

## **BASIC INFORMATION**

### **ATELIERHAUS:**

The **Atelierhaus Mengerzeile e.V.** is a self-managed artist's house with over 20 studio spaces spanning an area of approximately 2000 square meters. It is located in a former piano factory at Mengerzeile 1–3 in Berlin Alt-Treptow. Since its establishment in 1993, more than 200 artists from Berlin and around the world have worked there. In 2019, after extensive efforts and in collaboration with the new building owner, the long-term existence of the artist's house was secured. Currently, 39 artists from various fields, including painting, conceptual art, film, photography, and design, work in the artist's house. The organization of the house is overseen by the "Mengerzeile e.V." association, which aims to maintain a continuous supply of affordable studios. Additionally, the association's work focuses on promoting art and cultural infrastructure, especially in Alt-Treptow, and facilitating collaboration among artists.

### **KUNSTRAUM m3:**

The in-house KUNSTRAUM m3 (formerly known as Kunsthalle m3) is an integral part of the Atelierhaus Mengerzeile e.V. Since 2001, it has been the venue for regular exhibitions, events, and workshops. In the upcoming years, the art space will be conceptually oriented. In 2024, the theme "**Resilience – How do we respond to challenging times?**" will provide room for diverse perspectives and foster a multifaceted examination and multiperspective reflection. The program is interdisciplinary and not limited to contemporary visual art but also includes connections to literary, performing, musical, culinary, and cinematic arts.

### **RESILIENCE:**

The current Atelierhaus Mengerzeile, like the entire city of Berlin, has undergone **profound transformations** in its history. Its story as a place of artistic creation began in 1993 in the midst of a wasteland directly along the old Berlin Wall strip. Back then, there was ample space that was filled with life, utopian ideas, and artistic and cultural endeavors. The m3 emerged from the desire of these artists to share their work and exhibit other artists. At that time, the m3 occupied a generous art hall. Now, 30 years have passed. In many places in Berlin, artistic endeavors had to yield to economic pressures. Thanks to the determined efforts of the artists in negotiations with the city and the new owner, the cultural site in Mengerzeile was preserved. An agreement was reached to secure long-term, affordable rents for the studio spaces. Although the m3 has moved to a space in the main building, and the surroundings of the artist's house have become dotted with micro-apartments and condominiums, there is room for artistic work. The House of Art has proven to be resilient and continues its cultural contribution. The Kunstraum m3 now invites various artistic and cultural perspectives to explore the theme of "**Resilience – How do we respond to challenging times?**" Resilience applies to individuals as well as organizations or societies distinguished by their ability to adapt and transform, especially under challenging conditions. Are artists called upon to be particularly resilient? What creative possibilities lie in dealing with adversity? How will resilience manifest in the context of future threats such as climate change? This exploration encompasses both psychological resilience and adaptability in challenging circumstances.

## **RESILIENCE**

### **Resilience as a Motif in Times of Crisis**

"Resilience" is originally a term from psychology, referring to an individual's ability to face challenges and cope with associated stress. Being resilient or becoming resilient is always about surviving crises without suffering significant or lasting damage to one's mental health. Resilient individuals have learned to adapt, draw on previous experiences to mentally stabilize themselves, and focus on the future, where foresight and taking preventive measures play a central role.

In a world filled with overwhelming crises and scenarios of threat, where various crises follow one another or overlap, the meaning of the word "resilience" has expanded to refer to the general skill of enduring adversity and processing difficult experiences. This is not limited to the sensitive, caring, working individual with their needs, preconceptions, and traumas. Anything that poses risks or is potentially under threat seems to require a strategy for building resilience or may have already implicitly developed one. From peaceful civil society confronting extremist warfare and authoritarian regimes to human coexistence in the face of increasingly evident climate damage and extreme weather events, from nature in the Anthropocene to migrant communities, refugees, the sick, and the poor fighting for their societal place—many things must, should, or can be resilient.

What makes the topic of resilience particularly complex is that while it should always anticipate and prevent adversity, it is also inherently intertwined with an existing context of concern, compassion, suffering, and aid. Those engaging with resilience navigate between the past, the present, and the future. A reflection on this topic, therefore, offers various points of connection from various aspects of life that can interconnect in an ongoing process.

### **Resilience Locally and in Art**

What exactly lies behind the term, discourse, and various manifestations of resilience? What does lived, learned, passed down, and denied resilience entail? What forms and effects does it take on? How is it connected to *vulnerability* and *fragility*? What political implications does the word carry? Is there a difference between someone being *resilient* and someone being *resistant*? Where does resilience find its aesthetic expression?

Specifically: How can it be communicated artistically, and to what extent are artists, in particular, required to be resilient? What approaches provide new perspectives on a topic that is often associated with fear and concern, increased demands, and bleak future prospects? Lastly, what is the resilience of art itself, its artists, practices, places, modes of perception, and expression? What concrete experiences have the actors at the Atelierhaus had with it in local contexts? How do they deal with resilience as a problem, as a practical possibility, and as a horizon of demands?

But also: Is resilience a topic exclusively for people afflicted by adversity? Or can animals, plants, materials, as well as the bio-, geo-, and atmosphere, or even the cosmos, also be beings capable of resilience—or not? How can this be determined, and what does it depend on? What contribution can and does art creation in the Atelierhaus make to these questions? What questions do the artists ask independently of public debates on the topic of resilience?