

Hombroich : Summer Fellows
Preview – Review
Reader *2014*



Summer Nights, Raketenstation 2013

© Ulrike Rose

Die *Hombroich : Summer Fellows* sind ein Künstlerprogramm, das sich weitgehend selbst formuliert, selbstredend im interdisziplinär offenen Tun und Denken von jeweils zwölf Künstlern, Sommergästen der *Stiftung Insel Hombroich*; koordiniert und verantwortet von einem wechselnden Künstler-Kurator*. Dieser Kurator lädt ein, mit spezifischem Interesse, aufgrund seiner erworbenen Kenntnisse des Ortes, mit seinen eigenen künstlerischen Anliegen, seinen individuellen Verbindungen, mit den Impulsen und Erfahrungen der bisherigen Summer Fellows – und mit einem vermittelnden Gefallen an allem, ‚was dazwischenkommt‘. Programmatisch sind die Maßgaben, den Kurator aus der Gruppe der Fellows zu benennen und, neben neuen Künstlern, auch bisherige Teilnehmer immer wieder einzuladen, um so die Diskurse und Projekte weiterzuführen, Verbindungen zu festigen und um aus den wachsenden Bezügen zum Ort, vielleicht auch über den Sommer hinaus, eigenständige Interventionen für Hombroich entwickeln zu können.

In diesem fortgesetzten ‚Versuch ins Offene‘ stellen sich – wie die Linien einer Hand – Formen ein, aus den Überlagerungen voriger Treffen, die sich ergänzen, widersprechen oder ineinander verstärken. Sie zeitigen Strukturen (wie fliehende und fliegende Fäden, die sich verknüpfen, lose verflechten, flattern oder blind enden), die sich fortsetzen und auch immer wieder erneuern.

So entsteht ein Künstlerprogramm als wandelbare Konstante, das maßgeblich wächst aus dem Tun und aus den Vorstellungen, Fragen und Erfahrungen der Künstler mit den Möglichkeiten des Ortes, im Austausch und mit der Unterstützung durch die *Stiftung Insel Hombroich*, ihren Mitarbeiter, Künstlern, Freunden und Förderern.

Um Hombroich ist so ein Netzwerk exzellenter jüngerer Künstler entstanden, Künstler mit sprechendem Interesse an diesem Ort, die dessen Möglichkeiten nutzen, fordern und befragen, die Hombroich bereichern, erweitern und in wirkenden Verbindungen oder auch öffentlichen Folgeprojekten weitertragen.

Review – Preview heißt nun das von der Bildenden Künstlerin Ursula Achternkamp angefachte Nachdenken über das, was da war, das, was ist, und dasjenige, was folgen mag, in diesem Reader, in der gleichnamigen Ausstellung, während der kommenden *Hombroich : Summer Fellows* – und darüber hinaus. 2015 werden die *Hombroich : Summer Fellows* von Ursula Achternkamp verantwortet.

Katharina Hinsberg

(Katharina Hinsberg ist Künstlerin und Professorin für Konzeptuelle Malerei an der Hochschule der bildenden Künste Saar, sie lebt und arbeitet auf der Raketenstation Hombroich.)

* Hier und im Folgenden wird die männliche Form verwendet, sie schließt die weibliche Form mit ein.

Hombroich : Summer Fellows is an artist program largely moulding itself by the way it forms and reshapes in its own developing process, which is generated by the open-minded interdisciplinary work and thought of the twelve artists hosted by *Insel Hombroich Foundation* every summer. Each year, a different artist-curator takes on coordination and responsibility for the programme. This curator's invitations are guided by his/her specific interest, based on experienced knowledge of the site, his/her own artistic aims and individual connections, going along with input and experiences of previous, as well as a pleasurable openness towards the momentum of the unexpected. It is integral to the *Hombroich : Summer Fellows* scheme that the curator is appointed by and from the fellows group, and that apart from new artists, previous participants are invited regularly as well, so discourse and projects are continued, connections stabilise, and relation to the site grows, possibly to last longer than a summer and independent interventions for Hombroich may be developed.

In this continuing open-ended experiment, forms evolve (similar to lines on the palm of a hand), stemming from previous encounters, complementing or contradicting each other, or even mutually enhancing. Structures emerge thread-like, fluttering, in flight, loosely plaited, joined or simply ending – constantly renewing.

That way, an artist programme has come about to be an ever-changing constant, substantially fed by the work, the ideas, by questions and experiences of artists due to the possibilities of the site, in exchange with and supported by the *Insel Hombroich Foundation*: staff, artists, friends and patrons.

Thus a network of excellent younger artists has grown around Hombroich, artists who relate to the site through an eloquent interest in it. They make use of its potential, challenge and question it, they enrich and enlarge Hombroich, they communicate it through influential connections or in subsequent public projects.

Review – Preview is now the title of the pondering Achternkamp has instigated on that which once was, that which is, and that which may follow, in this reader, in the eponymous exhibition during the *Hombroich : Summer Fellows* edition to come and beyond. In 2015 the *Hombroich : Summer Fellows* will be captained by Ursula Achternkamp.

Katharina Hinsberg

(Katharina Hinsberg is an artist and Professor of Conceptual Painting at HKB Saar at Saarbrücken. She lives and works at the Raketenstation Hombroich.)

Review – Preview
Hombroich : Summer Fellows
 Ursula Achternkamp

Ausstellung im *FIH Field Institute Hombroich*, Raketenstation
 September 2014

Das *FIH* ist ein Erdwall, der vier hintereinander verbundene Überseecontainer unter sich birgt. Zusammen bilden sie einen langen tunnelartigen Raum, der für Wechselausstellungen genutzt wird.

Im September 2014 gibt es im *FIH* eine Schau, die als Klammer dient: Wir schauen auf die bereits zwei Jahre ausgerichteten Sommerprogramme (Review) und werfen im Zwischenjahr einen Blick auf das ab 2015 im Zweijahresturnus stattfindende Format (Preview). Gezeigt wird ein Ausschnitt aus der Programmierung von 2012 und 2013 – da kuratiert von Julia von Leliwa und Elke Luyten – und ein Einblick gewährt in entstandene Konstellationen: ein Geflecht von bisher rund fünfundzwanzig eingeladenen Künstlern, Wissenschaftlern, Designern, Literaten ... Entstandene Kooperationen, die in Projekte auch anderenorts mündeten, werden exemplarisch die Dynamiken aufzeigen, die ein solches Programm entwickeln kann.

Der Ausblick zu *Hombroich : Summer Fellows 2015* zeigt eine aktuelle Entwicklung: Aufgetaucht sind ‚Baubelister‘. Das sind rund ein weiteres Dutzend Imaginisten, die zum ‚Wie‘ einer Selbstverbesserung in der Tradition der Feld-, Wald- und Wiesenprojektmacherey baubelieren¹ werden. Diese Projektmacher haben in der öffentlichen Wahrnehmung einen eher zweifelhaften bis abenteuerlichen Ruf, da ihre Umgebung sich ein wenig aufgescheucht fühlt und sie für eine gewissenhafte Unruhe Sorgfalt tragen. Der Ausgang der Projekte bleibt zudem meist lang ungewiss. Der Koala genießt als ‚Nicht-MACHER‘ allerdings keinen viel besseren Ruf – auch wenn er eventuell gerade mal wieder bis zu zwanzig Stunden Schlaf in sein tägliches Energiesparprojekt investiert hat. Ab wann ist also ein Projekt ein Projekt und wie steht das Konzept einer Selbstverbesserung im Verhältnis zur Welt?

Die Figur des Projektmachers, Schimmelreiters, Pläneschmieds, Windmachers, Manifestool-Entwicklers und Imaginisten wird in dem Sommerprogramm 2015 eine besondere Rolle spielen. Laut Markus Krajewski besetzt „der Projektmacher [...] einen eigentümlichen Schwebezustand, er operiert im epistemologischen Dazwischen der ungesicherten Ordnung und des kanonisierten Wissens. Seine paradoxe Aufgabe besteht darin, das Undenkbare zu behaupten, um das Aussichtslose realisierbar zu machen.“

So wie der Deich von Hauke Haien mit einem gewissen Hang zur Feld-, Wald- und Wiesenprojektmacherey entstanden ist, so hat auch der Erdwall des *Field Institute Hombroich* eine Vorgeschichte, die zu einem hier vor Ort gut bekannten Projektmacher zurückführt: Karl-Heinrich Müller. Er bereitete zum einen das Feld für aufbauende Konzeptionen wie die von Katsuhito Nishikawa für das *FIH Field Institute Hombroich* oder für die Planungen zu dem großflächig angelegten Projekt des *RaumOrtLabor Hombroich*, zum anderen überführte er ein anfänglich privates Projekt in eine komplexe Vielfalt von Körperschaften. Die Ausstellung gäbe es nicht ohne die Initiierung eines Sommerprogramms von Katharina Hinsberg und ein Treffen mit Julia von Leliwa auf der Akademie Schloss Solitude in Stuttgart. Sie haben Ort und Menschen zusammengedacht, auf dass es sich prächtig entwickle. So ist auch dies eine Einladung an Besucher, Teilnehmer, Gäste, Bewohner sowie Mitarbeiter der Stiftung: ‚Imaginistes, il faut se baubéliser!‘

¹ ‚baubelieren‘: lat./nd. strahlend, prächtig werden – nicht richtig, aber besser; wenn auch oft mit geringem Gebrauchswert.

Review – Preview
Hombroich : Summer Fellows
 Ursula Achternkamp

Ausstellung an der *FIH Field Institute Hombroich* an der Raketenstation
 September 2014

The *FIH* is an earthwork under which four successive, linked international freight containers are concealed. Together they form one long, tunnel-like space which is devoted to temporary exhibitions.

In September 2014, the *FIH* is hosting something of a context show allowing a look back at what is already a history of two summer programs – a review, then, – and a look forward this interim year to the biennial format to be taken up from 2015 on, in other words a preview. We will be showing a cross section of the programs of 2012 and 2013, which were curated in turn by Julia von Leliwa and Elke Luyten, and an impression of the groupings that arose in and from these events – to date, a fabric of some twenty-five invited artists, scholars, researchers, designers, writers... multiple cooperation that has come about and, in turn, led to collaborative projects elsewhere: in the forthcoming exhibition these provide apt examples of the dynamics that such a program is capable of generating.

Looking ahead to *Hombroich : Summer Fellows 2015* will introduce an emerging development, and it will continue to emerge: ‚baubelisters‘. That designates a further dozen imaginists bent on ‚baubelising‘¹ to fathom the how of the art of self-improvement in the tradition of the pursuit of common or garden or woodland or meadow ‚projecteuring‘. Those about them feel somewhat ruffled, and the same projecteurs wittingly nurture an assiduous discomposure, therefore they have acquired in the public eye a reputation tending to the dubious, if not the venturesome. These projects, furthermore, are wont long to remain of uncertain issue. Admittedly, the Koala, as a ‚non-DOER‘, fares not much better in his own reputation, even if he might at this moment have invested up to twenty hours' sleep in his daily energy-saving project once again. At what point, then, does a project become a project, and how does the notion of self-improvement fare in relation to the world?

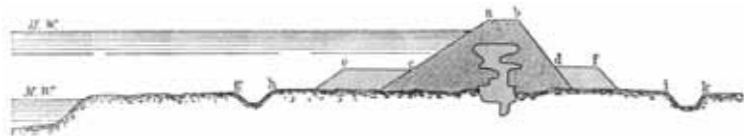
The figure of the projecteur, the ghost-rider-dyke-master, the grand schemer, the wave-maker, manifestool developer and imaginist will have a special part to play in the 2015 Summer Program. As Markus Krajewski puts it, „The projecteur ... [occupies] a peculiar limbo in that he operates in the epistemological no-man's-land between order on perilous ground and canonised knowledge. His paradoxical quest consists in asserting the unthinkable in order to make futile prospects viable ones.“

Just as Hauke Haien's dyke came about with a certain leaning toward the pursuit of common-orgarden projecteurism, so, too, the mound of the *Field Institute Hombroich* has its prior history that will take one to a projecteur well known here in situ – Karl-Heinrich Müller. It was he who, on the one hand, prepared the Field for constructional models such as Katsuhito Nishikawa's for the *FIH Field Institut Hombroich*, or for the plans for the topographically extensive project of the *RaumOrtLabor Hombroich* (Space-Site-Laboratory); and on the other, took what began as a private project to the present state of a complex and not uncomplicated diversity of organisational bodies. The exhibition would not have come about but for Katharina Hinsberg's launching a summer program and the meeting with Julia von Leliwa in Stuttgart. Their minds brought together place and people, that the whole might develop most splendidly. So this, too, summons visitors, participants, guests, residents and staff at the Foundation – ‚Imaginistes, il faut se baubéliser!‘

¹ ‚baubelieren‘: Lat./Low German, radiant, to become splendid – not correct, but better; albeit frequently with little practical value.



The Space In Between.
 Das Baubelieren im Zwischen,
 mit Torsten Blume und Linda Pense
 im Telegraph, Leipzig, im März 2014.



„Es muss was Lebigs in den Deich“, raunen die Leute in *Der Schimmelreiter*. Von moderner Deichbautechnik und Aberglaube schrieb der Husumer Theodor Storm im *Schimmelreiter* – in seiner Deichbau- und Gespensternovelle, in der die Figur des Hauke Haien als Deichgraf im Zentrum der Erzählung steht. Mehr zu Küstenschutz, Mysterien und divergierenden Wahrheiten sowie Selbstgewissheiten in der oben benannten und 1888 editierten Novelle. Grafik frei nach einer Abbildung aus *Meyers Großes Konversations-Lexikon*, Band 4, Leipzig 1906.



‚Il faut se baubéliser‘
 © Ursula Achternkamp

2012

REVIEW

Hombroich International Summer Program 2012
13. – 23. August 2012

Kurator / Curator

Julia von Leliwa

Fellows

Ursula Achternkamp
Mladen Alexiev
Demian Bern
Helen Chang mit Stefan Gruber
Gianni Gastaldi
Stephan Henrich
Stephan Kammer
Karin Krauthausen
Elke Luyten
Ariane Pauls
Ana Vilenica

Nichtwissend zu sein ist ein guter Anfang

Review – Preview

Julia von Leliwa

Ich reflektiere über Hombroich während ich, mit einem Reisestipendium im Iran über Möglichkeiten nachdenken darf hier ein internationales Künstlerprogramm zu entwickeln. Bei meinem Forttasten profitiere ich von der Erfahrung, die ich als Kuratorin und Teilnehmerin der *Hombroich : Summer Fellows* gemacht habe und die ich weitertragen möchte.

Die Ersten *Hombroich : Summer Fellows** waren zunächst als einmalige Einladung gedacht: Zwölf ausgewählte internationale Künstlergäste sollten die *Stiftung Insel Hombroich* in zehn Tagen kennenlernen und die *Raketenstation* als Arbeitsort nutzen können.

Aus diesem Testballon setzt sich nun ein beständiges Programm fort, dessen Struktur sich aus dem Nachdenken über Gewesenes und Notwendiges formen und umformen darf.

Aus den Erfahrungen, die wir in 2012 gemacht haben, war es sinnfälliger, dass die Rolle des Kurators und seine persönliche Wahl der Teilnehmer das Herzstück des Programms sind und dass diese Rolle wie ein Staffelstab an einen anderen Hombroich Fellow weitergegeben werden soll. Der Kurator lädt, nach seinem Ermessen und in Eigenverantwortung, die Teilnehmer ein und fungiert als Gelenk zwischen den Fellow-Künstlern und der *Stiftung Insel Hombroich*, dem Ort und seinen Begebenheiten.

Der Kurator formuliert den Fokus des Projekts und die Einladung an die Teilnehmer eigenständig; die *Hombroich : Summer Fellows* setzen sich so, in jeweils eigener Gangart und mit entsprechend unterschiedlichen Strukturen fort. Eine Energie entsteht, die in Hombroich bleibt, sich dem Ort einpflanzt und die sich, als Gedächtnis gemeinsam gelebter Zeit, verstetigt und in Form eines wachsenden Netzwerks weiterknüpft. Aus den Begegnungen der Fellows untereinander, mit den Mitarbeitern und den Künstlern der *Stiftung Insel Hombroich* resultierten gemeinsame Projekte, die sich in Hombroich oder anderen Orten fortsetzen. In welcher Form diese Erfahrungen und Verbindungen gepflegt und für andere sichtbar werden können, ist eine zentrale Frage, welche auch in der von Ursula Achternkamp initiierten Ausstellung gestellt wird.

Paradoxerweise entdeckte ich gerade in den Bereichen, wo Politik und Religion den Menschen ihre Schranken durch Verbote setzen (wie zum Beispiel im Tanz), interessante klandestine und organisch gewachsene Strukturen, die mich begeistern, berühren und hoffen lassen, dass sich die gefühlte Energie von repressiven politischen Strategien nicht erdrücken lässt.

*damals noch *International Hombroich Summer Program*

Not knowing... is a good start

Review – Preview

Julia von Leliwa

My thoughts are around Hombroich while a travel grant to Iran gives me the opportunity to consider the possibilities of developing an international symposium here. In my tentative explorations I profit from the experience gathered as curator and participant of the *Hombroich : Summer Fellows* scheme, and which I would like to pass on.

The first *Hombroich : Summer Fellows (2012)** was originally intended to be a one-off invitation. Twelve international guest artists were elected and invited to get to know *Insel Hombroich Foundation* during their ten-day stay and use the *Raketenstation* as a working-place. From this test run, a program now emerges, the structure of which is given free rein to form and reshape itself through thoughts on what has been and about what is wanting.

The 2012 experience made us realise how the rôle of the curator and his/her personal choice of participants is central to the program – the heart of the matter, so to say. And we also realised that this function should be passed on like the baton in a relay-race to one of the Hombroich fellows. The curator invites the participants according to his/her discretion and discernment, acting as a pivot between the artists, the Insel Hombroich Foundation, and the site with its specific circumstances.

The curator also proposes the focus of the programme and invites participants individually – each *Hombroich : Summer Fellows* progresses at its very own pace and rhythm and through its own structures. An energy comes about at Hombroich to merge with the site, consolidating as a memory of shared time, remaining connected to it through a growing network. Common projects, resulting from fellows meeting with each other, with staff and resident artists at *Insel Hombroich Foundation*, were continued on the site or in other places. The ways such experiences and connections can be nurtured and made perceptible to interested parties, is an important question and it is reflected not least in the exhibition initiated by Ursula Achternkamp.

'Paradoxically', I find myself discovering in such areas of human life where politics and religion set up barriers by prohibition – thus of dance, for example – organic structures growing discretely – this moves me, rouses enthusiasm in me, raises my hope that living, emotive energy will not be suppressed by imposed political strategies.

*Then still known as the *International Hombroich Summer Program*



Project *Raumortlabor Hombroich*,
Kirkeby-Field (Per Kirkeby 2002/03)

© Ursula Achternkamp



Monastery Garden (Katsuhito Nishikawa with Burghard Damm © Ursula Achternkamp
2006/07, inspired by a woodcut of Matteo Silvaggi 1542)



Guest house (Erwin Heerich 2001/02)

© Ursula Achternkamp



Julia von Leliwa

© Ursula Achternkamp

AFTER EFFECTS of the program 2012



Bauhaus Dessau, 2013

© C'mon C'mmons

C'mon C'mmons
Tischlein deck dich! Krautfunding
 Stefan Gruber

'The Commons' were traditionally elements of the natural environment: the forests, rivers or grazing land shared and used by many. But beyond a natural resource the commons were a social contract, based on a community's shared interest for a sustainable future. Inspired by the idea of shared ownership, this project explores how beyond the dichotomy of private and public, individual interests can be articulated in such a way as to constitute common interests.

Tischlein deck dich! is part-farm, part-outdoor kitchen and part-public dining place. A continuous table provides a platform for growing vegetables and herbs, cooking and eating, celebrating and play; a place for sharing seeds and plants, food and recipes, knowledge and ideas.

Here the perpetual cycles of cultivating, harvesting, cooking and eating are celebrated as everyday routine, as much as sophisticated rituals. It is a meeting point for neighbors, students and visitors alike. Here everybody is both host and guest, for the installation is the result of a collective endeavour. Weaving a wide network of commoners, the project was realized entirely based on gifts: all plants were given by citizens of Dessau; construction materials were either recycled or donated by companies; local institutions and the municipality contributed by making available infrastructure and facilities. Thus the project speculates on an alternate society based on a gift economy. From the garden as a common a different kind of public sphere emerges: it is not only to be enjoyed or consumed, but invites citizens to actively engage, appropriate, and take on responsibility.

Though realized at the *Bauhaus Dessau Foundation* in the summer of 2013, the seed for this collaboration was planted at the *Akademie Schloss Solitude* and at *Hombroich* : *Summer Fellows 2012* as Julia von Leliwa invited Helen Chang.

C'mon C'mmons are Ursula Achternkamp (freelancer at the *Bauhaus Dessau Foundation* until 2014), Klaus Fischechick (Gardener of the *Foundation Insel Hombroich*) and Stefan Gruber (Husband of Helen Chang. He was picking up their daughter Norah from Hombroich 2012, stayed 2 days and returned to Vienna. He is an architect and teaching at the *Academy of Fine Arts Vienna* and he initiated the table project of *C'mon C'mmons* for an idea-competition in Lausanne). Realizing the project was then suddenly possible in Dessau and with the fabulous help of Tina Wintersteiger and Chloé Zimmermann (both students of Stefan Gruber at the *Academy of Fine Arts* for architecture at that time) it got be done fast, intense and with a lot of fun.

Klaus Fischechick, Gardener Stiftung Insel Hombroich,
Bauhaus Dessau, 2013

© Tina Wintersteiger

Datum: Freitag, 27. September, 2013 14:43 Uhr
 Betreff: Aw: lucky kraut

dear friends of the oak tree,

i remember an afternoon nap in its shade over-hearing a couple's discussion on how to copy the Tischlein - it was the school principal and her husband! We had a short chat about the project; i informed them about the unclear future of the table after the summer and for further negotiations i sent them across the bauhaus lawn to stefan, who had installed his office at the 'wireless wall'. i peeked through 350 legs and bags to follow the course of the conversation from far as i was really excited about the idea that the Tischlein might end up at a school for handicapped kids and as happy am i now to hear that the table will really be build up in their school yard!!!!

the set-up of the project in the marianne brandt exhibition looks great!! and it seems there is an answer to the question i have been wondering about all summer: did the stools hold?? are these three the only remaining ones?

by the way, 'die junge frau aus wien' allowed herself to take one smartpot as a souvenir on her further bike trip and it turned out to be a perfect mobile kitchen garden for bike travelers as well*!! we harvested lots of fresh herbs for our camping-stove-dishes - and smiles from passengers! the bike trip and the time up north in zingst with our pizza family was fantastic! for me, this summer continued to be just as great as it started in dessau, thanks again for that energetic and amusing week! klaus, i watched the 3sat documentary on hombroich, shoot during your 'holiday'. seriously, what's that in comparison to a cover story in the MZ!?? thank you even more for getting roasted at the bauhaus lawn with us, you prominent gardener!! and thanks for your lovely present!

all the best all over europe, tina

* tested with parsley, oregano and rosemary.

2013

REVIEW

Hombroich : Summer Fellows 2013
24. August – 3. September 2013

Kurator / Curator

Elke Luyten

Fellows

Ursula Achternkamp

Kira Alker

Saša Asentić

Biba Bell

Amanda Coogan

Rebecca Davis

Sherry Dobbin

Patrick Kennelly

Julia von Leliwa

Jen Rosenblit

MICHAEL DUDECK WITCHDOCTOR

Review – Preview

Exhibition at the FIH Field Institute Hombroich
at the Raketenstation, September 2014

Elke Luyten

I am excited that a biennial format has been chosen for the continuation of the *Hombroich : Summer Fellows*. I couldn't agree more with Ursula Achternkamp's approach of a review – preview and an exhibition at the *FIH Field Institute Hombroich* at the Raketenstation. We need to review. And we need to preview. What has happened and what is possible for the future?

During the 2013 *Hombroich : Summer Fellows* I experienced a group of artists creating momentum at the often desolated grounds and buildings of the *Foundation Insel Hombroich*. How can we sustain this swirling, chaotic movement into the future? I also experienced images of intimacy between audience and performers (or better said fellows). How can we cultivate those colorful instances? Within this artistic context I saw the blossoming of the importance of crafting with great care the quality of human interaction. Being at the Raketenstation as a curator or as a fellow you are participating with the existing community in an ever-evolving organism. I started to think of the *Foundation Insel Hombroich* as a living organism that needs to be fed, nurtured and challenged. Therefore as a curator it seemed crucial to me to create an environment of an open experimental state.

Interventions will launch this fellowship program into a radiant event. The cornerstone of the program is the participation of a diverse group of invited fellows. In the end, to me, it is all about people. So here we go 2015 and beyond: "il faut se baubéliser!"¹

¹ Ursula Achternkamp



Julia von Leliwa, *Elke's Dressing List*, Kloster, 2013 (Elke as curator is wearing each day during the stay the cloths of one Fellow. Final Presentation on the doors of the Fellows.)

1. September 2013

Treffpunkt / Meetingpoint: Café Kischken **1**

MICHAEL DUDECK WITCHDOCTOR, *RELIGION* **2**
 (compilation) and *PUNC ARKAEOLGY*
 (TRT 15 minutes total, looping)
 Screening room in Siza Pavillon

Patrick Kennelly, *ten minutes is two hours* **3**
 (video essay, TRT 10 minutes total, looping)
 Screening room in Siza Pavillon

Amanda Coogan, *Impromptu in A Flat* **4**
 (work-in-progress)
 between FIH Field Institute Hombroich and
 Turmbunker

Sherry Dobbin, *Development Process – Insel Hombroich : Case Study* **5**
 Large conference room in Siza Pavillon

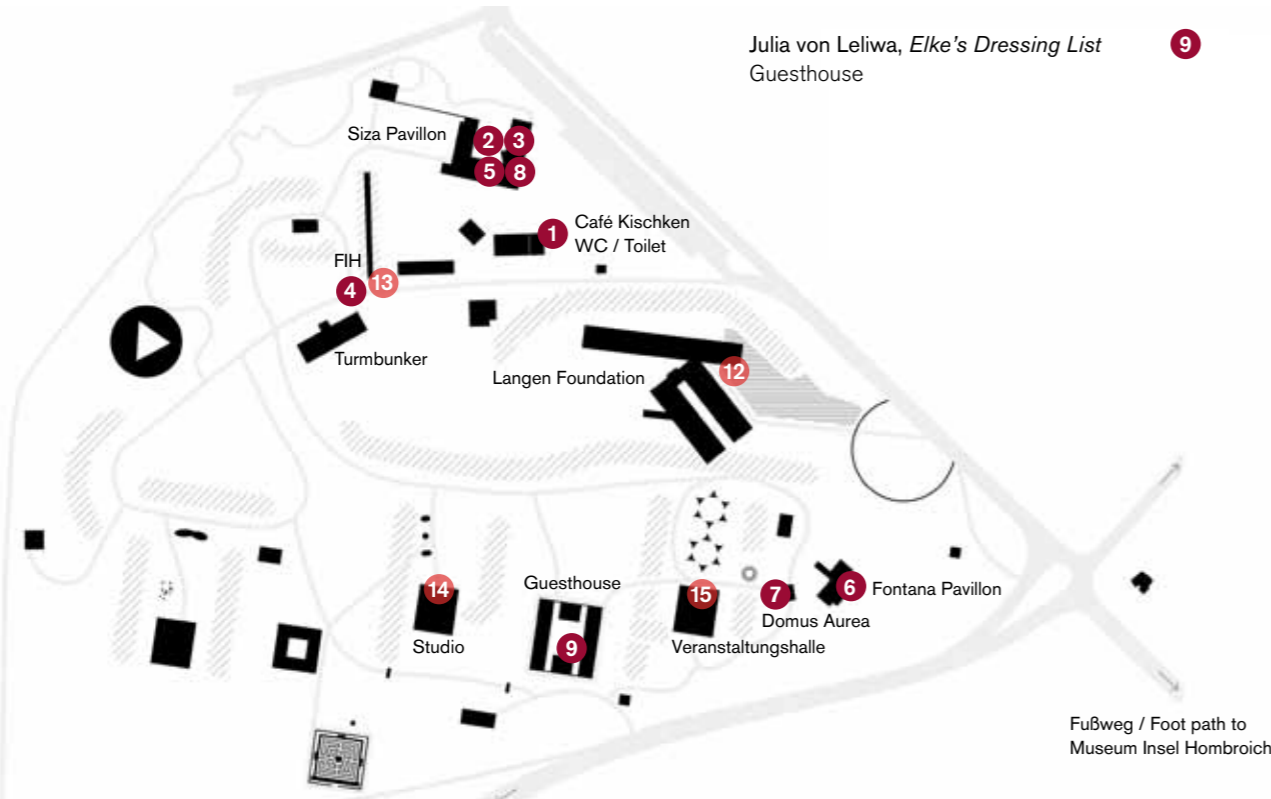
Jen Rosenblit, *a Natural dance* **6**
 Fontana Pavillon

Ursula Achternkamp, *Guelden, das Kalb!* **7**
 Domus Aurea

Rebecca Davis **8**
 Siza Pavillon

Thomas Dobbin, *video research installation*
 various locations

Julia von Leliwa, *Elke's Dressing List* **9**
 Guesthouse



1. September 2013

Ursula Achternkamp, *Das Ornithologische Wundertütenkabinett der Philosophischen Bauern trifft auf Vogelherdrecherchen von Ulrike Janssen* **10**
 Tadeusz Pavillon (upstairs)

Biba Bell, *It Never Really Happened at Hombroich* **11**
 Graubner Pavillon

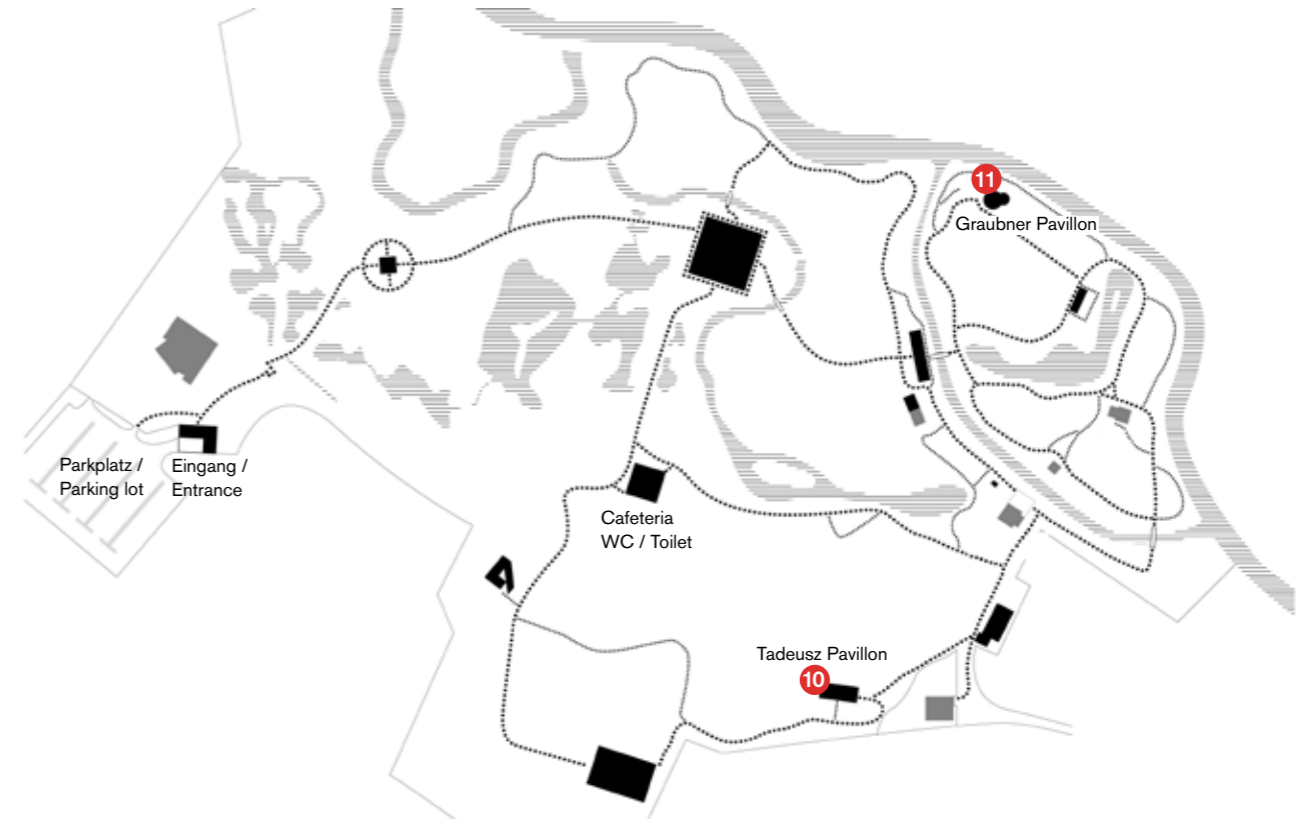
Andere Veranstaltungen / Other events
Raketenstation Hombroich

Jorinde Voigt – *Ludwig van Beethoven Sonate 1–32* **12**
 Langen Foundation

Christoph Gesing **13**
 FIH Field Institute Hombroich

Stefanie Oelke, *PIAZZA* **14**
 Fensterfront – Atelier Georg Schmidt

Annette Elster, *Kafka's diary and dreams* **15**
 Veranstaltungshalle





4

Amanda Coogan, *Impromptu in A Flat*, (work-in-progress), close to *Field Institute Hombroich* © Stiftung Insel Hombroich, Tatjana Kimmel



6

Jen Rosenblit, *a Natural dance*, Fontana Pavillon © Frauke Dannert

I am sending you a link to the video of the final performance that I just did in May at The Kitchen in NYC. This work won a 'Bessies' New York Dance and Performance award so I'd say the time I spent there with all of you was super beneficial!

a Natural dance is concerned with ways of structuring bodies as they fall out of relation aesthetically and spiritually while still locating ways of being together. Performed by Addys Gonzalez, Justin Cabrillos, Effie Bowen, Hilary Clark and Jen Rosenblit with Lighting Design by Elliott Jenetopulos and set construction by Sam Roeck. This work continues a process of tangential thinking that leads to choreographic thought that is both energetic and designed, where a contemplative theatricality begins to encourage a disruptive kinship. From an assumption of the free body as the right and original source to subtle sways of queer rebellion; a hunter, the god-king, the hunted, our broken baby deer, the profile of the sphinx, Super Mario Brothers, Helen of Troy and Where's Waldo? Set somewhere between the interior privacy of the home and the external activity of belonging or not situating inside of the public space, we practice on the porch. This work is located outside of a normative lens, looking to an improvisatory system for disrupting behavior while still ushering in the glory of absurdity, timing, meaning, sequence, divinity and the political. (Jen Rosenblit)



AFTER EFFECTS, *a Natural dance*, *The Kitchen*, New York © Paula Cour



AFTER EFFECTS, *a Natural dance*, *The Kitchen*, New York © Paula Cour
www.vimeo.com/97391499



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Biba Bell, *It Never Really Happened* at Hombroich, Graubner Pavillon © Ursula Achternkamp



AFTER EFFECTS, *PLUME* (2014), *Times Square* © Carolina Sandretto

AN AFTER-EFFECT
A Suggestion

Für den Impuls gilt wie für die Energie und den Drehimpuls ein Erhaltungssatz, der als Impulserhaltungssatz oder als Gesetz von der Erhaltung des Impulses bezeichnet wird. Dies gilt nicht nur für Katzen, sondern auch für Astronauten, Sportler und Kaninchen – vielleicht auch für die Machenschaften von Künstlern, Architekten, Autoren, Designern und anderen Projektmachern.

The same applies to momentum as it does to energy and angular momentum: a law of conservation termed the law of conservation of momentum or the theorem of the preservation of momentum. That applies not only to cats but also to astronauts, sports people and rabbits – and perhaps also to the schemes and doings of artists, architects, authors, designers and other projecteurs.

AFTER EFFECTS, *PLUME* (2014), *Times Square*

© Carolina Sandretto

After their stay at *Hombroich : Summer Fellows 2013* dancer and choreographer Biba Bell and *Times Square Alliance's* Director of Public Art Sherry Dobbin developed together the first event of the *Spring 2014 After Hours* series produced in collaboration with *Times Square Arts*. Bell's site-specific performance at the *R Lounge, Plume*, engages the lounge's vaulted walls, broad windows, and dramatic views of Times Square into her choreographed piece.

Plume took place at *R Lounge* on Wed Feb 19, 2014, 10pm-12am.

Biba Bell is a founding member of the collaborative performance group *MGM Grand (Modern Garage Movement)* and has performed at such venues as *The Kitchen* and *Dance Theater Workshop* and will be one of the Fellows again in 2015.

Sherry Dobbin, *Siza Pavillon* 2013

© Elke Luyten

I come from a background of establishing residencies in unique settings, and they want me to help them reflect about their site, resources and unique offerings to shape a vibrant residency program. Yet, I have also come here to reflect upon the curatorial process for our own public spaces in Times Square and to take time to thoroughly explore the notion of public/private from both the arts and urban sectors. Insel Hombroich is like an artificial village and as I deconstruct its complex history and development into core elements, I am reminded that I can also deconstruct Times Square. Stepping outside of one's environment is necessary to see oneself more clearly. The time here with international colleagues reminds me that playing on an international level is less about 'being international' and more about maintaining a foreign eye and fresh perspective: seeing what you already do and what you may not have recognized. (Sherry Dobbin)



AFTER EFFECTS, Hildegard von Bingen, Composer, 1098–1179

MICHAEL DUDECK *WITCHDOCTOR* had been Hombroich Summer Fellow 2013 and started a cooperation with Annette Elster, inhabitant of the *Raketenstation Hombroich*.

"Ursula ... it seems that Annette and I are carrying on with a project we dreamed up when I went there. I went back to begin development and I will be going back AGAIN in October. It is a performance work where we will Re-Mix Hildegard von Bingen and perform together. Kisses from Venice, M"

„Performance für zwei Darsteller, die in die Klang- und Gedankenwelt von Hildegard von Bingen eintauchen. Die A-capella-Gesänge, die von ihr komponiert wurden, werden in die Jetztzeit transportiert und live von optisch androgyn erscheinenden und zeitlos kostümierten Wesen akustisch und visuell zu anderem, neuem Leben erweckt.“ (Annette Elster)

Ornithologisches Wundertütenkabinett –
60 gefiederte Fundstücke, Tadeusz Pavillon

© Ursula Achternkamp

The Philosophical Farmers (Die Philosophischen Bauern)

There are bird species that save themselves the bother to build elaborate nests and occupy the abandoned empty nests of their fellow con-specifics instead. *The Philosophical Farmers* heard about this and thought this made sense. So they learned from the birds, made the occupation strategy to their own and declared it as the production principle. But not for farming, that *The Philosophical Farmers* shy away from, but for the production of books. Books to be used as guides in exploring nature by observation and experimentation. They decided to make the book the nest.

They promptly encountered the American graphic designer and artist Julien Montague, who builds such nests: Faux books, artificial Books, that only consist of covers and are otherwise completely devoid of content. *The Philosophical Farmers* were both excited and pleased about this, especially since one exemplar in Montague's book world, invites visitors on an ornithological experimental arrangement: *Managing Structural Bird Problems*.

2013

What are structures? What are problems? What are structural bird problems? And how they may be accomplished? It was quickly agreed, that help was needed.

So friends, acquaintances, lesser friends and *The Philosophical Farmers* themselves were called upon, to deal in real text form with the issues that arose from the newly conquered nest.

Graphical material in anyway related to the texts were requested for each text. Because *The Philosophical Farmer* is artistic, he likes to watch.

And lo and behold, a flood of texts and pictures with comments, answers, reflections and also new questions regarding the structural bird problems and their possible solutions came from a colorful crowd of writers, artists, scientists and ornithologists: sixty feathered finds in total. Upon mutual agreement an ornithological nest escape into a lucky bag cabinet was created, that provides more room for surprises.

And in honor of Johann Andreas Naumann's journal *The Philosophical Farmer* 222 year's birthday, have 222 copies printed – of course hand-crafted, following the ancient farming tradition.

Sorbus Aucuparia serve as *the Philosophical Farmers* harvest a wild fruit suppliers for precious distillate for authors and guests.



Sorbus Aucuparia

© Ursula Achternkamp, this and following pictures



AFTER EFFECTS, Harvest, Kirkeby Field



AFTER EFFECTS, Stählemühle Münchhof, Hegau

© Christoph Keller



Ornithologisches Wundertütenkabinett, Tadeusz Pavillon

© Frauke Dannert



AFTER EFFECTS, Harvest, Kirkeby Field



AFTER EFFECTS, 440 Kilo



AFTER EFFECTS, Destillation. Ernten, Rebellen, Einmischen, Brennen: Edeldestillat der Stählemühle

www.philosophische-bauern.de

2015

PREVIEW

Hombroich : Summer Fellows 2015
Sommer / Summer 2015

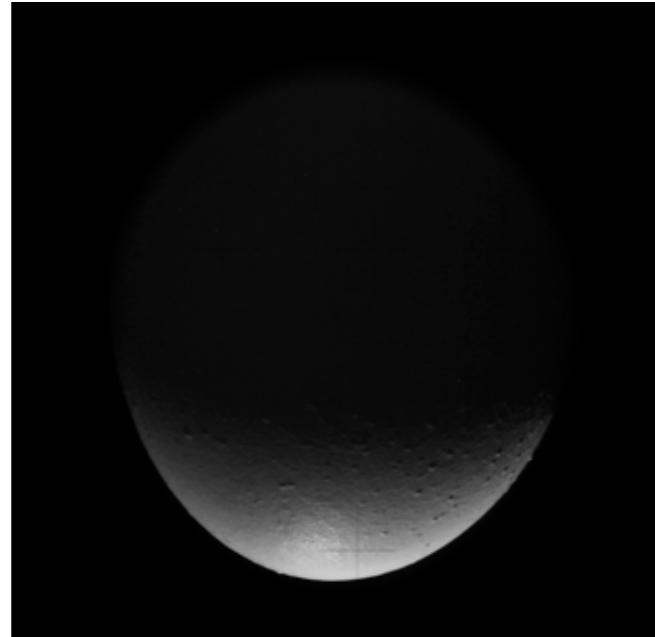
Kurator / Curator

Ursula Achternkamp

Fellows

Jelena Andjelovski / Paula Müller
Apparatus 22
Biba Bell
Azby Brown
Reza Haeri
Julia von Leliwa
Xiaodong Lin
Anna und / and Peter Malnikow
Agnes Meyer-Brandis
Linda Pense / Torsten Blume
Wolf Guenter Thiel
Tina Wintersteiger
Chloé Zimmermann

Agnes Meyer-Brandis



On the Observation of Moon Geese

A poetic-scientific investigation on the migration behaviour of moon geese by Agnes Meyer-Brandis, director of the ResearchRaft-Institute for Art and Subjective Science.

Preface: In 2011, Agnes Meyer-Brandis started a bio-poetic and long term experiment at Pollinaria, an ecological farm in Abruzzo, Italy. The idea was to imprint and raise 'moon geese', a mythic migration bird that travels between Earth and Moon. In exchange with a group of ornithologists and geese breeders, it was decided to base the project on the heritage of another endangered species: the roman goose, attempting to support the survival of both: the fictitious and the real bird.

What happened to moon geese in the 21st century? Does this very special species still exist? Do they still know about their moon migration pattern or have they been stranded? The experiment and longterm study *MOON GOOSE ANALOGUE: Lunar Migration*

Bird Facility is based on Francis Godwin's book *The Man in the Moone*, written in 1603, in which the protagonist flies to the Moon in a chariot towed by 'moon geese'. Meyer-Brandis has actualised this concept by raising eleven moon geese from birth within her project *Moon Goose Colony*, giving them astronauts' names¹, imprinting² them on herself as goose-mother, training them to fly and taking them on expeditions. They live in a remote Moon analogue operated from a control room within the gallery.

The experiment started in February 2011 with open end.

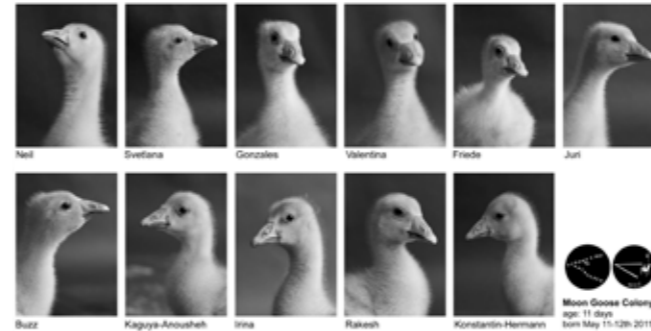
¹ Neil, Svetlana, Gonzales, Valentina, Friede, Juri, Buzz, Kaguya-Anousheh, Irena, Rakesh, Konstantin-Hermann.

² Imprinting: describes a psychological and behavioural process, that happens through direct contact in the first phase of a young animals life. Imprinted animals accept the imprinters as their parents.

www.fur.de/mga



The Astronauts, Videostill, Moon Goose Colony



The Astronauts at the age of 11 days, born May 11-12th 2011



LUNAR BIKE, Astronaut Training Method No. VII, Videostill, Moon Goose Colony



MOBILE MOON, Astronaut Training Method No. V, Videostill, Moon Goose Colony



SPACE SUITTESTING, Astronaut Training Method No. XIII, Videostill, Moon Goose Colony



ANALOGUE TRAINING, Astronaut Training Method No. XVI, Videostill, Moon Goose Colony

Reza Haeri



Buster Keaton. Still of *The General*, 1927

© web page d(13) trail

Hi Ursula,

... It's my pleasure for invited to hombroich 2015.

For the documentation of my work I have to say I always work upside down means I have to find a button first and then make a jacket! I work since 14 years as an artist filmmaker in Tehran, Iran. My films are strongly influenced by Iranian culture and history. My artistic process is often driven by a search for today's representation and spirit of the past. It may sound absurd, but in order to find material about Iranian social history, I often have to travel abroad, to research in foreign archives, or to interview Iranians in exile...

From 2005 until 2009 I was very actively running the underground Tehran Cine Club. The film club received support from the film-collections of Film House and Cinema Arsenal in Berlin and also EDN European documentary net-work in Denmark and private archives and film collections. the Idea of film club is showing two films together no matter about genre or doc, fiction or animation. just and idea from locating to subject or from a similar miscene or concept have to be in a point in two films after that we had a long night chat and discussion about the films until morning. Usually we had 100 selected audience in every Wednesday night.

and...

Before any work and idea I always put and image of a cannon. Might be suit for your teaser!

all the best,
Reza



Georges Méliès. Still of *LE VOYAGE DANS LA LUNE*, 1902 © web page d(13) trail

d(13)trail

Cannons and Bells

Email-exchange of Natascha Sadr Haghghian with Reza Haeri

Dear Reza,

Last week when you looked at the picture of the cannon and bell hanging on the wall of my room, you said: how interesting that both have a ball inside; their relationship is also worth taking note of, one belongs to the church, the other to the army.

The cannon and the bell you saw in those photographs were manufactured by a company named *Henschel* in the 18th century in a German town called Kassel. I will send these photographs to you once again.

I am not sure if cannons at this time were already being exported to Iran, but surely later on, perhaps already in the 1930s when German engineers were constructing the Iranian railroad. It was at this time when *Henschel* sent 16 locomotive trains to Iran. I've found a photograph of one of these trains. But this is another story...

I would like to know what you meant exactly when you said that the cannon and the bell bear an interesting relationship. What stories do bells carry in Iran? What is the history of the bell in Iran?

Sincerely, Natascha

Dear Natascha,

The picture of the bell and the cannons on your wall drew me back to the time of my childhood in Tehran, where I grew up in the Christian quarter of the city. Then, I was used to the sound of church bells ringing. Then, cannons would announce the arrival of the Iranian new year. Yet, to tell you the truth, at this point in my life I had never actually seen church bells, nor cannons.

The war between Iran and Iraq had just started and most of my friends and acquaintances were in the process of emigrating from Iran. There was an Armenian girl who lived in my neighborhood. She was the one who showed me our quarter's church bells for the first time. Finding the source of the sound was a big discovery. From that moment on, I would remember her each time I looked up at the church bell towers in our neighborhood.

Around the time when the first air strikes began on Tehran, the church bells in our neighborhood transformed into alarms, signaling danger. Afterwards, they were to remain silent. No one knew what to do in such a situation. My mother wanted to take refuge in the church up the street from us; she believed that certainly the jet pilot would see the church towers and thus not drop his bombs there. She had simple proof: Iraq buys its planes from Europe and so these planes won't bomb churches. A doubtful argument that certainly could not prevent

an Iraqi pilot with his modern fighter jet from bombing our neighborhood. Many years later, when I saw the collapse of the World Trade Center, I remembered these words, spoken on that first night when Tehran was being bombed.

I had to wait until my military service to see a real cannon for the first time.

It was also during these days that I discovered on Iranian television strange cannons. Iranian television after the revolution would broadcast on New Years Eve silent comedies and early films from the history of cinema. As if the history of cinema would begin again each year from zero. A huge cannonball chasing down Charlie Chaplin. Harold Lloyd with a monster, a cannon tube hanging from its neck, spinning around each other in the midst of the Mexican Revolution. At the necessary moment, the monster would bend down and shoot the cannon.

A cannon, flat and ready, lay on the railroad tracks, facing in the direction of Buster Keaton's train; at any moment it seemed ready to blow the train to bits. The most interesting idea of all was in George Méliès' film *A Trip to the Moon*. There they used a cannon to travel to the moon. I still find myself engaged with these silent films.

Many years later, I encountered an image amongst the many photographs from the Qajar period showing a condemned man awaiting his execution. They had tied this man to the mouth of a cannon. It was as if this image came straight out of one of those silent films. Yet this time there was no Charlie Chaplin, Buster Keaton wasn't tied up, no trip to the moon was planned. Here was a man who was most likely being executed for apostasy. Much of the news and many of the images one sees on television remind me of Lloyd's, Keaton's or Chaplin's films. Although this time there is nothing to laugh about.

Moreover, I imagine a scene where a woman suddenly falls from atop a bell tower while a terrified man looks on. Now his fear of heights has gone and he is no longer dizzy. The bell behind him tolls. Or, take the moment of Quasimodo's execution by the ropes of Notre Dame's bells, when Esméralda emerges from the square to save him. Those are the same bells that after the French Revolution are melted down to make bullets. And finally, I think of those tourists at the Kremlin in Moscow who take photographs of the Czar's cannons and bells.

My dear Natascha, I'm not sure what relation any of these images may have with each other, despite the histories, stories and accounts that lay behind them individually. They are to one another the cannons and bells of dreams; from within each, one can hear the resonating sound of the other.

In amity, Reza



Stadtinsel Havelberg, aerial photography

© Stadt Havelberg

I Die Stadtinsel Havelberg, ein Beguinenhaus, eine Bauruine in der Fischerstraße und der Wunsch, aufs Land zu ziehen, bildeten die Voraussetzungen, die lange überfällige Entscheidung zu treffen, endlich Berlin zu verlassen. Ausschlaggebend war jedoch letztlich etwas gänzlich anderes. Bei einem Besuch Havelbergs begegnete mir in einem der zwei Cafés der Stadtinsel die Kuratorin Ursula Achternkamp. Wir kamen ins Gespräch. Sie berichtete mir von ihrem Projekt, anlässlich der *BUGA 2015* eine Ausstellung im Stadtraum der Insel zu inszenieren. Unbekümmert, leicht übermütig und mit einem kaum bemerkbaren ironischen Unterton fragte ich, ob ich auch etwas vorschlagen dürfe ... Wahrscheinlich aus Höflichkeit nickte sie freundlich. Spontan, gänzlich unvorbereitet schlug ich vor, in den Hinterhöfen Kräutergärten anzulegen; dazu der improvisierte Slogan ‚Positiv Denken im Negativraum‘. Die Verblüffung der Kuratorin war augenfällig: Als wir uns verabschiedeten, notierte sie sich meine Adresse und kündigte an, die Idee zu überdenken.

II Das Vorhaben *Nine Yards of Flavour* war unwiderruflich angestoßen worden. Erste Gespräche wurden geführt und erste erstaunliche Facetten des Projekts deutlich. So stellte uns die Stadt Havelberg ab Mai 2015 mit dem Beguinenhaus am Salzmarkt unsere eigene Wirkungsstätte zur Verfügung. Das Beguinenhaus war einst eine Kapelle gewesen, die 1390 dem Heiligen Geist geweiht worden war. Sie diente außerdem als Hospital für Pilger zum ‚Heiligen Blut‘ von Wilsnack, das im Spätmittelalter ein begehrtes Pilgerziel gewesen war. Im Zuge der Reformation wurde das Hospital den Beguinen zugeschlagen und diente ihnen seither zur Krankenpflege und Leichenbettung.

Um 1180 war die erste Beguinenvereinigung in Lüttich für Frauen gegründet worden, die zwar die kirchlichen Gelübde nicht hatten ablegen wollen, sich aber für ein bewusst spirituelles Leben entschieden hatten. Die Gemeinschaften boten Zuflucht für junge Frauen, die keine Mitgift hatten, um heiraten zu können, oder die sich der Verbindung mit einem ungeliebten Mann entziehen wollten. Unverheiratete Frauen hatten oft nur eine Lebenschance innerhalb einer klösterlichen Gemeinschaft. Jeder Beguine stand es aber frei, wieder aus der Gemeinschaft auszuscheiden, um ins Privatleben zurückzukehren und zu heiraten. Sie sorgte selbst für ihren Lebensunterhalt und musste dafür arbeiten. Die finanzkräftigeren Schwestern arbeiten ebenfalls, waren aber nicht auf eine Entlohnung angewiesen. Sie webten Leinen, klöppelten Spitze und unterrichteten die ihnen anvertrauten Mädchen. Die Beguinen sorgten in eigenen Hospitälern für eine medizinische Versorgung, finanzierten Herbergen sowie Schulen und betätigten sich in der Armenfürsorge. Die Bewegung breitete sich rasch in Europa aus und hatte im Zuge der Gegenreformation eine Blütezeit. In dieser Zeit lebten fünf Prozent aller Frauen in von Beguinen geführten Höfen. Erst während der Französischen Revolution und danach wurden die Höfe aufgelöst. Sie bestanden teilweise als karitative Einrichtungen fort. Als Folge der Industrialisierung entstanden im 19. und 20. Jahrhundert neue Arbeitsplätze für Frauen, mit denen sie ihren Lebensunterhalt ebenso bestreiten konnten wie innerhalb der Beguinenhöfe. Heute gibt es zwar die historischen Höfe, aber keine Beguinen mehr.¹ Ein solcher historischer Hof ist das Beguinenhaus in Havelberg. Doch wie steht es im Verhältnis zu den *Nine Yards of Flavour*?

Die Beguinen galten als Expertinnen in der Anlage von Kräutergärten und haben ihrer Pflege von Kranken wichtige Aspekte der Kräuterheilkunde zugrunde gelegt. Neue Kräutergärten in den Höfen der Stadtinsel anzulegen, geht also offensichtlich auf die beguinische Tradition zurück. Diesen kulturhistorischen Hintergrund kannte ich

natürlich nicht, als ich die Arbeit anfangs konzipierte. Seitdem sehe ich ihn bei der Anlage und Entwicklung des Vorhabens als wichtigen inhaltlichen Impuls; die Duffflächen sind für mich eine Verkörperung des beguinischen Weltbildes. Das ursprünglich abstrakte Ziel der künstlerischen und sozialen Intervention in den Höfen der Stadtinsel erhielt nunmehr einen kultur- und geistesgeschichtlichen Begründungszusammenhang. Der Kunsthistoriker in mir jubelt! Die Arbeit verkörperte gleichermaßen eine ikonografische wie eine ikonologische Dimension.

Hierbei verstehe ich Ikonografie als wissenschaftliche Methode der Kunstgeschichte, die sich mit der Bestimmung und Deutung von Motiven in Werken der Bildenden Kunst beschäftigt, und Ikonologie als die Erforschung und Interpretation von Inhalt und Symbolik der Bildgegenstände unter Berücksichtigung von zeitgenössischen literarischen Quellen wie der Philosophie, Dichtung und Theologie.² Ein für mich wichtiges Kriterium hatte sich also nachträglich eingestellt. Der Begründungszusammenhang erschien vor dem Hintergrund der Kunst- und Kulturgeschichte und den ortsspezifischen Besonderheiten plausibel und aussichtsreich. Positiv Denken im Negativraum!

III *Nine Yards of Flavour* umfasst die Anlage von neun mit historischen Backsteinen umbauten monokulturellen Kräutergärten in den Hinterhöfen der Stadtinsel Havelberg. Havelberg liegt im Landkreis Stendal in der Altmark in Sachsen-Anhalt. Das Projekt beginnt im Oktober 2014 mit dem Abbau einer Bauruine und der Wiederaufbereitung der darin enthaltenen Backsteine. Diese Backsteine werden ab November 2014 in Form von neun großen und mittelgroßen ummauerten Feldern wiederverwendet. Diese Felder werden von einem LED-Lichtband umrahmt, um sie in der dunklen Jahreszeit von Dezember 2014 bis März 2015 als Monumentalskulpturen zu inszenieren. Sie werden der Öffentlichkeit im Rahmen von Begehungen, Führungen und Vorträgen zugänglich gemacht. Im März werden diese ummauerten Felder mit Erde gefüllt und bepflanzt. Im Mai zur *BUGA 2015* werden sie als Kräuter- und Dufffelder in Betrieb genommen. Die *BUGA* übernimmt die monumentalen Kunstwerke in ihr Ausstellungs- und Kommunikationskonzept. Parallel wird das Beguinenhaus in Havelberg als integraler Bestandteil der Arbeit wiedereröffnet. Es beherbergt im Rahmen des ‚Grünen Klassenzimmers‘ Veranstaltungen, Vorträge und Seminare zum Thema Gesundheit und Kräuterheilkunde. Im Oktober 2015 werden die Inhaber der Hinterhöfe gefragt, ob und in welcher Form sie die Dufffelder oder die ummauerten Flächen erhalten oder abreißen wollen. Mit den durch den möglichen Abriss gewonnenen Steinen wird an der Stelle der ursprünglichen Bauruine ein öffentlich

zugängliches Teehaus errichtet. Das Beguinenhaus wird von Ursula Achternkamp und Wolf Guenter Thiel als freie Kultur- und Bildungseinrichtung mit Unterstützung der Stadt Havelberg nachhaltig entwickelt und etabliert. Webseite und begleitende Broschüre wie auch eine umfassende Buchpublikation sind in der Entwicklung. Ab September 2014 ist die Arbeit auf dem Internetportal der *BUGA 2015* verzeichnet und beschrieben. Die eigene Website wird parallel zur Eröffnung der Monumentalskulpturen im Januar 2015 online gehen. Die Broschüren werden ab Januar 2015 und die Buchpublikation ab August 2015 vorliegen. Die *Volksstimme* Havelberg wird den Prozess zu allen Zeiten publizieren und die unterschiedlichen Zwischenstufen im Druck und auf ihrer Webseite dokumentieren. Hier gibt es auch die Möglichkeit, Fragen zu stellen und den Entwicklungsprozess zu kommentieren.

Die Altmark und mit ihr die Stadt Havelberg mit ihren rund 8000 Einwohnern gehört zu den strukturschwächsten Regionen im ganzen Bundesgebiet. Einher mit dieser Strukturschwäche geht die Aufgabe von urbanen Räumen und infrastrukturellen Versorgungseinrichtungen. Auf einer so kleinen Fläche wie der Stadtinsel ist dies besonders deutlich. Resultat sind leere Häuser und Bauruinen. Das Bewusstsein für Höfe und Plätze geht abseits des Tourismus ganz verloren. Es geht um die Wiederbelebung von historisch um Jahrhunderte gewachsener Urbanität im ländlichen Raum. Es geht um die Kommunikation der Qualitäten einer historischen Stadtinsel als Lebens- und Arbeitsmittelpunkt. Kurz, es geht um die Wiederbelebung der liebenswürdigen historischen Hansestadt Havelberg.

Die Arbeit heißt im Untertitel *Positiv Denken im Negativraum*. Der Untertitel bezieht sich auf die architektonische Theorie des positiven und negativen Raumes. Uns geht es insbesondere um die Negativräume. In Havelberg sind diese zu Steinwüsten, meist aber zu Abfallhalden verkommen. Mit dieser Arbeit werden diese Räume zuerst durch die monumentalen ummauerten Flächen inszeniert. Sie werden als vorläufige positive Räume begreifbar. In unserem Fall werden sie mit Heilpflanzen und Kräutern bepflanzt. Diese Bepflanzung ist der Art, dass sie in ihrer monokulturellen Form neben dem Duft eine hohe ästhetische Qualität verkörpert. Diese bisher negierten Flächen werden so zu weit über Havelberg hinaus und im Rahmen der *BUGA 2015* bundesweit kommunizierten Sehenswürdigkeiten. Die künstlerische Intervention ist vom Anfang an gebunden an eine soziale Interaktion. Die Anrainer der Felder werden zu Interessengruppen. Sie beginnen selbstständig, neue, möglicherweise kollektive und solidarische Nutzungsideen und Konzepte zu entwickeln. Hierzu gehört auch der mögliche Abbau von Mauern und Gebäuden. Der anfängliche Abriss

einer Bauruine und die Wiederverwendung der Baumaterialien sollen zusätzlich deutliche Impulse setzen. Ziel ist es, das Denken und Empfinden nachhaltig zu verändern. Die Leerstellen oder Negativräume werden zu Bewusstseinsräumen und im Sinne von gelebter Urbanität neu genutzt. Generell geht es darum, den Gedanken der Beguinen bezüglich Heil- und Kräuterkunde sowie sozialem und solidarischem Verhalten aufzugreifen und neu zu beleben.

Zielgruppe des Abbaus der Bauruine sind Bürger und Besucher der Stadtinsel Havelberg. Zielgruppe der Ausstellung der vermauerten Felder sind Interessierte aus der Stadt, der Region und Kunstinteressierte aus dem Siedlungsraum zwischen Hannover, Magdeburg, Berlin, Rostock und Hamburg. Die *BUGA 2015* ist eine überregionale Ausstellung und wendet sich an Interessierte aus dem gesamten Bundesgebiet. Das Beguinenhaus richtet sich als freie Kultur- und Bildungseinrichtung an Bürger und Interessierte der Stadt und der Region. Die Webseite und die Buchpublikation sind zweisprachig in Deutsch und Englisch. Beide Medien wenden sich an ein an Kunst, Architektur und Kulturgeschichte interessiertes internationales Publikum. Hierbei liegt ein Schwerpunkt auf künstlerischen und kulturellen Techniken mit einem solidarischen und vernakulären Lösungsansatz.

Grundsätzlich glauben wir an die Innovationskraft von *Positiv Denken im Negativraum*. Wir glauben, dass diese nicht nur in der Theorie negativ besetzen Zwischenräume auch im Gesellschaftsdiskurs sehr negativ angesehen werden. Das gilt für den Hinterhof, für ganze Stadtviertel, für ganze Stadträume und für ganze Regionen. Gerade diese bieten durch ihre Strukturschwäche enorm viele Gestaltungsmöglichkeiten für moderne Formen der Zivilisation. Durch die überschaubare Größe der Stadtinsel wird sie zu einem Labor, in dem wir einzelne Vorhaben austesten und erproben können.

IV

Als Schüler in den frühen 1980er Jahren wurden wir von unserem Kunstlehrer Franz Joseph van der Grinten zu Konzerten in Hombroich mitgenommen. Ich erinnere mich an ein Konzert der Pianistin Martha Argerich. Dieses Konzert war eines meiner ersten nachhaltigen Kunst-erlebnisse. Van der Grinten bereitete mir im Wesentlichen den Weg zur Kunst und zur Literatur und zeichnete mir den Weg vor, Künstler zu werden. Als junger Mensch hatte ich nicht das Selbstbewusstsein dafür. Stattdessen wurde ich über viele Jahre in meiner Familie, später auf der Internatsschule³ und schließlich bei der Bundeswehr und im Rahmen einer Banklehre systematisch psychisch demoliert und diminuiert. Man versuchte, meine Persönlichkeit so zu schleifen, dass

ich in die Kadervorstellungen meiner jeweils Weisungsbefugten hineinpasste. Allein die von mir erwartete Passgenauigkeit habe ich nie erreicht. Meine wenigen Freunde wussten, wie sehr ich mich darum bemühte. Ich erinnere mich an einen Deutschlehrer, der mir unmissverständlich zu verstehen gab, dass mir jedes schriftstellerische Talent abging und ich selbst mit Diktaten und Schulaufsätzen völlig überfordert sei.⁴ Später nach der Schule habe ich über einige Zeit hinweg Führungen auf der Insel Hombroich für die Kirchengemeinde Sankt Peter in Köln durchgeführt. Eine meiner ersten universitären Hausarbeiten führte mich auf die Insel Hombroich und zu Erwin Heerich, den ich schon durch van der Grinten kannte. Ich erinnere, dass ich einen Aufsatz über die Unterscheidung von Architektur, Skulptur und skulpturaler Architektur schrieb. Hier schließt sich also der Kreis erstmalig. Nun war ich also Künstler und beschäftigte mich in meiner ersten großen Arbeit im öffentlichen Raum exakt mit diesem Thema. Als mich Ursula Achternkamp einlud, im Siza Pavillon auszustellen, fiel mir all dies wieder ein und ich lachte innerlich. Ich würde in die Region meiner unglücklichen Jugendtage als Künstler zurückkehren und zudem an eine Stelle, die mir so positiv in Erinnerung geblieben war. Das Tollste war, in diesem Pavillon würde mein Aufsatz über die Arbeiten Erwin Heerichs im Archiv vorrätig sein. Ich erinnerte mich an einen aufmunternden Brief, den mir Heerich damals geschrieben hatte.

Was aber sollte ich hier ausstellen. Zum Zeitpunkt der Einladung war ja das Konzept *Nine Yards of Flavour* erst in einem rudimentären Projektstadium. Also schlug ich vor, zwei Dinge zu präsentieren, den von mir verfassten Roman *Anna J* und die dazugehörigen Recherchen und das von mir über Jahre zusammengestellte Archiv mit Fotos der Schauspielerin Elisabeth Bergner.

Ich hatte Elisabeth Bergner als Zeitzeugin für die Entwicklung des Romans *Anna J* besetzt. Sie war als geborene Jüdin eine der wenigen Frauenfiguren, deren Lebens- und Arbeitsbiografie sich lückenlos vom Anfang des letzten Jahrhunderts bis in die 1980er Jahre nachzeichnen ließ. Zudem war sie mit vielen der wesentlichen Protagonisten aus Literatur, Schauspiel und Kunst befreundet gewesen. Als ‚femme enfant‘ und zugleich ‚femme fatale‘ der Zwanzigerjahre in Berlin hatte sie ganzen Generationen von Frauen als Vorbild gedient. Niemand hat sie je einschüchtern können, weder ihre Schriftstellerfreunde wie George Bernhard Shaw, Arthur Schnitzler, James Barry oder Bertolt Brecht noch solch großartige Regisseure wie Max Reinhardt oder Berthold Viertel und schon gar nicht ihr Ehemann Paul Czinner. Vielmehr war es ihre Interpretation der Rollen, die diese Inszenierungen zu Legenden der Schauspielgeschichte machten. Die lange Ehe mit dem Regisseur

Paul Czinner war „die schönste Freundschaft ihres Lebens“.⁵ Auf ihre sehr eigene Weise hat sie „den Weg von emanzipatorischen Gedanken zur realisierten Emanzipation“ gelebt. Zeitlebens setzte sie sich gerade im erzwungenen Exil zuerst in London und dann in New York und später wieder in London intensiv für Verfolgte und für Kinderhilfswerke ein. Sie ermöglicht vielen die Emigration aus Nazi-Deutschland. In diesem ständigen karitativen und selbstlosen Einsatz ist sie dem beguinischen Weltbild sicher ganz unbewusst sehr verbunden. Auch die aufgeklärte Spiritualität der Christian Science, sei sie nun von Albert Einstein vermittelt oder nicht, deutet in diese Richtung.⁶

Erst jetzt fällt mir auf, wie genau die Bergner und das Fotoarchiv in ein Beguinenhaus passten. Wie genau sich auf einmal alle unterschiedlichen Aktivitäten und Pläne der letzten Jahre ins aktuelle Geschehen fügten. Das Fotoarchiv würde ins Beguinenhaus in Havelberg passen und ich würde im Siza Pavillon neben dem Projekt *Nine Yards of Flavour* lediglich drei Fotos der Bergner von Trude Geiringer⁷ von 1927, einen Brief von 1923 an den Dramaturgen Ludwig Körner⁸, einen großen Siebdruck desselben und eine Erstausgabe des Gedichtbandes *Sternverdunkelung* von Nelly Sachs mit einer besonderen Widmung an Elisabeth Bergner zeigen. Die dreizeilige Widmung der Literatur-Nobelpreisträgerin ist mit „Stockholm 17.11.1949“ datiert. In diesem wichtigen Gedichtband erhebt sie ihre poetische Stimme zur jüdischen Tragödie und verleiht sie dem unsäglichen Elend und der unstillbaren Hoffnung des jüdischen Volkes.⁹

Ich hatte zwei Jahre ohne jeden Zuspruch an einem Roman geschrieben. Und jetzt? Er sollte in kleiner Auflage zur Ausstellung in Hombroich erscheinen! Der ganze Roman war eine lang andauernde Trauerarbeit gewesen; der Trauer um eine unerfüllte Liebe und der Trauer um eine unselige Kindheit geschuldet. Jetzt sollte er nahe den Orten meiner Kindheit erscheinen. Ich komme am Ende so zurück, wie ich es mir als junger Mensch immer gewünscht hatte. Und wie sagte mein alter Freund Heidulf Gerngross immer: „Was andere können, sollen andere machen.“ Ich mache das, was ich mache.

¹ Vgl. Vera von der Osten-Sacken: *Jakob von Vitrys „Vita Mariae Oigniacensis.“ Zu Herkunft und Eigenart der ersten Beginen* (= Veröffentlichungen des Instituts für Europäische Geschichte 223), Göttingen 2010; Amalie Föbel, Anette Hettinger: *Klosterfrauen, Beginen, Ketzerinnen. Religiöse Lebensformen von Frauen im Mittelalter*. Schulz-Kirchner, Idstein 2000; Gertrud Hofmann, Werner Krebber: *Die Beginen. Geschichte und Gegenwart*. 2. aktualisierte Auflage. Butzon & Bercker, Kevelaer 2008.



Elisabeth Bergner in *Escape Me Never*. Private collection of Wolf Guenter Thiel

² Eine erste systematische Lehre der Ikonografie und Ikonologie als Methoden legten die Kunsthistoriker Aby Warburg (1866–1929) und Erwin Panofsky (1892–1968) vor. Vgl. z. B. Aby Warburg: *Gesammelte Schriften*. Hrsg. von der Bibliothek Warburg. 2 Bde. Leipzig/Berlin 1932; Erwin Panofsky: „Ikonographie und Ikonologie“. In: Ekkehard Kaemmerling (Hrsg.): *Bildende Kunst als Zeichensystem*. Bd. 1: Ikonographie und Ikonologie. Theorien – Entwicklung – Probleme. Köln 1994.

³ Bei der Internatsschule handelt es sich um das Collegium Augustinianum Gaesdonck bei Goch.

⁴ Nämlicher Lehrer nahm sich zwei Jahre später das Leben. Sein Name war Götte. Ich werde beides nie vergessen: sein vernichtendes Urteil und seinen Freitod.

⁵ Die Hose als attributive Frauenbekleidung wird allgemein Marlene Dietrich zugesprochen. Zehn Jahre vorher war es jedoch sicherlich die Bergner, die durch ihre Hosenrollen hierfür ein nachhaltiges Plädoyer gehalten hatte.

⁶ Swantje Koch-Kanz: „Biographie Elisabeth Bergner“, in *fembio* am 31.7.2014, <http://www.fembio.org/biographie.php/frau/biographie/elisabeth-bergner>.

⁷ Trude Geiringer wurde als Gertrud Neumann geboren. 1926–38 führte sie ein gemeinsames Atelier für Porträtfotografie mit der gelernten Fotografin Dora Horowitz in Wien. 1938 Emigration über London nach New York.

⁸ Ludwig Körner wurde 1924 stellvertretender Direktor des Theaters in der Josefstadt in Wien und 1925 Leiter der Kammerspiele. In Berlin war Körner ab 1928 als Oberspielleiter, Verwaltungsdirektor und Schauspieler am Theater Saarlandstraße und dem Deutschen Künstlertheater tätig. Körner war Förderndes Mitglied der SS und ab 1937 Mitglied der NSDAP. Er stieg zur Zeit des Nationalsozialismus zu einem einflussreichen Theaterfunktionär auf. Dieser Brief der Bergner, „Ich beschwöre Sie der Sache wegen heute nach der Vorstellung einen Augenblick herüberzukommen“, erhält vor dem Hintergrund der unmittelbaren Emigration Bergners 1933 und dem scheinbar selbstverständlichen Befehlston eine aus heutiger Perspektive zusätzliche Bedeutung.

⁹ 1949: *Sternverdunkelung*. Gedichte. „Nelly Sachs (eigentlich Leonie Sachs) wurde am 10. Dezember 1891 als Tochter eines Fabrikanten in Berlin geboren. Wegen ihrer schwachen Gesundheit erhielt sie zum größten Teil Privatunterricht. Nach der Lektüre von *Gösta Berling* begann die erst 17-jährige Nelly Sachs mit der schwedischen Autorin Selma Lagerlöf zu korrespondieren. 1929 wurde ihr erster Gedichtband veröffentlicht. Auf Betreiben Selma Lagerlöfs und des Prinzen Eugen von Schweden, konnte sie gemeinsam mit ihrer Mutter 1940 vor den Nationalsozialisten nach Stockholm fliehen. Ihren Durchbruch in Deutschland schaffte sie im Jahr 1959 mit dem Band *Flucht und Verwandlung*. 1958 erhielt sie den Lyrikpreis des Schwedischen Schriftstellerverbandes, 1959 den Literaturpreis des Kulturkreises im Bundesverband der Deutschen Industrie, 1960 den Merseburger Droste-Preis für Dichterinnen. Seit 1961 stiftet die Stadt Dortmund alle zwei Jahre den Nelly-Sachs Preis, dessen erste Trägerin sie wurde. 1965 erhielt sie den Friedenspreis des Deutschen Buchhandels, den Sie mit den Worten „Trotz aller Grausigkeiten der Vergangenheit, glaube ich an Dich“ entgegen nahm. Sie veröffentlichte insgesamt 14 Theaterstücke, von denen bisher allerdings nur zwei (*Eli* und *Nachtwache*) aufgeführt wurden. Nelly Sachs starb am 12. Mai 1970 in Stockholm.“ <http://www.nobelpreis.org/Literatur/sachs.htm>

I

The urban islet of Havelberg, the Beguinenhaus, a derelict building in Fischerstrasse and a wish to move to the country formed the premise for my resolve, long overdue, to leave Berlin at last. But what tipped the scales turned out to be something altogether different. On a visit to Havelberg, in one of the two cafés on the island, I met curator Ursula Achternkamp. We struck up a conversation. She told me of her project of producing an exhibition in the island townscape for the *BUGA 2015* federal garden show. Blithe and carefree, if not a touch coltish and

with a barely discernible undertone of irony, I asked whether I mightn’t make a proposal of my own... It was probably out of politeness that she affirmed with a friendly nod. Spontaneously and altogether unprepared, I suggested that I would set out fields of herbs in the back courtyards, and to go with the idea came the improvised motto, ‘Thinking positively in negative space’. The curator’s bafflement was evident. As we parted, she noted my address and said she would think about the idea.

II

The *Nine Yards of Flavour* venture had been irrevocably begun. Initial consultations had been held and first and astonishing facets of the project were emerging. Such as Havelberg City Corporation’s placing at our disposal, from May 2015, our own operational centre in the shape of the Beguinenhaus at the Salzmarkt. The Beguinenhaus had once been a chapel, dedicated to the Holy Spirit in 1390. It also served as a hospital for pilgrims to the ‘Sacred Blood’ of Wilsnack, a much-visited shrine in the Late Middle Ages. In the course of the Reformation, the hospital was allocated to the Beguines, becoming their base from then on for their care of the sick and the laying out of the dead.

III

The first Beguine community had been established at Liège in c. 1180 for women who did not want to take monastic vows but had opted for a consciously spiritual life. The communities offered a refuge for young women lacking the dowry that would enable them to marry, or who wanted to escape marriage to an unloved husband. For unmarried women, life within a monastic community was often the sole chance in life at all. However, it was open to every beguine to leave that community again and re-enter private life, and to marry. She herself would see to a livelihood and had to work for it. The financially better-off sisters likewise worked, but were not dependent on a wage. They weaved linen, made lace and taught the girls placed in their trust. The Beguines provided medical care at their own hospitals, financed hostels and schools and practised poor relief. The movement spread rapidly through Europe and experienced a heyday during the Counter-Reformation. At that time, five per cent of all women lived in court complexes under Beguine administration (court béguinages). It was only during the French Revolution and in its wake that the Courts would be dissolved. Some continued as charitable institutions. Through the nineteenth and twentieth centuries, as a consequence of industrialisation, new jobs came about for women, enabling them to secure a livelihood as readily as within the béguinages. Today, the historical courtyard complexes survive; the institution does not.¹ One of these historical monuments is the Beguinenhaus at Havelberg. But what is the connection with the *Nine Yards of Flavour*?

The Beguines were acknowledged experts in setting out herb gardens and practised their care of the sick on a sound footing of important aspects of herbalism. To plant out new herb plots in the courtyards of the Stadtinsel precinct, then, distinctly takes up a Beguine tradition. When I first mooted my work, I naturally knew nothing of this historical cultural background; but ever since, I have been aware of its vital artistic stimulus in the placing as well as the development of the project. For me, the scented terrains are an embodiment of the Beguine world view, and the originally abstract aim of an artistic and social intervention in the Stadtinsel yards has obtained a fine additional justification by way of the cultural and world-view context. The art historian in me shouted for joy. The work now had its iconographic and iconological dimensions alike.

Which is to say, in my understanding, iconographic as relating to a scientific method in art history, concerned with defining and interpreting motifs in works of visual art; and iconological as research into, and interpretation of, the semantics and symbolism of things represented in an image, with regard to contemporaneous literary sources such as philosophy, works of literature and theology.² A criterium important to me had, then, entered my process later. The justifying context seen against the backdrop of art and cultural history and the locally specific features seemed plausible and promising. Thinking Positively in Negative Space!

III

Nine Yards of Flavour consists in laying out nine monoculture herb fields each surrounded by historical bricks, in the back yards of the urban island of Havelberg. Havelberg is situated in the rural district of Stendal in the Altmark region in Saxony-Anhalt. The project will begin in October, 2014, with the dismantling of an abandoned never-completed building and the reclamation and redressing of the bricks from it. From November 2014, these bricks will be recycled in the shape of perimeter walling for nine medium and large-scale fields. The fields will be framed by LED striplights such as to showcase them as monumental sculptures during the dark season from December 2014 to March 2015. They will be made accessible to the public, within walks, guided tours and talks. In March, these walled fields will be filled with soil and planted with herbs. In May, as part of the *BUGA 2015* garden show, they will take on their role as herb and scent fields. The *BUGA* show is adopting the monumental works of art into its exhibition and PR/educational plan. In parallel, the Beguinenhaus at Havelberg will be reopened as an integral part of the work. It will contribute to the ‘grünes Klassenzimmer’ (green classroom) scheme with events, lectures and tutorials on health and herbal medicine. In October, 2015, the occupiers of the

back yards will be asked whether and in what way they wish to preserve or demolish the scent fields or the walled areas. With the bricks gained from the possible demolition of the original derelict building, a tea house open to the public will be built in its place. The Beguinenhaus will be developed and established sustainably as an independent arts and educational facility by Ursula Achternkamp and Wolf Guenter Thiel, with the support of the City of Havelberg. The website, an accompanying brochure and a full-scale book are being prepared. As of September 2014, the work is listed and described on the *BUGA 2015* Internet portal. The project’s own website will go online concurrently with the inauguration of the monumental sculptures in January, 2015. The brochures will also be available from January, and the book from August 2015. The Havelberg *Volksstimme* will publicise the process continually and record the various intermediate stages in print and on the newspaper’s website. The latter will also offer the opportunity to pose questions and to comment on developments in progress.

The Altmark region and with it, the city of Havelberg with its population of roughly 8000, are among the structurally most disadvantaged in Germany. A concomitant of this structural weakness is the abandonment of urban spaces and of infrastructural utilities and services. This becomes painfully evident in small confines such as Havelberg’s Stadtinsel. Vacant houses and abandoned incomplete building projects are the outcome. Outside the tourist circuit, awareness of back yards and squares dwindles to nil. The object is to revive an urbanity developed historically through the centuries in a rural setting. The object is to communicate the qualities of a historical urban island as a hub of life and work. In short, the object is to revive the delightful historical Hanse town of Havelberg.

The piece is subtitled *Thinking Positively in Negative Space*. This relates to the architectural theory of positive and negative space. It is the negative spaces that interest us in particular here. In Havelberg, they have wasted into deserts of stone, but more often still into rubbish tips. The present work begins by highlighting such spaces with the installation of monumental walled areas – they become palpable as temporary positive spaces. In our case they will be stocked with medicinal plants and herbs. The planting is of a kind that, in its monocultural form, conveys a scent and is at the same time possessed of decidedly aesthetic quality. These so far negated areas thus become landmarks brought to attention far beyond Havelberg and as part of the *BUGA* show, across the nation. The artistic intervention is linked from beginning to end to a social interaction. Occupants of the buildings surrounding the fields become interest groups, stakeholders, by nature. They will begin to develop independent, new, possibly collective and mutually supportive

ideas for the use of the space, and other drafts. Potentially, that can include pulling down walls and buildings. The initial demolition of a redundant half-completed building and the re-use of the construction material can be expected to lend additional new impetus. The goal is to change thinking and sensibility lastingly. The voids or negative spaces become spaces of awareness and are used anew: a living urbanity. Overall the aim is to take up and revive the Beguine mindset on the art of healing and herbal medicine and as to social and mutually supportive approaches to life.

The dismantling of the redundant, abandoned building is geared towards the citizens and visitors of the isle of Havelberg. In turn, the exhibition of walled fields has in mind all those interested from the town and region and art enthusiasts from the greater catchment area between Hannover, Magdeburg, Berlin, Rostock and Hamburg. The *2015 BUGA* garden show is a national event and appeals to those interested throughout Germany. The Beguinenhaus as an independent arts and education facility is oriented towards citizens and interested parties in the town and region. The website and the book to be published will be bilingual, in German and English. Both media address an international public with an interest in art, architecture and cultural history, the emphasis being on artistic and cultural techniques with a mutually supportive and vernacular approach to their solutions.

Fundamentally, we believe in the innovative power of *Positive Thinking in Negative Space*. We believe that these gaps, burdened with negative associations not on the theoretical plane alone, are also regarded very negatively in the greater social debate. That applies to the back courtyard, to entire precincts, entire townscapes and entire regions. These above all, given their structural weakness, offer a wealth of creative potential for modern forms of civilisation. The human scale of the Stadtinsel at Havelberg makes it a laboratory in which we can investigate and test individual proposals.

IV

At school in the early 1980s, our art teacher, Franz Joseph van der Grinten, would take us to concerts at Hombroich. I recall a recital given by the pianist, Martha Argerich. The concert was one of my first enduring artistic experiences. Van der Grinten it was who essentially paved my way to art and literature – and mapped out my path to becoming an artist. As a young man I lacked the self-assurance to take it up. Instead, over many years, within my family and later at boarding school,³ and finally in military service and in the course of a bank traineeship, I was systemically demolished and diminished. It was an attempt to grind my personality down to fit whatever my respective superior in command

deemed a model of good compliance. I never attained the accurate fit expected of me. My few friends knew well how very much I strained to do so. I remember a teacher of German who had me understand without a doubt that I was devoid of any talent as a writer and that even dictations and school essays were vastly beyond me.⁴ Later, having left school, I gave guided tours over a substantial period at Insel Hombroich for the parishioners of Sankt Peter in Cologne. One of my first university assignments took me to the Insel Hombroich estate, and to Erwin Heerich, whom I already knew thanks to van der Grinten. I remember that I wrote an essay on distinguishing between architecture, sculpture and sculptural architecture. So I had come full circle for the first time: and so, was now an artist, and in my first large-scale work in public space, found myself addressing precisely this subject matter. When Ursula Achternkamp invited me to exhibit at the Siza Pavilion, all this came back to me, and I laughed inside. I was to return to the region of the unhappy days of my youth an artist and what was more, to a site that had remained such a positive memory. The most fantastic thing about it all was that in this pavilion, my essay on the works of Erwin Heerich would be stored in the archive. I recalled a letter of encouragement that Heerich had written me back then.

But what was I to show here: what a question, bearing in mind that at the time of the invitation, *Nine Yards of Flavour* had not developed beyond a rudimentary project draft in the mind. So I proposed to present two things, my own novel, *Anna J*, along with the background research I had done, and an archive of photographs I had spent many years compiling on the actress Elisabeth Bergner.

I had cast Bergner as a contemporary witness for the development of the *Anna J* novel. Jewish by birth, she was one of the few female personalities whose life and career biography could be retraced without gaps from the beginning of the last century into the 1980s. Added to this, she had been friends with many of the crucial exponents in literature, the theatre and art. As both a ‘femme enfant’ and a ‘femme fatale’ of 1920s Berlin, she had been a model for entire generations of women. Nobody had ever been able to intimidate her, not her writer friends like George Bernard Shaw, Arthur Schnitzler, James Barry or Berthold Brecht, not such grand directors as Max Reinhardt or Berthold Viertel; nor, least of all, her husband, Paul Czinner. The opposite was true: it was her interpretation of the stage parts that made these productions legends of acting history. The long marriage with Czinner the director was ‘the most beautiful friendship of her life’.⁵ In her very own way, she lived out ‘the path from the emancipatory thought to realised emancipation’.

Her intense commitment to victims of persecution and to aid organisations for children was life-long and all the stronger in her forced exile, at first in London, then in New York, then in London again. She enabled many to emigrate from Nazi Germany. In this continual charitable and selfless activity, she had a great deal in common with the Beguines’ world picture, albeit unwittingly as we may suppose. For that matter, the enlightened spirituality of Christian Science, whether conveyed by an Albert Einstein or not, points in that direction.⁶

It occurred to me only now how precisely Bergner and the photographic archive would befit a Béguinage; how precisely all the diverse activities and plans of the past few years were snapping into place in what was happening now. The photographic archive would fit in the Beguinenhaus at Havelberg, and in the Siza Pavilion, I would show the *Nine Yards of Flavour* project and just three photographs of Bergner taken by Trude Geiringer⁷ in 1927, a letter of 1923 to the dramatic advisor Ludwig Körner⁸, a large screen-print of the same man and a first edition of the volume of poetry entitled *Sternverdunklung* by Nelly Sachs with a personal dedication to Elisabeth Bergner. The three-line dedication from the bearer of the Nobel Prize for Literature is dated “Stockholm 17.11.1949”. In this notable anthology, she raises her poetic voice on the Jewish tragedy and devotes that voice to the unspeakable suffering and the unceasing hope of the Jewish people.⁹

I had spent two years writing a novel, with not a word of encouragement during all that time. And now? It was due to appear in a small print-run for the Hombroich exhibition! The whole novel had been an oh-so-slow work of mourning: indebted to mourning an unfulfilled love and mourning a disastrous childhood. Now it was to be published near the sites of my childhood. Thus I return, at the end, as I always wished it would be when I was a young man; and as my old friend Heidulf Gerngross would say untiringly, “What others can do, let others do.” I do what I do.

^[1] An initial, systematic theory of iconography and iconology as methods was set out by the art-historians Aby Warburg (1866–1929) und Erwin Panofsky (1892–1968). Cf. for example Aby Warburg, *Gesammelte Schriften* , published by the Bibliothek Warburg two vols. (Leipzig/Berlin, 1932) and Erwin Panofsky, „Ikonographie und Ikonologie“ in Ekkehard Kaemmerling (ed.), *Bildende Kunst als Zeichensystem I, Ikonographie und Ikonologie. Theorien – Entwicklung – Probleme* (Cologne, 1994).

^[2] The boarding school was Collegium Augustinianum Gaesdonck near Goch.

^[3] The said teacher took his life two years later. His name was Götte. I shall never forget either, his annihilating verdict or his suicide.

^[4] Trousers as an attribute of female dress are generally associated with Marlene Dietrich. But, ten years earlier, it was Bergner who, surely, made an enduring case for the mode in her trouser-wearing roles.

^[5] Swantje Koch-Kanz, ‘Biographie Elisabeth Bergner’ in *fembio*, 31 July 2014: http://www.fembio.org/biographie.php/frau/biographie/elisabeth-bergner

^[6] Trude Geiringer was born as Gertrud Neumann. From 1926 to 1938, she ran a photography studio for portrait photography with the trained photographer Dora Horovitz in Vienna. Emigrated to New York via London in 1938.

^[7] Ludwig Körner was appointed assistant director of the Theater in der Josefstadt, Vienna, in 1924, and in 1925 became head of the Kammerspiele. In Berlin, Körner was active as senior director at the Theater Saarlandstrasse from 1928, head of its administration and an actor at that house and at the Deutsches Künstlertheater. Körner was a supporting member of the SS and from 1937, a member of the NSDAP. During the National Socialist period he rose to become an influential theatre functionary. With hindsight, this letter from Bergner, ‘Regarding that matter, I implore you to come over for a moment after the performance’, given the background of her imminent emigration in 1933, and her seemingly matter-of-course use of that pressing tone, acquires additional significance.

^[8] 1949: *Sternverdunklung*. Gedichte. (Eclipse of Stars. Poems). Nelly Sachs (born in Berlin as Leonie Sachs, 10 December 1891) was the daughter of an industrialist. Because of her fragile health, her education consisted largely of private tuition. After reading *Gösta Berling*, Nelly, aged only seventeen, began a correspondence with the Swedish writer, Selma Lagerlöf. In 1929, her first volume of poetry was published. In 1940, on the instigation of Lagerlöf and Prince Eugene of Sweden, she was able to flee from Nazi Germany to Stockholm with her mother. Her literary breakthrough in Germany came in 1959 with the book, *Flucht und Verwandlung* (Flight and Transformation). In 1958 she received the poetry award of the Swedish Writers’ Association and in 1959, the Literature Prize of the Kulturkreis im Bundesverband der Deutschen Industrie (Association of Arts and Culture of the … Federation of German Industries); in 1960, the Merseburger Droste Award for Woman Poets. Since 1961, the city of Dortmund has awarded the biennial Nelly-Sachs-Preis, whose first bearer was Sachs herself. In 1965, she was awarded the Peace Prize of the German Book Trade (Friedenspreis des Deutschen Buchhandels), which she accepted with the words, ‘In spite of all the atrocities of the past, I have faith in you.’ She published all of fourteen dramas, of which, however, only two (*Eli* and *Nachtwache*) have been staged to date. Nelly Sachs died in Stockholm on 12 March 1970.’ Quotation trans. S.R. from the German at http://www.nobelpreis.org/Literatur/sachs.htm



Cooperation, here at *Kunsthuis SYB* (NL)

© Paula Müller

Extreme lives, handbook

This is a project started in August 2014. With the idea of researching the ways of cooperation of two medias: writing and drawing, and story telling equally using both medias.

Drawer Paula Müller living and working in Berlin, Germany, writer Jelena Andjelovski living and working in Novi Sad, Serbia.

So, work will be done in few sessions in different places, but we started in *Kunsthuis SYB*, Holland.

In this work we are telling fragmentary story about extreme lives of three women through their love dramas. These women are partisan, super star and woman who never moved from her village, but for love.



Extreme lives, handbook, one drawing

© Paula Müller

www.paulamueller.net



© Julia von Leliwa

In Projekten, bei denen ich als Kostümbildnerin fungiere, ist meine Arbeitsweise stark von dem Dialog mit den zugehörigen Disziplinen einer Produktion bestimmt. Meine Arbeit ist ein Puzzleteil eines größeren Ganzen. Das Beobachten von Körpern in Bewegung ist dabei ein wichtiger Bestandteil meiner Arbeit, der mich auch außerhalb des Theatergebäudes interessiert. Wie das Beobachten von Herstellungsprozessen in einem physischen und kulturellen Kontext. Das Bild zeigt die Herstellung einer traditionellen Schuhsohle und ist während meiner Recherchen zu Handarbeitstechniken in Kurdistan/Iran entstanden.

Whenever I work as a costume designer in projects, my methods are largely determined by dialogue with the disciplines involved therein. In this, my work is part of a greater structure. Observing human bodies in movement is an essential part of my work, and it also interests me outside of theatre, just as much as observing processes of production in physical and cultural contexts. The picture shows the making of a traditional sole. It was taken during my research into handicraft techniques in Kurdistan/Iran.



Drawing and conceptualizing performance *Installation Unbuilt* at the Raketenstation in September 2013.

© Kira Alker

Project-making

Some projects start from something specific like a choreographic idea or a conceptual challenge. Through rehearsals we investigate this original impulse and we start to see how it can become a performance. We are always trying to destabilize our own notions of how to make something and what it is that we are making, undoing the assumptions of the how, not taking for granted any previous methods or structures. Most important is the frame of the performance situation in which we craft our concept or movement material into an event that is specific to the given time, location and set of circumstances.

Biba Bell



Elke Luyten and Kira Alker, Performance *Installation Unbuilt*, September 2013, architecture: Raimund Abraham © Kira Alker



(Cont.), Detroit 2014 © Corrie Baldauf

Dancing as Sculpture, what does this mean? Choreography has been thought alongside the object, an apparatus, thing'ness', a proposal, assemblages or mechanics. It has offered a mobile, affective relation between the body and the public or the idea and the event. A new question arises upon stepping inside Müller's premise, (dancing in) architecture as sculpture, triangulating an expanded intermediate zone. Let us imagine (1) light makes dancing as sculpture. No longer a route from point A to B or Y to Z, this dancing confronts at once in entirety. Let us imagine (2) breath makes dancing as sculpture. Building a body is building a memory palace. Let us imagine (3) scène makes dancing as sculpture. In action, it tentatively holds us in place, together. *Dancing as Sculpture* is a video project.

Anna und /and Peter Malnikow



© Anna Malnikow

Vom Ineinsfall der Dinge

Was der Fall ist, sagen die Dinge, wenn sie den gewohnten Platz verlassen. Sie deuten die Welt auf ihre Weise und wir verstehen sie nicht, sondern ahnen es im dunklen Gemüte: Sinn. Die Technik der Objekte unterwirft die Subjekte einer beständigen Revision ihrer Erfahrung und zeugt wiederum neuerliche erläuternde Statistiken, die uns Blinden wie ein wohlgefälliger Taststab dienen dürften, der selbst ein verteuft Ding bleibt. Wie der Fall der Knochen, die Spur des Wildes oder der Bremsstreifen eines zuvor verunglückten Automobils, all dies sind Signaturen der Dinge. Diese feinen Linien des Schicksals bilden ein Alphabet der Vorzeichen, die zu erkunden sich Peter und Anna Malnikow seit ihrer Übersiedlung von Bulgarien in die Schweiz im Jahre 1989 zur Lebensaufgabe gemacht haben. Diesen merkwürdigen Begebenheiten auf die Spur zu kommen, ist erklärtes Ziel des Projekts *Vom Ineinsfall der Dinge*, das im Sommer 2015 neuere Forschungsergebnisse zeitigen wird.

Anna und Peter Malnikow leben in Meilen bei Zürich.

Of the Coincidence of Things

What incident, in fact, pertains, is told by things once they leave their accustomed place. They interpret the world in their own way and we not so much understand them as have an intimation of what they are saying: in the obscurities of the mind – a sense. An object's technology subjects us as subjects to a constant review of our experiences and in turn generates a new set of elucidatory statistics that may serve us blind recipients like a welcome cane that none the less remains a devilish thing. Take how the bones fall, the tracks of passing game or the skidmarks of a vehicle upon its involvement in an accident, all these are signatures of things. Such fine lines of destiny form an alphabet of omens, and Peter and Anna Malnikow have made it their life's calling to fathom it ever since their move from Bulgaria to Switzerland in 1989. To get to the root of these remarkable occurrences is the declared aim of the project *Vom Ineinsfall der Dinge*, or *Of the Concurrence of Things*, research that will yield new findings in the summer of 2015.

Anna and Peter Malnikow live in Meilen near Zürich.



© Anna Malnikow

Xiaodong Lin



Xiaodong Lin

© Shi Lin, one of the artist
promoted by *Other Shore Arts*

General

In 1988, Xiaodong Lin founded *Other Shore Arts*, an institute dedicated to the study and appreciation of both contemporary and traditional (Chinese) art in China and around the world. Xiaodong first began his work producing and collaborating with artists in Kunming, his hometown and capital of China's Yunnan province. From there he moved to Washington, D.C. (US), and introduced many of today's famous Chinese contemporary artists to the Western art scene—Zhang Xiaogang, Wang Guangyi, Fang Lijun and Zhou Chunya, to name a few. Then, in 1997, he expanded *Other Shore Arts* to Beijing, where he has been located ever since. Xiaodong has promoted, collaborated with, and nurtured numerous talents in fields spanning film, architecture, scholarship, and art. He is a veteran curator, and has published books and articles concerning Chinese art and culture. Xiaodong is currently based at the *798 Art Space* in Beijing, China.

Other Shore Arts

Since China's 'opening up' over 30 years ago, it has experienced immense social and cultural changes. Xiaodong's generation was the first to produce contemporary Chinese artists, and it was these artists, many with the guidance and support of *Other Shore Arts*, that changed the course of Chinese art and culture. Deeply engaged in cultural, historical, and spiritual issues, *Other Shore Arts* is dedicated to the production of art that reflects the humanity, philosophy, and culture of China. This mission has played an important role in both the development and successes of *Other Shore Arts*, but there are always new challenges to face. Rapid commercialization, decreasing interest in history and culture, and a rise in 'copy-cat' opportunism in China are only a few of the obstacles that *Other Shore Arts* faces today. Nevertheless, through unwavering support and encouraging balance and patience, *Other Shore Arts* hopes to produce truly Chinese artists—artists capable of creating work that is both penetrating, meaningful, and above all, uniquely Chinese. As the visionary behind *Other Shore Arts*, Xiaodong Lin is constantly striving to bring to the world a revival, a renaissance, of the Chinese culture and spirit.

www.othershore-arts.net

Apparatus 22



© Sybille Neumeyer

About working as Apparatus 22

We started our *Apparatus 22* collective sometimes end of 2010 – early 2011 after a quite depressive year marked by confusion and searches following the work we did in a larger collective situation as members of *Rozalb de Mura* – a progressive fashion label.

When we started *Rozalb de Mura* (mid 2005) there was a lot of enthusiasm and no experience on how fashion works as a system on the international level. We soon became aware of power structures and disenchanted by the innumerable constraints as to what was possible and allowed and what was not in commercial fashion and instinctively went the irreverent, subversive way. An invitation from *IASPIS* and artist Lisa Torell provided the chance to withdraw from the fashion scene and have the time and support to find a *modus operandi* that fitted better our long-term concerns. Fall of 2010.

In *IASPIS*, a theoretical citadel, we felt compelled to convey our concerns that laid beyond actual collections and clothing, a self-analyzing approach that triggered our transformation in *Apparatus 22* – initiated by Erika Olea, Maria Farcas, Dragos Olea and now our late best friend Ioana Nemes (1979 – 2011).

Departing from our previous experiences and work in the fashion context, we acknowledged that the much needed freedom in talking about fashion as society's anthropological barometer is more welcomed in the art realm. We therefore shifted our perspective on fashion topics and felt liberated of the constraints and limitations of our previous approach and context.

The decision to go in this direction was also ignited following the results of a qualitative research we did in summer 2009 within the *Romanian Cultural Institute* in Paris on how newness and radical ideas were accepted and disseminated by the fashion system. Via interviews with specialists from various layers of the fashion system – designers, stylists, journalists, fashion editors, showroom representatives, PR agents, professional buyers and concept store owners, fashion teachers etc. – we concluded that the fashion system was more and more reluctant in supporting radical ideas further than the superficial level of PR. With the pressures brought by the current economic crises the system was getting hermetically closed to disruptive creativity.

The end of this process of transformation came as a relief and the decision to start afresh as *Apparatus 22* energized us all to an incredible level.

A challenge for us was to clearly and consistently define *Apparatus 22* by itself and in relation with other projects and their dynamics of connectivity and separation. At the time we were all involved in various interwoven projects under different configurations – some of them functioning today too – : our late friend Ioana Nemes had her own brilliant artistic practice and together with Maria Farcas they worked since 2006 as *Liste Noire*, a creative boutique suspended between emotional interior design and scenography; Erika and Dragos Olea run *add*, an NGO based in Bucharest that, since 2002, works as a progressive support group for different young artists and cultural organizations and add knowledge library; Dragos was brainstorming with Ioana on setting up *KILOBASE BUCHAREST* their

fictional gallery and a tool to question the nature of the commercial art gallery. All of us together with Olah Gyarfas and Rita Ferencz imagined and developed between 2005 – 2010 the cutting edge fashion label *Rozalb de Mura*.

Although it might read fuzzy at first look this constellation of sharply construed initiatives made and in fact makes perfect sense with our very diverse backgrounds and interests and also with the contexts we've been working since early 2000.

As we felt it is so easy to get (conceptually) lost when working in collective situations, we decided to have fashion our main topic to research and reflect on contemporary society – the topic is functioning sometimes as central idea and sometimes as a departing point for evading into other domains too. This topic got us together in the first places, but we needed a very clear definition also as a stimulus to work towards pushing and expanding this definition in areas that wouldn't be obviously but rather related to fashion in an intricate way.

Fashion is a rather dirty word in art context and quite many people expected we would work on photographic chronicles of the glamorous fashion circus or maybe to work on unwearable textiles/ clothes. We knew it would have to pass maybe 3 – 4 years to be able to really explain and show our approach and what we could bring fresh and relevant on this topic via our work.

A string of very diverse works (installation, performance, text etc.) followed: from the Morpheus store proposing new objects for gift economy transactions (exchanging nightmares with amulets and hope) to comments on fashion magazines mimicry of transgender identity, from a story about upcoming change in the streets of Bucharest induced by the grand and aggressive opening of the first stores of huge fast-fashion retailer *H&M* to *Fitting not* series - three fitting cabins unveiling moments of truth that surface from the cracks of the blueprint-of-enhanced-reality that is the fitting room of a fashion store, from a set of questions from *1000 questions on fashion* based on researching the role of clothing in asserting identities that go beyond binary gender categorization to *Portraying Simulacra* installation that unravel a phenomenology of fake, highlighting its tentacular power able to encompass all aspects of life.

The way desire and emotions are shaping the fashion industry and viceversa leading to particular forms and intensities of exchange – monetary or not – interests us. It surfaces in our work in various ways: when highlighting the hidden, but consistent set of rules and customs the fashion system thrives on in the performance called

Patterns of Aura, a narrated invisible collection that talks about power of imagination and also about the intricate relations between fashion and labour, international trade, politics, Eastern European history; or when talking about overconsumption and lack of choices in a set of questions we developed following an immersive experience in the complex social matrix of Korean society.

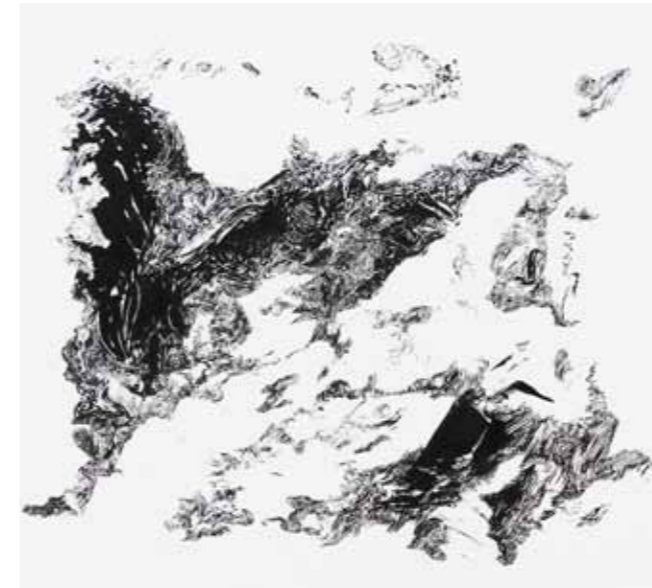
We came at terms with naming ourselves artists only very recent after having our first solo exhibition *Buy me a mystery* at *Galeria Nicodim* in Bucharest (June 20 – August 10, 2014); but we still prefer what curator Anca Mihulet said about us: "*Apparatus 22* is rather functioning like a thinking laboratory, as they work with a lot of immaterial data and introvert theory". Could work better as a sort of definition.



Apparatus 22 – AS GOOD AS GOLD (triptych)

© *Apparatus 22*,
courtesy of the artists and
Akademie Schloss Solitude

Linda Pense / Torsten Blume



Drawing Linda Pense

Vegetieren. Ein arabeskes Bilder-, Denk- und Bewegungslabor

Die Arabeske, mit ihrer scheinbar chaotisch schwingenden Struktur, verbunden mit einer üppigen Pflanzenmetaphorik, galt schon William Hogarth in seiner 1754 (englische Originalausgabe 1753) erschienen *Analyse der Schönheit* als Schlüsseltechnik für wahrhaft anmutige Bewegungen auf Bildern und im Leben. Aber auch Romantiker wie Friedrich Schlegel propagierten um 1800 die Kunst der floral schwingenden Linien als künstlerisches Ordnungsprinzip und zugleich als Übungsweg zur Selbstverbesserung: „Je göttlicher ein Mensch oder ein Werk des Menschen ist, je ähnlicher werden sie der Pflanze. Diese ist unter allen Formen der Natur die sittlichste, und die schönste. Und also wäre ja das höchste vollendetste Leben nichts als reines Vegetieren.“ Torsten Blume und Linda Pense erkunden zunächst mit visuellen Entwürfen, linearen Kompositionen und vegetabilen Versuchsanordnungen (Bildern), die dann zu begehbaren und auch bespielbaren Szenarien (Räumen) ausgebaut werden, wie sich heute das Vegetieren am eigenen Leib behutsam und achtsam üben lässt; als eine Methode,

„um den Gang und die Gesetze der vernünftig denkenden Vernunft aufzuheben und uns wieder in die schöne Verwirrung der Fantasie, in das ursprüngliche Chaos der menschlichen Natur zu versetzen“ (Friedrich Schlegel). Dementsprechend lassen sich die Bilder und Dinge drehen und wenden, kann oben und unten vertauscht werden, sollte der Mensch seinen Leib unverwundelnd üben. Die Arabeske wird so als Verwandlungskunstwerk und erkenntnistheoretisches Leitobjekt untersucht und die Pflanze (beziehungsweise das Pflanzliche) wird zum Bewegungsvorbild für sich stets weiterrankende, unabschließbare Reflexionsfiguren. Schließlich entsteht ein Labor zum Einstimmen auf ein unendliches Potenzieren floral-menschlicher Möglichkeiten, auf einen „wunderbar ewigen Wechsel von Enthusiasmus und Ironie, der selbst in den kleinsten Gliedern des Ganzen lebt“ (Friedrich Schlegel). Dabei geht es nicht um eine manieristische oder wollüstige Kunstproduktion oder nur um die oft mit der Arabeske assoziierte genussvolle Freude am Auszieren, sondern um das Bilden und Trainieren der Einbildungskraft in und mit Kompositionen, die sich wie rankende Pflanzen vorsichtig suchend und probierend im Ungewissen bewegen. Denn: „Nur das Unvollständige kann begriffen werden – kann uns weiterführen. Das Vollständige wird nur genossen.“ (Novalis)

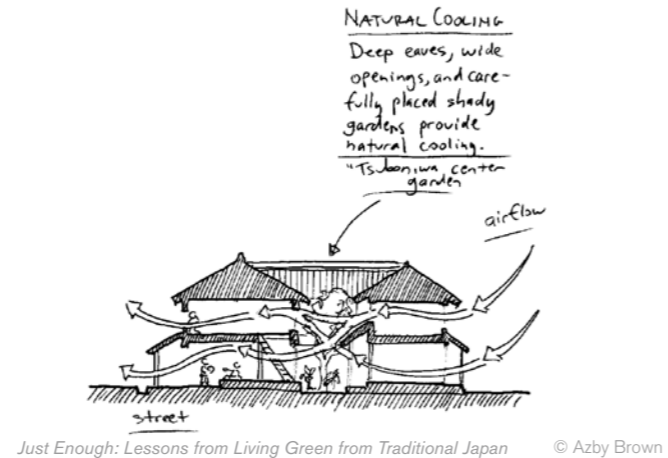


Drawing Torsten Blume

Vegetation. An arabesque image-thought-and-motion laboratory

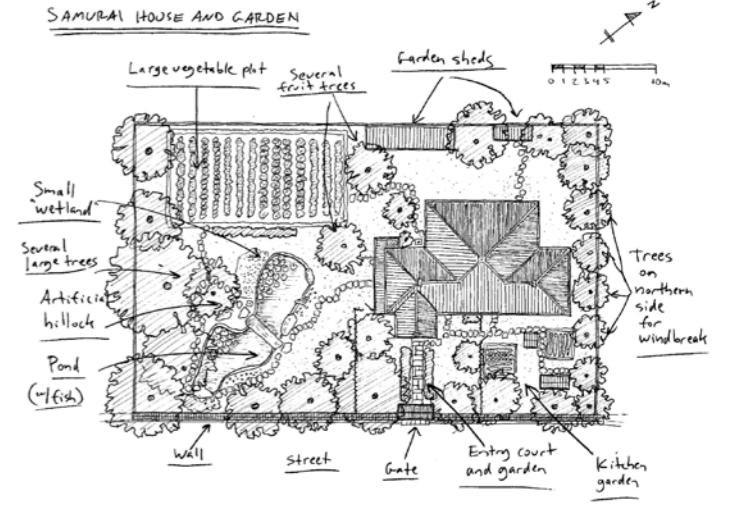
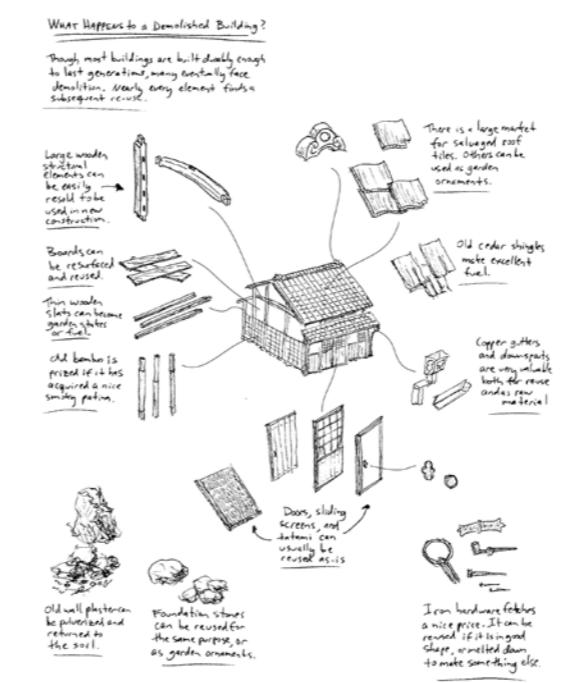
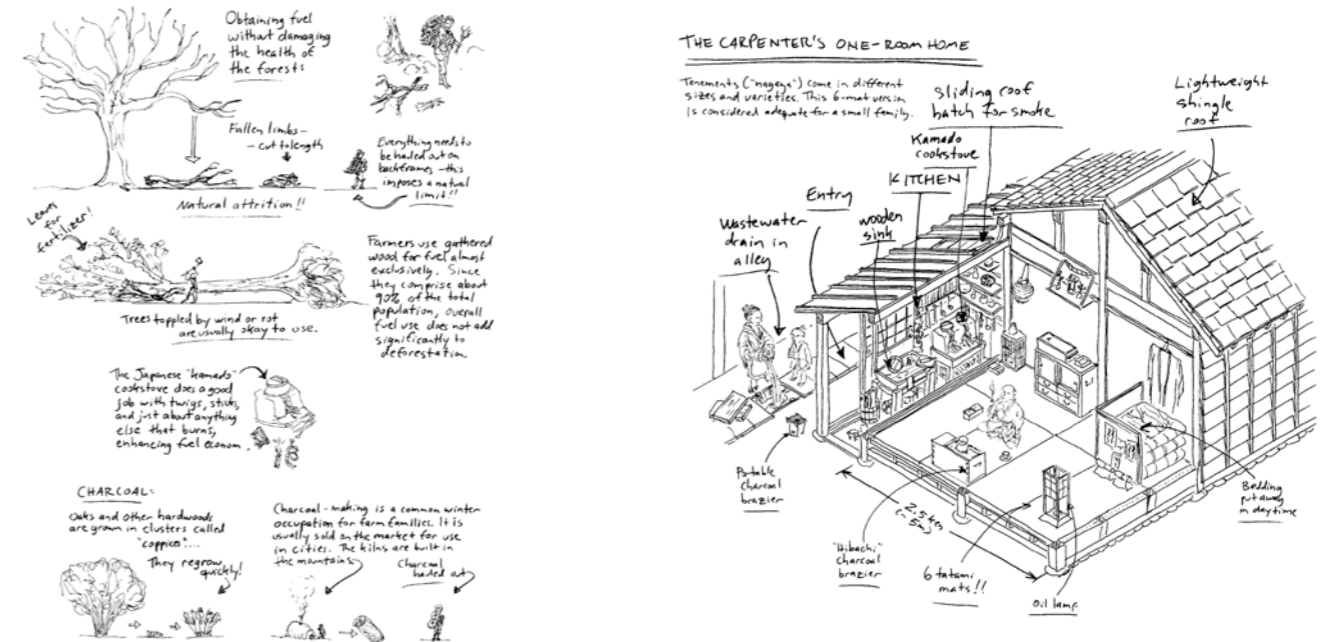
A seemingly helter-skelter pulsating structure combined with a luxuriant plant-life metaphor system makes the arabesque fascinating, and has long done so: for William Hogarth, in his *Analysis of Beauty*, published in 1753, it was the key to a dynamic of true gracefulness that he perceived as operating in pictures and life alike. Half a century on, Romantics like Friedrich Schlegel were propagating the art of the floral sinuous lines as both an artistic principle of order and as good practice toward self-improvement. – ‘The more divine a man, or a work of human making, the more they will resemble a plant. Of all forms of Nature this is the most Moral, and the most Beautiful; and therefore the ultimate most perfect life would surely consist in nothing but pure vegetation.’ Torsten Blume and Linda Pense set out on their explorations into how vegetation, growth, can be practised today first-hand, physically, with care and mindfully, by way of visual drafts, linear compositions and plant-life experiments (images), which in turn become walk-on (or in) scenarios (spaces) and playable stages too, as a method ‘by which to flout the course and laws of rationally reasoned reason and to transport us again into the splendid disarray of the imagination, the primal chaos of human nature’, as Friedrich Schlegel had it. It is consistent then, that images and objects can be turned and turned about, that top and bottom become interchangeable – provided that the human individual exercises the body in its proper appropriation. Thus the arabesque is explored as a work of transformation art and as an emblem on an epistemological level; and the plant (or the generically vegetable) becomes the motion blueprint for unendable patterns of reflection proliferating across ground upon ground, incapable of being concluded. The outcome at last a laboratory the better to tune into an infinite increase of floral-human possibilities, into a ‘marvellously perpetual alternation of enthusiasm and irony that resides even in the smallest members of the whole’ (Friedrich Schlegel). The issue being not some mannerist or sensual artistic production or that glee of indulging in embellishment alone that is often associated with the arabesque – but rather to form and train the imagination in and with compositions which, like plants sending out their tendrils, move in a tentative searching and testing, through uncertain territory. For ‘Only the inchoate can be comprehended – can take us onward. The perfect is mere delectation.’ (Novalis)

Azby Brown



Living with 'Just Enough'

The Edo Period began in 1603, at the close of 200 years of civil war, and lasted two and a half centuries, coming to an end in 1868 as the country opened to the world. Most of what we think of as 'traditional' Japanese design comes from this era, when shoguns ruled. During this time the population rose to about 30 million, roughly comparable to Poland or Argentina today, and the city of Edo – renamed Tokyo in 1868 – was home to over 1.3 million residents. At the beginning of the Edo period, the people found that they had deforested their mountains and were suffering from a cascade of ill effects, such as damaged watersheds and decreasing agricultural productivity. Most resources, such as iron ore and potential fuel sources, were scarce; firewood itself was at a premium. Even more significantly, there was very little arable land, and by the mid-18th century all the land that could be used for farming was already being used. The period began with shortages and famine, but after two or three generations of wise regeneration, the large population was enjoying a quality of life arguably higher than in any contemporary European country. The forests had been saved, agricultural production had increased many-fold, and culture and literacy were on the rise. We know there will be no easy fixes, no panaceas, for the environmental problems we face. But the Edo period of Japan is a rare success story of averted disaster, and as a model for how sustainable societies can work, has a lot to teach us.



Tina Wintersteiger



These boots are made for walking

© Tina Wintersteiger

Von der Tipperei zur Tippelei
Als Architekturabsolventin auf Wanderschaft

Ich bin auf der Walz. Frei nach dem Vorbild dieser seit dem Mittelalter im Handwerk gepflegten Tradition der ‚Gesellenwanderschaft‘ ziehe ich seit Abschluss meines Architekturstudiums an der *Akademie der bildenden Künste Wien* von Baustelle zu Baustelle. Im Laufe der ‚Tipperei‘ an meiner Diplomarbeit über die Nahrungsmittelver- und -entsorgung der Stadt Wien und die Potenziale stadtnahen Gemüseanbaus festigte sich mein Interesse an Landwirtschaft und Ernährungspolitik sowie mein Wunsch, den Schreibtisch für einige Zeit gegen die Werkbank einzutauschen. So ‚tippelte‘ ich im Herbst 2013 los und werde noch bis Herbst dieses Jahres auf Wanderschaft durch Österreich sein. Die Handwerkervereinigung ersetzt mir die Organisation *WWOOF (World-Wide Opportunities on Organic Farms)*, die freiwilliges Helfen auf biologisch landwirtschaftenden Bauernhöfen vermittelt. In der Annahme, dass im Umfeld solcher Höfe Bauprojekte entstehen, die sich auf althergebrachte Bautraditionen berufen und gleichzeitig zukunftsfähige Bauweisen zum Einsatz bringen, hoffe ich durch den Austausch von Wissen und Tatkraft über das *WWOOF*-Netzwerk nach einem Jahr auf der Walz im Bereich ökologisches Bauen ‚bewanderter‘ zu sein. Ich

bleibe etwa ein Monat auf einem Hof zu Gast und helfe für Kost und Logis bei Bestandsaufnahme, Planung und Umsetzung von kleineren und größeren Bauvorhaben sowie bei allen landwirtschaftlichen Tätigkeiten. Um von Hof zu Hof zu gelangen, nutze ich Bahn, Bus und Fahrrad und erlebe in meinem Wanderjahr nicht nur die Jahreszeiten sehr intensiv, sondern auch Unterschiede in Topografie, Vegetation, Geologie und Klima rund um die Bauernhof-Stationen. Was für eine Freude und Bereicherung, aktiv an der Produktion meiner Nahrungsmittel beteiligt zu sein, Menschen aus aller Welt kennenzulernen und bei baulichen und handwerklichen Unternehmungen mitwirken und lernen zu dürfen! Gehobelte Tippelei!

From Typing to Travelling
A journeying year as an architecture graduate

I am on the road. Free, quite according to the stereotype medieval tradition of the journeyman's time of craft apprenticeship and still going strong – I'm waltzing, on the roam, on my travels. Since graduating in architecture at the *Academy of Fine Arts Vienna*, from one building site to the next. In the course of typing away at my diploma paper on Vienna's foodstuffs supply and disposal systems and the potential of vegetable farming within urban reach, my interest in agriculture and nutrition policies deepened, as did my urge to exchange my desk for the workbench for a time. So the autumn of 2013 found me setting out on a 'waltz' through Austria. It will continue into the autumn of this year. For the craft guild in my case, read *WWOOF (World-Wide Opportunities on Organic Farms)*, an agency for voluntary help on such farms. On the assumption that construction projects arising in their environs are likely to draw on long-established architectural traditions and at the same time incorporate forward-looking construction techniques, I hope, through the exchange of know-how and hands-on involvement via the *WWOOF* network and after a year on the road, to be more 'au courant' in the field of ecological construction work. I am spending about a month on each farm as a guest and in exchange for board and lodging, assist in assessments of the extant situation and the planning and implementation of construction projects on scales from small to large, as well as in all agricultural activities. Travelling from farm to farm by rail, bus and bicycle means that in the course of my journeyman year, I not only experience the seasons so vividly but also differences in the topography, vegetation, geology and climate round about my farm stops. What a joy and what an enrichment it is to participate actively in the production of my food, to get to know people from all over the world and to be able to collaborate with and learn from building and craft ventures. A walkabout well honed!

Chloé Zimmermann



Waiting for ... Bus Stop *Neuss-Minkel 2*,
architecture: Per Kirkeby, 2000

© Tomas Riehle/Arturimages

This summer program will be an opportunity to deepen personal questions related to the topic of mobility and new technologies deployed outside of centers of influence, in suburban and rural areas. What form these new technological devices can grow to meet the needs, habitus and various urban conditions of smaller cities? In the course of a university seminar master in architecture, and a research program (*Smart Social City, Amsterdam*) I was given the opportunity to question the ability of a technological perimeter to influence an entire territory, and to embody a sustainable transition towards a model of sustainable development, at all on a broad scale.

This time of experiment in Hombroich will be the opportunity to evaluate a device combining new medias and an installation in a particular context. The system implemented will attempt to explore the relationship of the foundation to the infrastructures and places of mobility in its surroundings (road, bus stop, car wash, gas stations, depending of what we will find locally), and the link of the foundation to its downtown. These moments and places of translation through spaces of mobility

possess the quality to move dozens, hundreds or even more of anonymous bodies within a single space, depending on the context. The era of collective individualism urges us to experiment. Collective actions allows for the individual to feel neither locked, nor forced in terms of time and transport. The potential to seize these places of wait represents a minimum constraint of time and transport for the individual; and allow us to communicate the mindset and the actions in progress at the summer program outside of the walls of the Foundation. The set up design will have a participative value, and will try to be the intermediary of exchanges bustling in Hombroich, by allying reflection on the numeric to an installation considered as a physical and symbolic support of current experiments.

AFTER EFFECT of an AFTER EFFECT:

Tina Wintersteiger and Chloé Zimmermann have just completed their studies in architecture. After participating at the *C'mon C'mmons Project Tischlein deck dich!* in Dessau in 2013, they will be the 'Junior Fellows' at *Hombroich : Summer Fellows 2015*.

