



AKATHE TE BESHEN
HIER UM ZU BLEIBEN
HERE TO STAY

CONTEMPORARY ART OF ROMA AND SINTI IN EUROPE
A GALERIE KAI DIKHAS Exhibition

GÉRARD GARTNER . MANOLO GÓMEZ ROMERO . GABI JIMÉNEZ . DAMIAN LE
BAS . DELAINE LE BAS . VALÈRIE LERAY . NIHAD NINO PUŠIJA . MARINA
ROSSELLE . IMRICH TOMÁŠ . ALFRED ULLRICH . KÁLMÁN VÁRADY . DAVID
WEISS

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AKATHE TE BESHEN - Here to stay - a much needed exhibition

Despite the dedication of the "Memorial to the Murdered Sinti and Roma in National Socialism" with great fanfare about two years ago, a current study by the Federal Anti-Discrimination Agency reveals that antiziganism is still the most common form of racism in Germany. Popular views of the minority still persevere as handed down stereotypical and prejudicial images and traditions, which are furthermore disseminated and maintained by the media, and also as polemic by politicians. Images of high crime rates and mass immigration are usually evoked, which in reality are statistically unproven.

With the afore-mentioned in mind, the exhibition "AKATHE TE BESHEN - Here to stay" offers an opportunity to see a very different picture of Sinti and Roma, an image which members of this minority have created by and of themselves. This exhibition, above all, does not aim to define the Sinti and Roma merely as a homogeneous group, but as individuals. Nothing is ultimately more individual than the worldview of artists who reflect upon their own environments and lives in their own work. We encounter Sinti and Roma not as an indeterminate mass, but as a group of self-confident writers, who communicate in multiple ways and with various media. The result is a heterogeneous, artistically challenging and lively platform that is open to discourse.

The exhibition "AKATHE TE BESHEN - Here to stay" is exactly what is needed in light of the current debate about crime and deportation because it is an unusual example of what can be done to counter antiziganism as related in the afore-mentioned study. It is important to acknowledge and respect the variety and diversity of Sinti and Roma culture. This exhibition will make an ever-lasting impact on visitors.

Moritz Pankok, curator, Sept. 15, 2014



AKATHE TE BESHEN - Here to stay
- *Initial Reviews*

"Here to stay" - rarely has an art exhibition made such a clear statement! Sinti and Roma have been part of our society for about six centuries, but are still often excluded and described as eternal travelers. This exhibition offers a fascinating insight into the art and life of contemporary Sinti and Roma, and also covers much in the past.

Osthessen News, Oct. 6, 2014

Wanderlust and zest for life, campfire romanticism and fiery-eyed, erotic women: probably no other ethnicity is culturally so overloaded with clichés such as the Sinti and Roma. An exciting exhibition in Kleinsassen does away with these caricatures.

Björn Gauges, Fulda newspaper, July 6, 2014

The current exhibition in the Art Colony Kleinsassen presents Sinti and Roma culture in an impressive manner. The exhibition recalls unique artworks by Otto Pankok, an artist ostracized by the Nazis, and also presents powerful, fresh contemporary art positions by creative Sinti and Roma from different Europe countries.

Klaus H. Orth, June 10, 2014

AKATHE TE BESHEN - Here to stay
- a Foreword by Romani Rose

Sinti and Roma have been at home in most European countries for centuries, where they have been influenced by and within their respective environments throughout past generations. Conversely, members of this minority have culturally enriched their respective home countries in various complex ways. As there is no single history of the Sinti and Roma, they therefore possess no homogeneous culture. Stereotypes about "gypsies" – using this stigmatizing label consciously - are characterized precisely by the fact that they do not allow distinctions. The term "culture" is then misused to initiate a premise of alleged otherness. However such thinking, as our history has shown, can all too easily develop into racist patterns of interpretation.

Along with the historical analyses of the holocaust against the Sinti and Roma peoples, which also intended to wipe out an entire culture, the purpose of our political work is also to enhance public awareness concerning the diversity of cultural contributions made by ourselves as a minority. As politics and culture are closely intertwined, cultural projects maintain a socio-political dimension by which they help to change perceptions and overcome deep-rooted stereotypes.

In a time when our people are exposed to racist incitement and violence in many European countries, it is important that as a minority we do not withdraw, but we should rather use the opportunities offered us through the democratic rule of law in order to tackle discrimination and racism. Art and culture are also major social areas for political emancipation movements.

They form an important bridge to mainstream societies, because only together can hatred, prejudice and contempt for human life be overcome. Sometimes art can even be an instrument of liberation.

In this context, we cannot overestimate the efforts of Moritz Pankok and his art gallery, Kai Dikhas. Beyond folkloric stereotypes, the gallery program strives to make the whole range of contemporary Sinti and Roma art visible.

Until today, the general view of Sinti and Roma life is contorted by stereotypes and prejudices, be these obviously malicious or of a romanticizing nature. These are those deep-rooted stereotypes of the "gypsy" - in other words, the unconscious images that still shape public perception. For centuries, even art has been an important medium in maintaining such hostile caricatures. Therefore, it is more urgent that Sinti and Roma are not just perceived as objects of art history, but as participants in the public arena.

Ever since a Roma pavilion was presented for the first time at the Biennale in Venice in 2007, public interest for contemporary Sinti and Roma artists has grown steadily. The art gallery Kai Dikhas is also instrumental to this increased interest. For many years, the Documentation and Cultural Center of German Sinti and Roma in Heidelberg offers artists from the ranks of our minority a forum to present their works to a wider public.

Given the paternalistic history of artistic representation of Sinti and Roma, it is only logical that many of these artists choose to deal directly or ironically with stereotypes and deep-rooted "gypsy" clichés. Many of these works focus on existential questions about identity as a minority in the face of everyday experiences with open or subtle forms of exclusion, but also on the cross-generational trauma caused by the historical holocaust. However, anyone can see on the basis of this catalogue that the work of contemporary Sinti and Roma artists is not merely determined by despair or resignation, but rather is derived from the powerful testimonies of self-determined artistic positions and a unique artistic language.

In the future, it will be important to consistently continue on this path and to raise awareness of the contributions that our minority have made to European cultural history over the centuries and continues to make in the present. Therefore, I wish the gallery Kai Dikhas and its artistic director, Moritz Pankok, all the very best.

A primary example of an artist who met Sinti and Roma in his life, as in his work, with empathy and respect, is Otto Pankok. Hardly another person has artistically portrayed individual personalities of the people with many of whom he had long-term friendships. In addition, Pankok was engaged in the interests of the surviving Sinti in Düsseldorf after 1945 in an unprecedented manner. It was an honor for our cultural center to have organized a major exhibition of the work of this humane and artistically outstanding friend in Berlin at the end of 2008, in collaboration with the artist's daughter, Eva Pankok, who continues her father's legacy with great commitment.



AKATHE TE BESHEN
HERE TO STAY
HIER UM ZU BLEIBEN

CONTEMPORARY ART OF ROMA AND SINTI IN EUROPE

During the last eight years a new movement of artists has emerged among the minority of Sinti and Roma throughout Europe. They do not want to live anymore hidden, but they want to expose and live their belonging to the minority and to the contemporary society of their homelands and the European Union at the same time. They want to express their feelings and thoughts through art, they want to share it with a wider audience, they want to take part in our society's cultural discourse.

Art is always a personal expression of own experiences and biographies. In case of being member of the largest minority of Europe this most likely means that you have experienced discrimination and racism. Under these circumstances the case of being Roma means, that it is particularly difficult to differentiate yourself from your ethnicities point of view. From position of a minority, the true face of our Europe today can be seen clearly.

As artist you do want to be remembered through the art works you create and leave with your audience. And if some argue that the ongoing success of the art of Sinti and Roma is just a fashion as others in the art world, the artists with their production proof that it is a story that just is gaining pace. This art is here to stay.

If people and media discuss about Sinti and Roma, they rarely discuss with the Roma themselves. And mostly the issue is treated as a problem from somewhere else. Sinti and Roma are considered to be the eternal wanderers and often their historical Indian origin is mentioned, but in reality they are part of our society since more than six hundred years. They belong to Europe as any other people. They are here to stay.

The persecution of Sinti and Roma has been as vicious that it has been intended to exterminate the people. And still today discrimination and expulsion are the bleak reality of Roma in Europe today. But the exhibition shows a colorful and rich image of their contribution to our Europe today – and it proofs that the Nazis did not succeed – the Roma are here to stay.

AKATHE TE BESHEN . HERE TO STAY . HIER UM ZU BLEIBEN is a wandering exhibition, which will stay in the memory of its audience. It presents a unique variety of contemporary art positions from European artists who are Roma, Sinti, Gitano or Travellers. The artists become the authors of their own identity and participate in the demonstration of a contemporary image of Roma. They show that there is not one people or a Roma problem, but a multiplicity of chances, of talent, of art and colors. It lets its audience gain an insight into a society of change, it gives a sensitive and powerful proposition of a democratic and less violent future.

The exhibition is presented by Gallery Kai Dikhas, the first gallery for the contemporary art of Sinti and Roma in Europe, based in Berlin, in collaboration with art institutions throughout the continent. Starting with Czech Republic, the World Roma Festival Khamoro in May 2014, the exhibition will tour and change, grow and adopt on its journey. In each stay of the exhibition new works and documents will be added to a Foro, which is a meeting space in the exhibition. (Foro, derived from the Latin Forum, meaning in Romany city and market). In each stay Romany artist will contribute to the exhibition program with workshops, their art and talks.

Moritz Pankok, Curator Galerie Kai Dikhas

Participating Artists

Gérard Gartner, Manolo Gómez, Damian & Delaine Le Bas, Gabi Jiménez, Valérie Leray, Nihad Nino Pušija, Marina Rosselle, Imrich Tomáš, Alfred Ullrich, Kálmán Várady, David Weiss, e.g.

Some of the artworks exhibited are presented in the trilingual catalogue KAI DIKHAS 1 – 3, with texts in German, English and Romany language.



THE ARTISTS AND VIEWS OF THE EXHIBITION

Manolo Gómez Romero

Born in Morón de la Frontera, Spain in 1967
Lives and works in Barcelona

Although for the most part abstract, the works of the autodidact Manolo Gómez visualise his attitude towards life and his milieu in a singular way. At times, says the artist, they show what it means to be a gitano. By means of contemporary resources, such as waveforms, abstract expression and dynamically flung paint, they seek to express the ancient emotions of the culture of the Spanish gitanos – for example, the inexplicable state of *duende* that connects audience and artist in flamenco.

With good reason, Gómez's works have been compared with the *quejío*, the specialised song form of cante flamenco, which is reminiscent of a shriek. Although it is a product of a traditional culture, the concept of *duende*, with its emphasis on the active integration of the audience into the artwork, approaches the postmodern concept of the reader / receiver as author. In contrast to contemporaries who work figuratively, and who often illustrate flamenco performances in a decorative fashion, and hence run the risk of offering only a pale imitation of this serious culture, Gómez takes his own purified path, one that initially encountered misunderstanding, but which establishes an original form of access to abstraction, one that goes beyond classical modernism.



Imrich Tomáš (left), Manolo Gómez Romero . HOLOCAUSTO GITANO (middle),
Lita Cabellut . CAMARÓN (right)

MARINA ROSSELLE

Born in Lille, France, in 1980

Lives and works in Tourcoing

The young artist Marina Rosselle studied art, applied art and art history at the École des Beaux Arts in Valenciennes. To her seemingly bleak-looking scenes of virtual architectural models of abandoned sites, she attributes the prospect of change. In many of her installations Rosselle is using burned wood, broken glass and mirrors. Rust and destruction shape new objects and transmit an image of bareness of marginal zones. Rosselle's objects have a direct link to her surrounding. They refer to classical Yeshiva professions such as scrap metal collecting and the recycling of gas bottles.

Marina Rosselle's art is of unconditional elegance. Weeds - carefully observed - grow from paper and sculpture in fragile beauty. They resemble with her capability of resistance the people who live on these uncertain grounds of marginal zones. The result is poetry of not yet visible designs which develop from a desolate urban periphery. Art provides a regardful means to create mutual understanding and knowledge in a Europe where freedom is often taken for granted.



Marina Rosselle, (INSTALLATION and MIXED MEDIA)



Damian Le Bas, MAPS (painted maps)

Damian Le Bas

Born in Sheffield, Great Britain, in 1961
Lives and works in Worthing, West Sussex

Damian Le Bas fashions collages from found snippets of memory, from images whose context emerges only through their configuration. His preferred materials are maps, old and new, which he paints over with faces and figures, or with little *vardos*, the residential trailers once used by English Travellers. Maps are intellectual depictions of our world, they display boundaries as well as the obligatory routes and streets. For Le Bas, they become the substrate of a personal world, one with recollections, travels, affinities, and friendships moving through it like veins through a body. For the viewer, this country appears as a utopian projection, while for Damian Le Bas it is a representation of a complex reality that exists in parallel to the majority society of non-Roma. These maps, moreover, belong to a narrator of stories, linking together aspects of his own biography, the history of his people, and, above all, the expectations of the viewer.

Roma symbols and words in Roma dialects, combined with English text fragments, produce a pointed commentary – in their own lyrical way – on the visual content. Le Bas refers to the appropriation of a cartographic region as his “artistic conquest”: the flow of ideas, ceaselessly moving forward, wipes away the boundaries and restrictions imposed on the Roma people.



Delaine Le Bas, WITCH HUNT (Installation, 2009-14)
 NAKED TO THE TRUTH (work on textile in the background on the left, 2014)

Delaine Le Bas

Born in Sheffield, Great Britain, in 1965
 Lives and works in Worthing, West Sussex

Delaine Le Bas studied Fine Arts at Central St. Martin's in London and she herself is a Traveller, as the Roma in Britain refer to themselves. Embroidery, painting, drawing, sculpture, found objects, and video: all of these media are united in the art of Delaine Le Bas to form installations which almost overflow with visual excitement. In her work, she seeks to come to terms with stereotyped perceptions of the Roma people, the intolerance from which they suffer, their experiences of uprootedness and homelessness, and in particular the situation of this minority in Great Britain.

With her special powers of observation and pleasure to the Abyssal and the perverted-Cozy Delaine Le Bas explores projections and stereotypes. Her works seem nightmarish too - despite, or even because of the bright colors, the exuberant, detail-obsessed decoration. It creates psychedelic worlds of wonder in the tradition of Lewis Carroll. Everything, which seems homely or cozy tilts and it opens behind a lovely pink facade a fascinating abyss. Le Bas works deal with the anti-Gypsy stereotypes, the magical attributions - and exorcises them at the same time.



Valérie Leray, Abandoned Places Marzahn, Berlin 2015 / Internment camp for Gypsies (Roma) Marzahn, Berlin 1939 – 1945 and Paintball Field, Military Camp, Museum Rivesaltes 2008 / Internment Camp for Gypsies (Roma), Rivesaltes 1939 – 1942 (Photographie)

Valérie Leray

Born in Chartres, France, in 1975
Lives and works in Orléans and in Berlin

Valérie Leray completed her master's degree in photography and multimedia at Université Paris VIII. The French artist, currently based in Berlin, began extensive research on the persecution of an ethnic minority – a member of which she is – during National Socialism in France and discovered forgotten places termed "gypsy camps" throughout the country.

Leray photographed the landscapes where internment camps once were; their apparently peaceful settings are deceptive. Just as places are reconnected with their past in captions, today experiences of persecution lie deeply hidden in the memories of families and may only be revealed by narrative. Until then, traumatic experiences expressed themselves in silence, in a deep universal distrust of extraneous things.

In her sensitive and carefully composed photographs of empty landscapes where nothing recalls internment camps, Valérie Leray makes displacement and forgetting visible and thus gives an important impulse for France to reappraise the "forgotten holocaust" against her ethnic minority. The evaluation of prosecution during the Vichy regime and afterwards is not yet finished. Although the artwork of Valérie Leray appears at first apolitical, it shows indeed a rare unity of political significance, aesthetic quality and perfect craftsmanship.



Imrich Tomáš, ARCHITEKTUR IN BLAU (left)

Imrich Tomáš

Born in Dobra, Czechoslovakia, in 1946
Lives and works in Berlin

His original homeland and its conception of art, based on social realism, offered the young Tomáš – who sought to depict his surroundings – neither sufficient space nor freedom, not even the possibility of earning a living. Even within his own family, his art made him an outsider. In 1969, he was able to travel to West Berlin, where he found the freedom he had sought – along with many useful connections – in the Kreuzberg art scene. Tomáš' artistic production evolved from figurative painting toward abstraction, and toward an art of impressive clarity. Simultaneously, he was moving from two-dimensionality to spatial works. Today, most of his pieces are either reliefs or objects. Although at first glance they resemble chemically generated forms, they consist mainly of natural materials which the artist shapes into delicate structures. He uses materials such as hemp fibres, pigments, and on occasion synthetic resin and other artificial materials in order to create multi-various, rhythmic forms. Layer by layer, his works are formed through processes of organic growth.



Gabi Jiménez

Gabi Jiménez

Born in Paris, France, in 1964
Lives and works in Marine, Île de France

The artist and musician Gabi Jiménez does not shy away from invoking the most popular icons of Roma culture. In his colourful paintings, which take up the language of Pop Art, we encounter numerous small trailers, nature, magical forces, and most of all music. In playful ways, the trailers are presented sometimes in ornamental rows, sometimes amidst the swarming mass of an overwhelming force, which is his depiction of Paris. Occasionally, Jiménez impudently inserts the trailers like cuckoo eggs into the paintings of reknown masters, thereby according the Roma suitable status in our continent's cultural historiography.

For Jiménez, irony and a delight in colour become a sort of weapon against the numerous bitter experiences that ultimately made him a political artist and activist. His works, painted in the style of Street Art and Graffiti Art with frequent expressive gestures, point to the inner turmoil of his people and the injuries they have suffered.



Imrich Tomáš (left), Kálmán Várady (middle & above)
 Nihad Nino Pušija . GLADIATORS (Photography, middle), Kálmán Várady .
 CALYPSO (right)

Nihad Nino Pušija

Born in Sarajevo, Bosnia, in 1965
 Lives and works in Berlin

Nihad Nino Pušija – a native of Sarajevo in Bosnia – offers a new perspective on the realities facing his minority community. While membership in an ethnic group is generally of no interest when it comes to judging photographs, things are different with regard to the photographic documentation of the Eastern European Roma, in particular by Western Europeans, since an independent genre within the medium seems to have been developed in that context. There, it is poverty and destitution that stand in the foreground, and in particular the “otherness” of the Roma, whereas Pušija’s overarching concern is to liberate the self-image of his people from being determined by external forces. Through portrayals of his immediate surroundings, he seeks to depict microcosms without raising claims to universality. While the focus of his work during the 1990s was the city of Berlin, in recent years he has been increasingly preoccupied with his own ethnic community.



Alfred Ullrich (Graphics and Works on beer mat (left & right))

Alfred Ullrich

Born in Schwabmünchen, Allgäu in 1948

Lives and works in Vierkirchen, near to Dachau

Alfred Ullrich, a German Sinto, lives on a farm not far from the former concentration camp at Dachau. His mother survived the National Socialist dictatorship and internment in numerous concentration camps, while many other relatives of the artist were victims of the Holocaust. Ullrich employs a variety of techniques in his art. Figurative drawing, monotype, etching, but also experimental print techniques, abstraction and performance practices: all of these are found among his expressive resources.

Many of his works explore their media with creations of tender abstract imagery. But he also uses the motif of a caravan and a wheel, for example in his etchings, which remind to past traditions and ways of life of his childhood, but also in video art and installation, which call strongly against the use of the Nazi-term „Landfahrer“ for Sinti and Roma.



Kálmán Várady (left & above), Nihad Nino Pusija . GLADIATORS (photography in the back)

Kálmán Várady

Born in Hoffnungsthal, Germany, in 1958
Lives and works in Cologne

Kálmán Várady's artistic world is an environment with an intensity that represents an alternative to a uniform or conventional existence. With baroque-like variety, we encounter allusions to other cultures and epochs, and their corresponding objects, collected by the artist during his trips around the world or to the flea markets in his hometown of Cologne, in which he also studied Fine Arts. Mixed together with cults or religious forms – ranging from Voodoo to Buddhism, or with a Catholicism of a Cologne or with a Mexican influence – is a kind of metareligion. Surrounding Várady's works is a spiritual aura, but at the same time a highly characteristic sense of humour, through which any unambiguous interpretation is skilfully evaded. An ever-present theme in his works is danger: it tells of death and the ephemeral and the exotic at the same time. Traditional vanitas motifs and traces of corrosion and weathering stand side-by-side. The idea of exotism, which is adhered to as clichée and one of the stereotypes of Sinti and Roma is lead ad absurdum.



Gérard Gartner, Objects

Gérard Gartner

Born in Paris, France in 1938
Lives and works in Duravel

Gérard Gartner uses discarded plastic, which he melts and forms into sculptures. From artificial materials, he creates multiformed organic objects, which following an inner logic, are balanced as well as daring. The artworks are labeled and numbered as D.I.R. (Déchets Industriels Recycles), recycled industrial waste. Otherwise, no title offers any further explanation. The viewer is allowed more associative interpretations, and is even challenged to make them. The figures appear as bold and cheeky creatures in a realm of their own.

Following this concept, Gartner creates a space in which he frees the viewer from superimposed and regulative interpretations of the world's current state and offers a contrasting alternative view. With recycled industrial waste material - with which we poison and ravage our world - Gartner creates just the opposite, an artistic and humanistic elixir: freedom.



David Weiss, MADAGASKAR-PHANTOM, MADAGASKAR-PHANTOME 1-3, Mixed Media, LA FEMME, Holzschnitt auf Papier, JESUS KOMMT WIEDER with Andreas Schmelzer, Mixed Media (left to right)

David Weiss

Born in Fulda, Germany, in 1985
Lives and works in Witzenhausen

David Weiss appreciates his freedom - as a person and as an artist. He is an attentive observer who is open to inspiration, be he on one of his month-long study tours to the "provinces of the world" such as Mongolia or Madagascar, or in his home village in Hessian Vogelsberg. Enchanted places or strange found objects are incorporated into his works, as well as all the themes that interest him. Weiss is locally rooted and cosmopolitan, he is present in the here and now, but also has an acute awareness of history.

In his graphic work, David Weiss creates from seemingly unimportant situations a satirical parallel universe whereby the images relate their own stories. In a surreal set of drawings and lithographs, we encounter ghostly figures that emerge from the past or the unconscious; for example, the phantoms of Madagascar. In David Weiss's art, borders are the focus of his artwork, whereby the peripheral – as applied inter-culturalism - gains importance.

TECHNICAL RIDER „AKATHE TE BESHEN - HERE TO STAY“

The exhibition contains around 140 artworks of 14 artists of Roma origin from all over Europe. In each stay the exhibition will present an „extra“ side specific space relating the touring exhibition to its local context. This can mean a special presentation of a local artist, a side specific installation made on commission of the hosting venue, a historical context or an interactive part of the exhibition presenting results of art workshops.

Transport

The transport of the art works requires a 7.5 ton truck, with a length of five meter and a height of 2.20m

Insurance

The insurance value is - depending on the specific selection of artworks - around € 800.000

Documentation

The exhibition is documented and accompanied with a three volume catalogues *Kai Dikhas Volume No 1-3* in German, English and Romanes language. The catalogues can be either bought with a 25% discount from the official selling price, or can be provided by the gallery on commission.

Galerie Kai Dikhas provides insurance lists with images of art works, printable photographs of each artwork (in 300dpi and web resolution), exhibition-labels in English and German, exhibition texts in German and English language to be printed, an entrance banner with the exhibition title, actual CVs of all artists and press texts.

The exhibition texts are to be set in the typeface „Gotham“ for titles, wall inscriptions and headlines, texts are to be set in „Arial MT Pro“. This relates to the design of catalogues, the CI of postcards and banners. The typefaces to be used for this purpose are provided by the gallery free of cost.

The venue receives the copyrights of the material provided for the purpose of advertising and the use for press reviews.

Space

The exhibition can adapt to a great variety of different spaces. Ideally it covers a museum space of more than a thousand square meters. But it also can be reduced to a space of half this size. The venue has to provide the gallery with ground plans and photographic documentation of the space in order to plan the specific layout of the show. Ideally the exhibition venue is to be visited by the curator in advance of the project in order to design a specific exhibition layout.

Technical

The exhibition requires museum lighting, ideally with the possibility of a theatrical lighting (spot lights as well as general lighting). The exhibition requires three video monitors and one video projection

Costs

The exhibition is curated by Moritz Pankok, possibly in collaboration with local partner curators. For installation and opening a fee for the curator is required based on agreement. The venues do have to fund the travel and accommodation costs of at least three artists of the group to join the opening ceremony, also travel and accommodation costs for the curator (one journey for planning, one for installation and opening), the transportation of the artworks towards the venue and back. If there is a direct follow up of the exhibition the share of transportation costs can be agreed.

The venue must guarantee a sufficient technical staff support for the installation and deinstallation, the adequate packing of the artworks after the deinstallation, professional press and PR work and advertisement. The *Galerie Kai Dikhas* assists in finding funding support for the exhibition.

The venue has to guarantee the safety of the premises and the adequate art insurance, nail to nail. If necessary the insurance of transportation can be organized with the gallery's insurance company.

The venues do not have to pay for the lending of the art works. The hosting venue receives 15% of the income of possible sales of artworks.

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