

**Württembergischer Kunstverein Stuttgart**

## **Übergangsräume – Potential Spaces**

17 May – 12 August, 2007

Sandra Boeschstein (CH)

Thomas Feuerstein (A)

Runa Islam (GB)

Oliver Lutz (USA)

Eva Meyer / Eran Schaerf (D)

Ana Torfs (B)

Press conference: Wednesday, 16 May 2007, 11 am

Opening: Wednesday, 16 May, 2007, 7 pm

**An exhibition by**

Württembergischer Kunstverein Stuttgart

**Curators**

Hans D. Christ, Iris Dressler

## Introduction

*“One must reconcile oneself to what has happened,  
one must come to terms with it: one cannot, at least,  
undo that which has already occurred.  
This is true, for the most part, though not always.”*  
(from: Eva Meyer/Eran Schaerf, Flashforward, Video essay, 2004)

Parallel to and in an open dialogue with the solo exhibition of the work of artist Anna Oppermann, the Württembergische Kunstverein will be showing “Übergangsräume – Potential Spaces.” It is less the formal aspects of artistic production which comprise the focus of this dialogue than their methodological approaches and concerns.

“Übergangsräume – Potential Spaces” shows works by international artists which, in a formal and highly diverse manner, open the apparently factually given to the realm of the possible. It is not so much a particular subject that is emphasised but the approaches taken towards it. It is less the question as to how things really are or were which is relevant but rather how and that they also are or could have been different. The artists dissect and analyse those “great narratives” of modernity which are based on exclusion.

They examine historical events, scientific theories, cultural values or political ideologies in order to subvert their narratives – as well as narrative techniques: they do this by generating connections between apparently mutually exclusive contexts and by producing a surplus of potential fields of reference. Knowledge, certainty and truth are relativised as being questions of interpretation: whereby interpretation itself becomes an open process in which the viewer is intentionally challenged to become a co-producer of meaning.

In their drawings, graphics, photographs, objects, film and video work the artists create transitional spaces between reality and fiction, between different times, disciplines and perspectives. The non-linear narrative flow which thus emerges runs in all directions simultaneously, reaching forwards and backwards.

The exhibition hence directs the gaze to artistic practices which introduce complexity, in the sense of uncertainty, contradiction, confusion or inconstancy, as potential: and this is not merely limited to the sphere of art but also invades other domains.

*“Consequently, this art is a dirty para-art, art as science,  
as philosophy, as sociology, as politics, etc., that infiltrates  
extra-artistic forces in order to undermine foreign (immune)  
systems. This kind of art is a kind of subjunctive that,  
at the same time (!), can be art, something else and art, or even not art.”*  
(Thomas Feuerstein, Plus ultra. Between Ecstasy and Agony, 2005)

## Artists

### **Sandra Boeschstein, Was sind deine Reste, 2004**

Cycle comprising 49 drawings, each 40 x 29,7 cm

Courtesy: Private collection, CH

Often conceived as cycles, the small format drawings by Sandra Boeschstein show figures and objects made up of fine lines. They are drafts of paradoxical spaces and spatial relations in which the real and the fantastic, the ironic and the terrifying, where scientific analysis and the absurd constantly merge with one another. Each drawing contains a short text which engages in an equally entitled dialogue with the pictures without, however, decoding these but rather subjecting them to an ambiguous perspective. In addition to the cycle "Was sind deine Reste" Boeschstein also plans to develop a new mural drawing.

### **Thomas Feuerstein, Mengenlehre, 2005**

Installation

Courtesy: Galerie Lelong Zurich, Galerie Elisabeth & Klaus Thoman, Innsbruck

The works by Thomas Feuerstein – installations comprising drawings, photographs, computer animations, objects, laboratory like settings etc. – are experimental arrangements which make in constantly different ways connections between apparently mutually exclusive fields of discourse: between art, the sciences, technology, economics, social theories and politics. He questions ideologies and the techniques of representation among the various fields of knowledge and de- and re-contextualises them in new, "conceptual narratives" (Feuerstein) which, in both an anarchical as well as in an ironic manner, bring about the collapse of the "great narratives" of modernity and their systems.

### **Runa Islam, Be the First to See What You See as You See It, 2005**

Film installation, 16 mm, Ton, 7'30"

Courtesy: The artist

The film installation revolves around the relations between the gaze and the object, distance and desire, the factual and the possible, and between the whole and the fragmentary. The objects – cups, plates, jugs and such like – are made of fine porcelain, the existence of which is restricted more to the decorative than to the utilitarian. Arranged on a base within a gallery space, they are subjected to an observation without being touched, to preservation without having been. A young woman circles around these objects, inspects them from a distance and from close up, as a whole and in detail. In an exemplary way, she also demonstrates the perfect use of the objects. Yet, in this order of things is also implied the possibility of things slipping out of control: as if in review – or in a projection – the woman pushes the porcelain slowly but surely from the base/from the table...

### **Oliver Lutz**

Courtesy: The artist

Oliver Lutz's drawings are both vehicle and intermediate data of performative thought processes. They emerge (among other things) during and as an integral part of the artist's lectures but also as notes, reflections and commentaries of that which is listened to and read.

**Eva Meyer/Eran Schaerf, Flashforward, 2004**

Video, 57'

Courtesy: The artists

In classical film, the act of remembering is organised by flashbacks along a linear narrative perspective. Eva Meyer and Eran Schaerf's almost one hour video essay "Flashforward" (2004), by contrast, pursues the idea of "remembering forwards": to transfer the irrevocable to the realm of the possible. Carried by the rhythm of a camera revolving around itself, the video circles around narrative fragments which create continually new and unforeseeable connections between various temporal axes, discourses, perspectives and formats. These touch on questions of evolution, the biotechnologies, economics, information and identity politics: whereby each statement, consideration or conclusion also immediately forms the transition to another possibility. The pictorial level – a montage of views of an undefined city, scenes from a sound studio, test pictures, documentary material and news pictures – is organised as asynchronous with the sound level. Both levels are integrated at a distance. Similarly, the camera and the actors as well as the actors among each other are both separated and connected. The six protagonists, among whom are Elfriede Jelinek, Eva Meyer and Hinrich Sachs, appear both as extras of the other participants as well as "themselves": with their own texts spoken by themselves or by others but also in the form of inserts such as Hinrich Sachs' video "Kami, Cookiemonster, Bert and Ernie (all together now)".

**Ana Torfs, ANATOMY, 2006**

Courtesy: The artist

"ANATOMY", by Ana Torfs, is based on extensive research into the murder of Karl Liebknecht and Rosa Luxemburg. For this, Torfs examined, among other things, the eyewitness account involved in the murder trial (1919 in Berlin), the protocols of which are located in the Freiburg military archives. The installation refers to a selection of these records of the proceeding, which are retold by young actors in contemporary clothes, displayed on two monitors. Alternately, and in an unagitated tone they reproduce the "criminal case" from 25 different perspectives, whereby the relativity of that which is narrated becomes clear. The transition from the "historical" to the "current", as well as the multi-voiced "statement of facts" is mirrored by the (recorded) simultaneous translation in English which can be heard parallel to the German spoken text. It is not the discovery of truth which is in focus here but its languages and interpretations.

The counterpoint to the two videos forms a large format slide projection made of black and white photographs. For this, Torfs shot a group of additional actors in the auditorium of the "anatomical theatre" at the Berlin Charité. Stage, courtroom and anatomical theatre are examined as archetypical spaces of a theatrical performance and documentary evidence of an authoritarian "sentence of truth".

## Events and Credits

### An exhibition by

Württembergischer Kunstverein Stuttgart

### Curators

Hans D. Christ, Iris Dressler

### Press conference

Wednesday, 16 May 2007, 11 am

### Opening

Wednesday, 16 May 2007, 7 pm

### Exhibition tour with the artists

Thursday, 17 May 2007, 1 pm

### Württembergischer Kunstverein Stuttgart

Schlossplatz 2, 70173 Stuttgart

T: +49 (0)711 - 22 33 70, F: +49 (0)711 - 29 36 17

info@wkv-stuttgart.de

www.wkv-stuttgart.de

### Hours

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

### Kontakt

Hans D. Christ, Iris Dressler

T: +49 (0)711 - 22 33 711

dressler@wkv-stuttgart.de

christ@wkv-stuttgart.de

### Press material and images at

[www.wkv-stuttgart.de/en/press](http://www.wkv-stuttgart.de/en/press)

### Supported by

Ministerium für Wissenschaft, Forschung und Kunst BW

Kulturamt der Stadt Stuttgart

ProLab

Akademie Schloss Solitude

### Lenders

The artists

Galerie Lelong Zürich (Thomas Feuerstein)

Galerie Elisabeth & Klaus Thoman, Innsbruck (Thomas Feuerstein)

Private collection, CH (Sandra Boeschstein)