

THE PHYLOGENESIS OF GENEROSITY!

The First Prinzessinnengarten Outdoor Sculpture Triennial Open-Air-Skulpturen-Triennale im Prinzessinnengarten

Artists / Künstlerinnen und Künstler: Aleatorix, Adriana Arenas, Kader Attia, Elena Bajo, Alicia Barney, Pablo León de la Barra, Sol Calero, Lou Cantor, Carolina Caycedo, Jeremiah Day, Wilson Diaz, Leander Djønne, Eric Ellingsen, Foodgasm, Stephan Geene, Jeppe Hein, Michael Höpfner, Christopher Kline, Alisa Margolis, Ana María Millán, Jonathan Monk, Juan-Pedro Fabra Guemberena, Kirstine Roepstorff, Liz Rosenfeld, Tomás Saraceno, Claudia Patricia Sarria, Pinar Yoldas.

The Office of Aesthetic Occupation and Helena Producciones have teamed up to initiate a provocation which explores the development of forms and kinds of generosity in the beginning of the 21st century at the Prinzessinnengarten: a community garden/socially engaged space located in Kreuzberg, Berlin, Germany.

Prinzessinnengarten's potential as an outdoor exhibition space for contemporary art will be actualized by twenty-five international artists working in a variety of media such as: 1. Outdoor sculpture and Painting, 2. Performance Art (musical, poetical, spoken-word, cinematic and cooking) and 3. Socially engaged practices.

The exhibition will frame the following questions in regards to the multiplicitous forms of development of generosity especially as it exists today in Berlin. First, the city of Berlin has provided an inexpensive and 'kind' environment for habitation of a population of international artist to live and work. Like Paris in the 1920's, New York in the 1960's and 1970's, this has had profound effects on art production and is one of the reasons why Berlin has ascended to the most important city for art in Europe. The special density that this living situation has provoked has created the suitable environment for the flow of new ideas in artistic laboring. But today this generosity is under siege! Under the pressure of politically motivated special interest groups and real estate speculation, general living expenses have increased with as yet unknown consequences for the art community. The Prinzessinnengarten, which through an act of generosity has made this exhibition possible, has felt this stress and until recently was not sure of its own future.

Second, is artistic production generous? Could artistic production as an invention of forms and processes mimic natural processes, so called phylogenesis, to generate a model for how such forms change through history and how new morphologies and shapes of generosity are generated? This is somewhat antithetical to the condition of artistic production oriented to market conditions where the artwork evolves not in the space of the production of munificence but instead in the controlled system of connoisseurship and speculative valorization. Artistic generosity today is a contested space and we want to initiate interventions that reinstate its priorities as a political form of abundant resistance. As such artistic laboring produces objects, forms and relations as complex assemblages that through processes of validation and valorization become constituents of one's private memories. As these memories are used in the construction of thought generous artistic production has implications for a politically inflected form of contemplation and the imagination.

Warren Neidich

Die Phylogenie der Freigiebigkeit!

OCT. 3

Dates Opening, Thursday October 3rd from 14:00-17:00 hours.
Opening Hours 12:00-18:00 daily and on weekends.

Datum Eröffnung, Donnerstag 3. Oktober, 14:00 bis 17:00 Uhr.
Donnerstag 3. bis Donnerstag 10. Oktober, 12:00 bis 18:00 Uhr.

Address / Adresse Prinzenstraße 35-38 / Prinzessinnenstraße 15,
10969 Berlin (U8 Moritzplatz)

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www.officeofaestheticoccupation.blogspot.de
www.helenaproducciones.org

„Office of Aesthetic Occupation“ und „Helena Producciones“ haben sich zusammengetan, um ein außergewöhnliches Experiment zu wagen. 27 internationale Künstlerinnen und Künstler sind eingeladen, um sich unter freiem Himmel mit dem unterschiedlichen Formen der Großzügigkeit im 21. Jahrhundert auseinanderzusetzen. Ort für dieses Intervention ist der Prinzessinnen-garten in Berlin Kreuzberg, ein sozial engagierten urbaner Garten.

Eine Woche lang wird der Prinzessinnengarten zu einem Ausstellungsort für zeitgenössische Kunst im Freien. Die beteiligten Künstlerinnen und Künstler werden sich in ihren Arbeiten unterschiedlicher Medien bedienen:

1. Skulptur, Installation und Malerei, 2. Performance-Kunst (Musik, Poesie, Gesprochenes Wort, Film und Kochen) und 3. Sozial engagierte Praktiken.

Die Ausstellung untersucht die vielfältigen Formen der Freigiebigkeit. Sie geht ihren zeitgenössischen Ausprägungen nach, insbesondere den Formen, in denen sie sich in Berlin finden lässt. Die eingeladenen Künstlerinnen und Künstler untersuchen die Vielfalt der Freigiebigkeit entlang von zwei Fragestellungen:

Erstens, die Stadt Berlin bot in der Vergangenheit ein bezahlbares und einladendes Umfeld für KünstlerInnen aus der ganzen Welt. Wie im Paris der 1920er Jahre oder in New York in den 1960er und 1970er Jahren, hatten diese günstigen Bedingungen einen wichtigen Einfluß auf die künstlerische Produktion. Sie halfen dabei, Berlin zu der wichtigsten Stadt für zeitgenössische Kunst in Europa werden zu lassen. Die hohe Dichte, die durch diese günstigen Voraussetzungen geschaffen wurde, bot ein fruchtbare Umfeld für den Austausch neuer Ideen innerhalb der künstlerischen Produktion. Gegenwärtig aber ist diese Form der Freigiebigkeit bedroht! Unter dem Druck von politischen Interessengruppen und Immobilienpekulation steigen die Lebenshaltungskosten.

Dies hat noch schwer abzuschätzenden Auswirkungen auch für die Gemeinschaft von Kunstschauffenden. Ein Beispiel für diese Situation ist der Prinzessinnengarten, der sich noch unlängst einer ungewissen Zukunft ausgesetzt sah und jetzt in einem Akt der Großzügigkeit diese Ausstellung ermöglicht.

Beim zweiten Thema geht es um die Freigiebigkeit der künstlerischen Arbeit. Kann man bei der künstlerischen Produktion mit ihrer Erfahrung von Formen und Prozessen von einer Phylogenie sprechen, von einer Nachahmung natürlicher Prozesse? Bringt sie damit ein Modell dafür hervor, wie Formen sich im Laufe der Geschichte wandeln und wie neue Morphologien und Formen der Freigiebigkeit generiert werden? Solche künstlerische Freigiebigkeit kann im Gegensatz stehen zu den Bedingungen einer am Markt orientierten Kunst. In letzteren Fall entsteht das Kunstwerk nicht in einem Akt der Freigiebigkeit, sondern statt dessen in einem kontrollierten System der Kenerschaft und der spekulativen Preisfestsetzung. Künstlerische Freigiebigkeit wird damit heute zu einer bedrohten Praxis. Wir wollen Interventionen initiieren, die den Vorrang der Freigiebigkeit als politische Form eines fruchtbaren Widerstandes wieder herstellen. Die künstlerische Arbeit als solche bringt eine vielfältige Sammlung von Objekten, Formen und Beziehungen hervor, die durch Prozesse der Bewertung zum Bestandteil unserer jeweiligen persönlichen Erinnerungen werden. Insofern auf solche Erinnerungen bei der Konstruktion von Gedanken zurückgegriffen wird, hat die freigiebige künstlerische Produktion auch Auswirkungen auf ein politisch gefärbtes Nachdenken und auf unsere Vorstellungskraft.

Warren Neidich

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The ecological fate of art

Philipp Kleinmichel

If one of the central questions that have occupied the reflections about art is concerned with the relation between art and society, today we witness a trend to think this relationship in terms of generosity and hospitality. In these terms artists, curators and critics as active producers of contemporary art appear often as giving hosts. In fact, exhibitions, artworks and theories that are produced in the context of contemporary art carry undoubtedly the potential to enfold new and unexpected ways of seeing and thinking—not different actually, to the rocks Bruno Latour describes. In this way art, as well as all other things that are part of our world networks, can be truly understood as a gift to society.

This way of thinking, however, signifies an interesting difference to the way the relation of art and society used to be conceptualized until not so long ago. Especially the tradition of avant-garde art stood, as we know to well, in a rather hostile relation not only with the rules of socially accepted art, but also with the rules of bourgeois society as such. For a long time artists had no interest to give gifts to a society that in their eyes was sick and corrupted all through.

Instead their common aim was to destroy and revolutionize the rotten society through the medium of true art.

The relationship of avant-garde art and society reminds in this way on the relationship between the bacilli and the human body in the way Arthur Schnitzler once described it in his posthumously published aphorisms and reflections. From the perspective of the bacilli, Schnitzler characterizes the sick human body as their world and varied landscape. In fact, these small individuals, as Schnitzler calls them, drive towards the destruction of this world and it is clear, that their drive is not only in a very few instances successful. Thus Schnitzler implies that while for the human the bacillus is only a more or less dangerous sickness and danger that needs to be destroyed, for the bacillus the human is a higher and in its totality inconceivable organism, in which the bacillus finds its existential condition, necessity and meaning.

The same relation and dependency signifies the relation of the modern society and art. For the modern society as the host of the avant-garde art, the artists and their modern art

productions—Schnitzler questions surely not accidentally whether one should not be able to differentiate between normal everyday life bacilli and geniuses amongst the whole species—seemed like a sickness of society that, at least from the populist perspectives of the masses, needed to be destroyed. And for the avant-garde artists the modern rationalized society with all its differentiated spheres and its division of businesses seemed to be the higher and in its totality inconceivable organism, in which the also the artist found its existential condition, necessity and meaning at least insofar as they would aim at this very societies destruction. In a metaphorical sense one can surely say that the artists, like the bacilli, were not only in a few instances successful: they buried traditional art as well as their schools and movements and replaced them with completely new and more contemporary paradigms.

Yet the question appears, why this hostile relationship has changed over time? In one of his reflections of the 1990s Jean Baudrillard occupied himself with the same question. He points out that everybody is the fate of the other, ready to either destroy or seduce each

other. For the relationship of the human species and the species of bacilli this means that there is a total symbiosis and at the same time a radical difference between one and the other. The relationship is not any longer determined by otherness, but by networks, since the human species and the species of bacilli are chained to each other—a chain that, as Baudrillard has pointed out goes back to infinity. Yet, it is clear that this means that the pole's between each identity disappears and with it the otherness and in this way also the hostility. Structurally everybody has become basically the same and so our destiny and fate. This is the true meaning of the ecology of our existence.

Accordingly, we can assume that over time we have learned to understand the relationship between art and society from the same ecologically determined perspective. From this perspective the fate of the bacilli is the fate of humanity and the fate of modern art is basically the fate of modern society. It is clear that this modern ecological perspective is utterly determined by an uncanny apocalyptic fear of the disappearance of all existence. As such this fearful perspective

has its origins in the nuclear age of the consumer society and the crowing belief that if certain species, certain habitats and even certain climatic conditions will disappear due to humanities exploitative action, the human species itself might disappear. Accordingly the contemporary artistic producers seem to fear today that without a functioning modern society there will not be any art and without art there might no longer be the possibility of a good society.

GIFT ECONOMY

Kimberly Bradley

In the words of cultural critic Lewis Hyde:

The gift moves toward the empty place. As it turns in its circle it turns toward him who has been empty-handed the longest, and if someone appears elsewhere whose need is greater it leaves its old channel and moves toward him. Our generosity may leave us empty, but our emptiness then pulls gently at the whole until the thing in motion returns to replenish us. Social nature abhors a vacuum.

I often travel to Greece, a country currently buried in debt and entering its sixth year of financial crisis (in fact, I'm in Athens' troubled Kerameikos district as I write this).

Yet here, despite high youth unemployment, a rising right wing, and inner-city squalor, there exists amongst most normal Greeks an astounding generosity of spirit. It has nothing to do with money.

On streets and squares in Athens or any island town, people sit around, talk, maybe play backgammon. To someone from the Northwestern world, it looks like laziness, but here is, perhaps, the modern echo of the agora; a physical or metaphorical place where not only ideas but nonmonetary values (community, the commons, basic human warmth and interaction) are exchanged. At a Greek restaurant, everyone shares everything. Meet one or two Greeks, and you

suddenly find yourself surrounded by new friends. You hear stories of Greek teachers or other civil servants whose salaries have been halved. How can they live? By joining forces—family or friends sharing resources in ways many more industrialized countries have forgotten. Stories of nepotism can be turned around and looked at from another perspective ... in a society in which friends and family are so important, why on earth would you *not* give your friend or family member a job?

In many ancient (and currently a few non-western) societies, the rich person is not the hoarder, but the person who sends the most energy, be it money or goods, moving

through the system. Paying it forward; a gift economy, not a debt economy. Circulation, not accumulation, giving without expecting anything directly in return, but knowing that abundance always appears when space has been created for it.

Many years ago, on a Cycladic island that's now trendy, a wizened old man approached me on a then-empty beach and held out his hand. In it was something I'd never seen before. He smiled a toothless smile, and gestured for me to take it. He was offering me my first fresh fig.

We have forgotten how to give, unabashedly and unafraid. We are indoctrinated to think we can exist beyond community,

that we are independent of each other and nature. We are trained to be wary of the pure gift, to not give too much, to assume a deficit, and regard nearly every exchange with a "what's in it for me." What was in it for me? The heady succulence of a fig straight off the tree. For him? The pleasure of giving, and seeing my delight. Had he asked for money, the exchange would have been entirely different, and I wouldn't be remembering this now. What and who is rich? What and who is poor?

A Garden as the City of Tomorrow. Interview with Marco Clausen by Kito Nedo

End of September 2012: a late-summery autumn day at Moritzplatz in Berlin-Kreuzberg. Just a few years ago, this place was a wasteland, a roundabout with discount markets in an urban no man's land. Then, in 2009, the Prinzessinnengarten sprouted on an urban brownfield and everything was different.

The city has decided to sell the Prinzessinnengarten plot to the highest bidder, causing a big stir not only in the neighborhood. An open letter was circulated on the Internet and was signed by over 30,000 people in the first weeks. Kito Nedo met in the autumn of 2012 with Prinzessinnengarten co-founder Marco Clausen in a small grove of robinias, to talk about the Berlin garden whose name has spread to Shanghai and New York, and why it's worth fighting for its preservation right now.

Mr. Clausen, since 2009 you and your colleagues have operated an open urban garden initiative at Moritzplatz in Berlin-Kreuzberg. At the end of August 2012, you started a petition to save the garden – why?

Marco Clausen: We learned that this city-owned plot is to be sold by the Property Fund to investors from the creative industry in the near future.

Due to the short sales period, we had to assume that we have no viable future here. Based on this situation, we have written an open letter, in which we refer to the already precarious conditions of the garden – but also what this garden has already achieved for the district and the city as a whole. We emphasize the need to create long-term planning perspectives for this and other places of neighborly involvement.

Is it just about the Prinzessinnengarten?

The many responses to our letter not only show the popularity of the Prinzessinnengarten, but also that many people in Berlin currently asking, generally: How can we ensure that we still have what the Mayor of Berlin, Klaus Wowereit, once

called the "beautiful and wild Berlin" in ten years time? That means: How can we establish open spaces for this type of social commitment, for new forms of urban life together, in the long term? How can we protect such places of collective producing, of exchange, of learning and shaping the city?

Originally you founded your urban farming project here on a 6000-square-meter brownfield as a mobile operation: with transport logistics and movable raised beds. Why do you suddenly want to stay at Moritzplatz?

We do not necessarily want to remain here forever. That is not our core demand. When we started the Prinzessinnengarten in 2009, almost no one believed that it could work. Urban agriculture was not a topic at the time. It wasn't only a few who told us: "nice idea, but actually complete nonsense." It was only through our work here that we realized what it means to be a pioneer – you don't really know what you're getting yourself into. So we ourselves were surprised by the success of Prinzessinnengarten.

In what respect?

This success is not only measured in the thousands of visitors who come here or in the hundreds of volunteers. Success is also reflected in the feedback we get, particularly from the field of alternative urban development and urban studies. In the meantime, we have been represented in many exhibitions. In dealing with many different partners, we have sensed the potential that lies in the Prinzessinnengarten when contemplating tomorrow's cities.

What do you mean?

It comes down to the question of how to support the social context in our neighborhood – how to care for a specific mixture and for exchange, and how to establish new forms of education. These are important fields of experimentation.

Another question is: How can you prepare the city for the upcoming changes, which we know will come, but we don't yet know what the consequences will be, or how we will react to them? Among these are such issues as climate change, scarcity of resources, the increasing cost of oil, demographic change, social displacement, such as in access to housing, access to adequate health care and education. That's why we're no longer talking about temporary use, but of pioneer use.

What is pioneer use?

We're sitting here in this grove of robinias: this is so-called pioneer vegetation. It is characterized by the ability to grow on very barren ground and get by with a little, thus creating the conditions for something that will follow. We say: an urban garden like the Prinzessinnengarten is something like a pioneer use, because it shows what is possible in such places. It also shows what kind of social needs exist, which may not have been perceived so clearly before. Such a place can open paths for a certain way of thinking about the city. The potential that we have developed here should not simply be covered up with concrete. We even should really ask how this development can be taken up in a way that continues to support what has been achieved here. For us, such a development should include, for example, a very strong neighborhood-oriented approach – that you can't continue to tear apart the social context here, but must instead try to understand and engage the diversity of the neighborhood as an opportunity. Therefore, we demand citizen participation, not only formally, but as a serious discourse with the local people, their needs, their ideas.

In a short time, the Prinzessinnengarten has become known and admired beyond the city. You have an average of 50,000 visitors per year, you were invited to the project at the Expo in Shanghai, a book has now been published by a major

art publisher – the politicians must surely appreciate you as an integrative model project?

The symbolic pat on the shoulder is not lacking. The value of the garden and the international reputation, which reflects on Berlin, is unquestioned. We are displayed in the brochures of the City Council when they talk about the sustainable use of green spaces. The city uses us to promote itself on tourism sites on the Internet. The question that arises is: how can this be converted into long-term planning security for us?

We are not alone with this problem – just think of the Allmende-Kontor, a large communal garden on the Tempelhof airfield. We have to get past a pure image policy, and understand projects like the Prinzessinnengarten, which successfully explores new possibilities, as part of urban planning.

What could enable this shift in policy in Berlin?

There is a general lack of interfaces between grass-roots initiatives and the administration. There's actually no means of communication. We do not talk to each other, because that is not intended – that people take part in developing their own city. There is a certain fear that people will just do things themselves: which is effectively unregulated, uncontrolled and not standardized or professionally approved. This has to change, because we know that cities, especially when they are broke, tend to go in completely the wrong direction. The land on which a functioning project works is simply to be sold off. That's how to lose the options for shaping the city in the long-term. If you want to retain such options in the face of tight budgets, however, you have to include the people who are active in the city. It is the job of politicians to find instruments for this. With the Prinzessinnengarten, there is now the chance to try it out.

Recently, the Berlin Senate announced a new approach to property policy. Now the sale of city land should not merely go to the highest bidder, but urban policy objectives are to be taken into account. How do you assess such announcements?

Here, the policy did not move – it was moved. Decisive for the present willingness for discussion was the initiative from people in the most different of positions, who said: What you are doing here is selling out the city – and we urgently need to change that. Whether the planned "transparent property policy" actually means a departure from pure budgetary policy in urban development will have to be demonstrated through its concrete implementation. These are still merely announcements.

What do you demand?

A demand of many initiatives is that the people who are actively committed locally must be involved in the allocation of land. As a first step, there is a round table on property policy with representatives from civil society and politics. There must be an instrument for future exchange and cooperation, with clear rules. Currently, only the short-term financial needs of the city are the decisive factor in what will eventually lead to enormous costs in the long run. To tear apart the social context of a city – to have no green space, no more places for education: such developments will be cost much more in future, for the city as a whole, than the revenue received in the short term for the sale of property. There are people who say that the revenue from the sale of city land only just covers the cost of interest. In other words: in ten years time, having sold off 5500 plots of land, there's not a penny less debt, yet only a few spaces which can be decided over democratically.

Post Script

In Summer of 2013, after a year of uncertainty and political engagement, hope is rising on the horizon. The Berlin Senate and the Berlin City Parliament agreed to return the site of Prinzessinnengarten to the authority of the local borough. The Mayor of Friedrichshain-Kreuzberg and the Borough Council Assembly supported the fight for the future of Prinzessinnengarten. So if you come to Moritzplatz in the forthcoming gardening season, there is a good chance that in a sea of concrete you'll find an island of collective gardening, freshly harvested vegetables, pollinating bees, self-built constructions from recycled materials, and you will surely encounter someone with whom you can have a conversation about the beauty of a garden.

IN VERTEIDIGUNG DER GÄRTEN

Stephan Geene

Vorspann:

2010 haben die prinzessinnengärten das Hebbel am Ufer eingerichtet in Rahmen einer Veranstaltung ZELLEN, life-science/urban farming. Der Einleitungs-text von Stefanie Wenner diskutierte den Zusammenhang von Biopolitik und Postfordismus. b_books war eingeladen, eine montagsPRAXIS – also die sonst in b_books stattfindenden Veranstaltungen – ins HAU zu verlagern. Die Veranstaltung mit Beiträgen von Christoph Schäfer und mir hatten den Titel

„IN VERTEIDIGUNG DER GÄRTEN Blumen, politische Gemeinschaften und romantische Fragmente einer Postgründerzeit.

Ein Gespräch über Nutzungsweisen der Stadt, Brachen, Blumen und Sofas, die auf der Straße bewohnt werden* (den gesamten Ankündigungstext der mP siehe unten)“

Hier mein Beitrag:

Wir sind eingeladen worden etwas beizutragen zu ZELLEN, life-science/urban farming. Und das eben als montagsPRAXIS, also als gemeinschaftliche Veranstaltungsform. Meine persönliche Reaktion war aber eher theoretischer Art: für mich ist der umstrittene Begriff von Biopolitik schon lange ein Thema und die Verbindung von Biopolitik, Biologie und Wissenschaft reizt mich eher zum Widersprechen. Und obwohl wir uns dafür entschieden haben, heute abend bei Fragen der Praxis zu bleiben, kommt das Thema dennoch immer wieder durch. Beim Praktischen zu bleiben hat schon den Grund, dass die Prinzessinnengärten hier so sichtbar eine Tätigkeit in ein Bild verwandeln und in diesem Prozess angeeigneten öffentlichen Raum thematisieren und — Gemeinschaft. Und dieses Thema hat bei uns – um hier mit b_books schon mal ein umstrittenes WIR einzuführen – viele Diskussionen ausgelöst. Und außerdem waren ja auch wir gefragt, unsere Praxis einfach ins HAU umzuleiten und mit Christoph Schäfer wollten wir zu seinem Buch ohnehin eine Veranstaltung machen : sein Buch Die Stadt ist unsere Fabrik hat eben genau all das zum Thema. Wir haben unsere Veranstaltung in unserem Ankündigungstext eher ornamental eingeführt:

IN VERTEIDIGUNG DER GÄRTEN Blumen, politische Gemeinschaften und romantische Fragmente einer Postgründerzeit.

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Warum Postgründerzeit? Um es vorneweg kurz zu sagen: weil die Sofas, die im Sommer in Kreuzkölln auf die Strasse gestellt werden, um darauf den halben Tag verbringen zu können, eben nicht mehr gleich zum Geschäftsmodell werden oder als Kunstinstallation durchgehen, wie vielleicht in den Nullerjahren, selbst wenn das in den angesagten und medialisierten Stadtteilen stattfindet und allem Gerede über die sog. ‘kreative Klasse’ zum Trotz. Es ist nur deshalb so viel von dieser sogenannten Klasse die Rede, weil sie verschwindet, wir werden – nochmal ein ‘wir’ — keine neue Mittelschicht mehr.

Das vorneweg: bevor Christoph vorstellt, was er unter ‘unserer Fabrik’ versteht und dabei eine bestimmte Geschichte des Sich-zur-Wehr-Setzens und eigener Räume in Hamburg anspricht, möchte ich – um die Diskussion auch mit Berlin verbinden zu können – kurz von dem Ort hier sprechen – also HAU und prinzessinnengärten – und das auf meine Beobachtungen zu Kreuzkölln ausweiten und die Weise, wie ich angefangen habe, mich in einem Projekt damit zu beschäftigen.

Am HAU haben sich oft Diskussionen entzündet, inwiefern es das Paradebeispiel ist für unmögliche Arbeits- oder Lebensbedingungen von Kulturproduktion. Einfach weil das HAU mit seinem fehlenden Budget kein Arbeitgeber ist, sondern eher ein Bezahlte-Arbeit-Verunmöglichter. Aber eben deshalb ist auch so vieles im HAU möglich. Ein vergleichbarer Zündstoff scheinen die Prinzessinnengärten heute zu sein, wie die Berichterstattungslawine zeigt. Wobei HAU und prinzessinnengärten für mich sich auf sehr interessante Weise unterscheiden: beide Strukturen sind offen für Eigeninitiative, aber als Theater ist das HAU (noch) ganz klar auf Repräsentation ausgerichtet, auf Vorstellung oder ein Produkt. Das Soziale ist ein zwar wichtiges, aber nicht unbedingt primäres Mittel für die Produktion und auf jeden Fall kann es nicht zum Ziel oder Selbstzweck werden.

Und demgegenüber stehen die Prinzessinnengärten für einen Ort, in dem die Eigeninitiative ähnlich wichtig ist, in dem Soziales aber – wenn da die Pflanzen selber einzuschließen sind – als Ausgangspunkt dient (Mittel), jedoch ebenso als Ziel.

Repräsentation wird idealiter nicht erzeugt und Produkt nur in einem sehr materiellen Sinne des Wortes: zum Essen. Dieser Garten kennt eigentlich keine Zuschauer.

Repräsentation oder Produkt klingt hier etwas hohl. Aber das was hier einmal gegeben und einmal nicht gegeben ist oder sein soll, ist etwas ganz konkretes und praktisches: im HAU finden Theater-Premieren statt oder Vorträge und diverse Performances, dabei steht für die Beteiligten sehr unterschiedliches auf dem Spiel, im Endeffekt sie selber. Je weiter sie beim Schlussapplaus vorne stehen, desto mehr. Das hat Auswirkungen auf ihren Platz innerhalb Machtstrukturen und auf das Maß, sich in diesem Raum frei, mittelfrei oder praktikumsmässig unfrei bewegen zu können.

Öffentlich gemachter Selbstzweck, Gemeinschaftsraum aneignen und einen Anspruch darauf formulieren und dabei sozialen – unbezahlten? – Einsatz vorauszusetzen, das ruft ganz viele Themen auf, die dann doch wieder sehr politisch sind und die die politischen Voraussetzungen der eigenen und der gemeinschaftlichen Lebensführung betreffen. Es benötigt Gemeinschaft, reibt sich mit der Notwendig-

keit zu arbeiten oder setzt die Unmöglichkeit, Arbeit zu finden voraus. Und dehnt sich aus auf die Bewertung von Tätigkeit und Zeit und die Unbezahlbarkeit des Gemeinsamen, der commons, wie sie in der Internetökonomie heißen etc.

Schon in Stefanie Wenners Einleitungssext schreibt sie, dass „nun die Bildung des Selbst nicht nur sozial gefragt, sondern auch auf der materiellen Ebene, körperlich“ gefragt sei. Sie setzt damit das metaphorische Eigenblutdoping – die Selbstduldigung — voraus und addiert nun die körperliche. Ob die Reihenfolge stimmt, sei mal dahin gestellt, es hat vielleicht mehr damit zu tun, dass Selbstausbeutung als Ausbeutung aller sozialen Eigenschaften schon lange Thema gerade in solchen Selbstanschubsläden ist wie dem HAU, die Fitnessfrage aber eher individuell geblieben ist. Die

Prinzessinnengärten kommen dann bei ihr auch weniger vor als Biofabrik, Selbstversorgung oder guerilla gardening, sondern in den Aspekten des gemeinsamen Betreibens, Pflanzen, Erntens oder wie das auch bei Stefanie heißt: „Im HAU können wir gemeinsam arbeiten, nachdenken, essen“.

Das ist eine hier antizipierte Praxis, aber auch eine die im Prinzessinnengarten stattgefunden hat und darin eben auch ein Bild, ein Bild einer selbstgenügsamen Tätigkeit im Garten — eben im gemeinschaftlichen Garten — eine Projektion und eine Praxis, die hier im HAU sicher anders stattfindet als am Moritzplatz.

Wenn dieses Bild Anlass für Diskussionen z.B. bei b_books ist, dann aus dem Streit heraus, was es denn genau mit so einem Sozialgarten auf sich hat und ob auch b_books einer ist. Aber wie kommt man da weiter, wie kommt man noch da zwischen zwischen Tätigkeit und seinem Bild, nicht nur hier im Theater eines Gartens, sondern auch an einem anderen Ort, in dem sich auch b_books befindet und der im Sommer durchaus Züge einer urbanbewohnten Straßenbrache hat und Kreuzberg und Neukölln miteinander verbindet.

Man muss da durchaus seine eigenen Mechanismen befragen: es war mal gut, jetzt ist es vernahmt, jetzt ist es Mode, jetzt ist es Gentrifizierung. Diese Figur ist uns aus den 90er Jahren nur allzu bekannt, immer dieses dagegen-dabei. Es ist eine Scheinaufteilung, denn sie macht eigentlich nur Sinn, wenn man sich auf einen

politischen Prozess beziehen kann, ein Vorwärts in der Bewegung oder der Destabilisierung der gesellschaftlichen Verhältnisse oder der eigenen Fähigkeit, Kritik zu üben. Aber diese Referenz steht sehr in Frage. Das tat sie auch schon Mitte der 90er, aber es gab einen Rahmen, der sie als hypothetische Investition ermöglichte: solange wir uns in eine Richtung bewegen, bewegt sich ja etwas. Und die Landschaft verändert sich am schnellsten, wenn man sich selber bewegt.

Die Diskussionen in den 90er Jahren sind für viele, die vergleichbar arbeiten, ganz entscheidende Diskussionen gewesen, ich denke auch für Christoph oder Projekte wie Park Fiction. Innenstadtaktionstage 1997 waren ein Zusammenschluss verschiedener Gruppen, mit dem Ziel ein Reclaim the street eher spielerisch zu behaupten. Es ging um eine Politisierung der Stadt, einen politischen Urbanismus, der auch damals nicht erfunden wurde, aber zum verbindenden Thema und Aktionsform von vielen Gruppen, die jetzt vielleicht überhaupt zum ersten Mal aus Künstlergruppen und politischem Aktivismus zusammenkamen.

Diese Politisierung war spielerisch und hatte dennoch zumindest imaginär eine klare Feindstellung. Sie richtete sich gegen Shopping-Mall/Investorlogik, Kapital könnte man auch sagen, die als verantwortlich erachtet wurde für die Herstellung aseptischer, ASOZIALER Räume. Transparente Glaswelt, die genau darin so scharf wirkende Ausschlussschleusen hatten. Damit man sich – wie Christoph das in *Stadt ist unsere Fabrik* beschreibt – durch einen coffee2go an solchen Orten wieder aufgehoben fühlen kann, dafür muss man sich erstmal verloren fühlen am Potsdamer Platz – fehl am Platz — oder wo auch immer. Es gab also einen adressierbaren Gegner, das Finanzkapital mit den städtischen Stadtplänen, ein Gegner, der natürlich kaum zu adressieren ist – aber vielleicht hielt man Kunst für ein Mittel, ihn zu adressieren —, geschweige denn, dass er zu schlagen wäre. Das war die eine Seite und sie unterscheidet sich sehr von gegenwärtigen Ansätzen — (von anderen wie MediaSpree aber auch wieder nicht). Eine andere wichtige Figur von damals schreibt sich jedoch vollständig fort oder ist in so etwas wie Prinzessinnengärten komplett entwickelt: es ging nämlich darum, sich von alten

Politikkonzepten abzusetzen, solchen, die eher einem soldatischen Verständnis des Politischen folgten. Kein Verzicht. Kein Verzicht auf Genuss, oder auch auf Konsum. Aber auch nicht auf die eigene individuelle Produktion oder Produktivität. Es galt Dogmatismus etwas entgegen zu setzen und die erfolgreichste Überwindung bestand wohl in Politik als Party. Das war ja nicht nur ein Witz, sondern hat eine ganz grundlegende Dimension, nämlich die Art, wie man sich auf eine politische Forderung beziehen kann, wie ‘todernt’ man das meinen kann und es stellt einen Anspruch auf das eigene Leben.

Aber was hat es mit diesem Anspruch auf sich bzw. mit dessen Realisierungsformen? Alles scheint einfach, wenn die Wünsche sich selber dissident geben, wenn sie Dinge wollen, die andere Dinge — die herrschenden Dinge — stören, wenn die Wünsche auf die Straße gehen. Aber tun sie das? Wie lange will man wirklich draußen bleiben, zusammenbleiben, nicht nach Hause gehen? Wie lange hält man sich und die anderen aus?

Und Drogen und Party sind darin so ein Zwischenspeicher, denn wenn auch damals niemand wirklich daran glauben konnte, dass der Rave die Gesellschaft stört, so steht er doch für Nicht-Arbeit, Gesellschaftsunterbrechung, Verausgabung.

Für mich selber gab es damals eine starke Verbindung zwischen verschiedenen Personen, die sich einig waren darüber, Politik nicht als Verzicht zu begreifen, auf das eigene Leben zu pochen und es dennoch nicht unter moralische Imperative zu stellen, welcher Wunsch nun dissidenter sei als ein anderer. Aus meiner Sicht war das ein notwendiger Prozess (ich wüsste nicht, wie das damals anders zu denken gewesen wäre, insofern sehe ich darin eine gemeinschaftliche Erfahrung). Aber es erweist sich als paradox, das eigene Leben als Projekt vor sich zu haben – und deshalb neigen auch alle dazu, das umzudrehen und ihr Leben mit Haut, Haar und engem Zeitplan dem eigenen Projekt unterzuordnen.

Diese Schwierigkeiten machen wahrscheinlich sehr anfällig für so merkwürdige Exerzitien, wie sie Giorgio Agamben z.B. in Die kommende Gemeinschaft betreibt. Das Politische kenne eben keinen anderen Inhalt mehr als das Leben selber – so wie es ist. Und das gilt eben keineswegs nur in die eine Richtung: die Politik will uns dazu bringen, zu konsumieren, uns zu bilden, werthafte Einheimische und Zugereiste zu sein, das ist die einfache Seite, der Herrschaftsdruck, dem man sich zu entziehen

sucht, in dem man Bartleby wird. Er spricht ganz paradox davon, dass

Die Annahme, dass jede Demo, jede Besetzung, jeder Streik, jeder Rave ein Vorschein ist einer anderen Welt, die sich eben darin ausschnitthaft als möglich erweist, was für eine Annahme ist oder war das? War es nicht vielmehr immer ein Zeigen, dass die bereits existierende Welt möglich ist, dass sie der Fall ist, dass sie sich ereignet? Ich versuche es nicht zu begreifen als pietistische Bescheidung in die Verhältnisse, sondern als eine Störung jeder Form von politischer Gemeinschaftsbildung oder dessen Fantasien. Und eine Gewichtung: wir sind in die Gegebenheit verstrickt.

gap2go, oder: UMSONST
Habe ich alle diese Fragen im Kopf gehabt, während ich schon einige Jahre und die letzten zwei Sommer sehr bewusst die Entwicklungen beobachtet habe, die um mich herum passiert sind? Ganz buchstäblich um mich herum, denn ich wohne ein paar Schritte vom Kanal entfernt, also am Übergang von Kreuzberg und Neukölln. Angefangen hat die Beobachtung vielleicht bei der Admiralsbrücke, eine breite Brücke mit Gehweg und Verkehrs-Insel, die zunehmend als Treffpunkt verwendet wird.² Jahre lang bin ich dort fast täglich vorbeigekommen. Im Sommer treffen sich viele Leute dort, sehr unterschiedliche und dennoch stellt sich mir das Gefühl eines bestimmten Milieus ein, oder einer Art Haltung. Alle sitzen jedenfalls auf der Straße und den Poldern, Getränke werden mitgebracht. Es kommen viele verschiedene Sprachen vor, Schwerpunkt Westeuropa. Bleiben wir mal dabei, auch weil es genau diese Brücke war, die schon im Sommer 2009 in alle Medien ging und den Senat dazu brachte, diese Partying, mit dem die Nachbarn Probleme hatten, nicht, wie von vielen Seiten gefordert, zu verbieten, sondern Mediatoren zu installieren, die anfallende Konflikte lösen sollen. Aber es ist kein Rave, sondern nur ein friedliches Rumsitzen, reden, wenn Musik, dann eher Singer-Songwriter, also Lieder.

Für mich war die Brücke ein Bild, dessen genaue Eigenschaften schwer zu benennen sind, benennt man es, wird es dann schnell falsch. Allerdings muss man nur nach Mitte gehen und sieht sofort, dass es Ansammlungen junger Menschen auch ganz anders aussehen können. Vielleicht geht es um ein Bild von Zeit-Haben und sehr geringen Kosten verursachen. Konsumunwillig. Ich fand es aber auch sehr wenig arty, sehr wenig auf Produktion, nicht mal auf life-style bezogen. Aber das Phänomen bewegt sich, andere Brücken

kommen dazu, immer weitere Teile von Neukölln werden einbezogen. Betrachtet man die Kneipen, Veranstaltungen, Straßenzeitungen, dann lässt sich eine ausfransendes, dezentrales, unorganisiertes, meist nicht politisch ausgedrücktes Umgehen der gängigen Stadtnutzung, ein Ausser-kraft-Setzen der Straßenverkehrsordnung und das Wohnzimmer-auf-die-Straße-Legen und den öffentlichen Raum ANDERS zu nutzen – inklusive einer Veränderung in der Gemeinschaftsbedingung dieses temporären Wohnraums.

Aber was bringt es, dass ich darauf etwas projiziere, was mich offensichtlich beschäftigt? Was genau suche ich darin? Nein, ich suche es gar nicht, ich hab ja, wie alle, selber gar keine Zeit. Aber es interessiert mich und das sogar sehr und ich habe das Gefühl, die Gründe nicht wirklich zu kennen. Für mich ist das Projekt der Versuch, gerade nicht nur das zu finden, was ich eigentlich voraussetze, sondern gemeinsam mit anderen an einer Frage zu basteln, auf die geantwortet werden kann, durch Schweigen, durch Verständnislosigkeit, durch Verhältnisse, durch die Entwicklung, durch Zufall.

Ich sammele auf einer Webseite, verbinde sie mit anderen Infostellen und möchte daraus und parallel zur Seite einen Film entwickeln, der sich mit folgenden Figuren beschäftigt

* 20 jährige, die in diesem Bezirk leben und die Besucher/innen

* in diesen Internationalismus ist türkischer Hintergrund nie eingeschlossen

* warum sind die Stile so retro, existiert Generationenspannung nicht?

* welche Halbweltzeit hat diese Tendenz zum geldfreien Tausch von Zeit und Aufmerksamkeit, die Verwertungsskepsis?

aber ich will nicht fotografieren oder filmen um irgend etwas damit zu belegen. Ich könnte es gar nicht vorführen, aber wollte es auch nicht. Deshalb will ich meine Sichtweise hier auch nicht durch Beweismittel untermauern. Ich schließe mit einer Diskussion, die woanders geführt wurde, aber auch sehr geschickt umgeht mit Zuschreibungen. Die Kneipe Freies Neukölln in der Weserstrasse hat einen kleinen Internet-Fernsehsender. Darin haben sie kürzlich einen Video veröffentlicht: On our own account, in eigener Sache.

Die Berliner Zeitung hat den Film sehr wörtlich genommen und wirft den Kneipenbetreibern Fremdenfeindlichkeit und Ausgrenzung vor. Wie unglaublich, man sehe sich das Video an, in dem in soffisanter Stimme Bilder von leeren Kreuzköllner Straßen zu sehen sind und voller Ironie vom Überfall durch Touristen gesprochen wird. Welche humorlose Verkennung!

Nachtrag: die Webseite mit der Sammlung unter www.bbooks.de/gap2go

die Webseite für den Film, der zum Zeitpunkt der Phylogenesis-Ausstellung in der Endfertigung ist und den Titel trägt „umsonst“: www.bbooks.de/umsonst

Einladungstext
b_books donnerstagsPRAXIS bei ZELLEN im HAU 1:

IN VERTEIDIGUNG DER GÄRTEN

Blumen, politische Gemeinschaften und romantische Fragmente einer Postgründerzeit

Ein Gespräch über Nutzungsweisen der Stadt, Brachen, Blumen und Sofas, die auf der Straße bewohnt werden — anhand von Projekten wie gap2go (kreuzkölln) und Christoph Schäfers Buch “Die Stadt ist unsere Fabrik”
Mit Christoph Schäfer (Hamburg) und b_books

18.11.2010 20 Uhr
EINTRITT FREI

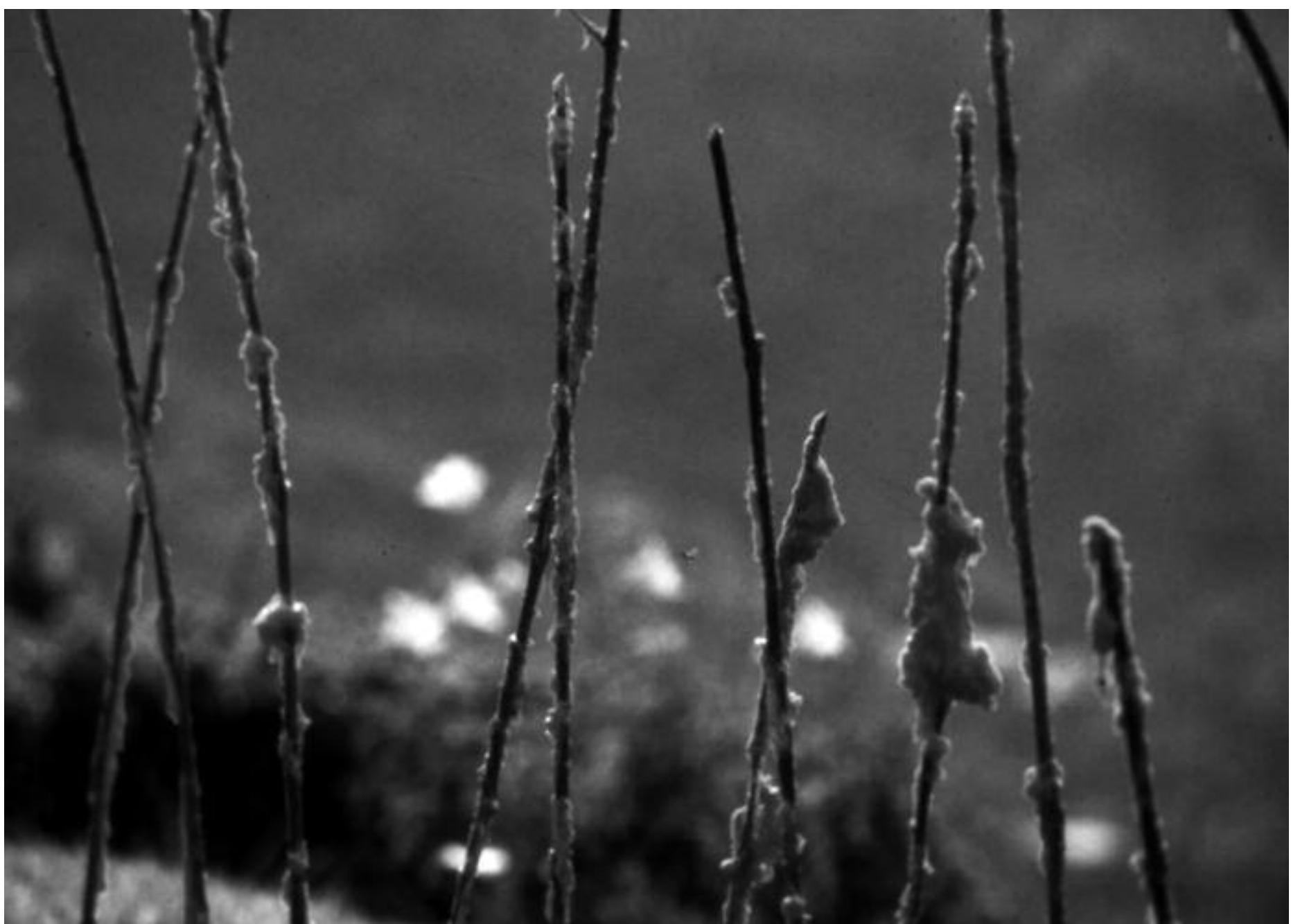
im Rahmen von ZELLEN im
HAU 1, Stresemannstr. 29 / 10963 Berlin

www.bbooks.de/gap2go

Bars und Kneipen geben sich heute gerne als Brachen aus, Bierkästen und gefundene Bretter als Theke. Handelt es sich um eine billige Art, einen Raum herzustellen, der ein Mindestmaß an dissidentem Aufenthalt ermöglicht oder ist es eben der Ramsch-Chic, den man heute so hat? Und ist in diesem Sinne der Kneipen-Garten, in dem man erntet zusammenkommt, doch etwa der Schrebergarten des Alternativbürgertums, das seine empfindsame Lebensform verteidigt?

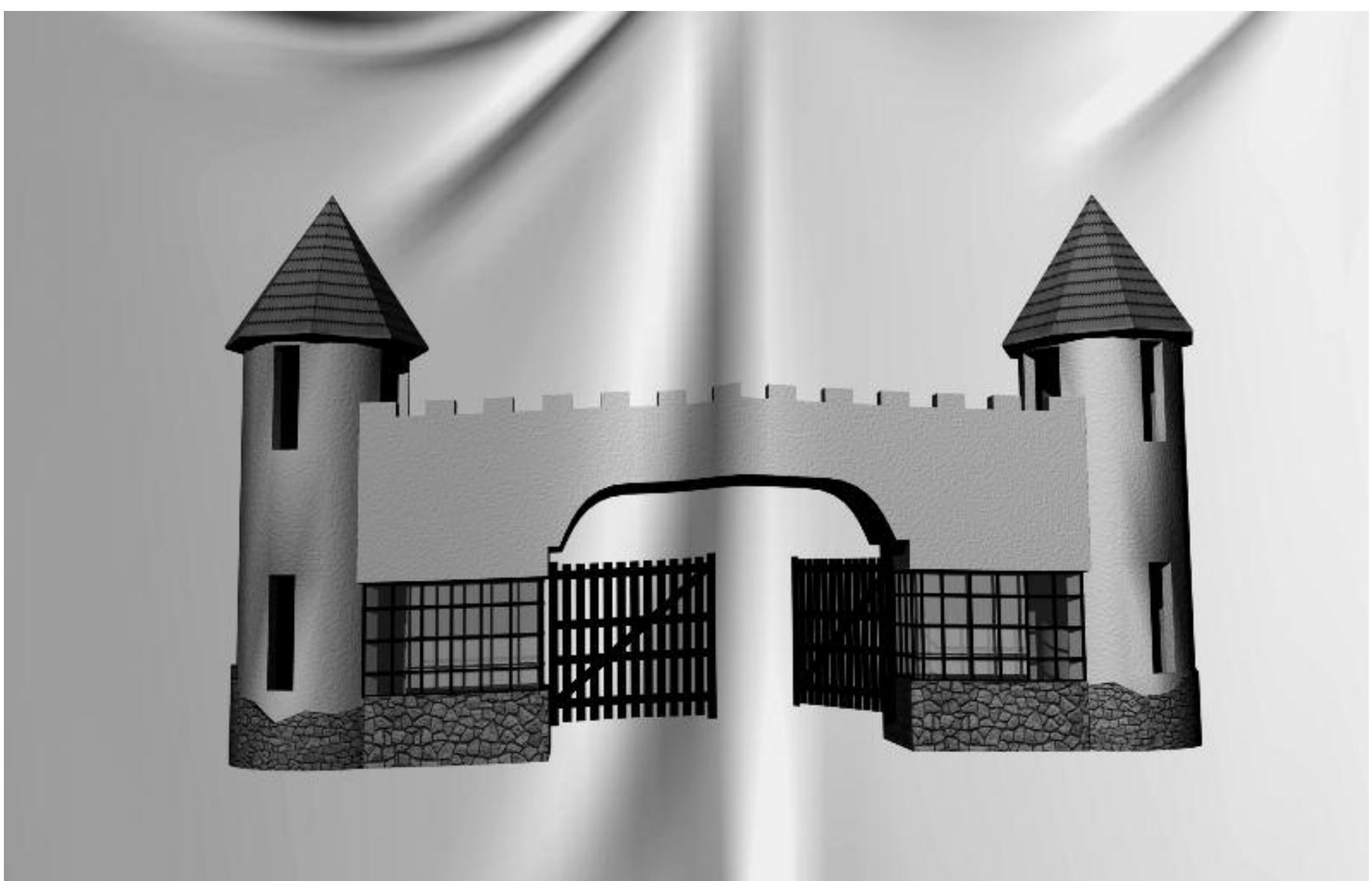
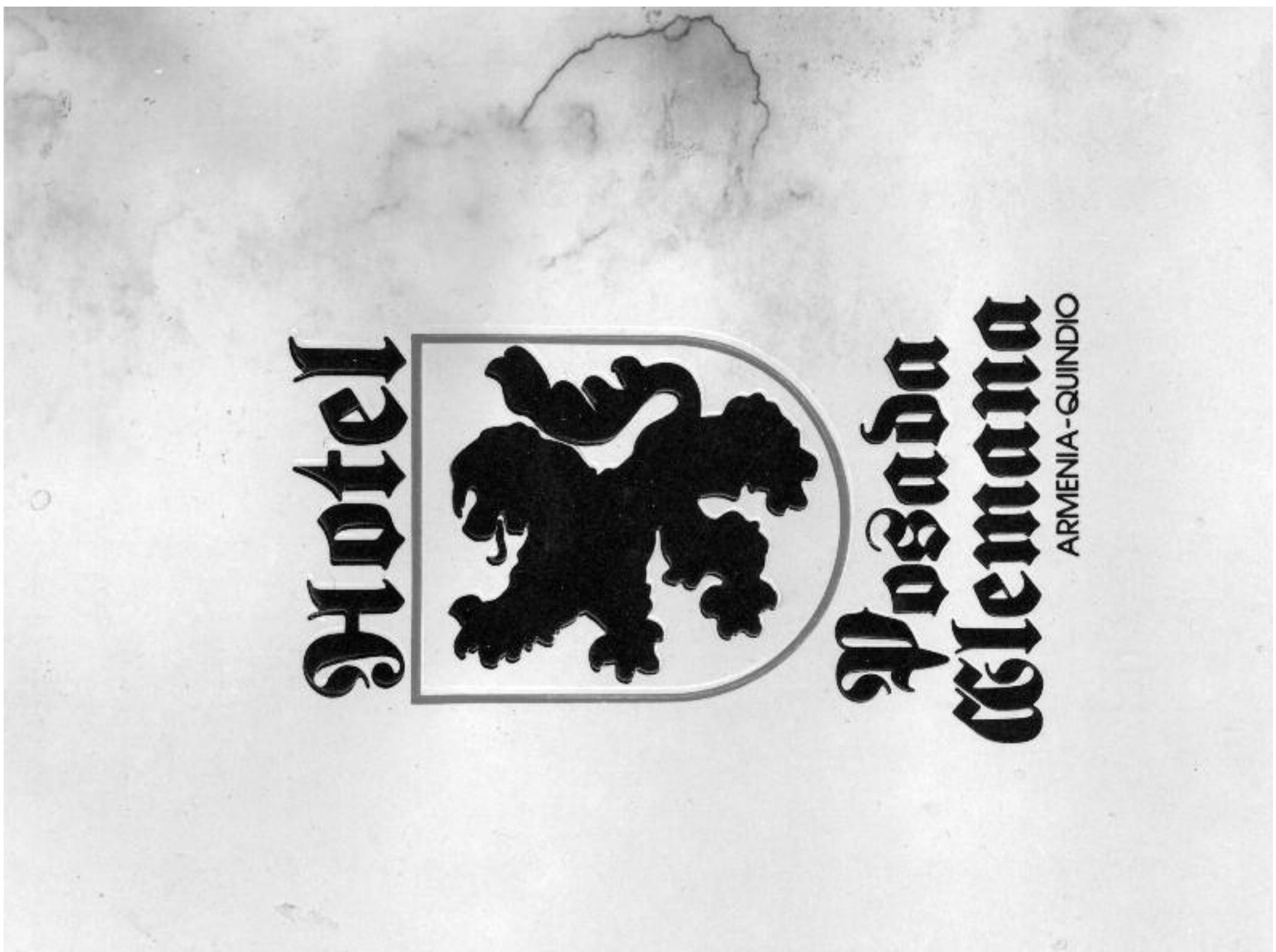
Wahrscheinlich ist es zuerst einmal die falsche Frage, nur ist sie mangels einer besseren immer noch ein Platzhalter, nicht allen Müll zu schlucken. Lässt sich an Brachen, Gärten, Theken so etwas wie ein Fieber/Lebens-Thermometer halten, um festzustellen, ob im Rahmen dieser Improvisationen Interventionen möglich sind oder nur die gleiche Erkaltungsfolge sich einstellt wie in jeder x-beliebigen ökonomischen Unternehmung? Christoph Schäfer begreift seinen Slogan *Die Stadt ist unsere Fabrik* als im vollen Sinne doppeldeutig: die entwickelten Projekte, Gesten, Orte, Szenen, Lebensstile sind eine Produktionsform, die von den neoliberalen Verhältnissen aufgezwungen wird und die sich daher gerade nicht von anderen Verwertungsformen unterscheidet. Und andererseits ist es tatsächlich die eigene Arbeit, die von diesen Räumen ermöglicht wird. Billige Lebensstandards sind darin genau die Voraussetzung, um weiter zu arbeiten. *In Verteidigung der Gärten* nimmt von dieser altbekannten Ambivalenz schöpferischer Prekarität ihren Ausgang und misst die Temperatur der immer flexibler werdenden Integration.

Und die verpflanzte, kultivierte Brache, der in das HAU gehobene oder abgesenkte Prinzessinnengarten, welches Unkraut wird da umgedeutet?











EL DORADO
FREE WATER

BABY GAME

A brief introduction:

Some people don't like to play baby games. Others don't mind. This game uses *logic* to create a fun, fast-paced, and at times mind-numbing experience for all ages. Be sure to read all of the rules before you start playing or even thinking about playing.

The important thing to remember about baby games is that to win, you have to transcend your own out-moded beliefs. Throughout the duration of the game you may get, at times, a *hankering*. Just ignore this and any and all *hankerings*. Simple.

There are certain beverages colloquially permitted and prohibited during the game. These are not official rules, but more "gentlemen's rules", if you know what those are. The best is no drink, that way there is less to carry as things heat up and also less in your stomach so you will feel and even appear much lighter on your feet, more bounce in your step, and will not need a bathroom break as your undivided attention is crucial as this, like many baby games, could go on for hours, days, even weeks. But if you must, milk is acceptable. Coffee is frowned upon, but tolerated. Mixed drinks are a no-no. Sorry. Before we get into the real rules, how about a bit of history?

SET-UP: (look at this map, fig. 1, if you have problems)

You will see a gameboard and some game pieces. For the most part you can ignore these, except in cases in which you wish to win. To win you will need to fashion a masterful understanding of these objects and their use. This can take a veritable lifetime. But for beginners, who will undoubtedly lose, don't worry much about the pieces. Novices would do well to *focus* mostly on observing the other players, picking up on unconscious facial give-aways and even reading into their potential personal short-comings. For example, are they dressed appropriately for their age? How much care do they put into their appearance? and is it warranted? Do they come off as lack-luster or as a person of dignity? and at what point might dignity swell over into a superficial egocentricity? Do they care for their finger and toenails? Do they avoid eye contact? Can you detect a history of great sorrow in the area below their eyes? These are just some basics to get you started and to begin learning who you can trust. You might be surprised!

Set up the game board roughly as shown in either diagram A1 or A2 depending on if it is an odd or even day, keeping in mind that "odd" or "even" is often more of a frame of mind than a criteria of objective reality.

Set-up of *Baby Game* is highly dependent upon the players themselves and due to this fact it will be more fun if the players are at a similar skill-level since expert-level players have been known to set up the game in such a manner that makes any move by other players absolutely impossible.

Once you're all set up, *it's time to start!*

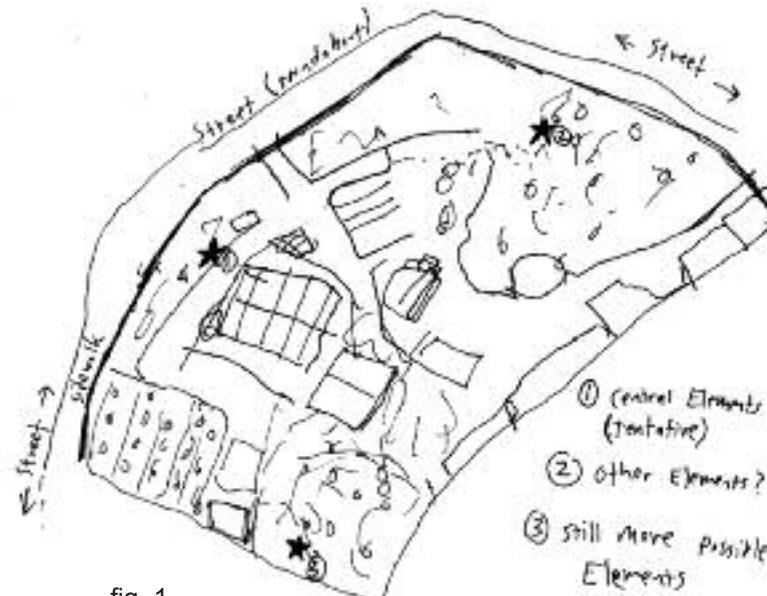
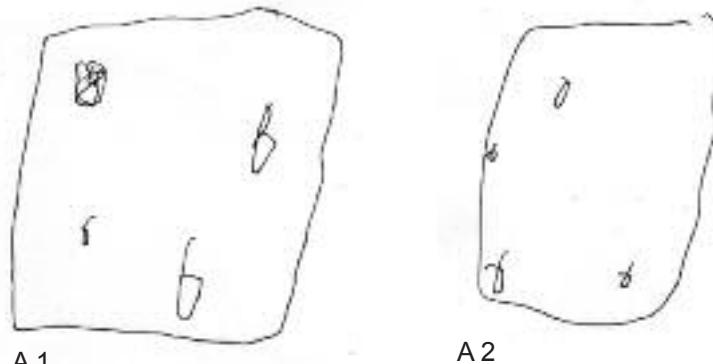


fig. 1



STRATEGY IN-LAY:

Why not take a moment to hand-sketch a stereograph (Magic Eye) illusion of an ancient pyramid or an easily recognizable bird? While you might miss a few turns, it could save you some face in the long-run.

FAQ:

Q: Are Wormholes permitted?
A: No!

Q: Who goes second?
A: Use local common etiquette.

Q: Does it cost money to play?
A: Yes. There is a fee of \$16 payable by cash or check.

Q: Are there websites where I can learn cheat codes and secret tactics?
A: Wikipedia maybe? Not sure.

1. Each player finds a piece of string somewhere and they wet it with the inside of their mouth, then suck out whatever dampened material they can. Whoever does this the best goes first.

2. Player 1 chooses a piece and can either roll the dice or just move it wherever. Rolling the dice is preferable because moving without rolling will cost you a 100 point penalty without appeal. It is the responsibility of all players to keep vigilant watch for rule-breakers, -benders, and cheaters as there is no official referee in Baby Game. You are the subject, judge, jury and warden of yourselves. Until Round 2 when someone becomes king.

3. Each player goes and plays their turn. Anyone too frustrated should be politely asked to leave or go to time-out. The remaining players can divide the quitter's gold coins.

TIP: Once we're at this point it's pretty important to pay attention. You don't want to do anything stupid that will screw up your chances, so watch each player take their turn and look for idiosyncrasies and mis-steps.

4. If you roll the dice and get a color, you can choose any color at all involved with that color.

5. There are rarely gold coins in daily life these days, just the sad state of things I guess. But if anyone playing has a pouch of gold coins, that's fine. Just use them to trade for things like supplies and food. If you yourself have gold coins on your person, it may also be advisable to keep this fact to yourself in these times of economic woe.

6. Play ahead as you would any normal game.

7. Once each player has gone 2-5 times (including skipped turns!), it's *STRING TIME!* Tie some string to each game piece and see how it reacts. If it's going well, anchor the piece to something around. Not until all pieces are anchored can the game continue.

8. Now it's time for **Round 2!** This is when it gets exciting—the game quickens its gait and becomes a bit more competitive, usually knocking out the two least competent players. Back when England had a monarchy they called this round "The King's Round", but since the fall of the crown people just call it "Round 2". Classic.

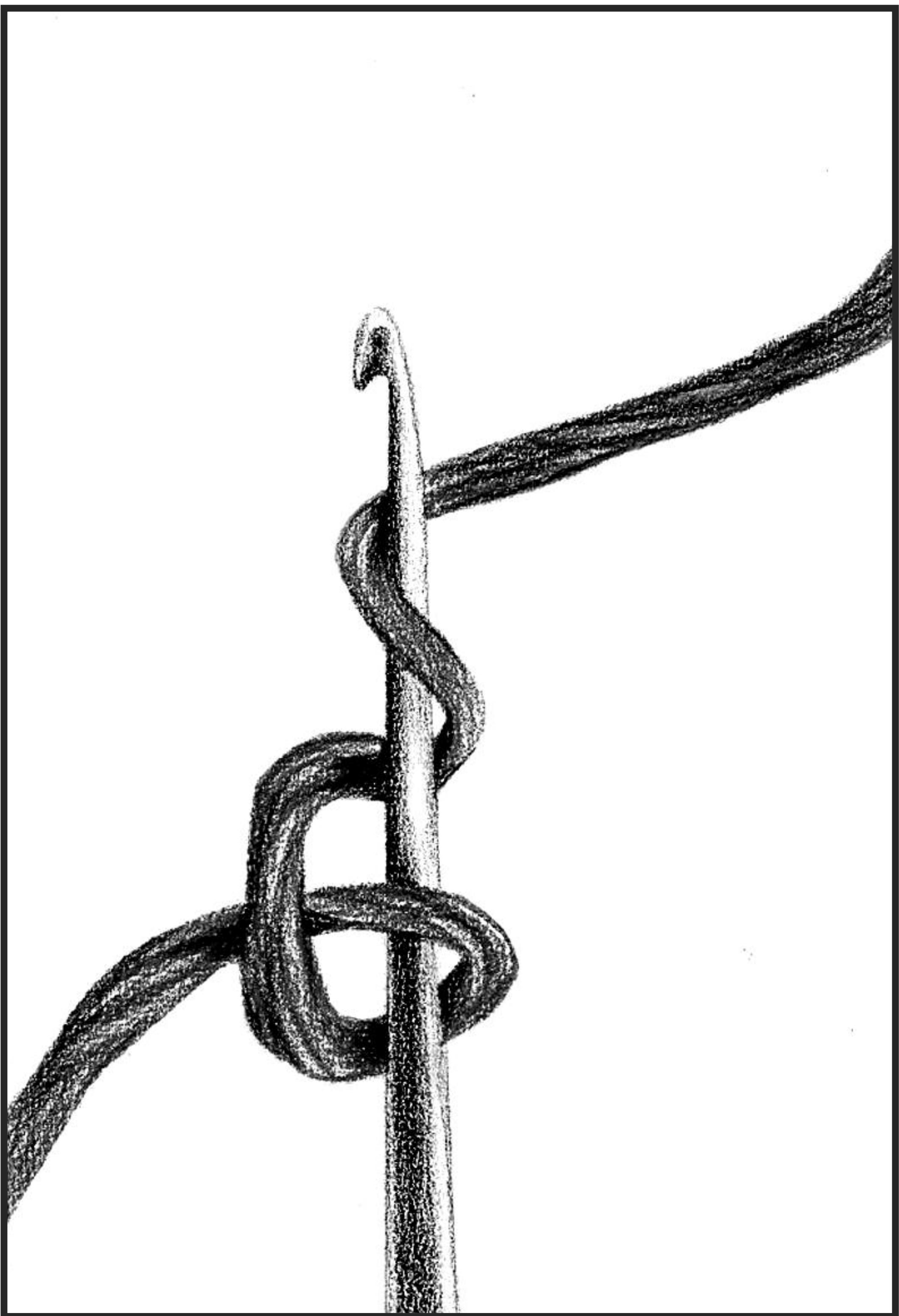
What you want to do is begin encircling other pieces and making your way to the center of the board, keeping in mind the colors.

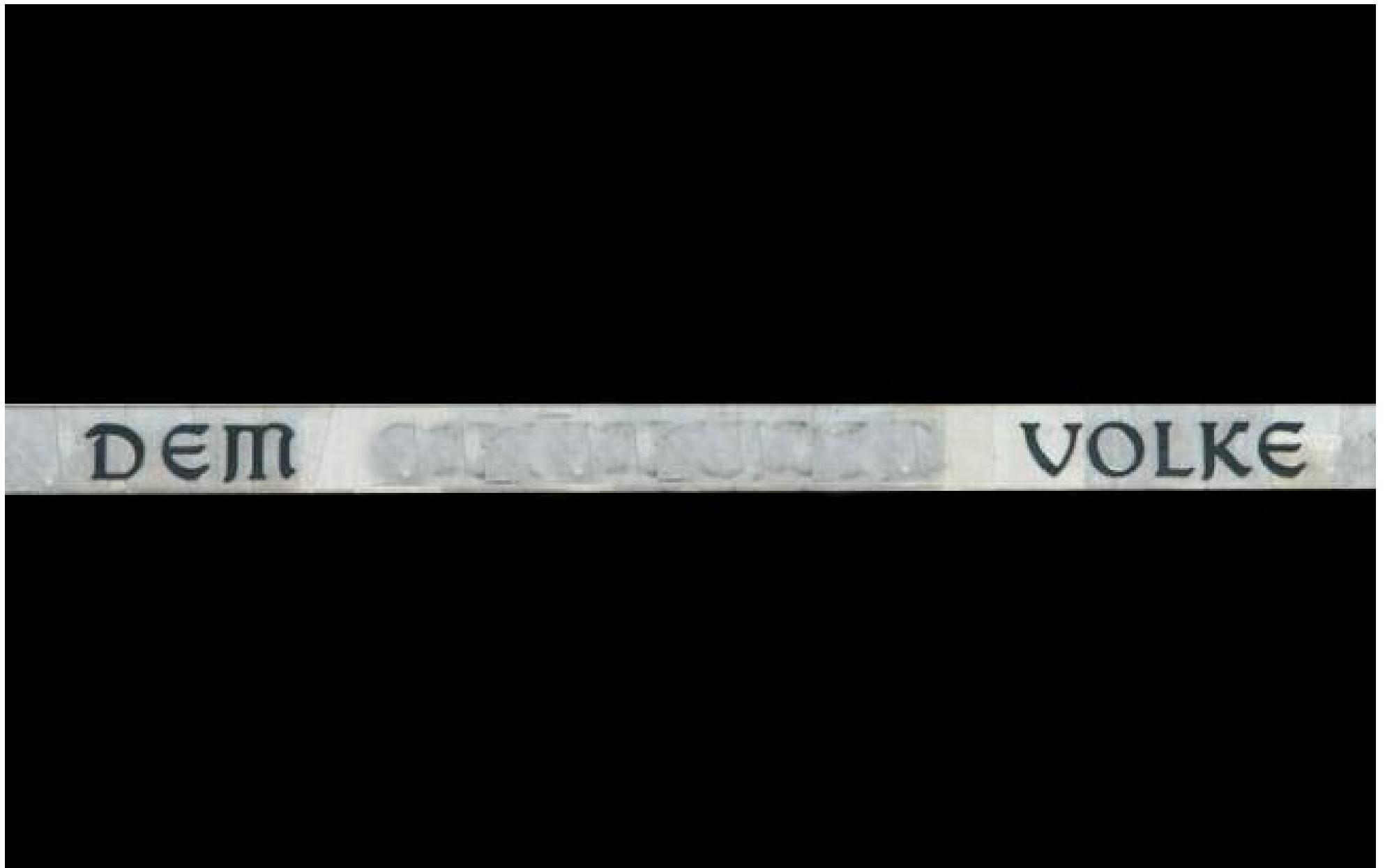
9. Roll the dice. Now there can be up to 100 different dice. See what you can find around. Anything can be a die as long as it has the capability of settling. Move your piece accordingly.

10. REMEMBER: Round 2 is also a card-based round, so draw a card but ONLY if the cards have remained unhandled.

11. A lot of other things can happen during the game, and many of them will. But stay focused on the goal: to be the first to move all around the board and reach the end spot. (See diagram B)

12. The game is over. Winners can collect up all of their gold coins and add up the points. The most points wins. If anyone has won tickets, you can redeem them at the snack bar.







THE WÜRST ART PROJECT IN BERLIN

some Würst thoughts

by Eric Ellingsen & Lynn Peemoeller

We practice our sausage fingers proudly. Our ears are open to the Würst of it. We overhear Germans at a party talking of Das Wildschwein. Rapt, we follow the German lore of tusk and global pig migrations. We try to put our finger on the news reports as we stumble across stories of possible Wildschwein populations rooting around in radioactive soils in the south of Germany. Those compact creatures are on their way up North we learn. We learn of Würst sitting's in Berlin. The questions lead us to the department of forestry. We interview the head of the department. We learn that Berlin employs 17 full time hunters year round. Berlin employs 70 part time hunters during the Wildschwein season. These hunters hunt the Wildschwein in the city parks as well as in the neighborhoods and streets. Some of the meat makes it to a market. Unlike the gun crazy and stockpiling of private arsenals in the US, where we come from, guns in Germany are hard to come by and nearly impossible for the average citizen to obtain permits to carry or use them in public or private. Maybe this is the Würst news today.

In Berlin the Wildschwein hunting is wild. The hunting happens earlier in the mornings usually. Foxes are also gone after. Wildschwein travel in packs called "sounders". A Wildschwein can grow up to 200kg and the female mothers are particularly protective of their young litters. The tusks can grow from anywhere between 6-12cm. The city is the Wildschwein's range. All animals including humans have range, how far we will go, for example. As growth and urban development radiates out from different centers of Berlin, the range of the Wildschwein is squeezed. Overlaps in species occur. New lines are drawn regarding which species get to go where. The old debate of nature vs. culture resurfaces. New language to talk about and think about these overlaps of species has not evolved yet. Donna Haraway has been on it for years. But the old ways of thinking have a large perceptual range. Not many policy makers drawing urban lines are interested in how Henri Poincaré says at the beginning of the 20th century, that we need to replace the word NATURE with the word RELATION as a way to ditch the essentialistic hangovers and romantic perception of ourselves and others. Or, how Bruno Latour stresses the need to change how we talk and think about the CULTURE /NATURE oppositional categories in "We Have Never Been Modern". Whose city is the city? The pigeons? The pigs? The bark beetle? Are all these Berliners?

Be the Würst you are. Be the Würst you can be.

We have done the worst art project in Berlin a few times



and for different reasons. Mostly for feedback loops. We rent one or two Grill Walkers from one of two companies that litter Alexander Platz in Berlin. A Grill Walker can be rented for roughly 75€ an hour. You can provide the things the Grill Walkers will cook, but you have to give those things away, otherwise permits are required. Giving the Würsts away aligns with the content logic of our Würst project ever. The Wildschwein are eating from the garbage left out in the city, as well as from the things that just grow in the places the wild boars happen to wander into. Likewise, we when we rent a Grill Walker or two and place them outside an art symposium, or in the medium

of a street, and people just happen to wander by, they are invited to graze. We keep doing the Würst over and over. We will probably keep doing it for different reasons. We are interested in tasting the city, in eating the things that eat the city.

We start with an idea to rent a grill walker and soon after we have sausage ears. We are listening for sausage ideas. We quickly pick up the Würst known ideas from before. We read the Würst literature, like Dieter Roth's *Literatur Würst*, the gelatins and lards and spices and thinly cut slivers of tree, called pages, flavored in ink. We poke our noses into Rirkrit Tiravanija hung sausage reenactment, 18 shredded Thai constitutions flavored with one copy of Thilo Sarrazin's anti-immigration book. We sniff out Olafur Eliasson's grey sheep sausage experiments; once in a while ribs are served. You might just be wandering by. We ask where else we can Würst from today. Our ears prick to the stories of swine whispered words as we wade through crowds of people talking in public about cars and Jesus. We learn that Mangalitsa swine, the Hungarian pig, needs to be eaten in order to be saved. This confuses and intrigues us. So we research it. So we buy a Mangalitsa swine and do our first würst project ever. The Mangalitsa swine is endangered. Farmers don't want to raise the blond-bombshell for merely its strangely alluring sheep like coat of fur. We learn from some right in front of us research that the only way the Mangalitsa will sustain a population of a certain number, it has to be raised as a food option. It has to be killed to be saved. Why in order to save a species must it be turned into a spoon encounter? What does it mean to be bread into existence for food production in the first place?

There are more pig sitting in the city. We have pig site. We follow the Pig Site. Could we loom pig sweaters?

What does it mean to be afraid to eat the things that eat the things that surrounds you live and breath in? Is breathing eating? Is smelling eating? What does it mean to have a belly-stove?

In his book in "A", the poet Louis Zukofsky, founder of the Objectivist group, uses the idea of the *belly stove* over and over again. When we rent a grill walker we ask ourselves what a stove is? Is a stove a kitchen or part of a kitchen? What do you need to add to a hot-plate in a room until the room becomes a kitchen? Then what is a belly stove? To heat up an idea. To cook it. To tender it. In all the ways tender may mean maybe. Do feelings add heat? Turning on the emotions knobs, the belly a stove is not the head stove, not the head full of cheese. The belly stove is the gut feelings. The gut feeling is a stove for curing and cooking criticality, content, imagination. It acts on and is acted on. The belly stove turns the body in to a kitchen, a place of preparation, of fire, of preparing, of storage, of storage stories, of making ready. What does it mean to wear a stove outside of yourself and walk around a city? An outside the belly stove. A grill on the front and fire on the back while walking down the road.

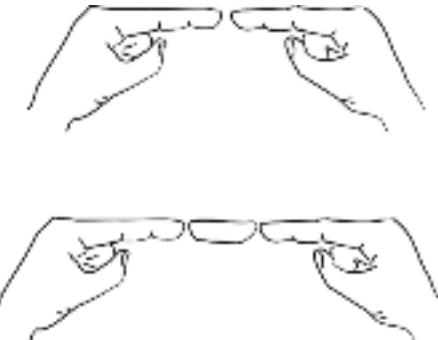
In the book "The Road", Cormac McCarthy has his two mains, the son and the father, ask over and over again, *do they carry the fire?* What does it mean to carry the fire? In "The Road", fire is a sign of that which endures, persists, believes, goes on, goes on generously, goes on ethically, goes on well. That heat which can be gathered around on the bleakness of times. The think inside which allows one to survive the outside putrefactions. But what does it mean for litters of guys to carry fires all day around Alexander Platz, to carry a cooker, to be the camp fire we walk up to and away from as that fire walks up to and away from us? The living Wildschwein cannot walk around the city but the Würst can. When the Würst is as good as it gets, be generous in the Würst ways.

In another sense, a grill Walker is a living bomb, a tank of fuel and a bit of control over a flow of caustic energy. We have never asked to borrow the open energy for a marshmallow grill out, but why not. To walk around with some energy strapped over your shoulders and a few raw pigs packed tight into intestines is a pretty amazing thing. It blows us away. To carry with you the options of fire and a cooking surface, a few choices of toppings, a few sizes of the Würst things, some hot buns. We have thought about sticking the Würst grill walkers in the world out near the gated neighborhoods in Berlin. To stand on the corner in the upper class in the white boots of the Würst vendors. But we are not exactly sure why we would do this yet. An easy way to pressure a reaction. And maybe this will be useful in the Würst way. We need to be useful in the Würst way too perhaps, because there are no beasts left anymore, only Würsts, and not Würsts for long maybe. Soon we boil shoes, other things in the noisome scenes.

Next the Würst sayings possible. From the Würst place in the world. The first Würst philosophy follows, that of the sausage fingers. Find your sausage fingers. Here is how. We do this because we also want to go on a hunt in the city. Strap our kid on our back and roam the city with a firearm for our sausage fingers. Because we have taste. Because we want to take a whole animal and see what we can get from it. Not just the meat. Spoons and

utensils and bowls from bones. A budget for such things. Ballons from the stomach. Bags and hats from skin. To use everything. We want to know what we can do with all the bones and blood and skin and jelly of the animal that's left over. Because the wild boars were living things and we should respect that. How often do you have the chance to honor the things you eat? Because this is sacred. A ritual, not just a meal.

THE SAUSAGE FINGERS (the floating finger);



--a few tips--

1) hold your two index fingers directly in front of your eyes.

2) focus on something beyond your finger tips while looking through the space between your two fingers. You should see a floating finger stub, a finger made up of two tips. This is your sausage finger.

3) focusing on the thing that is not there but which you make by looking, walk some distance through the city.

This is the WÜRST COUPON IN THE WORLD.

ONE FREE COUPON for the Würst. The Würst is all around you and it is already free. Heidegger calls the Würst the AROUNDNESS.

The Würst is ready at hand : *zuhanden*.

The next Würst project in the world will be SUNDAY, OCTOBER 20, 2013, during HOMECOMING exhibition, Boxhagener Strasse 93. The würsts are already free, so you bring this WÜRST FREE COUPON

to something already free, then you will pay.

We all have sausageyest things. We recall the sausage finger experiment (IMAGE)). We recall walking our sausage fingers through the city led by the things we see which are not there. A group of people holding their index fingers in front of their eyes and focusing on something around and beyond them: the curbs, the speeds of others approaching, the cars crossing, the things moving at moving distances around you while focusing intently on one thing you are holding in front of you which no one else can see. How to see the Aroundness, as Heidegger calls it, the things around you and you at the same time. To hold onto that one sausagey thing that you have which no one else can see, while they hold onto their one sausageyest thing. To suggest that your sausageyest thing is different in the same way as their sausageyest thing. How we all have sausages things. You can sausage finger anywhere for practice.

You can also try THE WÜRST POEM in the world.

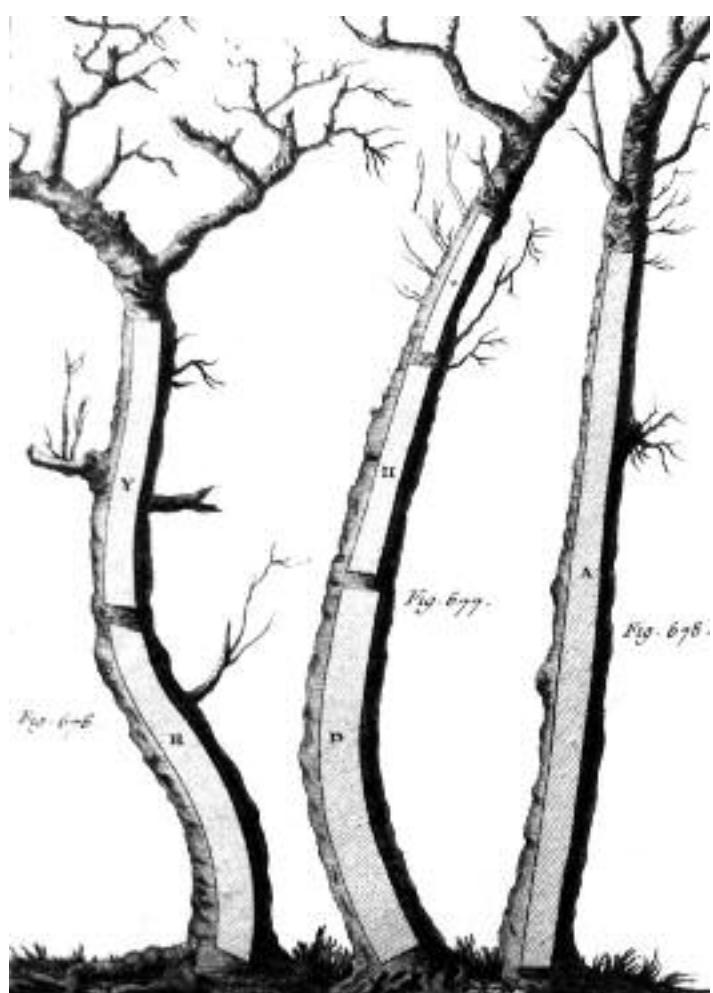
1) Record yourself saying the word Würst over and over again for 1 minute.

2) Play those Würsts back. The Würst will, at some point, (to an English speaker), sound like tourist. But it may also sound like a door.

This is the time of the Würst scarcity and we do not see it. The time of the Würst ways of rationing and rations has started. To be positive in the Würst of times. You can make of this what the Würst of what you want. One of the methods to practice the Würst survival skills is to touch the world differently NOW, thus we practice our sausage fingers. Please practice your sausage fingers.

We recall walking our sausage fingers through the city led by the things we see which are not there. A group of people holding their index fingers in front of their eyes and focusing on something beyond them. How to see To hold onto that one sausagey thing that you have which no one else can see, while they hold onto their one sausageyest thing. To suggest that your sausages things is different in the same way as their sausageyest thing. How the sausages systems us. How to stare intently and focus on the things right in front of you while negotiating the contracts of the Aroundnesses around you? Even if the physical things you see doesn't exist in the ways you think it exists, even if they exist in different ways al together.

The meal could go on and on. My wife says I am wild boar sometimes. Es tut mir leid.



A forest with ships inside. Tree and branch bending is done within a tolerance of controlling lines of growth of in order to grow the ship's parts at angles needed while the tree is alive.



Rope being twisted from discarded plastic binding twisted into yarns twisted into rope; Marcato, Addis Abeba, Ethiopia.



For the opening day of the exhibition ‘The Phylogenesis of Generosity’, Foodgasm Berlin would like to create a tasting experience inspired by the end of cycles. We would like to forage through the end of the season bounty at the Prinzessinnengärten, and create food that tells the story of the end of the harvest. Using products that may not occur to people to be still usable, we will create food from what we can find. As we feed the audience, we will engage with them about the life- cycle of the ingredients that they are eating, as well as discussing the politics of labor and the means of production within a collective as it too embarks on its own life-cycle.



If You Want Blood

By Jeremiah Day

Berlin, den 5. April 2011

Lieber Lidl ,

gerade komme ich nach Hause – vom früheren Checkpoint an der Bornholmer Straße hier in Berlin – und sehe, dass Sie mit den Bauarbeiten für Ihre neue Filiale begonnen haben. Ich wusste nun schon seit mehreren Jahren, dass hier ein neues Geschäft entstehen soll und wollte mich deshalb mit Ihnen in Verbindung setzen. Allerdings hatte ich mich schon an die endlose Verzögerung gewöhnt, da ich sah, wie die Bauarbeiten immer weiter verschoben wurden, und so vermutete ich, dass das Ganze erst in ferner Zukunft stattfinden würde. Jetzt befürchte ich, dass es vielleicht schon zu spät sein könnte, mit Ihrer Firma in Kontakt zu treten.

Ich bin ein amerikanischer Künstler – mein Deutsch ist leider nicht ausreichend, deshalb habe ich einen Freund um die Übersetzung gebeten – und lebe seit 2007 mit Unterbrechungen in Berlin. Damals traf ich zum ersten Mal auf den Ort an der Bornholmer Straße und machte die Fotos, die Sie im Anhang dieser Email finden.

Das allererste Mal warf ich einen Blick auf den Platz im Vorbeifahren durchs Fenster einer Straßenbahn, und aus irgendeinem Grund fühlte ich mich angesprochen. Ich kehrte zum Fotografieren an den Ort zurück und erfuhr erst später von dessen historischer Bedeutung als erstem Checkpoint, der im November 1989 von Menschenmassen überquert wurde. Diese historische Relevanz bestätigte mein Gefühl, dass es sich bei dem Ort um etwas Besonderes handelte, und in den darauf folgenden Jahren habe ich mich intensiv damit auseinandergesetzt, wie ich mich künstlerisch auf ihn beziehen könnte. Entweder durch einen temporären skulpturalen Eingriff oder auch durch eine Erzählung vom Wandel des Ortes; vom Checkpoint hin zum ersten Gebrauchtwagenhandel in Ost-Berlin. Die Treppe im beigefügten Bild ist meines Erachtens ein Relikt des Letzteren, obwohl teilweise aufgrund ihrer Erscheinung nicht ganz klar ist, woher sie stammt.

Vor ein paar Monaten führten mich diese Ideen zur Realisierung einer neuen Performance, welche ich zunächst mit «Something To Hold Onto» betitelt habe. Die Performance wurde erst in Berlin aufgeführt und dann im Dezember in New York. (Bei Interesse kann ich Ihnen DVDs beider Aufführungen zusenden.) Und kürzlich kam mir der Gedanke, die Stufen, die im angehängten Bild zu sehen sind, nachzubilden. Sie wurden im Herbst 2009 zum 20-jährigen Mauerfall entfernt, damit es dort ordentlicher aussieht. Ich komme nicht umhin anzunehmen, dass der Jahrestag und die anschließende Fertigstellung des Mauerdenkmals auf der anderen Seite der Bornholmer Straße in irgendeiner Weise mit Ihrer Entscheidung in Verbindung stehen, die Bauarbeiten fortzusetzen.

Ursprünglich hatte ich die Idee, Sie zu fragen, ob ich die Stufen haben könnte. Aber unschlüssig darüber, ob das die beste Lösung wäre, wartete ich so lange, bis es zu spät war. Außerdem hatte ich den Gedanken, über die Bäume an dem Ort zu schreiben. Ich hoffe, dass es ist nicht auch schon zu spät dafür ist, Sie auf die Bäume und deren Bedeutung aufmerksam zu machen.

Im offiziellen Bericht des Berliner Senats mit dem Titel «Mauerreste – Mauerspuren» werden solche Bäume formal als «Spontanvegetation im ehemaligen Todesstreifen» bezeichnet, was sich auf jenes Pflanzenleben bezieht, das in der Stadt empor gesprossen ist, wo zuvor die Mauer und ihre Sicherheitszone waren. Diese Pflanzen haben einen ganz besonderen Status, und zwar nicht als historische Relikte, sondern als etwas, das erst durch den Übergang von einem System in ein anderes möglich wurde. Deshalb sind diese Bäume sowohl buchstäblich als auch symbolisch, metaphorisch und tatsächlich als eine Manifestation der Erfahrung von Potential und Möglichkeiten zu verstehen, die erst durch die Verschiebung der politischen Strukturen in Berlin entstanden ist.

Eine sogar noch poetischere Erscheinung war eine Baumgruppe aus Apfelbäumen, die es mal an der Bornholmer Straße gegeben hat. Es war für mich damals ein einmaliges Erlebnis, an einem Ort von derartigem Symbolcharakter und anhaltender Bedeutung für die Weltgeschichte, wilde (Bio!) Äpfel sammeln zu können.

Diese Bäume sind zum größten Teil durch Ihre Bauarbeiten zerstört worden, und ich fühle mich selber dafür verantwortlich, da ich Sie schon vor Jahren auf die Bäume aufmerksam machen wollte.

Ich hatte mir damals vorgestellt Sie zu bitten, die Bäume als eine symbolische Geste zu erhalten, so dass es neben den Äpfeln, die man bei Ihnen im Geschäft kaufen kann, auch die Möglichkeit gegeben hätte, zur Saison draußen wilde Äpfel zu ernten – ein Erhalt des wilden Streifens, der durch die Mitte Berlins verläuft. Obwohl dieser Streifen immer kleiner wird, gibt es ihn noch. Er belebt und definiert die Stadt und ist, wie ich vermute, Teil der Anziehungskraft, die die Stadt auf Besucher aus aller Welt ausübt.

Manchmal ist Erhalt notwendig, und Entscheidungen, die die Zukunft betreffen müssen in Bezug auf Aspekte der Vergangenheit verhandelt werden. An der Bornholmer Straße gibt es natürlich auch einen großen Bunker, der während des oder vor dem 2. Weltkrieg(s) erbaut wurde. Seine genaue Funktion ist mir unbekannt, aber er bedingt nach wie vor die physikalischen Möglichkeiten des Ortes, und ich sehe, dass Sie ihn in Ihrem Sanierungsplan umgehen. Dieser Kompromiss wäre nicht unbedingt notwendig gewesen, aber in dem Moment, wo Sie diese früher öffentliche Fläche übernommen haben, haben Sie gewisse Gegebenheiten, die an das Gebiet gebunden sind, akzeptiert. Ich würde vorschlagen, dass die übrig gebliebenen Bäume auch zu den Gegebenheiten des Ortes gehören, über die verhandelt werden muss, bevor man sie einfach zerstört. Der Bunker wurde erhalten, weil das einfacher ist, während der Erhalt der Bäume – die «Spontanvegetation im ehemaligen Todesstreifen» – etwas mehr Arbeit bedeuten würde. Aber ich denke, dass auch das zu den Gegebenheiten dieses früher öffentlichen Grundstücks gehörte, als Sie es übernommen haben. Ich bedaure einfach sehr, dass ich Sie nicht früh genug kontaktiert habe, um die Apfelbäume zu retten.

Ich denke, es wäre schön, ein kleines Schild neben den übrig gebliebenen Bäumen anzubringen, welches besagt, dass es sich um lebende Relikte handelt. Nicht um an den 2. Weltkrieg oder den Kalten Krieg zu erinnern, sondern an die 20 Jahre nach dem Mauerfall, als Spontanität im Herzen von Berlin entstand, Wurzeln schlagen konnte und aufblühte. Falls Sie Hilfe für die Beschriftung oder das Design des Schildes in Anspruch nehmen möchten, biete ich Ihnen sehr gerne meine Arbeitskraft an. Ich kann mir zudem vorstellen, dass es für Sie interessant sein könnte, die vorher erwähnten Stufen nachzubauen, meine imaginäre Skulptur, irgendwo auf dem Gelände Ihres neuen Geschäfts. Oder es gäbe vielleicht die Möglichkeit meine Performance dort aufzuführen, die von den sich wandelnden politischen und poetischen Wirklichkeiten des Ortes erzählt.

In jedem Fall zögern Sie bitte nicht, mich zu kontaktieren.

Wie schon erwähnt, bedaure ich sehr, dass ich Sie nicht schon früher auf diese Angelegenheiten aufmerksam gemacht habe.

Vielen Dank,
Jeremiah

April 5, 2011
Dear Lidl,

I have just returned home from the former checkpoint at Bornholmerstrasse here in Berlin, and I see you have begun construction on your new store there. I've known for several years that a store was coming, and have been meaning to get in touch, but I suppose I got used to the endless deferral, seeing the store not being built and assuming it would come at some point in the more distant future, and so I now fear that I may be too late in communicating with your company.

I am an American artist (my German language skills are poor so I've asked a friend to translate), and I've lived part-time in Berlin since 2007. In that year I first came upon the site at Bornholmerstrasse and made the photographs attached with this email. I first glimpsed the site out the window of passing tram and it somehow beckoned me. I returned to photograph the site and only later learned of its historical significance as the first Checkpoint to be widely crossed in the fall of 1989. Learning this history somehow confirmed my instinct that the place was special and

in the years that have followed I have contemplated extensively how to relate to this site, either through performing a sculptural intervention there, or through narrating it's shifting history, from Checkpoint to the the first Used Car Lot in East Berlin, and the stairs in the attached image I believe are ruins of the latter, not the former, although part of their charm is not being sure which.

A few months ago some of these ideas came together in a new performance work that I initially titled 'Something To Hold Onto' which was first presented in Berlin and then in New York in December. (I can send you a dvd of these performances if you're interested.) And recently I have been considering rebuilding the steps in the image attached - they were removed in the fall of 2009 to clean up the site for the 20th anniversary of the wall's fall. I can't help but think that that the anniversary and then the subsequent completion of the wall memorial on the other side of Bornholmerstrasse is somehow linked to your decision to move forward with building.

My original intention was to get in touch to ask you if I could have those steps, but I was not sure if that was the best solution, so I waited until it was too late. In addition I also thought to write about the trees on the site, and I hope that it is not too late to mention these trees and their status to you.

In the official report of the Berlin Senate (translated in english as Wall Traces, Wall Remnants) such trees are given the formal name of Spontaneous Vegetation in the Emptiness of the Former Death Strip, and this refers to the the plant life that has sprung up throughout the corridors of the city where previously there was the wall and its security zone. This plant life that has sprung up has a special status, not as a relic of history, but as something which has been made possible by the transition from one system to another. Both literally and symbolically, both metaphoric and actually, the trees are a manifestation of the experience of potential and possibility that came into existence with the shift of political structures in Berlin.

Even more poetically at the Bornholmerstrasse there were once a grove of apple trees, and it was quite unique to go and gather wild (and organic!) apples from this iconic site of such lasting import for world history.

These trees have been largely destroyed through your construction efforts and I myself feel responsible as I'd planned to call their existence to your attention years ago. I had considered asking your company to preserve them as a symbolic gesture - alongside the apples sold in your store there would be a chance to gather wild apples in season, a preservation of this wild streak that runs through the center of Berlin. Though smaller all the time it is still there, animating and defining the

city, and is I suspect a part of the attraction the city still holds for those all over the world.

Sometimes preservation is necessary and decisions for the future have to negotiate with aspects of the past. At the Bornholmerstrasse site there is of course also a large bunker, built during or before the second world war. It's precise function is not known to me, but it still conditions the physical possibilities for the site and I can see that you have avoided this bunker in your plan for redevelopment. This compromise was not strictly necessary, but once you took over ownership of this former public land you accepted certain realities that came with it. - I would propose to you that the remaining trees on the site are also a reality that needs to be negotiated with, and not just destroyed. The bunker is preserved because it is easier to do so, and perhaps the preserving these trees - the Spontaneous Vegetation in the Emptiness of the Former Death Strip - will take a bit of work, but I believe that this too was part of the reality of the public land when you took ownership of it. I'm only sorry I did not bring this to your attention earlier, in enough time to save the apple trees.

I think alongside the trees a small plaque would be nice, indicating that they are living relics, not of the Second World War or of the Cold War, but of Berlin of the twenty years after the wall, when a space for spontaneity to take root flourished in the heart of the city. If you would like help with the text or design of such a plaque I am happy to contribute my energy. It also occurs to me that perhaps it is interesting for you to rebuild the steps - my imagined sculpture - somewhere on the site of the new store, or even perhaps my performance could be made at the site, narrating the shifting political and poetic realities there. In any case, please don't hesitate to get in touch, and as I said before, my sincere apologies in not calling these matters to your attention sooner.

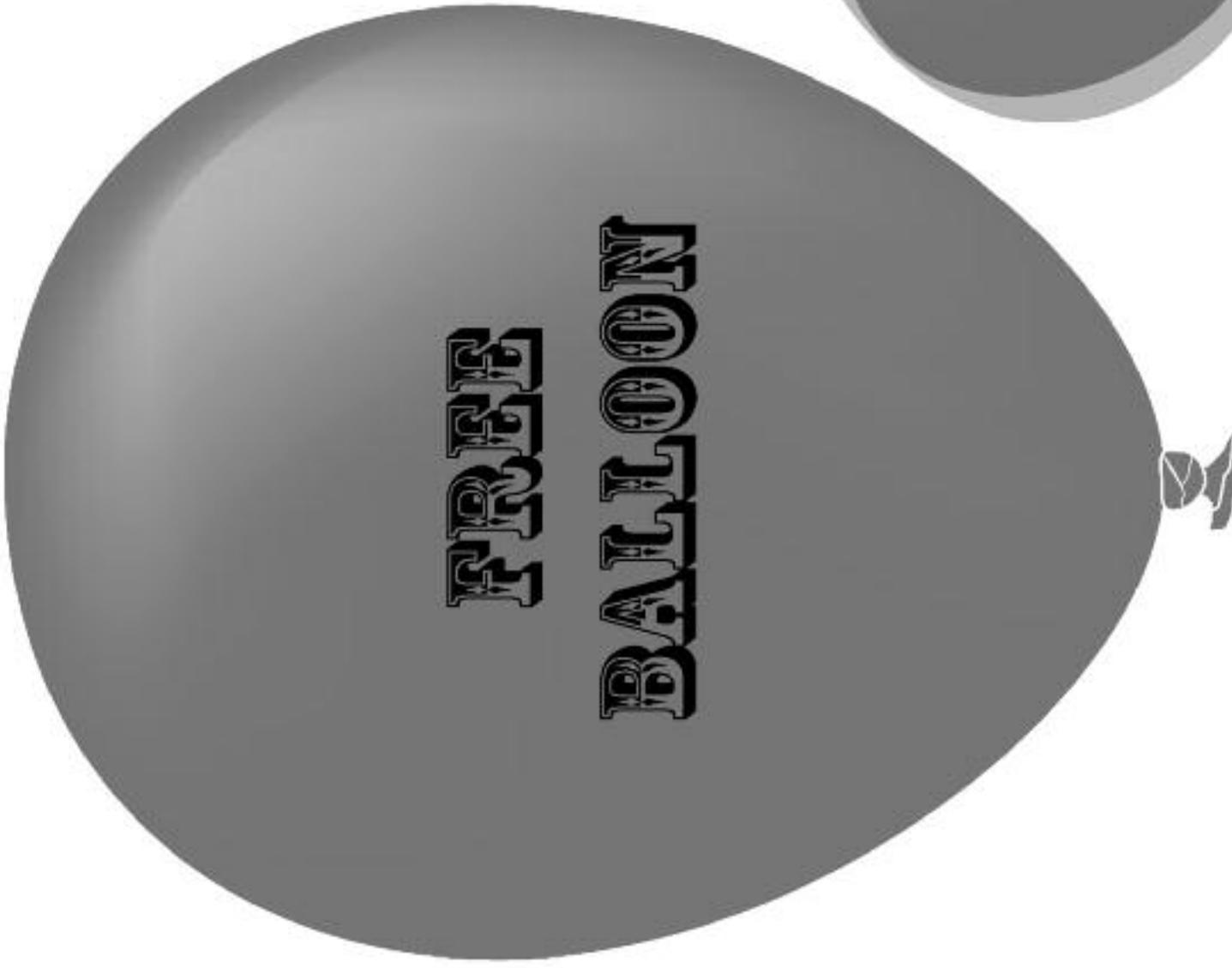
Thanks, Jeremiah



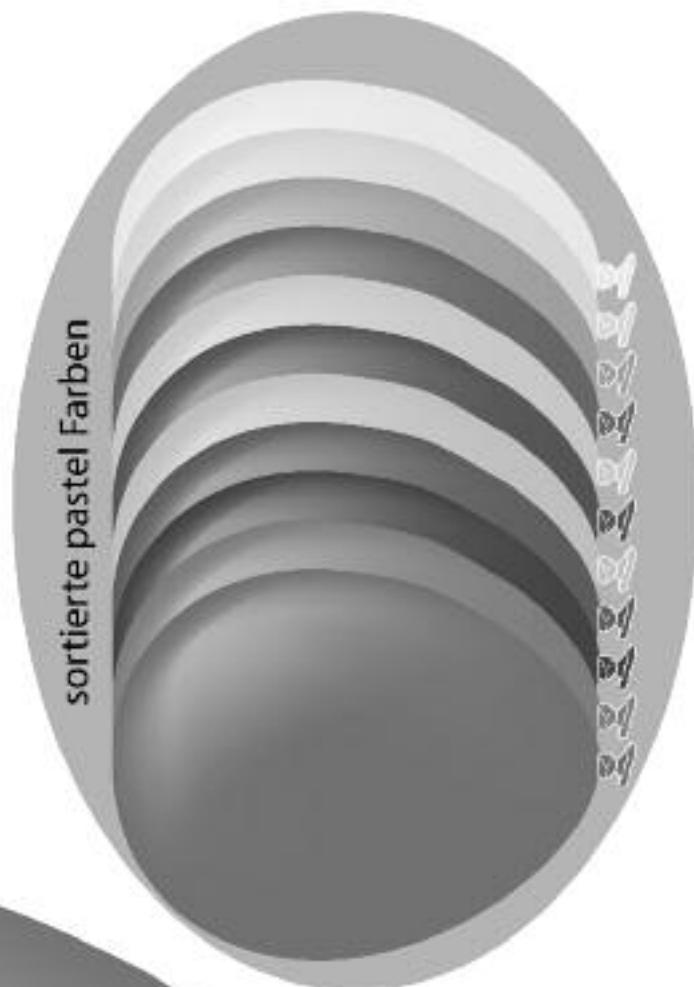
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BALLOON



sortierte pastel Farben



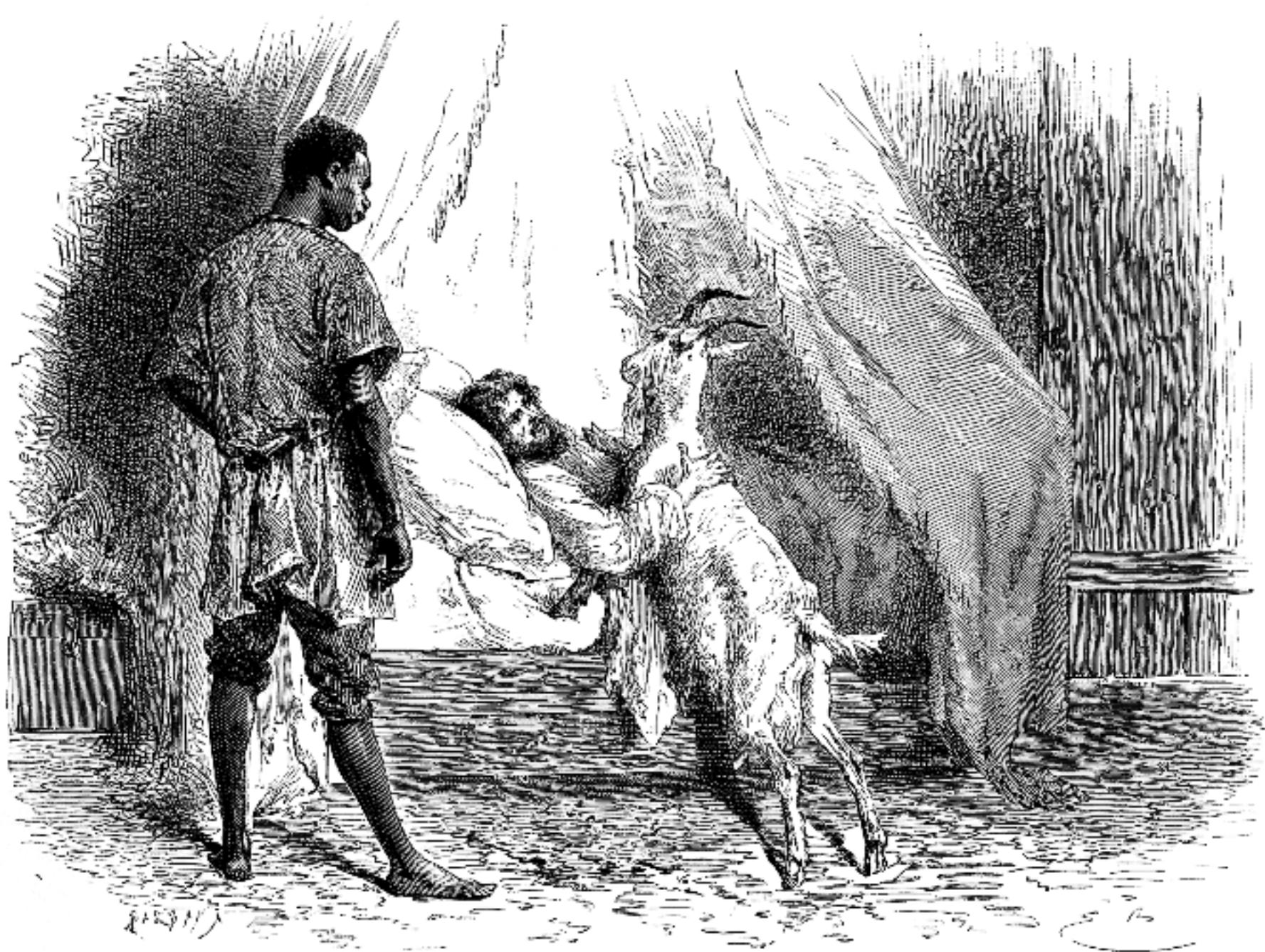
Achtung! Der Korrekturabzug dient nur zur Ansicht! Farben, Formen und Proportionen sind nicht verbindlich!



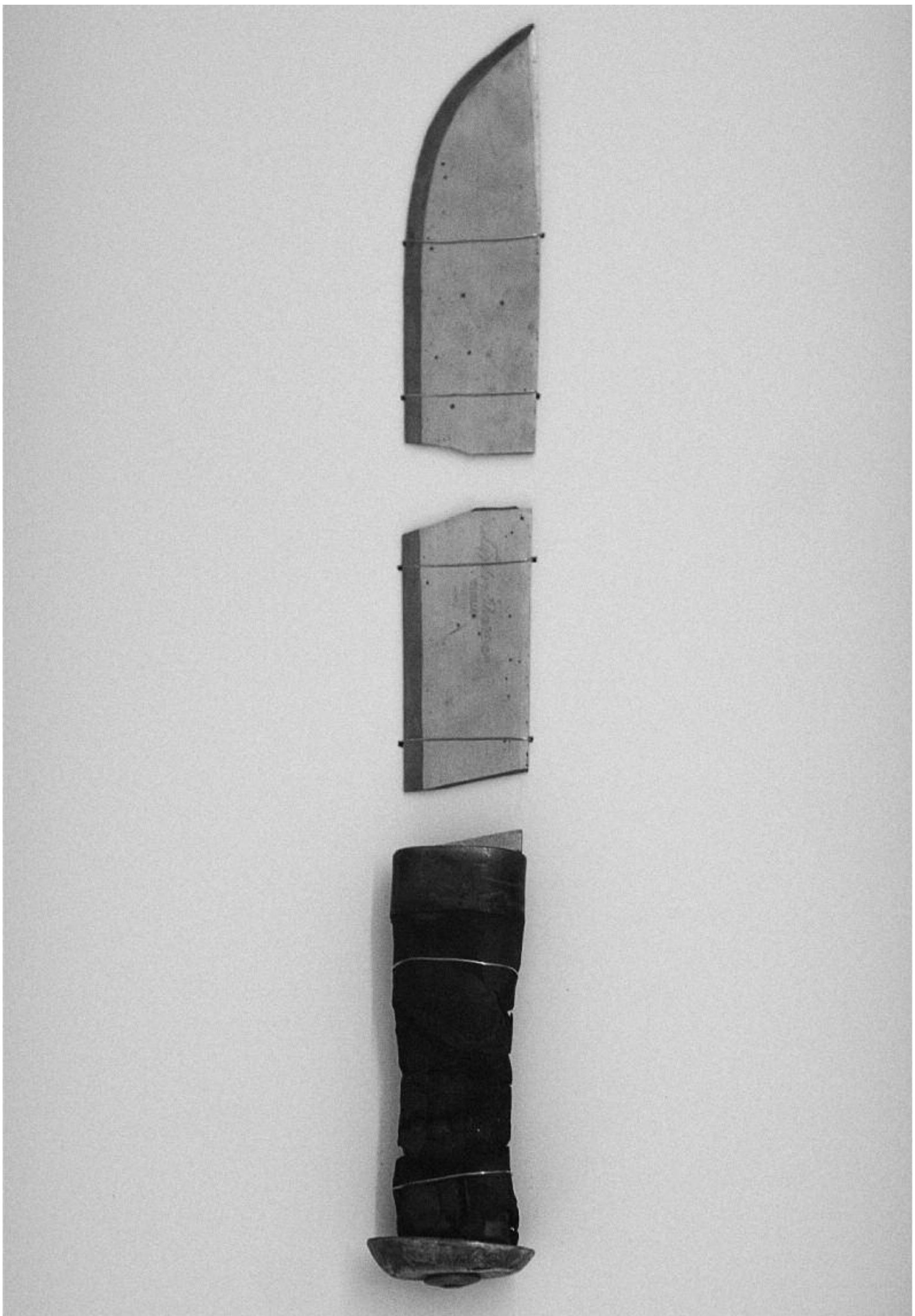
For the The First Prinzessennin Garten Outdoor Sculpture Triennial I would like to share some historical, geographical, poetic and subversive pieces. The work builds on a personal narrative that includes a childrens book made in prision (handcrafted by my mother 1974) a modified football (concrete filling) and the words of the late Walt Withman (To Foreign Lands 1855). I would also like to take this opportunity to apologize for my childhood evil-doings against my pairs.

"There must not be North, for us, except in opposition to our South. Therefore we now turn the map upside down, and then we have a true idea of our position, and not as the rest of the world wishes. The point of America, from now on, forever, insistently points to the South, our North."

—Joaquín Torres García





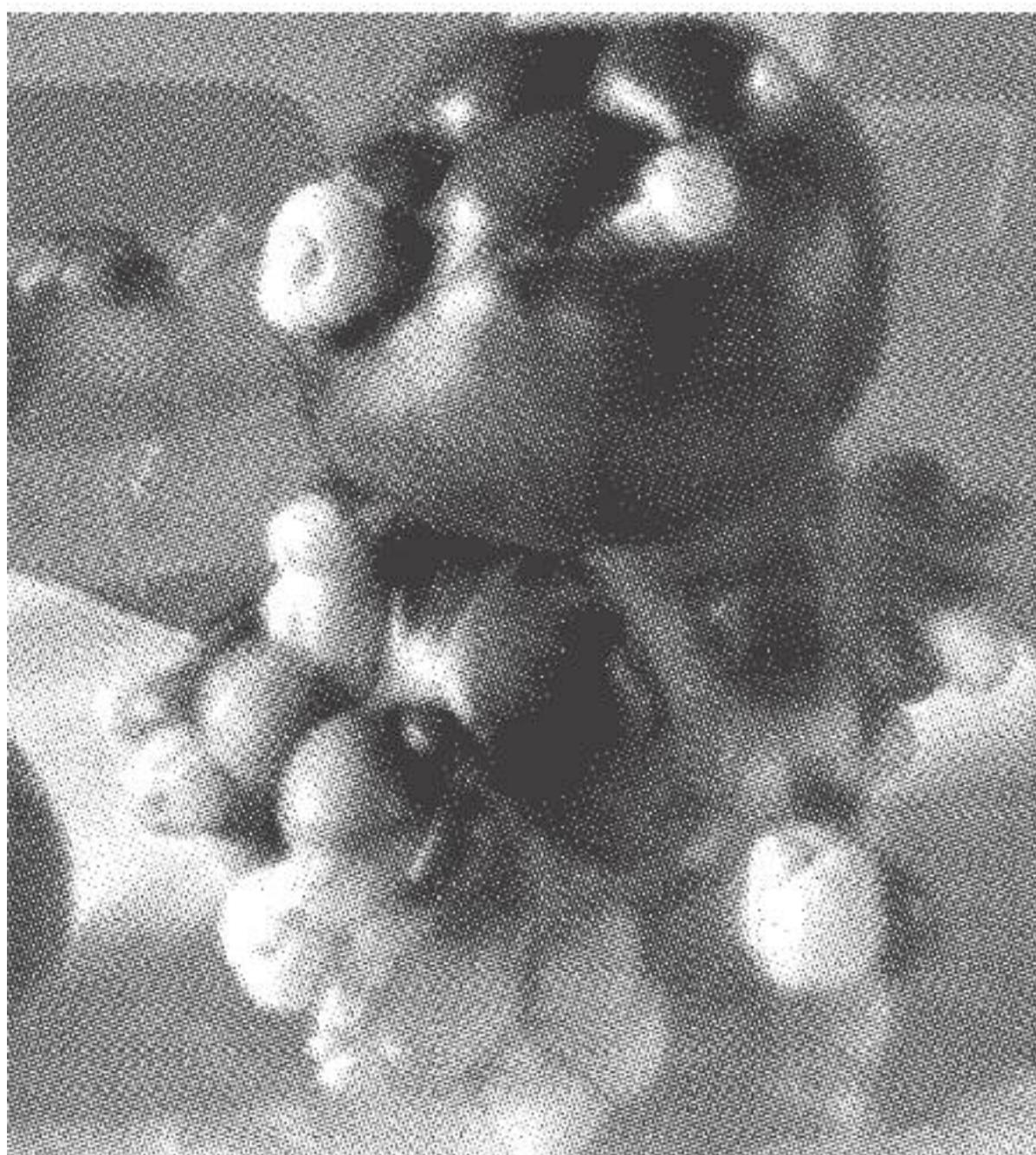




“Understand that sexuality is as wide as the sea. Understand that your morality is not law. Understand that we are you. Understand that if we decide to have sex whether safe, safer, or unsafe, it is our decision and you have no rights in our lovemaking.”

Derek Jarman

An apparently mutated tomato looks as if it has exploded into mutant form.



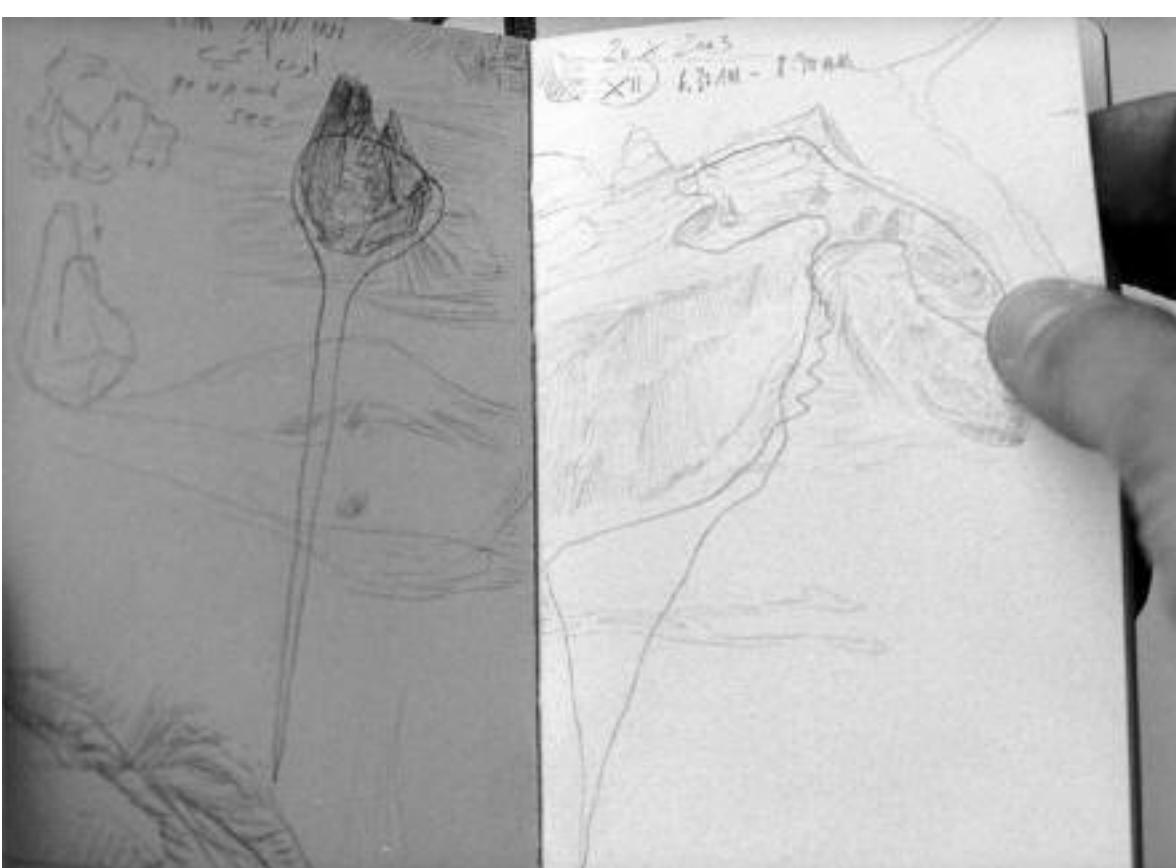
It has been claimed the fall out from Japan's Fukushima nuclear power plant

disaster two years ago has found its way into the food chain.

<http://www.dailymail.co.uk/news/article-2367436/Fukushima-mutant-vegetable-images-sweep-region-years-nuclear-disaster.html>



Rock picked up on a walk south of the Akakus Mountains
in Central Sahara and carried for a week in my backpack,
Oct 2003



On one of my circumambulations, late afternoon. In the middle of a stretch of sand dunes I found this rock. I was irritated, I looked around: how did this round shaped piece (it looked like a petrified dumpling) come to this strange barren place. Did somebody carry it and drop it? I picked it up and decided to carry it back to my campsite.
Back over a plain covered with gravel, sand and dust leaving a thin line of steps. Step-Silence-Step-Silence-

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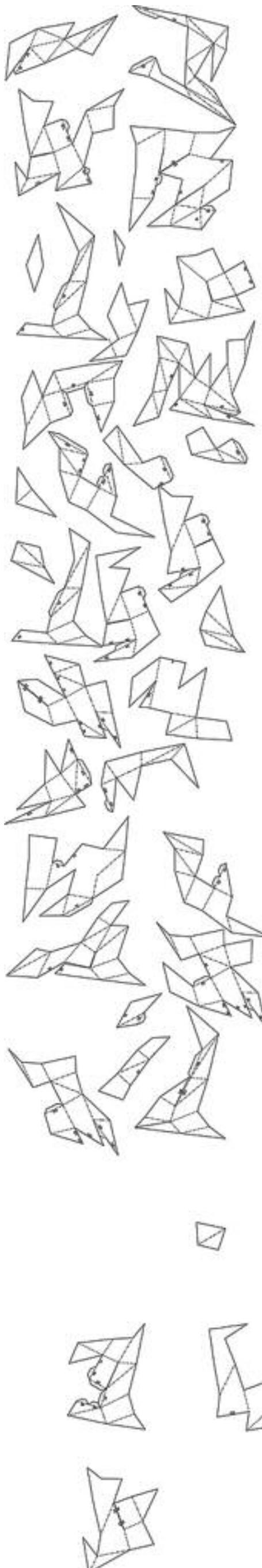
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Sol Calero



RAIN CATCHER: MEDIATIVE FOLDING OF SURFACE AREAS*

by Aleatorix

Envelopes can be hypothesized in terms of surface. The first conception is what the analytic philosopher Avrum Stroll describes as the "**Leonardo surface**" termed after Leonardo Da Vinci's description of surface. It posits that a surface is not a material presence but an abstraction. It not only separates but also binds two different entities or states, such as air and water. Surface as an abstraction is also an **interface**. It is a shared boundary with no "visible bulk" that marks the theoretical differentiation between two substances. At the same time the surface expresses the manner in which the substances fluctuate relative to certain influences or forces.

The envelope can be thought of along this conceptual line as a surface that belongs to both the interior and the exterior, and therefore, as a surface that demarcates a separation, while at the same time joining its exterior environment together in a manner that is inseparable.

In addition, the envelope is dynamic and indexical condition where the **environmental interaction** is manifest in the resolution of the surface. In this sense,

Membrane as Surface

Immaterial or of minimum material presence that belongs to both the interior and the exterior

An interface that mediates between the interior and the exterior, reflecting the relations and flows between the two

A membrane that once separates and connects mediating substance, ephemeral and permanent, dynamic and static

A primary means of understanding the ecological and the built environments, to locate ourselves within the web of relations of which we are a part.

The envelope not only possesses certain materiality but also, and more importantly, embodies the dynamic exchanges that occur between the interior and the exterior.

In this way, we can discuss the environmental as well as the tectonic dimensions of the envelope as **mediation**. One historical mediative function of the **membrane** is to decorate and inscribe the surface with images and patterns expressive of the underlying narratives or conventions—ideological, political, social or cultural contexts. Apparent to this mediative func-

tion is also the environmental dimension, in terms of the materiality and construction methods that are characterized by the kind of available resources and their extraction and consumption. In this way, the **dynamical conditions** that surround an environment becomes embodied in the mediative envelope. Conceived as a surface, the envelope not only reflects the external variations through its materiality and use of local resources but also projects its internal conditions through images and patterns; we can conceive of an envelope that in essence promotes a certain kind of **equilibrium** through mediation and interface.

In addition, according to the psychologist James J. Gibson, we perceive objects directly (or simply pick them up) by means of surface. Gibson's view contrasts with the one that problematizes the integrity of visual perception with the idea that we perceive things in steps from retinal, to neural and then to mental. While it is demonstrable that the appearance of a given object's surface does not always coincide with the actuality of the object – for example, that foreshortening or oblique views may radically alter the appearance of the actual geometry – Gibson posits that what we see when we encounter an object is a **material surface**. In essence, that our visual perception of an object is direct and achieved through surface. Various surface conditions do contribute crucially to our understanding of the world in an ecological manner. In this sense, we can formulate a position that conceives of the envelope

as surface, or more specifically using Gibson's terminology, one that conceives of the envelope in relation to **carriers of meaning** and substance.

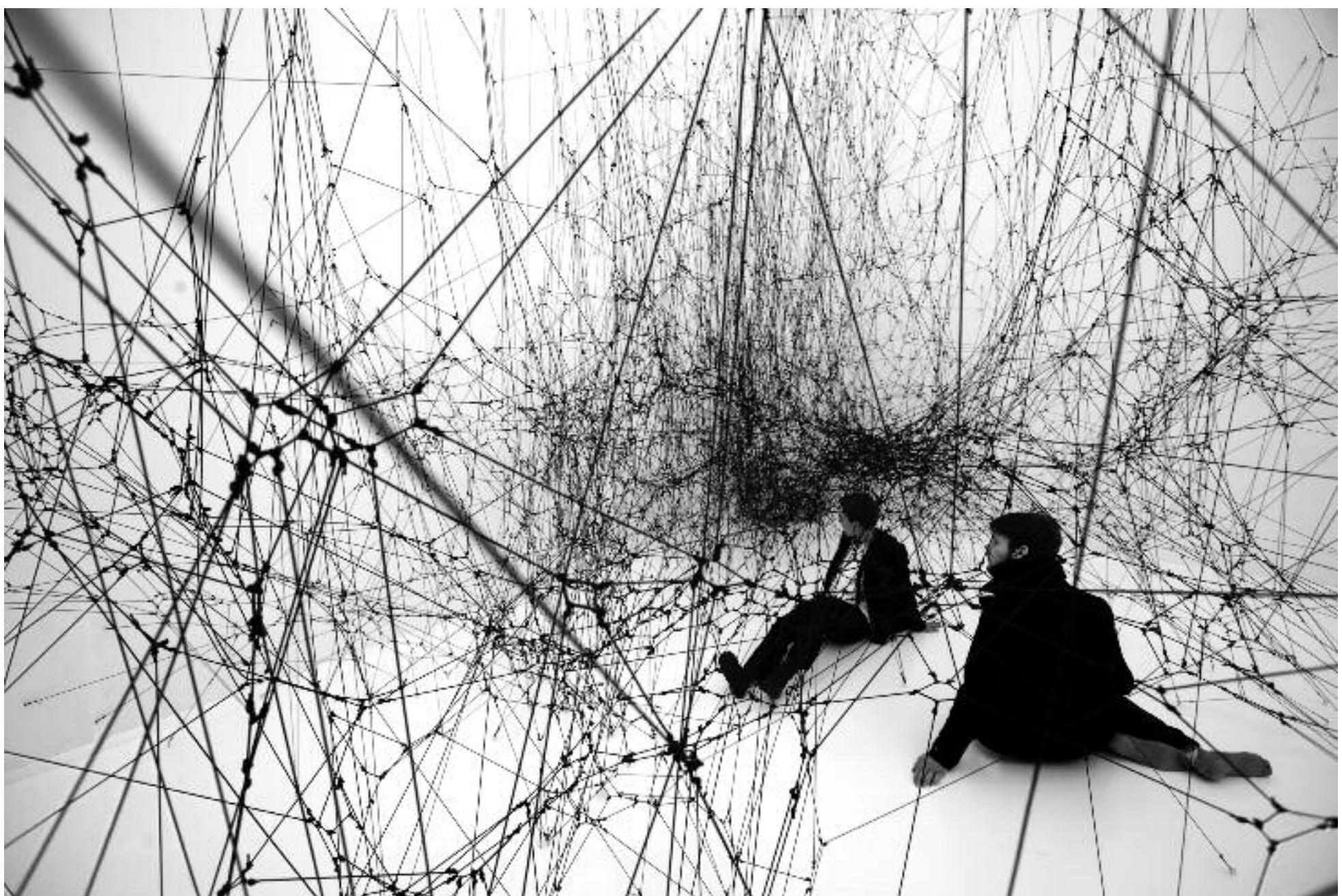
* Excerpt from "Aesthetics of Sustainable Architecture" (2011) ed. Sang Lee, 010 Publishers



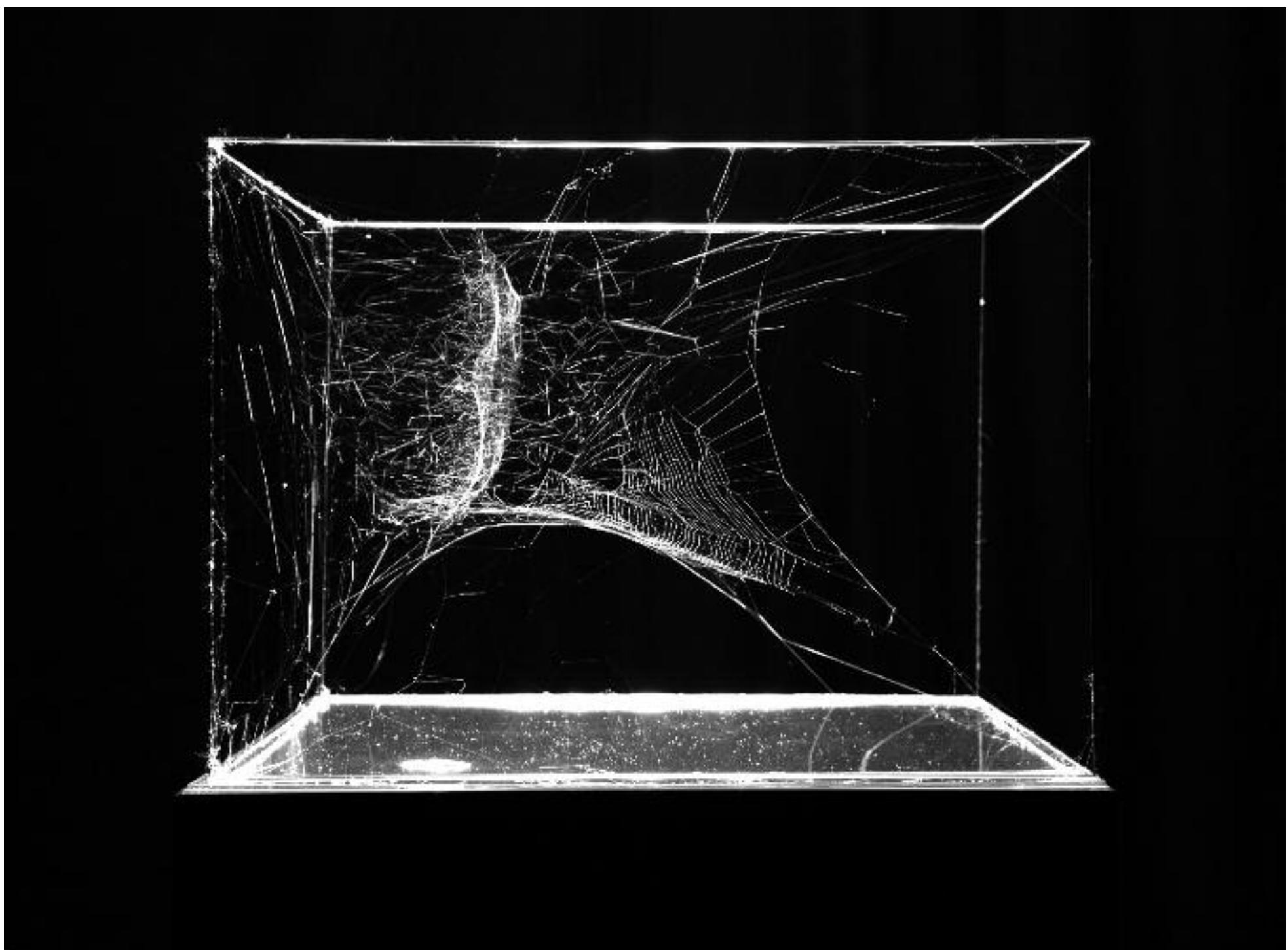
seite zu „die brennende pflanze war gut als licht, als sie ausging habe ich trotzdem
kein auge zugemacht“

filmstill aus: „umsonst“(stephan geene, bbooksz av, 2013)
mit ceci chuh und elliott mckee





14 Billions at Bonniers Konsthall, Stockholm 2010. Photography by Studio Tomás Saraceno, © 2010



Social .. Quasi Social .. Solitary .. Spiders ... On Hybrid Cosmic Webs. Photography by Studio Tomás Saraceno, © 2013



A Matter of Life and Death

Pinar Yoldas



Plastic is the building block of mass consumption. It is very rare to find a consumer product that does not involve plastics in its production or distribution. Even the most pure or in other words least processed items such as fresh produce or water rely on plastic for transportation, packaging, distribution and so on. Plastic is highly evasive, around us, on us, in us, within us. A synthetic polymer, plastic finds its final form through the use of plasticizers such as phthalates. As plastics age, esters of phthalic acid are released to the environment. Recent human bio-monitoring data shows that the intake of phthalates have reached a sizable degree, on the rise to alarming levels. Not surprisingly, research studies of the past decade all point to a long list of negative health effects. Plasticizers very successfully disturb our biological systems such as the reproductive, digestive, endocrine and nervous systems causing a large spectrum of health problems from obesity to infertility. The city dwelling, industrialized human body, becomes a domain of plastic. Another site occupied by plastic is the oceans. All five gyres of our oceans show high concentrations of plastics, the Pacific Trash Vortex being the most notorious one. Discovered in 1985 by captain Charles Moore , this site is a floating nexus of plastic waste covering roughly 5000 square km area of the Pacific. Pacific Trash Vortex is a very dynamic monument of plastic waste at a global scale . Referring to Kantian aesthetics , it is a truly 'sublime' kinetic sculpture built by all the nations around the Pacific Ocean over

many years of mindless, unsustainable consumption. In the vortex there is six kilograms of plastics per every kilo of natural plankton. Plastics is more available than plankton, displacing plankton's elemental role in the food chain. Pacific Trash Vortex is where plastic bottle caps meet the Laysan albatross' digestive tract . In his recent documentary Midway, American photographer Chris Jordan beautifully captures how this new addition to avian diet formulates perhaps the most tragic death of the century, starving to death due to a stomach filled with lighters, toothbrush, six pack rings, plastic bags : the benign objects of our everyday transactions in a world of excessive consumption (figure 1). Aves is not the only linnean order suffering this newly configured pelagic death. Cetacea despite their large body size are also effected by the contamination of the oceans with plastics. Just this past year, a sperm whale washed off to Spain's south coast, still alive, condemned to a slow and lingering death after having swallowed 17 kg of plastic waste. A considerable number of dead cetacean bodies have been found with digestive tracts clogged with plastics. Out there in the ocean, there is a site of interchange between the organic and the synthetic , a site of fusion between nature and culture. The very moment of the secretion of digestive enzymes to decompose the undying plastic is nature's very effort to unite itself with culture. The number of life forms effected by the introduction of plastic to the pelagic ecosystems is countless, from plankton to whales plastic pen-

etrates the bodies of marine life as smoothly as the seawater. The only difference being that plastic stays where water leaves. This is a distant death, a pelagic death, a nano-death, a colloidal death, an invisible death. Yet there is also life in plastics. In July 2013 a scientific paper published by Linda Amarall Zettler of the Marine Biological Laboratory revealed the very first detailed analysis of bacteria that feed off of plastics (figure 2). Zettler and her group declares "We unveiled a diverse microbial community of heterotrophs, autotrophs, predators, and symbionts, a community we refer to as the Plastisphere." Their study shows that the Plastisphere is brimming with new microbial life whose inner workings aren't yet fully understood.

According to the primordial soup theory , about 4 billion years ago life starts in the oceans when inorganic matter turns into organic molecules . Today, the oceans have turned into a plastic soup (figure 3) . In the light of the very recent scientific studies one simple question emerges: "If life started today in the oceans of plastic, what kind of lifeforms would emerge out of this contemporary primordial ooze?" An Ecosystem of Excess is a potential answer to this question : a new linnean taxonomy of species of excess, that can thrive in man-made extreme environments such as the Pacific Trash Vortex. Starting with the microbial communities discovered by Zettler's group, an Ecosystem of Excess suggests a series of interconnected species burgeoning in pelagic plastic, chemical sludge and other debris . The

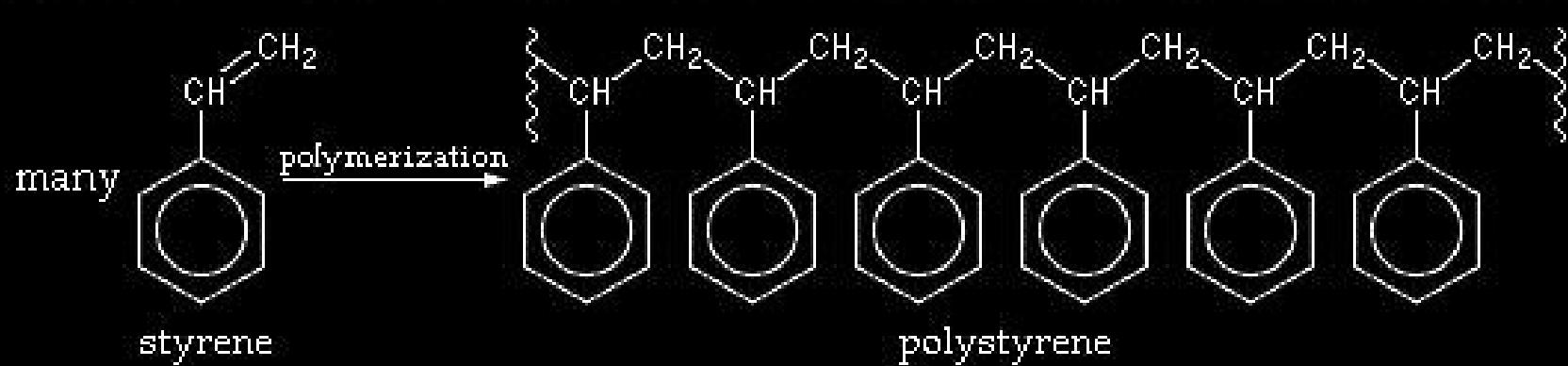
design of plastisphere follows Jacob von Uexkull's concept of Umwelt : the perceptual world in which an organism acts as a subject . Hence extra emphasis is given to the sensory modalities of each organism, their "worldview" is constructed starting with their sensoria designed to identify plastic.

According to Uexkull there are two parts that form the environment: "... for everything a subject perceives belongs to its perception world [Merkwelt], and everything it produces, to its effect world [Wirkwelt]. These two worlds, of perception and production of effects, form one closed unit, the environment [Umwelt]." In an Ecosystem of Excess an organism's perception world is primarily constructed by the plastic sense, a collection of sensory cells or a sense organ that can successfully detect plastic. Detecting plastic is detecting industrial polymerization. A petrochemical advocated by oil companies for decades now, plastic is a synthetic polymer chain made up of monomers. Plastic's molecular logic is based on repetition. In fact the chemical genesis of plastic resembles the very symbol of mass production, the assembly line. A monomer is attached to a monomer, again and again erecting a monotonous geometry, on par with the soul-destroying flatness of the assembly line (figure 4). As the mass-produced consumer goods occupy the shelves of warehouses; their skeleton, connective tissue and skin plastic polymers, occupy the molecular space in an endless growth. Plastic sense then not only perceives this molecular architecture of industrial ca-

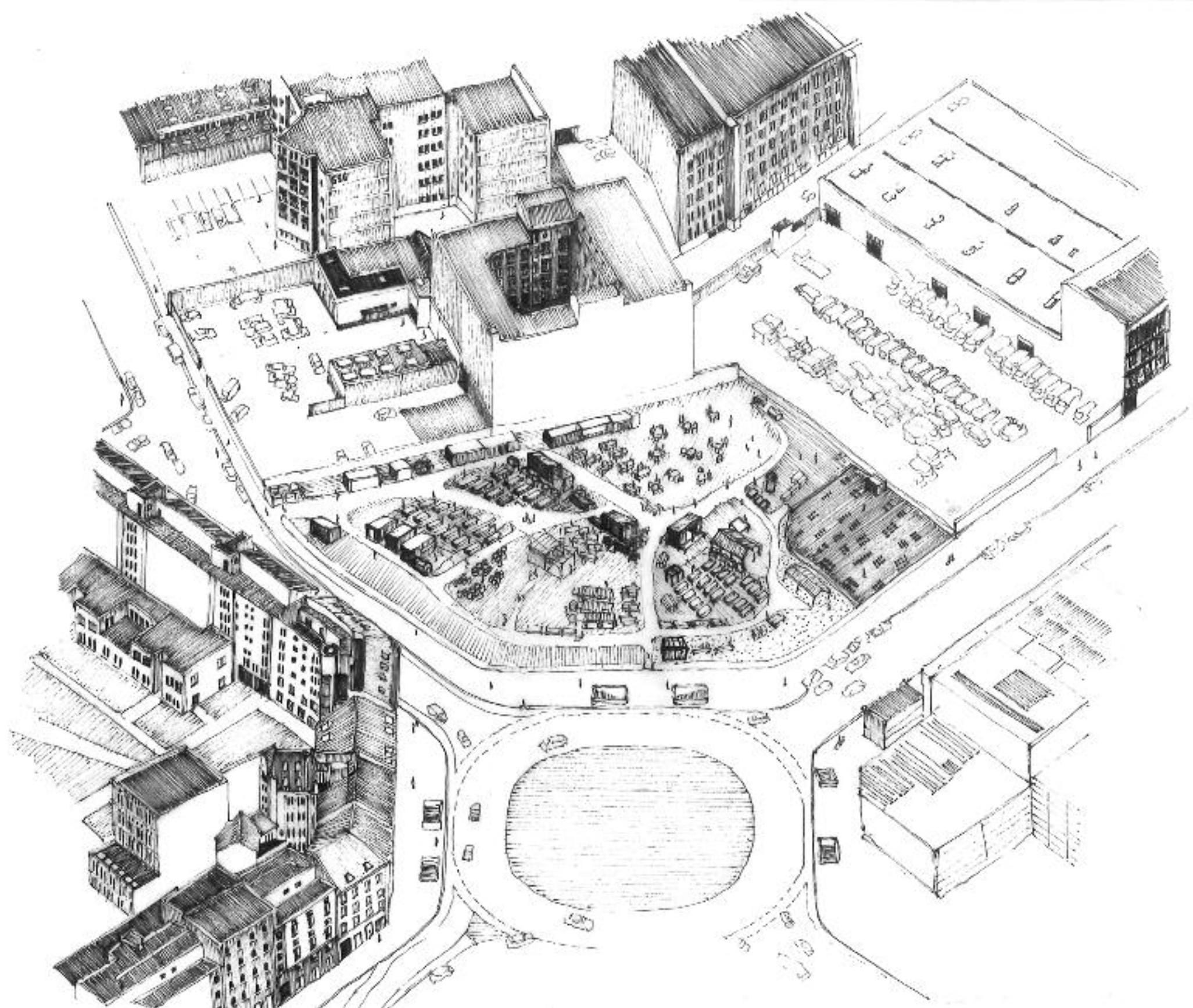
pitalism but also activates a Merkwelt , a post-human effect world where in a Darwinian leap an Ecosystem of Excess inhabitants build the next chapter in the preternatural immortality of plastic.

An Ecosystem of Excess Research Questions

What new life forms would emerge out of a contemporary primordial soup if life were to start today? When biology is the new media for art, what kind of organs, tissues, organisms would come to being, reflecting the current cultural, ecological and political status quo of the planet? What would art be like, in the not-so-far future when mankind has evolved beyond man? After the planet has transformed beyond control?



Prinzessinnengarten



Event

Prinzessinengarten-SOUP

SOUP is the name of a project by Prinzessinengarten, which is inspired by "Detroit SOUP"; A donation-supported meal – a communal, public dinner – a place for exchanging ideas and conversation – a possibility to support grassroots projects and to grow community.

SOUP #1: Detroit

Clio Saal got her hands on a book by activist Grace Lee Boggs and decided to spend some time in Detroit and to write her Master's thesis on urban agriculture and community activism. Marco Clausen, the co-founder of Prinzessinengarten, has taken a journey to Detroit and New York and documented his impressions through several interviews. In the context of SOUP they would like to talk about their experiences in the urban gardens of Detroit, beyond the popular rhetoric of the "ruins-romance": a city between abyss and awakening. The revenues from the evening will be going towards Feedom Freedom Growers. Mama Myrtle Curtis and her husband Wayne, former Black Panther, and in their 50ties and 60ties, decided to set up a garden in their street, start healthy eating education with children and thus show how instead of violence and decay the community can grow back together again.

Venue: PROJEKTRAUM ORANIEN 58, Oranienstraße 58 (EG), located directly at Moritzplatz

Time: 10th of october, 7 to 10 pm

Admission Fee: 5 € (includes meal) – revenues will go towards the presented project

Veranstaltung

Prinzessinnengarten-SUPPE

SUPPE ist ein Projekt des Prinzessinnengarten, inspiriert von "Detroit SOUP":

Gespendetes Essen - ein gemeinsames öffentliches Dinner - ein Ort des Austausches und Gesprächs - eine Möglichkeit, Grasswurzel-Projekte zu unterstützen und Communities wachsen zu lassen.

SUPPE #1: Detroit

Clio Saal hat ein Buch der Aktivistin Grace Lee Boggs in die Hände bekommen und entschieden, für einige Zeit nach Detroit zu gehen und ihre Masterarbeit über urbane Gärten und Grassroots Aktivismus zu schreiben. Marco Clausen ist Mitbegründer des Prinzessinnengartens und hat eine Interviewreise nach New York und Detroit unternommen. Im Rahmen von Suppe wollen sie jenseits der gängigen Ruinenromantik von ihren Erfahrungen in den urbanen Gärten Detroits berichten: eine Stadt zwischen Abgrund und Aufbruch. Die Einnahmen aus dem Abend werden den Feedom Freedom Growers zugute kommen. Mama Myrtle Curtis und ihr Ehemann Wayne, ehemaliger Black Panther, beide um die 60 Jahre alt, haben sich entschieden, in ihrer Strasse einen Garten aufzubauen, Ernährungsprojekte mit Kindern durchzuführen und so zu zeigen, wie statt Gewalt und Verfall wieder Nachbarschaften zusammenwachsen können.

Ort: PROJEKTRAUM ORANIEN 58, Oranienstraße 58 (EG), direkt am Moritzplatz

Zeit: 10. Oktober 2013, 19 bis 22 Uhr

Eintritt: 5 € (inklusive Essen) - die Einnahmen gehen an das vorgestellte Projekt



ARTISTS AND WRITERS

Aleatorix is an interdisciplinary studio for design research based in Rotterdam NL and Berlin DE. It was founded by Stefanie Holzheu and Sang Lee. Aleatorix engages contemporary discourses with the material practice of media, architecture and design. The studio's work ranges from experimental codeomorphic exercises to the development of sustainable and ecologically conscious construction materials and methods. The studio aims to connect the dots in the disparate contingencies of contemporary living. Stefanie Holzheu studied architecture at the Bauhaus University Weimar and is a practicing architect in Berlin and Rotterdam. Sang Lee is a practicing architect in Rotterdam and Berlin and a senior lecturer at the TU Delft NL.

Adriana Arenas lives and works in Pereira, Colombia. Arenas assumes context as a dimension and uses the captured images of reality as ready-mades that are then used as components of installations. Beauty is an instrument used to seduce the viewer's attention towards an unwanted confrontation that aims to disentangle a clichéd perception about a given subject. Her work has been exhibited in PS1/MOMA, Rice University, ICA Palm Beach and the Prague Biennial. Reviews of her work have appeared in The New York Times, Art in America, Tema Celeste, The Village Voice.

Kader Attia lives and works in Berlin and Algiers. Born in he spent his childhood between a Parisian banlieue and the neighborhood of Bab el Oued in Algiers. He studied both Philosophy and Fine Art in Paris and spent a year at Barcelona's School of Applied Art "La Massana". Attia's first solo exhibition was held in 1996 in the Democratic Republic of Congo. He gained international recognition at the 50th Venice Biennale. Recent exhibitions include *Reparatur 5. Acts*, a solo show at KW Institute for Contemporary Art, Berlin / Germany, *Construire, Déconstruire, Reconstruire : Le Corps Utopique*, a solo show at Musée d'Art Moderne de la Ville de Paris / France, dOCUMENTA(13) in Kassel / Germany, *Performing Histories (I)* at MoMA, New York / USA, *10 ans du Projet pour l'Art Contemporain*, Centre Pompidou, Paris / France, *4th Moscow Biennale*, Moscow / Russia, *The Global Contemporary. Art World after 1989*, ZKM, Karlsruhe / Germany, *Contested Terrains*, Tate Modern, London / UK

Elena Bajo's practice is concerned with the social and political dimensions of everyday spaces, strategies of resistance, and the poetics of ideologies. Recent solo shows *La Femme Radicale* at D+T Project in Brussels and group shows *Throw a Rock and see what happens*, Casa Encendida, Madrid; *Vers une Hypothèse* Fort Du Bruissin XII Lyon Biennial Lyon; *Material Conceptualism* at Anaant and Zoo Gallery, Berlin. Future shows include *Zero Hours* Art, Sheffield UK; *Original Doubt* at Plataforma Revolver, Lisbon. Bajo was born in Spain and lives and works in Berlin and Los Angeles.

She received an MA in Fine Arts from Central Saint Martins School of Art, London and MA in Architecture from ESARQ, Barcelona. Her artist's book *The Absence of Work* has been recently published and designed by Platform3 Munich-Edition Taube, Berlin.

Alicia Barney lives and works in Bogotá. She studied Fine Arts at College of New Rochelle, N.Y. USA and did her Master of Fine Arts at Pratt Institute, Brooklyn, N.Y.C. USA. Her work has been shown in *Urgente! 41 Salón Nacional de Artistas*, Cali; *El Arte va a la Biblioteca*, Archivo de Bogota; *Flores del Mal*, Espacio Vacío, Bogota; *Fragilidad*, Museo de la Universidad Nacional, Bogota; II Bienal de Arte MAMBO, Bogota; IV Bienal de Medellín; *Arte para los años 80*, Museo La Tertulia, Cali.

Pablo León de la Barra was recently selected by a committee of five esteemed experts in Latin American art as Guggenheim UBS MAP Curator, Latin America. León de la Barra is currently in a two-year residency at the Guggenheim in New York, and is curating the second exhibition in the Guggenheim UBS MAP Global Art Initiative, focusing on contemporary art and artists from Latin America. Born in Mexico City in 1972, León de la Barra earned his Ph.D in Histories and Theories from the Architectural Association, London.

León de la Barra has curated or co-curated more than a dozen exhibitions in the past decade, at institutions including the David Roberts Art Foundation and the Architecture Foundation, London; Centre de Art Contemporaine, Geneva, and Kunsthalle Zürich; apexart and Art in General, New York; Casa Luis Barragán, Casa del Lago, and Museo Tamayo, Mexico City; Museo La Ene, Buenos Aires; Museu Carmen Miranda, Rio de Janeiro; Beta Local, San Juan; Centro Cultural de España, Guatemala City; Casa Encendida, Madrid, Spain; and Proyecto AMIL, Lima.

Sol Calero lives and works in Berlin where she runs the project space Kinderhook & Caracas with Christopher Kline. Recent solo exhibitions include *La Caraquéña* at Frutta Gallery, Rome; *La Perla del Caribe* at The Taut and Tame (Lütgenmeijer) Berlin and the collaborative projects *Regalos Ancestrales*, Tenerife Espacio de las Artes, and *Modern Dowry*, Toves Galeri, Copenhagen with Christopher Kline. Recent group exhibitions include *Case Report*, NoguerasBlanchard, Barcelona; *Rescue of the Effects* at General Public, Berlin and the upcoming *Woman's Art Society* at Mostyn, Llandudno, UK.

Lou Cantor is a Berlin-based collective, working in diverse media, whose projects frequently take inter-subjectivity as their theme. Previous exhibitions include the 7th Berlin Biennale, Clouds – Artgenève, NewNational Art at the Warsaw MoMA, and the Villa Tokyo.

Carolina Caycedo lives and works in Los Angeles. Her projects have been presented at SFMOMA and Wattis in San Francisco, Serralves Museum in Porto; HKW and NGBK in Berlin; Musée d'Art Moderne de la Ville and Foundation Cartier in Paris; Iniva in London; Creative Time and Queens Museum in NY; LACE and 18 St in Los Angeles amongst others. She has participated in the 2012 Paris Triennial, Havana Biennial, New Museum Triennial, Whitney Biennial, Venice Biennial, Young Art Biennial in Turin, and Istanbul Biennial. In 2012 she was a DAAD artist in residence in Berlin.

Jeremiah Day graduated from the fine art department of the University of California at Los Angeles and lived and worked in Los Angeles until moving to Holland to attend the Rijksakademie. Day's work interweaves photography and performance, often through extensive research projects and documentary narratives with a focus on resistance movements and political history. His work has been shown at the Stedelijk Museum, Amsterdam; the University of Chicago's Smart Museum; the Institute of Contemporary Art, London and Artist's Space, New York. He is represented by Ellen de Bruijne Projects, Amsterdam and Arcade, London. He currently is working on a book project dealing with Hannah Arendt and cultural practice.

Wilson Diaz lives and works in Cali, Colombia. Through painting, drawing and other media his work deals with nature, and political and historical phenomena of Colombia. His work has been shown in *Bogotapolis*, Stenersenmuseet, Oslo; *Six Lines of Flight: Shifting Geographies in Contemporary Art*, SFMOMA, USA; *VI Premio Luis Caballero*, Galeria Santafe, Bogota, Colombia; *The Gatherers: greening Our Urban Spheres*, Yerba Buena Center for The Arts, San Francisco, USA; *Da Adversidade Vivemos*, Musee D'Art Moderne de la Ville de Paris. Wilson Diaz has been part of the artist collective Helena Producciones since 1998.

Leander Djønne educated at the Art Academies in Oslo, Bergen, Städelschule Frankfurt am Main (proff. Wolfgang Tillmans) and Malmö (MFA 2007). He also participated in Werner Herzog's Rogue Film School (2010). Djønne has had several solo exhibitions and participated in numerous group exhibitions. This includes among others, Hannover Kunstverein (DE), Bonniers Konsthall (SWE), Astrup Fearnley (NO), El parche (CO), Documenta 12 Magazines (DE), UKS (NO), ETAGI (RU), CCA Andratx (ES) Kunsthall, Oslo Kunshall (NO). His practice moves between film, installations, text, performance, photography, curating and teaching. His work deals with the relations of politics, poetry, history and knowledge production. He is one of the founders of the collaborative project The Parallel Action (<http://parallelaksjonen.no/>) and the artist run initiative Dortmund Bodega, Oslo.

Eric Ellingen's bio line is really a sphere. The bio logical space is a real estate. Eric is from the state of Kentucky, the state where the outhouse was invented. The outhouse is a spatial relationship of the epidemiologicals, a relationship between the hole's upper rim to how far the hook worm can climb after the würst times past. Eric is teaching learning in Berlin at the Institute für Raumexperimente. He still not sure if the fire is already in the wood, or if art is knowing where to put the holes in the branch to make a flute.

Foodgasm is a collective comprised of Liz Rosenfeld, Imogen Heath and Sam Icklow who live and work between Berlin and Los Angeles. Their collective interdisciplinary practice is comprised of filmmaking, cooking and the production of dreamy ideas. Melding their performative artistic practice with a shared passion for food. Foodgasm has staged public events in theaters, museums, galleries and alternative art spaces around Europe and The United States such as The HAU Theater, Kunst Haus Dresden, and the Kit-Kat Club.

Stephan Geene is part of b_books, berlin. Currently he is finishing his last feature film "umonst". He is also translating Beatriz Preciado's book "testo junkie", preparing a text & concept for theatre with the title "jugendstil international (airport)" and doing research about the career of Ricky Shayne.

Jeppe Hein is an artist based in Berlin and Copenhagen. Hein is widely known for his production of experiential and interactive artworks that can be positioned at the junction where art, architecture, and technical inventions intersect. His work has been shown recently in Bonniers Konsthall, Stockholm and Wanås Konst, Sweden, 2013; DYNAMO. A century of light and movement in the art, 1913-2013, RMN, Grand Palais, Paris, France; 2Parallelwelt Zirkus, Kunsthalle Wien, Austria; 21st Century Museum of Contemporary Art, Kanazawa, Japan; Die Kunst der Entschleunigung, Kunstmuseum Wolfsburg, Germany; Höhenrausch 2, OK Offenes Kulturhaus Oberösterreich, Linz, Austria; Neues Museum Nürnberg, Germany.

Michael Höpfner lives and works in Berlin and Vienna. Selected exhibitions: Flex-Sil Reloaded, (curated by Giovanni Carmine), Kunsthalle St. Gallen; Above / Below Ground, Siena Art Institute; after five and a half days walking the trail peters out, Galerie Hubert Winter, Vienna (solo); Deseando lo Real, Austria Contemporánea, MUAC, Mexico City; Sense and Sensibility (curated by Hemma Schmutz), Kunsthalle Salzburg; Like a Stranger in Moscow, Christinger de Mayo, Zurich; Katarina Zdjelar - Michael Höpfner (curated by Luigi Fassi), ar/ge kunst, Bozen; On Foot, Galerie Hubert Winter, Vienna (solo); Dragged Down Into Lowercase (curated by Clementine Deliss), Zentrum Paul Klee, Bern;unsettled conditions, Kunstraum Noe, Vienna (solo).

Christopher Kline lives and works in Berlin where he runs the project space Kinderhook & Caracas with Sol Calero. Recent solo exhibitions include *Labyrinths* at Lüttgenmeijer, Berlin, and the collaborative projects *Regalos Ancestrales*, Tenerife Espacio de las Artes, and *Modern Dowry*, Toves Galeri, Copenhagen with Sol Calero. Recent group exhibitions include *Case Report* at Nogueras-Blanchard, Barcelona and *Rescue of the Effects* at General Public, Berlin. He was nominated for the Berlin Art Prize in 2013. He also records and performs under the names Hush Hush and Night Music.

Alisa Margolis lives and works in Berlin. Margolis studied at Columbia University, NY and De Ateliers International Postgraduate Artists' Institute, Amsterdam. Her work has been exhibited in Galerie Reinhard Hauff, Stuttgart; Nolan Jüdin Gallery, Berlin; Akademie Schloss Solitude, Stuttgart; Walker Evans and the Barn, Stedelijk Museum Bureau Amsterdam; Painting Codes, Galleria Comunale d'Arte Contemporanea di Monfalcone, Italy; The Triumph of Painting, Saatchi Gallery, London. Margolis' upcoming shows include solo presentation at Jüdin Galerie, Berlin in February 2014. In Margolis work, spontaneous mark making and action painting like spills of paint are counterposed with classical and baroque references to vanitas and 17thcentury flower painting, NASA space imagery, arena rock concert and cinematic special effects: a meditation on the contemporary experience of the sublime.

Ana María Millán lives and work in Berlin and Cali, Colombia. Her work locates a personal voice in the narrative spaces in film and video in relation to subcultures and exclusion and historical discourses. Her work has been part of *El Dorado*, A Gentil Carioca, Rio de Janeiro and Teoreтика, Costa Rica; Six Lines of Flight: Shifting Geographies in Contemporary Art, (with Helena Producciones), SFMoMA; Living as Form, (with Helena Producciones), Creative Time, NY; iTierra de Nadie?, Centro Cultural Montehermoso; AUTO-KINO! presented by Phil Collins, Temporare Kunsthalle, Berlin; Side Stories: Historias Colaterales, Centro Cultural de España. Guatemala, 2008; Cali en el Espejo (with Helena Producciones), Or Gallery, Vancouver, 2005 ; I still believe in miracles-part I, Musee d'Art Moderne de la Ville de Paris, 2005. Ana María Millán has been part of the artist collective Helena Producciones since 1998.

Jonathan Monk's work includes a wide range of media including installations, photography, film, sculpture and performance. His tongue-in-cheek methods often recall procedural approaches typical of 1960's Conceptualism, but without sharing their utopian ideals and notions of artistic genius. Instead, Monk grounds his conceptual approach in more commonplace concerns, that of personal history, his family, even pets, whilst still alluding to the types of systems and processes that artists such as Sol LeWitt employed so rigorously.

While much of his work is gently playful and tinged with nostalgia for the late 1960's, it also challenges the idea of purity in modern art, demystifying the creative process and suggesting alternative models for how art and the role of the artist can be interpreted. Lives and works in Berlin.

Juan-Pedro Fabra Guemberena lives and works in Berlin and Stockholm. He graduated from The Royal College of Art in Stockholm. Fabra Guemberena's work has been exhibited extensively internationally, among others in the exhibition *Delays and Revolutions* at the 50th Venice Biennale, 2003; *My Private Heroes*, Marta Herford Museum; *The Moderna Exhibition*, The Modern Museum of Art, Stockholm; *Favored Nations*, 5th Momentum Biennal, Moss; *1st Biennale of The Americas*, Denver; and the upcoming *Performa 13*, New York. He is represented in collections such as The Modern Museum of Art, Stockholm; Sammlung Goetz, München; and The Wanås Foundation, Knislingen, Sweden.

Kirstine Roepstorff is a visual artist, living and working in Berlin and Denmark. She studied at The Royal Academy of Fine Arts, Copenhagen, Denmark and Rutgers University, Mason School of Fine Art (MFA), USA. Her work has been exhibited throughout Europe and America. Including solo exhibitions at Kunsthalle Erlangen, DE; Kunstmuseum Basel, Museum für Gegenwartskunst, Basel, CH; National Museum of Art, Architecture and Design, Oslo, NO; The Drawing Center, New York City, US; MUSAC, Museo Contemporaneo de Castilla y Leon, ESP; Galerie im Taxispalais, Innsbruck, AT; Arnolfini, Bristol, UK; Kunsthallen Brandts Klædefabrik, Odense, DK. Her work is included in the permanent collection of Museum of Modern Art, New York, USA; The Saatchi Gallery, London, UK; National Museum of Art, Architecture and Design, Oslo, NO; The Royal Museum of Fine Art, Copenhagen, DK among others.

Liz Rosenfeld uses modes of performance through film and video in order to convey a sense of past and future histories through moving images. Her current work deals with issues of queer identity as represented though anachronistic queer history, cruising, transient bodies, pop culture icons and different kinds of public and private transitional space. Rosenfeld's work has been exhibited at venues that include The Hayward Museum, The Tate Modern, The Victoria & Albert Museum, The HAU Theater, Pacitti Company, The British Film Institute, The Hammer Museum, Rivington Place and The Kitchen. Rosenfeld lives and works in Berlin, Germany and is one of the members of the international film collective NowMomentNow, and also one of the co-founding members of food-art performance group, FOODGASM.

Tomás Saraceno studied art and architecture. Currently he lives and works in Berlin. Within just a few years Saraceno became one of the artists most in demand at contemporary art exhibitions around the world, participating with his installations at the Venice Biennale in 2001, 2003 and 2009, and at the São Paulo Biennial in 2006. His works have also been shown at dozens of museums, including the Barbican in London, the Bonniers Konsthall in Stockholm, the Hamburger Bahnhof in Berlin, on the roof of the Metropolitan Museum in New York, the HangarBicocca in Milan and currently at K21 in Düsseldorf. Saraceno was artist in residence at the International Space Studies Program of NASA in the summer of 2009. He has also completed a residency at the MIT Center for Art, Science Technology (CAST) in 2012 and was visiting artist for the Paris Atelier program at Columbia University's Graduate School of Architecture 2013.

Claudia Patricia Sarria lives and work in Cali, Colombia. Her work deals with the law and its ability to produce opposite effects. Her work has been shown in *Six Lines of Flight: Shifting Geographies in Contemporary Art*, (with Helena Producciones), SFMoMA; *Living as Form*, (with Helena Producciones), Creative Time, NY; *Salón del Fuego*, Fundación Gilberto Alzate Avendaño, Bogota; *Imagen Regional 5*, Banco de la República, Bogota; *Se Vende, lugar a dudas*, Cali; *Proyecto Pentágono, Materialismos, Imágenes en 3D*, Bogota. She has been part of the artist collective Helena Producciones since 2001.

WRITERS

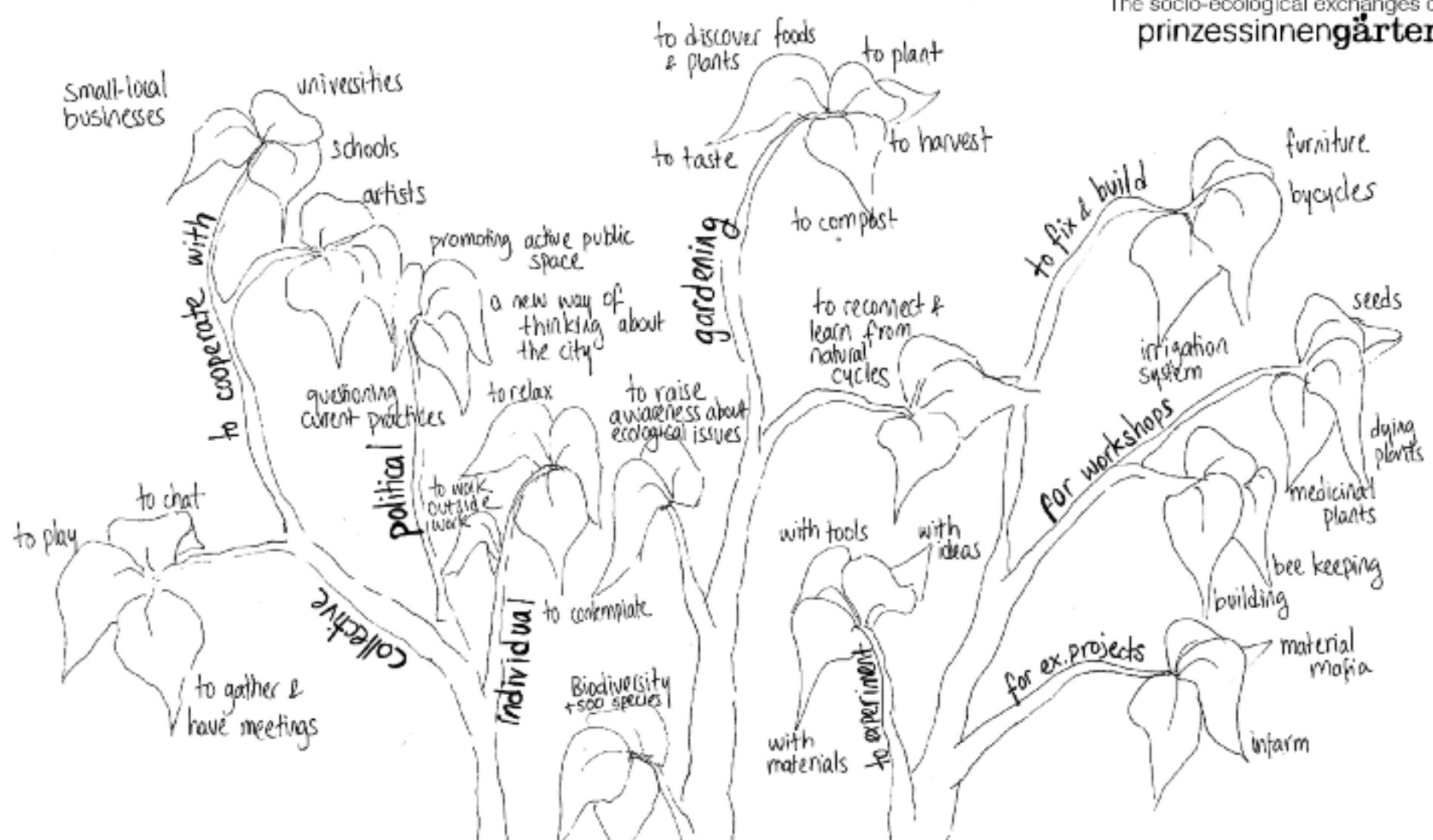
Pinar Yoldas is an LA based artist and educator. She received her BArch from Middle East Technical University, her MA in Visual Communication Design from Istanbul Bilgi University, her MS in information technologies from Istanbul Bilgi University and (finally) her MFA from UCLA's DesignMedia Art department. So far, Pinar has exhibited in Los Angeles, Istanbul, Frankfurt and Bologna. Her work is a reflection of her interests in design, architecture, neuroscience, evolution, gender studies and science fiction. Pinar is Aegean and is currently teaching at UCLA.

Kimberly Bradley has been a critic, journalist and editor since the 1990s and has written about art and visual culture for a long list of magazines, newspapers, books, and exhibition catalogues for the past 12 years. Beyond her writing activities, she produces radio reports for Monocle24, teaches a course at NYU Berlin, and copy edits for *Texte zur Kunst* magazine and catalogues at several German art institutions. Born in California and raised in the Midwest, she graduated from Middlebury College in 1990. After several years in Hamburg, Germany, and a decade in New York, she moved to Berlin in 2003 and now lives and works in Berlin and Vienna.

Philipp Kleinmichel taught art theory and philosophy at the University of Arts and Design Karlsruhe/ZKM, where he also accomplished his PhD project *Im Namen der Kunst. Beiträge zu einer Kritik der Politik der Kunst*. In his essays and lectures he focuses on the aesthetic, political, and economic aspects of art and culture and contributed amongst others to the 5. Berlin Biennale, Based in Berlin and Documenta 13.

Warren Neidich is a Berlin-based interdisciplinary artist whose socially engaged practice explores the interfaces between super objects that capture the mind's attention in dynamic interactive ways as a means to investigate the new conditions of cognitive labor in the information economy. Recent awards include the The Fulbright Specialist Program Fellowship, University of Cairo; The Murray and Vickie Pepper Distinguished Visiting Artist and Scholar Award, Pitzer College; The Fulbright Specialist Program Fellowship, Fine Arts Category, Faculty of Fine Arts – University Ss. Cyril and Methodius in Skopje, Macedonia and the Vilem Flusser Theory Award, Transmediale, Berlin. Selected exhibitions include The Whitney Museum of Art, New York City, P.S.1, MOMA, Long Island City, Palais de Tokyo, Paris, Ludwig Museum, Koln, The ICA London, The Astrup Fearnley Museum, Oslo, Kunsthalle Charlottenborg, Copenhagen, IASPIS Studios, Stockholm, Los Angeles County Museum of Art, Los Angeles, California, Museum of Contemporary Art, Chicago, The National Museum of American Art, Washington D.C, The Walker Art Museum, Minneapolis, Minnesota, and the MAK, Vienna. Recent publications include Cognitive Architecture: From Biopolitics to Noopolitics, o10 Publishers, Rotterdam, 2010 and The Psychopathologies of Cognitive Capitalism, Archive Books, 2013 based on the conference he co-organized at California Institute of the Arts and Art College of Design. His Berlin works: The Noologist's Handbook and Other Art Experiments is forthcoming late 2013.

The socio-ecological exchanges of
prinzessinnengärten



Prinzessinnengarten is created through the mutual exchange between people, the city and nature.

