



Württembergischer Kunstverein Stuttgart

Territorien des In/Humanen

April 30 – August 1, 2010

READER (English)

bankleer, Bernd Behr, Frederico Câmara, Matilde Cassani, Lukas Einsele, Edgar Endress, Björn Franke, Pia Fuchs, Mariam Ghani, Matthew Gottschalk, Prince Tshime Kalumbwa, Dagmar Keller / Martin Wittwer, Iosif Kiraly, Anna Konik, Aglaia Konrad, Korpys / Löffler, Eike Marhöfer, Christine Meisner, Olivier Menanteau, Monika Oechsler, Danilo Prnjat, p.t.t. red, Dubravka Sekulić, Helene Sommer, Jan-Peter E.R. Sonntag, Krassimir Terziev, Lan Tuazon, Nomedá und Gediminas Urbonas, Artur Źmijewski



An exhibition by

Akademie Schloss Solitude in cooperation with Württembergischer Kunstverein

In the framework of

20 Years Akademie Schloss Solitude! / Design of the (In-)Human

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Introduction

From April 30 to August 1, 2010 the Württembergischer Kunstverein will be showing, together with the Akademie Schloss Solitude, the exhibition *Territories of the In/Human* in celebration of the twenty-year anniversary of the Akademie's founding.

With this exhibition, the Kunstverein is following this year's thematic focus at the Akademie Schloss Solitude, namely, the question as to how pervasive concepts of the human and inhuman have become.

The twenty-year history of the Akademie Schloss Solitude coincides with a series of far-reaching political, social, economic, and cultural upheavals: from the disintegration of the communist and socialist states, to the establishment of new borders and enemy stereotypes, to significant changes in structures of information and communication.

While in the early nineteen-nineties the triumphant success of Western models of democracy and free market economy were still being celebrated, it soon became evident that its promises of never-ending peace and prosperity for all were not going to prove sustainable: in face of wars such as those in former Yugoslavia, Africa, Afghanistan, or Iraq; an ever expanding divide between wealth and poverty; the scramble for natural resources like water, oil, and gas; or the bursting of diverse economic bubbles, not least in the context of the most recent collapse of the financial and real-estate markets. The accelerated and apparently boundless mobility of people, goods, information, or capital flows—as has been conjured in the scope of rhetorics of progress within the age of globalization—goes hand in hand with those fatal acts of inclusion and exclusion to which nearly half a million people have fallen prey over the past two decades on trails of migration.

"If in the system of the nation-state," writes Giorgio Agamben, "the refugee represents such a disquieting element, it is above all because by breaking up the identity between man and citizen, between nativity and nationality, the refugee throws into crisis the original fiction of sovereignty."

It is against this backdrop that the exhibition of the Kunstverein sets out to explore questions pertaining to concepts of the human and inhuman. Being shown are works from around thirty Solitude scholarship recipients, both current and former—works created between the nineteen-nineties and today.

Taking a central role here is an exploration of spatial and societal acts of inclusion and exclusion that have proven inherent to the concept of the modern man. The dichotomies of human and inhuman, subject and object, norm and deviation, guilt and innocence are critically questioned with similar intensity as are the open and hidden structures of violence within the struggle to secure a position within a shifting world order. Continuing along these lines is an exhibition focus on patterns of angst and control, on concepts of functionality or on hierarchical patterns—including how these are inscribed in the territories of the private and the public.

The objective of the exhibition does not—and cannot feasibly—include an exhaustive negotiation of the question as to how pervasive concepts of the human and inhuman have become. It moreover attempts to treat selected aspects of this complex and sweeping radius of problematic issues.

The exhibition will be accompanied by a comprehensive **lecture and film program**. In the fall of 2010 a **performance series** will be held at the Württembergischer Kunstverein, likewise commemorating twenty years of the Akademie Schloss Solitude.

Territories of the In/Human

April 30 – August 1, 2010

Opening

Thursday, April 29, 2010, 8:30 pm

Artist's talk and tour

(English)

Friday, April 30, 2010, 7:30 pm

With: Matthew Gottschalk, Anna Konik, Christine Meisner, Olivier Menanteau, Jan-Peter E.R. Sonntag, Lan Tuazon

Curator's talk

Thursday, May 20, 2010, 7:00 pm

With: Iris Dressler, Hans D. Christ, Philip Ursprung, Jean-Baptiste Joly

Lecture and film program

June and July 2010

More information will follow soon

INFO / CREDITS

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Hours

Tue, Thu–Sun: 11 am – 6 pm; Wed: 11 am – 8 pm

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Idea

Philip Ursprung

Concept and

Curated by

Hans D. Christ, Iris Dressler

Lenders

Die KünstlerInnen; Art Station Foundation Poznan; Galerie Foksal, Warschau; Galerie Peter Kilchmann, Zurich; Galerie Meyer-Riegger, Karlsruhe; Stiftung MUSEION. Museum für moderne und zeitgenössische Kunst, Bozen; Galerie Nadia Vilenne, Lüttich

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Kulturamt der Stadt Stuttgart

Landesstiftung Baden-Württemberg



Sponsors

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Restaurant Valle, Stuttgart

Feldmann Metall- und Schmiedekunst GmbH, Langenzenn

ventilation and plumbing systems which perpetually circulated the virus throughout its interior. Taken a year after the event, the photographs explore the inner life of the structure in an encounter between visual probing and structural opacity. The continuous, automatically timed projection is accompanied by an audio recording of a young Chinese woman reading, with some difficulty, from a text on "Exact Air", an edited version of Le Corbusier's treaty on hermetically sealed architecture.

Frederico Câmara, Untitled, 2003

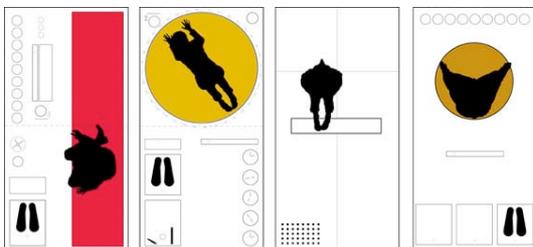
Series of 6 photographs (selection), various dimensions



This photo series is focused on empty monkey cages and other compounds photographed by the artist at the Wilhelma zoological botanical gardens in Stuttgart. The staid frontal shots, which emphasize the peep-box character and functionality of the cages, showcase an interpretation (condensed to the smallest of spaces) of the conditions of species-appropriate custody. The logistical structures (care, protection, visitor management) dominate the design concept of these spaces, where a natural environment is really only symbolically being referenced. The select photographs belong to a larger project in which the artist set out to explore the standards and specifics involved in zoological cage design at zoos in various cities.

Matilde Cassani, *Spiritual Devices*, 2010

4 mobile modules, ca. 2 x 1 m each



For this project, Cassani spearheaded a comprehensive investigation of the pivotal needs for prayer rituals of four world religions as regards space, furnishings, and other objects. The artist's orientation here was particularly geared toward the makeshift, sometimes unofficial prayers rooms of religious minorities in European cities. Tying into concepts like the "Frankfurt kitchen," she developed four mobile modules in which the most important standards for praying in Christianity, Islam, Buddhism, and Hinduism were addressed and fulfilled while engaging the smallest amount of space possible. The elements are all mass produced objects, that, in absence of the proper ones, act as sacred objects. The container is a 1 x 2 metres large box, foldable and transportable. The site is an airport, a prison, a cruise liner, a street or a garage. As a metaphore of the current reality the "Spiritual device" act as solidified heterotopy. The iconic, central, clear image of a place to worship becomes a box to be treated with strong faith.

Lukas Einsele, *The Many Moments of an M85 – Zenon's Arrow Retraced*, 2009–2010
Texts, photographs and other materials



In his project *The Many Moments of an M85 – Zenon's Arrow Retraced*, Lukas Einsele pursues the trajectory of Israeli M85 cluster bombs in reverse sequence: from the site of impact back to the roots of their inception.

Edgar Endress, *Video of a Migrant Journey*, 2002
With Lori Lee; video; from the project *BonDieuBon* (since 2001)



Video of a Migrant Journey is part of an extensive project series in which the artist, together with anthropologist Lori Lee, explores migrational movements out of Haiti as well as Haiti's marginalized populations. A woman, with nothing but her hand visible, tells of her grating odyssey of escape, which she traces through her narrative.

Björn Franke, *Posthuman Futures*, since 2007
Research project, objects, illustrations

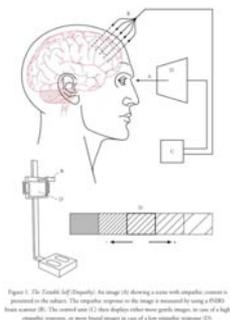
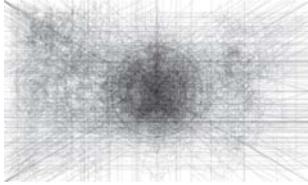


Figure 1. The Zenon's Arrow (Diagram). An image (A) showing a scan with magnetic resonance is presented to the subject. The magnetic response to the image is measured by using a (B) brain scanner (B). The central part (C) shows different other magnetic fields, in case of a high magnetic response, or even brain images in case of a low magnetic response (D).

The project *Posthuman Futures* investigates the influence of neuroscience, meaning the technological possibilities and limits of researching and manipulating the brain and thought patterns, on the concept of the human. The visitors themselves become potential test subjects—in the sense of an interactive artifact, of an equally fictional, hypothetical, and functional test object—in a study on the technological self.

Pia Fuchs (German ID of Patricia Reed), *Pan-National Flag*, 2009

Digital print on industrial-quality flag material



The *Pan-National Flag* is comprised of a superimposition of the linages of all national flags within the United Nations. The filigreed interplay of lines, seeming equally grid-like and bewildering, culminates in a central black hole. The graphic printed on flag material of a size deviating from the norm for national flags oscillates between national patterns of representation and cartographic structures that evince midpoints and peripheries, concentrations and vacuities.

Mariam Ghani

Kabul 2, 3, 4, 2002–2004 (2007)

Three-channel video installation, color, sound, 13 min.



The video work *Kabul 2, 3, 4* was made during the period between 2002 and 2004. Once a year the artist drove along the same stretch of road in Kabul while filming from the car. The installation assembles the three recordings so that one might in parallel view the rapid changes occurring in the city. The urban surfaces mirror the process of redevelopment, the return of refugees, the skyrocketing of real estate prices, the societal and political transformations, and the establishment of parallel economies as caused by the presence of international aid workers.

***Going, Going, Gone*, 2009**

Video, 4:25 min.



The video work *Going, Going, Gone* shows a swift array of hundreds of photographs that the artist had taken in New York following the burst of the real estate bubble. Speeding by at the margins of perception are the facades of houses, offices, housing and office blocks crowded by sales and discount signs, followed by empty structural shells, wasteland, dilapidated buildings, and forsaken vacant properties. The images are accompanied by a dense collage of overlapping sound fragments from television and radio clips—reminiscent of helpless stammering that is struggling to master the crisis. The video contains three loops comprised of the same ca. 300 images, yet in each loop the images are strung along a different pattern.

Matthew Gottschalk, *What is Identity?*, 2009

One-channel video



In *What is Identity?* the video camera is focused on the dummy of an elderly man, who is listlessly sitting as if in a state of shock in an armchair which, as ascertained from the surrounding sounds, is apparently positioned in front of the television. A brief pan of the camera to the street only intensifies the impression of isolation. The setting's overwhelming impression of paralysis is penetrated by several pans through the apartment in which a man emerges—it is the ventriloquist (and the artist himself)—along with several strange activities on the part of the confused dummy. The lethargic and irritating setting finally culminates in a brief moment where the dummy and the ventriloquist are, in a mirrorlike way, simultaneously taking each other in.

Prince Tshime Kalumbwa, *Untitled*, 2006

With Dorothee Kreutzfeldt; 10 fine art prints (documentation of an action), 30 x 40 cm each



In the scope of the workshop *Urban Scenography*, which was held in 2006 in Kinshasa, the artist carried out a project in public space, in collaboration with Dorothee Kreutzfeldt, which reflected a temporary act of signaling. Together with residents, locations were marked where corroded electrical cables lying exposed on the streets were harboring a wide range of dangers.

Dagmar Keller / Martin Wittwer, *Den Tag Erkennst Du Schon an Seinem Morgen (You Can Recognize the Day by Its Morning)*, 2009

Two-channel video installation (16:9), sound, 19:28 min., loop



The title of this video installation, which was made in Sofia, seizes upon a Bulgarian adage. It juxtaposes images of two different residential areas within the Bulgarian capital—a high-rise complex and an affluent suburb—taken during dawn and sunrise. Step for step the differing realities of both settings emerge: visible, on the one hand, are precarious conditions, informal urban structures, and involuntary social encounters and, on the other, seemingly purposeful spatial and social seclusion.

Iosif Kiraly

Reconstruction – Berlin_Palast der Republik_5B, 2004–2009

Photo collage, 88.5 x 300 cm

Reconstruction – Bucuresti_Coliseum, 2003–2005

Photo collage, 42 x 83 cm

Reconstruction – Mogosoaia_Lenin and Groza_4, 2007–2009

Photo collage, 126 x 170.5 cm

Reconstruction – Matasari_I Love Europe_2, 2008–2009

Photo collage, 42 x 110.5 cm



The four photographic works belonging to Kiraly's comprehensive project *Reconstruction* explore various locales in Romania and Berlin with a view to their post-socialist changes. They focalize the way formerly symbol-laden structures and monuments are treated or the different urban and economic developments in play. Each photographic work is constellated of numerous individual fragments that were captured at differing times (varying from minutes to years) in the same location. This fosters a polyperspectival picture that, with temporal discontinuity, disjoins the apparent spatial continuity.

Anna Konik, *Disco Relaxation*, 2000

Installation (revolve object-resin, little mirrors)

Courtesy: Art Station Foundation Poznan



“In the beginning there was a skull – a study of nature made out of polyester resins. Thanks to the mirrors stuck over it, it reflected hundreds of lights while spinning around. Now, that sculpture object evoking clear associations of vanitas, has become an art of individual exposition. That is an object which doesn't merely say memento mori, because its discotheque form doesn't allow for that. It reminds of death which has become acquainted, death that one can feel at ease with.

In which direction does it activate our thoughts? It seems to lead us to a conclusion that there is nothing sacred in this world. The world, where everything might become an aesthetically presented product, made just for fun. There is something about it. Certain consequences of our existence are nothing but a sweet icing, a gold plating on a bare bone.

The artist perceives certain forms of coexistence as fake and blocking. The skull, referring to a Warholian, discotheque ball is – in a way – the sun of the trends dominating in a society of spectacle, which desires to have fun for any price. (...)” (Text by Krzysztof Zwirblis, translated by Dorota Liliental)

Aglaia Konrad, *Boeing Over*, 2007

Series of 20 baryta prints

Courtesy: Aglaia Konrad and Galerie Nadia Vilenne, Lüttich



The *Boeing Over* series encompasses a sequence of black-and-white aerial photos taken by the artist from the window of a plane. Rivers, mountains, urban and agricultural grids, deserts, or transport routes appear like abstract ciphers of a deviating reality, similar to structures on an X-ray. Here, the view of an eye disengaging from the world and one penetrating it seem to coincide.

Korpys/Löffler, *Konspiratives Wohnkonzept (Conspiratorial Living Concept)*, 1998–2001

Design research: 4 drawings, India ink on paper, 116.5 x 189 cm each; drafts: 3 drawings, ink and colored pencil on tracing paper, 50 x 65 cm each; finished version: 3 C-prints, 187 x 180 cm each

Courtesy: Korpys/Löffler and Galerie Meyer-Riegger, Karlsruhe



The multipart work *Konspiratives Wohnkonzept* is founded on extensive research by the artist on the investigation of a 1977 Red Army Faction bank robbery in Bremen. The investigating officers ended up searching an apartment in Hanover, which they identified as a hideout for the RAF members involved in the robbery. Supported by collected materials as well as by design and goods catalogs from the nineteen-seventies, Korpys/Löffler reconstructed the conspiratorial apartment through various drawings (initially in the form of a book project). In a further step, the artists hired an interior architecture office to design a model of a present-day conspiratorial apartment. This was then constructed by the artists in a studio and the process of its destruction photographed.

Elke Marhöfer

***lookin'out for Wachsamkeit (lookin'out for vigilance)*, 2005**

One-channel video, color, sound, 13 min.



Minimal in its means, the film *lookin'out for Wachsamkeit* shows an encounter between two people at the national library in Berlin. The two protagonists speak about the political state of emergency, which, after Walter Benjamin, doesn't suspend the law, but tightens it. Further, Benjamin has a positive

imagination of the state of emergency and this is the nature of the dispute here. The two young women reflect on what a real lawless condition transferred onto the body itself would mean and whether or not this would bring with it the possibility of an escape from bio-politics? They try to imagine how a technical “self-administration” of human life would look, in which violence neither sets the law, nor preserves it. The existing laws both promote and inhibit certain types of futurity and contingency. What comes to light in the case of a conventional state of emergency is nothing but the negative futurity of violence. A positive state of emergency would have to account for this futurity, thus potentially making possible positive events and desirable patterns of behavior (Elke Marhöfer).

Erase You (Acéphale mix), 2005–2007

One-channel video, color, sound, 5 min.



Blinding out social issues, society. Rejection of society, rejection of thought within societies. Decapitating the collective, decapitating the individual. Those who wish to become emancipated from the world must distance themselves from themselves. Must create distance especially in view of that which seems to have been “*ge(M)acht*” (“made”/em“power”ed). Here one is distancing oneself from the power that is “within” a person. But the problem is: to what extent does this power (“that is within”) represent negative power and to what extent does it represent life itself—namely, that which makes people so happy? This can really only be described as a work focused on concepts for a practice of life. When a life becomes an artwork, this doesn’t actually imply the construction of one’s own life as an “artwork”; it instead means that a manner of dispossession of one’s self is coming to pass. The subject is no longer present, is no longer available, as pertains both to thinking or to actualities. One apparently enters a zone of indecidability or indifference, when the “ego” and it’s dispossession coincide. In any case, we forget out own presence as subject and defend ourselves as a project against the author (Elke Marhöfer).

Christine Meisner, *The Present*, 2007

(Selection from a three-part work): 9 drawings, 56 x 70 cm each; *Luminous with another than a professional light*, video, 38 min.

Courtesy: Christine Meisner and MUSEION – Museum of modern and contemporary art, Bolzano



Through drawings, videos, and a narrative, *The Present* explores the historical relations between Europe and the Democratic Republic of the Congo along with how these influence the present. A central question here revolves around the different forms and presences of memory, around the problem that it has first and foremost been the European vantage point that has inscribed itself into the historical narrative of this relationship, such as in the case of Joseph Conrad’s *Heart of Darkness*. With a focus on this novella along with the related travels of the Polish author, *The Present* links settings in Warsaw, Brussels, Kinshasa, Kisangani, and Hew Bora. Being particularly fathomed out in the video *Luminous with another than a professional light* are—with a view to subjective experiences, collective memory, and ideological implications—spaces of knowledge production and administration, such as the National Archive in Kinshasa, a library in Warsaw, and the Royal Museum for Central Africa in Tervuren near Brussels.

Olivier Menanteau, *Among the Researchers (1/4)*, 2004–2008 (2010)

Das Feld Gegenüber / Am Andamanensee (Institute for Advanced Study, Berlin / The CHARM Project, Thailand)

Three ink-jet prints, 120 x 300 cm each



In his photographs, Olivier Menanteau looks into the hierarchical structures of social spaces. He observes these, with an eye to spatial organization, through architecture, furniture, design, et cetera, while also considering the way the people interacting therein comport themselves physically. *Among the Researchers (1/4)* references two of four segments within a project dedicated to spaces of science, communication, and teaching. Here, the artist juxtaposes photographs of lectures, conferences, and such that he captured in 2004 at Berlin's Institute for Advanced Study with pictures from the CHARM project (Coastal Habitats and Resources) in Thailand which he followed from 2006 to 2008: on the one hand, a noble, exclusive temple of science and, on the other, an exchange project on economic, commercial, and ecological questions initiated by the Thai government and the European Union in which local citizens were involved.

Monika Oechsler, *Strip*, 1997 / 2000

One-channel video, color, sound, ca. 4:40 min.



In *Strip* a fixed camera observes four girls, between the ages of eight and fourteen, taking apart pistols and putting them back together with their eyes blind-folded. The camera does not show their faces—they're simultaneously blind and headless. The work was filmed in a British shooting club, which is the only home office approved gun club in Great Britain with a license to teach children from the age of eight how to shoot guns.

Danilo Prnjat, *Perfect Lover*, 2006

One-channel video projection, sound, 1:31 min.



In this video performance, the artist ambles along manifold store windows in Florence, in particular the vitrines of fashion labels that are addressing the economically successful classes within society: Roberto Cavalli, Max Mara, et cetera. The camera shows the artist licking the windows—those interfaces between the states of desire and being excluded—from various perspectives.

p.t.t.red (Stefan Micheel and Hans Winkler), *Wallstreet – Moneyfield New York*, 1995
Series of 41 Polaroids, 2 text panels



The Polaroid series *Wallstreet – Moneyfield New York* is based upon an action for which the artist affixed one hundred U.S. quarters to the sidewalks of New York's Wall Street with superglue. The snapshots document bankers, brokers, and other passersby in their attempts at scraping the coins off of the street. A homeless man was ultimately successful in pounding coins out of the concrete with a hammer and chisel.

Dubravka Sekulić, *Glitz nicht so Romantisch! (Russian Pavilions) (Stop Gazing so Romatically! [Russian Pavilions])*, since 2004
Series of ink-jet prints



Russian Pavilions is a research project that investigates the informal urban developments taking place in Karaburma, a workers' district in Belgrade. After the collapse of socialism—during a transitional phase between communal and private property ownership, between a lawless state and a newfound relementation of the construction and real estate sectors—strategies for expanding housing space were established in Belgrade, with a particular focus on the expansion of rooftop areas. These plans were usually carried out by the residents themselves without blueprints, architects, or legal grounds. Starting in 2001, real estate brokers, on the lookout for lucrative investment opportunities, likewise adopted this strategy. The so-called “Russian Pavilions” in Karaburma offered particularly optimal conditions for this undertaking and were thus augmented to up to two-and-a-half times their original size through rooftop expansions.

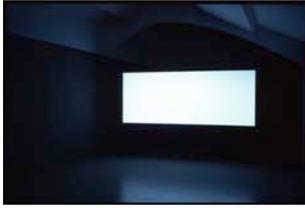
Helene Sommer, *Das Gelände (The Site)*, 2004–2005
One-channel video, 7:50 min.



Das Gelände (The Site) hones in on the inception of a roofed tropical theme park that is created in a airship hanger—the largest hanger in the world, which was intended to restore a former Soviet military base near Berlin to its former glory but failed in the process. Penetrating the images—usually shown in time lapse and depicting the construction area, which references the future of the base—are observations from its direct vicinity where ruins and other traces of its former military utilization are apparent. Various historical and filmic temporal planes are thereby interwoven.

Jan-Peter E.R. Sonntag, 612.43WEISS (612.43WHITE), 2003–2005 (2010)

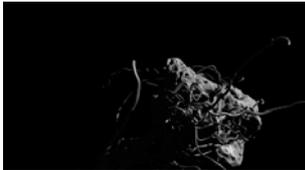
One-channel video installation, sound



The video work *612.43WEISS* interlinks a photograph from 1943, showing abandoned baggage outside of Stalingrad, with a recording of *Der Leiermann* (The Organ Grinder) from the same period, namely, the last song from Schubert's *Winterreise* (Winter Journey) cycle, as sung by baritone Hans Hotter. Both the image and the sound document have been digitally manipulated. As a result, the photograph is caught in a digitally created blizzard, which causes the scenery to repeatedly dissolve in a slow, steady process, only to appear again anew. Hotter's voice has been carved out of the piano accompaniment, with only a few tones from the latter having been extracted and digitally stretched.

Krassimir Terziev, *A Message from Space in my Backyard*, 2008–2009

Two-channel video installation (16:9), silent, color, HD video PAL, 16 min., loop



In this video work, Krassimir Terziev delves into the dangers coming from outer space —not those posed by aliens but rather by human-made space debris: a danger that can hardly be empirically measured but that instead manifests quite “magically” through accidents, like when a piece of a space shuttle suddenly lands in one’s own backyard. In the work, the empirical information on precipitous encounters between the humanoid and space debris is sprinkled with reflections on the mythical connotations of the sky.

Lan Tuazon

***Architectures of Defense*, 2010**

Sculpture



Architectures of Defense is a large scale sculpture —configured from industrially wrought fencing elements of various materials, designs, and functional contexts—taking the form of a skyscraper. Along the lines of a quintessence of defense architectures, the work associates the aesthetic conventions of royal, civilian, public, and private cultures of inclusion and exclusion. It demonstrates “how history, the law, and class structures become inscribed in the physical environment” (Lan Tuazon).

Army Park: An Impossible Public Park Proposal, 2009

Ink on paper, 76 x 112 cm



Army Park is composed of equestrian statues that have been erected on Manhattan Island, a public park representing historical figures (George Washington, Joan of Arc, Simón Bolívar) as a revolutionary army charging towards City Hall.

Nomeda and Gediminas Urbonas, *Druzba*, since 2003

Multimedia installation

The project *Druzba* (meaning friendship in English), which was called to life in 2003, thematically takes up the oil pipeline stretching from the Urals into Eastern Germany as constructed by the RWG countries in the nineteen-sixties and seventies. The pipeline served the entire “Eastern Bloc” at the time and was a symbol both of solidarity among the socialist states and of their independence vis-à-vis Western markets. Following the dissolution of these socialist states and the Soviet Union, the pipeline was privatized. In their multimedia installation, Nomeda and Gediminas Urbonas interlink various narrative threads about the *Druzba* pipeline and its political entanglements.



Artur Żmijewski, *Eye for an Eye*, 1998

Series with 6 (of 20) photographs (IIa, IIb, IIc; Va, Vb; Vc), color, 100 x 100 cm each

Courtesy: Galerie Peter Kilchmann, Zurich, and Galerie Foksal, Warsaw



The series shows studio recordings of pairs of naked persons, with one of them in each case missing at least one limb. Together, through their poses, they form a perceivedly intact figure in that the arms or legs of the disfigured are optically complemented by intact limbs.

Additional Materials

Bernd Behr, *Amoy Gardens*, 2003/07

Audio script (Excerpt from Le Corbusier, *The Radiant City*, 1933)

We must create that organ. The need to provide exact air.

I find the human lung. With adaptability and intelligence, let's give the lung the constant which is the prerequisite for its functioning: *exact air*.

Let's manufacture exact air: filters, driers, humidifiers, disinfectors.

Send exact air into men's lungs, at home, at the factory, at the office, at the club and the auditorium.

Let's create "neutralizing walls." A "neutralizing wall" enveloping the building and sheltering it from the cold outside. A circuit of exact air inside the building. Air freed of dust, disinfected, humidified exactly and brought to a constant temperature of about 64.4° Fahrenheit. Every minute 8 litres of exact air will *go through* the rooms and into the lungs of the city dweller.

Today great masses, at work and at rest, are preyed upon by a fatal illness. Tomorrow those masses *will breathe!* The cities can be rescued from the threat of air warfare.

With "exact respiration," the municipal regulations of hygiene are unusable. The home can become something else when supplied with "basic pleasures."

I place my man in a new environment. Illness suffers a crushing defeat.

The glass façade will be *hermetic*. No opening!

Since exact air is mechanically distributed by pulsation, making it possible to bring life to limitless volumes of buildings, we can adopt a reasonable height of, say, 50 metres, for apartment houses.

"Exact respiration," cornerstone of the urbanisation of today's cities! The motivating idea (respiration) led to new architectural and city planning devices. Exact respiration (neutralizing wall and internal circuit) is confirmed by experimentation!

Questionnaire for fitters of heating and cooling systems.

We wish to introduce the principle of "*exact respiration*" inside public buildings, offices or homes.

"Exact respiration" is represented by a closed circuit of air with constant temperature and constant humidity. This is dust-free air and ozonified. All opening windows are eliminated with the possible exception of a few usefully disposed openings to act as portholes (so as to be able to lean out). So the buildings would be hermetic.

Here we set the play of consequences in motion: everything is connected.

Frederico Câmara

Views of Paradise

Zoological gardens occupy an ambiguous position in society, as both a space of protection as well as a space of imprisonment. This meaning of protection comes from the zoos aiming to be a place for conservation, research and education. Imprisonment derives from their early format as 'menageries', a place for exhibition of exotic species of animals meant to simply entertain the human curiosity of the colonial European society. This ambiguity of function and form is a reflection of our need to care for our environment against our inability to re-create it in the zoo, or to preserve it in the wild.

Photography has the power to make us 're-view' a situation after it transformed it into an image. No one looks at empty cages in a zoological garden, because the objective of such a visit is the contemplation of the animal. In the zoo, the cage is just a background. However, with the cage transformed into an image without the presence of the animal, the cage becomes the subject. This shift in focus allows a series of observations that can be related to science, for instance in our relations to the environment, as well as to art and religion, in questioning the act of creation.

From an artistic point of view, the people who work at the zoos use the same formal procedures of occupation of space as artists do to create art, trying to represent the landscape. This was my starting point when I embarked in the project of photographing zoo cages. I have an interest in the representation of science and art in photography. The photographs of the zoo cages embody both those scientific (environmental and sociological) and artistic ideas. This proposal draws from a wider research project that is to create an Atlas of the built environment of zoo cages, divided by countries photographed. Zoos not only represent this geographical division in their own collections, but they also reflect in their design, the "styles" or cultural aspects that are peculiar to the visual culture of the country to which they belong. They share the same language in their representation of the environment, but have distinct accents that are related to their local cultural background. (Frederico Câmara)

Matilde Cassani, *Spiritual Devices*, 2010

“Spiritual device” is a project that reflects on the condition of the “other” religious groups in Europe nowadays. It is a platform containing all the “minimum sacred features” that are the essence of the places where people pray in the contemporary city. The elements are all mass produced objects, that, in absence of the proper ones, act as sacred objects. The container is a 1x2 box, foldable and transportable. The site is an airport, a prison, a cruise liner, a street or a garage. As a metaphore of the current reality the “Spiritual device” act as solidified heterotopy. The iconic, central, clear image of a place to worship becomes a box to be treated with strong faith. “Spiritual device” is a project that reflects on the condition of the “other” religious groups in Europe nowadays. It is a platform containing all the “minimum sacred features” that are the essence of the places where people pray in the contemporary city. The elements are all mass produced objects, that, in absence of the proper ones, act as sacred objects. The container is a 1x2 box, foldable and transportable. The site is an airport, a prison, a cruise liner, a street or a garage. As a metaphore of the current reality the “Spiritual device” act as solidified heterotopy. The iconic, central, clear image of a place to worship becomes a box to be treated with strong faith. (Matilde Cassani)

Anna Konik, *Disco Relaxation*, 2000

In the beginning there was a skull – a study of nature made out of polyester resins. Thanks to the mirrors stuck over it, it reflected hundreds of lights while spinning around. The project was displayed at the exhibition titled Hidden Nature that presented the work of three artists at the flaying Gallery A. R., which was once hosted by the Academia Theater at Targowa 80. Now, that sculpture object evoking clear associations of vanitas, has become a art of individual exposition. That is an object which doesn’t merely say memento mori, because its discotheque from doesn’t allow for that. It reminds of death which has become acquainted, death that one can feel at ease with. In which direction does it activate our thoughts? It seems to lead us to a conclusion that there is nothing sacred in this world. The world, where everything might become an aesthetically presented product, made just for fun. There is something about it. Certain consequences of our existence are nothing but a sweet icing, a gold plating on a bare bone. Yet, at the same time, it is the way the world has been organized, a sort of a compact that people use to communicate. This is the way it is supposed to be. However, if someone is not able to accept these rules, then their personal stories and genetic predispositions often place them in a spot that we call “mental illness, or the lack of adjustment”. The rotating skull is accompanied by moving images of two people. The woman is caught in the middle of a hasty monologue, which – in its thesis – assumes that everything is all right. The man is singing his own poetry. They are the ones who aren’t able to share the common views on the world and human persona with us – at least not now, not at the moment.(...) The artist perceives certain forms of coexistence as fake and blocking. The skull, referring to a Warholian, discotheque ball is – in a way – the sun of the trends dominating in a society of spectacle, which desires to have fun for any price. It relates to people who aren’t authentic in their communication, even though they are living in a world, where every moment is precious. The world, where the ultimate is hidden underneath is thin layer. At the same time, while researching the behavior of ill people, showing their sensitiveness, and by creating a therapeutic, relaxing space it is raising questions about an individual truth in spite of conventional reasoning of the world.

Text by Krzysztof Zwirblis (Translated by Dorota Liliental)

Helene Sommer, *Das Gelände*, 2004-05

Script

Das Gelände (“The Area/land”). An hour southeast with the train. During World War II it was used as a pilot school and military airbase. As the war ended the Soviets took over the area, and built the biggest military airbase in the DDR. It was self-sufficient with its own electricity supply and nuclear arms. It’s codename was “Johanniskraut” – a herbal relief for depression. As the Wall came down, the area was returned to Brandenburg with all its hangars, runways and abandoned barracks. By the early 90s the area was deserted. A narrow road through the woods, used to be a runway. In the late 90s the land was sold to a cargo-lifting company who wanted to build the largest airship ever so they built the biggest hangar in the world. It can fit the Statue of liberty, and the Eiffeltower lying down, another failed airship attempt. I arrive at what is apparently the former Soviet gate. A Malaysian businessman recently bought the area. Once built for airships, 9 months of construction, soldiers lived here. Across the street is the entrance to the former visitor center, a converted MIG 27 hangar, the long narrow

road through the woods changes its name from LK11 to Tropical Island Allee, the runway turns into a carpark, once this was a road down to the barracks. By the entrance there are some murals, an officer's house, water filtering tanks. Borneo, Thailand, Bali, Amazon, Samoa, Africa, tropical rainforests and blue lagoons.

Jan-Peter E. R. Sonntag, 612.43WEISS, 2003-2005 (2010)

The heroic baritone Hans Hotter created a recording of Schubert's "Winterreise" in Berlin in 1943. The circle was also closing in on Stalingrad at the same time.

It is now January 26, 2005 and 18 degrees below zero Celsius. Snow swirls in the air and fog surrounds the look-out platform on Mt. Pilatus. Eskimos supposedly have hundreds of words to refer to snow.

Material for the installation includes a section of a reproduction of a photograph that shows abandoned »baggage« outside of Stalingrad in 1943 and Der Leiermann (The Organ Grinder) from Hans Hotter's first recording of Die Winterreise that was made in Berlin in the same year. This recording of Franz Schubert's cycle of songs, which was at the time cut right into wax and later reproduced on shellac records, has also been available in digital form for several years now. Die Winterreise – a recording of poems by Wilhelm Müller – is an imaginary inner journey. The sense of alienation from the world is the other side of individuation; it reflects the dark side of the »modern« notion of the »subject« as it was being defined at the time, and which even today serves as the foundation of modern art and our notion of the artist. The city name »Stalingrad« not only stands for the turning point in World War II. Looking back, it also signifies a general collective trauma that is juxtaposed with the (romantic) notion of the subject. Both historical, media-referential documents are amalgamated into a »fast film« and brought to a deliberate standstill. White light is the sum of all colors. Until the development of so-called »digital media«, one assumed a fair amount of objectivity in the technical process of capturing light through chemistry – the spellbinding photographic moment and development process. For nearly 130 years, the photographic image created a new, apparently objective reality that interacted with our non-instrumental/»direct« perception.

A moment of the illusiveness of appearances engraves itself into the film. The traces are then fixed and reproduced ad infinitum. Independent of its material deterioration, the still photographic image is not static since the human eye and its process of seeing is not static, or rather, cannot be fixed. Our eyes scan an image and reconstruct their own picture of the visible figures. They more or less wear themselves out in the process. The façade of a building looks more static when viewed through raindrops than in sunlight. A little flash of light that is only perceived out of the corner of our eye lets us see more clearly and with more depth.

I used digital equipment to filter Hotter's voice out of the piano accompaniment and to free it from the patina of analogue recording. I retained the musical proportions. I kept only a few piano tones, mainly the bourdon tones that imitate the Lyre, and more or less stretched them out digitally. The musical phrase is repeated two and a half times, and thus reflects the repetitious motif of the barrel organ. The micropolyphonic chords in this repetition become increasingly longer. I am concerned with elongating something in a standstill moment – abstraction and pathos in an extended moment. (Jan-Peter E.R. Sonntag)

Krassimir Terziev, A Message from Space in my Backyard, 2008/09

Script

1957 / A 5-ton spaceship named Sputnik 1 was launched.

This top secret satellite carried a life-sized "mannequin cosmonaut".

The mannequin must have been an ancestor to cosmonaut "Ivan Ivanovich", a dummy that flew on subsequent Sputnik 9 and 10 missions. /

Unfortunately, the flight of Sputnik 1 was doomed. Five days after launch, the rocket re-entry system was activated to bring Sputnik 1 back to earth. A major malfunction caused the capsule to become incorrectly oriented... it drifted into space, trapped in its unwanted orbit until reentry. /

Space debris. / Man-made material orbiting the earth that has outlived its useful lifetime.

Satellites that have become inactive,

Discarded rocket bodies,

Pieces of material jettisoned or having flaked off spacecraft,

Small objects that are the results of collisions or explosions. /

A vast field of dead non-humans inhabits the space above our heads. /

Approx. 4,200 launches have been executed since 1957

More than 10,000 objects larger than 10 cm inhabit the Earth orbit.

7% operational craft

52% non-operational craft

41% debris from fragmentation. /

The score between life and death in the sky is 7 to 93 in percentage. /

The word HEAVEN originates in circa 200 b.c. In Hebrew, Greek, Germanic and Roman languages the same word denotes the divine heaven and the physical sky. /

The items range from whole broken-down satellites to bolts - and even a glove lost by the US astronaut Edward White during a 1965 space walk. /

A floating rubbish bag once halted a Space station Mir docking. A rubbish bag that travels at the speeds 18,000 mph can do severe damage if it strikes anything. /

Space debris that reenter the earth's atmosphere in most cases disintegrate, but some survive and are recovered on the ground. Strange messages from the world of the dead. /

Roadside Picnic is a science fiction short novel by Arkady and Boris Strugatsky, published in 1972.

The plot reveals an alien visit to the earth, leaving behind a number of artifacts of their advanced technology. The places where such artifacts were left behind are areas of great danger, known as "Zones." The Zones are laid out in a pattern which suggests that they resulted from the impact of an influence from space which struck repeatedly, striking different places as the Earth rotated on its axis./

The name of the novel derived from a metaphor proposed by the character Dr. Valentine Pilman, who compared the visit to a roadside picnic. After the picnickers depart, nervous animals venture forth from the adjacent forest and discover the picnic garbage: spilled motor oil, faded unknown flowers, a box of matches, a clockwork teddy bear, balloons, candy wrappers, etc. He concludes that humankind is much in a situation similar to that of the curious forest animals. /

May 15, 1960 / Manitowoc, Wisconsin.

A piece of Sputnik IV falls in on North 8th street. It is the first report of space debris reentry. /

A field of nouns without verbs.

It once was a creation in which form followed function, but falls back onto earth as pure form. /

January 12, 2001

A large fragment survived reentry after falling in Saudi Arabia. It was discovered lying in the sand, weighing some 70kg. Named PAM-D (payload assist module), The module completed its task and became space junk, eventually decaying from orbit. /

The launch of a rocket into space used to be a glorious event. Whether from the western or eastern side of the iron curtain's point of view, we all have that glorious image printed in our memories. We all counted down at least once holding our breath. 10, 9, 8, 7, 6, 5, 4, 3, 2, 1 /

The way back, on the contrary is a non-event. It is imageless, an immemorial act. /

November 1, 2007

An object was predicted for re-entry (into the Earth's atmosphere), which would have put it near Indonesia.

Instead, it ended up in the backyard of James Stirton's cattle farm in Queensland, Australia.

The 20kg thing turned out to be a tank from a rocket, that most likely had been launched from Cape Canaveral in Florida on October 26, 2006. /

In secular modernity heaven exists only as an internal space of each individual. The sky is public matter. A matter of study, conquer and exploit. /

September 1, 2004

A capsule carrying interstellar dust reentered the earth's atmosphere after a six-year trip. /

According to Christianity Heaven is a site where all are united in love with one another and with God eternally. Opposite to that state is Death and a graveyard 1.5 m below ground.

One of the discussed solutions in isolating space junk is to collect it into a safety zone in upper orbits creating a sort of a massive orbital graveyard. /

1997, Oklahoma, US.

A woman named Lottie Williams was hit in the shoulder by a piece of blackened metallic material. / It was later confirmed to be part of a Delta II rocket which had launched a U.S. Air Force satellite in 1996. /

Although every individual piece is the outcome of brilliant inventions, lucidly planned by human intelligence, boosted by infinite computation, their sum spells the end of Enlightenment, its resurrection as farce. /

April 27, 2003.

Mataquesquintla, Jalapa, Guatemala.

Several pieces of an Atlas rocket stage launched in 1998 fell on a farm. /

In the history of the arts, god and the angels are always depicted descending from the sky, and humans: ascending to the sky when they reach divination. /
1997

Cocoa Beach, Florida, US.

A large piece of debris from the Space Shuttle orbiter Challenger washed up almost 11 years after Challenger exploded in 1986. /

Modernity had a rational program: to share the blessings of science, universally.

Space junk is its apotheosis. More than 600,000 pieces of those bursts of blessing are spread around the globe. The program reaching its ultimate limits. /

Lan Tuazon, *Architectures of Defense*, 2010

Space is the demarcation of a bound area or place. Spaces are not natural; they are socially made and are products of political and capital values. Simple as it may seem the demarcating line that creates spaces of difference, in and out, here and there, is essentially what characterizes an exclusionary definition of an "us" and "them." This is what turns the abstract concept of space into a social and political issue. *Architectures of Defense* is a demonstration on how history, the law, and class structure is written on the physical environment. Articulations of self are fought and marked on the grounds of public space and ultimately, they are vestiges of our ideas of humanity, political values and notions of rights.

Architectures of Defense is a life-size sculpture resembling a skyscraper structure. Made of variable types of metal, vinyl, and wood fencing, it is entirely composed of different types of spatial demarcations. Measuring 13' inch height, *Architectures of Defense* will show social class hierarchies arranged according to height and type of fencing used to defend a royal, civic, public and finally private spaces. (Lan Tuazon)

Artists

bankleer, Karin Käsbock (*1969) and Christoph Leitner (*1968), Berlin
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<http://bankleer.org>

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Matilde Cassani (*1980 in Domodossola, Italien)
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Lukas Einsele (*1963), Mannheim
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<http://www.one-step-beyond.de>

Edgar Endress (*1970 in Osorno, Chile), Santiago de Chile
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Pia Fuchs (German ID of Patricia Reed) (*1977 in Ottawa), Berlin
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Mariam Ghani (*1978 in New York), New York
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<http://www.kabul-reconstructions.net/mariam>

Matthew Gottschalk (*1979 in Fortuna, USA)
Fellow at Akademie Schloss Solitude: 2009/11

Prince Tshime Kalumbwa (*1983 in Lubumbashi, Kongo)
Fellow at Akademie Schloss Solitude: 2010/11

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Korpys/Löffler, Andree Korpys (*1966 in Bremen) and Markus Löffler (*1963 in Bremen), Bremen and Berlin
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Elke Marhöfer (*1967 in Adenau), Berlin
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<http://www.galeriafoksal.pl>

