7:00 pm **Wir brechen auf!** ▶ pg. 32  
Staatstheater
- 7:00 pm **Jugend ohne Gott** ▶ pg. 130  
Junges Staatstheater, Insel
- 8:00 pm **Hair** ▶ pg. 34  
Staatstheater, Großes Haus

### Film

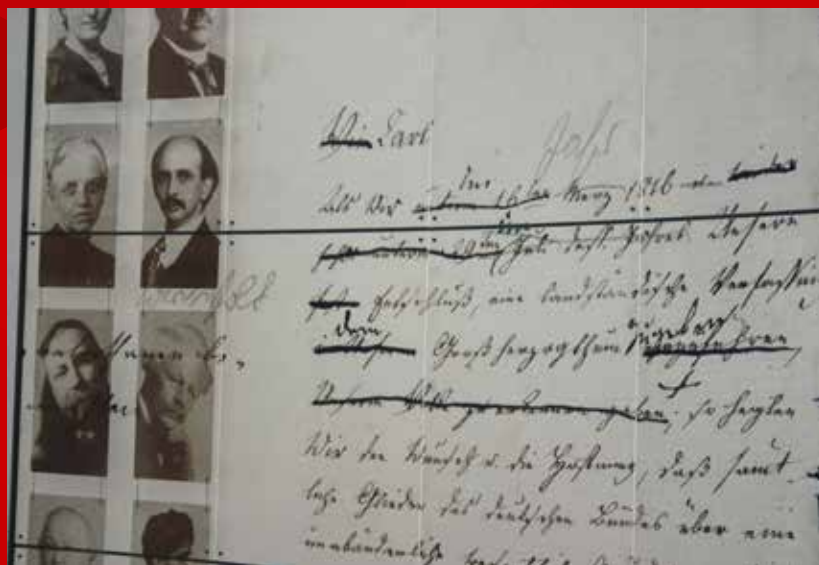
- 7:00 pm **Das neue Babylon / Новый Вавилон, USSR 1929** ▶ pg. 168  
9:15 pm **Verführung: Die grausame Frau, Germany 1985** ▶ pg. 132  
Kinemathek

### Guided tour

- 4:00 pm **Revolutionssplitter 1789 bis heute.** ▶ pg. 138  
**Politische industrielle Um- und Aufbrüche**  
Meeting point: Verfassungssäule am Rondellplatz

### Lectures | Discussions

- 7:00 pm **Europa in Bewegung. Gesellschaften, Werte und Frauenrechte im Aufbruch** ▶ pg. 186  
Rathaus am Marktplatz, Bürgersaal



The picture from the Ständehaus memorial shows an excerpt from the constitutional document with hand-written notes by Karl Friedrich Nebenius (1784–1857), the author of the Baden Constitution of 1818 and later liberal minister of state and thus head of government.

### Exhibition

- Get moving! 1968 und die Folgen in Karlsruhe**, Stadtmuseum im Prinz-Max-Palais, 11:00 am – 6:00 pm ▶ pg. 106
- Botox für alle**, Gedok artists's forum, 2:00 – 4:00 pm ▶ pg. 74
- Risk democracy? Baden 1818–1918**, Generallandesarchiv, 8.30 am – 7:00 pm ▶ pg. 174
- Equal right to happiness. Inklusion leben**, Tollhaus, 2:00 – 6:00 pm ▶ pg. 70
- Marlene Dumas | Rosemarie Trockel. Works from the Garnatz collection**, Städtische Galerie, 11:00 am – 6:00 pm ▶ pg. 52
- Love and revolution. Hedwig Lachmann und Gustav Landauer zwischen Kunst und Politik**, Museum für Literatur, Prinz-Max-Palais, 11:00 am – 6:00 pm ▶ pg. 124
- Moving Bodies – video piece**, Kinemathek, 2:30 – 10:00 pm ▶ pg. 54
- Revolution! Für Anfänger\*innen**, Badisches Landesmuseum, 10:00 am – 6:00 pm ▶ pg. 28

**Friday**  
**4 May 2018**

**6:00 pm**

### Location

Städtische Galerie  
Lorenzstraße 27  
76135 Karlsruhe

### Admission

€ 3/ reduced € 2  
Fridays free from 2:00 pm

### Period

5 May – 8 July 2018

### Opening times

Wednesday – Friday  
10:00 am – 6:00 pm  
Saturday, Sunday  
11:00 am – 6:00 pm

### Info

0721 1334401  
0721 1334444  
www.staedtische-galerie.de

### Organiser

Kulturamt, Städtische Galerie,  
Kulturbüro

## 2018 Hanna Nagel Award

**The Karlsruhe artist Nina Laaf will receive the 2018 award**

In 1998, on the initiative of Jutta Limbach, then President of the Federal Constitutional Court, five presidents of Karlsruhe launched the Hanna Nagel Award.



Nina Laaf

The first award winner was Karlsruhe-based artist, Gerlinde Fertig. In the 20 years of its existence, the Hanna Nagel Award – the winner of which is selected by a jury of experts – has become a coveted and recognised award in the art world. This is also reflected in the increasing number of applications.

Since 2011, the prize has been awarded jointly by the presidents, the city of Karlsruhe, and the regional council of Karlsruhe.

The intention has remained the same: the prize is aimed specifically at female artists over forty years of age and is intended as a specific instrument for promoting female artists whose career path through maternity and parental leave is often less straightforward than that of their male colleagues.

In addition, the prize is intended to honour the artistic work of its namesake.

Hanna Nagel – one of the most important representatives of “New Objectivity” – had to deal with socially ascribed roles throughout her life and find her way in an art business in which women did not appear or only appeared in the margins.

The prize, which will be awarded to the artist Nina Laaf in 2018, is, in addition to a solo exhibition at the Städtische Galerie Karlsruhe, accompanied by a catalogue, a monetary prize € 2,000, and a purchase by the Karlsruhe Regional Council.



Serendipity 2017, burned stainless steel, bronze casting, fabric, metal lacquered, 300 × 100 × 130 cm

### The Presidents of Karlsruhe:

Margareta Barth, former President of the State Institute for Environment, Measurements, and Nature Conservation Baden-Württemberg; Eva Bell, President of the State Institute for Environmental Measurements Baden-Württemberg; Hildegard Gerecke, former Police President; Gerlinde Hämmerle, former District President; Heike Haseloff-Grupp, former President of the Landessozialgericht Baden-Württemberg; Andrea Heck, President of the Oberfinanzdirektion Karlsruhe; Nicolette Kressl, District President; Bettina Limperg, President of the Bundesgerichtshof; Gudrun Schraft-Huber, President of the Verwaltungsgericht Karlsruhe.

**Friday**  
**4 May 2018**

**7:00 pm**

Opening lecture

#### Location

Rathaus am Marktplatz  
Bürgersaal  
Karl-Friedrich-Straße 10  
76133 Karlsruhe

#### Continuation

Saturday, 5 May 2018,  
9:30 am – 6:00 pm  
IHK Karlsruhe  
Lammstraße 13–17  
76133 Karlsruhe

#### Admission

free

#### Info

0721 60844384  
[www.zak.kit.edu/ekt](http://www.zak.kit.edu/ekt)

#### Organiser

ZAK | Zentrum für Angewandte  
Kulturwissenschaft und  
Studium Generale am  
Karlsruher Institut für  
Technologie (KIT)

## Europa in Bewegung. Gesellschaften, Werte und Frauenrechte im Aufbruch [Europe on the move. Societies, values and women's rights on the move]

### A public scientific symposium

Over the past 100 years, civil society has undergone major changes, especially in the course of revolutions, evolutions and the current globalisation. It is confronted with new challenges worldwide. Current migratory movements put the European value system to the test and pose new and already known questions to society: What about the universality of human rights? Which “imported” models of law and values can be tolerated? Where must a limit of tolerance be drawn? Women's rights in particular play a role here. The compatibility of different value systems will have to be discussed in concrete and symbolic terms. On one hand, conventional role models are increasingly being criticised. Full equality between women and men should finally be achieved. How do we achieve equal rights for all and is this possible without culturally relativising consequences? On the other hand, emancipatory roll-backs can be observed in an increasingly heterogeneous society worldwide – and not only for religious reasons. The aim is therefore to ask



what effects revolutionary and evolutionary ideas have had – or will presumably have – on politics and social emancipation. What interactions result for European legal culture through immigration and integration, diaspora, and parallel worlds? What social, cultural, and political barriers prevent the equal participation of women?

These and related questions will be discussed at the scientific symposium of the ZAK of the KIT at the final weekend of the 2018 EUROPEAN CULTURAL DAYS KARLSRUHE.

On Friday, 4 May, the symposium will be opened by Seyran Ates, a Berlin lawyer, human rights activist, and founder of the Ibn Rushd-Goethe Mosque, in the Bürgersaal of the City Hall of Karlsruhe. On Saturday, 5 May, the symposium will deal with the effects of revolutions and new political movements on society in individual lectures and public discussions in the rooms of the Karlsruhe Chamber of Commerce and Industry. Women's rights and their unsatisfactory implementation are a constant issue. The active and passive roles of women in social upheavals will be used as an example to address their creative function. The detailed programme of the symposium can be found at [www.zak.kit.edu/ekt](http://www.zak.kit.edu/ekt)

## Intermediate tones

### Intersexual is “positive”.

For intersexual people (i.e. people who were not born with a clear gender), the choice will no longer be limited to male and female when entering the gender in the birth register. According to the Federal Constitutional Court: By the end of 2018, German lawmakers must allow for a new gender entry in the birth register. This is to be described in a positive way e.g. “Inter” or “diverse” Furthermore, it should be possible to completely omit the gender entry. The background to the BVerfGs decision of October 2017 is the general right of personality, which protects “also the gender identity of those who cannot be permanently assigned to either the male or the female gender. In addition, the applicable personal status law also violates the prohibition of discrimination (Article 3.3 of the Basic Law) to the extent that the registration of a gender other than ‘male’ or ‘female’ is excluded”.

Press Release BVerfG No. 95/2017 of 8 November 2017

There have always been intersexual people. In ancient times they were called Hermaphrodites – God Hermes and Goddess Aphrodite. The General Land Law for the Prussian States of 1794 also recognised intersexual people and formulated under “personal rights” in the style of the time:

§ 19. When hermaphrodites are born, the parents shall decide which sex they will be raised as.

§ 20. However, after eighteen years, such a person is free to choose which he or she wishes to identify as.

§ 21. In the future, rights shall be assessed based on this choice.

§ 22. However, if the rights of a third party are dependent on the sex of an alleged hermaphrodite, the latter may apply for examination by experts.

§ 23. The expert’s findings shall decide – even against the choice of the hermaphrodite and his or parents.

Source: [www.opiniojuris.de](http://www.opiniojuris.de)

## Saturday 5 May 2018

### Film

7:00 pm **Wild, Germany 2016** ▶ pg. 141  
Kinemathek

### Guided tour

2:00 pm **Revolutionssplitter 1789 bis heute.** ▶ pg. 138  
**Politische industrielle Um- und Aufbrüche**  
Meeting point: Verfassungssäule am Rondellplatz

### Scientific symposium

9:30 am – 6:00 pm **Gesellschaften, Werte und Frauenrechte im Aufbruch,** ▶ pg. 186  
**Continued from 4 May 2018**  
Industrie- und Handelskammer

### In conclusion: Aufbrechen! (Finally: make a move!)

5:30 pm **Equal right to happiness. Inklusion leben,** Guided tour ▶ pg. 190  
Tollhaus

6:30 pm **Baustelle Zukunft: Take your Rights,** Film ▶ pg. 191  
Tollhaus

8:00 pm **Dakh Daughters,** concert ▶ pg. 192  
Tollhaus

### Exhibitions

**Get moving! 1968 und die Folgen in Karlsruhe,** Stadtmuseum im Prinz-Max-Palais, ▶ pg. 106  
11:00 am – 6:00 pm

**Botox für alle,** Gedok artists’s forum, 2:00 – 4:00 pm ▶ pg. 74

**Equal right to happiness. Inklusion leben,** Tollhaus, 2:00 – 6:00 pm ▶ pg. 70

**Marlene Dumas | Rosemarie Trockel. Works from the Garnatz collection,** ▶ pg. 52  
Städtische Galerie, 11:00 am – 6:00 pm

**Love and revolution. Hedwig Lachmann und Gustav Landauer zwischen Kunst und Politik,** ▶ pg. 124  
Museum für Literatur, Prinz-Max-Palais, 11:00 am – 6:00 pm

**Moving Bodies – video piece,** Kinemathek, 2:30 – 10:00 pm ▶ pg. 54

**Revolution! Für Anfänger\*innen,** Badisches Landesmuseum, 10:00 am – 6:00 pm ▶ pg. 28

**Saturday  
5 May 2018**

**5:30 pm**

Guided tour Exhibition

**6:30 pm**

#takeyourrights

**8:00 pm**

Dakh Daughters

### Location

Kulturzentrum Tollhaus  
Großer Saal/Foyer  
Alter Schlachthof 35  
76131 Karlsruhe

### Admission

€ 18.50–€ 24  
Seated, open seating

### Info

0721 964050, ticket  
information  
0721 1334033, Kulturbüro  
www.tollhaus.de

### Organiser

Kulturamt, Kulturbüro  
Kulturzentrum Tollhaus  
City youth committee

## Zum Abschluss: Aufbrechen! (Finally: make a move!)

### Photo, film, and stage

Seven actresses, fifteen instruments, and at least five different languages: These are the Dakh Daughters, a fairly unusual performance troupe from Ukraine. Their concert will be the focus of the evening at the end of the 24th EUROPEAN CULTURAL DAYS.

After 16 stimulating, varied, and probing – but also entertaining – days, the festival will end with a colourful programme. The debate on the topic of “Equal rights for all” will continue beyond the Cultural Days.



### A project close to the heart

At the beginning of the evening, the initiator of the photo exhibition “Gleiches Recht auf Glück. Inklusion leben”,

Michaela Mannhardt and photographer Yvonne Speck invite participants on a tour through the exhibition. With a great deal of empathy and passion, they have compiled touching photos. At various stages of the exhibition, visitors learn stories about “Lieblingsfotos” [Favourite photos]: a project full of diversity, happiness, and friendship.

### #takeyourrights

In the context of the theme of the 2018 European Cultural Days “Changes, upheavals: equal rights for all”, the project “Building the future: Take your Rights” was launched for and by young people. The young people were motivated to take a creative look at the 1948 United Nations Universal Declaration of Human Rights and the fundamental rights of the Basic Law (1949) of the Federal Republic of Germany. Participants included young people from the various institutions of the Karlsruhe City Youth Committee as well as various youth associations. They have worked individually and according to their interests on a self-chosen human right and interrelated it with Basic Law. The young people got to know and understand the background of human and fundamental rights and established an emotional connection to their own biography. In doing so, they provide an insight into the significance of human and fundamental rights for young lifestyles in 2018 and in the future. In the weeks before the 2018 EUROPEAN CULTURAL DAYS, the young people learned more about the Federal Constitutional Court and discussed various issues with the federal constitutional court judges. They were inspired by a trailer in which different people spoke about their sense of law and freedom; in addition to young people and young adults, Dr Susanne Baer, judge at the Federal Constitutional Court, also participated in the trailer.



The film “#takeyourrights” premieres in the “Glasfuge” at the Tollhaus. It provides insights into the working process of the youth groups and their impressive results. The film also documents the visit to the Federal Constitutional Court.

A preview of the film will be shown on 21 April 2018 at 1:00 pm as part of “Shorts for Teens” of the Independent Days in the Schauburg.

### Dakh Daughters

The Dakh Daughters, the “All girls freak cabaret” from Ukraine, show their extravagant show in the Großen Saal of the Tollhaus. The eccentric group became well known on the Internet with the song “Rozy/Donbass”, which is based on a Shakespeare sonnet. The song became the unofficial anthem of the Kiev EuroMaidan protests, which began in 2013. These are considered to be the largest pro-European demonstrations, and the women's collective became part of it.

In the meantime, the Dakh Daughters are also eager to travel abroad and are particularly successful in France. Between theatre and activism, cabaret and punk, the Dakh Daughters sing about utopia, post-Soviet depression, and – against the war in Eastern Ukraine. They make the powerless rage that has accumulated in the Ukrainian population perceptible and lend their voices to the longing for a viable future. In doing so, they switch between politics and poetry, folk and theatre, spoken word, and opera. “With the sex appeal of the Spice Girls and the rebellious behaviour of Pussy Riot, the seven Ukrainians of Dakh Daughters create a mix of burlesque, punk, and traditional tones” is how one review describes the formation that originates from the experimental and avant-garde Dakh Theatre in Kiev. “It must be powerful, experimental, and funny at the same time. We call it freak cabaret”, says pianist Tanya Havrylyuk.

Afterwards, a reception for all guests will take place in the foyer of the Tollhaus.



Dakh Daughters

## Equal rights for all. Always.

Kübra Gümüsay, journalist, blogger, and web activist



In quiet times, in clear, calm moments, it is easy for many people to be in favour of equal rights for all. But that is not the measure of our success. Our success as an open, plural society is measured in times of crisis. In a frenzy. In times when emotions are boiling high. And when we find ourselves in a frenzy? Intoxicated by fear after the terrible events in Cologne on New Year's Eve 2015/16? After the attacks in Munich and Ansbach? After scandals, suffering, and terror?

In a frenzy, we become deaf to subtleties, details, differentiations, and ultimately: reality. In a frenzy of fear, it is difficult for us to stand up confidently for complexity, differentiation, and the rights of all. Because it is not easy not to see a potential rapist in every North African after the New Year's Eve incident in Cologne or not to think that every Muslim is a terrorist after an Islamic terrorist attack.

This attitude is precisely what we will need most urgently in the coming years and decades when dealing with right-wing populism: courage for complexity, courage for differentiation. Self-confidence and pride in dealing with our social plurality and diversity – and for the protection of human rights.

But I think our problem is: In a frenzy, we hesitate in our attitude to our values. In a frenzy, we hold discourses that are fundamentally shameful. In a frenzy of fear, suddenly those who offered their help to those who fled must defend themselves instead of those who set fire to homes. We observe how people have to defend their humanity instead of others defending their inhumanity.

But it is not only the others who find it difficult to defend human rights in situations of fear, in a frenzy. Even we, who believe ourselves on the safe side.

I was very impressed by the words of the lawyer Mehmet Daimağüler, a committed and prominent joint plaintiff in the NSU trial. In his closing speech in the NSU trial, he also addressed the structural racism in our society – and was interrupted several times during this time. He shared some of the reasons on

his Facebook profile on which numerous users insulted the accused. He said he would not tolerate insults against the accused – because every human being has a dignity and must be treated accordingly. "If (...) my plea is interrupted because the defendant has a headache, the interruption is absolutely correct. The trial is much more burdensome for the accused than for the other parties to the proceedings. They spend their breaks in cells without natural light. You can't regenerate like we lawyers can. A constitutional state manifests itself in decent treatment of everyone, even and especially in decent treatment of its enemies".

Equal rights for all. Always.

## ...because we are so used to it!

**Sören Suchomsky, Protestant pastor, member of the Regional Synod**



As a Christian, I believe that all people are equal in dignity and rights. No person is worth more than another and no person less. No one deserves to be disparaged or restricted in their rights because of their origin, age, sex, sexual orientation, impairment, or for any other reason. This faith is also an obligation for me: The obligation to open my mouth – both for my own rights and for all people who experience exclusion or devaluation.

As a gay man, discrimination is not just a theory to me. I know how it feels to

experience devaluation for something that I have not chosen myself and with which I do not harm anyone – something that belongs to me and which I experience as beautiful. This hurts. Based on this experience, I can also empathise with people who experience exclusion or devaluation for other reasons. For example, I think it is terrible if the rights of transsexual people are portrayed as irrelevant just because there are not so many of them. Each instance of discrimination is always an attack on human dignity, and each devaluation of an individual therefore affects us all at the same time. And that is why we all have to stand up against it. There is no historical law that makes society more progressive. Freedom and equal rights can only exist where people stand up and fight for them.

But this also requires sensitivity. There are many inequalities in everyday life that we often do not even notice because we are so used to them. I find it unacceptable that being male or being white is still somehow a privilege in our society. But despite great progress,

males are still much more represented than females in films, talk shows, or economic leadership positions. Hardly anyone notices when in films like “The Lord of the Rings” it sometimes takes three quarters of an hour until a woman appears for the first time. The opposite is inconceivable. I’m sure things like this happen without malicious intentions. But

it’s not without a bad effect. Through such examples, girls and boys learn from an early age that women’s stories are less important. But they’re not. As a man, I don’t want such privileges. I would rather live in a society where people are judged by what they do and what they reveal from within rather than by their belonging to one gender.

## Radical awakenings and upheavals in our thinking and acting are crucial

**Dr Doris König, Judge of the Federal Constitutional Court**

Under the title “Radical awakenings; upheavals: equal rights for all”, the 24th EUROPEAN CULTURAL DAYS KARLSRUHE will deal with a constantly topical subject, well-known amongst lawyers, namely the demand for equal treatment of all in social reality and – as a result – for the implementation of the prohibition of discrimination of all kinds underpinned by human rights and fundamental rights. In particular in the field of international human rights protection, over the last 25 years the prohibition of discrimination has been further developed and substantiated by

the case law of the Court of Justice of the European Union in Luxembourg, the European Court of Human Rights in Strasbourg, and the contributions of the treaty committees established within the framework of the UN conventions on human rights.

In Germany, an important step in the right direction has been taken with regard to gender equality with the 1992 constitutional amendment, which added the important sentence to the principle of equality in Article 3 Paragraph 2 of Basic Law: “the effective implementation of

equality between women and men and works to eliminate existing disadvantages”. In this regard, the jurisprudence of the Federal Constitutional Court has partly helped to trigger the social upheavals and partly secured them in law. It should be emphasised, for example, that the concept of indirect discrimination familiar from EU law – seemingly gender-neutral regulations such as those for part-time work have a particularly detrimental effect on women because of the actual circumstances – and support measures that allow the previously disadvantaged group to be given preference under certain conditions should be recognised.

Nevertheless, as everyone knows from their own experience, equality between women and men is far from being achieved in our society, which is still



dominated by men in many places. The law and jurisdiction of the courts can make a significant contribution to the necessary changes. However, “changes” and “upheavals” in our thinking and acting are crucial. This is an important task of 2018 EUROPEAN CULTURAL DAYS in Karlsruhe.



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AN**



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## Event partners

**AG Garten der Religionen**

www.gartenderreligionen-karlsruhe.de

**Badischer Kunstverein**

www.badischer-kunstverein.de

**Badisches Konservatorium**

www.karlsruhe.de/b1/kultur/musik/musikal\_bildung/badkons.de

**Badische Landesbibliothek**

www.blb-karlsruhe.de/

**Badisches Landesmuseum**

www.landeseuseum.de

**District Association of Fine Artists**

www.bbk-karlsruhe.de

**Bundesverfassungsgericht**

www.bundesverfassungsgericht.de

**Critical Mass**

www.cm-ka.de

**Fichte-Gymnasium und Lessing-Gymnasium**

www.fichte-gymnasium.de  
www.lessing-gymnasium-karlsruhe.de

**Independent Days**

www.independentdays.de

**Florian Steininger**

www.floriansteininger.de

**Blickwechsel photographers' group**

www.europaeische-kulturtagede/fotografie

**Gedok**

www.gedok-karlsruhe.de

**Generallandesarchiv**

www.landesarchiv-bw.de/web/46177

**Gleichstellungsbeauftragte der Stadt**

www.karlsruhe.de/b4/stadtverwaltung/gleichstellung.de

**Heike Bleckmann**

**University of Music**

www.hfm-karlsruhe.de

**Internationales Begegnungszentrum**

www.ibz-karlsruhe.de

**Kinemathek**

www.kinemathek-karlsruhe.de

**Michaela Mannhardt**

**Museum für Literatur**

www.literaturmuseum.de

**Pfinzgaumuseum, Kulturamt**

www.karlsruhe.de/b1/stadgeschichte/pfinzgaumuseum.de

**Pulse of Europe**

www.pulseofeurope.eu/de

**Stadtbibliothek, Kulturamt**

www.karlsruhe.de/b2/bibliotheken/stadtbibliothek

**Städtische Galerie, Kulturamt**

www.staedtische-galerie.de

**City youth committee**

www.stja.de

**Stadtmuseum, Kulturamt**

www.karlsruhe.de/b1/stadgeschichte/stadtmuseum.de

**stattreisen**

www.stattreisen-karlsruhe.de

**Centre Culturel Franco-Allemand**

www.cafa-ka.de

**Studio Vocale**

www.studio-vocale-karlsruhe.de

**Tollhaus**

www.tollhaus.de

**vhs**

www.vhs-karlsruhe.de

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Baden-Württemberg



## Venues

Karlsruhe currently has over 1900 streets – from Abraham-Lincoln-Allee to Zypressenweg. Despite all the efforts made in recent years, only a fraction of these (68) are named after women. The list begins with Ada-Lovelace-Straße. The namesake was a British mathematician who developed the basics of computer language and is considered to be the first female programmer. The list ends with Winkler-Dentz-Straße. Elsa Frieda Wilhelmine Winkler née Dentz lived in Grötzingen and was an embroiderer. In between there are many well-known but also unknown women, princesses, entrepreneurs, and charity workers. The map on the right shows how empty Karlsruhe's street map would be if only the female namesakes remained. Much remains to be done before equality is achieved.

### **Badische Landesbibliothek 14**

Erbprinzenstraße 15  
76133 Karlsruhe

### **Badischer Kunstverein 16**

Waldstraße 3  
76133 Karlsruhe

### **Badisches Landesmuseum Karlsruhe 18**

Gartensaal, Schloss Karlsruhe  
Schlossbezirk 10  
76131 Karlsruhe

### **Bundesverfassungsgericht 17**

Schlossbezirk 3  
76131 Karlsruhe

### **Christuskirche 5**

Riefstahlstraße 2  
76133 Karlsruhe

### **Fichte-Gymnasium 8**

Sophienstraße 12–16  
76133 Karlsruhe

### **Gedok Künstlerinnenforum 26**

Markgrafenstraße 14  
76131 Karlsruhe

### **Generallandesarchiv Karlsruhe (GLA) 4**

Nördliche Hildapromenade 3  
76133 Karlsruhe

### **Industrie- und Handelskammer 19**

76133 Karlsruhe

### **Internationales Begegnungszentrum 2**

Kaiserallee 12d  
76133 Karlsruhe

### **Kinemathek Karlsruhe 13**

Kaiserpassage 6  
76133 Karlsruhe

### **Kronenplatz 25**

76133 Karlsruhe

### **Lessing-Gymnasium 3**

Sophienstraße 147  
76135 Karlsruhe

### **Museum für Literatur 11**

Stadtmuseum im Prinz-Max-Palais  
Karlstraße 10  
76133 Karlsruhe

### **Orgelfabrik 28**

Amthausstraße 17  
76227 Karlsruhe

### **Pfinzgaumuseum 29**

Pfinztalstraße 9  
76227 Karlsruhe-Durlach

### **Rathaus am Marktplatz/Bürgersaal 20**

Karl-Friedrich-Straße 10  
76133 Karlsruhe

### **Regierungspräsidium am Rondellplatz 21**

Karl-Friedrich-Straße 17  
76133 Karlsruhe

### **Rondellplatz Verfassungssäule 22**

Karl-Friedrich-Straße  
76133 Karlsruhe

### **Schauburg 24**

Marienstraße 16  
76137 Karlsruhe

### **Staatstheater Karlsruhe 23**

Großes und Kleines Haus, Studio,  
Foyers  
Hermann-Levi-Platz 1  
76137 Karlsruhe

### **Staatstheater Insel 12**

Karlstraße 49  
76133 Karlsruhe

### **Stadtbibliothek im Neuen Ständehaus 15**

Ständehausstraße 2  
76133 Karlsruhe

### **Städtische Galerie 7**

Lorenzstraße 27  
76135 Karlsruhe

### **Stadtmuseum im Prinz-Max-Palais 11**

Karlstraße 10  
76131 Karlsruhe

### **Stephanplatz 9**

76133 Karlsruhe

### **Centre Culturel Franco-Allemand Foundation 10**

Karlstraße 16b  
76133 Karlsruhe

### **Tempel/Musentempel 1**

Hardtstraße 37A  
76185 Karlsruhe

### **Tollhaus 27**

Alter Schlachthof 35  
76131 Karlsruhe

### **ZKM | Zentrum für Kunst- und Medientechnologie 6**

Lorenzstraße 19  
76135 Karlsruhe



**EKT:2018**

EUROPÄISCHE KULTURTAGE KARLSRUHE