

Book

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Design

“If you’re not ready for everything, you’re not ready for anything.”

Paul Auster



N
KOCHEN
NACH FARBEN

12 MENÜS

2014
Prestel-Verlag /
Randomhouse

english and
german edition

12 Farben – 12 Menüs / Kochen
nach Farben



But her meals were quite raw, more or less the original ingredients ordered by color. We — a couple of friends and designers — wondered how a real cookbook for Maria would look like. So we started a cook project. We invited friends who cook and love colors to create a monochromatic four-course menu including drinks together each month. We cooked over a year for 12 menus. The award-winning book was then published in German and English by art book publisher PRESTEL in spring 2014.

The project was published a lot and we gave several interviews, among others for Arte Metropolis, Zeit Magazin, Süddeutsche Magazin, Spiegel online and many more.

Paul Auster once described in his novel 'Leviathan' the figure Maria Turner who was eating monochromatic through the week. Sophie Calle, the French concept artist, who was meant as Alter Ego of Maria, herself then turned the fictional courses to life.

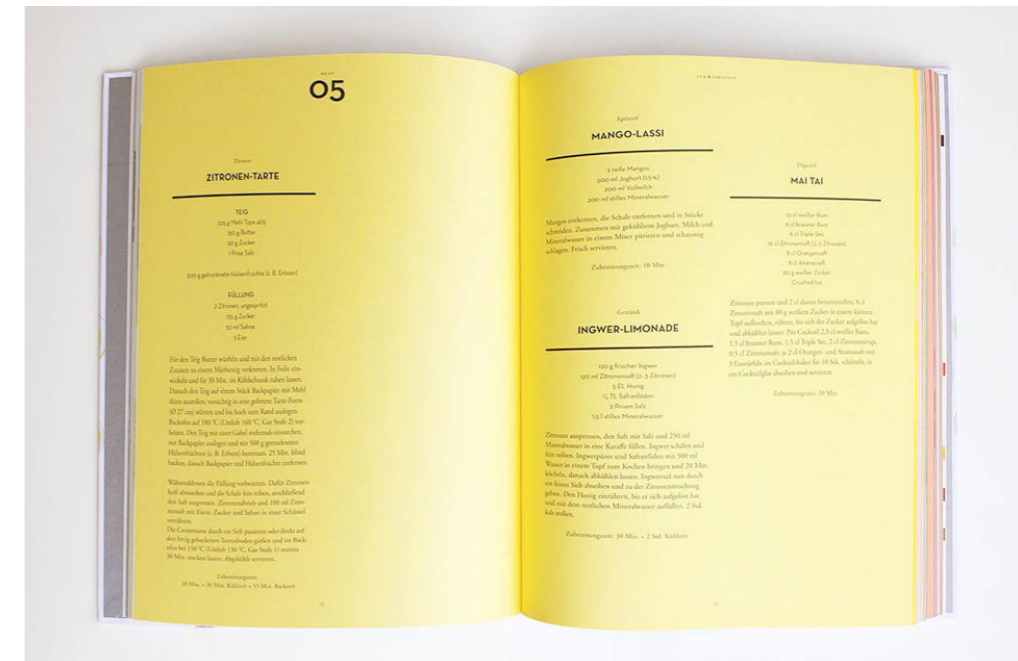
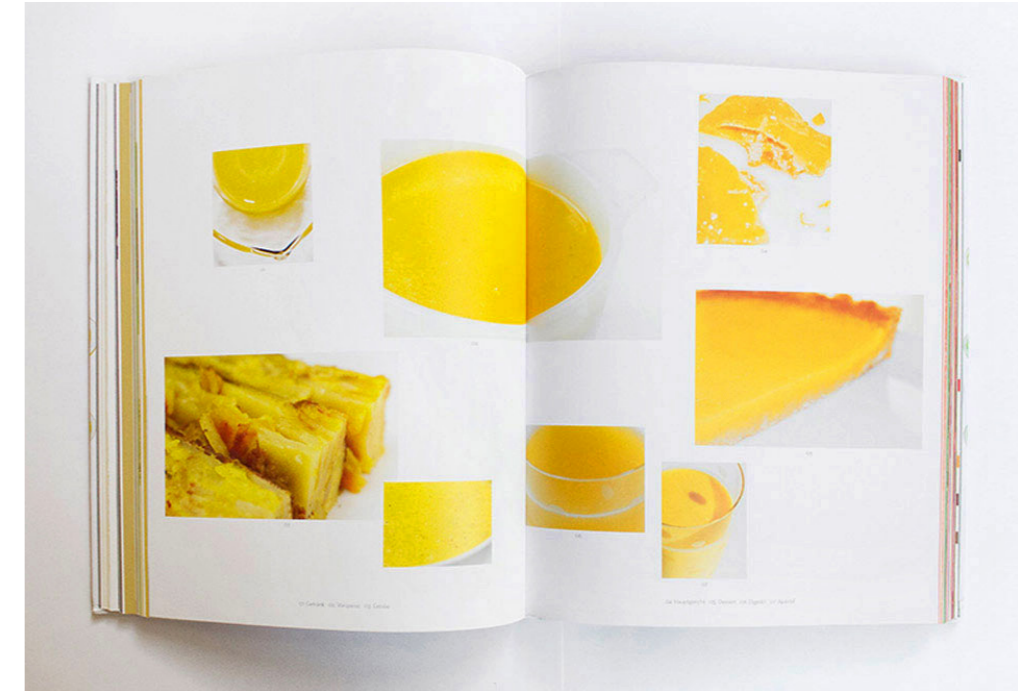
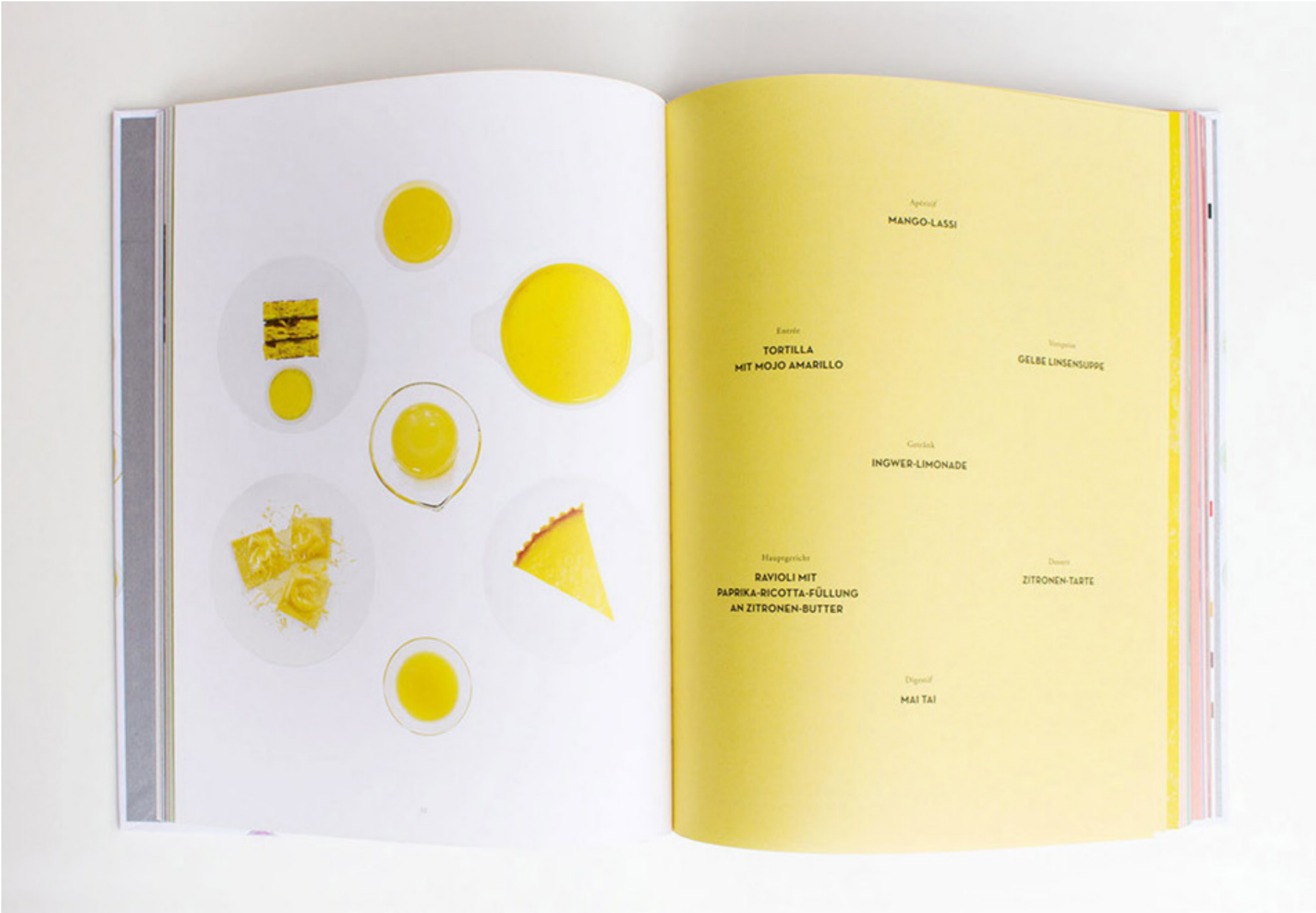
Overall idea and concept:
Caro Mantke, Tatjana Reimann
Text: Tatjana Reimann, Photography: Tim Schober, Layout: Caro Mantke

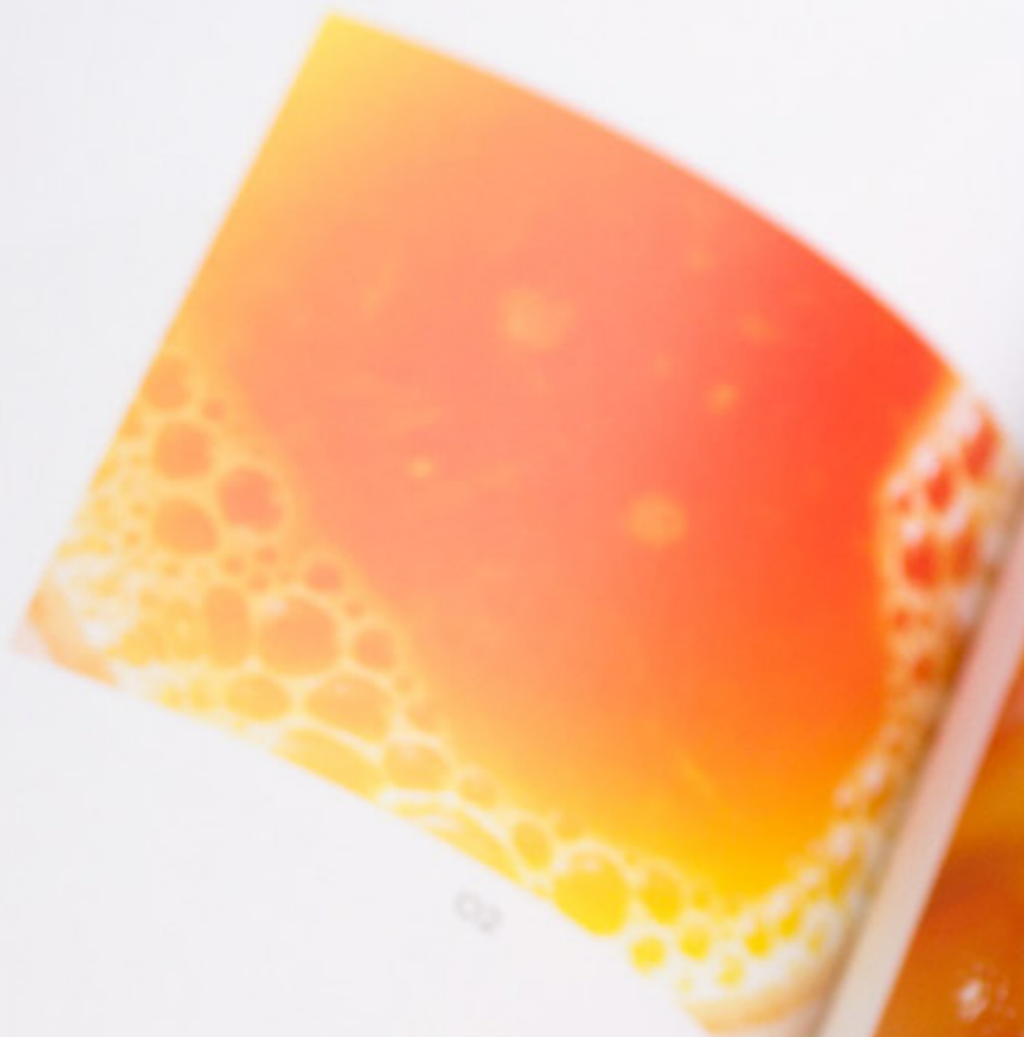
12 Farben – 12 Menüs / Kochen nach Farben



Lecker
**TORTILLA
MIT MOJO AMARILLO**

TORTILLA
1 kg kochende gelbe Kartoffeln (z. B. Limski)
2 gelbe Paprika
3 grobe Zwiebeln
3 Eier
Salz
gemahlener weißer Pfeffer
Kurkum

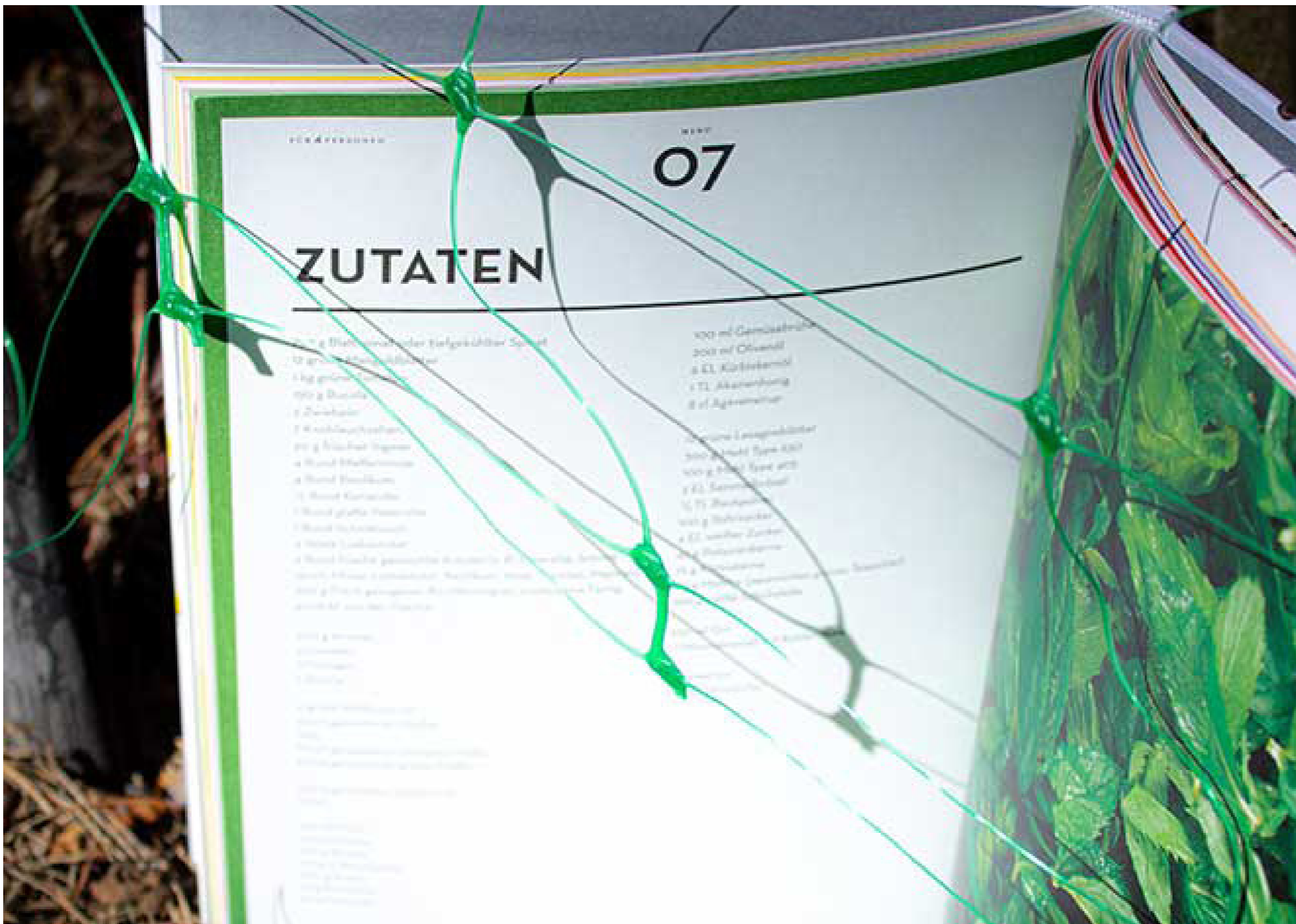












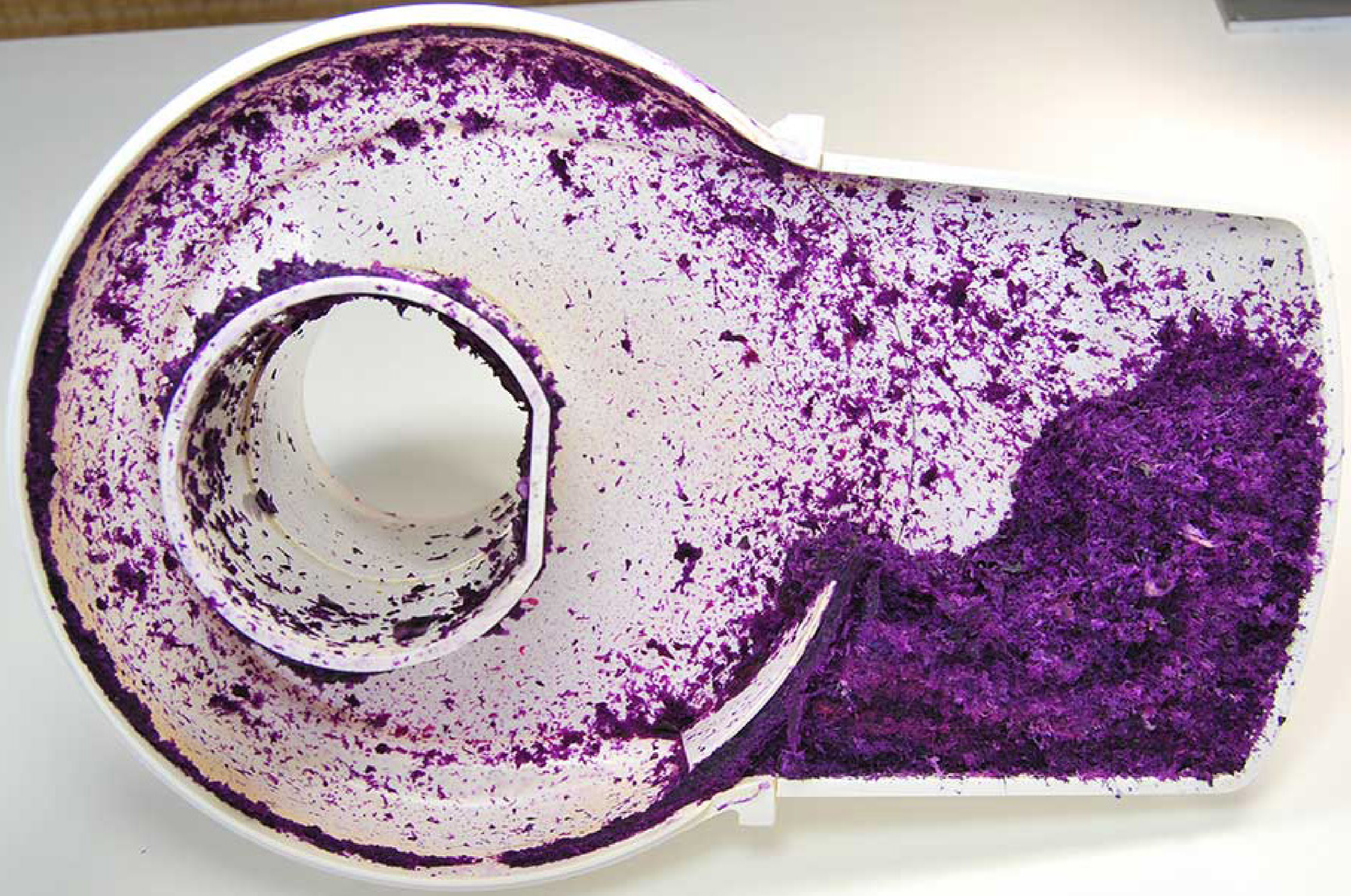
PESTO

- 8 entsteinte glatte Oliven
- 100 g Pistazienkerne
- 75 ml trockener Weißwein
- 1 1/2 EL Zitronensaft
- 3 EL weißer Balsamico-Essig
- 125 ml Olivenöl

CARPACCIO

- 4 kleine Zucchini
- 2 1/2 EL weißer Balsamico-Essig
- 6 EL Olivenöl
- 50 g Parmesan, gerieben
- 3 Knoblauchzehen
- Salz
- 1 kleiner weißer Pfeffer







14 Haringinik 12 Deyud 12 Deyud

14 Deyud 12 Haringinik 12 Deyud



PER 4 PERSONEN

MENÜ
09

ZUTATEN

1 mittelgroßer Blaukrautkopf
1,2 kg violette Kartoffeln (z. B. Bl-
500 g gemischtes violetter
(z. B. violette Möhren
Petersilienwur-
4 violett-
1 vic-
4 Zw-
4 rote z-
6 Knobla-
1 Chilischot-
rote Rettichs-
1 Bund violette

665 g Blaubeeren
250 g Brombeeren
2 saftige, süße Äpfel
2 saftige, süße Birnen
2 reife Bananen
2 Zitronen, ungespritzt

1 Gewürznelke
6 Lorbeerblätter

The recipe page is decorated with various purple-themed items. At the top right, there is a tray containing several purple flower petals. Below it, a small bunch of purple flowers is shown. In the bottom right corner, there is a glass filled with a vibrant purple liquid, likely the beverage being prepared. To the right of the glass, there is a pile of fresh blueberries. The page also features a small illustration of a purple vegetable, possibly a beet or carrot, in the bottom right corner.





“Art has nothing to do
with taste.”

Max Ernst

DANIEL SEIPLE ORGANIZED EXCURSIONS

DANIEL SEIPLE

ORGANIZED EXCURSIONS



2014

Distanz Verlag

Bocklaunch

Walther König Buchhandlung

Daniel Seiple / Organized
Excursions



Artistic interventions in everyday life: The works of Daniel Seiple (born 1973 in Harrisburg, Pennsylvania; lives and works in Berlin) are created in the interdisciplinary space of art and social practice. He is a founding member of the artist collective E-Team (New York), creator of the housing and exhibition project Homie (Berlin) and co-founder of the group KUNStrePUBLIK (Berlin),

which created the Skulpturenpark Berlin_Zentrum and other public art initiatives. His work explores urbanity, spatial politics and site-specific poetry using a variety of media. Much of Seiple's art takes place in simple and accessible forms: wood-piling, fences, hiking, moving vans, plumbing, weekend hobbies, and field trips. He elicits surprising and meaningful experiences from everyday occurrences, friendly confrontations and elaborate group activities. Humor is a trademark of his work, but by no means its limit.

Daniel Seiple / Organized Excursions



PROJEKTE

CAN'T SEE THE TREES FOR THE WOOD

SKULPTUR UND VIDEO
IN ZUSAMMENARBEIT MIT GAVIN SMITH
SLOW PROTOTYPES, SCOTTISH SCULPTURE WORKSHOP, ABERDEENSHIRE

Wie kann eine Zusammenarbeit zwischen einem zugereisten Künstler vor Ort ansässigen Kunsthandwerker erfolgen, wenn nicht der E hierarchische Beziehung in eine kollaborative verwandeln, voll getra um mit dem Kurator vereinbart, reise ich in einen entlegenen Winkel seines Scheunenhof von Unkraut und bauen aus grobem Stapelholz ein Stil der Arts & Crafts-Architektur. Es gibt einen Gang und eine Treppe, die zu einem Dach führt. Von dort hat man einen Ausblick auf den Garten, der sitzen oder auch Dinge verstauben. Stahltrapezbleche, die auch auf dem Ma haufen lagen, schützen das Holz. Inzwischen haben sich einige Terarten in d unterschiedlichen Etagen eingenistet, darunter Vogel, Hasen, Spinnen und Insek

FWD: OUR BUTTERBALL IN ACTION

PUBLIKATION UND INSTALLATION
IN ZUSAMMENARBEIT MIT AINO KORVENSYRJÄ
BESETZT. ORTUNG 2012, SALZBURGER KUNSTVEREIN, ÖSTERREICH, 2012-2013

Während meines Aufenthalts als Stipendiat des Künstlerhauses am Wolfgangsee im österreichischen Salzburg treffe ich einige Männer, die, obwohl sie nicht miteinander verwandt sind, alle Wolfgang Eisl heißen und in derselben Region wohnen. Aufgrund dieses verblüffenden Zufalls stelle ich einige Nachforschungen an, die einen Familienskandal zutage fördern, der niedliche Katzenelbst, die Düsternis des Heavy Metal, finanzwirtschaftliche und politische Verstrickungen auf lokaler und globaler Ebene miteinander in Verbindung bringt.

In der Publikation, die gemeinsam mit der ebenfalls im Künstlerhaus residierenden Aino Korvensyrjä entstanden ist, bringen Aino und ich die mannigfachen Dimensionen einer fiktiven politischen Periode zum Vorschein, die wir „Austrian Summer“ (Österreichischer Sommer) genannt haben. Der Neologismus entstammt den Erfahrungen, die wir in dem idyllischen Dorf

DU DIP

Rats can be amazing good swimmers. I'm thinking this as I watch one scurry down a grassy bank and into a Berlin lake, not turning back towards shore, but lighting out in a straight line towards the middle. It's barely visible above the water, mostly just a V-shaped ripple, with a tiny snout inching forward. It's making good time. No doubt the rat is headed towards the center of the lake, and most unfortunately – because that is where I am.

And that's not even the worst of it. To my great distress, I'm floating out there with a pot of melted cheese. A visible slick of grease is spreading all around, and tiny whiskers and tails of more-lipid Gingers bob about in swimming water.

It's the *Du Dip*, a collaboration between artists Daniel Segle and Jessica Hutchins in the summer of 2005, in which the hungry and the foolish dangled cut-off shorts made buoyant with self-made water wings and swam out to a floating inflatable pool, ineptly riding above the sloshing water. If you've never tried getting a string of motion dairy from a bobbing platform slightly above your head, and into your mouth, it's largely a process of failure, trying to control long strands that seem determined not to break. Hence the mess, and hence – I'm treading these greasy – the attention of the unwelcome rodent. I'm just about to panic.

As it turns out, I never did see what happened to the rat, losing sight of him in the chop and glare of the water. I've wondered since if he did give up on the distance and swim to shore after all, or if he – barely – surfaced unseen close behind me, flapping tiny mouseflaps and paddling off. What I do know is I've seldom thought of lake swimming – and never cheese-on-water – in the same way again.

Du Dip had many of the hallmarks of the experience of a good Segle: Greeted with a smile, we were guided into doing something half-obvious, perhaps a little absurd. Without self-consciousness or particularly fancy lifting, but with an eye for the hallmark of service – a charismatic pitch and an emphasis on the customer's comfort – Segle courses surprising (and, I'll say it meaningfully) experience out of friendly confrontations and connected group activity. There is a stilled folkiness to his work, perhaps best described as a DIY, Can-Do-ness, delivered with a twinkle in the eye. Yet, though humor is a hallmark of his oeuvre, it is by no means its limit. Halfway between reality TV and the *Daily Show*, he tells stories with the mundane and courses engagement through a laugh.

I say mundane, because for many Berliners a late summer Sunday at the lake is a typical excursion. Much of Segle's work traffics in ordinary and accessible forms: woodpiles, fences, walking tours, moving vans, plumbing, weekend hobbies...yet, saying that, I wonder if "mundane" might be just as useful a word. It's setting out to lift it's something more safe and every than an adventure; and it takes me to the heart, indeed to the title, of one of Segle's most concise and delectable works.





RAJIKON (RADIO CONTROL)

On December 20, 2009 in the Tase River, just up from where it merges with the Kuro River in the Japanese Alps, the president of the Jase Flying Club orders his technical specialist to strap the Kuro River into the flying boat... I know, I know: Art and psychoanalysis have a troubled relationship. What could they possibly add to the work of Daniel Seiple? After all, there is a profoundly cooperative dimension to all of his undertakings — so far away from the base neurotic outcropping on the analyst's couch...



You could find Seiple building an impenetrable house with a Scot and his wood scraps: Can't See the Trees for the Wood (2012, pp. 105–117). Or you might find him hanging out with a group of Japanese model airplane enthusiasts: *Radiofon* (2009). Yet, wherever you find him, he always seems to be working with other people. Seiple's career — from his early membership in the E-Team artist collective in New York to his later membership in the KUNST+PUBLIK collective, which founded Skulpturpark Berlin, Zeitzung, part falls into block, part open-air contemporary art museum — is profoundly social.

Or is it? While dependent on other people, Seiple's efforts seem to be hampered by an anti-cooperative, even slightly anti-social, element. Cooperation is the province of working not with others, but also towards a common goal. Right? Yet when Seiple attempts to work with others, their common goal gradually becomes more elusive, somehow destructive, sometimes conflated. In short, the closer the artist gets to other people, the better he communicates with them, the more efficiently they all work together, the less effective their shared efforts seem to become.

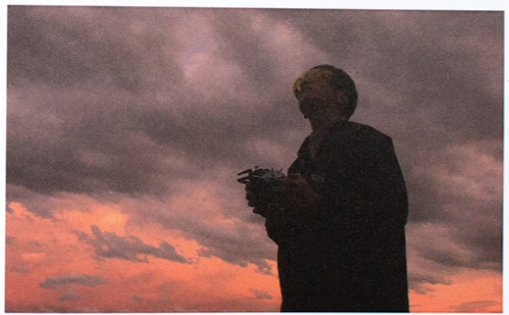
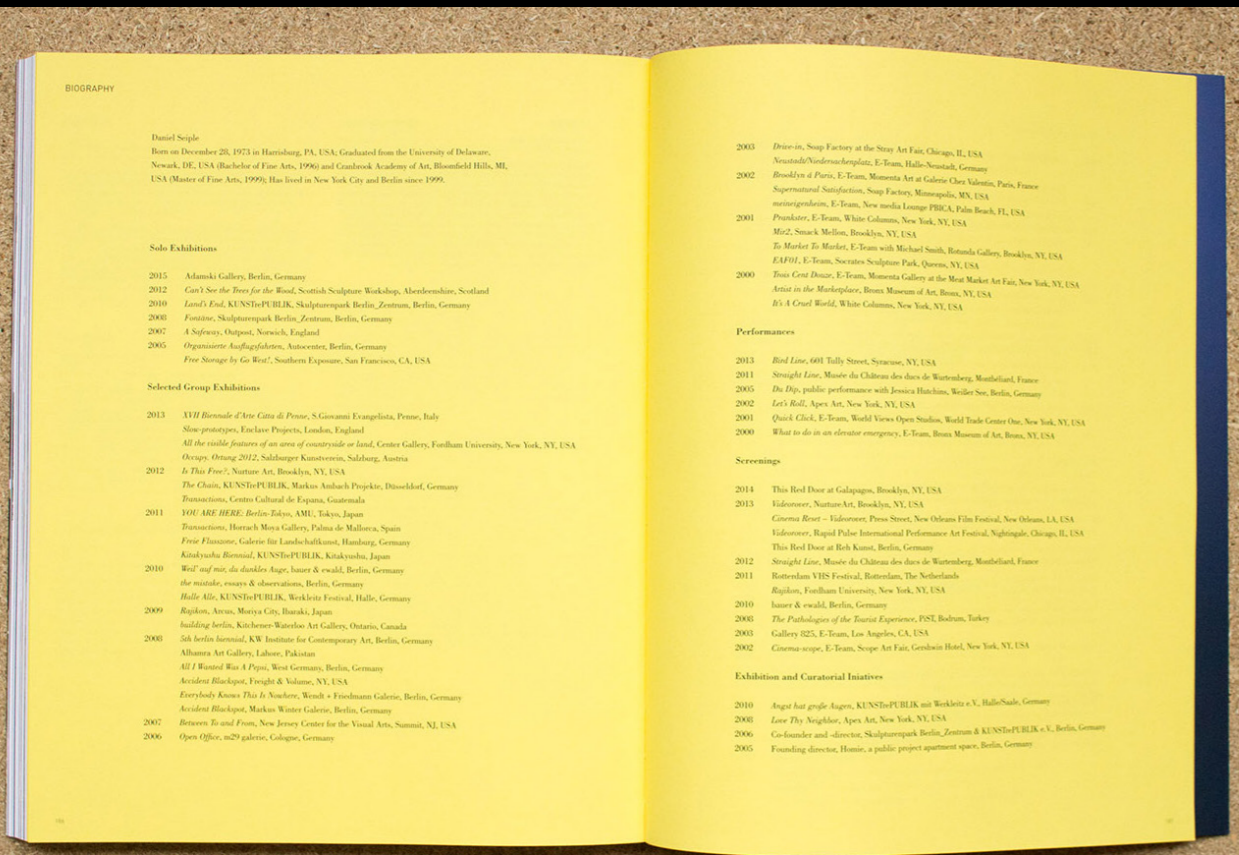


PHOTO BY DANIEL SEIPLE
Photo credit: from *Radiofon*, 2009
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BIOGRAPHY

Daniel Seiple
Born on December 28, 1973 in Harrisburg, PA, USA. Graduated from the University of Delaware, Newark, DE, USA (Bachelor of Fine Arts, 1996) and Graduate Academy of Art, Bloomfield Hills, MI, USA (Master of Fine Arts, 1999). Has lived in New York City and Berlin since 1999.

Sole Exhibitions

- 2015 Adamski Gallery, Berlin, Germany
- 2012 Can't See the Trees for the Wood, Scottish Sculpture Workshop, Aberdeen, Scotland
- 2010 Land's End, KUNST+PUBLIK, Skulpturpark Berlin, Zeitzung, Berlin, Germany
- 2008 Fontaine, Skulpturpark Berlin, Zeitzung, Berlin, Germany
- 2007 A Software, Outpost, Norwich, England
- 2005 Operation: Aufspiegeln, Ansonette, Berlin, Germany
- Free Storage by Go Real!, Southern Exposure, San Francisco, CA, USA

Selected Group Exhibitions

- 2013 VIII Biennale d'Arte Contemporanea, S. Giovanni Evangelista, Prato, Italy
- Now Genotypes, Enclave Projects, London, England
- All the visible features of an area of countryside or land, Center Gallery, Fairleigh University, New York, NY, USA
- Occupies, Otting 2012, Salzburg Kunstverein, Salzburg, Austria
- 2012 In This Face?, Nanture Art, Brooklyn, NY, USA
- The Chain, KUNST+PUBLIK, Markus Amsharov Projects, Düsseldorf, Germany
- Transitions, Centre Culturel de l'Europe, Guimonde
- 2011 YOU ARE HERE, Berlin Edition, AMU, Tokyo, Japan
- Transitions, Herrsch Meyer Gallery, Palma de Mallorca, Spain
- Free Flansome, Galerie für Leuchtstoffröhren, Hamburg, Germany
- Kinoshaka Biennial, KUNST+PUBLIK, Kitakyushu, Japan
- 2010 Will you see the clouds? Ange, Bauer & Oswald, Berlin, Germany
- the outside, every & observation, Berlin, Germany
- Halle 416, KUNST+PUBLIK, Wolkstein Festival, Halle, Germany
- 2009 Region, Aetas, Matsuyama City, Bunkai, Japan
- building berlin, Kirschen-Watshof Art Gallery, Ontario, Canada
- 2008 5th Berlin Biennial, KW Institute for Contemporary Art, Berlin, Germany
- Althaus Art Gallery, Lahore, Pakistan
- 40 I Banned You, A Paper, West Germany, Berlin, Germany
- Accident Blackout, Froschl & Volkmann, NY, USA
- Everybody Knows This Is Nowhere, Wendi + Friedmann Galerie, Berlin, Germany
- Accident Blackout, Markus Winter Galerie, Berlin, Germany
- 2007 Between In and From, New Jersey Center for the Visual Arts, Summit, NJ, USA
- 2006 Open Office, m29 galerie, Cologne, Germany

- 2003 Drive-in, Soap Factory at the Stray Art Fair, Chicago, IL, USA
- Transitions/Transitions/Projekt, E-Team, Halle-Neustadt, Germany
- 2002 Brooklyn & Paris, E-Team, Museum, Art at Galerie Clay Volkmann, Paris, France
- Supernatural Satisfaction, Soap Factory, Minneapolis, MN, USA
- metainformation, E-Team, New media Lounge PBRCA, Palm Beach, FL, USA
- 2001 Phantoms, E-Team, White Columns, New York, NY, USA
- MOZ, Snack Mellon, Brooklyn, NY, USA
- T. Muller & Muller, E-Team with Michael Smith, Rotunda Gallery, Brooklyn, NY, USA
- E-Team, Secretion Sculpture Park, Queens, NY, USA
- 2000 Two Great Boats, E-Team, Museum, Art at Galerie Clay Volkmann, Paris, France
- Artist in the Marketplace, Bronx Museum of Art, Bronx, NY, USA
- It's A Great World, White Columns, New York, NY, USA

Performances

- 2013 Bird Line, 601 Tully Street, Syracuse, NY, USA
- 2011 Straight Line, Musée de Châteaun des ches de Wattenberg, Mauthausen, France
- 2005 Die Dip, public performance with Jessica Haddock, Weller See, Berlin, Germany
- 2002 Let's Roll, Apex Art, New York, NY, USA
- 2001 Quick Clock, E-Team, World Views Open Studios, World Trade Center One, New York, NY, USA
- 2000 What to do in an elevator emergency, E-Team, Bronx Museum of Art, Bronx, NY, USA

Screenings

- 2014 This Bird Does at Galapagos, Brooklyn, NY, USA
- 2013 Videowerk, Nanture Art, Brooklyn, NY, USA
- Genome Root — Videowerk, Press Street, New Orleans Film Festival, New Orleans, LA, USA
- Videowerk, Rapid Pulse International Performance Art Festival, Nightingale, Chicago, IL, USA
- This Bird Does at Beth Knott, Berlin, Germany
- 2012 Straight Line, Musée de Châteaun des ches de Wattenberg, Mauthausen, France
- 2011 Rotterdam VHS Festival, Rotterdam, The Netherlands
- Rapport, Fairbank University, New York, NY, USA
- 2010 Inure & Oswald, Berlin, Germany
- 2008 The Publication of the Journal Experience, PST, Boston, Turkey
- 2003 Gallery 825, E-Team, Los Angeles, CA, USA
- 2002 Genome-scope, E-Team, Soap Art Fair, Goodwin Hotel, New York, NY, USA

Exhibition and Curatorial Initiatives

- 2010 Angep hat große Augen, KUNST+PUBLIK mit Brooklyn & V., Halle/Neustadt, Germany
- 2008 Love Thy Neighbor, Apex Art, New York, NY, USA
- 2006 Co-founder and director, Skulpturpark Berlin, Zeitzung & KUNST+PUBLIK e.V., Berlin, Germany
- 2005 Founding director, Home, a public project apartment space, Berlin, Germany



LOVE THY NEIGHBOR

A former pastor in a big city of 100,000 lives in a half-acre garden of a preacher's house. The garden is a place of prayer and reflection. "Love Thy Neighbor" is a project that explores the idea of prayer and reflection. I wonder, how can we appreciate the original intention of a project like this? In my opinion, the original intention of the project is to create a space for prayer and reflection.



PHOTO BY DANIEL SEIPLE
Photo credit: from *Love Thy Neighbor*, 2009
© 2010 Daniel Seiple, all rights reserved.



This may not be such a far-fetched notion, especially going forward. Beginning, perhaps, with the able driver of the bus, there has been a new focus growing in Seiple's work, one concerned with craft, hobby and private skills. Earlier, I would have always categorized him as the entrepreneur, the impresario, the host; but now more than ever he's the specialist, the collaborator, the promoter. First working with the skilled drivers of model plane fleets instead of simply driving the truck himself, his newer works seem to be based with more and more intimacy on the things other people do. Think of his fascination with the chain saw sculptures that make it into *Fast Our Butterball in Action* (2013, pp. 152–159), or the yet-undone work sure to emerge from his ongoing tangle with his extreme neighbor, Lester. And of course *Can't See the Trees for the Wood* (2012, pp. 105–117), his collaboration, collaboration and production give and take with Scottish woodcarver Gavin Smith. Though deeply interested in this artist's life and skill, Seiple doesn't quite appreciate himself to it.



FWD: OUR BUTTERBALL IN ACTION

While on an artist residency by Lake Wolfgang in Salzburg, Austria, I remember seeing them, when I thought I had seen them before. The name Wolfgang End and his of the same origin. The name of the bird is a family name and I remember seeing it in a family name. The name of the bird is a family name and I remember seeing it in a family name. The name of the bird is a family name and I remember seeing it in a family name.



PHOTO BY DANIEL SEIPLE
Photo credit: from *Fwd: Our Butterball in Action*, 2013
© 2013 Daniel Seiple, all rights reserved.

A publication with fellow resident Dan Anagnostis, an interdisciplinary digital artist, and I have been working on a project that explores the idea of prayer and reflection. "Love Thy Neighbor" is a project that explores the idea of prayer and reflection. I wonder, how can we appreciate the original intention of a project like this? In my opinion, the original intention of the project is to create a space for prayer and reflection.

LAURA: In one of your more enigmatic works, *Fwd: Our Butterball in Action* (2013), you seem to act as both curator and artist — to the point that I would almost call it an appropriation piece. Created for a residency in the Austrian Alps, it deals with multiple identities of people with the name Wolfgang End, the conflation of two distant locations, the global economic crisis, and a visual "prank" played on you by your father, who made the local newspaper. In comparison to your other works, you reveal into the background and you foreground a local reference, the text of another artist, and the reflections of your father on the nature of images. How do you consider your role in the context of this piece?

DANIEL: During the residency (as with most residencies), I spent a lot of time wandering — on foot, on bike and online. I came upon a string of coincidences, which linked seemingly disparate local and global scenarios. As I put together an exhibition like an investigator compiles a narrative, with an assemblage of facts, witnesses, expert testimony, admissions and confessions, I worked with artist Anna Kerevsky whose insights into media theory and the global flow of money were indispensable.

VIDEOCLUB

INSTALLATION
E-TEAM COLLABORATION WITH MICHAEL SMITH
TO MARKET TO MARKET
ROSTUNDA GALLERY, BROOKLYN, NY
2001

The show, *To Market To Market*, features the individual marketing strategies of artists. Video artist, Michael Smith, invites the E-Team to present his personal Mike, and sell his videos. Using an indirect marketing approach, we make Mike the official sponsor of the VIDEOCLUB.

VIDEOCLUB screens blockbuster movies in a low-lit room within the gallery. Videos play twice daily, each opening with a short commercial of Mike inviting visitors to: "Sit back, relax and enjoy the movie!" Videos include such hits as *Beat Street*, *Terminator 2*, *The Wizard of Oz*, *Casino* and many more. VIDEOCLUB sets up a telephone hotline and distributes movie listings in downtown Brooklyn. A broad, atypical gallery audience attends the movies regularly.



48 ORGANIZED EXPERIENCES - VIDEOCLUB

VIDEOCLUB COME IN

AND WATCH YOUR FAVORITE
MOVIES ON A HUGE TV!
RIGHT HERE - RIGHT NOW - FOR FREE

- THURSDAY, SEPT. 15, 8 PM
Rodzilla Vs. Moanlon
- FRIDAY, SEPT. 14, 12 PM and 2:30 PM
007 The World Is Not Enough (PG-13)
- SATURDAY, SEPT. 15, 11 PM and 1:30 PM
Mission: Impossible II (PG-13)
- TUESDAY, SEPT. 18, 12 PM and 2:30 PM
Point Blank (R)
- WEDNESDAY, SEPT. 19, 2:30 PM
How To Video and Q & A
- THURSDAY, SEPT. 20, 12 PM and 2:30 PM
Police Academy (G)
- FRIDAY, SEPT. 21, 12 PM
Casino (R)
- SATURDAY, SEPT. 22, 11 PM and 1:30 PM
The Wizard of Oz (G)
- TUESDAY, SEPT. 25, 12 PM and 2:30 PM
Three Amigos (PG)
- WEDNESDAY, SEPT. 26, 12 PM and 2:30 PM
Raging Bull (R)
- THURSDAY, SEPT. 27, 12 PM and 2:30 PM
Batman (PG-13)
- FRIDAY, SEPT. 28, 12 PM
Casino (R)
- SATURDAY, SEPT. 29, 2:30 PM
Jesse Berkowitz Misunderstood
- TUESDAY, OCT. 2, 12 PM and 2:30 PM
The Wizard of Oz (G)
- WEDNESDAY, OCT. 3, 12 PM and 2:30 PM
Beat Street
- THURSDAY, OCT. 4, 12 PM and 2:30 PM
Saturday Night Fever (PG)
- FRIDAY, OCT. 5, 12 PM and 2:30 PM
Mean Streets (R)
- SATURDAY, OCT. 6, 11 PM and 1:30 PM
The Joke (G)
- TUESDAY, OCT. 9, 12 PM
Titanic (PG-13)
- WEDNESDAY, OCT. 10, 12 PM and 2:30 PM
Die Hard 2 (R)
- THURSDAY, OCT. 11, 12 PM and 2:30 PM
Mike Smith
- FRIDAY, OCT. 12, 12 PM and 2:30 PM
LA Confidential (R)
- SATURDAY, OCT. 13, 11 PM and 1:30 PM
South Park Vol.1 (G)
- TUESDAY, OCT. 16, 12 PM and 2:30 PM
Man on the Moon (R)
- WEDNESDAY, OCT. 17, 12 PM and 2:30 PM
Terminator 2 (R)
- THURSDAY, OCT. 18, 12 PM and 2:30 PM
Akira
- FRIDAY, OCT. 19, 12 PM and 2:30 PM
Once upon a Time in China (R)
- SATURDAY, OCT. 20, 11 PM and 1:30 PM
The Deer Hunter (R)
- TUESDAY, OCT. 23, 12 PM and 2:30 PM
The Matrix (R)
- WEDNESDAY, OCT. 24, 12 PM and 2:30 PM
Toy Story (G)
- THURSDAY, OCT. 25, 12 PM and 2:30 PM
Hercules (G)
- FRIDAY, OCT. 26, 12 PM and 2:30 PM
Chicken Run (G)
- SATURDAY, OCT. 27, 11 PM
Titanic (PG-13)

THIS PROGRAM IS SPONSORED BY MIKE SMITH



“We may have different religions, different languages, different colored skin, but we all belong to one human race.”

Kofi Annan

ISLAMISCHES
GEMEINDELEBEN
IN BERLIN



HERAUSGEGEBEN VON
Erlanger Zentrum für Islam und Recht in Europa EZIRE
Riem Spielhaus
Nina Mühe

2018 EZIRE, Erlangen Center
for Islam and Law in Europe

Kulturprojekte Berlin

Islamisches Gemeindeleben
in Berlin



Two things become clear: that there is no one Islam, as some describe it. But also how much Islam belongs to Berlin, how it determines social life, how it gives people in this city a sense of security and a home — and how it indisputably brings with it many a conflict.

The study “Islamisches Gemeindeleben in Berlin” is a publication that offers a condensed overview of Islam in our city in all its diversity and differentiation.

Dr. Klaus Lederer
Former Berlin Senator for Culture and Europe

Islamisches Gemeindeleben in Berlin

ISLAMISCHES GEMEINDELEBEN IN BERLIN

ISLAMISCHES GEMEINDELEBEN IN BERLIN

HERAUSGEGEBEN VON
Erlanger Zentrum für Islam und Recht in Europa EZIRE
Riem Spielhaus
Nina Mühe



Said Ahmed Arif

Mit seinen Eltern kam der 1985 in Pakistan geborene Said Ahmed Arif im Alter von sechs Jahren als Flüchtling nach Deutschland. Er ging in Wiesbaden zur Schule und nach dem Fachabitur zum Studium der islamischen Theologie an eine 2003 gegründete Einrichtung der *Ahmadiyya Muslim Jamaat* (AMJ) in Toronto. Neben dem Koran und den Prophetenüberlieferungen werden dort die Schriften des Begründers der Gemeinschaft, Mirza Ghulam Ahmad, gelehrt, die eine bestimmte Lesart des Korans darstellen (siehe S. 100). Im Anschluss daran sammelte Said Ahmed Arif drei Jahre lang Praxiserfahrungen in Gemeinden der *Ahmadiyya* in Kanada und Ghana. 2013 kam er nach Berlin, um die Funktion des Imams in der



Khadija Moschee in Pankow-Heinersdorf zu übernehmen. Wie sein Vorgänger Abdul Basit Tariq, der die Berliner Gemeinde nach 14 Jahren verließ, um seine Tätigkeit in Hessen fortzusetzen, ist Said Ahmed Arif nicht nur der geistliche Vorstand der Heinersdorfer Moschee, sondern betreut auch die weiteren Gemeinden der *Ahmadiyya* im Osten Deutschlands. Wichtig für den Theologen mit jugendlicher Ausstrahlung ist neben der religiösen Bildung und spirituellen Anleitung der Gemeindeglieder auch der Kontakt zu zivilgesellschaftlichen Initiativen im Bezirk sowie zu den Nachbar*innen. Einen besonderen Schwerpunkt seiner Arbeit sieht er im interreligiösen Dialog.

» BEI UNS IST JEDEN TAG TAG DER OFFENEN MOSCHEE. OFFENHEIT FINDE ICH WICHTIG, SONST LEBT MAN ANEINANDER VORBEI. «

Leila Younes El-Amaire

Leila Younes El-Amaire, 1991 als Tochter einer Syrerin und eines Palästinensers in Berlin geboren, wuchs in Pankow auf und machte in Reinickendorf Abitur. Sie studierte Rechtswissenschaften an der Martin-Luther-Universität Halle-Wittenberg und an der Freien Universität Berlin. Bei *JUMA – jung, muslimisch, aktiv*, einem Projekt, das das gesellschaftliche Engagement junger Muslim*innen stärken und ihre Wahrnehmung in der deutschen Öffentlichkeit verbessern will, engagiert sie sich seit dem Beginn im Jahr 2010. Darüber hinaus ist sie seit 2011 als Vorstandsmitglied bei *iSlam*



aktiv, einem Verein, der junge Muslim*innen über Poetry Slams dazu ermutigt, sich in der Gesellschaft zu Wort zu melden, und ihnen eine Plattform schafft, ihre Sicht der Dinge auf kreative Weise darzustellen. Dort erteilt die gefragte Referentin und Interviewpartnerin Poetry-Slam-Workshops für Jugendliche oder plant und organisiert poetische Wettstreite, mitunter auch mit Slammer*innen jüdischen oder christlichen Glaubens. Im Jahr 2014 erhielt *iSlam* den Hidden Movers Award, den Sonderpreis der Katschit-Stiftung im Bereich Sprachförderung.

» EGAL, OB MAN FINDET, DER ISLAM GEHÖRT ZU DEUTSCHLAND ODER NICHT – FAKT IST, DIE RELIGIONSFREIHEIT GEHÖRT ZU DEUTSCHLAND UND DAMIT DAS RECHT DER MUSLIME UND ALLER RELIGIONSGRUPPEN, IHREN Glauben ZU LEBEN. «



Anzahl der in Berlin

lebenden Muslim*innen

von
RIEM SPIELHAUS

Über die Zahl der in Berlin lebenden Mus
genauen Angaben vor. Die Zugehörigke
nicht exakt zu erheben, da in der Bundesrepublik De
zur Angabe der Religionszugehörigkeit besteht und
Glauben noch die Mitgliedschaft in islamischen Ge
systematisch erfasst wird. Darüber hinaus kann die
mäßig besuchenden, der sie finanzierenden, sich
ihr vertreten fühlenden Personen die Zahl der Ve



Aufgrund der beschriebenen Rechtslage wird die Ein-
schätzung der Zahl von in Deutschland lebenden
Muslim*innen in den Einwohnerstatistiken unter Rück-
Herkunftsland oder -nationa-
Befra-
Mehr
aller
ihre
gal
Pa

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Caro is a graphic designer, illustrator and visual artist. She loves jumping back and forth between disciplines. As a trained designer with a degree in Visual Communication at the interdisciplinary Bauhaus-University Weimar, she is skilled to work out smallest to the largest, from the simplest to the complex. From visual identities to books and websites. And because she missed working with analog material a few years ago, she began to create collages as free work on the side, which, in addition to art exhibitions, led to illustration orders for magazines. She loves to work for culture, art and design, social and eco-political projects.

As [caromarta.studio](#), Caro collaborates with her colleague Marta Ricci as creative guide and principal designer for larger projects in a complex society.

Clients: BerlinArtWeek, 100JahreBauhaus, Kultursommerfestival, Lange Nacht der Museen, 35 Jahre Mauerfall, Kulturprojekte Berlin, Berlin Global — Berlin Exhibition at the Humboldt Forum, Stiftung Stadtmuseum Berlin, Uferstudios Berlin, Pierre Boulez Saal — Barenboim-Said-Akademie, Deutscher Künstlerbund e.V., ZfL — Zentrum für Literatur und Kulturforschung Berlin, Freilandmuseum Domäne Dahlem, Deutsches Hygiene Museum Dresden, Distanz Verlag, Prestel Verlag, Süddeutsche Zeitung — jetzt Magazin, Hohe Luft Magazin, WWF, UNESCO, Europäische Union, Danish Institute for Human Rights and several smaller studios for product and kids design, literature, architecture, fashion, galleries and artists. Publications amongst others in: ZEIT Magazin, SZ Magazin — Süddeutsche Zeitung, Libération, ReVue — Magazin für Fotografie und Wahrnehmung, Collage by Women: 50 Essential Contemporary Artists.