

**Württembergischer
Kunstverein
Stuttgart**

The Beast and is the Sovereign
October 17, 2015–January 17, 2016



EXHIBITION READER

An exhibition by Württembergischer Kunstverein Stuttgart
Organized and co-produced with MACBA – Museu d'Art Contemporani de Barcelona

The Beast ~~and~~ is the Sovereign

October 17, 2015 – January 17, 2016
Württembergischer Kunstverein Stuttgart

Artists

Efrén Álvarez, Daniel G. Andújar / Itziar González, Hicham Benohoud, Ángela Bonadías / Juan José Olavarria, Peggy Buth, Ines Doujak, Juan Downey, Edgar Endress, Oier Etxeberria, Eiko Grimberg, Masist Gül (präsentiert von Banu Cennetoğlu und Philippine Hoegen), Ghasem Hajizadeh, Jan Peter Hammer, Geumhyung Jeong, Alexander Kluge, Julia Montilla, Ocaña, Damir Očko, Genesis Breyer P-Orridge, Ulrike Ottinger, Prabhakar Pachpute, Mary Reid Kelley / Patrick Kelley, Jorge Ribalta, Wu Tsang, Stefanos Tsivopoulos, Viktor Vorobyev / Yelena Vorobyeva

Curators

Hans D. Christ, Iris Dressler, Paul B. Preciado, Valentín Roma

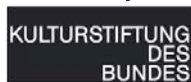
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Organized and co-produced with



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Baden-Württemberg

Introduction

The beast *and* [et] the sovereign, the beast *is* [est] the sovereign, that's how our couple seems first to show up, a couple, a duo or even a duel, but also an alliance, almost a hymen . . .
Jacques Derrida

The exhibition **The Beast ~~and~~ is the Sovereign**, running from October 17, 2015, to January 17, 2016, at the Württembergischer Kunstverein in Stuttgart, explores constructions of the political sovereign in Western traditions of thought. The focus here is placed on artistic practices that challenge, reverse, or eliminate sovereignty—as brought to bear in concepts of the sacred, the nation-state, modern institutions, humanism, virility, or the unscathed, (hetero)normative body.

The exhibition takes its name from the last seminar conducted by Jacques Derrida in 2002–03, in which the French philosopher analyzes the limits of political sovereignty in the Western tradition. For Derrida, the beast and the sovereign embody the two allegorical figures in politics that have historically existed outside of the law: the beast that is supposedly ignorant of the law and the sovereign whose power is defined precisely by the capacity to suspend the law.

This ontotheological division gives rise to a series of binary oppositions of gender, class, species, sexuality, race, and disability that structure relations of dominance. On the one hand, the beast is regarded as animality, nature, femininity, the South, the slave, the colonial site, illness, the non-white subject, the abnormal. On the other, the sovereign represents the human or even the superhuman, God, the State, masculinity, the North, health, the white and sexually “normal” subject.

In this order, the figure of the beast is not only the counterpart of the sovereign; the beast also clings to the sovereign as if to a dancing partner. The beast *is* indeed also the sovereign, as Derrida emphasizes by citing a French play on words: *et* (and) and *est* (is). Are not our myths—from fables to science fiction, from the sirens to the werewolf—full of hybrids between human and animal? And has not an excess of power concentration always led to a bestial abuse of power? A man is a wolf to another man, as it has been said since the time of Plautus.

The exhibition highlights artistic practices that challenge and repudiate existing concepts and potencies of the sovereign. Is sovereignty possible beyond power? Can sovereignty occur by questioning these relations of dominance?

The Beast ~~and~~ is the Sovereign brings together the work of about thirty contemporary artists and is structured around four core concepts:

- The sacred and the inappropriate use of the sacred
- Economies of debt / sacrifice and alternative economies
- Dissident bodies: against the orders of species, gender, sexuality, normativity, health, etc.
- Modern institutions in the throes of crisis, critique, dissolution, and redetermination

The exhibition has been organized and co-produced by the Württembergischer Kunstverein Stuttgart and Museu d'Art Contemporani de Barcelona (MACBA). It is curated by Hans D. Christ and Iris Dressler, directors of the Württembergischer Kunstverein Stuttgart, Paul B. Preciado, curator of the public program of documenta 14, and Valentín Roma, former chief curator of MACBA.

The exhibition will be accompanied by a dense events program, starting off with a conference held on the opening weekend (October 16–18, 2015). A reader will be published to accompany the exhibition, followed by a comprehensive catalogue at the end of the project in spring 2016.

The Conflict

At the premiere of the exhibition “The Beast and the Sovereign” this March in Barcelona (now: “The Beast ~~and~~ is the Sovereign”, October 17, 2015–January 17, 2016, WKV Stuttgart) it came to an éclat. Just before the opening, the MACBA director at the time, Bartomeu Marí, decided that one of the artworks was not suitable for presentation in this museum and demanded that it be removed. The work in question was a sculpture by the Austrian artist Ines Doujak that is part of a longstanding project on questions related to (neo)colonial contexts of textile production. In addition to countless other references, the sculpture—which was previously on show at the São Paulo Biennial—can also be read as a caricature of the former Spanish King. Neither the curators, nor the artists participating in the exhibition were willing to tacitly accept this act of censorship. As a result, Marí chose to cancel the entire exhibition on the day of its opening. After a wave of protest on both local and international levels, the exhibition was opened to the public four days later after all. Marí announced his resignation. The two MACBA curators involved, Valentín Roma and Paul B. Preciado, were dismissed without notice.

The Conference (October 17–18, 2015)

Our experiences at MACBA sparked a whole series of questions that we would like to discuss in the scope of a conference: a discussion, which extends beyond this concrete case and which will relate to the exhibition’s subject—dealing among other things with the function of modern institutions. How far does the influence of politics and economics extend in impacting the program and content of public art institutions in Europe today? What role does the increasing commercialization and business structure of museums, art halls etc. play in the process? Must art take into account feelings of a religious, moral, and / or patriotic nature? Which working approach do we—as directors of art institutions, as curators or artists—want to take in the future?

Speakers: Edit András, Daniel G. Andújar, Banu Cennetoğlu, Hans D. Christ, Ines Doujak, Iris Dressler, Antke Engel, Martin Fritz, Itziar González, Philippine Hoegen, Max Jorge Hinderer Cruz, Paul B. Preciado, Valentín Roma, Simon Sheikh, Sergio Zevallos a.o.

Program, abstracts, documentations and results of the conference: see
<http://www.wkv-stuttgart.de/en/program/2015/exhibitions/the-beast-and-is-the-sovereign/conference>

Works in the exhibition (selection)

Courtesy (unless otherwise noted): The artists. More information will follow soon.

Efrén Álvarez

born 1980 in Barcelona

Table of Proportions, 2015

Laser print on Paper



Daniel G. Andújar / Itziar González

D.A.G.: born 1966 / I.G.: born 1967

Barcelona Consortium, 2015

Diagram on the opaque structures of cultural policy in Barcelona, produced in the context of the conference „The Beast is the Sovereign“

Hicham Benohoud

born 1968 in Marrakesh

La salle de classe (The Classroom), 2000–2002

25 b/w photographs from a series of 47, 50 cx 60 cm, each

Courtesy: The artist and Vu Galerie, Paris



The series *La salle de classe* (The Classroom) was created during Hicham Benohoud's time teaching art in Marrakesh, where he used the classroom as a stage for a series of exercises. One student at a time was asked to

assume a certain pose. He or she was only allowed to employ the materials found in the classroom. Concurrently, all other students had to continue on with the “normal” lessons, as if nothing strange were happening. The resulting scenarios are characterized by heightened tension between rules and coincidence, seriousness and absurdity, obedience and disobedience, humor and violence.

Ángela Bonadies / Juan José Olavarría

(Á.B.: born 1970 in Caracas, Venezuela; J.J.O.: born 1969 in Valencia, Venezuela; live in Caracas)

La torre de David (The Tower of David), 2010–2015

Laser Print on Paper (Drawings, Photographs), Video



In 1990 David Brillembourg, president of the Venezuelan financial consortium, Confianzas, decided to build a forty storey, glass-clad skyscraper in Caracas, crowned by a heliport. It would be the third highest building in Venezuela. Brillembourg had amassed impressive fortunes on the back of the stock market boom of the 1980s. Together with other bankers, he decided to invest in an urban planning project that sought to transform his area of downtown Caracas into a Wall Street-style financial boulevard. Brillembourg earned the nickname of the “King David” of Venezuelan finance and this moniker, in turn, was given to his skyscraper: the “David Tower”. The businessman died in 1993 and in 1994 Confianzas went bankrupt, along with a number of banks that underwent sanctions imposed by the government of Rafael Caldera. That same year building was stopped on “the tower” and it was left incomplete. In the years that followed the “David’s Tower” deteriorated and became a contemporary ruin. In 2007 groups of families and individuals in need finally organized themselves to take over the tower and build their house inside it. Currently, the tower houses some 2500 “squatters”, who are protected legally by the housing cooperative they formed. (Ángela Bonadies / Juan José Olavarría)

Peggy Buth

born 1971 in Berlin, lives in Berlin

Das Archiv der Missionare (The Archive of the Missionaries), 2013

3 pigment prints (360 x 90 cm, 450 x 90 cm), based on a selection of photographs from the Weltkulturen Museum Frankfurt, Typography: Till Gathmann, Co-produced by Weltkulturen Museum Frankfurt

The *Archive of the Missionaries* is based on a selection of photographs, originating from missions to places including Africa, India, Papua New Guinea and South America. Some of the photographers were also there as theologians and explorers. It was only at the end of the 1980s that a systematic inventory was produced of these photo documents, which often show anthropometric measurements – i.e. aimed at the study of racial types. Other photos have an aesthetic reminiscent of Edward Steichen’s universalising project *The Family of Man*, whose images suggested harmonious intercultural contact.

Ines Doujak

born 1959 in Klagenfurt, lives in Wien and London

Not Dressed for Conquering / HC 04Transport, since 2010

Papier-mâché, metal, cardboard (image: exhibition view MACBA)



The sculpture *Not Dressed for Conquering / HC 04Transport* was created as part of Ines Doujak's long-term project *Loomshuttles / Warpaths*, initiated in 2010, which deals with the entanglements among colonialism, violence, textile production, and other economies in South America, as well as with the related global enmeshments. The sculpture integrates the formal traditions of parody, burlesque, and carnival and harbors multifaceted references to the history and present of Germany, Spain, and Bolivia. The allusions range from Wehrmacht steel helmets and Adolf Hitler's favorite flowers to the Bolivian union boss Domitila Barrios de Chungara (1937–2012) to the former Spanish King Juan Carlos I. The group of figures fashioned from papier-mâché also includes a mythical creature and is placed on cardboards and a pushcart. In Spain of the mid-1970s, when, after the death of Francisco Franco, his enthroned successor Juan Carlos I came to power, having been supported by the dictator for over thirty years, Barrios de Chungara had been involved with supporting the rights of women and workers in what was at the time the tin-mining region of Potosí. Together with four other women, she started a hunger strike in late 1977 to protest against the dictatorial regime led by Hugo Banzer Suárez; many supporters joined in the strike and Banzer ultimately resigned. Banzer's regime was strongly supported by the Nazi war criminal Klaus Barbie, who since 1951 had been living in Bolivia under the name Klaus Altmann. Like thousands of other Nazis, he had fled to South America along the so-called "rat line." Otherwise known as the "Butcher of Lyon," Barbie worked for American intelligence after the Second World War and was even still working for Germany's Federal Intelligence Service in 1966—he thus can be considered representative of the continuity of the National Socialist power structure after 1945. With her sculpture and its many different allusions Doujak is interested not only in the perpetuation of fascist networks, but also in colonial structures of exploitation like those practiced by neoliberal, multinational corporations—and the opposition raised against such structures.

Juan Downey

born 1940 in Santiago de Chile, died 1993 in New York

Chicago Boys, 1982–1983

Video, color, sound, 16 min.

Courtesy: The Juan Downey Estate



Juan Downey's film thematizes the military dictatorship in Chile under Augusto Pinochet (1973–90) and the influence that the so-called Chicago Boys had at the time, a group of Chilean economists who attended the University of Chicago. They initiated economic and social developments that are today described as a testing ground for what we now call neoliberalism.

Edgar Endress

born 1970 in Osorno, Chile, lives in Washington D.C.

Acts of Knowledge, 2014–2015

Books, cut-outs



This project attempts to investigate the construction of the identity of a territory and its inhabitants (in this case Brazil), by reclaiming the images that have defined identity, race, gender, and the way history has been presented through books like encyclopedias and dictionaries. These books created by the West craft knowledge about the World and simultaneously define it. This practice results in a colonial and imperialist narrative of the world, its territories, and their inhabitants. My idea is to operate following the concepts that the Mestizo baroque utilized with the baroque European discourse as aesthetic and ideological as well as a colonizing instrument. By decomposing and fragmenting an extraction of material from its original function and context, I will incorporate hybrid images to be included in a future provisional book. In this way, dominant hegemonic narratives will be transmogrified into local, personal narratives in the process of returning power through reconstruction of a more self-determined knowledge. (Edgar Endress)

Oier Etxeberria

born in 1974, Azpeitia, lives in San Sebastian

Instinto-pollos (Chicken Instinct), 2015

– 16mm film on DVD (1932-1935), 4:26 min. (Credits: José Antonio Laburu Olascoaga. Archivo Histórico y

Musical del Santuario de Loyola. Filmoteca Vasca)

- Offset prints (Credits: photographs of the Archivo Histórico y Musical del Santuario de Loyola)
- Sculpture, poster (unlimited edition), Lithography (Edition 1/5), Ring



Oier Etxeberria's installation is focused on the unconventional animal testing conducted in the 1930s and 1940s by the Spanish Jesuit priest José Antonio Laburu Olascoaga, who for example observed and filmed the behavior of chickens when confronted in their coop with taxidermied animals like a fox. In another study, he put creatures like frogs and other reptiles into a state of hypnosis. In his writings Laburu "states that hypnosis can only be induced in animals through terror, as in order to be influenced one must be equipped with a superior para-physiologism that these irrational beings are lacking. There can be no abandonment of will when there is no willingness of the mind. The exuberant movements of the living are thus excluded from reflectivity, and fear becomes the physiological principle in charge of organizing the farmyard, as in the social model suggested by Thomas Hobbes in his *Leviathan*" (Oier Etxeberria). The photos that were created during the reptile-experiments are reminiscent of the famous photographic studies done by the French neurologist Jean-Martin Charcot in the late nineteenth century, showing his purportedly hysterical patients being subjected to hypnosis, electrical shocks, and other manipulations. In another study, the priest observed the behavior of chickens when confronted in their coop with taxidermied animals like a fox.

Eiko Grimberg

born 1971 in Karlsruhe, lives in Berlin

Rückschaufehler (Hindsight Bias), since 2011

Inkjet prints on paper



The Berlin City Palace, built in 1443 and extended in the 18th century in baroque style, was severely damaged during the Second World War. As part of an urban renewal plan in 1950, the ruling SED (Socialist Unity Party of Germany in the German Democratic Republic) ordered it to be blown up and completely destroyed. Twenty

years later, the Palace of the Republic, which housed Germany's People's Chambers among other things, was built on the empty site where the City Palace had stood. This new building was in turn demolished between 2006 and 2008. Now, in a rare gesture of restoration, the original City Palace is being rebuilt on the site, and its baroque façades and its dome are to be accurate copies of the original. This new replica of the historical palace will house the Humboldtforum Foundation, dedicated to European arts. In an ongoing work in progress, Berlin-based artist Eiko Grimberg is currently working on the controversial reconstruction of the residence of the Hohenzollern dynasty. *Rückschaufehler* (Hindsight Bias), a photographic work consisting of various parts, is based on the research for this project. It is inspired by an urban myth according to which the rubble that remained after the demolition of the City Palace was used to build a monkey enclosure at Friedrichsfelde Zoo in East Berlin 'This enclosure,' says Grimberg, 'is a kind of postmodern fantasy of *The Jungle Book* according to Walter Ulbricht. If the story were true it would prove that the German Democratic Republic had a great sense of humour.'

Masist Gül (presented by Banu Cennetoğlu and Philippine Hoegen)

Masist Gül (1947–2003)

Drawings, photographs, documents, magazines (Image, right: Exhibition view MACBA)

Courtesy: Banu Cennetoğlu and Philippine Hoegen



To make a body of work visible posthumously is a delicate and hazardous task, especially if the artist was not recognized in the context of official art history during his or her lifetime. There is always a risk that the artist, the work or both are instrumentalised or exoticised in the process. In this case the artist in question is Masist Gül, whose work and persona are of a very specific nature.

Masist Gül (1947-2003) was an Armenian artist, who was born and lived in Istanbul. Although he made his living as an actor playing minor roles in over 300 movies, In his private life, unknown to the outside world, he was an extraordinary artist. He produced a large amount of collages, drawings and poetry. During the 80's he conceived and made by hand, using a periodical comic-book format, a series of 6 books with the title *Kaldırım Destanı - Kaldırımlar Kurdunun Hayatı / Pavement Myth - The Life of the Pavement's Wolf*. Bent 001*, published in 2006, are the first existing reproductions of these originals.

Masist Gül's archive, containing the originals of *Kaldırım Destanı - Kaldırımlar Kurdunun Hayatı* and various drawings, writings, photographs and books by the artist, was exhibited for the first time at BAS, Istanbul in 2006.

Ghasem Hajizadeh

born 1947 in Lahidjan, Iran, lives in Paris

Courtesy: The artist and Galerie Claire Corcia, Paris

Wedding, 1991

Mixing technique on paper, 80 x 60 cm



Wedding, 1992

Mixing technique on paper, 80 x 60 cm

Restaurant Damavand, 1989

Mixing technique on paper, 80 x 60 cm

Louis Vuitton, 1992

Mixing technique on paper, 80 x 60 cm



Chinese Cigarette, 1989

Mixing technique on paper, 80 x 60 cm

Three Friends in Damavand, 1992

Mixing technique on paper, 80 x 60 cm

Jan Peter Hammer

born 1970 in Kirchheim unter Teck, lives in Berlin

***Tilikum*, 2013-2015**

Video, color, sound, 44 min.



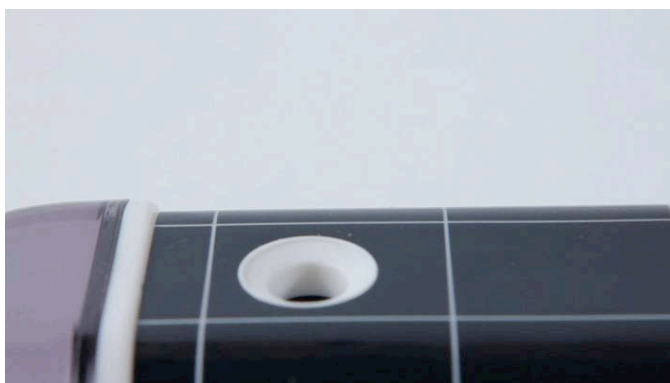
On 25 February 2010, seconds after having completed a live performance at sea World Orlando, Florida, Tilikum, a captive bull orca, dragged his trainer underwater, and drowned her. As it later emerged, the forty-year-old Dawn Brancheau was Tilikum's third victim. Captive marine mammals may have found their Spartacus but the history of animal training is no straight story. From the inauguration of MarineLand in Florida, the world's first 'oceanic' leisure center, to the psychedelic dolphins, championed by the Californian counter-culture, during the last half of the twentieth century, marine mammals became a cipher, the key to unlock the deepest recesses of our own minds. Whilst millions watched "Flipper" on TV, neurologist John C. Lilly sought to teach marine mammals to speak English; anthropologist Gregory Bateson dreamt of dolphin-analysts, fine-tuned to the subtleties of spiritual life and well-versed in psychiatry; the NASA funded dolphin exo-communication experiments; Margaret Howe shared a flooded apartment and a romantic relation with Peter the dolphin; Daniel Dukes jumped into Tilikum's pool inspired by his experience playing Ultima online. The history of the entertainment-industrial complex of which Sea World is a part, is also the entangled and confounding history of an ever-expanding, scientific, military and erotic, frontier, which criss-crosses behaviourism, sensory deprivation as a torture technique, neuroscience, animal training, LSD induced experiments in mind-expansion, inter-species communication, contact with aliens, and last but not least, dolphins—who always seem to smile, knowingly. (Jan Peter Hammer)

Geumhyung Jeong

born 1980 in Seoul, lives in Seoul

***Munbangu (Stationery)*, 2011**

Video, color, sound, 5:57 min., Supported by Korea Academy of Film Arts



Geumhyung Jeong is a choreographer and performer. She constantly renegotiates the relationship between the human body and the objects which surround it. She uses everyday objects upon which she bestows a strange, disconcerting life through an intense and risky, often erotically loaded interaction. Her movie *Munbangu* (Stationery) produces the desire to become one of these objects, a pencil or a brush or a piece of paper.

Alexander Kluge

born 1932 in Halberstadt, lives in Munich

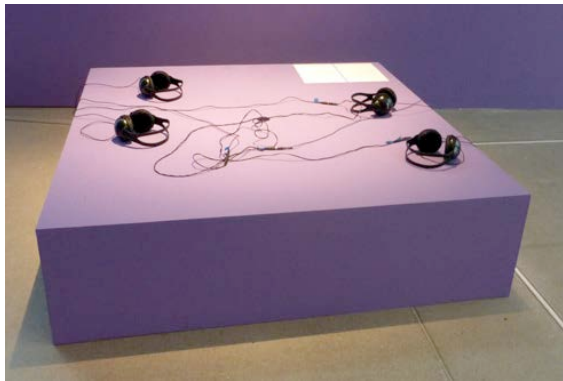
Verhedderung (Entanglement)

from: *Schlachtbeschreibung* (The Battle), 1964

Sound installation, 22 min., 2015,

performed by Matthias Breitenbach

Courtesy: Alexander Kluge



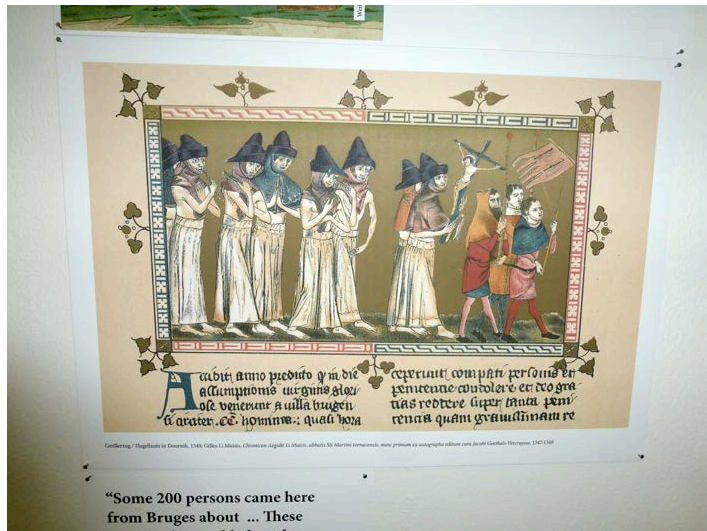
The novel *The Battle* from 1964 focuses on the period from mid-November 1942, just before the encirclement of the 6th Army in Stalingrad, to General Paulus's surrender at the beginning of February 1943. In a montage of chronicles, anecdotes, interview records, original sources, and fictitious stories, Kluge draws a picture of the "organisational structure of a calamity" that is just about to take place at the beginning of the chapter entitled *Entanglement*, on 10 January 1943. Oscillating between the main text and footnotes, Kluge once again pushes fact into the realm of fiction: instead of holding out at all costs, four officers of the German Wehrmacht, all experts with interrogation, pursuit and punishment skills from secret service training, set out on foot for China, leaving behind the real-world fabric of time and space: as eternal collaborators, they find appropriate employment with new ordering regimes and finally, arriving on the Mimas moon in the year 2103, a new mission. Kluge's narrative of an unstoppable continuum widens the perspective of a historical contextualisation, as undertaken by Ines Doujak in her sculpture *Not Dressed for Conquering / HC 04Transport*, by sharpening the entanglements between colonialism, fascism (and the "Ratline"), the military dictatorship in Bolivia, and the genesis of neoliberal capitalism.

Julia Montilla

born 1970 in Barcelona, lives in Barcelona

***Las revueltas de la gente común. Milenarismos* (Uprisings of the Common People. Millenarianisms), 2015**

Laser prints on paper



Uprisings of the Common People. Millenarianisms is an investigation into graphic and textual representations of and about millenarian rebel movements, particularly among peasants. The project explores the notion of emancipation, inspired by biblical prophetic thought, which is palpable in the recurring chiliastic impulses of dispossessed persons: an idea that found its way into political movements that seek social change. Instead of giving up, the revolutionary millenarianists chose – and continue to choose – repudiation, insurrection or rebellion, in an attempt to bring to fruition the promises that are contained within religion and a rebellion against their harsh material conditions. (Julia Montilla)

Ocaña

born 1947 in Cantillana, died 1983 in Sevilla

Sagrado Corazón de Marica (Holy Fag-Heart), 1982

Oil on canvas

Courtesy: Collection Pere Pedrals, Barcelona

Asunción gloriosa (Glorious Assumption), 1982

Papier-mâché, acryl paint

Courtesy: Collection Pere Pedrals, Barcelona



The artist José Pérez Ocaña, born in the Spanish province of Sevilla, counts among the protagonists of the queer underground culture in Barcelona of the nineteen-eighties, at the beginning of the political transition period following the Franco dictatorship. In his actions, performances, and parades carried out together with friends in

public space—especially along the famous promenade La Rambla—a range of aesthetics mix, such as camp, carnival, Sevillian “Semana Santa” (Holy Week) and flamenco, to form unique queer scenarios. The same applies to Ocaña’s paintings, drawings, and sculptures, which he arranged as excessive total artworks in exhibition settings. The objects in the exhibition are the few remains of his opulent exhibition and action *La Primavera*, carried out 1982 in La Capella de l'Antic Hospital in Barcelona.

Damir Očko

born 1977 in Zagreb

The Third Degree, 2015

Video, sound, color, 10:30 min.

Produced by Kreativni Sindikat, supported by HAVC- Croatian Audio Visual Centre and Ministry of Culture of the Republic Croatia



The Third Degree is a single scene film exploring a close-ups of skin scars resulting from third degree burns filmed through an installation of broken mirrors reflecting the crew and the whole background process while filming the scars, thus integrating the subject of the camera with the process of filming itself. The term "Third Degree" has an ambiguous meaning in the English language: it is a way to classify a burn of a very strong degree, but it can also signify a process of extorting a confession under violence. Set in motion by such violent interpretations and perspectives, the film tries to critically, yet poetically, cut through the collective haze that blurs relations between means of production, control and the subject itself, giving rise to alternative methods of understanding as a reflection determined at the same time by social, political and aesthetic parameters. (Damir Ocko)

Ulrike Ottinger

born 1942 in Konstanz, lives in Berlin

Notebook on the film *Freak Orlando* from 1981



The exhibition shows Ulrike Ottinger’s notebook of the film *Freak Orlando* (1981): “In the form of a "small

theater of the world", a history of the world from its beginnings to our day, including the errors, the incompetence, the thirst for power, the fear, the madness, the cruelty and the commonplace, in a story of five episodes." (Ulrike Ottinger)

The Pandrogeny Manifesto, 2005

by Aldo Lee and Genesis Breyer P-Orridge, Directors: Aldo Lee and Dionysos Androis,
Video, color, sound, 12 min.

Courtesy: the artists and Invisible-Exports, New York



Prabhakar Pachpute

born 1986 in Sasti, Indien, lives in Mumbai

***The Capsuled Blue*, 2015**

Wall Piece: Charcoal, acrylic colour and paper

Courtesy: Prabhakar Pachpute



Mary Reid Kelley / Patrick Kelley

M.K.: born 1979 in Greenville

Mary Reid Kelley / Patrick Kelley, *Priapus Agonistes*, 2013

Video, b/w, sound, 15:09 min.

Courtesy: the artists and Pilar Corrias Gallery, London

Mary Reid Kelley, Masques from *Priapus Agonistes*, 2013

Neopren, artificial hair, wood, color

Courtesy: the artist and Pilar Corrias Gallery, London

Mary Reid Kelley / Patrick Kelley, *Swinburne's Pasiphae*, 2014

Video, b/w, sound, 8:05 min.

Courtesy: the artists and Pilar Corrias Gallery, London

Swinburne's Pasiphae (2014) and *Priapus Agonistes* (2013) by US-American artists Mary Reid Kelley (realized in collaboration with Patrick Kelley) are part of a video-trilogy that explores the mythological Minotaur's tragic family tree.

Priapus Agonistes condenses elements of Greek drama and mythology with details of the church volleyball tournament that the artist remembers from her childhood. The Minotaur is re-imagined as a lost daughter in a labyrinth in a gymnasium basement, her sacrifices coming in the form of members of the losing volleyball team. Like Jorge Luis Borges' portrait of the Minotaur as antihero in *The House of Asterion*, the Minotaur of *Priapus Agonistes* is hopelessly lost in an environment of repetitive space, using the murdered sacrifices as landmarks to help her navigate a path to the lavatory

In *Swinburne's Pasiphae* Reid Kelley adapts for the first time an existing text, using Victorian poet Algernon Charles Swinburne's dramatic fragment *Pasiphae* to tell the unlikely story of the Minotaur's conception. Unpublished during Swinburne's lifetime, probably due to its shocking sexual theme, the poem stages an interaction between master artisan Daedalus and the Minotaur's mother, the bewitched Minoan Queen Pasiphae, who is cursed with an insatiable wish to mate with a beautiful bull. Symbolizing, respectively, reckless creative power and the torment of unfulfilled desire, Daedalus and Pasiphae indelibly dramatize the complex collaboration of artist and audience. (Source: Pilar Corrias Gallery, London)

Jorge Ribalta

born 1963 in Barcelona, lives in Barcelona

Playa de la Marquesa bis Garxal. 11 September 2013. Aus der Serie Eel Story. Delta Notebook, 2005-2014

Serie aus Schwarzweiß-Fotografien, Inkjetprints auf Papier

Württembergischer Kunstverein · Schlossplatz 2 · 70173 Stuttgart
Fon: +49 (0)711 - 22 33 70 · Fax: +49 (0)711 - 29 36 17 · info@wkv-stuttgart.de · www.wkv-stuttgart.de

17



The Ebro river is a sort of symbolic geographical border between the Catalan and Spanish speaking regions in Spain. It is the largest river in Spain. The delta includes various lagoon areas and it is an important bird migration site. It was declared regional wildlife reserve in 1983 and UNESCO biosphere reserve in 2015. In 2000 a massive social movement rose in the Catalan region of the lower Ebro against the National Hydrologic Plan, promoted by Spanish Government for re-distributing water from the Ebro to dryer Southern Spanish regions. The argument against the plan was an ecologically concerned refusal for an inadequate, unsustainable water abusive and speculative urban and economic development model promoted in such historically dry Southern regions. After the new recent Catalan secessionist movement that rose in 2012, the symbolism of the protest against the National Hydrologic Plan gained a new pro-independence nationalist meaning.

I've been visiting the Delta since the mid-1990s and I started photographing in 2005. After ten years this is still a work in progress, aiming at producing a diary-like document of the site. For this exhibition, the scene selected is a walk from the Marquesa beach to Garxal wildlife area. The walk was made on September 11, 2013. September 11 is the Catalan national day and in 2013 a big pro-independence human chain event was organized. The human chain covered Catalan territory from North to South, from the French Border to Valencia region. This was a big media event. My photographic walk was precisely a counter-image and an act of resistance to propaganda and media effects, which banalise the meaning of political independence. My walk shows the anti-heroic everyday life. What I found was: a continuing rave party from the previous night and whose rhythmic noise was heard all along the beach, campers, kite-surfers, people walking the dog on the beach, visitors to the wildlife areas. (Jorge Ribalta, excerpts of a longer text).

Wu Tsang

born 1982 in Massachusetts, USA

The Shape of a Right Statement, 2008

Video, color, sound, 5 Min.

Courtesy: the artists, Clifton Benevento (New York), Michael Benevento (L.A.), Isabella Bortolozzi Galerie (Berlin)



In *The Shape of a Right Statement* (2008), Wu Tsang reenacts Amanda Baggs's 2007 YouTube *manifesto In My Language*, in which she speaks out in the interests of an understanding, the personhood and the rights of autistic

people. Here, rather than merely reciting, he imitates the intonation, pacing, and enunciation of Baggs's computerized voiceover by means of a theatrical performance technique that he describes as "full body quotation." The idea behind this mimicry, which is as precise as possible, is to raise questions about the authenticity and intention of speakers and to enable different readings of the original content via a contextual shift. Tsang's appropriation and embodiment, exploring the linguistic structures behind many forms of discrimination, transforms the initially specific call for autism rights into a multilayered statement, relatable to many 'Others'". (Source: <http://www.migrosmuseum.ch>)

Stefanos Tsivopoulos

born 1973 in Prag, lives in New York

Alternative Currency: An Archive and Manifesto, 2013

Inkjet Prints

Courtesy: the artist and Kalfayan Galleries, Athen, Thesaloniki

Alternative Currency: An Archive and Manifesto has been produced in conjunction with the three-channel video installation *History Zero*. The archive comprises visual and textual examples and evidence from various models of alternative, non-monetary exchange systems. Rather than simply documenting these models, the archive stands as a political statement proposing a reformation towards autonomous communal patterns and forms of survival and resistance.

Geometry of Fear, 2012

Video, color, sound, 7 min.

Courtesy: the artist and Kalfayan Galleries, Athen, Thesaloniki



In 2012, Greece was on the verge of an economic collapse and its imminent exit from Eurozone, became known as Grexit. The two successive national elections, the first on May 10th and the second on June 17th left Greece for 37 days without government. For the first time in its history, there were no sessions in the Greek Parliament. At that time of no governance, I requested permission to film the interior of the plenary hall. It is perhaps the only time that an external director was granted permission to film the Greek Parliament empty. The film documents a unique image of stillness, of a space otherwise at the epicenter of domestic and international political turmoil. (Stefanos Tsivopoulos)

Yelena Vorobyeva / Viktor Vorobyev

Y.V.: born 1959 in Nebit-Dag, Turkmenistan, V.V., born 1959 in Pavlodar, Kazakhstan

Neo-Totalitarianism, 2015

Acryl on wall (image: exhibition view MACBA)

THE BEAST ~~AND~~ IS THE SOVEREIGN

October 17, 2015 – January 17, 2016

Württembergischer Kunstverein Stuttgart

Curators

Hans D. Christ, Iris Dressler, Paul B. Preciado, Valentín Roma

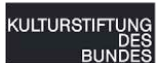
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OPENING

Friday, October 16, 2015, 7 p.m.

Conference + Workshop

October 17 + 18, 2015

With Edit András, Daniel G. Andújar, Banu Cennetoğlu, Hans D. Christ, Ines Doujak, Iris Dressler, Antke Engel, Martin Fritz, Itziar González, Philippine Hoegen, Max Jorge Hinderer Cruz, Paul B. Preciado, Valentín Roma, Simon Sheikh, Sergio Zevallos and others

W Ü R T T E M B E R G I S C H E R K U N S T V E R E I N

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5 Euro, 3 Euro reduced; Members of WKV: free of charge

Free guided tours

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