

Württembergischer Kunstverein Stuttgart

Giving Form to the Impatience of Liberty

October 5, 2013 – January 12, 2014

Press conference: Friday, October 4, 2013, 11 a.m.



Pedro G. Romero, Los Trabajadores, 2012

Manuela Beck, Banu Cennetoğlu / Yasemin Özcan, Ștefan Constantinescu, Alice Creischer / Christian von Borries / Andreas Siekmann, Kiri Dalena, Barbara Ehnes, Heinz Frank, Grupo Baja Mar, Dmitry Gutov / David Riff, Kiluanji Kia Henda, Francis Hunger, Sven Johne, Hassan Khan, Jakob Kolding, Pil and Galia Kollektiv, Dóra Maurer, Klaus Mettig / Katharina Sieverding, Marina Naprushkina, Boris Ondreička, Pedro G. Romero, Allan Sekula, Klaus Staeck, Wolfgang Stehle, Marion Von Osten, Jeronimo Voss

Introduction

I do not know whether ... the critical task still entails faith in Enlightenment; I continue to think that this task requires work on our limits, that is, a patient labor giving form to our impatience for liberty.

Michel Foucault, "What is Enlightenment?"

In introducing the exhibition *Giving Form to the Impatience of Liberty*, the Württembergischer Kunstverein in Stuttgart is once again circling around the complex relations and conflictual situations between art and politics, art and life, art and society.

The exhibition's point of origin rests in the younger forms and discourses of a (re)politicization of the arts, which are meant to be probed in terms of their heterogeneity and antagonisms. These are artistic practices which subject the aesthetic utopias of modernism that were said to have floundered to both a critical reading and a reevaluation, and which—reaching beyond a naïve euphoria or worldly-wise distance—renegotiate the political, societal, and critical potentialities of art. Activist positions and artworks with concrete political points of reference are considered here, as are works that approach, on a rather structural level, a rereading, realignment, and relocalization of knowledge, power, ideology, space, and the body. The works not only reference, but actually create acts of political articulation and subjectivization.

With regard to content, the exhibition focuses on developments from the capitalist disciplinary society to the neoliberal society of control. It reflects the latter's discourses of efficiency and creativity, its spatial and biopolitics. Using artistic means that extend from diverse graphical techniques to choreographies for dancing, the works explore private spaces, urban spaces, and working spaces.

The exhibition hones in on a range of different artistic practices and methods that are posited between the visual and the performing arts. Methods of rereading and reenactment are granted special attention here: reaching from the reconstruction of a Spanish torture chamber, which had been designed after the model of artists like Kandinsky, Klee, or Itten in order to irritate the inmate's perception (Romero), to the reenactment of a press conference where the three "generals" of the State Museums of Berlin, Dresden, and Munich announced their collaboration in a project that was planned to conceive a universal museum for Dubai (Creischer, von Borries, Siekmann).

At the same time, with a view to contemporary art, the potentials of central methods and practices of the modern avant-gardes are explored, including editing, montage, and collage, as well as the situationist *detournement* (of reallocation) and *dérive* (of digression).

Giving Form to the Impatience of Liberty is part of the exhibition and event series *Politics of Form* supported by the European Commission and developed by the Wiener Festwochen, the Württembergischer Kunstverein, and the Bergen Assembly. In projects that have been initiated both independently and in collaboration, each of the three locations takes a different approach to pursuing the political implications and possibilities related to art. The exhibition *Giving Form to the Impatience of Liberty* in Stuttgart presents the third exhibition in this series, preceded by *Unrest of Form: Imagining the Political Subject* in Vienna (curators: Karl Baratta, Stefanie Carp, Matthias Pees, Hedwig Saxenhuber, and Georg Schöllhammer) and *Monday Begins on Saturday* in Bergen (curators: Ekaterina Degot and David Riff).

Reflections

The politicization of the arts today—in the context of a seemingly omnipotent and omnipresent neoliberalism—is exposed to a series of charges and suspicions that are sometimes more and sometimes less justified. Alongside the opinion that the influence exerted on the world by art is infinitesimally low anyhow, this includes the charge that art does little more than compensate, aestheticize, downplay, or banalize social faults and injustices. Or that art, so long as it remains rooted in its traditional context, is nothing more than political décor. Conversely, art is accused of letting itself be instrumentalized for ideological purposes, and ultimately of not being capable of doing anything but fully embodying the “new specter of capitalism”: that is, not only to embrace total commodification, but also to become complicit with the effectual powers of neoliberalism.

The two great antagonistic politics of aesthetics, as proclaimed by modernism, long since can no longer be joined unabatedly in their absolute nature. The belief in an aesthetic revolution that could change society and lead to a new life—one with which art might merge—was presumably discredited by the totalitarian regimes of the twentieth century or dissipated through the aestheticization of commodities and everyday life. And likewise the *l’art pour l’art*, whose resistance was meant to be reflected by liberation from any and all lifeworld contexts, proved to be untenable.

A strong measure of diffidence regarding art’s potential for changing the world, or for even just being critical, has meanwhile become established in contemporary art. Here a certain ironic distance and detachment vis-à-vis any kind of aesthetic and political utopia can be noted. The parody *as* critique turned into a parody *of* critique. The aim of the exhibition is to counteract the lethargy and cynicism that accompany this stance.

But what form might this counteraction take? How can a resistive art evolve if it is not insignificantly entangled in those economic structures against which it aims to criticize and fight? And what about the pitfalls harbored by the ties between art and politics? What other knowledge and which other communities can art yield? Which tools and weapons does it have to offer? Or must it depart the field of art entirely in order to become political?

For the French philosopher Jacques Rancière, art and politics likewise do not represent separate realities that first need to be interrelated. Instead, he considers them to be two entwined forms of orders of the sensible—the visible, the audible and the sayable—and the struggle for the “share of the shareless”: meaning those who are excluded from the spaces and arithmetic of the sensible that don’t take place there. Political and aesthetic agency lies in “reconfiguring the distribution of the sensible which defines the common of a community, to introduce into it new subjects and objects, to render visible what had not been, and to make heard as speakers those who had been perceived as mere noisy animals” (Rancière 2009, 25). In the eyes of Rancière, it is not the suspension of the two great politics of aesthetics that is decisive, but actually the inextricable tension *and the confusion* among the two—among the “politics of the becoming life of art” and the “politics of the resistant form,” among political and apolitical, self-determined and other-directed art.

Against the background of these reflections the exhibition *Giving Form to the Impatience of Liberty* fathoms the potentialities opened up by the boundary shifts between the liberty of art and its involvedness in sociopolitical fields of conflict.

Credits

Giving Form to the Impatience of Liberty

October 5, 2013 – January 12, 2014

PRESS

Press conference

Friday, October 2013, 11 a.m.

Press images and release

<http://www.wkv-stuttgart.de/en/press>

Press contact

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PROGRAMM

Opening

Friday, October 4, 2013, 7 p.m.

Conference

October 5, 2013, 1-8 p.m.

With: Hans D. Christ / Iris Dressler (Stuttgart), Hedwig Saxenhuber / Georg Schöllhammer (Vienna), Pil and Galia Kollektiv (London), Ekaterina Degot / David Riff (Moscow), Pedro G. Romero (Seville), Alice Creischer / Andreas Siekmann (Berlin), Barbara Ehnes (Berlin), Boris Ondreička (Bratislava) and others

October 6, 2013, 12-3 pm

With: Banu Cennetoğlu / Yasemin Özcan (Istanbul), János Sugár (Budapest), Pelin Tan (Istanbul)

Michail Lifshitz Seminar

(Language: English)

November 8 + 9, 2013

By and with Dmitry Gutov and David Riff

Film program

December 6–8, 2013

Curator: Katrin Mundt

Free guided tours

(Language: German)

Every Sunday, 3 p.m.

Curators's tours

(Language: German)

Wednesday, October 16, 2013, 7 p.m.

Wednesday, October 30, 2013, 7 p.m.

Wednesday, November 6, 2013, 7 p.m.

Wednesday, December 4, 2013, 7 p.m.

Sunday, January 12, 2014, 4:30 p.m.

CREDITS

An exhibition by

Württembergischer Kunstverein Stuttgart

Curators

Iris Dressler, Hans D. Christ

Partners

The exhibition *Giving Form to the Impatience of Liberty* is part of the project *Politics of Form: The Re-Discovery of Art as Political Imagination*, carried out by Wiener Festwochen, Württembergischer Kunstverein Stuttgart, and Bergen Assembly, with the support of the culture program of the European Union.

Lenders

The artists

AGI Verona Collection

Galerie Cinzia Friedländer, Berlin

Galleria Fonti, Napels

Sammlung Generali Foundation, Vienna

Galerie Nagel Draxler, Cologne

Nomas Foundation, Raffaella and Stefano Sciarretta Collection, Rome

Städtische Galerie Villingen-Schwenningen

Universitätsbibliothek Johann Christian Senckenberg, Frankfurt/Main

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Institut für Auslandsbeziehungen, Stuttgart

ProLab, Stuttgart

Akademie Schloss Solitude

References

Jacques Rancière, *The Emancipated Spectator* (London, 2009). Originally published as *Le Spectateur émancipé* (Paris, 2008).

Michel Foucault, "What Is Enlightenment?," in *The Foucault Reader*, ed. Paul Rabinow (New York, 1985), pp. 32–50.



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Works in the exhibition

Courtesy unless otherwise noted: the artists

Manuela Beck (*1981 in Friedrichshafen, lives in Stuttgart)

Spiegeln, from 2011 on

Series of etchings, aquatint, diverse dimensions



In her ongoing project *Spiegeln* (mirroring) Manuela Beck approaches German poet Heinrich Heine's epic *Deutschland. Ein Wintermärchen* (Germany. A Winter's Tale) in the form of pictorial improvisations.

Banu Cennetoğlu / Yasemin Özcan

(B.C.: *1970 in Ankara, lives in Istanbul; Y.Ö.: *1974 in Istanbul, lives in Istanbul)

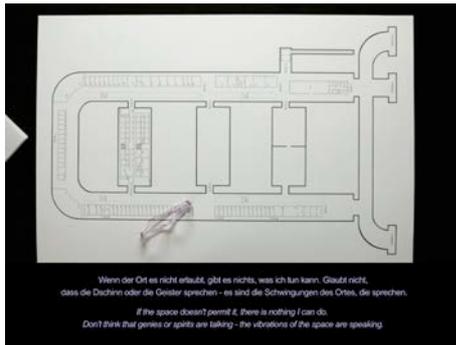
What Is It That You Are Worried About?, 2013

Single-channel HD video, 35 min.

A Self - Sufficient yet Supportive Long - Distance Companion, 2013

20 pages, 9 cm x 12.5 cm, color, offset printing

This project is produced in collaboration and with the support of Project Biennial, D-0 ARK Underground, Konjic, Bosnia and Herzegovina, Wiener Festwochen, Austria and SAHA, Istanbul.



In this collaborative project, Banu Cennetoğlu and Yasemin Özcan seek the assistance of a non-artistic discipline to measure the energies circulating in the physical space of Facility D-0, Tito's Atomic War Command aka ARK. The "object", which was built to accommodate and protect 350 people and enable the successful management and leadership of the armed forces in the event of nuclear war, is put through a "holographic" energy scan by the habitat and human energy rebalancing coach Zeynep Sevil Güven. For this specific project, Güven simultaneously uses the InnerSpeak protocol and her self-developed ZSG healing method, to reveal the invisible data of this very space, which she approaches through the architectural plan of the bunker so as to achieve a deep cleansing in a relatively short period of time. This long distant energy scan process conducted by Güven, along with the research materials, culminated in a video work, in which the artists uncover other channels to understand the infamous ARK. (Banu Cennetoğlu, Yasemin Özcan)

Alice Creischer, Christian von Borries, Andreas Siekmann

(A.C.: *1960 in Gerolstein, lives in Berlin; C.v.B.: *1961 in Zürich, lives in Berlin; A.S.: *1961 in Hamm, lives in Berlin)

Dubai–Erweiterte Horizonte, 2009

Documentation of the reenactment of a press conference / music piece
Video, double-sided print on canvas, revolving wood structure, press release



This video represents documentation of the reenactment of a press conference titled *Dubai – Expanded Horizons*, which was held on May 28, 2008 in Berlin’s New National Gallery. On the dais were three self-styled “generals” – the then general directors of the Prussian Cultural Heritage museums in Berlin (Peter-Klaus Schuster), the Bavarian State Painting Collections in Munich (Reinhold Baumstark), and the Dresden State Art Collections (Martin Roth). Sharing the stage with them were Michael Schindhelm, who was the cultural director of the Dubai Culture & Arts Authority at the time, and Martin Kobler, who headed up the department of culture and communication at the German foreign office. The press conference was called to announce a joint project to realize a universal museum for Dubai. The gentlemen addressed other topics, including the exhibition *Humanism in China*, which had travelled through Germany and was discussed in Dresden that day at another event, and an exhibition titled *The Art of the Enlightenment*, scheduled for 2011 in Beijing’s National Museum. Both exhibitions were cooperations between Berlin, Dresden, and Munich as well (and, in the case of *Humanism in China* the MMK in Frankfurt and Stuttgart’s Staatsgalerie).

The speakers at the press conference were envisioning a giant stage, stretching from Dubai to China, on which Germany as a nation of culture could perform. They were there to perpetuate in unbowed terms the concept of global intellectual and cultural assets that were not only available for free disposal, but which one was almost duty-bound to disseminate to faraway lands.

On September 15, 2009, the press conference was reenacted in slightly abridged form in the Temporäre Kunsthalle art space in Berlin, as conceived by artists Alice Creischer, Christian von Borries, and Andreas Siekmann. In addition, a rotating set was added, as well as a specially composed music and performance piece that referenced, among other things, two pieces of historical documentation – the photos and recordings of a Thai theater troupe performing the traditional Thai song “Kham Hom” (sweet words) in Berlin in 1900.

Ștefan Constantinescu (* 1968 in Bucharest, lives in Stockholm and Bucharest)

An Infinite Blue, 2009 – 2010

Three paintings from a series of twenty-two



When Ștefan Constantinescu was young, painting was the medium he used. After he moved to Sweden he also learned how to work with video. His grounding and his aesthetic schooling in painting, however, were acquired at the Academy of Arts in Bucharest. *An Infinite Blue*, as the series is called, consists of 22 paintings. As a

prototypel for the paintings Constantinescu has used propaganda pictures from the 1960s, produced by the communist power apparatus in Romania. This was a time when there was housing and education for everyone, high-quality research, state-owned restaurants, and healthy habits for the working people. (Catrin Lundqvist)

The Golden Age Of Children, 2008

Pop-up Book, 2008



The Golden Age for Children illustrates the period of Ceaușescu's regime in Romania known as The Golden Age. It is an interactive book done in a pop-up book manner that is featuring the artists' biography intertwined with highlights from the grand narrative of the country's past, thus creating a story which covers 20 years of Romanian contemporary history. The story begins in 1968, the year Constantinescu was born, and ends with the Revolution in 1989. (Ștefan Constantinescu)

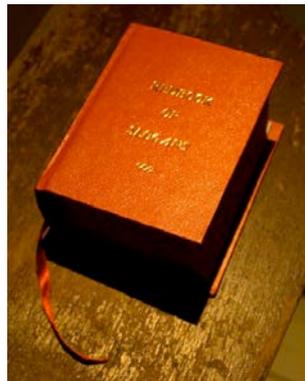
Kiri Dalena (*1975 in the Philippines; lives in Quezon City, Philippines)

Erased Slogans, 2008

Digital slide projection, 15 Min.

Red Book of Slogans, 2008

Book



Kiri Dalena's works *Erased Slogans* and *Red Book of Slogans* are based on a selection from more than 100 historical photographs documenting various mass protests and demonstrations in the Philippines. Most of the photographs were taken between the 1950s and the 1970s, that is before the dictatorship of Ferdinand Marcos (1972-1986). In *Erased Slogans*, Dalena has expunged all the slogans that were visible on placards and banners in the photographs. The slogans, stripped of their context, have then been put together in the book *Red Book of Slogans*. One slogan appears on each page. Appropriating the role of the censor, she cuts out the historical messages—to shift them into another context of order and storage. In doing so, she sheds light on the constellations the images show between body and space, mass and individual, resistance and the violence of state power. At the same time, she charges the public space in the images paradoxically with the potentialities of both articulation and silencing.

Barbara Ehnes (*1963 in Springe, lives in Berlin)

Die Schwarze Botin. Remastered and Remistressed, 2013
Wallpaper with five-channel video installation, publication



Exhibition view, *Unrest of Form*, Art Academy, Vienna, 2013

The wall display *Schwarze Botin. Remastered and Remistressed* was created within the context of a research and lecture-performance project about the feminist magazine *Schwarze Botin* (Black Herald), published between the mid 1970s and the mid 1980s. The 33 issues, published at irregular intervals, established a satirical feminist discourse that was highly critical of prevailing power structures. For the performance part of this piece, which premiered in Vienna in June 2013, a *Schwarze Botin* editorial conference with the magazine's writers was reenacted, and a special issue was published. During the process, the "heralds" from the 1970s met up with protagonists and writers of today's generation of feminists. A video installation presented portraits of the founders in the 1970s and in the present day. The project comprised a theatrical installation onstage and a wall display in the exhibition room; together they represented the debate between the historical and the current positions of literary-political feminism. The wall display was created as an adjunct to the editorial conference for the exhibition entitled *Unruhe der Form* (Unrest of Form) that was part of the Wiener Festwochen (Vienna Festival). It includes printed and spoken texts that were written as part of the work on this project. The texts are printed on the wall, or read aloud by the writers in three-minute video clips shown on wall-mounted monitors. The majority were commissioned from younger writers, while the original "heralds" read their texts from the 1970s and 80s in the videos. In that sense, the wall display is a documentation of research, in which two eras and their differing discourses cross – the era of the founders of the *Schwarze Botin* and the current era. The wall display is an object made up of texts that can be read, heard, and seen. (Stefanie Carp).

Heinz Frank (*1939 in Vienna, lives in Vienna)

Various sculptures, amongst others:

Keine Augen, die das Nichts sehen (No Eyes to See Nothingness), 1975

Stone, wood, bamboo, 135 x 40 x 230 cm



Heinz Frank's sculptures are made of materials such as sanded stone, wood and metal remnants, unfired clay, partial furniture, rugs, racks, and other things. The various bits and pieces are piled on and around each other without being affixed in any way. Scraps of paper note ideas that preceded each piece of work. The objects are both figurative and abstract, comic and eerie, and their curious congress appears to be threatened with dissolution at any moment. Each sculpture suggests a new arrangement of the objects, while also appearing to argue for order as a freewheeling play of possibilities.

Grupo Baja Mar

Ricardo Basbaum, Igor Vamos, Dale Yeo, Elisabeth Mc Lendon, Daniel García Andújar

Cerrado - Estamos Vigilando – Ocup[]do (Closed – We are watching – Occup[]d), 1994

Video documentation of a threepart intervention with rakes at the beaches Playa de Gros and Playa de La Concha in San Sebastian in July 1994.



In 1994, Spanish-American artist Antoni Muntadas was offered a solo show at the Arteleku art institute in San Sebastian. He instead suggested a workshop for art students, which finally led to the project *Urban Intervention*, run by Muntadas and artists such as Hans Haacke and Krzysztof Wodiczko. Among the participants were Ricardo Basbaum, Igor Vamos (better known these days as The Yes Men), Dale Yeo, Elisabeth Mc Lendon and Daniel García Andújar, who together made up the Grupo Baja Mar (low tide). Their project consisted of three conceptual pieces done at the Gros and La Concha beaches. They used rakes to write three statements in the sand, one after the other, at low tide – cerrado (closed), estamos vigilando (we are watching), and ocup[]do (occup[]d). In each case, they left the sand slogans in place and documented the reactions of the public – from amazement to annoyance that the beach was closed or occupied. One person feels compelled to insert the missing “a” in “ocup[a]do,” another replaced the “closed” with the word “open.” Others were indifferent to what was written in the sand; they simply laid their beach towels down over the writing. This is a project in which participation can be understood as an act of disobedience.

Dmitry Gutov / David Riff

(D.G.: *1960 in Moscow, lives in Moscow; D.R.: *1975, lives in Moscow)

The Lifshitz Institute, 2013

Installation



Exhibition view *Unrest of Form*, Secession, Vienna, 2013

The *Lifshitz Institute*, which was founded 1994 in Moscow by the artists Dmitry Gutov and Konstantin Bokhorov, dedicates itself to the re-reading of the work of Soviet thinker Mikhail Lifshitz (1905–1983), who, as is stated in Gutov's film about the *Lifshitz Institute*, was one of the most untimely and "paradoxical figures of the Communist epoch." Lifshitz is as famous for his contributions to uncovering Marx's "hidden aesthetic" in the nineteen-thirties as he is notorious for his orthodox Marxism and conservative anti-modernist cultural criticism. The latter reached its climax in his book *The Crisis of Ugliness: From Cubism to Pop-Art*, published in 1968. By contrast, Gutov and others understand Lifshitz to be a far more manifold thinker and detect an anti-Stalinist essence in his work.

Kiluanji Kia Henda (*1979, lives in Luanda and Lisbon)

Redefining The Power III (Serie 75 with Miguel Prince), 2011

Photo print mounted on aluminium, cm. 80 x 120 each

Courtesy: AGI Verona Collection



For the series *Redefining the Power* (2011-2012) "Kia Henda invited individuals from Luanda's arts scene, whose lives are a sort of permanent performance, to pose on the pedestals originally built for the Portuguese monuments. The monuments were removed in 1975, when Angola gained its independence, and their removal is regarded by the artist as the first act of production, which made this project feasible. For 35 years, most of the pedestals remained empty and almost invisible to the population of Luanda, forming an empty space which is the perfect metaphor for the absence of reflection and the failure to create means for recording history, such as the reinstatement of new historical symbols during the turbulent early decades of the birth of the nation." (Kiluanji Kia Henda)

Balumuka – Ambush, 2010

Serie of 12 photographs, 30 x 40 cm, each

Courtesy: Galleria Fonti, Naples



The series of photographs entitled *Balumuka – Ambush* (2010), portrays a place of passage, a kind of graveyard of memories located at the São Miguel Fortress in Luanda, where a number of historical objects have been left behind in a state of latency. History appears to be recreated in private dialogues between monuments to colonial

heroes and one of the most important queens in African history, Nzinga Mbandi, who was temporarily moved to the fortress while renovation work proceeded on the city square containing her pedestal. (Kiluanji Kia Henda)

Karl Marx, Luanda, 2006

Triptych, photography print mounted on aluminium, cm. 86 x 130

Courtesy: Nomas Foundation, Raffaella and Stefano Sciarretta Collection, Rome



The Angolan civil war raged off and on from 1975 to 2002. Until 1989, the conflict was exacerbated by the involvement of the two sides of the Cold War, which used Angola as a surrogate battleground. The photo triptych *Karl Marx, Luanda* deals with the country's years of trade relations and political collaboration with the Soviet Union. It shows the rusty wreck of a fishing boat that the USSR gave Angola as a gift. The boat is called the "Karl Marx, Luanda."

Francis Hunger (*1976 in Dessau, lives in Leipzig)

Tolpa, 2012

Two-channel video projection, silent, 22 min.; one-channel video, silent, 10 min.; 3 silkscreens, framed, 40 x 30 cm, each



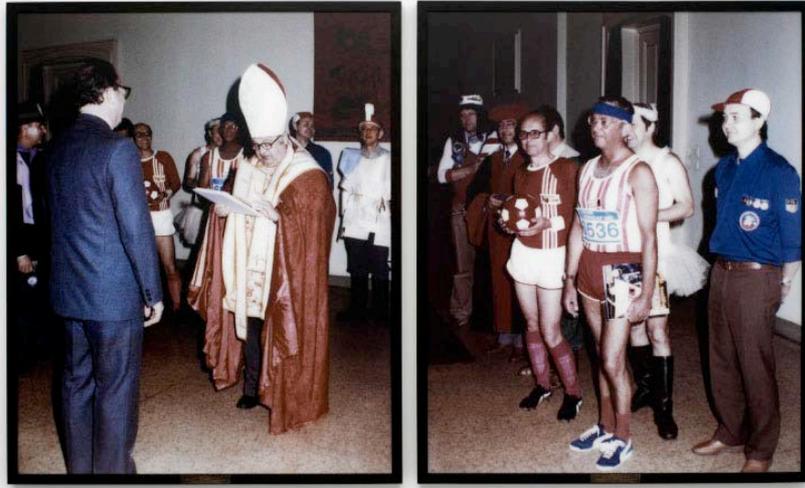
Exhibition view Hartware MedienKunstverein, Dortmund

In his installation *Tolpa*, Francis Hunger edits and comments on different scenes from films by Dziga Vertov, the historical Soviet film director and contemporary of Sergei Eisenstein. *Man with a Movie Camera* (1929) belongs to his most famous works. For his installation, Hunger also uses original material from two other, less known films entitled *Enthusiasm* (1930) and *Three Songs About Lenin* (1934). From these three films Hunger only edits scenes that depict masses of people, re-organized through categories: city, everyday life, workers, demonstration, army, grief. The commentary is only present, like in silent films, as inserted text. The texts describe a dialogue of two fictitious characters about different conceptual approaches to write a stage play about Vertov. The two invisible protagonists also talk about the mass scenes, yet these only form the starting point for a conversation about the fate of the Russian avant-garde in the early 20th century. In light of these discourses, Hunger addresses the question why and how the avant-garde, which once enthusiastically advocated the Russian revolution, was side-lined by Stalin. (Fabian Saavedra-Lara)

Sven Johne (1976 born in Bergen, Rügen Island, lives in Berlin)

Carnival, 2008

Diptych, color photography, mounted under acrylic glass, brass plates, 160 x 250 cm, framed
Courtesy: Galerie Nagel Draxler, Cologne



The two photographs in the diptych titled *Carnival* come from the archives of East Germany's ministry of state security, or Stasi. They are pictures of a birthday party where the agents appear to be mocking people upon whom they spied as them. For instance, a high-level Stasi agent, who was responsible for surveillance of the church activities, is dressed as a Catholic bishop and is performing some rite for the amusement of the other guests. The lower-level agents seen in the other photo have also costumed themselves as their surveillance subjects – a prima ballerina or an athlete, professor, doctor, punk and so on.

Griechenlandzyklus (Greece cycle), 2012

11 photographs from a series of 37, 110 x 72 cm each



Sven Johne's *Griechenlandzyklus* (Greece Cycle) consists of photographs taken at night at 37 different places in Greece. Most of the images are filled primarily by a night sky lush with stars, while the upper part of the horizon is mostly only suggested by a last glimmer at the bottom edge of the frame. Each photo is accompanied by a travel anecdote written by the artist. These short, succinctly couched stories vacillate between disturbing, absurd and tragi-comic. Overall, they draw an ambivalent and conflicting picture of the crisis in Greece; one that does not clearly specify who is a perpetrator and who is a victim, and also does not champion one side or the other.

Hassan Khan (*1975 in London, lives in Cairo)

Studies for Structuralist Film n. 2, 2013

Full HD video, silent, b&w



Following a long-term interest in portraiture that spans several mediums comes this series of moving image portraits of the human subject. The portrait does not claim to reveal 'personality' as much as it builds a delicate relationship between the artist, the camera, the subject and ultimately the viewer. The camera is constantly rotating (at different speeds and distances) around subjects sitting on a chair in the middle of an empty white room who have volunteered to have their portrait done. They return the gaze of the camera directly, following it as it turns around them. At certain moments, they are asked to remember personal events from the past, and thus lose visual connection with the camera, to sink into their thoughts and look away. After a moment they begin noticing the camera and establishing contact again. The action is repeated several times with each subject. (Source: Booklet *Unrest of Form*)

Jakob Kolding (*1971 in Albertslund, Denmark, lives in Berlin)

Untitled Balance Acts, 2013

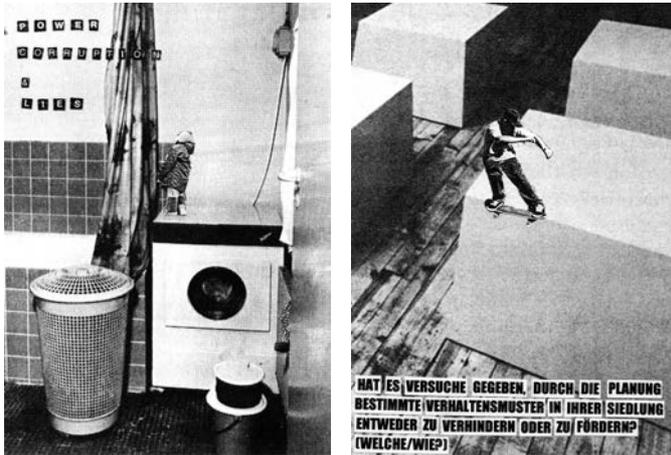
Series of 6 collages, 42 x 29,7 cm each

The series *Untitled Balance Acts* was produced specifically for this exhibition.

Untitled (Graz), 1999; Untitled, 2001; Untitled (Copenhagen), 2007; Untitled (Graz), 1999; Untitled, 2011

(consisting in 2 posters)

Selection of 5 posters



Jakob Kolding shows a selection of the posters he has created since 1999. They are based on black-and-white collages and fall somewhere between Dada and agitprop. They are assemblies of aspects and details of urban spaces, human figures, and slogans. Both the interior and exterior spaces, along with their decor or furnishings, and the figures that have been placed in the spaces, correspond to the clichés and standards of modern/modernist city life. For instance, skateboarders, who stand for both the appropriation of city spaces, and the commoditization of urban attitude to life. At the same time, the figures seem to be sounding out the space around them in opposition to its actual function, almost as if they were re-purposing it. These posters are an open inquiry into urban structures and wastelands, as well as into mental and psychic spaces. In addition to the posters, Kolding will also show a series of six collages produced specifically for this exhibition.

Pil and Galia Kollektiv (Israel / UK)

Co-Operative Explanatory Capabilities in Organizational Design and Personnel Management, 2010
DVD, 23 min.



Based on an online image archive documenting the construction and history of an early computing company, the fictional story of *Co-Operative Explanatory Capabilities in Organizational Design and Personnel Management* follows the development of an experimental approach to worker productivity into a religious cult. The project investigates the place of creativity in efficiency management and the operation of bureaucratic systems in a post-industrial work environment. (Source: <http://beaconsfield.ltd.uk/projects/kollektiv>)

Dóra Maurer (*1937, lives in Budapest)

Creativity. Visuality, 1976
16 mm on DVD, 25 min.



This is a film about the creative practices in workshops runned in 1975 and 1976 by the Hungarian conceptual artists Dóra Maurer and Milkos Erdely. The workshops were about experimenting with avant-garde artistic methods that applied to the collective process, as well as to involving the body, or playing with the camera. At the beginning of the film, Erdely is quoted as saying, "We tried to get rid of the constraint of doing something by setting impossible aims." His and Maurer's workshops were also an attempt to counteract the rigid, hierarchical, and centralized (art) education apparatus prescribed by the socialist regime. And, in the end, they were prohibited by the authorities.

Klaus Mettig / Katharina Sieverding

(K.M.: *1952 in Brandenburg, lives in Düsseldorf; K.S.: *1944 in Prague, lives in Düsseldorf)

China-America 1976

Produced in collaboration with Katharina Sieverding

4-channel slide projection, 80 constellations

Soundtrack: Testimony of Bertolt Brecht before the HUAC (Committee on Un-American Activities) Oct. 30, 1947

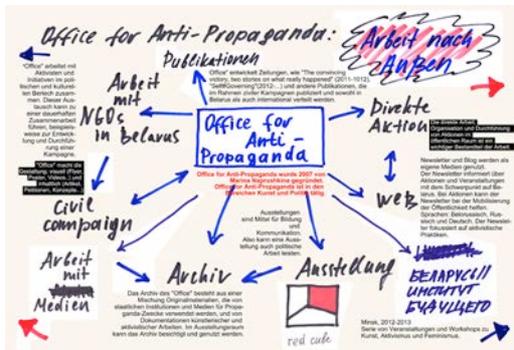
A one-hour Slide-Audio-Event on 2 contrasting world-views



China America is a four-channel slide show created in 1976. In 80 different constellations, it contrasts visual representations of China and the US, two powers that, at the time, were fully committed to their mutual antagonism. The Chinese images come from the propaganda magazine *China Pictorial*, founded in 1950 and translated into numerous languages, which China used to try and profile itself abroad. The pictures from the US include both images from the mass media and pictures taken by Klaus Mettig himself. The Chinese pictures are predominantly of the masses and of rural life, while on the American side, it is largely about the individual and urban life – its glitz and glamor, but also its abysses and marginalization. However, the exhibit is less a clichéd comparison of the two systems than it is an open examination of images – their formal language as well as their relationship to reality, staging, and meaning. The rigid borders between East and West that the strict arrangement of the images still acts on, shift increasingly – just as much as the borders between reality and staging do. That stabilization and destabilization of ideological clarity has a counterpart in the sound element of the installation. It consists of the original recording of Bertolt Brecht's appearance before the US congress' House Un-American Activities Committee. Brecht is questioned about his political affiliations and the inquirers wrestle with the translations and interpretations of Brecht's work.

Marina Naprushkina (*1981 in Minsk, lives in Berlin)

The Office for Anti-Propaganda, from 2007 on
<http://office-antipropaganda.com>



The Office for Anti-Propaganda was founded by Marina Naprushkina in 2007. The “office” consists of a video archive, as well as documents and pictures, about political propaganda. Its focus is on Belarus, providing tools to investigate the influence of state authority on society. The “office” organizes political campaigns and produces newspapers that are distributed in Belarus and elsewhere in the world. For the exhibition, Naprushkina introduces *The Office for Anti-Propaganda*, as well as her new participatory project, which she began in September 2013 with the support of the Württembergische Kunstverein. The focus of the project is housing for asylum seekers in Berlin's Moabit district. The newly-opened home aims to create a space where immigrants, asylum seekers, and the residents of the surrounding area can come together and learn from each other with the help of facilitators. The idea is for this to take place without hierarchies, without state authorities, without social workers, and to bypass the capitalist principle of “goods for money.”

Boris Ondreicka (*1969 in Zlate Moravce, Slovakia, lives in Bratislava)

ENTOPTIC & TACIT

Images and texts from Boris Ondreicka's archive from 1987 through 2013.



Exhibition view, *Unrest of Form*, Secession, Vienna, 2013

ENTOPTIC is an image archive created as a general background for readings (similar to VJing at DJ performances), in the tradition of poetry readings (which are many times accompanied by music or image). Each reading, each venue (Karlsruhe, Alexandria, Taipei, Bratislava, Prague...) brings new images and new categories related to a particular subject, thus the image archive permanently grows. Each slide has a particular timing according to the total measure of reading needed. There is a polysemantic oscillation of frequencies made by categories like childhood, kiss, broken piano, blackbird, pamphlet of alternative, resistance, perception / reception, tacit, entoptic, psychoactive, hallucination, rave, peregrination, horror, violence, destruction, basics, melancholy etc., all pictures come from Google images search... TACIT are those texts read, the spoken word part." (Boris Ondreicka)

Pedro G. Romero (*1964 in Aracena, Huelva, lives in Seville)

La Casa, 2005

Video, 21 min., Dancer: Israel Galván



In the video *La Casa* (2005), viewers discover the Flamenco-dancer Israel Galván measuring up an apartment in Badia del Vallès, a town close to Barcelona consisting mainly of council housing. By dancing from one room to the next, Galván casts a new light on our more or less standardized living environments and he does so with humor. "The house. The competition. Premature architectures. Harrowing fights of constructing the modern city. The model of football. Teamwork and individualities. With Israel Galván, with a ball, without a ball. Delimiting space, the delimited space. One should find the phone number of this house, do you remember, the only one that was cleared in all of Badía, Calle Cantábrico 33, 5th floor, apartment A, that was the address,... The only absolutely private property among the lovely houses of Badía. A liberated apartment. Capitalism as a liberating brand. Art functioning as a vanguard of capital. Alienation and liberation. Signs of the times. Choreographies as topographies. Delimiting the ground with dances... (excerpt from the script)

Los Trabajadores (The workers), 2011

Video, 5 min., Dancer: Israel Galván



An economy of art: dancer Israel Galván shows all possibilities of work his body can perform and the functional possibilities resulting from this – from philosophizing to coffin-making.

Entrada: Barração, 2013

Reconstruction of the checa of the convent Santa Ursula in Valencia, wood construction, mixed media

Produced by Württembergischer Kunstverein in the framework of the exhibition *Giving Form to the Impatience of Liberty*

Construction plans: Antonio Marín, realization: Serge de Waha, Steffen Osvath, Michael P. Hoffmann, Jan Löchte



Entrada: Décor, 2003. Reconstruction of the „checa“ in the Vallmajor church in Barcelona

During the Spanish Civil War, the anarchists established in various convents the so-called checas, that is, prisons that were designed with geometric patterns reminiscent of works by Kandinsky, Klee, Itten, etc. The aim was to make the prisoners dizzy: modern art as psycho-technical torture. Spanish artist Antoni Tàpies, who visited one of the checas in Barcelona many years after the Spanish Civil War, stated: “In some of the cells it surprised me to see on the walls a series of paintings similar to the geometric Kandinskys and Mondrians . . . It seems that at that time the power of suggestion of abstract and geometric painting and op effects was much more notable and serious than in later years, when it was lowered to the decoration of the most banal things.” In the context of his long-term project *Archivo F.X.*, Pedro G. Romero has reproduced two checas. A third one has been realized in the framework of the exhibition *Giving Form to the Impatience of Liberty*. Romero’s interest in the phenomena of the “checas” is less focused on the horror they might have caused by means of modern art, but rather on the different propagandist interpretations formulated by the left and the right. When the checas “were overexploited by the revisionist propaganda as absolute ‘horror,’ they became something false, an anecdotal fiction. To restore them as the symptom they are, they must be taken to the level of discourse, to rhetorical production, and there, of course, they are no longer an object of propaganda.”

Allan Sekula (*1951 in Erie, PA, died 2013 in Los Angeles)

Aerospace Folktales, 1973

Photo-audio-installation, 51 black-and-white photographs, baryta paper (prints 1984), 48 photographs 14,8 x 22,4 cm each and 3 photographs 22,4 x 14,8 cm each, mostly paired in 23 frames, framed 55,9 x 71,5 cm each 3 red canvas director's chairs, 6 potted fan palms 3 simultaneous, not synchronized sound recordings, total duration 17 min, 21 min and 23 min Edition 1/2

Courtesy: Collection Generali Foundation



In *Aerospace Folktales*, Allan Sekula investigates his own class legacy. It is an audio-visual installation comprising two interviews – one with the artist's father, a former Lockheed employee who was made redundant, and the other with his mother. The topic is the frustration and stigma attached to unemployment, but the talks also touch on issues such as the Vietnam war. In a series of photographs, we see the couple and their family life in a working-class district of San José. Voice, image, and text are arranged here in a sort of cinematic dismantling (of a non-existent film).

Klaus Staeck (*1938 in Pulsnitz, lives in Berlin)

Die Demokratie muß gelegentlich in Blut gebadet werden (Democracy must occasionally be bathed in blood), 1973



Forty years ago, on September 11, 1973, a coup d'état in Chile brought Augusto Pinochet to power. Combined with the influence that followed of the 'Chicago Boys' on economic developments in the country, it heralded to a certain extent the birth of neo-liberalism. "What Pinochet did through coercive state violence was done by Thatcher through the organization of democratic consent ... Strong currents of thought ... about individualism, freedom, liberty as opposed to trade union power and stifling bureaucratic ineptitude on the part of the state had become widespread in Britain during the bleak years of economic stagnation during the 1970s." (David Harvey, *Spaces of Neoliberalization: Towards a Theory of Uneven Geographical Development*, p. 12, published by Franz Steiner Verlag, 2005.)

Wolfgang Stehle (*1965 in Munich, lives in Munich)

Maccaron, 1998

Video and object

Courtesy (object): Städtische Galerie Villingen-Schwenningen

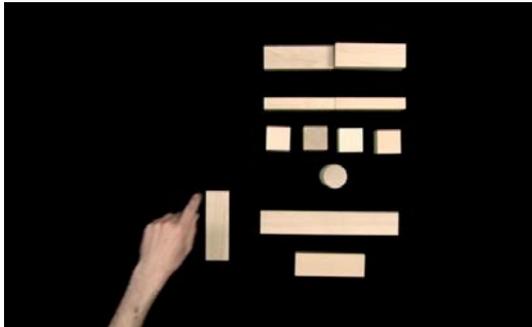


At the center of this video piece by Wolfgang Stehle, which is located somewhere in the space between a product demonstration and an advertisement, is a problem – namely, eating pasta with tomato sauce among family, and its solution – a custom-fitted, yet somewhat unwieldy object intended to ensure the consumption of solid food without making a mess. The transfer of the noodles from the pot to the plate to the mouth is governed by clearly defined traffic routes. In reality, the object, which is also on exhibit here, is more reminiscent of a modernist model city than something that decorates a table.

Marion Von Osten (*1963, lives in Berlin)

The Glory of the Garden, 2009

Video, 14 Min.



In *The Glory of the Garden*, we observe a conversation among a group of people, of whom we see only the arms and hands – and how they continually rearrange a series of wooden blocks into new constellations, analogous to their conversation. As we find out, this is a group of employees of a British art institution who are analyzing the structural and spatial changes to their institution since the 1970s. The re-structuring stemmed in particular from the pressures of the Thatcher government, with its neo-liberal cultural policies that focused on competitiveness and profit orientation, which the institution apparently conformed to without much resistance.

Jeronimo Voss (*1981 in Hamm, lives in Frankfurt)

***Aufstand der Fischer* (Revolt of the Fishermen), 2011**

Installation

Courtesy: Galerie Cinzia Friedländer, Berlin



Exhibition view, *Unrest of Form*, Secession, Vienna, 2013

The installation is a restaging of Erwin Piscator's 1931 to 1934 experiment in filming an anti-fascist adaptation of Anna Seghers' novella *Aufstand der Fischer von St. Barbara* (Revolt of the Fishermen of Santa Barbara). In Voss' mise-en-scène for *Revolt of the Fishermen*, Piscator himself becomes one of the protagonists. Piscator's theatre enhanced the stage with film montage and projections, aiming both to bolster the narrative and to turn the stage itself into an independent narrative construction. "Jerónimo Voss combines this phantasmagorical use of projectors with Erwin Piscator's epic drama method – an experimental theatre practice that places particular emphasis on the performance's socio-political content (Hili Perison)." In revisiting Seghers' and Piscator's Revolt of the Fishermen, this reconstruction takes the failure of both revolts as a starting point for a contemporary observation, rather than for a uniquely historical appraisal. (Source: Booklet *Unrest of Form*)