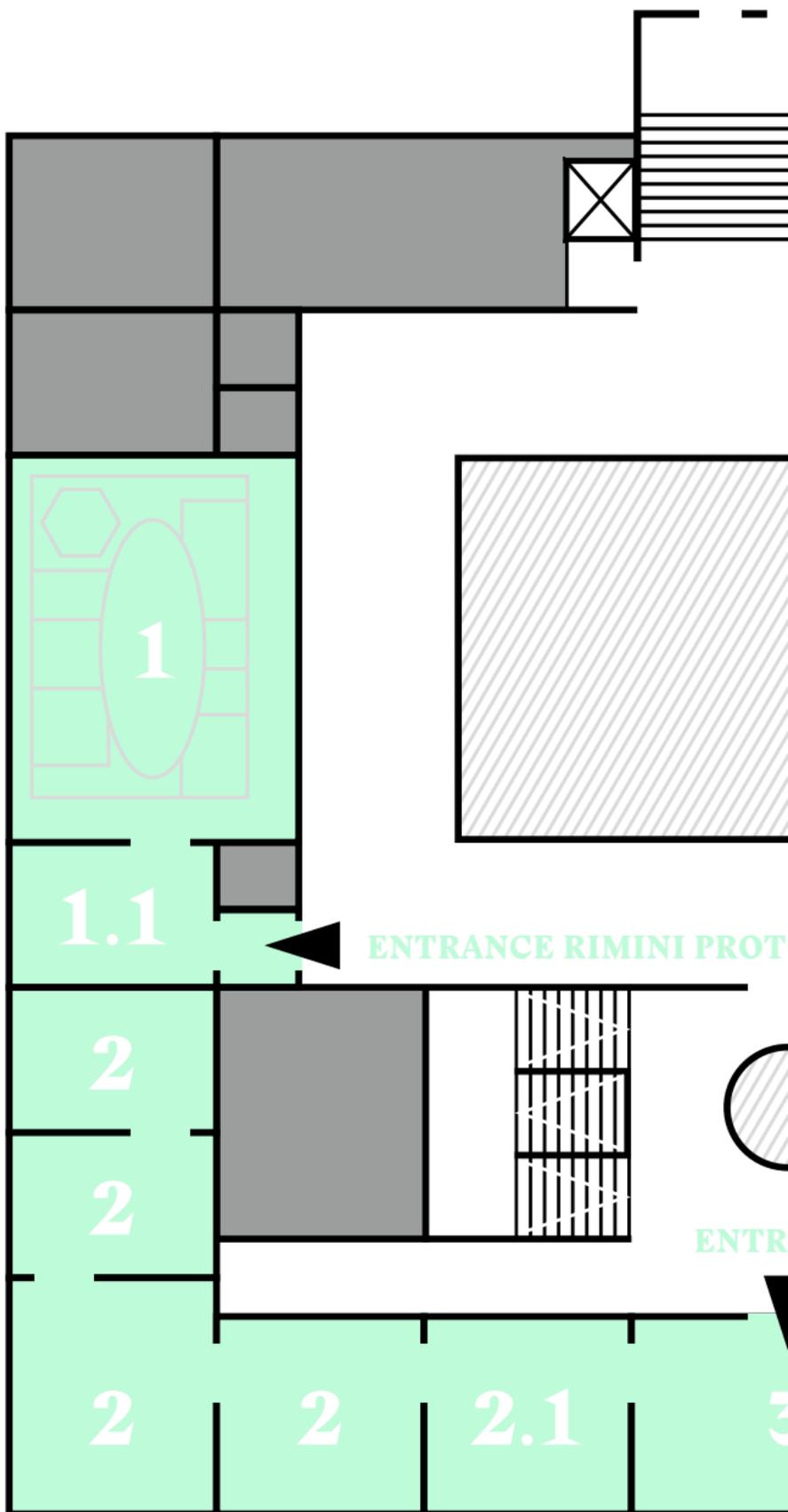


The background is a vibrant, abstract composition of liquid splashes and bubbles. The colors are a mix of bright cyan, magenta, yellow, and white, creating a dynamic and textured effect. The liquid appears to be in motion, with various shapes and sizes of bubbles scattered throughout. The overall aesthetic is modern and artistic.

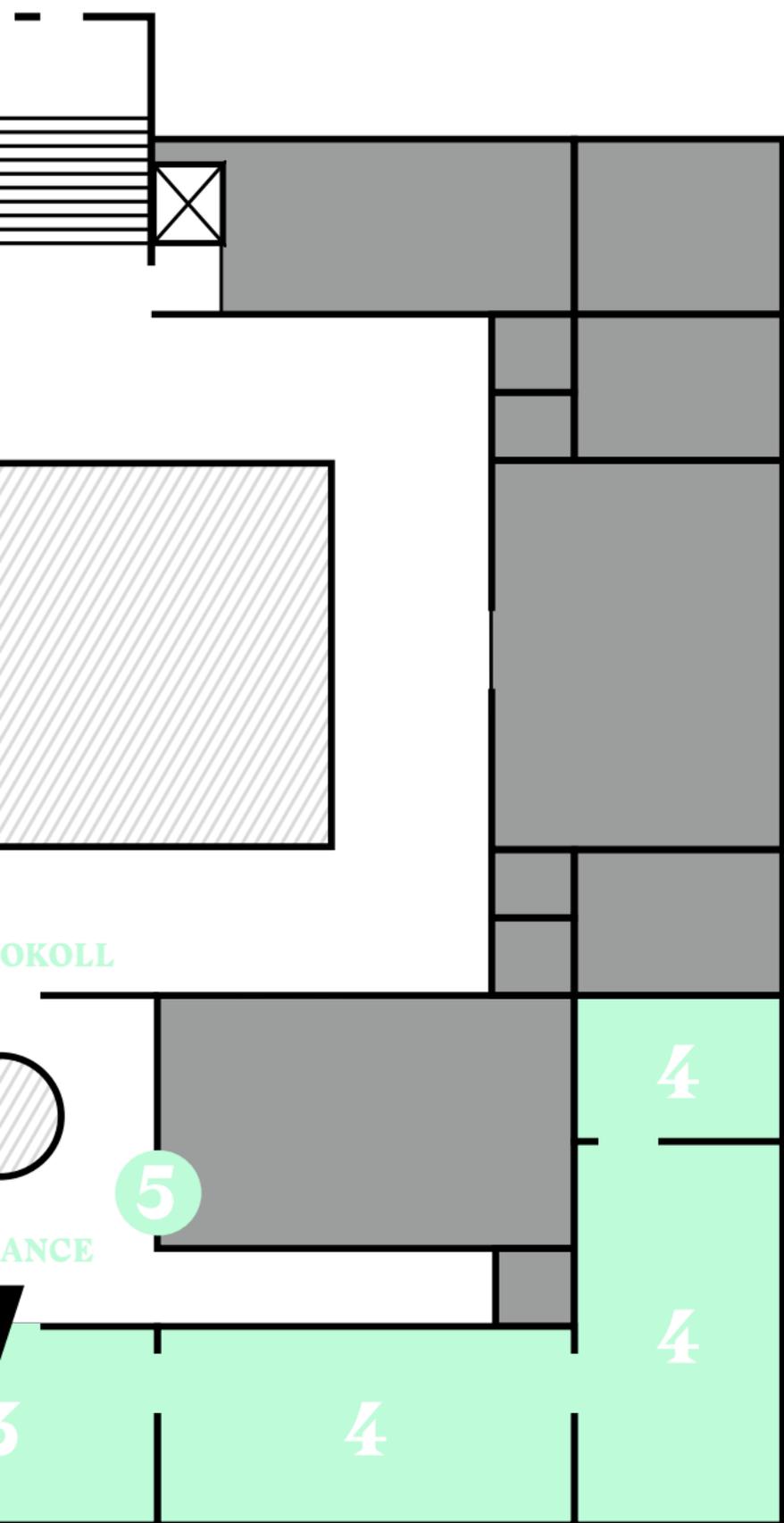
# LIMITS OF KNOWING PROGRAMME

ENGLISH

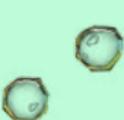
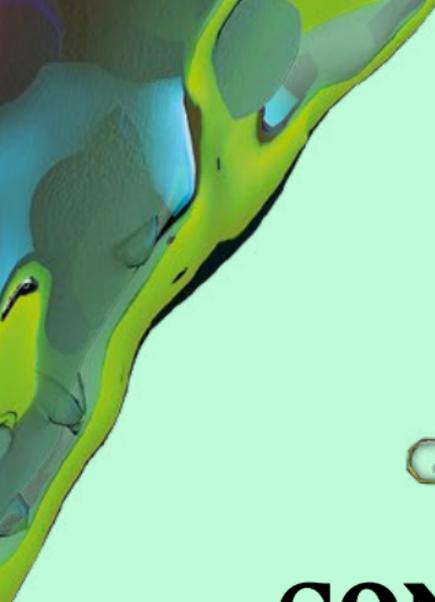
MARTIN-GROPIUS-BAU  
1st FLOOR



- 1 Rimini Protokoll: Nachlass – Pièces sans personnes
- 1.1 Waiting room
- 2 Chris Salter + TEZ: Haptic Field (V2.0)
- 2.1 Changing room



- 3 Mona el Gammal: RHIZOMAT VR
- 4 Arrival of Time
- 5 Lundahl & Seidl: Documentary Interviews with Witnesses



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**“Limits of Knowing” explores alternative ways of understanding. The interdisciplinary programme draws inspiration from a “theory of unknowability” also known as agnoseology. As opposed to gnoseology, a theory of knowledge that deals with current assumptions about the world, agnoseology investigates cognitive inaccessibility and limits to human comprehension.**

**Immersive artworks attempt to transform ideas into sensory experiences, concepts into “felt” sense and question our perception of reality by using current technical devices such as clothing with sensors, smartphone applications, VR glasses or analogue techniques such as scenography or narrative spaces.**

**Go in instead of look at – Allan Kaprow’s famous slogan is both the aesthetic and socio-political leitmotiv of our “Immersion” programme. The works that have been presented by the Berliner Festspiele since 2016 are not supposed to be looked at but to be entered and therefore shift between exhibition and performance.**

A publication on the programme “Limits of Knowing” with contributions by Rana X. Adhikari, William Basinski, Evelina Domnitch & Dmitry Gelfand, John Durham Peters, Ronald Jones, Rainer Kohlberger, Lundahl & Seitzl, Thomas Macho, Josephine Machon, Thomas Oberender, Joanna Petkiewicz, Rimini Protokoll, Chris Salter and Isabel de Sena has been published at Kerber Verlag and is available for the price of € 25,00 at Martin-Gropius-Bau and the Berliner Festspiele web shop.

Director, Scenography, Script & Concept:

**MONA EL GAMMAL**

Technical Director & Creative Technologist:

**PHILIPP WENNING**

Director of Photography:

**CHRISTIAN MÖLLER**

With: **RIKE WILL** (Ivo Solar), **SASCHA SOMMER** (Shevek Puts)

Original voices: **MARTIN HEISE, PETRA BOGDAHN, LINDA FOERSTER, SIRI NASE, CHRISTOPH TWICKEL, ROBERT VOSS, JULIA BAHN, TIM STADIE, AMINA NOUNS, MONA EL GAMMAL**

Executive & Creative Producer:

**SÖNKE KIRCHHOF**

Dramaturgical Consultation:

**THOMAS FISCHER, CAROLIN HOCHLEICHTER, THOMAS OBERENDER, DANIEL RICHTER**

Associate producers: **SIMON OFENLOCH** (ZDF/ARTE), **KAY MESEBERG** (ARTE360/ARTE G.E.I.E.), **ANNINA ZWETTLER** (ARTE Deutschland), **JOCHEN WERNER** (Berliner Festspiele)

Production: **BERLINER FESTSPIELE/IMMERSION, ZDF/ARTE, INVR. SPACE GMBH**

Design Virtual Reality Experience Space:

**THEGREENEYL**

Production coordination Virtual Reality Experience Space:

**MARIE-KRISTIN MEIER**



**arte**

# MONA EL GAMMAL

## RHIZOMAT VR

**VIRTUAL REALITY EXPERIENCE / 360°-MOVIE**  
**CA. 12 MINUTES**

Mona el Gammal's work is an unusual form of political theatre: without actors, and with a stage that extends into the Internet and virtual space. In winter 2016, visitors were able to explore a dystopian yet very real-looking installation in a former telecommunications office in Palisadenstraße in Berlin that took up several floors. There, in a very individual way, they could discover the traces and evidence of these stories that took place in these rooms and link them. The installation ran for three months 12 hours a day. With the 360° movie "RHIZOMAT VR", this now-defunct space can be entered and seen anywhere.

"RHIZOMAT VR" is the pilot project of a cooperation between ARTE and Berliner Festspiele / Immersion. The film, which was co-produced with INVR.SPACE, extends the Narrative Space "RHIZOMAT" from physical into digital space.

In the world of "RHIZOMAT VR", the Institut für Methode (IFM), a global private company, has replaced the state and suppresses and monitors people with the promise of security and stability, down to the minutest areas of their life. The underground group Rhizomat, whose members push ahead in research into an alternative social order in individual cells, as well as organising practical resistance, rebels against the totalitarian IFM. The mind-control tests by the IFM are used by Rhizomat to set up alliances.

We present "RHIZOMAT VR" in a Virtual Reality Experience Space designed by TheGreenEyl.

Director / composition:

**CHRIS SALTER + TEZ** in collaboration with **IAN HATTWICK**

Costume design:

**JNBY CHINA**

Technical development:

**INPUT DEVICES** and **MUSIC INTERACTION LAB (IDMIL)**,  
**MCGILL UNIVERSITY**, Montreal, Canada

Technical assistance:

**MARCELO WANDERLEY**

Technical director:

**IAN HATTWICK**

Technical implementation:

**IVAN FRANCO, JULIAN NERI, ALEX NIEVA,**  
**PATRICK IGNOTO, LOUIS FOURNIER**

Production manager:

**SVEN GAREIS**

Production assistance:

**GARRETT LOCKHART**

Odour consultant:

**CARO VERBEEK**

Management:

**REMCO SCHURBIERS – DISK AGENCY**, Berlin

Production:

**XMODAL**, Montreal, **CAC (CHRONUS ART CENTRE)**, Shanghai

With the support of the Fonds de Recherche du Québec –  
Société et Culture, Representation of the Government of Québec –  
Berlin and Embassy of Canada in Germany

# CHRIS SALTER + TEZ

## HAPTIC FIELD (V2.0)

### MULTISENSORY INSTALLATION

SOUND, STROBOSCOPE, LIGHT-EMITTING DIODE,  
SMELL

CA. 30 MINUTES

The immersive spatial installation “Haptic Field (v2.0)” is a multisensory experience in which touch, sight and listening fuse into a holistic experience. First, the visitors dress in overalls designed by JNBY, whose semi-transparent hoods obscure their view, while integrated sensors and vibrating actuators convey intense sensory impressions; a hallucinatory and dreamlike environment is created, in which everything is in motion. The participants are guided through the rooms by the moving vibrations pulsing through the clothes as well as shimmering light and darkness. Our fixation on the sense of sight fades into the background, space begins to dissolve, and the limits of one’s own physical perception vanish in the course of this unusual journey, through a space at whose centre the traveller himself stands.



1 Study

2 Peacock mantis shrimp & corals

3 Rana X. Adhikari

Untitled

4 Rainer Kohlberger

not even nothing can be free of ghosts

5 Evelina Domnitch & Dmitry Gelfand  
with William Basinski

5.1 Orbihedron

5.2 ER=EPR

5.3 On Time Out of Time (sound)

Curator: **ISABEL DE SENA**

Organizer: **BERLINER FESTSPIELE / IMMERSION**

“Arrival of Time” takes place in cooperation with the Laser Interferometer Gravitational-Wave Observatory (LIGO), California Institute of Technology (Caltech) and Institute for Quantum Information and Matter (IQIM).

Isabel de Sena’s curatorial research was made possible with kind support of The Governing Mayor of Berlin – Senate Chancellery – Cultural Affairs. The curator thanks The Art and Technology Program & the Center for Integrated Media (CIM) at the California Institute of the Arts (CalArts), AxS Residency at the Pasadena Arts Council (PAC), the Alyce de Roulet Williamson Gallery at the ArtCenter College of Design, Shed Research Institute, and the Virgo interferometric gravitational wave detector of the European Gravitational Observatory (EGO).

With the support of U.S. Embassy Berlin



Caltech



# ARRIVAL OF TIME

For 100 years since Einstein set out his Theory of Relativity, we have known – in theory – that time is an animate and inconstant physical quantity. We know that it expands, contracts, pulsates and bifurcates depending on an object’s direction, speed and location within its surroundings. But as the implications of this idea are highly counter-intuitive and challenging to approach from a human perspective, the Newtonian concept of Absolute Time continues to prevail. Because within all possible changes to the three main components of the universe – space, time & energy – the fluctuation of time is the only one that has always escaped our sensorial capacities and forever existed exclusively in our minds.

However, this situation changed dramatically on February 11th, 2016.

On this date, LIGO Caltech & MIT told the world of the first-ever detection of time-fluctuation – gravitational waves arriving at Earth from a cataclysmic event in the distant universe – achieved with the help of LIGO’s interferometers: the most sensitive machines ever to be built by humankind.

Following LIGO’s vital incentive, the exhibition “Arrival of Time” explores time in its other, more exotic guise – as an outlandishly curvaceous, pliant, and irrepressibly animate component of the universe. In approaching it, it turns to immersive aesthetics through works created especially for this exhibition, which traverse the very large, the very small, and the technology that allows us to perceive them.

# ARRIVAL OF TIME

## STUDY

The Study invites visitors to continue exploring the topic of the exhibition. You will find books and other research materials here, and curator Isabel de Sena will be headquartered at the Study from Wednesdays to Saturdays between 3pm and 7pm. Within the tradition of the Cabinet of Curiosities, in which art, science and technology were presented on equal standing, the Study will not only serve as laboratory and space for discovery, but also as a place of leisure in which visitors may linger, and in which the contemporary pressure of time and its mandatory productivity may wane.

Wednesday to Saturday, 3 to 7 pm  
(excluding 1st, 6th & 20th July)

# ARRIVAL OF TIME

## PEACOCK MANTIS SHRIMP & CORALS

The peacock mantis shrimp possesses one of the most elaborate visual systems in the animal kingdom. These 500-million-year-old creatures' eyes (mounted on mobile stalks and capable of moving independently of each other) carry 16 colour photoreceptors (versus 3 for humans), so that, in addition to RGB, the mantis has the capacity to see nine colours which we cannot begin to comprehend. They also have hexnocular vision, are capable of spectral tuning and circular polarisation, and can view multispectral images, which they use for "covert mantis communication" during sex and war. Considering the extraordinary perceptual capacities of this animal, a human spectator can only wonder what such expansive vision might bring forth.

The aquarium also houses corals that exhibit so-called hyperbolic shapes, the discovery of which in the 19th century discredited the universality of a fundamental axiom in Euclidian geometry stating that parallel lines never meet, sending shockwaves through the scientific community. All along, this form has been present in nature, for instance in mushrooms, lettuce, sea slugs and coral, and has done for billions of years. Hyperbolic space contradicts our persistent sense of the linearity of spacetime, and is a radical example of our limitations in knowing phenomena that are only perceivable at very distant scales. An earlier instance of this limitation is the historical conviction that Earth is a flat plane or disk.

# ARRIVAL OF TIME

## RANA X. ADHIKARI

UNTITLED

2017

MIXED MEDIA, 30 × 30 × 130 CM

COURTESY OF THE ARTIST

Rana X. Adhikari (LIGO Caltech) has for over 20 years been dedicated to the detection of gravitational waves passing through our planet from the far reaches of the universe. For this exhibition, he presents a prototype of an artwork that is designed especially to detect, one could say to sense the environment of the Martin-Gropius-Bau. It reacts to the space and all objects in it (including the visitors) by recording a variety of data: the building's vibrations, sounds, temperature, magnetic fields, and levels of infrared light. The final version will be installed at LIGO, as an aid in conceptually grasping the deluge of data that they collect, thereby hovering somewhere between a scientific instrument and an artistic object, and claiming for art a prominent place within experimental science.

# ARRIVAL OF TIME

## RAINER KOHLBERGER

NOT EVEN NOTHING  
CAN BE FREE OF GHOSTS

2015 / 2017 (SOUND)  
HD-VIDEO, 8-CHANNEL-STEREO-SOUND, 14', LOOP  
VARIABLE DIMENSIONS  
COURTESY OF THE ARTIST

Rainer Kohlberger's work "not even nothing can be free of ghosts" is inspired by the random behaviour of quantum fluctuations. In a so-called "perfect vacuum" – only theoretically a space that is devoid of matter – physicists have observed subatomic particles entering into existence and exiting it, from nothing and back into nowhere. Their noise is critical to the future of gravitational-wave detection, as any signal lying under it – including those from the origin of the universe – will forever remain unheardable to us. Only when humankind manages to manipulate these particles, it can start to find out about what happened during the first nanoseconds of the universe.

For this exhibition, Kohlberger premieres a new sound-piece, using recordings from LIGO's interferometers.

**EVELINA DOMNITCH & DMITRY GELFAND  
ORBIHEDRON**

**2017  
WATER, WHITE LASER, VORTEX GENERATOR,  
100 × 100 × 550 CM  
COURTESY OF THE ARTISTS**

**EVELINA DOMNITCH & DMITRY GELFAND  
IN COOPERATION WITH JEAN-MARC CHOMAZ  
ER=EPR**

**2017  
WATER, WHITE LASER, PROJECTION SURFACE,  
VORTEX GENERATOR, 200 × 78 × 40 CM  
COURTESY OF THE ARTISTS**

**WILLIAM BASINSKI  
ON TIME OUT OF TIME**

**2017  
STEREO-SOUND, 10', LOOP  
COURTESY OF THE ARTIST**

# ARRIVAL OF TIME

## EVELINA DOMNITCH & DMITRY GELFAND WITH WILLIAM BASINSKI

Having taken part in a research residency with LIGO in 2015, Evelina Domnitch & Dmitry Gelfand stage a “black-hole theatre” in which they bring phenomena that are believed to be exhibited by black holes into the Martin-Gropius-Bau. In this environment named “Orbihedron”, prismatic bursts of “liquid light” recreate what occurs in the ergosphere surrounding a black hole: a phenomenon known as superradiance, whereby light is seemingly swallowed by the black hole in accordance with General Relativity, yet leaks out as quantum theory predicts.

In the larger basin, a piece titled “ER=EPR” refers to a speculative theory in which two black holes are connected by a wormhole, suggesting that the “reliable structure of spacetime is due to the ghostly features of entanglement” or “spooky action at a distance”. Visualising on the embedding diagram the optical effect of liquid bending as spacetime would, viewers can also observe gravitational lensing: one of the first observations that led to scepticism about Newton’s mechanics.

The sound for Domnitch & Gelfand’s installation is created by William Basinski, using sound recordings from LIGO’s interferometers.

Concept:

**RIMINI PROTOKOLL (STEFAN KAEGI / DOMINIC HUBER)**

Text:

**STEFAN KAEGI**

Scenography:

**DOMINIC HUBER**

Video:

**BRUNO DEVILLE**

Dramaturgy:

**KATJA HAGEDORN**

Sound:

**FRÉDÉRIC MORIER**

Assistant director:

**MAGALI TOSATO, DÉBORAH HELLE** (internship)

Assistant set:

**CLIO VAN AERDE, MARINE BROSSE** (internship)

Technical design and installation construction:

**THÉÂTRE DE VIDY**, Lausanne

Production Théâtre de Vidy, Lausanne

Coproduction Rimini Apparat, Schauspielhaus Zürich, Bonlieu Scène nationale Annecy et la Bâtie-Festival de Genève dans le cadre du programme INTERREG France-Suisse 2014–2020, Maillon, Théâtre de Strasbourg-scène européenne, Stadsschouwburg Amsterdam, Staatsschauspiel Dresden, Carolina Performing Arts

With the support of Pro Helvetia – Fondation suisse pour la culture Fondation, Casino Barrière, Montreux, Governing Mayor of Berlin – Senate Chancellery – Cultural Affairs

Creation on 14 September 2016 at the Théâtre de Vidy, Lausanne

# RIMINI PROTOKOLL

STEFAN KAEGI / DOMINIC HUBER

NACHLASS

PIÈCES SANS PERSONNES

## **What remains of us after we die? How can memories be staged?**

Stefan Kaegi accompanied eight people who, for different reasons, have decided to prepare their farewell. Thus, in collaboration with the set designer Dominic Huber, eight spaces of legacy were created: an EU ambassador documents a foundation that will continue her work in Africa when she is gone. A Zurich-based Muslim organises the repatriation of his body to his hometown of Istanbul. A German banker near the end of his life reflects on the role he played in National Socialism. A researcher into dementia realises that he does not want to live with the disease that he himself has researched his whole life long. A base jumper takes out a term life insurance for his family, so that in case of his death, he will not leave behind a financial mess. And a ninety-year-old employee wonders what story the photographs of her life will tell.

“Nachlass” is like a 21st-century pyramid or mausoleum, which has been designed by its future owner: here, eight contemporary positions illustrate what legacy and heritage mean today. What do we want to pass on to the people we love, and what do we want to leave for the society we live in? The audience enters eight immersive spaces, accompanied by voices, objects and images as well as the limits of their own existence, and thus become participants in a journey that lies ahead for everyone of us.

# LUNDAHL & SEITL

## DOCUMENTARY

### INTERVIEWS WITH

#### WITNESSES

**2017, HD-VIDEO**

“Unknown Cloud on Its Way to Berlin” continues the co-operation between Berliner Festspiele and Lundahl & Seidl that started in 2016 at Martin-Gropius-Bau. In “Symphony of a Missing Room” the artists created a sense of presence of something that is not really there. In contrast, their new work “Unknown Cloud” creates a presence of something that escapes our perception but that surrounds us all the time.

The recordings of the film “Documentary Interviews with Witnesses” show people who encountered Lundahl & Seidl’s work in different geographical locations talking about their experience. The “Unknown Cloud”, as reports testify, acts as an intensifier of energies and ideas, and creates an unusual experience of empathy and trust.

Curator: **ANDREA ROSTÁSY**

“Caretaker” application for iOS & Android: **NAGOON**

Video production: **JOAKIM OLSSON**

Drone camera work, Berlin: **THOMAS LOOS**

Video production „Documentary Interviews with Witnesses“: **JOCHEN WERNER**

Subtitles „Documentary Interviews with Witnesses“: **BENNET TOGLER**

Anthropologist: **ERIKA TANOS** (Curiosityshop)

Associate researcher: **RONALD JONES** (RCA, London)

Community Director: **ANNA J LJUNGMARK** (House of Real)

Website Development: **TROELS LJUNG** (workingimage.dk)

Design: **NANDI NOBELL**

Co-writer: **ALEX BÄCKSTRÖM**

Project management: **EMMA WARD**

Workshop assistant & sound editor: **RACHEL ALEXANDER**

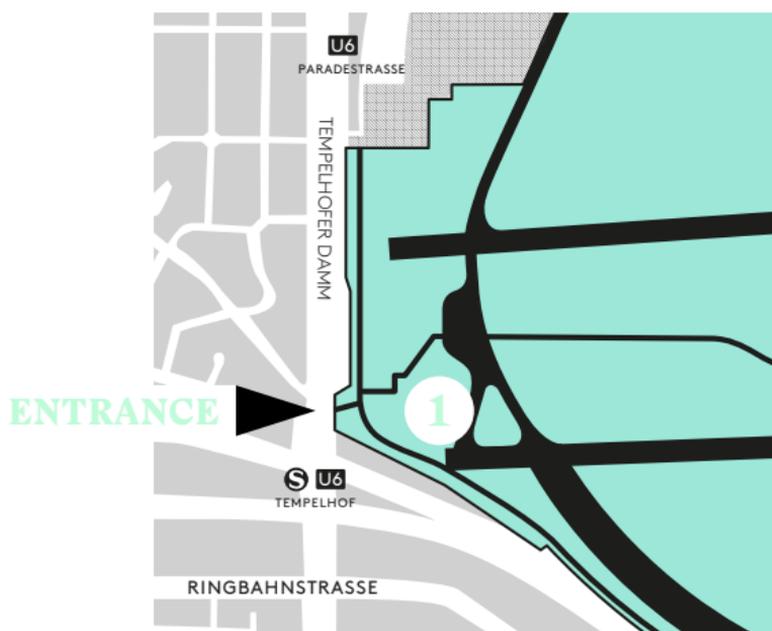
Project assistant: **JULIA BÜKI**

Production: **BERLINER FESTSPIELE / IMMERSION**

Thanks to DS Teron and Cloud Ambassadors in Karbi Anglong & Berlin, contributing witnesses

# LUNDAHL & SEITL

## UNKNOWN CLOUD ON ITS WAY TO BERLIN



### 1 Meeting place

In English

Venue: **Tempelhofer Feld**

The Cloud is expected at sundown.

14 July 2017, 20:44

25 July 2017, 20:31

18 July 2017, 20:40

28 July 2017, 20:26

21 July 2017, 20:37

The team of Lundahl & Seidl has created an AI smartphone application called "Caretaker" to predict the next appearance of an electromagnetic cloud, which draws its own paths and we experience becoming a part of its diverse community of followers. The "Unknown Cloud" remains invisible on the one hand, but can be tracked on the other thanks to modern technology, bringing together its witnesses into a subtle form of community – both with other people as well as the environment and their own bodies.

"Unknown Cloud on Its Way to Berlin"  
can only be experienced with the app "Caretaker".  
Free download at

[www.berlinerfestspiele.de/unknowncloud](http://www.berlinerfestspiele.de/unknowncloud)

Bring your smartphone and headphones!

# ARTIST TALKS

## IMMERSIVE THEATER AND VIRTUAL SPACES

MONA EL GAMMAL  
KAY MESEBERG  
THOMAS OBERENDER  
KAY VOGES

**5 JULY 2017, 19:00 – 20:30**

Cinema

In German

Free admission

How can immersive theatre be mapped onto virtual space today? Using the example of "RHIZOMAT VR" and "THE MEMORIES OF BORDERLINE", Kay Voges (artistic director of the Schauspiel Dortmund), Kay Meseberg (project manager of ARTE 360/VR), Mona el Gammal (scenographer) and Thomas Oberender (director of the Berliner Festspiele) discuss the potential and limits of new connections between theatre and virtual reality. "RHIZOMAT VR" is the pilot project of a collaboration between ARTE and Berliner Festspiele/Immersion. The 360° film, which was produced together with INV.R.SPAC.E, extends the Narrative Space "RHIZOMAT", built by Mona el Gammal in 2016 in a former telecommunications office in the Palisadenstraße, into digital space. With "THE MEMORIES OF BORDERLINE", the Schauspiel Dortmund and Cyber-Räuber have created an experience which visitors can move through autonomously using a Vive headset. The result is a visual /acoustic 3D-space, which reproduces the acclaimed production "The Borderline Procession" by Kay Voges in a continuous loop.

# ARTIST TALKS

## INCIPIENT CRACKS IN THE GLASS MENAGERIE

RANA X. ADHIKARI (LIGO CALTECH)  
ISABEL DE SENA

**6 JULY 2017, 19:00 – 20:30**

Cinema

In English

Free admission

In an interview with “Scientific American”, Prof. Rana X. Adhikari remarked that LIGO has “just made a machine that has given humanity a new sense, beyond the usual five”. In this conversation, we discuss how our new ability to hear and feel the bending of spacetime “with these brand-new gravitational fingers” is cracking the glass of our perceptual limits, and attempt to envision what other, yet unknown limits continue to determine what we can and cannot know.

# ARTIST TALKS OF PYRAMIDS AND PASSWORDS. REMAINDERS IN ART

DOMINIC HUBER  
STEFAN KAEGI  
THOMAS MACHO  
THOMAS OBERENDER

**13 JULY 2017, 19:00 – 20:30**

Cinema

In German

Free admission

What remains of a human life? How can memory be staged? On the occasion of Rimini Protokoll's immersive installation "Nachlass – Pièces sans personnes", cultural scientist Thomas Macho, scenographer Dominic Huber, director Stefan Kaegi and the artistic director of the Berliner Festspiele, Thomas Oberender, discuss artistic strategies between generations.

# ARTIST TALKS

## I CHANGE, BUT I CANNOT DIE

RONALD JONES  
CHRISTER LUNDAHL  
MARTINA SEITL  
ERIKA TANOS

15 JULY 2017, 19:00 – 20:30

Cinema

In English

Free admission

### **“I change, but I cannot die.”**

Percy Bysshe Shelley, “The Cloud” (1820)

Unfolding wide-ranging topics from agnoscology, to empathy, to the very edge of experience, anthropologist Erika Tanos and artist and critic Ronald Jones will engage in an open and unrehearsed discussion on stage about the key cross-disciplinary triggers that charge the experience of the art of Lundahl & Seidl.

# **ARTIST TALKS**

## THE CREATIVE IDIOT, THE WISE FOOL AND THE GREY-HAIRED BABY

Lecture by  
**JENS EISERT**

Artist Talk with  
**RAINER KOHLBERGER**

**20 JULY 2017, 19:00 – 20:30**

Cinema

In English

Free admission

Focussing on Kohlberger and Eisert's fascination with quantum mechanics – perhaps the most counter-intuitive of all fields of knowledge – they discuss the creative affinities between physics and art in challenging common-sense views of reality, while dedicating special attention to the relation between chaos and creativity. In extension, they discuss the interaction between disciplines, not as an interface, but following Michel Serres, as “an expedition filled with random discoveries”.

# ARTIST TALKS

## BEYOND THE SENSES: BODIES, TECHNOLOGY, ENVIRONMENT

MARIE-LUISE ANGERER  
JOSH BERSON  
DAVID HOWES  
CHRIS SALTER

**27 JULY 2017, 19:00 – 20:30**

Cinema

In English

Free admission

While the role of new technologies has often been downplayed in many art historical accounts of sensory environments in the visual arts, there has been a long set of historical precedents within modernism and postmodernism focused on how new technical means expand the sensorium through aesthetic strategies – for example, the interest in synaesthesia from artists in the early 20th century. More recently, however, the visual, performing and now media or digital arts have been quick to capitalize on the so-called “sensory turn” by focusing on the interaction between the sensing subject and an ever increasingly “sensory aware” environment; a shift that involves not only new technologies but also new paradigms arising from cognitive science, media and cultural studies, philosophy of mind, engineering and anthropology. What occurs when different senses entangle, merge, blur or intertwine? What happens to our sense of self and our body in these new augmented, immersive or heightened “aware” environments? Do new kinds of “senses” emerge and what are they?

# IMPRINT

## LIMITS OF KNOWING

1 TO 31 JULY 2017

MARTIN-GROPIUS-BAU, BERLIN

Curator: **Joanna Petkiewicz**

Exhibition management: **Julia Badaljan**

Exhibition architecture: **realities:united**

Graphics: **Felix Ewers**

## IMMERSION

Artistic Director: **Thomas Oberender**

Head of Project: **Agnes Wegner**

Dramaturgy & Programme coordination:

**Marie-Kristin Meier, Joanna Petkiewicz, Jutta Wangemann**

Production management: **Caroline Farke**

Project Assistance Exhibitions: **Julia Badaljan**

Project Assistance Performing Arts: **Anja Predeick**

Editor: **Jochen Werner**

Press: **Giannina Lisitano, Jennifer Wilkens**

Administration, Controlling: **Marc Pohl**

Technical Director: **Matthias Schäfer**

Assistant to the Technical Director: **Florian Schneider**

Trainees: **Julia Büki, Anna Polze**

## ORGANIZER

### Berliner Festspiele

A Division of Kulturveranstaltungen des Bundes in Berlin GmbH

Funded by the Federal Government Commissioner for Culture

Director: **Dr. Thomas Oberender**

Managing director: **Charlotte Sieben**

Director Martin-Gropius-Bau: **Gereon Sievernich**

### Berliner Festspiele

Schaperstraße 24, 10719 Berlin, T +49 30 254 89 0

[www.berlinerfestspiele.de](http://www.berlinerfestspiele.de), [info@berlinerfestspiele.de](mailto:info@berlinerfestspiele.de)

Kulturveranstaltungen des Bundes in Berlin GmbH,

Schöneberger Straße 15, 10963 Berlin, [kbb.eu](http://kbb.eu)



Berliner Festspiele



Kulturveranstaltungen  
des Bundes  
in Berlin GmbH

Berliner Festspiele are funded by



Die Beauftragte der Bundesregierung  
für Kultur und Medien

The programme Immersion was made possible by an initiative of the German Federal Parliament and thanks to the support of the Federal Government Commissioner for Culture and the Media.

Partner

**arte**

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Berlin in English since 2002

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MAGAZIN FÜR KUNST UND LEBEN

**Wall**

**TAGESSPIEGEL**

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KINOGRUPPE

# PROGRAMME 2017

## **VEGARD VINGE / IDA MÜLLER** NATIONALTHEATER REINICKENDORF

FROM 1 JULY 2017

### **LIMITS OF KNOWING**

1 TO 31 JULY 2017  
MARTIN-GROPIUS-BAU

<b>RIMINI PROTOKOLL</b>	<b>ARRIVAL OF TIME</b>
<b>CHRIS SALTER &amp; TEZ</b>	<b>RANA X. ADHIKARI</b>
<b>LUNDAHL &amp; SEITL</b>	<b>WILLIAM BASINSKI</b>
<b>MONA EL GAMMAL</b>	<b>EVELINA DOMNITCH &amp;</b>
	<b>DMITRY GELFAND</b>
	<b>RAINER KOHLBERGER</b>

### **ED ATKINS** **OLD FOOD**

29 SEPTEMBER TO 10 DECEMBER 2017  
MARTIN-GROPIUS-BAU

## **JONATHAN MEESE / BERNHARD LANG /** **SIMONE YOUNG** MONDPARSIFAL BETA 9-23

(VON EINEM, DER AUSZOG DEN "WAGNERIANERN DES GRAUENS"  
DAS "GEILSTGRUSELN" ZU ERZLEHREN...)

15/16/18 OCTOBER 2017  
HAUS DER BERLINER FESTSPIELE

### **SYMPOSIUM**

AN INTERNATIONAL SYMPOSIUM IN COOPERATION  
WITH THE FEDERAL AGENCY FOR POLITICAL EDUCATION, CURATED BY  
ANDREAS WOLFSTEINER, WILL TAKE PLACE IN WINTER 2017/18

Tickets & Informations

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