

TRANSLATION ACTS

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*Institut für Raumexperimente takes part in The World Is Not Fair - Die Grosse Weltausstellung 2012
May 31 till June 24, 2012, always Thursday/Friday 16.00-22.00, Saturday/Sunday 14.00-22.00*

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Rune Bosse, Julius von Bismarck, Guido Brendgens, Julian Charrière, Merlin Carter, Olafur Eliasson, Eric Ellingsen, Leon Eixenberger, Tomas Espinosa, Maresa Fiege, Matthias Friederich, Andreas Greiner, Markus Hoffmann, Jeremias Holliger, Friederike Horbrügger, Clara Jo, Anne Duk Hee Jordan, Felix Kiessling, Jonas Kessler, Julian von Klier, Fabian Knecht, Hans-Henning Korb, Fotini Lazaridou-Hatzigoga, Laura McLardy, Yves Mettler, Felix Meyer, Simen Museus, Macarena Ruiz-Tagle, Tiago Romagnani Silveira, Montse Torreda, Alvaro Urbano, Raul Walch, Christina Werner, Euan Williams, Hendrik Wolking

WEEK 1
WEEK 1
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WEEK 1

*Thursday, May 31
18.00 Opening UP, Turning ON, Taking OFF
19.30 I Ching Reading and The Zone Walk*

*Friday, June 1
16.00 Wing Building Workshop
18.00 In-Flight Entertainment: Video Program
20.00 Emergency Landing: Open Mic*

*Saturday, June 2
14.00-21.00 Flight of Future: Film Program by Florian Wüst
19.00 Flight of Future: Conversation with Florian Wüst*

*Sunday, June 3
14.00 Flight Report Nr. 1: Weekly Documentation
16.00 Geodesic Workshop with Lukas Feireiss / Raul Walch +
17.00 I do it because I can't: fly attempt #1 by Rune Bosse
19.00 As Light as Lead: Lecture and Conversation with Prof. Thomas Macho*

WEEK 2
WEEK 2
WEEK 2
WEEK 2

*Thursday, June 7
14.00-21.00 Performing Politics I: Critical Spatial Practices in Art and Architecture;
Symposium by Eric Ellingsen & Alvaro Urbano
with Ivan Argote, Luz Broto, Deconcrete, Something Fantastic, Klara Hobza,
Petrit Hailaj, Inteligencias Colectivas, Todo Por La Praxis (TPX), Philippe van Wolputte*

*Friday, June 8
14.00-21.00 Performing Politics I: Critical Spatial Practices in Art and Architecture;
Symposium by Eric Ellingsen & Alvaro Urbano with Ivan Argote, Luz Broto, Deconcrete, Something Fantastic, Klara Hobza, Petrit Hailaj,
Inteligencias Colectivas, Todo Por La Praxis (TPX), Philippe van Wolputte*

*Saturday, June 9
14.00-19.00 Augen über London: Workshop by Andreas Greiner and Julian Francis Bisesi
16.00 Egg Drop Workshop and Drop & Slow Bike Competition by Eric Ellingsen and Fotini Lazaridou-Hatzigoga*

*Sunday, June 10
14.00 Workshop on collective movement, balance and attention
Conducted by Caleb Addison, Jonas K, Laura McLardy, Leon Eixenberger
16.00-21.00 Kinonik: Film Program by Raul Walch & Felix Meyer
17.00 I do it because I can't: fly attempt #2 by Rune Bosse
19.00 Flight Report Nr. 2: Weekly Documentation*

WEEK 3
WEEK 3
WEEK 3
WEEK 3

*Thursday, June 14
16.00 Walk & Workshop: Balance Walk (Trisha Brown) and more
17.00-21.00 This is Japan: Walk for Fukushima Festival
Filmscreening and Workshop by Nina Fischer and Maroan el Sani*

*Friday, June 15
14.00 Public Critiques with the participants of Institut für Raumexperimente & Olafur Eliasson
19.30 Caring is Acting: Artistic Engagement in Public Space
Conversation with Olafur Eliasson, Eric Ellingsen, Guido Brendgens, Benjamin Foerster-Balendius, Joanna Warsza, Christina Werner, e.a.*

*Saturday, June 16
15.00 Stunts and Exercise Workshop by Merlin Carter & Clara Jo
19.00-21.00 Film Program: Institut für Raumexperimente*

Sunday, June 17
14.00-19.00 The Black Manual Presents Two Cranes: A Live Electro-Acoustic Candomblé Induction with Valdirjovena, Juninho Quebradeira, Leo Leandro, Joao Rasta, Jan St. Werner
17.00 I do it because I can’t: fly attempt #3 by Rune Bosse
17.30 Fitness for Artists by Clara Jo & Merlin Carter with Helga Wretman

WEEK 4
WEEK 4
WEEK 4
WEEK 4

Thursday, June 21
16.00 Wir spielen uns selbst: Workshop and reading of “Die herausgeforderte Gemeinschaft” by Jean Luc-Nancy with Jeremias Holliger
19.00 Netactivities and Art: Lecture and Conversation with Sakrowski

Friday, June 22
14.00 Spontaneous Book Workshop
15.00 Heartbeat Performance by Markus Hoffmann & Lena König
18.00-20.00 Do Poetry: Experiments with Sharmila Cohen, Eric Ellingsen, Christian Hawkey, Monika Rinck & you
20.00 Informal Intimacy Building: just sit around and read from inspiring books together and talk

Saturday, June 23
Unfair Poetry and Other Unfair Things
14.00-17.00 Unfair Translation Experiments : Yves Mettler from Zeitschrift; Sharmila Cohen from Telephone Journal; Luis Berrios-Negron, Patrick Kochlik, Jens Wunderling, Jan Bovelet, Miodrag Kuc from Anxious Prop
17.00-18.00 Unfair Sounds: “How to speak the language of a dead species”, Performance / Workshop by Leon Eixenberger
18.00-19.45 Unfair Roundtable Discussion : Making questions and translating ideas into things, with Barbara Buchmaier, Carson Chan, Sandra Huber, John Holten, Camilla Kragelund, Caleb Waldorf
20.00-22.00 Unfair Poetry & Other Art Things: Readings and performances by Shane Anderson, Sharmila Cohen, Eric Ellingsen, Christian Hawkey, Martina Hefter, Karl Holmqvist, Gaëlle Kreens, Felix Lüke, Kirsten Palz, Andreas Töpfer, Uljana Wolf

Sunday, June 24
14.00 Stunts and Exercise Workshop by Merlin Carter & Clara Jo with Arne Schönewald
16.00 Your Choreography Works - What’s the Score: Workshop with Ari Benjamin Meyers
17.00 I do it because I can’t: fly attempt #4 by Rune Bosse
20.00 Banjee’s Caramel Sundae Summer Block Party: Live Concert Performance, BBQ and Ice C.R.E.A.M. A project by Clara Jo & James Gregory Atkinson

Organized by: Eric Ellingsen, Fotini Lazaridou-Hatzigoga, Yves Mettler, Christina Werner
Special Thanks: Iris Ströbel, Vera von Lehsten, Florian Hollunder, Matt Willard
Special Thanks to Pavilion-Co-Design-Build: Alexander Römer I ConstructLab

The Institut für Raumexperimente is an educational research project by Prof. Olafur Eliasson, affiliated to the College of Fine Arts at the Berlin University of the Arts (UdK) and supported by the Einstein Foundation Berlin.

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An invitation by: Hebbel am Ufer - Matthias Lilienthal and raumlaborberlin - Matthias Rick and Benjamin Foerster-Baldenius



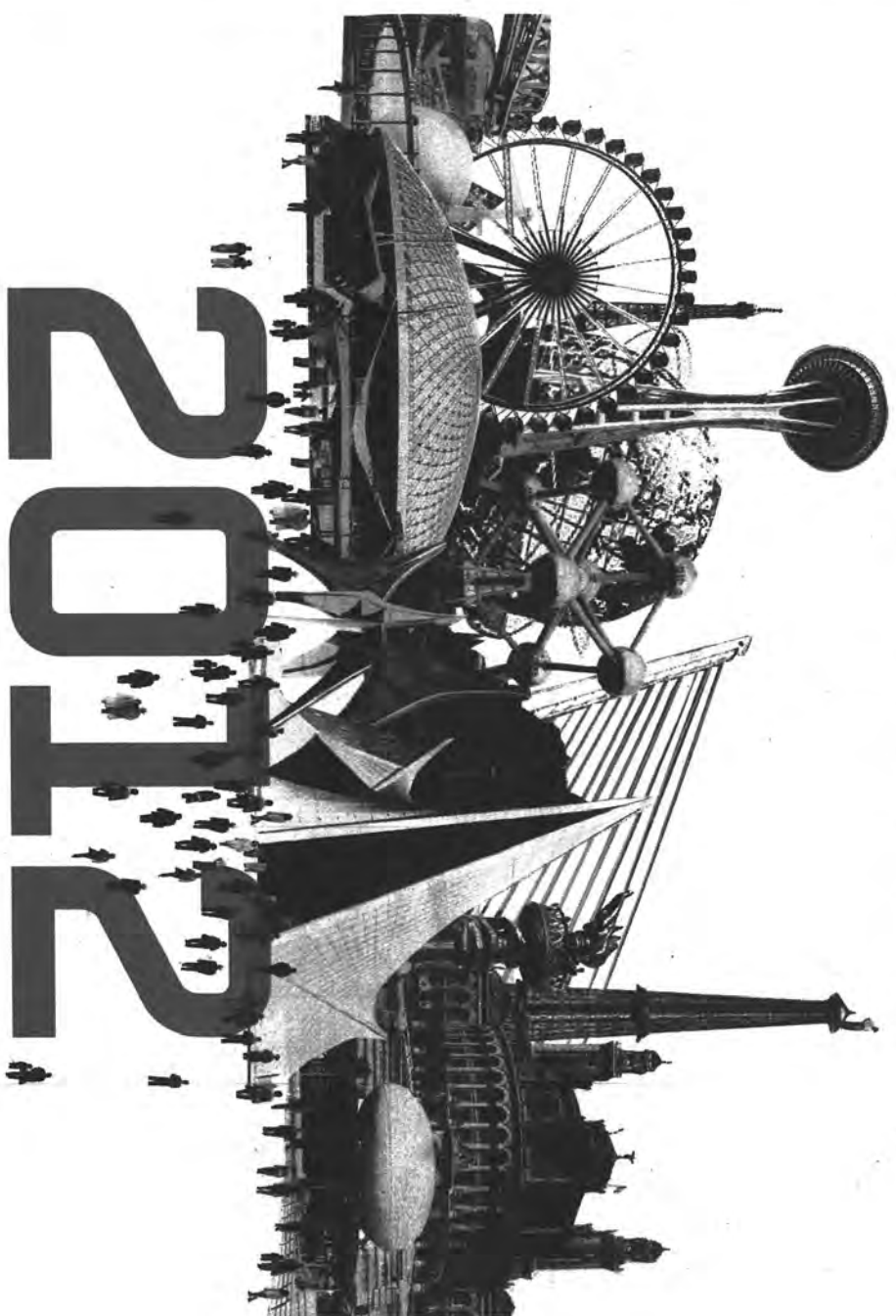
Matthias Rick and Benjamin Foerster-Baldenius
Introduction at Tempelhof airfield reference point on June 16, 2011

Matthias Rick: We are working in temporary architecture with interventions in public space, our biggest goal is experimentation, discovering test fields in cities, opening potentials, we see our tasks as architects in making cities better. So in 2005-2006 we started thinking in an open process about how this Tempelhof field could be developed. There is a master plan, which means in this case, a belt around the field which should be developed with buildings in relation to the surrounding neighborhoods - connections of living, businesses, this kind of stuff - and in the center there should be a park. There is no money. It will take 20, 30 100 years to start filling in the gaps in the master plan. So there was this question: how can this time in between master plans be used?

Benjamin Foerster-Baldenius: How do I say this? There is just so much space here. Space for everything. We want to invite the Institut für Raumexperimente to something Matthias and I have been planning for the past years here. We are working with cultural groups and festivals and so on, like Hebbel am Ufer (HAU). We suggested to Matthias Lilienthal, the künstlerischer Leiter und Geschäftsführer of HAU, that we make a WORLD FAIR. And let's not do it in 10 years. Let's do it in one year. We make a complete planning, we suggested that we invite artists and architects to design all these huge everything pavilions, and we will present this plan, and then we will say there is no money and we can't realize those huge pavilions because, not because of money or time, but because for five months out of the year the birds that you hear right now, the birds around us right now, are breeding and we cannot disturb them. So the idea is that we will be planning the best WORLD FAIR that you can imagine, it will be sustainable, it will be involving artists ideas, it will be this great thing! And then we will take that thing away under the nose of the politicians and say, you are not going to get it because, because... It's not happening! And we hope with this strategy that we will prevent Berlin for the next 100 years from getting a world fair and, and then hopefully the idea of world fairs will be buried forever! What we are going to do is a completely different idea of a WORLD FAIR. World fairs usually collect all these nations and multinational companies to present their, their, their bigness. How great they are. How great their products are. How sustainable their development is. So and so on and so on, and there are always these good intention themes that hover over world fairs. So the normal world fairs are presenting the world as a collection of nations and multinational companies, and we think this is just one way to see the world. But there are so many other ways to see the world. Each of us has our own views, our own religions. Which knows how the world started, how the world ends, different theories completely different from what world fairs represent. And we want to invite these people, scientists, artists, crazy people, to present their own very subjective way of describing the world. And for this we want to build. Maybe 15 pavilions of different sizes and very delicately placed, and we want to give you this first kick to think about what you as a group can come up with to show your view of the world in a pavilion at this specific world fair.

THE WORLD IS NOT FAIR

DIE GROSSE WELT AUSSTELLUNG



01. BIS 24. JUNI

TEMPELHOFER PARK / EHEM. FLUGHAFEN TEMPELHOF

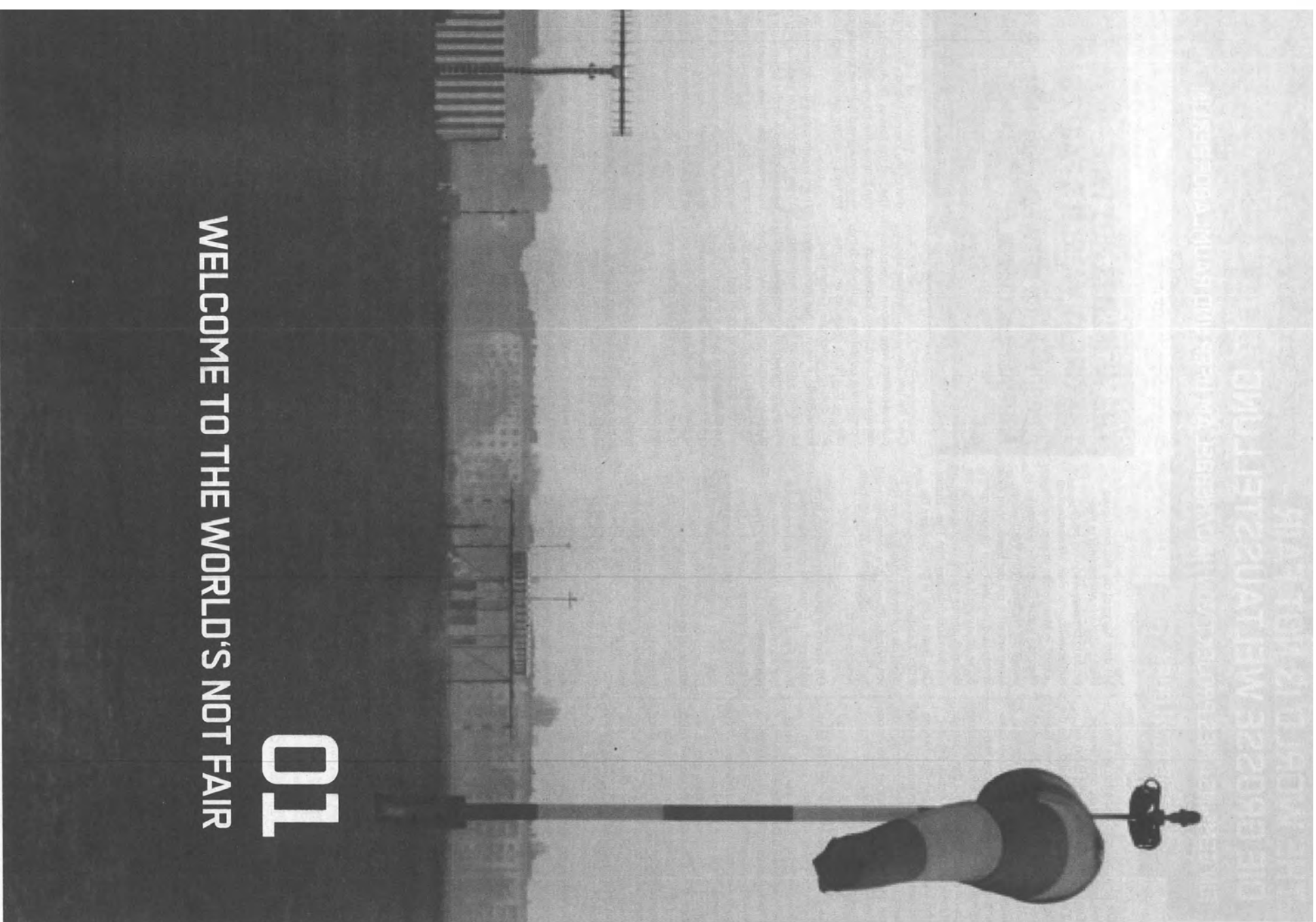


raumlaborberlin



INHALT

01 INTRO	02 28 Weltausstellungen 28 World's Fairs	03 Die Grosse Weltausstellung 2012 The World is Not Fair
04 THE WORLD IS NOT FAIR - DIE GROSSE WELTAUSSTELLUNG 2012 THE GREAT WORLD'S FAIR 2012 CHRISTOPH GURK	12 LONDON (1851) 13 PARIS (1867) 14 WIEN (1873) 15 PHILADELPHIA (1876) 16 PARIS (1889) 17 CHICAGO (1893) 18 BERLIN-TREPTOW (1896) 19 PARIS (1900) 20 ST. LOUIS (1904) 21 GHEENT (1905) 22 BARCELONA (1929) 23 CHICAGO (1933) 24 PARIS (1937) 25 NEW YORK (1939) 26 BRÜSSEL (1958) 27 SEATTLE (1962) 28 NEW YORK (1964) 29 MONTREAL (1967) 30 OSAKA (1970) 31 SPOKANE (1974) 32 KNOXVILLE (1982) 33 TSUKUBA (1985) 34 BRISBANE (1988) 35 SEVILLA (1992) 36 LISSABON (1998) 37 HANNOVER (2000) 44 AICHI (2005) 45 SHANGHAI (2010) 46-51 C103 PAVILLONS	38 / 43 THE MOTHER OF ALL WORLD'S FAIRS 39 / 42 PROGRAMM 40 / 41 LAGEPLAN / SITE PLAN 54 WAS TUN WIR HIER EIGENTLICH? WHAT ARE WE ACTUALLY DOING HERE? BENJAMIN FÖRSTER-BALDENIUS & MATTHIAS RICK 57 KULTURELLER WIDERSTAND CULTURAL RESISTANCE ALEXA FARBER 59 DIE VERGANGENHEIT DER ZUKUNFT THE PAST OF THE FUTURE MATTHIAS BÖTTGER & LUDWIG ENGEL 62 DIE PAVILLONS DER GROSSEN WELTAUSSTELLUNG 2012 63 ANDCOMPANY.CO. 64 DELLBRÜGGE & DE MOLL 65 WILLEM DE RODU 66 HARUN FAROCKI 67 LUKAS FEIREISS 68 ERIK GÖNIGRICH 69 INSTITUT FÜR RAUMEXPERIMENTE 70 HANS-WERNER KREISINGER 71 MACHINA EX 72 RABIH MROUÉ 73 TOSHIKI OKADA 74 TRACÉY ROSE 75 UMSCHICHTEN 76 DRIES VERHOEVEN 77 YIGIT UND BRANKA PRULC 79 IMPRESSUM



01
WELCOME TO THE WORLD'S NOT FAIR

15 PAVILLONS

ANDCOMPANY&CO.

WORLD-FREUD CENTER

DELLBRÜGGE & DE MOLL
CAMP DER RENEGATEN

**WILLEM DE ROOIJ
FARAFRA**

HARUN FAROCKI
PARALLELE

LUKAS FEIREISS
INSTITUT FÜR IMAGINÄRE INSELN

ERIK GÖNGRICH
PAVILLON DER Weltausstellungen

**INSTITUT FÜR RAUMEXPERIMENTE
TRANSLATION ACTS**

HANS-WERNER KROESINGER
FELDPST 2012

MACHINA EX
DIE WERKSTATT DES METATRON

RABIH MROUÉ
DOUBLE SHOOTING

TOSHIKI OKADA
UNABLE TO SEE

TRACEY ROSE
THE WORLD IS NOT FAIR

**UMSCHICHTEN
FESTIVALZENTRUM**

**DRIES VERHOEVEN
FARE THEE WELL!**

TAMER YIĞIT & BRANKA PRILIĆ
QUARTIER 52.4697°N 13.396°E

Das Institut für Raumplanung verleiht seine Räumlichkeit für den gesamten Ausstellungszeitraum in die für diesen Zweck angebaute Balkonhalle, einen der Bestandteile des Gebäudes, eines der Leitmotive des Instituts gemeinsam mit den Lehrern der Kunst und der Architektur, Gästen und Gelehrten eines Verzeichnisses von Vorträgen, Workshops, Performances und Interventionen. Sie gehen die Frage nach, wie sich spezifische Formen des Reichens, des Hörens, des Sehens und der Bewegung ineinander überschneiden und auf unsere Wahrnehmung von Raum beziehen lassen.

souverän einordnenden und verstehenden Subjekts zu bringen. Der Pavillon „Translation Acts“ will hingegen einen Raum schaffen, der es ermöglicht, bestehende Orientierungen in Frage zu stellen. Das Individuum gewinnt so zu den Gegenständen ein Verhältnis, das auf einem Wechselspiel von Erkenntnis und Verunsicherung, von Engagement und Kontrollverlust beruht.

"Transition Arts" will Erfahrungen vermitteln, in die alle Sinne einbezogen sind. Wer sie verstehen und künstlerisch artikulieren will, muss eine Sprache finden, die in der Lage ist, zwischen den unterschiedlichen Formen der Wahrnehmung eine Verbindung herzustellen. Die Missverständnisse, die durch diese Übersetzungsvojage entstehen, tragen nicht allein die Gefahr des Scheiterns in sich. Der Weg des Lernens führt über den Umweg der Verknüpfung.

Mit Beiträgen von:
Rune Basse, Julius von Bismarck, Guido Brandanus, John Charlier, Melvin Carter, Olaf Eljert, Einar Englund, Leon Engel, Einar Eliasson, Eiji Engingsen, Leona Espinosa, Tomas Espinosa, Marissa Frege, Mathias Friedrich, Andreas Ganner, Markus Hofmann, Jeroen Holger, Friederike Heubergner, China Jo, Anne Dik Hui Jordan, Folk Messing, James Kesseler, Julien von Kluy, Ferdinand Knecht, Hans-Henning Korf, Lutzander Knapp, Hans-Martin Kuhl, Lutz-McClure, Simon Messis, Macerius Rutz-Tage, Torge Roggmann, Shireen, Almut Urban, Rüd Wäch, Christina Werner, Ellen Wollmann, Hendrik Wolting, Uwe Wendmann, Gerd Gassen

Das Institut für Raumexperimente
unter Leitung des Künstlers Olafur Eliasson wurde im Jahr 2010 in London gegründet und ist als Projekt an der Fakultät Bildende Kunst der Universität der Kunststeiermark (UKS) angeschlossen. Es versteht sich als ein experimentelles Studienzentrum, das die Verbindungen zwischen Bildender Kunst, Wissenschaft, Architektur und Technologie untersucht und sich um Experimente aus der Kulturwissenschaften herum entfaltet. Das Programm wird als Teil eines Exzellenzprojekts durch die Bundesregierung und durch die Österreichische Forschung und durch die Ersten Stellungen der Fakultät unterstützt. Das Modell wird nach einer Laufzeit von fünf Jahren abgeschlossen und ausgewertet.

www.raumexperimente.net

INF-C

(Haupteingang Odestrabe

durchgehend geöffnet
Do/Fr 16.00 bis 22.00 Uhr
Sa/So 14.00 bis 22.00 Uhr

Einlass nach Kapazität

Sprache: Englisch

Aktuelle Programminformationen:
siehe Aushang an der Ballonhalle
sowie unter www.hebbel-am-ufer.de

INSTITUT FÜR RAUMEXPERIMENTE
TRANSLATIONS ACTS

pavilion "Translation Acts", in contrast,

possible to call existing orientations into question. The individual therefore gains a relation to the objects that is based on an interplay between recognition and insecurity, between engagement and loss of control.

tion with the teaching staff and guests. They are examining the question of how specific forms of smelling, hearing, seeing, and movement translate into one another and can be related to our perception of space.

If we restrict ourselves to encountering the art object from a secure distance, we are making use of a Cartesian system that aims to bring objects and the experiences that we have with them under the control of a sovereign subject that categorizes and understands. The

that arise through these translation processes are not the only things that run the risk of failing. The way to learning leads through the detour of misunderstanding.

With contributions by:
Rune Basse, Julius von Bismack, Guido Brändgens, Julian Chahner, Merin Carter, Olafur Eliasson, Eke Elvingsson, Leon Ekmannsgaard, Tomas Espenäs, Maresa Fiege, Mathias Friederich, Andreas Gernert, Markus Hofmann, Jeannine Holbig, Frederik Højding, Peter Klatka, Jo Anne Duk Hee Jordan, Peter Kressling, Jans Kressler, Julian von Klier, Fabian Knecht, Hans-Henning Korb, Pier Lezardou-Hatloguio, Hans-Martin Melcher, Laura Melgo, Simon Miesaus, Micaela Ruiz-Eagle, Togo Ronanquart, Silvana, Ana Urbano, Paul Welch, Hendrik Wöhring, Euan Williams.

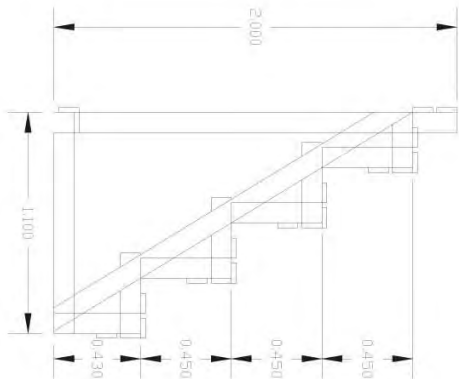
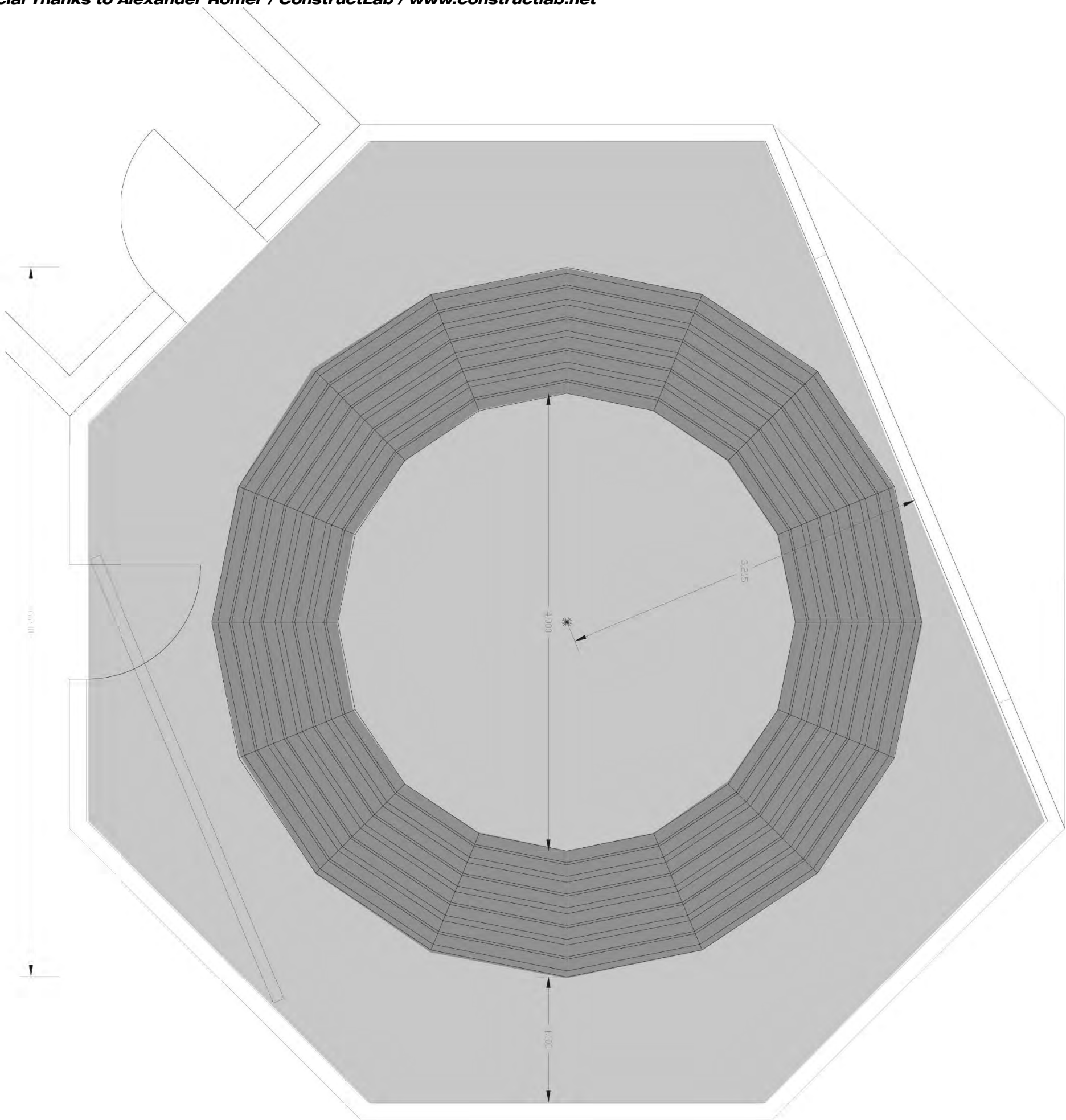
The Institut für Raumexperimentelle
(Institute for Spatial Experimentation), founded by artist Oskar Erazov, came into existence in 2009 and is affiliated to the College of Fine Arts at the Beier University of the Arts (UBK) in Vienna. It is an experimental, transdisciplinary project that researches the connections between visual arts, science, architecture, and technology, integrating them with knowledge gained from cultural studies. The program is part of an Excellence Cluster supported by the Berlin Senate for Education, Science and Research and by the Eberhard Foundation Berlin. The model will be completed and evaluated after a period of two years.

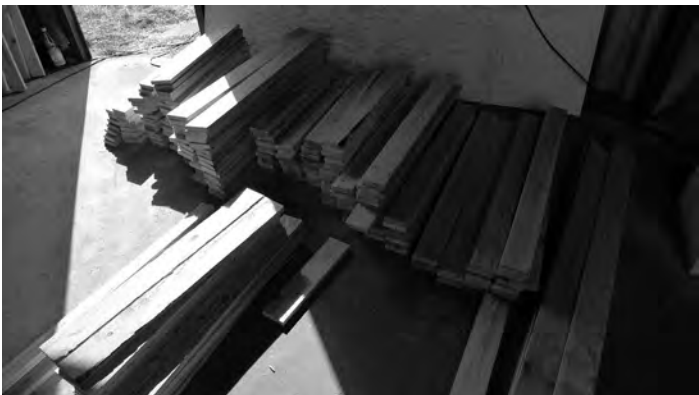
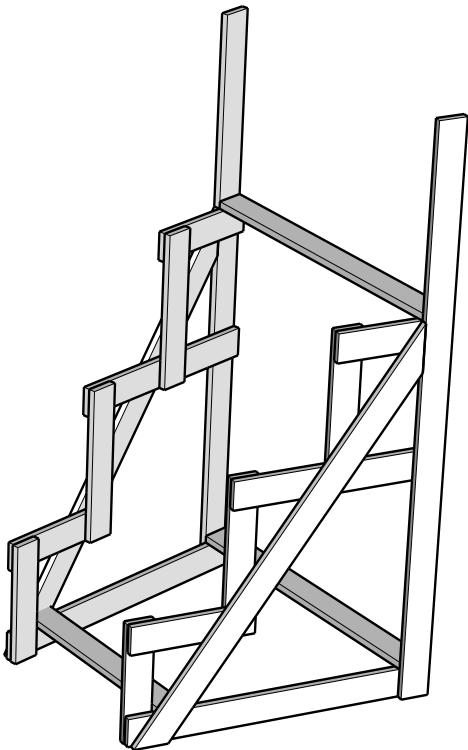
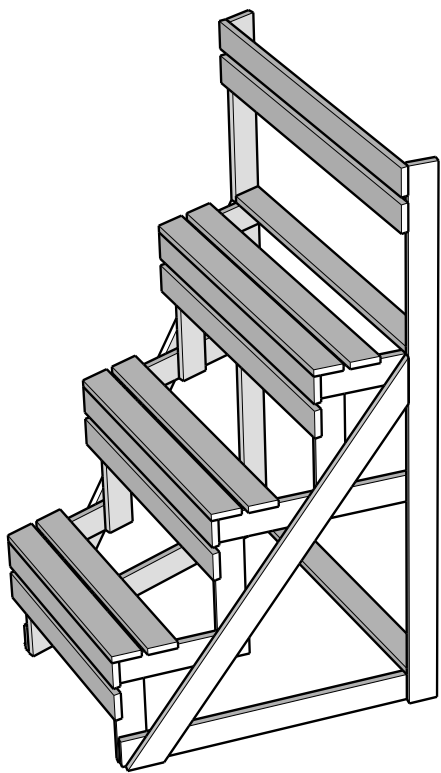
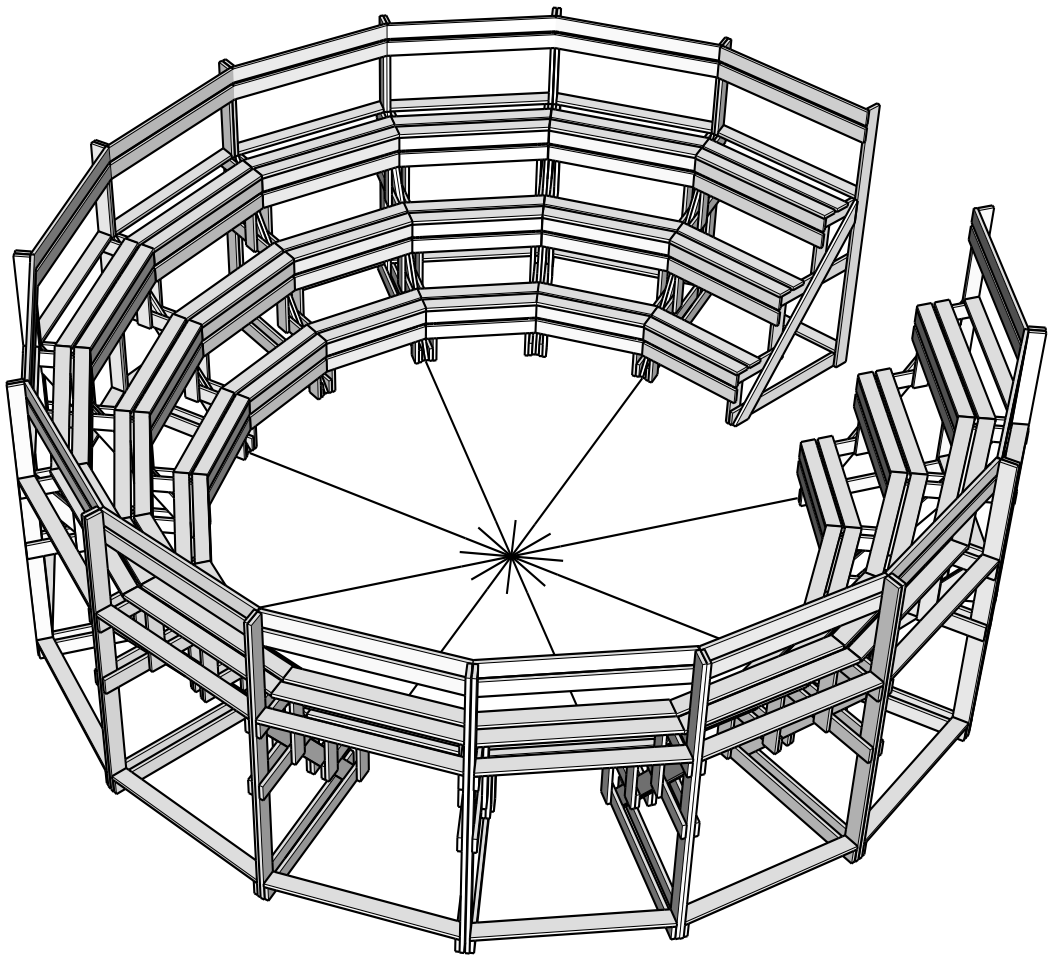
www.raumexperimentelle.net

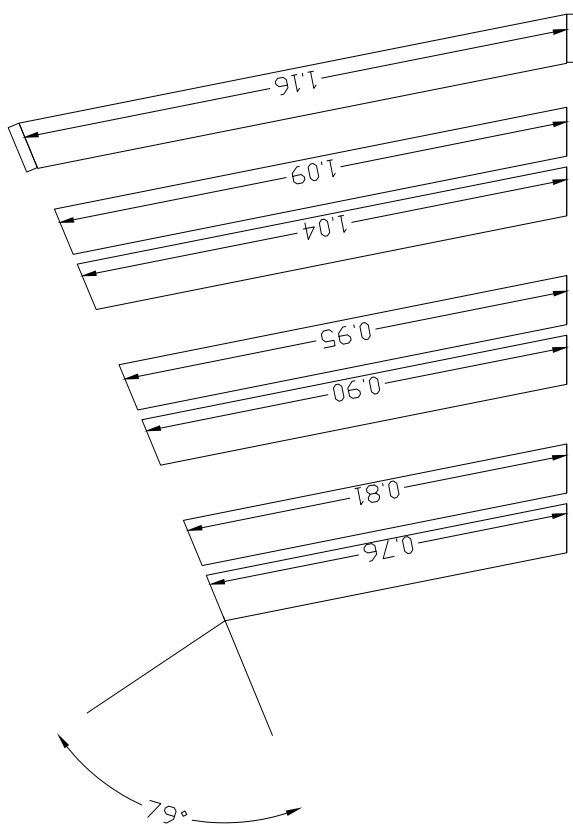
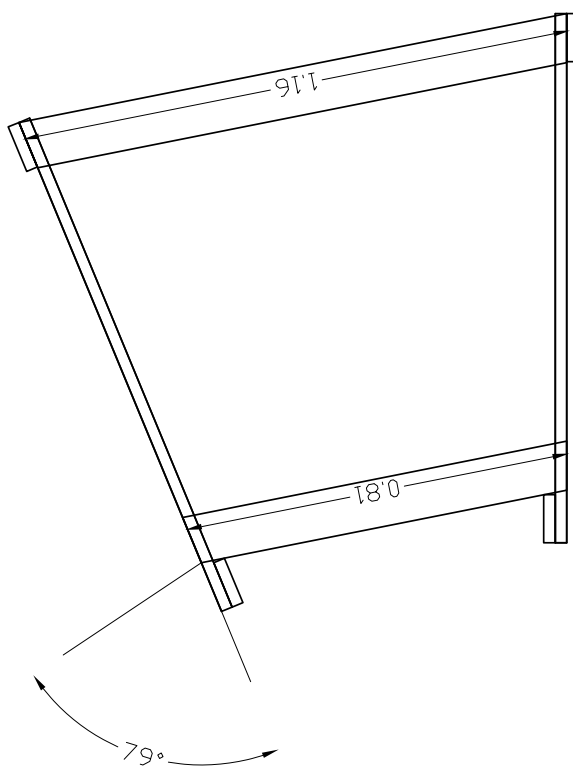
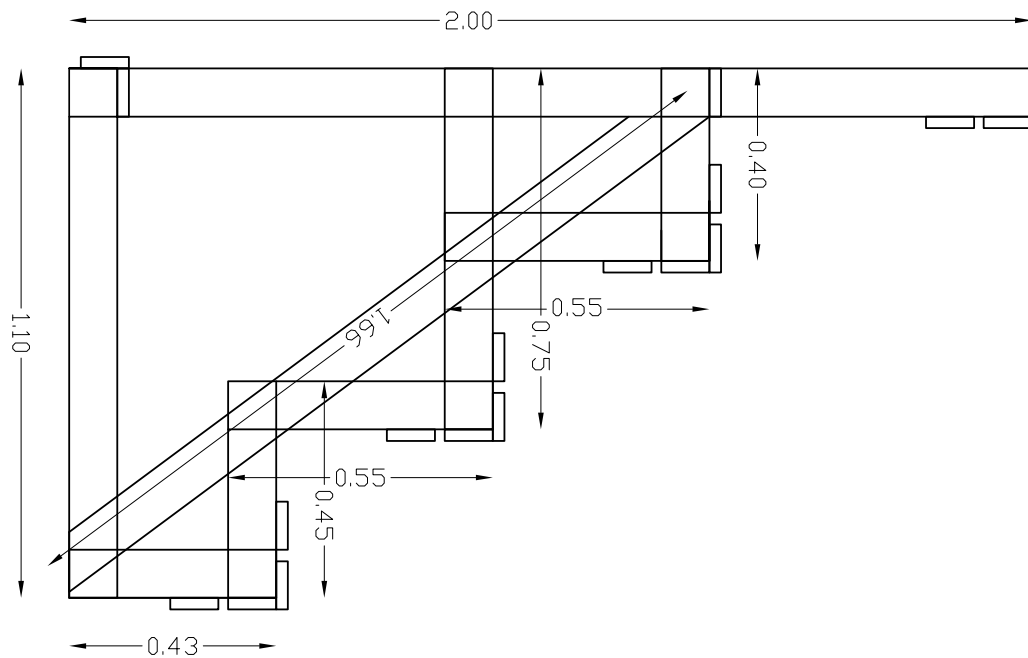
Beginnings:

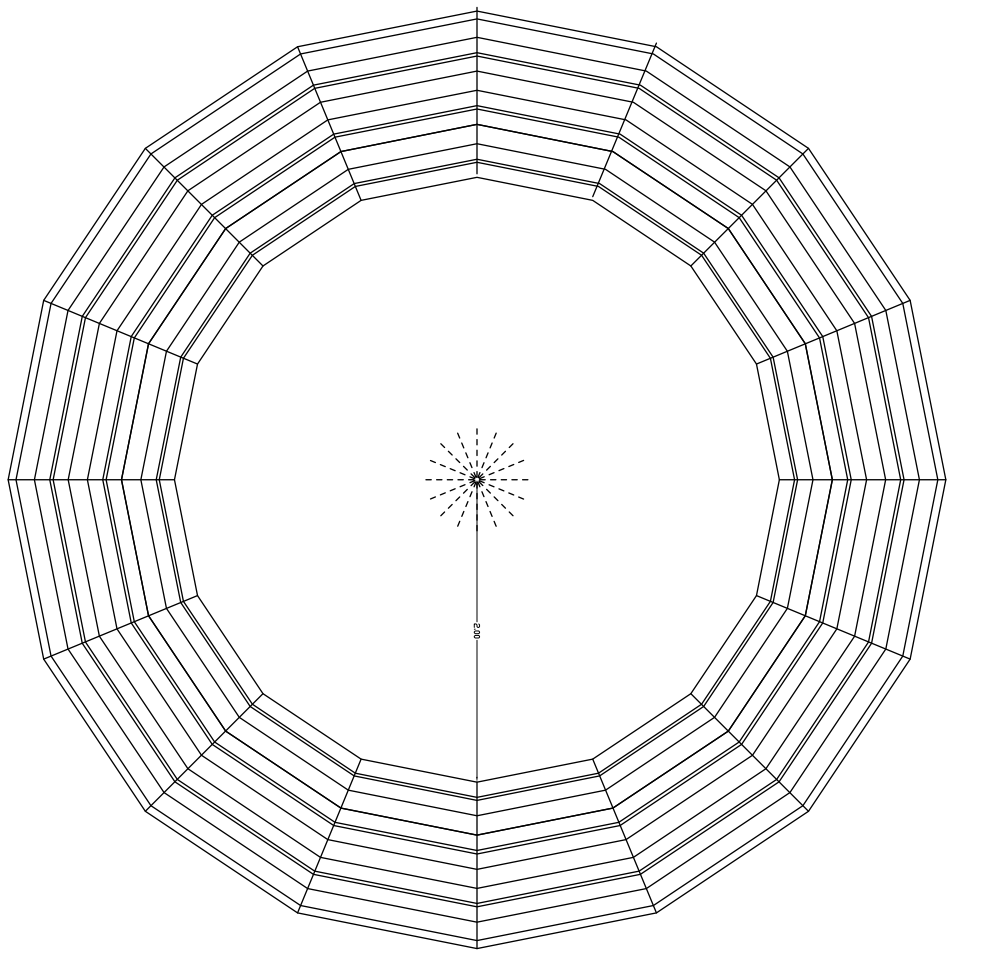




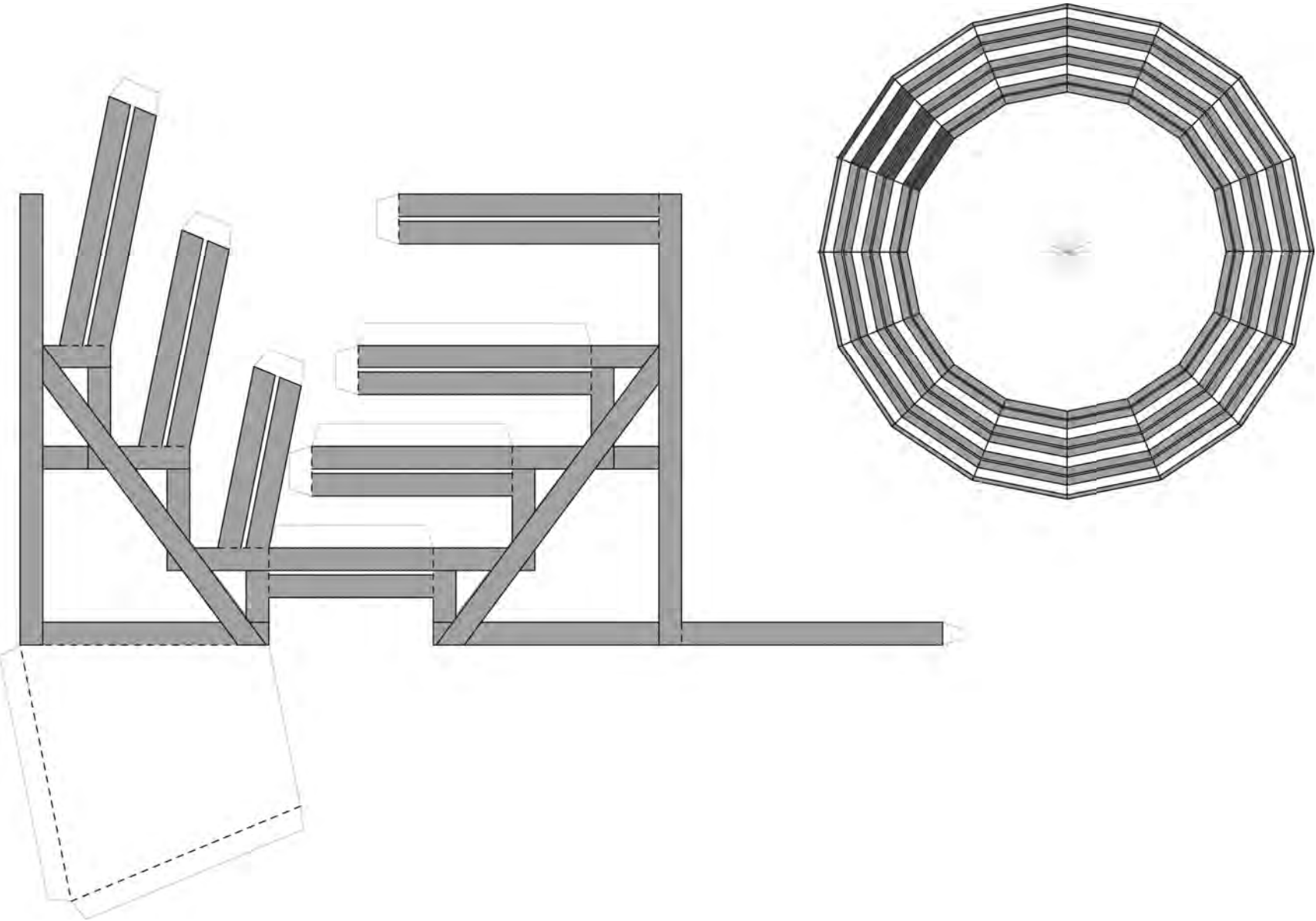




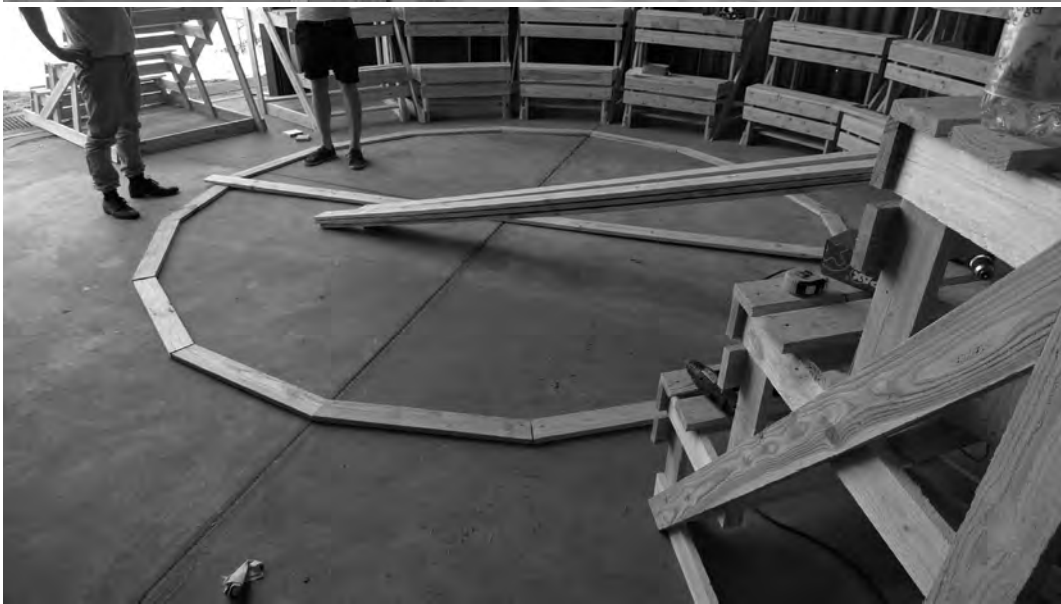




Make your own model:









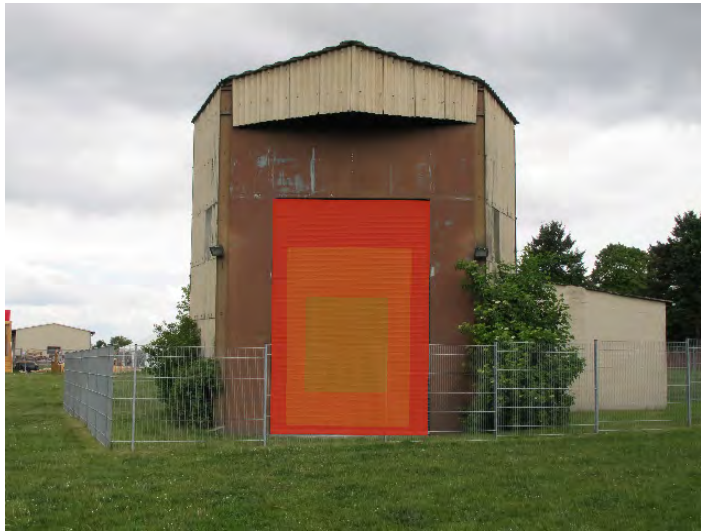
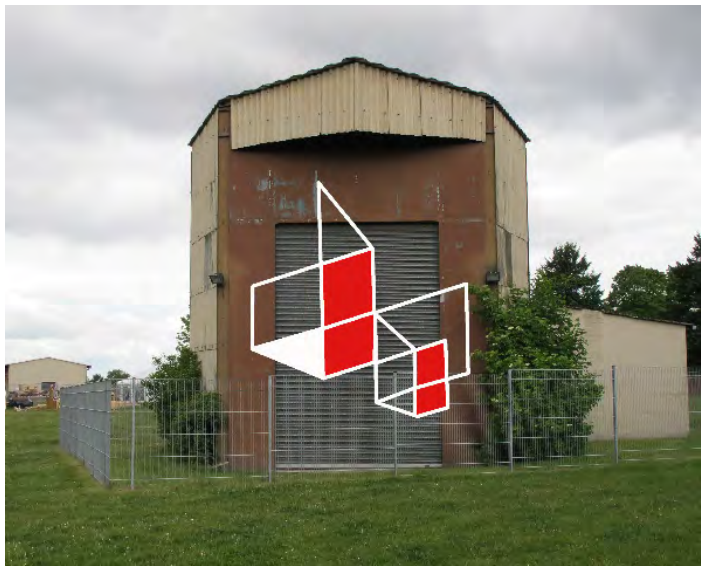
Contribution by Anne Duk Hee Jordan
MAAK MAK

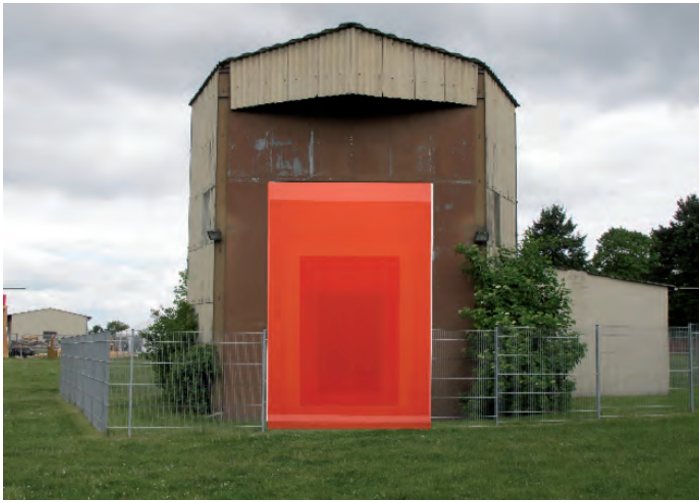
Maak Mak is alive.
Maak Mak is a sparrow who fell out from his nest at the balloon house.
I rescued him and fed him every 20 min. I taught him how to fly and released him when he was ready.
He is still always nearby.





Proposal by Raul Walch





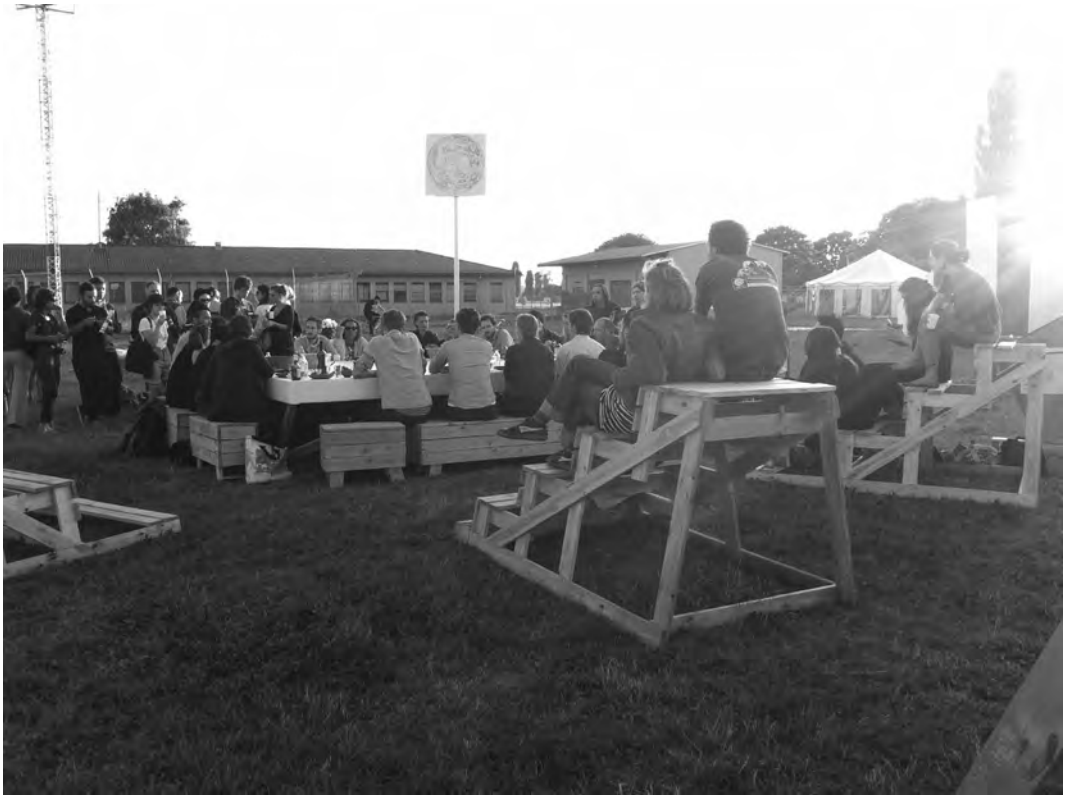
How to use it yourself

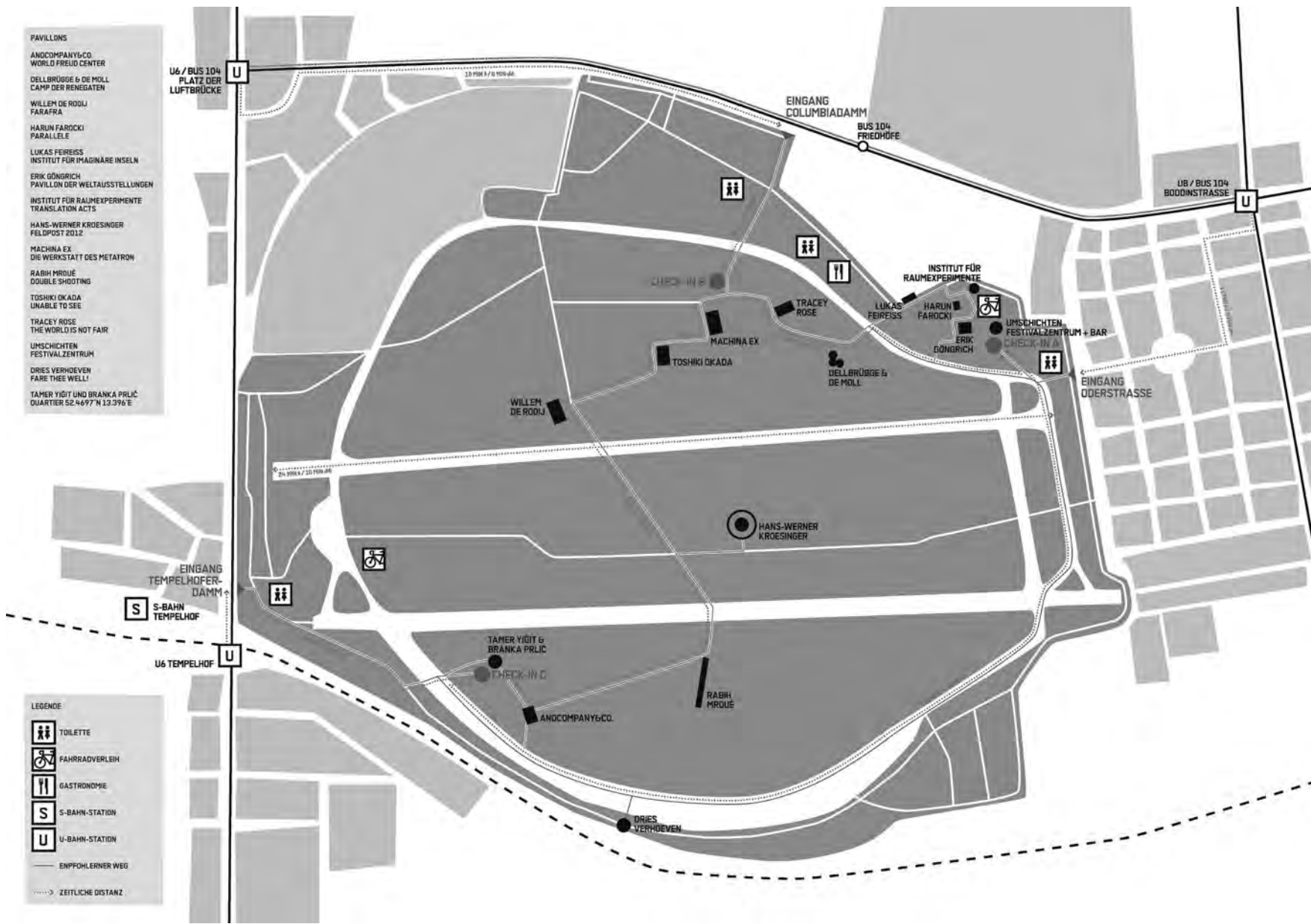




Variations:







TRANLSATION ACTS

The Institut für Raumexperimente set up in the balloon hall for the entire time span of THE WORLD IS NOT FAIR. The balloon hall's demolition was postponed as a result of letters written on behalf of Olafur Eliasson by the Institut für Raumexperimente. Our goal was to never be closed, to always be open, to have a different program running on each particular day in which the different publics who use Tempelhof could join. For 16 days the institute ran different daily programs, workshops, and experiments. Some were mixed marathon events—2-day-long dense programs of up to 12 speakers and experiments in one day. Some were all-day concerts. Some were art installations. Some were wing building workshops and egg drops. Sometimes we wung it. How to be precise and experimental at the same time was constantly approached through critical dialogue.

In collaboration with Alexander Römer from constructLab/exyzt, the institute hosted a design-build workshop before the festival opened. We tried to design a non-hierarchical social infrastructure in the form of a furniture system. Everyone in the institute participated in building the flexible, mobile, and multi-programmable system of bleachers which could function as many different parliaments of reality. Each configuration was a tool informed by how participants needed to inflect the relationships and speeds of entering the space, of being caught, of being simultaneously inside and outside the flows of people, which in turn helped shape the content of each event.

Each artist in the institute was given a chance to propose programming and artworks, to co-produce the content, to build content from the context and conditions of the Not Fair out to us. So we practiced performing our politics. We practiced reading our own futures. We practiced being an open microphone, being the transmitter of pirate signals, an amplification of bird songs. We were a surprise fountain. We learned the language of extinct species. We exercised art. (Exercise workshops help.) We conducted art. (Conducting workshops help.) We practiced how to stake flags in a ground in which being there creates the meaning, in which looking makes the symbol for the flag rather than a meaning fixed before being there. We practiced translating an ecology of inspiring ideas and intimate feelings into an ecology of necessary, public things. Each performance was also a proposal for what art is to us, for what art education is to us. Each day was also a chance to talk about why art, to talk about how art, to what art, and to learn how to learn together and in public and with all the different publics that come entangled in a park like Tempelhof. The Not Fair was also a context to practice art fairs. From Documentas to Biennales, how do artists work in space across the scale of large pavilions and small ideas? How to be one pavilion among many pavilions? How to generate ideas that perform? Ideas that privilege stable uncertainties, inflect the systems around them and change the ideas which change the systems which change... How to be a one-hour-long art work in the course of a 16 day program which changes the world?

We will be moving the institute to Ethiopia, to Addis Ababa, for ten weeks in October of 2012. We also decided to participate in the World Is Not Fair as a chance to practice being mobile. We packed up the necessary tools from our home in Pfefferberg, and set up our institute in Tempelhof. This was our second practice in being nomadic. (The first was moving out of the Universität der Künste and into a space in Pfefferberg above the studio of Olafur Eliasson.) We need to practice our movements. We need to ask how art can be more moving. We need to practice how to disrupt the habituated comfort zones which we acquire by staying in any place for any amount of time. We need to practice how to take tools with us rather than presumptions and prejudices. Need to practice how to balance in the disorientation of being moved. How to be host and sensitive to many publics and, at the same time, be aware of and open to our own swerving vectors.

These were all things we tried, as well as simply trying to run an art school like we would normally run our art school. Which means we did what we usually do. We held art critiques of the artists in the institute, critiques which were open to anyone who wanted to join. We conducted interviews and meetings for future participants in the institute. We held information sessions about pragmatics for going to Ethiopia. We feel that if we restrict ourselves to encountering the art object at a secure distance, then we are making use of a Cartesian system that aims to bring objects and the experiences that we have with them under the control of a sovereign subject that categorizes and understands. We don't want to do that. Our program for these four weeks was called TRANSLATION ACTS

WEEK 1
WEEK 1
WEEK 1
WEEK 1

THURSDAY, MAY 31
THURSDAY, MAY 31
THURSDAY, MAY 31
THURSDAY, MAY 31

18.00 Opening UP, Turning ON, Taking OFF





19.30 I Ching Reading and The Zone Walk

I CHING

build your own hexagon to translate

(1) **Form a question**
(Try to phrase your question in a way which cannot be answered yes or no)

(2) **Throw three coins** (keep your question in mind while throwing the coins)

(3) Use the chart below to draw the first line of your hexagon

2 tails and 1 heads = a broken line

2 heads and 1 tails = a solid line

3 tails = a broken *changing* line

3 heads = a solid *changing* line

(4) Throw the coins 6 times, each time recording a line. Draw the lines starting at the bottom and ending at the top.

Hexagram: 57 Name: Sun Formed By The Trigrams: Wind over Wind.

(5) look up your hexagon and translate the meaning your question.

After 6 tosses of the coins you should end up with something like this for the **first hexagram**.

Hexagram 54

Draw a second hexagram in which the changing lines from your first hexagram are *altered to their opposites* as in the example below.

Hexagram 55

I Ching : find a chart which gives you the name and number of the hexagrams.

To obtain an response to your question, read the overall view of the first hexagram and pay particular attention to the changing lines. Then read the overall view of the second hexagram.

When you cast the first hexagram and there are **no changing lines**, simply read through each line of this single hexagram and its overview to obtain an answer to your question.



Contribution by Raul Walch
STREET FOUNTAIN



FRIDAY, JUNE 1
FRIDAY, JUNE 1
FRIDAY, JUNE 1
FRIDAY, JUNE 1

16.00 Wing Building Workshop



18.00 In-Flight Entertainment: Video Program



20.00 Emergency Landing: Open Mic





SATURDAY, JUNE 2
SATURDAY, JUNE 2
SATURDAY, JUNE 2
SATURDAY, JUNE 2

14.00-21.00 Flight of Future: Film Program by Florian Wüst
19.00 Flight of Future: Conversation with Florian Wüst

Der Künstler und Filmkurator Florian Wüst verwandelte die Ballonhalle in eine sich verändernde Landschaft aus Film- und Videoprojektionen, die sowohl die Themen Flughafen und Luftfahrt als auch den urbanen Kontext Berlins als Referenzpunkt aufgriffen. Über den ganzen Nachmittag und frühen Abend wechselten die Filme ihren Ort im Raum, Dvds wurden getauscht und an anderer Stelle wieder abgespielt, 16mm-Spulen aus- und eingelegt; immer liefen drei bis vier Filme gleichzeitig. Die sich im Blickfeld des Betrachters ständig neu konstituierenden Bezüge zwischen den verschiedenen Bewegtbildern und Tönen ließen einen Wahrnehmungsraum entstehen, in welchem sich der Wandel der medialen Ästhetiken und Narrative auf besondere Weise vermittelte.

Die Auswahl an Experimental-, Dokumentar-, Werbe- und Industriefilmen reflektierte die Licht- und Schattenseiten des technischen Fortschritts - vom Absturz der „Hindenburg“ bei New York 1937, der Geschichte der alliierten Luftbrücke und der Modernisierung des geteilten Berlins bis zur ambivalenten Welt totaler Mobilität und Kontrolle nach dem 11. September 2001. Das Publikumsgespräch mit Florian Wüst und Dominic Gagnon, dem Regisseur von Du Moteur à Explosion, einer so minimal wie suggestiv angelegten Beobachtung der Transitzonen internationaler Airports, vertiefte den Gedankenaustausch über das Gestern, Heute und Morgen individueller und gesellschaftlicher „Fortbewegung“.

Kurzbeschreibungen der Filme

LZ 129 „Hindenburg“
Wochenschau-Ausschnitte, D 1936/37, 10’

Die vom Institut für den wissenschaftlichen Film (IWF) produzierte Zusammenstellung von Wochenschauberichten zeigt im ersten Teil den Deutschlandflug des Luftschiffes LZ 129 „Hindenburg“, der vom 26. bis 29. März 1936 von Ludwigshafen über Berlin bis an die Ostseeküste führte. Der zweite Teil besteht aus Aufnahmen der „Hindenburg“ über New York sowie der Katastrophe von Lakehurst vom 6. Mai 1937. Beim Landeanflug auf das Flugfeld nahe New York ging das Luftschiff plötzlich in Flammen auf und brannte in Sekundenschnelle aus. Der spektakuläre Absturz, dessen Bilder um die Welt gingen, läutete das vorläufige Ende der Zeppelin-Luftfahrt ein.

Colour Flight
Len Lye, UK 1938, 4’

Len Lye gilt als ein Pionier des avantgardistischen Films der 1930er Jahre, er stellte Filmbilder ohne Kamera her, malte und kratzte direkt auf Zelluloid und experimentierte mit frühen Farbtechniken. Viele seiner abstrakten Filme wurden als Kinowerbung produziert, zum Beispiel für die British General Post Office oder die Post Office Savings Bank. Colour Flight entstand für Imperial Airways. In das Spiel der zu Jazzrhythmen tanzenden Formen mischen sich zusehends Vogel- und Fliegersilhouetten, zu Ende des Films erscheinen die Fernziele der Fluggesellschaft ins Bild geschrieben: „Fly Imperial Airways. The Empire’s Link.“

Die Brücke
Stuart Schulberg, D/Amerikanische Zone 1949, 18’

Die Westalliierten überwinden mit der Luftbrücke die sowjetische Blockade West-Berlins, die vom 24. Juni 1948 bis 12. Mai 1949 dauerte, und begründeten die deutsch-amerikanische Freundschaft. Die Rahmenhandlung des Marshallplan-Films erzählt von der Begegnung eines amerikanischen Piloten und eines deutschen Arbeiters am Flughafen Tempelhof, die mit einer zerbrochenen Pfeife beginnt und mit einem Berliner Bären als Geschenk für die Tochter des Amerikaners in Freundschaft endet. Solche mit dramatischen Spielhandlungen, dokumentarischen Szenen und Trickfilmanimationen aufwendig inszenierten Erfolgsgeschichten sollten das neue Bündnis zwischen den einstigen Kriegsgegnern festigen und Vertrauen schaffen – nicht nur in die wohlwollende Besatzungsmacht, sondern auch in den Wiederbauwillen der Bevölkerung und das Leistungsvermögen der westdeutschen Wirtschaft. Bemerkenswerterweise kommt Die Brücke im Gegensatz zu vielen anderen Propagandafilmen der Zeit ohne Verbalattacken gegen die Sowjetunion aus.

Poème électronique
Le Corbusier & Edgar Varèse & Yannis Xenakis, NL 1958, 9’

Ende 1956 erhielt Le Corbusier vom niederländischen Elektronik-Konzern Philips den Auftrag, dessen Firmenpavillon für die Weltausstellung 1958 in Brüssel zu realisieren. Corbusier schlug ein Gesamtkunstwerk vor, das sich aus Architektur, Film, Licht und Musik zusammensetzen sollte und das er als Poème électronique bezeichnete. Iannis Xenakis, der in den 1950er Jahren Le Corbusier assistierte, entwarf das Gebäude nach mathematischen Funktionen, während der Komponist Edgard Varèse die abstrakte Musik zu den dynamischen Bildprojektionen im Rauminneren beitrug. Poème électronique zeigt die Evolutionsgeschichte der Menschheit mit Blick auf die Ambivalenz des zivilisatorischen Fortschritts. Unzählige Menschen besuchten den Philips-Pavillion während der sechsmonatigen Schau und gaben sich begeistert von dieser neuartigen, noch nicht dagewesenen Verbindung aus Bild, Klang und Raum.

Die Stadt
Herbert Vesely, BRD 1960, 37’

Das Konzept zu dem Kurzfilm Die Stadt entstand im Rahmen einer Seminararbeit an der Hochschule für Gestaltung in Ulm, deren Filmklasse Herbert Vesely mitgegründet hatte. Die abgebildete Stadt ist das West-Berlin des Jahres 1960: die urbane Bühne einer kriegszerstörten Metropole und zugleich Symbol für den inneren Zustand der Menschen. Nur scheinbar ungerührt gehorchen die namenlosen Großstadtbewohner den Gesetzen der modernen Welt. Kombiniert mit einer Collage aus Werbeslogans, Statistiken und Wohnungsangeboten beobachtet der Film die Menschen, wie sie sich auf den Straßen und in den Cafés, zwischen Lichtfassaden und Ruinen bewegen.

Mit fünf Schritten
Waldemar Kuri, BRD 1967, 12’

Der Siemens-Film Mit fünf Schritten beschreibt die Bedeutung von Fernschreiber und Telex sowohl für die schnelle, weltumspannende Kommunikation wie für die moderne Organisation des Wirtschaftens – vom internationalen Flugverkehr bis zur Übermittlung von Warenbestellungen. Der von der Gesellschaft für bildende Filme in München produzierte und mit der Musik Hans Posseggas untermalte Film steht für eine Ära des Industrie- und Imagefilms, die mit großen Budgets ausgestattet war und sich durch die Offenheit gegenüber künstlerisch anspruchsvollen Gestaltungen auszeichnete.

a-b-city
Brigitte Bühler & Dieter Hormel, BRD 1985, 8’

Brigitte Bühler und Dieter Hormel waren für ihre schnell geschnittenen, sich gefundener Bilder bedienenden Super-8-Filme bekannt; 1983 produzierten sie den Videoclip Geld/Money für die Frauenpunkband Malaria!. a-b-city gibt die ekstatisch-depressive Dynamik der eingeschlossenen Stadt wieder. “Ein Schuss, ein Sprung, ein bißchen Kurzweil. Ein Kuss, eine Stadt, ein bißchen Gehirn von vorn. Es ist Mitternacht, es ist West-Berlin, es ist Mauer. Immer an der Wand lang. Man kommt nicht raus. Man kommt eher innnnnn Rausch, Bilderrausch, Bilder rauschen vorbei. Alles ist vorbei. Ein Schuss, ein Sprung, ein bisschen Kurzweil gehabt?” (Dieter Hormel)

Signal – Germany on the Air
Ernie Gehr, USA 1985, 34’

Signal – Germany on the Air entstand 1985, als Ernie Gehr im Rahmen eines Stipendiums des DAAD-Künstlerprogramms zum ersten Mal nach Berlin kam, in die Stadt, aus der seine Eltern 1939 vertrieben und in der alle Spuren jüdischer Kultur vernichtet worden waren. Der Film zeigt die Begegnung mit scheinbar banalen Bildern und Tönen: Straßenkreuzungen, Häuserecken, Brachflächen, unterlegt mit Ausschnitten aus Radiosendungen oder Sprachlernkassetten für Ausländer. Fern der touristischen Attraktionen der Stadt setzt Gier seine Suche nach der verborgenen nationalsozialistischen Vergangenheit an. „In Signal – Germany on the Air liegt die Geschichte in der Luft, hinter der Maske eines jeden Gesichts, jeder Fassade, jedes Straßenschilds.“ (Daniel Eisenberg)

Du Moteur à Explosion
Dominic Gagnon, CA 2000, 40’

Dominic Gagnon hat sich über ein Jahr mit seiner Videokamera in den Flughäfen der Welt aufgehalten, Architektur, Menschen und Gesichter beobachtet und aufgezeichnet. Hinter den Glasscheiben der künstlichen Zonen bewegen sich die modernen Flugmaschinen, schleichenden Raubtieren gleich, die Cockpitfenster werden zu Augenschlitzen, die Turbinen gleichen dunklen Schlunden. Der subtile Blick Gagnons, verstärkt durch extreme Teleeinstellungen und die hypnotisierende elektronische Tonspur, einwirft eine Atmosphäre des Mysteriösen und Unbekannten, der unbestimmten Erwartung: der Mensch gefangen im identitätslosen Raumgefüge einer scheinbar sich selbst genügenden Technologie.

Elements
Dariusz Kowalski, A 2005, 8’

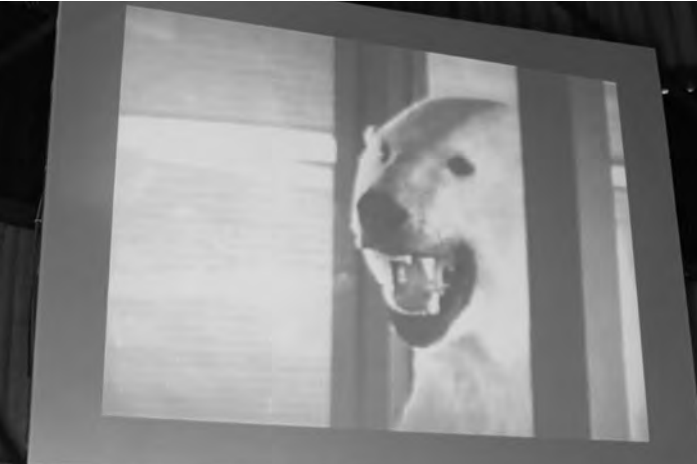
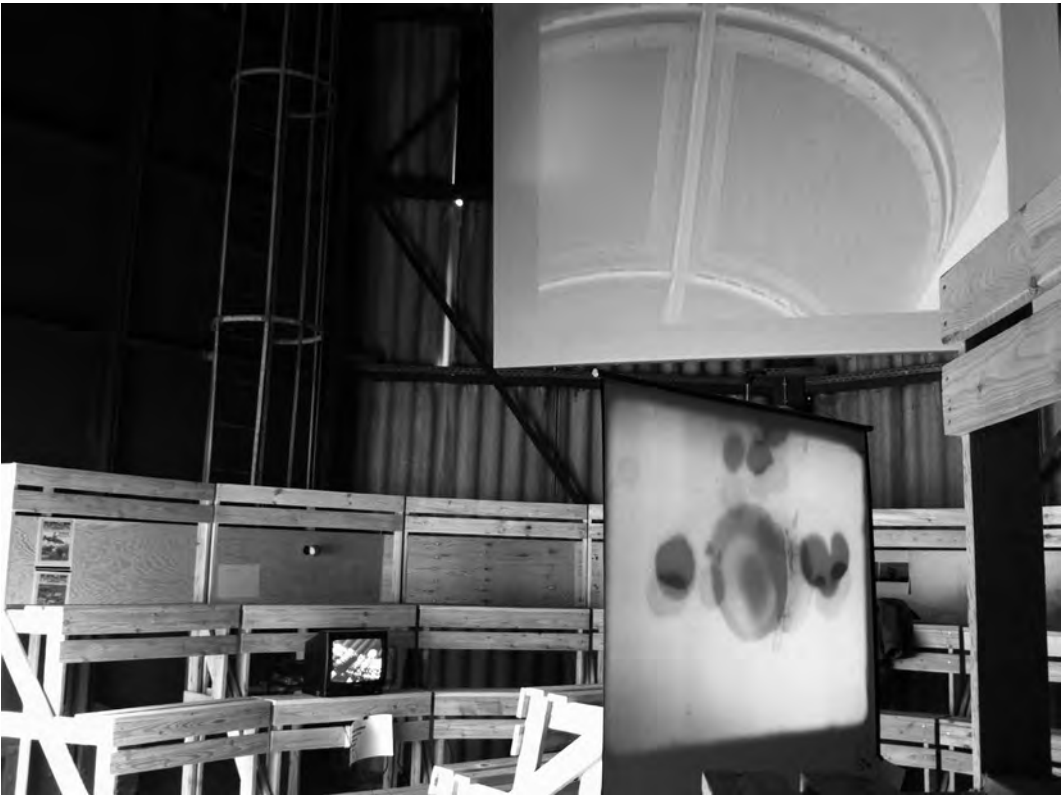
Elements besteht aus vom Alaska Weather Camera Program ins Internet übertragenen Datenbildern, zu denen Stefan Németh einen

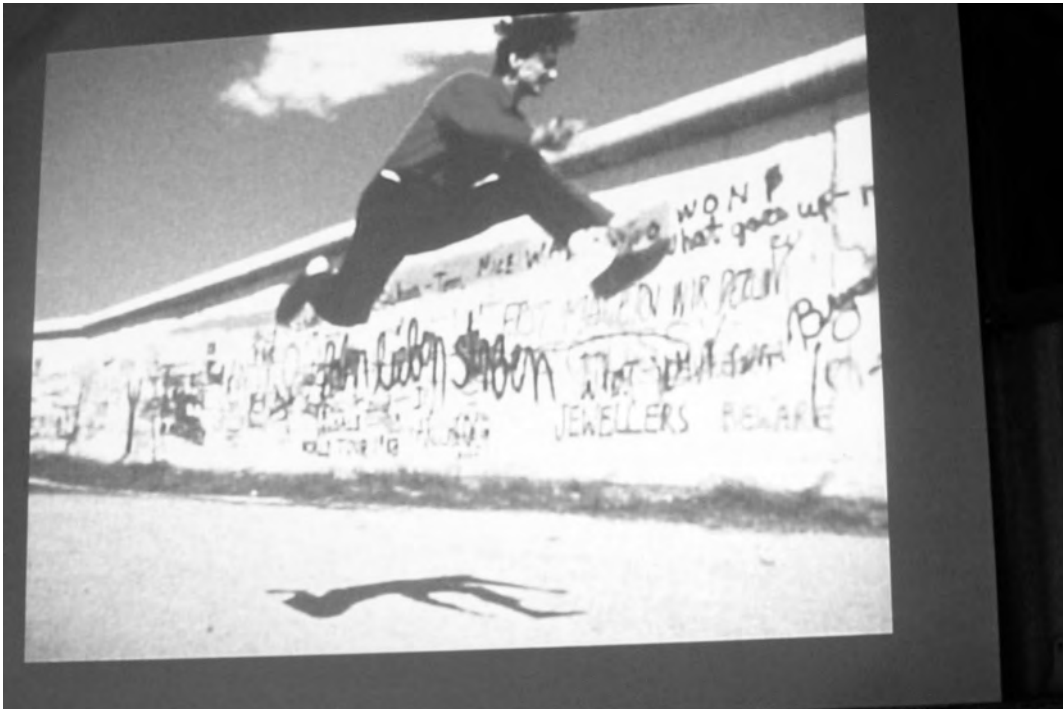
elektronischen Soundtrack komponierte. Die Webcam-Aufnahmen zeigen kleine Flugplätze, vereinzelte Hütten und Autos im ständigen Wechsel der Wetterverhältnisse. Durch das Mittel der Zeitraffer entschwinden die Vorposten der Zivilisation in der Eiswüste zugunsten einer Rhythmisierung des Raumes. „Das Video evoziert ein anderes Zeitgefühl, da die nachvollziehbare Alltagsdramaturgie der Objekte wegfällt: Sie sind da und wieder weg, anwesend, dann wieder abwesend, folgen also keinem teleologischen Plan, sind wie unbedeutende kinetische Elemente, deren Sichtbarkeit zwischen die Bilder fällt.“ (Marc Ries)

Narita Field Trip
Nina Fischer & Maroan el Sani, D/JP 2010, 29'

Nina Fischer und Maroan el Sani widmen sich in ihrer Dokufiktion der Geschichte des Flughafens Narita, der Ende der 1970er Jahre 60 Kilometer nordöstlich von Tokyo eröffnete. Narita wurde zum Schauplatz der längsten und blutigsten gesellschaftlichen Auseinandersetzungen in der japanischen Nachkriegsgeschichte. Seit 1966 sahen sich die Bauern der Umgebung nicht nur dazu gezwungen, ihr Land und ihren Besitz vor der Räumung und Enteignung zu bewahren, mit dem fortschreitenden Ausbau des Flughafens kämpfen sie auch gegen die ökologische Belastung ihrer Ernte. In Narita Field Trip setzen sich zwei junge Protagonisten mit dem Konflikt auseinander, die für eine Generation stehen, die sich heute kaum mehr der Proteste der 1960er und 70er Jahren bewusst ist. Sie erkunden die Ränder des Flughafengeländes und historischen Orte des Protests, begegnen einer Demonstration, lernen den Ökoanbau kennen und erleben eine ländliche Idylle, die - seltsam skurril anmutend - von Rollbahnen und Höllenlärm durchzogen ist.

Narita Field Trip, Nina Fischer & Maroan el Sani, D/JP 2010, 29'
Artist and film curator Florian Wüst transforms the former balloon hall into a morphing landscape of film and video projections. The selected experimental and documentary films, as well as films commissioned by the state and the private sector, reflect the ups and downs of technologica progress - from the history of the Berlin airlift and the modernization of divided Berlin to the extreme mobility of the world today. Artist and film curator Florian Wüst transforms the former balloon hall into a morphing landscape of film and video projections. The selected experimental and documentary films, as well as films commissioned by the state and the private sector, reflect the ups and downs of technologica progress - from the history of the Berlin airlift and the modernization of divided Berlin to the extreme mobility of the world today.





Contribution by Yves Mettler

Google Mail - (no subject)

19.06.12 09:26

<https://mail.google.com/mail/?ui=...>



mission tempelhof <missiontempelhof@gmail.com>

(no subject)

1 message

missiontempelhof <missiontempelhof@gmail.com>

Wed, Jun 6, 2012 at 9:46 AM

To: i.stroebe@gmx.de

Hi Iris

the messenger received a new mission and it is for you:

Meeting point: Thursday June 7, 17h, Pavilion Feldpost 2012 of Hans-Werner Kroesinger

Discreetly join the pavilion, check it out and get together. Then find the HAU-Aufseher of the pavilion Feldpost 2012 and ask him: "Hallo, hat es schon geschneit heute?". He should answer "Ja, blauer Blizzard" and hand you over the Mission.

Aim: It has been found out that Tempelhof has been used for extraterrestrial activities. We need to know more about that.

Deadline to send the documentation and the next mission (meeting point, group to be called up, mission, aim) to missiontempehof@gmail.com:
Sunday June 10th 17h

Sunday June 10th 17h

This starts now.

best wishes for the mission

Yes

[illegible]

... As Tempelhof welcomes the fair on its ground, **an unfolded subplot remains untouched** from the necklace of pavilions animating in bright red and white dots the abandoned land of flight. While setting up an area of collective experimentation and presentation, a group of people commits itself to unveil the history and narratives inhabiting and crossing over the area of Tempelhof.

This group sets up a **tactic of collective investigation** following its own thread. It borrows a technique of anonymous calls for actions, called missions (from the latin *missio*, calling), by which an anonymous and changing entity within the group calls up a task force in the group, sometimes including an external agent for its skills, knowledge, proximity, etc... to accomplish the mission.

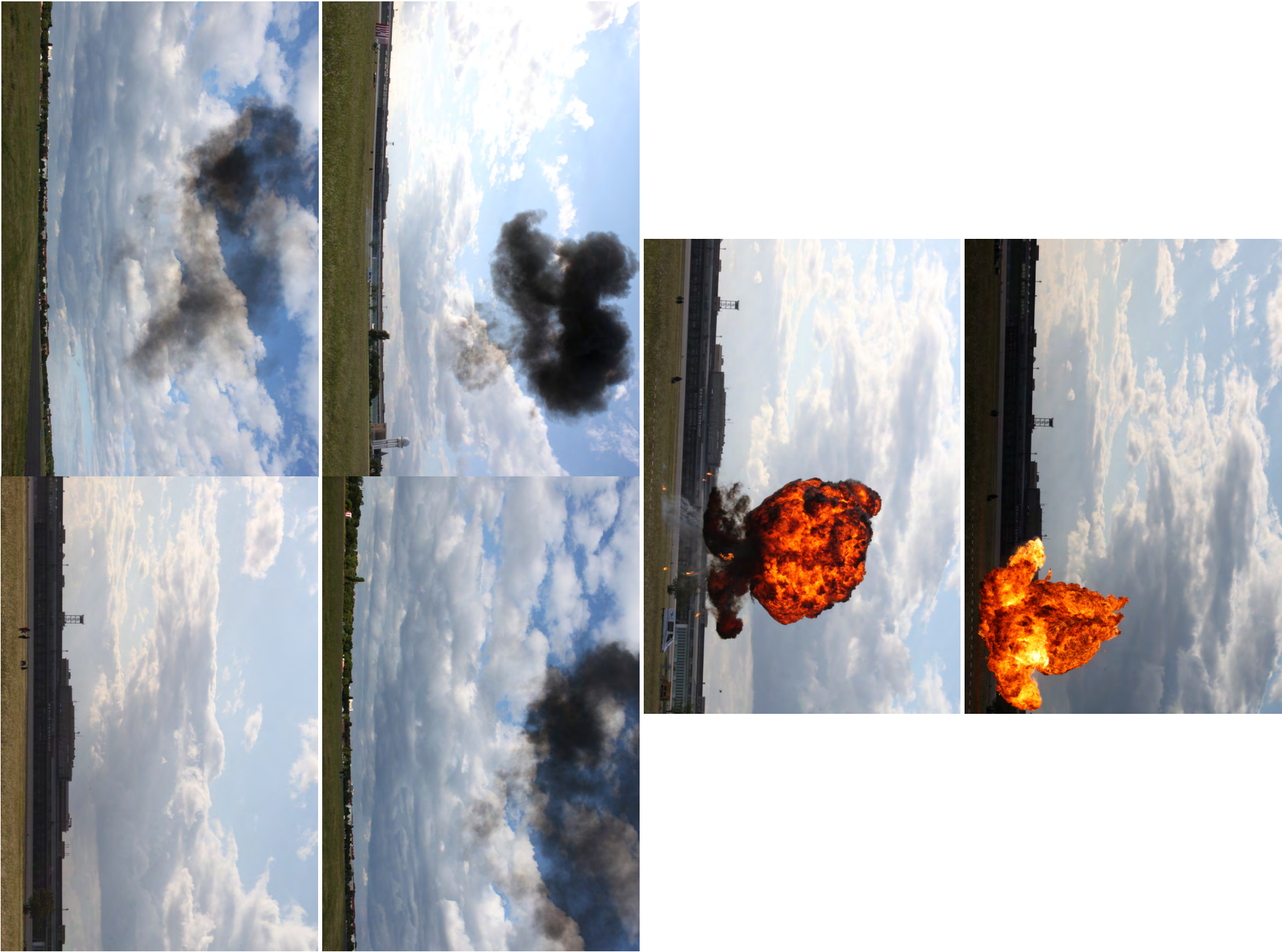
The called group exists from the moment it is showing up at the meeting point, and it exists only for the duration of the mission. Anyone is free to leave at any point. Once showing up at the meeting point, the group will not wait too long for those who still should join – it doesn't know if everybody is there.

Now the group decides on **how to accomplish the mission** and how to document it with any digital mean (video, sound, photos, texts, scans, etc...). The group has *72 hours from the meeting point* to realize the mission, send back the documentation of it and the new mission for a new task force to the messenger, missiontempelhof@gmail.com.

Contribution by Andreas Greiner and Fabian Knecht
ENTLADUNG

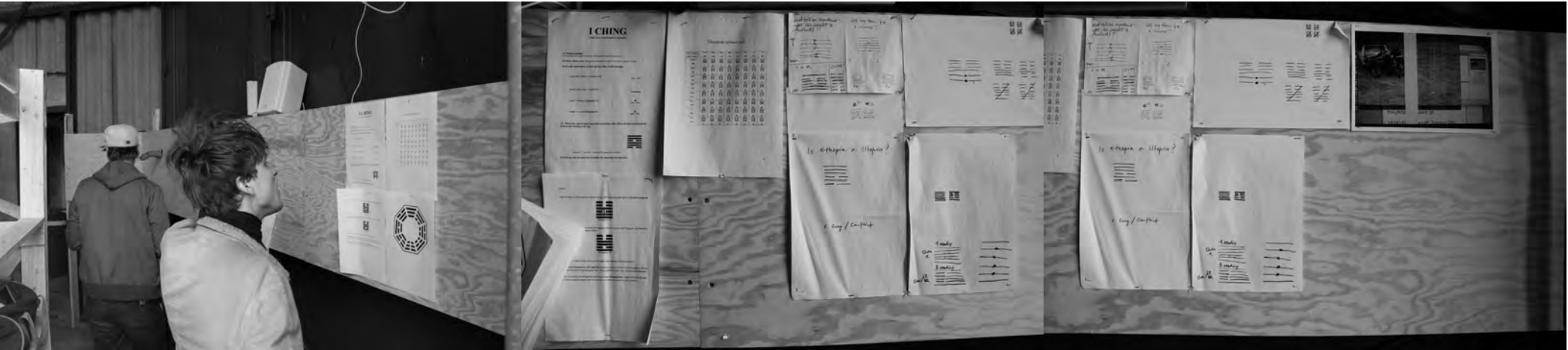
Am 1. Juni 2012 zwischen 18:30 und 19:00 Uhr steigt auf dem Flughafengelände Tempelhof ein Feuerball in den Himmel auf, verbunden mit einer wuchtigen Druckwelle und einem lauten Knall. Das unerwartete Ereignis mündet in einer schwarzen Rauchwolke, die sich als ein neues gestalterisches Element zwischen die Hochhäuser der Berliner Skyline einfügt. Die dahin schwebende Wolkenformation wird vom Wehen des starken Windes nach circa 15 Sekunden Dauer aufgelöst. Im Herzen Berlins, auf dem Gelände des stillgelegten Flughafens Tempelhof, würde niemand die Detonation einer Bombe erwarten. Und dennoch ist es jederzeit möglich. Selbst heute noch muss für jedes kleinste Loch, das man auf dem Areal zu graben beabsichtigt, ein umfangreicher Antrag gestellt und die geplante Stelle intensiv durch spezialisierte Fachkräfte geprüft werden. Grund dafür sind die zahllosen unter der Erde vermuteten Blindgänger aus dem zweiten Weltkrieg. Die Intervention der beiden Künstler Andreas Greiner und Fabian Knecht positioniert sich bewusst im Spannungsfeld von unerwartetem beiläufigem Ereignis, politischem Kommentar und der reinen Ästhetisierung des Schreckens, der andernorts tagtäglich Realität ist.



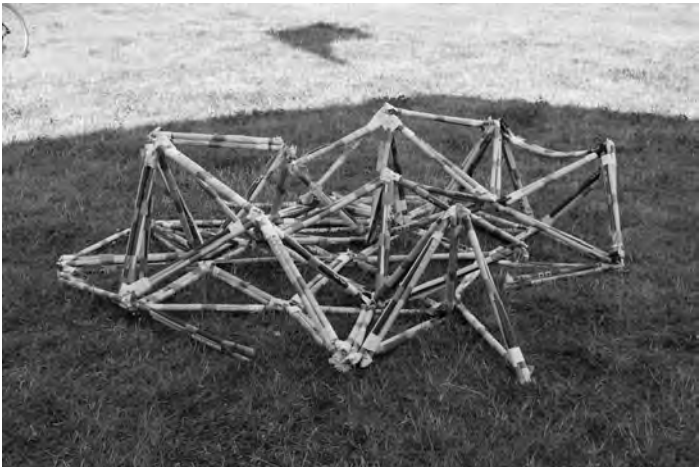
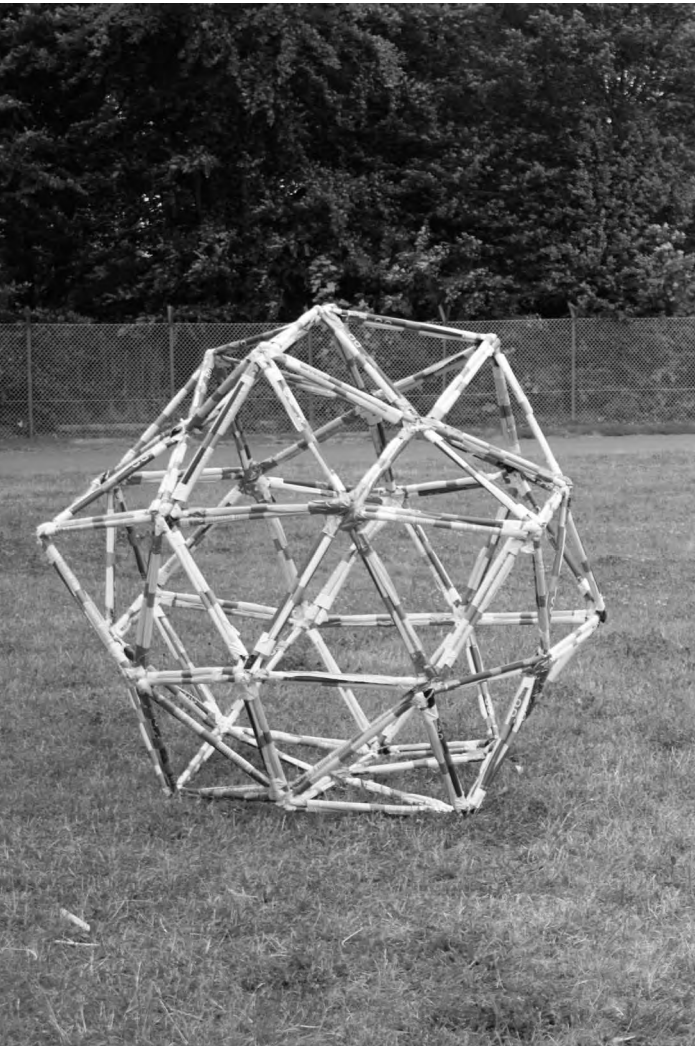


SUNDAY, JUNE 3
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SUNDAY, JUNE 3

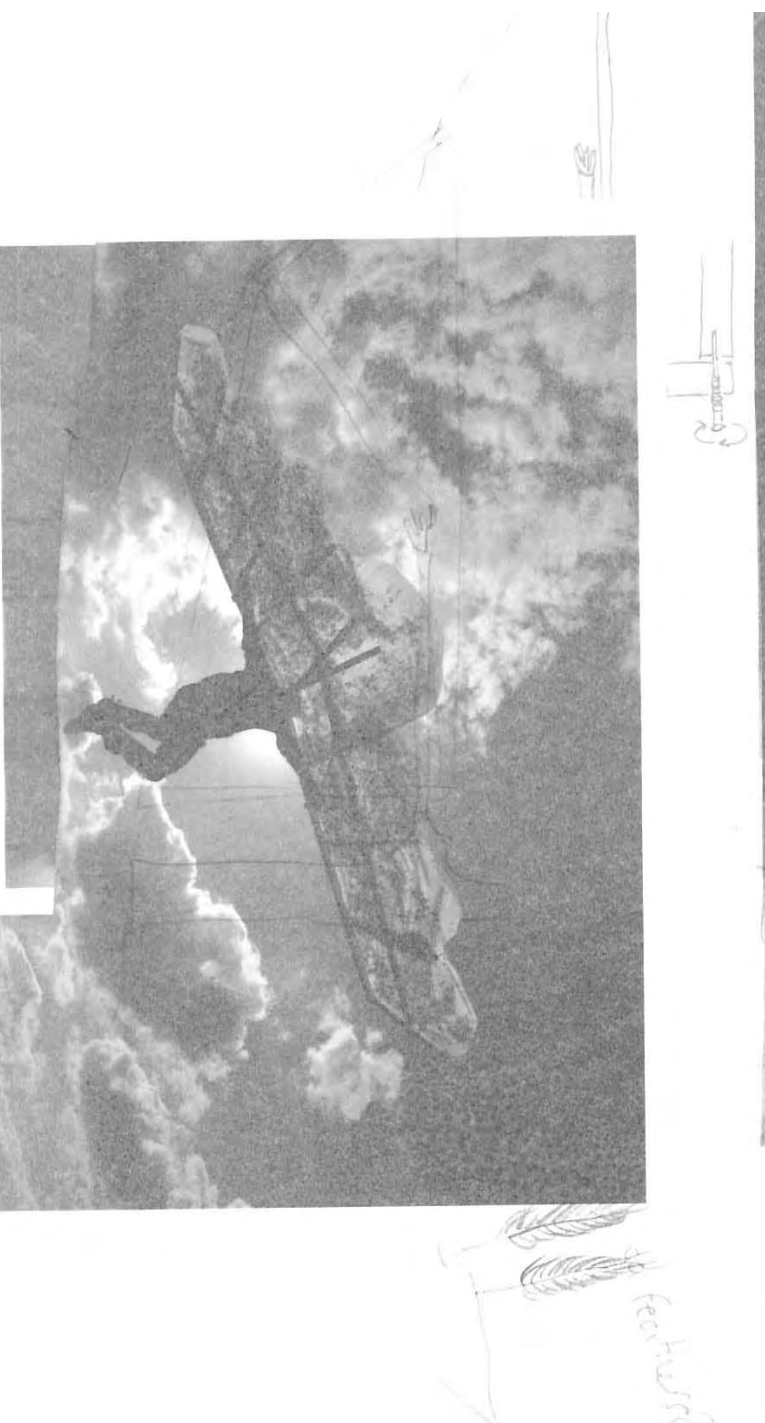
14.00 Flight Report Nr. 1: Weekly Documentation



16.00 Geodesic Workshop with Lukas Feireiss / Raul Walch +







Vilém Flusser

Vögel

Wir können den Flug der Vögel nicht mehr erleben, unsere Vorfahren erlebt haben: als einen unmöglichen. Vögel haben aufgehoert jene Wesen zu sein, die den Raum zwischen uns und dem Himmel bewohnen, um zu Wesen zu werden, die den Raum zwischen unseren Autos und Sportflugzeugen bewohnen. Von Bindegliedern zwischen Tier und Engel wurden sie zum Gegenstand fuer das Studium der Verhaltensforschung. Sollten wir unsere Erfahrung mit Vögeln in die, unserer Vorfahren einschliessen, werden wir sagen müssen, daß alle Vögel für uns das sind, was für sie Hühner waren: Schlecht fliegende Lebewesen. Nun, eine solche Veränderung unserer Einstellung in Bezug auf Vögel und auf das Fliegen (durch das Flugwesen und die Raumfahrt bedingt) hat einen bedeutenden Effekt auf unsere Weltanschauung. Wir haben eins der traditionellen Ideale der Freiheit und die konkrete Sicht auf das "Sublime" verloren.

Der Versuch, uns in den Blick unserer Ahnen auf das Fliegen einzuleben, wird durch zwei Faktoren erschwert: durch unseren eigenen Blick auf das Fliegen und durch den Mythos des Fliegens. Die zwei Schwierigkeiten zerreißen unsere Bindung an unsere Tradition auf zwei entgegengesetzte Weisen: die erste schließt uns aus der Tradition aus und die zweite läßt uns in einer ganz neuen Weise an ihr teilnehmen. Anders gesagt: infolge des neuen Blicks auf den Flug der Vögel können wir nicht mehr verstehen, wie ihn unsere Ahnen gesehen haben. Und da wir am gleichen Mythos des Fliegens teilnehmen, verstehen wir nicht, wie unsere Ahnen den Blick auf den Flug mit dem Mythos zusammenbrachten. Die beiden Schwierigkeiten werde ich zu erklären versuchen.

Schauen wir uns drei Arten von Vogelflügen an: den des Falken, den des Kolibri und den der Schwalbe. Es bieten sich uns spontan drei Modelle an; der Falke schwebt wie ein Segelflugzeug, der Kolibri wie ein Helikopter und die Schwalbe fliegt wie ein Jagdflugzeug. Sollten wir über die drei Modelle nachdenken, werden wir feststellen, daß ihre Beziehung zu den erfaßten Phänomenen komplex ist: die drei Flugmaschinen, die als Modell dienen, sind teilweise Kopien der Vögel selbst und teilweise Resultat der Entwicklung, die, nachdem der Vogel als Modell abgeschafft wurde, möglich wurde. Sodas fliegende Apparate als Modelle für Vögel nicht die klassische Umkehr der Beziehung zwischen Modelliertem und Modell sind, etwas, das so sehr unseren Blick auf die Dinge charakterisiert. Wir sehen die Arme als Hebel, weil sie das Modell für den Hebel waren, und wir sehen Spiegel wie Oberflächen von Seen, weil Seen das Modell für Spiegel waren. Vögel aber sehn wir als fliegende Apparate, obwohl solche Apparate gar nicht Vögel zum Modell hatten, sondern aerodynamische Gleichungen. In diesem Sinn sind Flugzeuge weniger natürliche Instrumente als Hebel und Spiegel: sie haben keine Dinge aus der Natur als Modell, sondern aerodynamische Gleichungen. So gesehen, sind Flugzeuge weniger "natuerliche" Werkzeuge als Hebel und Spiegel: ihr Modell ist kein Ding aus der Natur. Und wenn wir den Flug von Vögeln als Modell fuer das Flugwesen annehmen (und wir tun das

4 Attempts to fly.

ganz spontan), denaturalisieren wir spontan das Fliegen.

Unsere Ahnen haben andere Modelle zum Begreifen der drei Flugarten haben müssen. Der Falke mußte wahrscheinlich wie eine Wolke fliegen, der Kolibri wie ein Kuss, die Schwalbe wie ein Pfeil. (Und andere Modelle werden von der Literatur entworfen, die die Quelle fuer unser Verständnis des Blicks unserer Ahnen ist). Für uns aber ist ein solcher traditionelle Blick auf das Fliegen notwendigerweise poetisch verkitscht, d.h. sentimental falsch. Wer heute vom Kolibri behauptet, dass er Blumen kuesst (und nicht daß er sich vertikal über der Blume hält), ist unaufrechtig, weil er ganz spontan das Modell eines Helikopters vor sich hat. Den Vogelflug so zu sehen, wie ihn unsere Ahnen gesehen haben, bedeutet, das Fliegen verkitschen zu wollen und das zeigt die erste Schwierigkeit.

Der Mythos des Fliegens, so wie er sich in unzähligen Mythologien und Träumen manifestiert und wie er unzählige Träumer inspiriert hat, vom Schneiderlein von Ulm und von Leonardo an, bis zu Jules Verne und der N.A.S.A., ist in uns ebenso lebendig wie in unseren Ahnen. Und ueberhaupt ist die These, dass Mythen ewige "Projekte" sind die die Geschichte entwerfen, aber von der Geschichte nicht ueberholbar sind, sind in der Psychologie ebenso wie in der Soziologie gut fundiert. Der gleiche Mythos hat fuer diejenigen, die mit dem Fliegen Erfahrung haben eine ganz andere Bedeutung als fuer unsere Ahnen, denen das Fliegen ein unmoeglichen Traum war. Beim Fliegen mit einem Düsenflugzeug aus Sao Paulo nach Paris werden wir von einer ambivalenten Sensation erfasst: einerseits wissen wir, dass wir viel "besser" als Falken fliegen (hoeher, weiter und schneller), dass folglich unsere Wirklichkeit unseren Mythos ueberholt und andererseits fuehlen wir, dass das Fliegen in einem Düsenflugzeug keine "Botschaft" eines Mythos ist und dass es nicht das hat sein koennen, das den Icarus und Leonardo inspirieren konnte. Einerseits spüren wir, daß das Fliegen im Düsenflugzeug mit dem Mythos nichts zu tun hat, und daß es nicht das war, was Ikarus und Leonardo inspiriert hat. Nachdem der Mythos aufgehoert hat ein unmoeglicher Traum zu sein, wurde er ein untrümbarer Traum, der weiter besteht. Wenn einer der fundamentalen Thesen des Marxismus lautet, daß verwirklichte Träume tote Träume sind, ist die Dialektik einer solchen These vergessen: Tote Träume bestehen weiter. Es ist klar, wir können fliegen und wir können "besser" fliegen als es Leonardo träumte, doch zugleich ziehen wir Leonardo's Traum unserer Realität vor. Es nützt nicht, daß der Flugplatz von Fiumicino (diese Vulgarität ist für die Realität unserer Flüge charakteristisch) "Aeroporto Leonardo da Vinci" heißt.

Die Beobachtung des Flugs des Falken, des Kolibri und der Schwalbe war für unsere Ahnen die Vorstellung eines unmöglichen Traums. "Wenn ich ein Vöglein wäre und zwei Flügel hätte, würde ich bis zu dir fliegen" sagt ein Volkslied, das heute nicht mehr ehrlich gesungen werden kann. Unsere Ahnen projizierten den Mythos vom Flug auf die Vögel und taten es spontan, weil die Vögel am Ursprung des Mythos sind. Wir können es aber nicht mehr, weil unsere Wirklichkeit des Fliegens den Flug der Vögel überholt hat, ohne den Mythos überholt zu haben. Das ist das Beispiel fuer die zweite Schwierigkeit.

der Engel). Mythen werden verwirklicht und getötet, sie werden aber nach ihrer Verwirklichung als ein totes Gewicht fort dauern.

Wir können den Vogelflug nicht mehr genauso wie unsere Ahnen erleben: als einen unmöglichen Traum. Wir erleben ihn als einen zu verwirklichenden Wunsch, zum Teil schon verwirklicht, zum Teil dabei, verwirklicht zu werden, in von unseren Ahnen vorgeträumten Ausmaßen. Den Vogelflug als Entfernung, als Überholung von Grenzen und auch als Vergeltigung durch Dreidimensionalität. Wenn wir den Flug als zu verwirklichenden Wunsch erleben, entmystifizieren wir ihn, ohne uns von dem Mythos zu befreien. Wir können keine unmöglichen Träume mehr haben. Was uns bleibt, ist der unmögliche Wunsch, Unmögliches zu wünschen. Ist das ein apokalyptischer Blick oder gehört er wesentlich zu unserem Blick auf Vögel im Flug?

Wir können also den Flug der Vögel nicht mehr auf die gleiche Weise erleben wie unsere Ahnen. Eine solche Unmöglichkeit erlaubt uns andererseits besser als sie es konnten, zu verstehen, welche Bedeutung der Vogelflug für sie hatte. Sie glauben vielleicht, daß "wie ein Vogel zu fliegen", und die Welt von oben zu sehen, alle unüberbrückbaren Hindernisse aus dem Weg zu räumen, bedeutet. Entfernung ist folglich Freiheit. Eine solche "Sublimation" und Freiheit ziehen uns nicht an: Wir wissen, was sie bedeuten. Es gibt aber im Traum "wie ein Vogel zu fliegen" etwas mehr, das unsere Ahnen zwar spürten ohne es deutlich zu betonen. Die Zweidimensionalität wird überholt. Die Tatsache, daß wir Gefangene der Zweidimensionalität sind, ist uns im Allgemeinen nicht bewußt. Wir haben die Illusion, daß wir uns in drei Dimensionen bewegen. Die Wirklichkeit verurteilt uns indessen zu unserer Erdgebundenheit, zur Fläche (zur Erdoberfläche). Nur unsere Hände erlauben uns eine Öffnung in die dritte Dimension, in das "Erfassen", "Festnehmen" und "Bearbeiten" von Körpern. Wie ein Vogel zu fliegen, heißt, den ganzen Körper so zu benützen, als wäre er die Hand und als ob er sich ganz im Raum bewegen könnte. Dieser Aspekt des Mythos des Fliegens wird erst nach Verwirklichung des "Aufstiegens" und des "Überholens von Grenzen" ersichtlich.

Beim Beobachten des Vogelflugs sind wir in Gegenwart von Körpern, die sich frei in den drei Dimensionen des Raums bewegen und in allen ihren Gesten eine dreidimensionale Einstellung einnehmen. Nicht nur weil "hinauf" und "hinunter" das gleiche ist wie "nach hinten", "nach vorne", "nach rechts", "nach links", sondern daß "den Flügel neigen" das gleiche ist wie "um eine Ecke biegen". Wir sind in Gegenwart von Wesen, die in jeder Situation viel mehr Entscheidungen treffen müssen als erdgebundene Wesen: die Diagonalen, die sich bei Angriff und Flucht einem Vogel bieten, sind nicht Kreise, sondern Sphären. Der fliegende Vogel ist nicht wie ein erdgebundenes Tier Zentrum einer vitalen Struktur ineinandergreifender Kreise, sondern ineinandergreifender Sphären. Die Formationen wandernder Vögel befolgen Regeln der dreidimensionalen Geometrie und der "mysteriöse" Orientierungssinn der Vögel ist für uns mysteriös, weil sich die Vögel in drei Dimensionen orientieren. "Wie ein Vogel zu fliegen" würde bedeuten, sich in der Dreidimensionalität entscheiden, organisieren und orientieren zu können.

Die erdgebundenen Tiere und insbesondere der Mensch entbehren nicht ganz der Öffnung zum offenen Raum. Aber die "dritte" Dimension ist nichts, als auf dem Boden übereinanderliegende Epizyklen. Die Bewegung der Beine, Hälse und Schwänze sind von der Ebene in die dritte Dimension gewandt. Und die Sinne, ganz besonders der Gesichtssinn, sind Organe, die Informationen aus den drei Dimensionen über der Ebene sammeln. Für die erdgebundenen Tiere, inklusive für den Menschen, ist der Raum ein Ozean, der die ebene Insel, die sie bewohnen, umspült. Deshalb die Ähnlichkeit zwischen dem Vogel und dem Fisch: beide sind Bewohner des Ozean-Raumes. Vögel schwimmen in der Luft, so wie im Wasser Fische fliegen. Der einzige Unterschied zwischen ihnen ist, daß der Flug des Vogels die Freiheit der Bewegung im Raum betont, wogegen das Schwimmen des Fisches die Betonung

auf die Bedingtheit legt. Das Klima des Mythos des Fisches ist ein anderes als das Klima des Mythos des Fliegens.

Der Mensch unterscheidet sich von den anderen erdgebundenen Tieren durch seine aufrechte Haltung: dadurch, daß sich der ganze Körper zum offenen Raum hin wendet. Eine solche Position erlaubt dem Menschen, von der Ebene aus "den Raum zu erobern" (Der Vogel braucht den Raum nicht zu erobern, er ist in ihm). Die aufrechte, menschliche Haltung führt nicht zur Befreiung des ganzen menschlichen Körpers in die Richtung des Raumes. Sie öffnet nur verschiedenen Körperteilen den Parameter der dreidimensionalen Bewegungen und ermöglichte den Händen die dreidimensionale Manipulation von Körpern.

Die Hände sind ganz spezifisch menschliche Organe, die dank der aufrechten Haltung des Körpers möglich wurden, und die sich im Raum nahezu frei bewegen. Hände leben in einem strukturell ähnlichem Klima wie fliegende Vögel. Der fliegende Vogel ist eine fliegende Hand, eine vom Körper befreite Hand, ein Körper, ganz Hand geworden. Die Handbewegung ist Wahrnehmung, Verständnis, Begreifen und Veränderung in die "Tiefe", in den Raum hinein. Das ist der Mythos des Fluges: Freiheit, um wahrzunehmen, zu verstehen, zu begreifen und zu verändern.

Für unsere Vorfahren war der Vogel das Bindeglied zwischen einem Tier und einem Engel. Nicht ganz Engel, weil er der Anziehungskraft der Erde unterworfen ist. Er erhebt sich von der Erde, konzentriert sich auf die Erde, kehrt zur Erde zurück und baut auf ihr sein Nest. Der Engel ist eine Hand, die durch einen unsichtbaren Arm an den Körper der Erde gebunden ist. Der Engel ist ein außerirdischer Vogel. Er konzentriert sein Interesse auf den Raum und wohnt im Raum. Er ist eine vom Körper befreite Hand. Der Mythos des Geistes als Taube. Der Engel ist ein Wesen, das wahrnimmt, versteht, begreift und verändert: reiner Geist. Eine vom Körper befreite Hand ist reiner Geist. Ihr Modell ist der Vogelflug.

Die Flüge mit einem Düsenflugzeug von Sao Paulo nach Paris übertreffen Leonardo's Traum, doch erreichen sie die "befreiende" Dimension des Mythos nicht. Sie sind zweidimensional, sie verbinden zwei Städte auf einer flachen Landkarte. Die Flüge per Düsenflugzeug von Tokio nach Paris verbinden zwei Städte über den Pol und entwerfen eine neue, flache Projektion der Erdkugel. Sie sind "geistiger", weil sie den projektiven Charakter der Fläche veranschaulichen, aber weiterhin Fläche sind. Die Experimente mit dem Raumschiff weisen außer auf den Vogel in die Richtung des Engels. Die Astronauten, die sich in der Schwerelosigkeit bewegen, durch den Raum gehen, versuchen, ihren Körper in Hände zu verwandeln. Es fehlt eine phänomenologische Schilderung ihrer Erfahrungen. Der marxistische Anspruch, daß die Träume sterben, wenn sie verwirklicht werden, dauert an. Zu einem Vogel, einer Hand, einem Engel werden, bedeutet, das Wesen des Vogels, der Hand, des Engels zu töten. Denn sobald der Traum von der Freiheit und des Sublimen verwirklicht wird, enthüllt er die Beschränkung als die Bedingung der Freiheit und das Alltägliche als Gegensatz des Sublimen. Das bezieht sich ebenso auf die Astronauten (technologische Engel) wie auf die kommunistische Gesellschaft (Gesellschaft

17.00 I do it because I can’t: fly attempt #1 by Rune Bosse



19.00 As Light as Lead: Lecture and Conversation with Prof. Thomas Macho



As Light as Lead - So schwer wie Blei

Thomas Macho: Wer ins Offene ziehen will erfährt manchmal wie eng der Himmel die Sehnsucht nach Bergen und Gipfeln umschließt in der trüben und leeren Ruhe einer bleiernen Zeit, in der nur wenig glänzt. Davon spricht Hölderlins „Gang aufs Land“, das Gedicht, das Sie sicher alle kennen und das so klingt als hätte Hölderlin die heutige Wetterlage vorher gesehen:

**»Komm! ins Offene, Freund! zwar glänzt ein Weniges heute
Nur herunter und eng schließet der Himmel uns ein.
Weder die Berge sind noch aufgegangen des Waldes
Gipfel nach Wunsch und leer ruht von Gesange die Luft.
Trüb ists heut, es schlummern die Gäng und die Gassen und fast will
Mir es scheinen, es sei, als in der bleiernen Zeit. [...]«**

Friedrich Hölderlin: Der Gang aufs Land (1801)

**„Die bleierne Zeit“, so hieß auch der Spielfilm mit dem Margarethe von Trotha 1981 bei den Filmfestspielen in Venedig den goldenen Löwen gewonnen hat. Ein Film über die Geschichte von zwei Schwestern, die im Film Juliane und Marianne hießen, und in der Wirklichkeit, die Margarethe von Trotta zitiert hat, Christiane und Gudrun Ensslin. Das ist ein besonders eindrucksvolles Still aus dem Film, in dem sie die merkwürdig steinernen Engeln, die man seit Wim Wenders immer mit Berlin assoziiert, mit der Figur der Juliane sehen.
(...)**

Margarethe von Trotta: *Die bleierne Zeit* (1981)



Bleilettern



Der Begriff der bleiernen Zeit, wie in Friedrich Hölderlins „Gang aufs Land“ erinnert an Hesiods oder Ovids Lehre von den Weltzeitaltern, zwar sprachen die antiken Dichter in diesem Zusammenhang nur von Gold, von Silber oder Eisen, nicht aber vom Blei, dabei war dieses Metall, lateinisch „plumbum“, auch dem Altertum wohlbekannt. Es wurde für Waffengebrauch und Gefäße und eben auch für Wasserrohre verwendet, deren Gesundheitsschädlichkeit bereits der römische Architekt Vitruv beklagte.

(...)

Zeit und Ewigkeit, Prozess und Erstarkung, Tod und Wiedergeburt, Gift und Arznei, Schutz und Gefahr, Schwere und Weichheit, gerade diese Gegensätze disponieren das Blei und seine Metaphern von der Alchemie bis zu den Schusswaffen und zur Wahrsagerei zu einem bevorzugten Material modernen Kunst.

1968 goss Richard Serra die Ecken des New Yorker Whitney Museums mit geschmolzenem Blei aus. (...) 1996 schleuderte der Bildhauer in der Hamburger Kunst halle insgesamt 13 Tonnen geschmolzenen Bleis mit einer Kelle in die Raumkanten zwischen Wand und Boden. Er inszenierte das Blei als Medium kreativer Zeitwahrnehmung, als „measurements of time“. Seeing is believing.

(...)

Richard Serra, *Measurements of Time* (1996)



So leicht wie Blei. Kultur- und Technikgeschichte macht plausibel, dass die Menschen lernen mussten, sich schwer zu machen, um etwa tiefe Gewässer erkunden zu können. Bleigewichte im Anzug und im Gürtel gehörten zur Grundausrüstung des Tauchers, deren Menge für Ausgleich sorgt zwischen Auf- und Abtrieb. Wir brauchen Blei um schweben zu können.

(...)

Diving Leads (Tauchergewichte aus Blei)



Anders ist es mit der Luft. Bevor die Menschen die technische Manipulation der dritten Dimension erlernten und praktizierten, bewunderten sie die Schwerelosigkeit mancher Lebewesen. Vögel waren es wohl, die den Flugträumen erste Nahrung verschafften, denn nur sie konnten die Räume zwischen dem Oben und dem Unten, den Sternen und den Toten mühelos durchqueren. (...) Nicht umsonst galt auch der Vogelflug den antiken Wahrsagern als bedeutsames Orakel. Der Vogel war und ist bis heute das metaphysische Tier schlecht hin, Anlass und Motiv zahlloser Mythen, symbolischer Ordnungen und schamanischer Rituale, Vorbild der Engel, Vorbild der Flugpioniere. Hier sehen Sie einen Flugpionier aus Assyrien, aus dem siebten Jahrhundert vor der Zeitenwende. Diese Vogelwesen sind möglicherweise die Vorbilder der Cheruben, denn an manchen Stellen sieht man sie auch die Lebensbäume bewässern und bewachen, ähnlich wie es in den Mythen des Buchs Genesis steht, wo Cheruben eingesetzt werden, um den Lebensbaum zu bewachen und dafür zu sorgen, dass die sündig gewordenen Menschen den Rückweg zum Paradies nicht mehr finden.
(...)

Assyrischer Vogelmensch



Wer fallen und sinken will, muss sich also beschweren, wer aufsteigen und fliegen will muss den Körper erleichtern, so erklärt sich, warum das Fliegen vom Architekten Dädalos bis zu Otto Lilienthal, von Schamanen bis zu den Engeln, von Simon Magus bis zu Superman, von den Hexen bis zu den Flugversuchen des Schneiders Albert Ludwig Berblinger von Ulm nur selten imaginiert wurde als eine Leistung schwerer Maschinen, Motoren und Metallen. Fliegen implizierte vielmehr stets - um den Preis des möglichen Absturzes - den Geist der Freiheit, der Unabhängigkeit, der Erotik und einer emanzipatorischen Spiritualität. Wer fliegt, entflieht und rebelliert wie die Vögel gegen den Zwang zur Schwerkraft, zur Erniedrigung, zum Boden. Fliegende Lebewesen befinden sich in der Vertikalen, zwischen Himmel und Abgrund.
(...)

Zu den Dreharbeiten seines großartigen Films über den Ikonenmaler Andrej Rubljow von 1969 beschrieb Andrei Tarkowski - und es ist ohnehin Zeit an Andrei Tarkowski zu erinnern, niemand hat seinen 25sten Todestag bemerkt, niemand den 80sten Geburtstag eines der größten Regisseure und Bildmagier des zwanzigsten Jahrhunderts und nebenbei war er letztendlich auch ein prophetischer, eines visionärer Denker - im Drehbuch folgende Episode:

Ein Bauer fügte sich Flügel an, kletterte auf eine Kathedrale, sprang von dort hinunter und zerschellte am Boden. Wir rekonstruieren diese Szene indem wir uns den psychologischen Kern vergegenwärtigen: Offensichtlich gab es einen solchen Menschen, der sein Leben lang vom Fliegen träumte. Wie konnte sich dies nun in der Wirklichkeit abgespielt haben? Was konnte dieser Mensch sehen und fühlen als er das erste Mal in seinem Leben flog? Gar nichts konnte er sehen, er fiel einfach zu Boden und zerschellte dort. Fühlen konnte er besten Falls seinen schrecklichen und unerwarteten Fall. Das Pathos des Fliegens und dessen Symbolik waren dahin. (...)

Lange suchten wir nach einer Möglichkeit das Symbol aufzuheben auf dem diese Episode beruht. Dabei kamen wir darauf, dass das Übel gerade in den Flügeln steckte. Um nun vom Ikarus-Komplex dieser Episode weg zu kommen erdachten wir einen Ballon, einen unansehnlichen, aus Fetzen und Stricken gefertigten Ballon. Unserer Meinung nach zerstörte erst er das falsche Pathos dieser Episode und machte aus ihr ein unvergessliches, einprägsames Ereignis.

Wir können im Anschluss diese Episode des Films ansehen, auch um diesem Ort hier, der Ballonhalle, den Respekt und die Referenz zu erweisen. Im Filmstill sehen Sie den Bauern noch im Glück des Fliegenkönnens – kurz vor dem Absturz. Das war, um was es Tarkowski ging; denn wenn man nur den Sturz zeigt, dann erfährt man nichts über den Traum des Fliegens.
(...)



Ich habe gehört, dass Ihr Euch zu Anfang der Woche auf „Stalker“ von Andrei Tarkowski bezogen habt. (...) „Stalker“ ist natürlich einer der großen Filme, in dem es auch um Zonen und Katastrophen ging, die danach auf erschreckende Weise Wirklichkeit geworden sind. Man darf nicht vergessen, dass genau diese Zonen-Expeditionen im Film – nach einer Erzählung von Arkadi und Boris Strugazki, – inzwischen stattfinden und zwar obendrein genau dort, wo Teile des Films gedreht wurden, nämlich in der Umgebung von Tschernobyl. Tarkowski hatte ein Ader zum Prophetischen und Visionären, das mit dem Film verbunden ist. Tragischerweise sind einige der Visionen, die er hatte, eingetreten; am symptomatischsten vielleicht nach dem Film „Stalker“ als er und sein Hauptdarsteller sich wahrscheinlich während der Dreharbeiten die schwere Krankheit geholt hatten. Tarkowski ist dann 1983 für den nächsten Film nach Italien gegangen, um das Schicksal eines Menschen in der Immigration darzustellen. Während der Dreharbeiten zu „Nostalgia“ hat er erfahren müssen, dass er selbst nicht mehr zurückkehren konnte, und dass der Film sozusagen schon wieder Wirklichkeit geworden war. Daraufhin hat er geplant, einen Film zu drehen, über einen Mann, der an Krebs erkrankt ist und ein Opfer bringen will. Um dann zu erfahren, dass er selbst diese schwere Form von Krebs hat. Während der Dreharbeiten hat er dann das Skript geändert, es nun von einer namenlosen Atomkatastrophe handeln lassen. Als der Film schließlich in Cannes zur Uraufführung kam – das war genau zwei Wochen nach Tschernobyl – da schreibt Tarkowski ins Tagebuch: „Das hab ich nicht gewollt.“, was irgendwie die Sache auf die Spitze treibt.
(...)

Proposal by Tomas Espinosa and Anne Duk Hee Jordan
Ttle: Reflect yourself 2012, unfinished
Sketch by Anne Duk Hee Jordan
Idea by Tomas Espinosa and Anne Duk Hee Jordan



WEEK 2
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WEEK 2

THURSDAY, JUNE 7
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14.00-21.00 Performing Politics I: Critical Spatial Practices in Art and Architecture; Symposium by Eric Ellingsen & Alvaro Urbano with Ivan Argote, Luz Broto, Deconcrete, Something Fantastic, Klara Hobza, Petrit Halilaj, Inteligencias Colectivas, Todo Por La Praxis (TPX), Philippe van Wolputte



...ALVARO URBANO: We will start with why we chose the name performing politics actually. It came after long conversations. Some conversation parts come from polis, the Greek city. Some come from the idea of coming together and discussing together— performing—as well. Here politics is not so much looking for a form, as looking for the sense in a way. A feeling or sense of an act. Politics maybe being things like having a small budget or a short amount of time...

...ERIC ELLINGSEN: Right. Alvaro and I started talking about politics as the terms of systems which have to be worked through and recreated at the same time. Politics as a kind of ecology of interrelations, relations and pressures of things and people; how setting the terms around which we talk are built and rebuilt in acting. How any system is an infrastructure with terms and implicit contracts which being together changes and which changes us as we work through that system; everything changes the performance form as we do it. So very much like the form we are sitting now in terms of this pavilion - a circle of bleachers; a kind of evenly distributed theater - this form is a system which informs how we interact. We face each other. We have a center which no one occupies, or all of us occupy by moving through the pavilion as we enter and leave. If the shape of the pavilion was an ellipse, then two sides would be thrown closer together, while the other ends would be like passing salt and pepper down a long dinner table. The distance would change the feeling of power, the feeling of being equally inside or outside the energy and attention of the conversations. Some people would have to talk louder to be heard. But if the people sitting near each other talked with the same volume of voice that voice might come off as aggressive, confrontational, etc. How we feel in the system informs on how we decide to perform in the system, etc. Another system infrastructure is how Alvaro organized the groups of artists and architects and performances within the two days. Who is invited to perform and when — each presentation changing the words of the group before them, being changed by the group after them. All these things inform the content that is produced. I think this is kind of what we meant by performing politics...



Ivan Argote

...IVAN ARGOTE: Coming from Columbia, to Paris by chance, I learned French, so then I decided to stay there. Being invited for the first time to a symposium, I didn't know what it was... AU: Neither did we, actually... IA: Conferences yes, but a symposium, I didn't know how to approach it because I didn't really know what it was. I saw that symposium means a kind of drinking party, a drinking and discussing of specific matters at the same time. So I wanted to start the symposium with a drink. And I'd like to begin by introducing a gesture which was also started around the time when symposiums began—the libation. For example, when we are in Columbia we do this a lot. Well, not a lot but sometimes. Not drinking, but the libation. [laughter] So before you start drinking you let a little of the drink go to the floor in memory of someone not here, or someone missing.

[Everyone is given a cup. A bottle of Jägermeister is passed around.]

...IA: So I celebrate the beginning of this symposium, and the ones that are not here or not here anymore...

[Libation is made]

...IA: So I want to start with a world clock I made. Since every city has its own time, every city should have its own timing, or something like that... I know I have to be with me. I wanted to use myself in the work, and to use my own condition to provoke little alterations. So in New York I was just walking on the street, and when I found police cars, I would go behind them and move them by shaking or pushing - there was a camera on the other side filming... When I was caught by police I decided to exaggerate my French English accent, and I said I was a French photographer, so I sounded like [believably exaggerated accent]: excuse me aaaa, sorryyyy, I am just aaaa taking a picture of your aaaa, and I thought it very funnnnyyyy aaa, to move the car aaa, and so the police got really mad because of my accent and told me just to get out of there with this French accent—a good strategy... ...There is a huge distance between people that are even super close sometimes. In Paris you need to share spaces. I just do these things sometimes to see what happens. By offering people money on the subway rather than asking for money, I was trying to switch the situation, the distance... EE: but you are also videoing them, so you are kind of paying them to be in your video...

from BIRTHDAY; video, 1 minute 15sec . IVAN ARGOTE

Ivan walks onto the metro in Paris and asks everyone on the train:

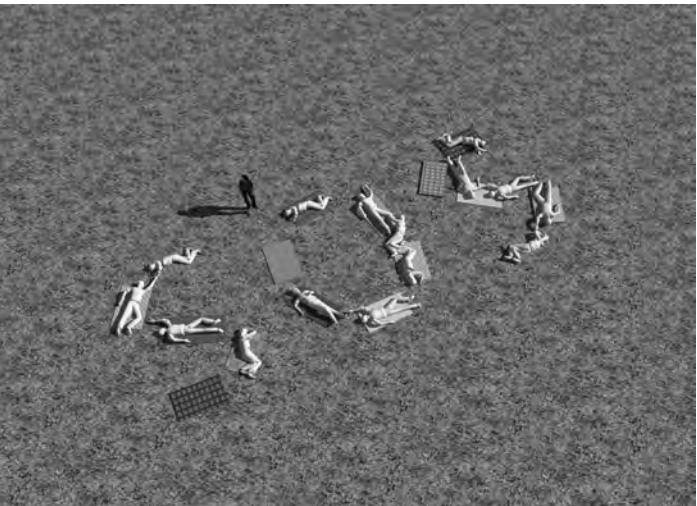
Good afternoon... Good afternoon ladies and gentleman! Actually... uh... ...today is my birthday. Actually I'm new in Paris so I don't have so much friends. So I would love if you sing for me the HAPPY BIRTHDAY to keep a nice souvenir. Is that possible?

from MAKING OF, video, 1 minute, Paris, 2007, IVAN ARGOTE

Ivan, holding video camera, yells on the metro: OK, ACTION! ... Very good... Continue as you are. ... Very good... Continue as you are... Very good... Walla. Continue as you are. ... Ok. CUT! Ok, thank you.

...IA: I want to get more involved with some more feelings.... Sometimes I feel like I am an activist, but in a more tender way. Does that sound stupid, a tender activist? I'm not a filmmaker. I don't like the way filmmakers engage in stories through actors. It feels super fake sometimes. The acting... the fakes. I'd rather work with things that are already there. Then to construct a story... EE: but then the films also construct the reality in the reality. Like Antonioni. For Blow Up he wanted a field of grass more green, so like the character who manipulates the image, he actually goes out into the field, or someone goes into the field, and paints the real grass more green. And... He wanted a building in the street but wanted the color changed for the composition so he repainted the building, in reality. In reality the building and the field then are changed. Not faked changed. Real changed. Or Tati designing a real city for a movie that then becomes a real city... IA: And I like that because those actions are also real. I'm really doing something on the bus. The people don't know me; I don't know them... I am responding to them... and something is really happening... And I use these things sometimes as an excuse to create these weird interactions with people. To take those super dead moments, with 60 people, nobody talking to each other, total silence... So I try to make a little something, a one minute party to make them all together... ...DANIEL FERNANDEZ PASCUAL: it's a little time-capsule... ...IA: Yah, yah, yah. It's also creating a suspense feeling... and action... So for one project I didn't wash myself for like weeks and I was really stinking really hard. And I would stand on the corner and yell out: I love you, you're beautiful... ...And I tried to be super affective with the people and to call them with love and at the same time I am yelling... I am interested in that surprise effect... The many different reactions... Ya. ... And there is a little part of a Suprematist text which Malevich wrote, and he maybe says something like feelings are the most important thing in art, and art is another feeling... and I go into these museums, like the Louvre, and I thought why are these things here? Invasion. Colonization... These museums are also a statement about this. And where will these things be in a 1000 years? China? All the things they have are from other countries. In Columbia we don't have our own things. And I saw our things in the middle of Paris. It's very political. I feel it is very aggressive... EE: tender activism... a consideration in your work, for the situation, not just setting something up and making a situation fit your idea; it seems rather you have an idea and then your idea works and fits into the situation... I don't feel a negative irony in your work, it doesn't exploit public space, the situation of being a public, like maybe the artist Phil Collins does, manipulating a situation to work for him rather than him or his art working for the situation, for the public... I know it's more complex than that, or his work should be... but it seems like something more sensitive... IA: Ya, ya, ya... I like to operate in risk. I don't like to control the situation. Maybe it fits a little bit like [gesture of slipping into a small space]... I just like to touch the situation, and I like the risky position of not being in control of the situation... ...I want to propose a last gesture... Take the newspaper and make three balls. Now I want to propose a paper war! [laughter] ... OK, now I set up a place outside, a picnic with lots of blankets arranged in an SOS. It's an SOS picnic...

[everyone goes and sits on the SOS]... FLH: Do you sometimes do your actions without documenting them? IA: Ya, ya, ya. I do them as training. EE: when you walk onto the subway and yell ACTION the entire situation changes, and it seems like the project is organized by a structure which can completely reorganize the spontaneity of the situation, you can improvise inside of the situation because you don't have a predetermined place where you have to go. And once you scream ACTION the only thing you have to decide to say cut. Maybe you never say cut, and the movie just goes on forever... DFP: the moment you scream ACTION does that moment turn from reality into fiction or does it stay reality? Suddenly people are aware that maybe they have to do something... IA:... yes, that's a question the video makes. EE: but almost anyone these days speaking any language would recognize the word ACTION screamed with a video camera as something that is starting. It forces a decision. Is this real? Do I want to be in it? How can I not be in it? Do I want to get out? And maybe that single word is enough to translate a situation into something that seems like or feels like it has a sudden purpose, a focused attention... From that point on you can never have not been in it... DFP: and in that way maybe it is never a failure... it works from there...





Petrit Halilaj

PETRIT HALILAJ crawls out to SOS in a dog costume]
[back inside the pavilion] AU: I think you should start by saying you are from Kosovo. PH: OK, I come from Kosovo. [laughter] I'm 26 years old... I was thinking how to talk. I was born in Kosovo. I was 13 when the war happened. I was in a refugee camp. It was a very strange age where you understand everything but not really. You are an observer... This was the first time I could communicate the way I was feeling through drawing. This was thanks to a man that came and gave the kids paper and pens to draw with, to tell what we were experiencing. To me this was the most beautiful present... Then, in 2009 I received a video from a journalist in Sweden who had collected all this footage taken when I left the refugee camp and returned home... The atmosphere was really absurd, the presence of the cameras filming the first moments of my family returning home. It was very extreme, coming back to find the house burned, filming all you feel when you see that reality. When he made the film we were just happy to be back and that everyone was alive; that was enough. It was a condition of having lost everything but also surviving. And getting to start again. And it's just like that. You start again. You start rebuilding the house room by room and cleaning and putting simple plastic and wood in the windows until you find real windows... ...It wasn't until 2010 that we finished the house. So it was 8 years of continuing to make the house better, intervening in the architecture of the house. Every time we had money we would add different materials based on the materials available in the market. At the end, it was very interesting that you build a house that is so much like yourself, to really be a part of the place where you are living... Then, to make a quick jump, it was in 2004 that I had the possibility to go and study in Italy, have an Italian family and an understanding of this confrontation of being from another place and being a Muslim and having a different reality... I don't know how to explain it... It was natural for me to play with animals and nature and chickens where I grew up. When I was a kid I talked to chickens, but like a chicken talks... It was also an idea of a language with a different species... Each process is a reason which helps me to go a step further—to me this was a jumping in a thinking level... Later, in one installation in Berlin I lived with chickens; the installation and living with the chickens, in my bed, on my computer, it felt so fake that I thought what am I doing here? But because I asked that question, I started living in the most real moment for a long time, since I was traveling and trying to understand the other contexts... ...To be part of a dream... I started to give attention to a small part of it... And when I had my first solo show in Berlin, I thought it would be nice to also build a space shuttle for chickens in Kosovo... For me there is a contrast in these ideas of progress, and chickens as a characteristic, they have wings but they cannot fly... And the space shuttle was blue inside, so they would feel like they were in space... My family couldn't immigrate but I could bring the chickens to Berlin... ...the drawing of a dream ... in Basel I brought 60 tons of earth from Kosovo; even the grass, a huge effort actually... ...the whole mountain where the earth comes from in Kosovo costs less than it cost to bring that little amount of the earth to Basel... Moving the earth was also interesting to me, not just because of immigration, but because we still deal with borders and issues in Kosovo which for me are so stupid; it's absurd that in 2012 we still dedicate all our energy on deciding where is a border and we forget things in everyday life, like hugging. So how to think of these issues not just in Kosovo, how to accept the impossibility of communication... AU: I would also say you offer projects to your family in a way, a communication which is not verbal but is physical, which they understand in a way... PH: I am interested in actions that talk... EE: but, on the one hand the earth is your story, Kosovo, and the earth in the booth in Basel is also that story. But another story you could point to is the politics of everything else in that room, everything in that exhibition comes from another place, the wood in the wall, the metal in the cell phones and technique from Central Africa, the floor... AU: But in a way, all of those other things in the room makes sense and his earth from Kosovo doesn't... EE: I think Petrit's earth somehow makes more sense to me, because there's a poetic story involved which is attaching you to the land, to your family, to a past to the context of this act in an art fair as art. And the physical actual place is there, not just the symbol of the place, the loam in the soil is there, the grass, the bacterias, an ecology built up from the place itself, the weather, the history of the place. And it has a poetic political personal frame. But the other materials in the room— and where those materials are coming from, is much less obvious... Is it important to make explicit those other relationships that are there? Does your story stop materially between the walls you are given in the booth, or is it also the room... GUIDO BRENDGENS; When I walk around Art Basel as a visitor, for me, there is no explanation, it's a sculpture. But here you are explaining your whole history. So I think the visitor of the fair cannot understand this context... PH: Explaining my work... Today I was perhaps too personal, but I felt like I should share it. This explanation is what you don't have on my blog or with my gallery or at an art fair... But to also point out all the things around the booth in Basel might have been a little bit heavy. I was looking to who was around the context, who looks at it at Basel, all the reasons you come to an idea, and give that idea a certain shape... AU: but part of it is how it's also so difficult to bring material so far from Kosovo to Basel, material which costs nothing... PH: The costume I was wearing was my dog actually... EE: But I thought you were less dog when you were wearing the dog costume... AU: But that is his real dog actually... EE: But when taking on and off your dog, you are stepping in and out of a situation, a character, but if you had crawled without the costume you would always also be your dog even when not crawling... PH: There is a moment of feeling like acting, and also of not acting, of putting on something more than what is already there...



Klara Hobza

...KLARA HOBZA: I told them I need to do this for my ritual, I need to do this for my raft... ...The way I like to work is to have a task or mission to fulfill, and then I work on it for anywhere between three years and thirty years, and then I use the experience artistically, especially the problem solving; like a single person using Morse code in lights trying to compete with all the lights of New York City. It took about three years for someone to answer... ...I really thought that running for a mile would make, that if I ran long enough it would accelerate the paper airplane enough to go around the earth... ...there was a lot about the imagination of space... ...I decided to dive through Europe, to take all the river connections... ...You have these shifts of visual perspective, and gravity is much different, and I wouldn't want to miss that experience... ...How do you represent that large space, what material do you use to represent going from A to B. For example I like describing the space of the Rhine by describing the space of the air you would need to swim underwater from the start to the end of the river... ...He said to me, what, what is your plan? Ok. Do you know what I did? I made a dive from Turkey to Cyprus, 35 hours underwater nonstop. I slept underwater, I drank underwater,

I ate underwater. I'll make a training program for you. He said, and I'm going to teach you how to eat a banana underwater... It seems a little silly, but it has its purpose because in diving you have to learn how to control your reflexes. So to eat a banana while holding your breath underwater and while you stay calm... Some people understand and we meet in this world of imagination... I think for humans this kind of art stuff and dreams and imagination are at least as important as formal permission and permits and official forms to do what you believe... I call this moving with fervor into moments of levity... ...I will now teach you how to eat a banana underwater... AU: We are so happy again... Now we are trying to find those that practice in some of the grey areas of art and architecture. And it's very interesting that young groups from Spain are in a delicate situation like we have now, and that the architects are reacting with a more social and left practice.

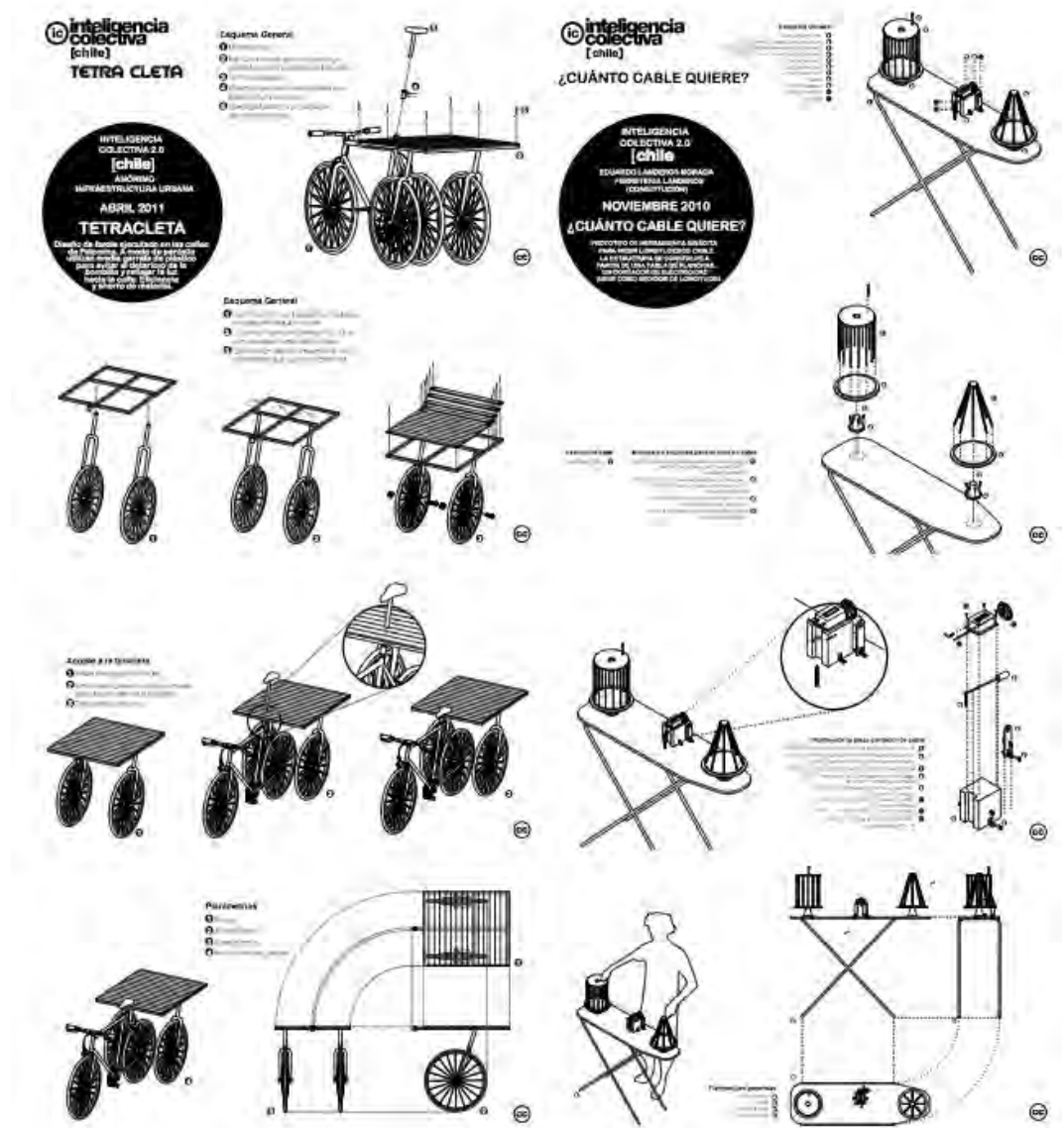


Inteligencias Colectivas

...INTELENCIAS COLECTIVAS: *I had to learn 500 new words to speak this lecture in English... Inteligencias Colectivas is not a group, it is a project... the concept of situated knowledge, from Donna Haraway, the local knowledge, the scientific knowledge, the cultural knowledge, and real knowledge—I mix all of these. Collective intelligence, what does that mean? This is what the project is called, but it is actually what we look for with the project; we look for intelligence. It's difficult to define what intelligence is. We call it non-standards construction techniques and technology. It doesn't have to be mass reproduced, but can be found in specific sites, and is based on collective knowledge. We try to include and analyze as many scales as we can. Then we put all this intelligence on the internet so people can find how to build and construct different things from anywhere. And when we put the intelligence online it is important to also say why it is intelligence, not just what is intelligence... And then we upgrade the intelligence, we draw how to build the process and make the process accessible so you can actually find and build... And then we put much intelligence into one prototype and build that prototype. Each prototype is a compound of many inteligencias... ... Dinosaur and other pets... ...I just want to tell you a story, about spiderman. Spiderman is a poor guy actually. His parents are dead. He's the one in the school and nobody wants to be friends with him. And he is bit on a school trip, which gives him a superpower. We were in Budapest, and they had these benches along the Danube river, in the worst part of the city but the best also, and nobody cares about that area, the benches were broken... and we wanted to give them superpowers... Everything we do is a big human network. We go to a place, we find the people, first the people... The human network is the way to know how things are done and what is going on, all the social details that are not in books or in articles or online in any way... FOTINI LAZARIDOU-HATZIGOGA: Does the knowledge ever reach back to the people? ...IC: Kind of. We... EE: It seems you are moving into a framework for an encyclopedia. Wikipedia professes to be an encyclopedia, but if you go back to the Encyclopedia of Diderot and d'Alembert in the 18th century, it's not just communicating information but also how to do it yourself, from prototyping to... if you want to build a boat hull, it shows you which part of the tree to bend, a relationship of parts, an ecology from forest to ship... And you get this from the Whole Earth Catalogue... And I don't think we have this yet... Even to build a pirate wifi network, so that something local can't be shut down by a larger entity like what happened in Egypt with shutting down servers and lopping off... DFP: So you extract these ecologies from the survival of the human imagination... How do you place the knowledge from these informal economies into the current context of crisis?... EE: But you're not just identifying a thing, but a system around which the things work. If you start to work your way through and understand the constraints which are defining a system from which projects happen... I mean to navigate the systems, to x-ray the situation. You're talking about super powers... CI: To change the rules by knowing them... AU: this is more like a make-it-real utopia, make it in a real way, something radical from the 60s but more... EE: but there also people like Sam Mockbee in the US... Understanding the rules and changing them at the same time...IC: For me, the architect has to be a guide that offers a service. Not just working on some façade and expression of the mood, or whatever... And it's about questioning your own way of doing things. Why do we have to build? How do we have to build? Who is going to make the building?...*

upgrade

Processed, edited and drawn compilation of the intelligences that led us to study his detailed features and mechanisms. All draws by IC team



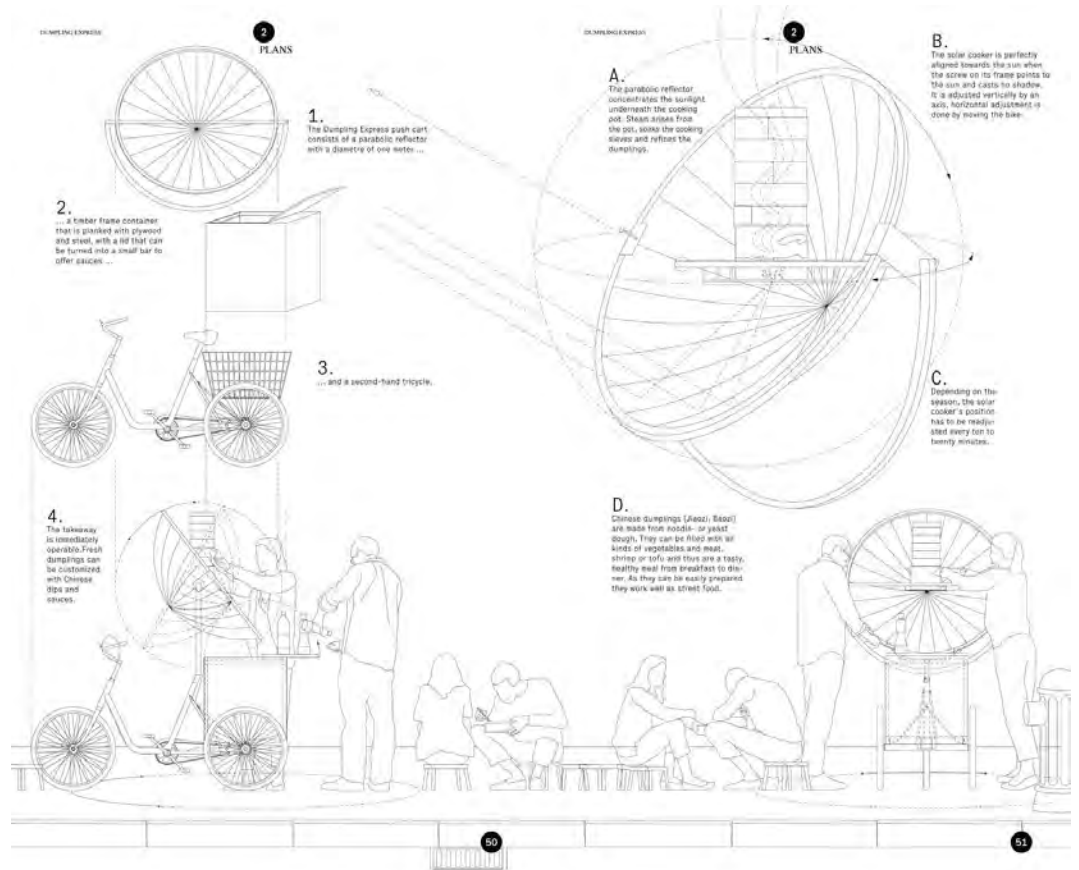
FRIDAY, JUNE 8
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14.00 - 21.00 Performing Politics I: Critical Spatial Practices in Art and Architecture;
Symposium by Eric Ellingsen & Alvaro Urbano with Ivan Argote, Luz Broto, Deconcrete, Something Fantastic, Klara Hobza, Petrit Hailaj, Inteligencias Colectivas, Todo Por La Praxis (TPX), Philippe van Wolputte



Something Fantastic

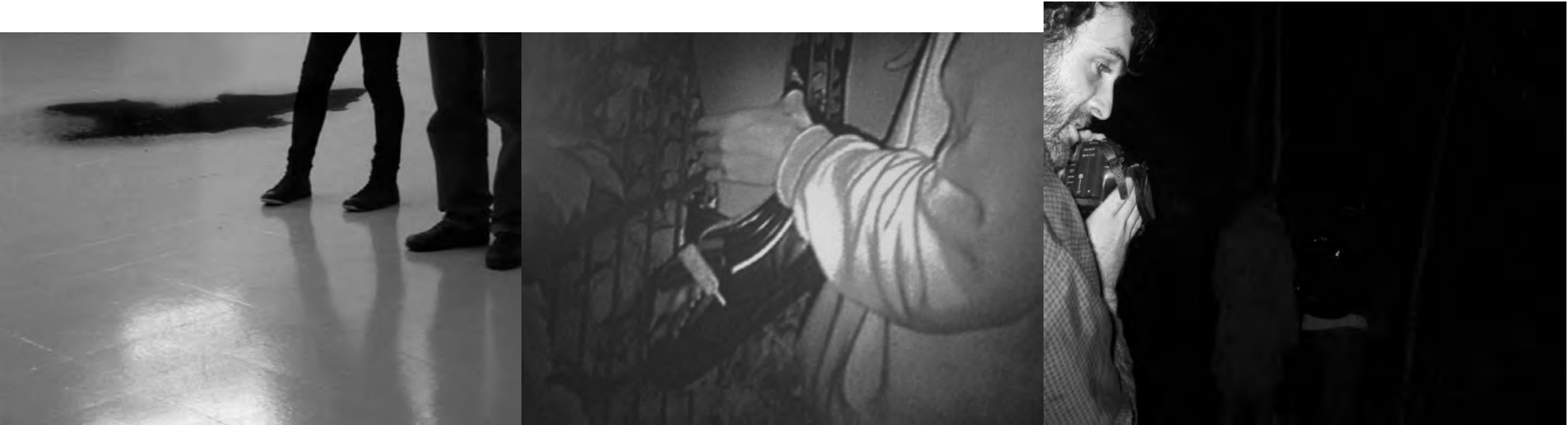
...**SOMETHING FANTASTIC:** The term System Relevance was circulating when we were finishing school and started practicing; what is the relevance of the systems... ...We also wanted our own means of production like Karl Marx talks about, so we bought our own printing press... ...The city needed a lawyer, someone to speak for the city... ...we are interested in much less concrete projects... ...I mean it's a very special position you're in when you are finishing your studies, you're about to step into a frame. And we questioned if that frame is something we wanted to step in... To find other possible work modes for architecture... ...EE: But it's like you're inversing the relationship of studying; your book was like turning the glove inside out. You're in a class; somebody else is determining the rules of that class, and then you reflect that structure in your project and curate the professors. It breaks the inherited hierarchy... SF: Architecture has quite a big responsibility. If you are not embracing the fact that you are supposed to give things shape, then those things can get worse... AU: how to justify ideas at even a very, very small scale, like how one moves through a city, through a praxis... SF: It's not so much about the design of the architectural idea the architect is representing, but we are interested in making the little elements better, the small elements that can be applied often, not just one time, that can fulfill the needs without the architects having to think about everything, solve everything... I always thought to make complicated things understandable you have to simplify. But you can only simply something well if you know that thing very well. Not slightly well, on the surface. You have to understand the whole thing, including much further steps... So we will be producing more solar coffee...



Luz Broto

...LUZ BROTO: Here we have the map with the plan. The idea was just (we broke in)...[watching the film of breaking in] **...EE:** and this put me in an interesting position. I didn't want to know about it. But I needed to know enough... There was a vagueness in which... The consequences would have cascaded... And I know the project was also about defining your own terms for what you wanted to do and pressure the system around you which tells you what you can do... And I almost told causally an organizer above me for the entire World Fair that something that I didn't know was going to happen that night, and very softly pass on the responsibility to him so in the chance that something did happen, someone was hurt or arrested, that I could say, 'well, I did tell Christoph...' And as soon as I tell him that something is going to happen then he's implicated in a system of responsibility. He has to say no. Making it easy for me to be perceived as cool and say, no but the no doesn't come from me... **... AU:** But not having permission was very interesting. Not having the keys... Having to prepare the fence... The window... **EE:** At what point are the rules that define a project smooth, and at what point are the rules sticky? Do the rules stick to you or do you stick to the rules? Once you have an idea, how much do you push through it no matter what obstacle which you hit, like the two fences you jumped over last night... **LB:** are the rules weapons or tools? **...EE:** What is the politics that start to fence the idea as that idea works its way in the world? Do we lock people in the backyard for the fence jumping workshop and force the 80-year-old overweight man with a hip operation to be lifted over the fence because of the fence jumping workshop? helping eachother over things and that there is no way out except going over things is such a poetic idea... Because when you start living the idea, the idea starts to find the constraints of the world that recondition the idea, and the constraints of the systems around us start to become apparent. It's like Ai Weiwei says in his new documentary, that the only way to understand a system is to move through that system because you don't understand the rules of the system until you actually go through it, and then once you know those rules you can renegotiate the terms of the system... **LB:** And not just the system, but the people, the night, the woods, the things you didn't know before starting, the sleeping together... A lot of things that are not just the system. Or are we the system... **GUIDO BRENDGENS:** For me it is interesting on another level, because being part of the political system, we discuss here, why do you need a fence, and where do you close the field, or should this be opened during the night. And there is another conversation behind the discussion we are having today, because there is an international garden exhibition here in 2017 which will need another fence, and the people that live around the park, how much do they want a fence... **EE:** But let me play the antagonist here, because I do love the spirit of the project. But, there in Tempelhof, by breaking the few rules they have set, you are also protesting a system that is actually working for you, with you, that is flexibly supporting you. They give us water for the fountains, they let us set off large explosions, design and use semi-legitimate furniture that is safe enough... The World Is Not Fair is providing an infrastructure of support for four weeks. And they as a system is trying to subvert the city of Berlin from ever having a macro-event here that exploits the neighborhoods and gentrifies the perception of the city, and ... So you are making an action interior to and against their subverting... **AU:** But they actually want these actions. Are promoting these kinds of actions. Would support these actions... **EE:** Right. But...

AU: But we put ourselves in the risky position... And the world isn't fair, you know! ...**EE:** Yes, so, you make an action. You liquify the rules. But you also chose the safe break in. You broke into our pavilion. If you were making a statement or taken a real risk, you could have broken into the World Is Not Fair headquarters, or someone else's pavilion, or the main Tempelhof building. So by breaking into our pavilion you are also breaking in under the protection of the institute. And this is interesting because we could also take this same question and ask the artists in the institute: is it also easier to do art inside the protective shell of the institute, or a university... **LB:** But maybe we need to talk about what is political. We are here. And to enter with a lot of people without permission... **AU:** And to jump two fences and through the window... **EE:** But I would say that you didn't jump over or out of the institute's fence, because if something happened you were still protected of the institute itself, because you told me and didn't tell me. How do we jump the less visible fences in a less literal way? How in this break in project could you have jumped out of the responsibility of the institute, and ultimately Olafur... And that's where I think it gets really hard to be political, and it gets hard to perform in the nuances of the politics we don't see but feel organizing the things we do see all around us... **LB:** But this project is a way to show you... **AU:** But this is interesting because every fence comes from an institution, or a platform, or a political structure in some way. I think we should go to the next presentation...



Todo Por La Praxis (TPX)

...TODO POR LA PRAXIS (TXP): ...our name comes from a cynical critical way of TODO POR LA PATRIA which was the phrase used by the police and the army in Spain. It means you have to do everything for your country, or everything is the country. It's our comment, our critical view, to the whole political cultural situation in Spain... ...The swing set is not just a playground. The whole concept is a weapon. A strategy to confront the formal urban planning. To make a manifest. A barricade. So the police cannot pass through and demolish the community. So it's a protection. It's a public space connection. A communication. The decision for self-construction, self-decisions, self-management, the neighborhood built a sense of community... ...The real reason for the intervention, the Hollywood-like sign, was to pass from the practical sphere to the symbolic sphere. We understood that the people in the community felt bad living there. So we tried to first visualize their situation, and then lift it up in a more positive way, a place they should be proud of. The press always made a bad image of this part of the city and was influencing all the public opinion... It's a way of communication. I don't know how to say it. We wanted to help change the standard image that was in the press.

In our work there are always two important lines or factors: (1) the collaboration and participation of the citizens, and (2) the collaboration and participation of a network of architects... We try to share resources. Resources are human resources, knowledge, economic, experiences exchange... We might have a lack of budget resources most of the time, but we don't have a lack of imagination or designing things and ideas. We love and are trying to innovate new ways of living, new ways of construction, and new ways of self-construction because we think this is important... EE: Are you initiating the possibilities of doing something? ...TXP: No. The beginning of a project is a local group, or a neighborhood association, has an initiative, and they find us because of our network of collectives... IC: It's amazing really. The collectives in these places already know of situations and places where we can work, a full network of situations where you can work... EE: Right, because often architecture is a passive initiator; the architect is waiting to be asked to do something, solve a problem, propose a study. This is more an active role... Because it's also problematic to go into a place and say, you've got a lot of problems here which we have the resources to address... How to work within a situation that addresses the resources that are there rather than what is missing, what do you not have, what can I bring you which you are missing. Because it's the perception of how places also perceive themselves... IC: But I think TXP is also a kind of, not Robin Hood, but they offer services to a lot of communities. They can go into communities and associations and say we have this—this access to machines, to materials—and offer those services... TXP: We are not imposing our thoughts or architectural manifesto. We are letting our knowledge and experience to create self-constructed identity. We think it is very, very important that people participate in the creation and production of the things around them, of their own communities... The interventions are like the metaphor of the stone thrown in water, and the ripples spreading... We understand that public space as physical space is not enough to give communities... In Madrid we are trying to develop a model of collaboration between the citizen and the administration... AU: It's also interesting in a way because all the collectives are there, it's like a playground, right, I mean you are making a field of experiments in a way. And all the groups are really together TXP: Yeah. It's the spirit of collective grouping in Spain... It is open. We are all co-working, and asking questions of each other, and working collectively... AU: And I am wondering does the crisis situation in Spain generate this? TXP: Yeah, I think so. In Spain , for example, all the squares outside were occupied by restaurants and so public spaces were perceived and associated as places of consumption. But it's important to have in public space these collective construction strategies and logic, it's very important because, that is what defines public space as public, as places you can go that are not spaces of consumption. EE: But our notion of public space is somehow unsophisticated. There is no public space until the public gets there. But then our notion of public is very generic. There are so many different publics just in Tempelhof, picnickers, art goers, art going picnickers of all ages... How can all the different publics start to inform... and the behavioral ways of coding and being coded by public rules... the rituals of why we do and what we do... remaining undefined is important... the differences which make a difference. TXP: I think rituals are the connector. The rituals between past and present reminding you what you can do, and redefining you every moment, I think it's very important. IC: The individuals come first, the citizens, the citizen participants, even before the associations or collectives. We need to remember this. EE: Is there then mobility for the individuals who gain the confidence of the community of citizens to then represent the community? TXP: I think when we talk of citizens there are two spheres, two kinds: the generic citizen (the ideas from Greek philosophy) and the practicing citizens. Being citizens, being part of a city, being the representative role in the politics... To sit in parks the way you like, not the way the benches are! EE: That is also politics. TXP: In coming here, we are also trying to find a way to put it all together. So we generate some questions. The main question is: Are TOOLS or WEAPONS making places?



Philippe van Wolputte

... PHILIPPE VAN WOLPUTTE: I like to open spaces. The opening is the thing, and then I write the opening date with closing date as dotdotdot. ... Street art before it was commodified by companies... ...That time I loved making holes... ... And asbestos... ...So each time I go to a city and do a different show, I try to incorporate the outside to the inside, but most of the time the public just stays in the white space, they don't go to those kinds of projects... I think there must be some kind of fictional documentation... I have a kind of fetish feeling when I'm handling this old photograph, and I think it must have come from a much more creative time and was a much greater artwork... Not a lot of people go to see my work, so I try to put some fiction in the way I document these things that I put up in the white space... ...I rebuilt this tunnel from my mind. This a fictional work; a construction site, by adding the information underneath, the construction materials, the name, the date, I can make a lot of works without really making them... I thought this kind of work has been done so many times, cutting walls, but I wanted to do it one more time... More and more my works become less accessible, while my work is about actually trying to make people go and find these empty or vacant locations so they can have this uncanny feeling there, or whatever... AU: What is the relation between when one of your exhibitions starts and ends? Do they end or start in the space? How do you relate the two links? PVW: Well, I don't always have things outside. Sometimes if I do works outside, in the inside I put photos of what is supposed to be underneath a metal sculpture with a lid that I lock, and then people get the feeling like, why does the government always close these locations... EE: I felt like your whole presentation was a kind of path or a trail. And I thought you are just designing a route... and the way you are going through your presentation... it seems all kind of the same ... and you are just showing one project after another, and this is an exhibition, and this is an exhibition... and all your documentation from all the different projects looks the same stylistically... and I'm just listening to you... asbestos, path, hole in a building, hole in a ground, found material, locked doors... and I could look up... and a mattress... and then suddenly, just the same way you say, and then I find these construction holes in the city and I put a description on it and it's now mine ... and I thought, wow ... and suddenly that project stood out... popped out like I was just walking through the path which your presentation had sent us to go on ... and then I thought wow, that's really great, I am just walking along during a day and one

thing along the walk pops out and sticks to me. And I saw the whole presentation that way, that the way you presented and the way you show your images is the same. I wonder if it is intentional, to align the way you work and how you present your work... PVW: Well, I have a problem with my words, if I have to make people really enthusiastic about the work by talking about it. If you want me to be more excited or,... EE: No, no. I found a symmetry between the way you presented your work very similar to the work itself very similar to the website and then what jumps out at me jumps out at me, and affects me.... PVW: I don't know if I have to be really excited about it, and present it with this ahh, and this was a really good work, and... And it's also just documentation, no?... And here I wanted to make a never-ending tunnel...





Deconcrete

...DANIEL FERNANDEZ PASCUAL: While the water is boiling—the project I am working on now, *Displaced Soils*, is about crisis and speculation concerning the circulation of capital through the circulation of territorial lines, like national waters into international water and the other way around. So it's about how all these apparatuses of political power displace sites. My point is having these three ways of using these territorial lines of displacing soils. The first line is urbanization and how this creates the sense and accumulation of capital. The second line is the nature reserves and other nature designated areas in the country. And the third line is what I call ruralization and how these territories were demarcated as rural, and to be rural they had to create this surplus value. So these three types of speculation have to do with adding value to the soil through the demarcation of these lines. So I came to this Geopolitical Paella thing... The Protected Designation of Origin, a label invented in the 90s at the same time with the real estate boom, in order to protect the place and to say this meat comes from this place and we need to

protect it as such. Concerning that, for example, this is the map of the meats, the Protected Designation of Origin of this meat. This comes from the region of Avella, Spain. But then you can abstract the concept of what is Avella, what is the region of Avella? Are all the places which are part of the production of meat Avella? Which would make Avella much more than Avella geographically. So, how is the water? Is it boiling yet... [Daniel takes water which was brought from Spain to Berlin off the paella stove, the stove also brought from Spain to Berlin, and puts on the 1.5meter diameter paella plate, also brought from Spain to Berlin, on the stove.] ...So during the presentation, I want to keep showing these sites of Spain related to the speculation of real estate and nature and rural. So for that I had to ask my sister to find all these ingredients for the paella we are cooking now, from all over Spain. Which we then put in suitcases - all the people here today coming from Spain helped share the weight of the food in their suitcases; frozen shrimps, frozen chicken, the oil, the paella plate, the water... and my non-Spanish colleague Tyra Tingleff is assisting me today on her first paella... I will explain each ingredient and the place it comes from... This is one of my favorite places of corruption... and dodgy Calatrava Te La Clava (Calatrava penetrates you)... Here you can see these three ecologies overlapping each other: the city, the nature reserve, the industrial area. At first they all are blurred, the soils are displaced and sands are displaced by water in a natural way, but still you have these territorial boundaries saying this is city, this is nature, this is industry, which never connects to reality... The coast started this circulation of capital and construction... The salt comes from Cabo de Gata, Almería, a salt works by the sea. This dates back to the Romans, who had a saying: The soil has a value. Salary comes from the word salt, and Roman soldiers were paid in salt at the time, which was almost the same price as gold. So, in that sense the structure of the soil was literally a currency. But now they have again, speculation problems, mega-tourists resorts trying to be built around the salt mines. So the issue of salinity determines if the soil belongs to the sea or the land, the percentage of salinity determining whether the soil is considered part of the inland or part of the sea. Nobody would care, except if the soil is considered part of the land then it can be exploited for a mine, or for play, for economic resources and so on. But still, we can consider if things like salinity are the right methods, because for these marshlands some scientific reports would say that this is a salty landscape, whereas other scientific reports would say that it is not. Because the thresholds in the variation of the formula can be very subjective. ...and where the tomatoes come from... these golf course resorts also use these mega-loopholes to describe or classify the golf courses as green areas for the public and... I don't know which state this really belongs to, because there is a lot of controversy; sometimes local governments provide photos to google maps and there have been a couple of cases where the city council has photoshopped google maps to make these fake places here... So again, displacing the soils and making places belong to another place creates a surplus value... Where does the airspace of a country end? There are no agreements. We don't know the line where it ends. But one of my favorite theories is that the speed of the airplane is what determines the height of the sovereignty of the territory. So if the speed is over 9.8 km per second, if it is above it, the place is considered outer space. If it is below that height then it's national space, and you have to ask for permission to go there. But the problem now is that countries have hybrid airplanes that can navigate at both speeds, so you could fly over Iran faster than 9.8km per second without asking permission. It's the same with the coast... The relational spaces... How do these mechanisms work in space, also at the vertical level, how these lines expand, contract, compress and so on... How do discontinuities in time and immaterial factors work?... IC: What's your feeling of transparency and accessing information? People say, I know I know I know I don't know it... EE: Well, with food you eat the information, the place, the links... Now I might pick the muscles out of the paella because of the land mine operations you showed in the place they are from... AU: and you find situations from the ingredients... curating information... EE: and when it comes to details, where do you stop? You know where all the ingredients come from, you covered the paella in today's newspaper from Spain, but do you know where the electricity which heats the paella plate comes from? Is that an ingredient detail with a story? I don't think this is an example of architecture without architects, or an architecture without buildings. It is decentering buildings from what we think architecture is... It is an entire ecology of constraints. To take the building out of what architecture is responsible for. Buildings are still involved. Everything that moves, everything you showed today involves buildings, the warehouses where things are stored, the airports to get the things here and you here, containers and wharfs and ... But buildings are just another component, decentering buildings from the center of architects solar system... Olafur is designing a house now in which each material is listed where it comes from. It's not just a transparency, it is an attachment. I can feel an attachment to the thing I am in and all the places in the world where where I am comes from. AU: I think this is what we have been talking about here the whole time, totally different perceptions of space and activism, it's how you act, no one here builds buildings... EE: Well, no one throws buildings out either, buildings are just another part of the infrastructure, rather than the thing all the infrastructure supports... DFP: I could make something that could be edible... EE: and the paella determines where the presentation stops... Without the paella cooking you could go anywhere, tell endless stories, go into endless detail... It's like a lot of the things we've seen in the past two days. What holds what holds what holds a set of ideas so that a project starts to define itself? So you start to find the form of a project or the end of a project or where to go in project... AU: I love the scale of it. The macro-maps. To be around maps, preparing a map we are going to eat. EE: How do you end something. When do start something. These are difficult questions. Edward Said has written books on beginning. Peter Galison on endings. When did the crisis start? Where? When does an architecture project end? When the inhabitants move in? When does the city... This starts to imply terms and responsibility, contracts us to processes... In a way this paella has a boundary we can feel, the meal will be ready, we will end the presentation, eat the paella, but then it's not the end. The paella is in our body the next 72 hours or so. Some will end as our body, not just in our body. Each of us will take our own endings to the sewers after the presentation physically passes through us... DFP: I think it's hard to establish a boundary between one project and the next. Hard to know where one project ends and the other begins. I think it's more that each of us really does one project through one's whole life—it's variations of the same thing, one thing on your mind that you do again and again and again... EE: Do you know the one thing in your mind then? DFP: I usually show a picture ... It's a picture from when I was 8 years old. My parents had just bought a new television. And for the whole summer I lived in that box in the living room. I slept inside the box at night, and during the day I used the box as a table. I didn't quite fit inside all the way unless I curled up. I think I've dealt with the same thing ever since. How to inhabit environments... So there are plates here... Can someone open the wine?







**WHERE THE GEOPOLITICAL PAELLA comes from:
Speculative Ingredients list**

- Olive Oil:** La Muela, Zaragoza
- White Prawns:** Punta Umbría, Huelva
- Red Prawns:** Dénia, Alicante
- Salt:** Cabo de Gata, Almería
- Saffran:** Nuevo Seseña, Toledo
- Tomato:** El Ejido, Almería
- Red Pepper:** Polaris World, Murcia
- Purple Garlic:** Cuenca
- Cayenne Pepper:** Plasencia, Cáceres
- Chicken:** Ciudad Valdeluz, Guadalajara
- Water 1:** Diversion Tajo and Segura Rivers
- Water 2:** Marina d’Or, Castellón
- Rosemary:** Madrid periphery
- Rice:** La Albufera, Valencia
- Laurel:** Cañada Real, Madrid
- Mussels:** Rías Baixas, Pontevedra
- Lemon:** Marbella, Málaga

- shopping food:** Sira FP
- carrying food:** Luis Galán, **TODO POR LA PRAXIS**
- paella pan logistics:** Juan Chacón
- fridge+freezer+kitchen in berlin:** Alex Warlo, Chris Weigand & Max Merz



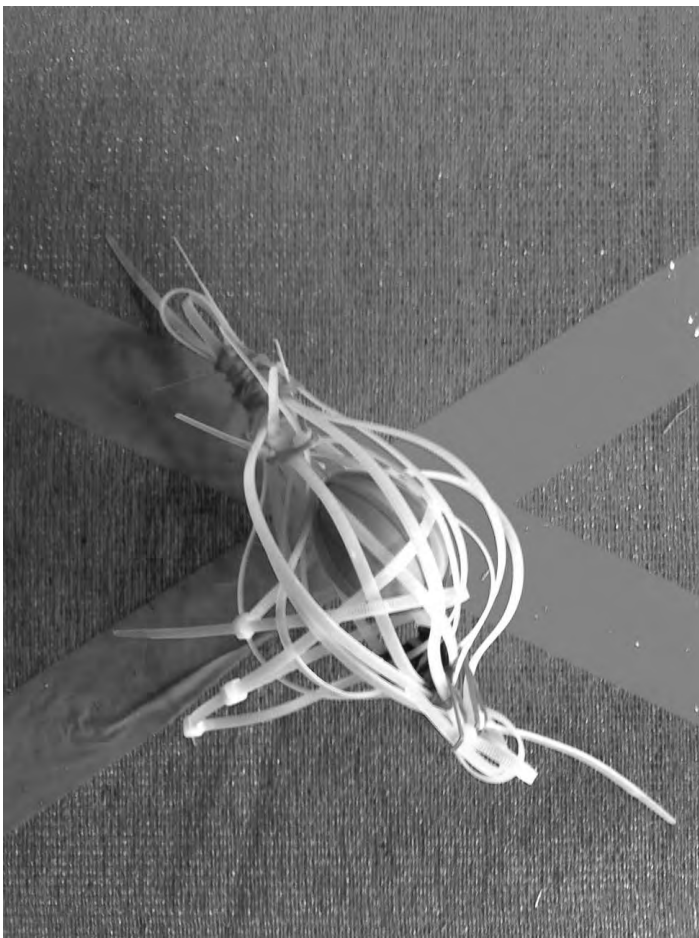
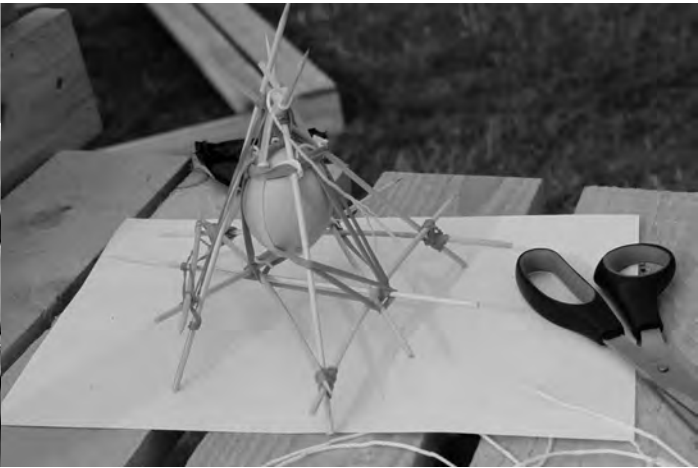
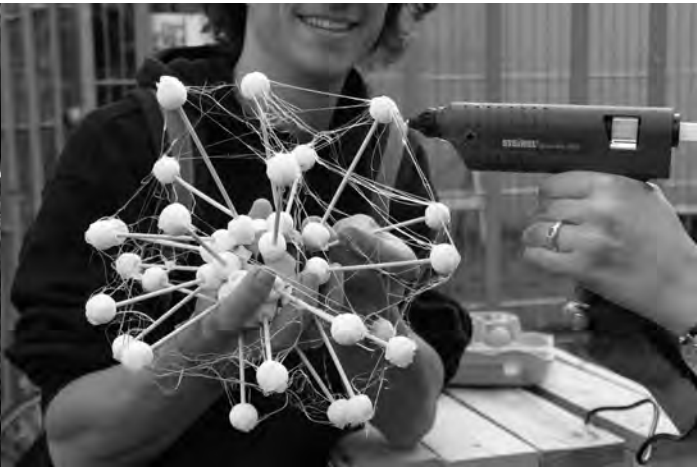
Proposal by Felix Kiessling

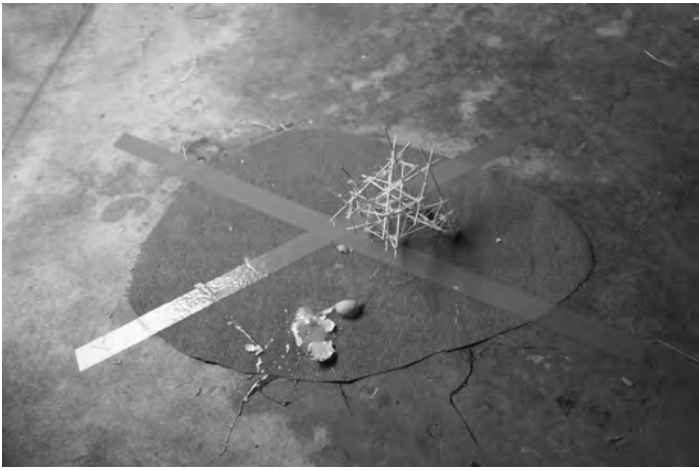


SATURDAY, JUNE 9
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16.00 Egg Drop Workshop and Drop & Race to go the slowest by Eric Ellingsen and Fotini Lazaridou-Hatzigoga







14.00-19.00 Augen über London : Workshop by Andreas Greiner and Julian Francis Bisesi







SUNDAY, JUNE 10
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14.00 Workshop on collective movement, balance and attention

Conducted by Caleb Addison, Jonas K, Laura McLardy, Leon Eixenberger

- 1. Collecting people in the field and feeding them into a queue by tying leg to leg with velcrow
- 2. 'Einer ist dem Anderen Mittelpunkt'
- 3. Running towards each other and stopping in front of each other
 - Variation 1: people are standing in two lines facing each other; in pairs then simultaneously with the whole group
- 4. Reenactment of 'Leaning Duets' (1970) by Trisha Brown
- 5. An excerpt from the Activity Warm-Ups (1975) by Allan Kaprow
 - A and B, holding hands, ice within
 - waiting for ice to melt
 - asking is it warm yet
 - answering not yet
 - continuing till both say yes







Contribution by Jonas Kessler & Laura McLardy
HOTEL VIVA PALMANOVA

Hotel Viva Palmanova is a collective movement action based on traditional maypole dance, resulting in a woven tent architecture.

Individual threads are anchored to the top of a pole, weighted or fixed by persons on the ground. This allows them to move in relation to one another, by which the individual strands are being weaved together.

Choreographed for a group of 6–24 persons, the simple repetitive walking pattern intertwines the threads to create a geometric patterned roof structure centered around the top of the pole and spanning over their heads.

A structural architecture is shaped through movement, which is able to house the persons that created it (+ guests).



16.00 - 21.00 Kinonik: Film program by Raul Walch and Felix Meyer

Film program with excerpts from:

- Alfred Hitchcock, Notorious, 1946
- NASA, Original Films
- Werner Herzog, The White Diamond, 2004
- Andrej Tarkowskij, Der Spiegel, 1975
- Roman Signer, excerpts from artist videos
- Frederico Fellini, Die Stimmer des Mondes, 1990
- Emir Kusturica, Arizona Dream, 1993
- Joseph Kittinger, Skydive from Space, 1960
- Fritz Lang, Frau im Mond, 1929
- Amateur Rocket Blasts Into Stratosphere, 2011
- Johan Grimonprez, DIAL history, 1998



Contribution by Raul Walch:

SOMNIUM. Johannes Keplers „Traum“ oder die Astronomie des Mondes

Somnium (Latin for “The Dream”) is a fantasy novel written between 1620 and 1630, in Latin, by Johannes Kepler. In the narrative, a student of Tycho Brahe is transported to the Moon by occult forces. It presents a detailed imaginative description of how the earth might look when viewed from the moon, and is considered the first serious scientific treatise on lunar astronomy. Carl Sagan and Isaac Asimov have referred to it as the first work of science fiction.

Text excerpts from Johannes Keplers „Somnium“ read by Nora Walch

SOMNIUM

Johannes Keplers „Traum“ oder die Astronomie des Mondes

ERSTER TEIL

Im Jahre 1608 richtete ich, durch die allgemeine Neugier bewogen, meinen Sinn der böhmischen Legende zu, und als ich dabei zufällig auf die Geschichte der durch ihre magische Kunst berühmten, heldenmüthigen Zauberin Libussa² stieß, geschah es eines Nachts, dass ich, nach der Betrachtung der Sterne und des Mondes für Höheres empfänglich geworden, auf meinem Bette einschlief, und da schien es mir, als läse ich in einem auf der Messe³ erworbenen Buche Folgendes:

Mein Name ist Duracoto⁴, mein Vaterland Island⁵, das die Alten Thule⁶ nennen, meine Mutter war Fioxhilde⁷, deren unlängst erfolgter Tod mir die Freiheit verschaffte, zu schreiben, wonach ich schon lange vor Begierde brannte. So lange sie lebte, sorgte sie eifrig dafür, dass ich nicht schriebe: denn, meinte sie, es gäbe gar viele verderbliche Verächter der Künste, welche verläumdeten, was sie nicht verstünden und dem Menschengeschlechte frevelhafte Gesetze gäben, durch welche nicht wenige bereits zum Schlund des Hekla⁸ verurtheilt seien⁹.

In den ersten Jahren meiner Kindheit pflegte meine Mutter mich häufig auf den Gipfel des Hekla zu führen, besonders um die Zeit des Johannisfestes, wo die Sonne 24 Stunden sichtbar bleibt und es keine Nacht giebt¹¹. Die Mutter sammelte dann Kräuter, die sie zu Hause unter mancherlei Ceremonien und Sprüchen zubereitete¹², in Säckchen von Bockshaut that und sie so dem Schiffsvolke zum Verkauf bot¹³.

Als ich einstmals aus Neugier ein solches Säckchen aufschnitt, wurde meine Mutter darüber so erzürnt, dass sie mich einem Schiffer als Eigenthum übergab. Dieser segelte am folgenden Tage unverhofft ab und steuerte unter günstigem Winde auf „Bergen“ in Norwegen zu. Nach einigen Tagen erhob sich ein starker Nordwind, der uns gegen Dänemark trieb. Als das Schiff durch den Sund lief, wo Briefe des isländischen Bischofs an den Dänen Tycho Brahe, abzugeben waren, erkrankte ich heftig infolge des Schüttelns und der ungewohnten Wärme der Luft¹⁶, denn ich war noch ein Jüngling von 14 Jahren. Der Schiffer setzte mich deshalb mit den Briefen bei einem Fischer ab und segelte davon.

Nachdem ich die Briefe an Tycho Brahe übergeben, verfolgte ich nun die Beobachtungen, welche Brahe und seine Gehülften mit bewunderungswürdigen

Instrumenten in jeder Nacht an Mond und Sternen anstellten; ich wurde dadurch an meine Mutter erinnert, die sich ja auch beständig mit dem Monde zu besprechen pflegte¹⁸.

Auf diese Weise machte ich, nach meinem Vaterlande ein Halbbarbar und von dürftiger Herkunft, die Bekanntschaft jener göttlichen Wissenschaft, die mir den Weg zu Höherem ebnete¹⁹.

Es waren mir auf dieser Insel mehrere Jahre dahingeflossen, als mich zuletzt die Sehnsucht, mein Vaterland wiederzusehen erfasste; ich meinte, man würde mich wegen meiner Kenntnisse, die ich mir erworben, gern dort aufnehmen und mich vielleicht zu einer gewissen Würde erheben. Ich reiste ab und kehrte nach 5 jähriger Abwesenheit in mein Vaterland zurück.

Die erste frohe Nachricht, die ich hier erhielt, war zu hören, dass meine Mutter noch lebe und ihren Beschäftigungen wie früher nachgehe. Es war gerade Herbst und es begannen unsere langen Nächte, wo die Sonne am Mittag kaum ein wenig aus ihrem Bette emportauchend, sogleich wieder schlafen geht²¹. Meine Mutter hing sich an mich, wich nicht von meiner Seite, frug bald nach den Ländern, die ich besucht, bald nach den Wundern des Himmels, wovon Kenntniss erlangt zu haben ich so erfreut war. Sie verglich mit meinen Erzählungen, was sie selbst erfahren und versicherte, jetzt sei sie bereit zu sterben, da sie den Sohn als Erben einer Wissenschaft zurücklassen könne, die sie bis jetzt allein besessen. Sie erzählte mir eines Tages, als wir wieder zum Gedankenaustausch beisammen sassen, etwa Folgendes: “Mein Sohn Duracoto, es ist nicht nur für die Länder, in denen du gewesen bist, sondern auch für unser Vaterland gesorgt. Uns sind sehr weise Geister nahe, die das Licht anderer Länder und den Lärm der Menschen hassen, deswegen unsere Finsternis aufsuchen und mit uns vertraulich verkehren. Es sind vorzugsweise neun²², von denen Einer²³ mir besonders vertraut ist. Durch seine Hilfe werde ich nicht selten an andere Küsten, die ich kennen zu lernen wünsche, versetzt, oder, wenn mir die Reise zu weit ist, so erfahre ich dadurch, dass ich ihn befrage, soviel, als wenn ich selbst dort gewesen ware. Besonders möchte ich dich jetzt zum Beschauer derjenigen Region machen, von der er mir am meisten erzählte, denn sehr wunderbar ist, was er darüber berichtet. Levania hat er sie genannt²⁷.

Ich bat meine Mutter, damit nicht zu zögern und sofort ihren Lehrer zu rufen, damit ich Alles: die Art des Weges und die Beschreibung der Landschaft von ihm höre. Alsbald begab sich die Mutter zum nächsten Kreuzweg²⁹, wo sie mit laut erhobener Stimme und verzückt einige Worte hervorstieß. Nach Vollendung einiger Ceremonien kehrte sie zurück und setzte sich neben mich. Kaum hatten wir unsere Häupter mit den Gewändern verhüllt, als plötzlich das Geflüster einer heiseren, übernatürlichen Stimme³⁰ hörbar wurde und in isländischer³¹ Sprache wie folgt begann.

Fünffzig Tausend deutsche Meilen³⁴ weit im Aether liegt die Insel Levania. Der Weg zu ihr von der Erde und zurück steht sehr selten offen³⁵. Unserm Geschlecht ist er zwar dann leicht zugänglich, allein für den Erdborenen sehr schwierig und mit höchster Lebensgefahr verbunden³⁶. Der ganze Weg wird in einer Zeit von höchstens 4 Stunden zurückgelegt³⁹. Uns Vielbeschäftigten steht die Zeit zum Antritt der Reise nicht frei, wir erfahren davon erst, wenn der Mond in seinem östlichen Theile sich zu verfinstern beginnt. Bevor er wieder in vollem Lichte strahlt, müssen wir die Fahrt beendet haben. Da also die günstige Gelegenheit zur Abreise so

plötzlich eintritt, können wir auch nur wenige aus Euren Geschlechter mitnehmen, und zwar nur die, welche uns besonders ergeben sind. Schaarenweise stürzen wir uns auf den Auserwählten, unterstützen ihn alle und heben ihn schnell empor. Diese Anfangsbewegung ist für ihn die schlimmste⁴¹, denn er wird gerade so emporgeschleudert, als wenn er durch die Kraft des Pulvers gesprengt über Berge und Meere dahin flöge⁴². Deshalb muss er zuvor durch Opiate betäubt und seine Glieder sorgfältig verwahrt werden, damit sie ihm nicht vom Leibe gerissen, vielmehr die Gewalt des Rückschlages in den einzelnen Körpertheilen vertheilt bleibt. Sodann treffen ihn neue Schwierigkeiten: ungeheure Kälte⁴³ sowie Athemnoth. Wenn der erste Theil des Weges zurückgelegt ist, wird uns die Reise leichter⁴⁶, dann geben wir unsere Begleiter frei und überlassen sie sich selbst. Aber infolge der bei Annäherung an unser Ziel stets zunehmenden Anziehung würden sie durch zu hartem Anprall an den Mond Schaden leiden, deshalb eilen wir voran und behüten sie vor dieser Gefahr.

Ausser diesen begegnen ihnen noch viele andere Gefahren. Uns Geister trifft nichts Schlimmes. Die Rückkehr steht uns nur dann frei, wenn die Menschen auf der Erde die Sonne verfinstert sehen⁵¹; dann warten wir im Schatten des Mondes, bis dieser mit seiner Spitze die Erde trifft und stürzen uns mit demselben wieder unter ihre Bewohner. Daher erklärt es sich, dass diese die Sonnenfinsternisse so sehr fürchten⁵³.

So viel soll über die Reise nach Levania gesagt sein.

SOMNIIUM

Johannes Keplers „Traum“ oder die Astronomie des Mondes

ZWEITER THEIL

Euch Erdbewohnern erscheint unser Mond, wenn er in voller Scheibe aufgeht und über den weit entfernten Häusern langsam emporsteigt, so gross wie ein Fass, wenn er aber in den Zenith gekommen ist, kaum so gross, wie ein menschliches Antlitz⁹³. Den Subvolcanern (den Mondbewohnern) aber stellt sich ihre Volva mitten am Himmel.

Wie wir nun die Oerter auf der Erde nach der grösseren oder geringeren Polerhebung unterscheiden, wenn wir auch den Pol selbst nicht wahrnehmen, so dient den Mondbewohnern zu demselben Zweck der Stand der Volva, welche überall und immer sichtbar ist und an den verschiedenen Oertern eine verschiedene Höhe hat⁹⁶.

Auch Levania hat seine eignen Himmelspole, die aber nicht mit unsern Weltpolen zusammenfallen⁹⁸, sondern in der Nähe der Pole der Ekliptik liegen. Diese Pole des Mondes nun durchwandern in einem Zeitraum von 19 Jahren kleine Kreise um die Pole der Ekliptik, und da diese Pole ungefähr um einen Kreisquadranten von der Volva entfernt sind, so kann man die Oerter sowohl nach den Polen, als auch nach der Volva bestimmen und es ist klar, dass die Mondbewohner es in dieser Beziehung weit bequemer haben, als wir, die wir zur Längenbestimmung nur die sehr missachtete und wenig genaue magnetische Deklination haben⁹⁹. Für die Mondbewohner steht die Volva fest, wie mit einem Nagel an den Himmel geheftet, unbeweglich am selben Ort¹⁰⁰, und hinter ihr ziehen die Gestirne und auch die Sonne von Ost nach West vorüber; in jeder Nacht ziehen sich einige Fixsterne des Thierkreises hinter die Volva zurück.

Ebenso wie unser Mond nimmt auch ihre Volva zu und ab, aus gleicher Ursache, nämlich des Beschieuen- und Nichtbeschieuenwerdens von der Sonne¹⁰⁴.

Auch die Zeit ist naturgemäss dieselbe, indessen zählen sie anders als wir: sie

bezeichnen die Zeit, während welcher sich Wachsthum und Abnahme vollzieht, als Tag und Nacht, eine Periode, die wir Monat nennen. Niemals fast, auch nicht einmal bei Neuvolva verschwindet den Subvolcanern die Volva ganz, wegen ihrer Grösse und Helligkeit. Denn im Allgemeinen ist für die, welche zwischen dem Nabel und den Polen auf dem medivolanischen Kreise wohnen, die Neuvolva das Zeichen des Mittags, das erste Viertel das des Abends, die Vollvolva das der Mitternacht und das letzte Viertel bringt die Sonne wieder, also ist das Zeichen des Morgens¹⁰⁶.

So unterscheiden die Mondbewohner die Stunden ihrer Tage nach den verschiedenen Phasen der Volva. So sind sie viel besser als wir im Stande, die Zeit zu messen, denn ausser jener Aufeinanderfolge der Volvaphasen, von denen die Vollvolva das Zeichen der Mitternacht unter dem Medivolvan ist, bestimmt ihnen ihre Volva an sich schon die Stunden. Obgleich sie sich nämlich nicht von der Stelle zu bewegen scheint, so dreht sie sich, im Gegensatz zu unserm Mond, doch an ihrem Platze um sich selbst und zeigt der Reihe nach einen wunderbaren Wechsel von Flecken, so zwar, dass diese von Osten nach Westen gleichmässig vorüberziehen¹⁰⁸. Die Zeit nun, in welcher dieselben Flecken zur alten Stelle zurückkehren, wählen die Subvolcaner zu einer Zeitstunde und diese, etwas länger als bei uns die Dauer eines Tages und einer Nacht, ist das sich ewig gleichbleibende Zeitmaass¹⁰⁹. Denn Sonne und Sterne legen für die Mondbewohner in täglich wechselnder Zeit ihre Bahnen zurück, was wohl hauptsächlich darauf zurückzuführen ist, dass die Erde sich zusammen mit dem sich um seine Achse drehenden Mond um die Sonne bewegt¹¹⁰.

SOMNIIUM

Johannes Keplers „Traum“ oder die Astronomie des Mondes

DRIITTER THEIL

Obgleich nun ganz Levania nur ungefähr 1400 deutsche Meilen im Umfang hat, d. h. nur den 4. Theil unserer Erde¹⁴⁹, so hat es doch sehr hohe Berge, sehr tiefe und steile Thäler und steht so unserer Erde sehr viel in Bezug auf Rundung nach¹⁵⁰. Stellenweise ist es ganz porös und von Höhlen und Löchern allenthalben gleichsam durchbohrt, hauptsächlich bei den Privolcanern und dies ist für diese auch zumeist ein Hülfsmittel, sich gegen Hitze und Kälte zu schützen¹⁵¹.

Was die Erde¹⁵² hervorbringt oder was darauf einherschreitet, ist ungeheuer gross. Das Wachsthum geht sehr schnell vor sich; Alles hat nur ein kurzes Leben, weil es sich zu einer so ungeheuren Körpermasse entwickelt¹⁵³. Bei den Privolcanern¹⁵⁴ giebt es keinen sicheren und festen Wohnsitz, schaarenweise durchqueren die Mondgeschöpfe während eines einzigen ihrer Tage ihre ganze Welt, indem sie theils zu Fuss, mit Beinen ausgerüstet, die länger sind als die unserer Kameele¹⁵⁵, theils mit Flügeln, theils zu Schiff den zurückweichenden Wassern folgen. Oder, wenn ein Aufenthalt von mehreren Tagen nöthig ist, so verkriechen sie sich in Höhlen, wie es Jedem von Natur gegeben ist¹⁵⁶.

Die meisten sind Taucher, alle sind von Natur sehr langsam athmende Geschöpfe, können also ihr Leben tief am Grunde des Wassers zubringen. Denn in jenen sehr tiefen Stellen der Gewässer soll ewige Kälte herrschen, während die oberen Schichten von der Sonne durchglüht werden. Was dann an der Oberfläche hängen bleibt, wird Mittags von der Sonne ausgesiedet¹⁵⁷ und dient den herankommenden Schaaren der Wanderthiere als Nahrung¹⁵⁸.

Im Allgemeinen kommt die subvolvane Halbkugel unseren Dörfern, Städten und Gärten, dagegen die privolvane unseren Feldern, Wäldern und Wüsten gleich.

Diejenigen, denen das Athmen mehr Bedürfniss ist, führen heisses Wasser in einem

engen Kanal nach ihren Höhlen159. Dorthin ziehen sie sich während des grösseren Theils des Tages zurück und benutzen jenes Wasser zum Trinken; wenn aber der Abend herankommt, so gehen sie auf Beute aus.

Bei den Baumstämmen macht die Rinde, bei den Thieren das Fell, oder was sonst dessen Stelle, vertritt, den grössten Theil der Körpermasse aus, es ist schwammig und porös und wenn eines der Geschöpfe von der Tageshitze überrascht worden ist, so wird die Haut an der Aussenseite hart und angesengt und fällt, wenn der Abend kommt, ab160.

Alles was der Boden hervorbringt entsteht und vergeht an einem und demselben Tage, indem täglich Frisches nachwächst.

Die schlangenartige Gestalt herrscht im Allgemeinen vor. Wunderbarer Weise legen die Mondgeschöpfe sich Mittags in die Sonne, gleichsam zu ihrem Vergnügen, aber nur ganz in der Nähe ihrer Höhlen, damit sie sich schnell und sicher zurückziehen können161.

Einige sterben während der Tageshitze ab, aber während der Nacht leben sie wieder auf, umgekehrt wie bei uns die Fliegen162.

Das Hauptschuttmittel gegen die Hitze sind auf der uns zugekehrten Hälfte die fortwährenden Wolken und Regengüsse164, welche sich bisweilen über die ganze Hemisphäre erstrecken165.

Als ich soweit in meinem Traum gekommen war, erhob sich ein Wind mit prasseln-dem Regen, störte meinen Schlaf und entzog mir den.

So verliess ich den erzählenden Dämon, kehrte zu mir selbst zurück und fand mich in Wirklichkeit, das Haupt auf dem Kissen, meinen Leib in Decken gehüllt, wieder.



17.00 I do it because I can't: fly attempt #2 by Rune Bosse





This is the faint day before. An image of the space projected back onto the space 24 hours later. Constantly recording and projecting. Nice in itself. Through the program and the daily events you notice similarities and differences. Take a break here and tomorrow take a break later. Bodies fluter across the stage area. Reference drinking Jägermeister, yesterday, as a ritual to remember the dead and half an hour later its being drunk again on the floor in the projected image. Shot from above looking down - the participants are anonymous but their actions are not. See the group in the space. Keeping track of the days - 'Oh yeah, that Paella was lovely.' - The past day pressing itself onto the current day. Walk on the heads of those of the day previous as the projected past runs over your body. The camera on the ceiling that is recording all that is happening is also recording the projection. Feedback. Wednesday is on Thursday and Wednesday and Thursday is on Friday and so on. Nice in itself. Then add the sunlight which deadens the picture. A potentially strong and contrasted image becomes faint, fragile and subtle. Mere glimpses of disembodied shadows scuttle across the floor. In order for the image to become more visible and present people have to be present within the space. Their bodies block the sunlight entering the room as they stand in the doorway or fill the seating space. In their shadows the projection of the previous day becomes visible. Their presence is fundamental to the existence of the previous days.

The piece ran daily from Wednesday the 7th June to Monday 10th June.



Euan Williams

19.00 Flight Report: Weekly Documentation



WEEK 3
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THURSDAY, JUNE 14
THURSDAY, JUNE 14
THURSDAY, JUNE 14
THURSDAY, JUNE 14

16.00 Walk & Workshop: Balance Walk (Trisha Brown) and more

Manuals for Walks

Backwards Walk:
Walk backwards for fifteen minutes through the city.

Net Walk:
With a group of people, ask everyone to extend their arms out at full length. Ask everyone to space themselves so that their fingertips are just barely touching the fingertips of the people next to them. Trying to maintain this distance, walk through for ten minutes.

Balance Walk:
Find a partner, stand next to each other, your left foot against your partner's right foot. Grab your hands, lean outwards, build a triangle with your bodies. Try to balance as each of you stands on one foot. Together move forward, step by step, your feet meeting in the spex of the triangle as you walk.



17.00-21.00 This is Japan: Walk for Fukushima Festival
Film screening and Workshop by Nina Fischer and Maroan el Sani

The collaborative workshop held by Institut für Raumexperimente and Nina Fischer & Maroan el Sani is part of a series of satellite projects to the Fukushima Project. During the workshop, four video manuals were created making use of the specific experimental format of the “walks”, which were developed within the Institute's practice. Within the workshop four video manuals were created. Those video manuals are trying to communicate directions for various walks in a simple way.



Film screening and Introduction of the Fukushima Festival 2011 and 2012
by Nina Fischer & Maroan el Sani

Nina Fischer & Maroan el Sani:
Geister, die die Augen zumachen (Spirits Closing Their Eyes)

3-channel video installation, HD, length variable (archive generated), 2012. Courtesy the artists and Galerie Eigen + Art, Berlin / Leipzig
Nina Fischer & Maroan el Sani's 3-part video installation entitled *Spirits Closing Their Eyes* (2012) focuses on life in Japan after 11 March, 2011. The work deals with the physical and psychological state of emergency - mainly following the continual nuclear disaster in Fukushima - which oscillates between actual threat and subtle changes in everyday habits.

Video still:



Walk for Fukushima Festival:

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FRIDAY, JUNE 15
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FRIDAY, JUNE 15

14.00 Public Critiques with the participants of Institut für Raumexperimente & Olafur Eliasson

Presentations by Rune Bosse, Leon Eixenberger, Fotini Lazaridou-Hatzigoga, Anne Duk Hee Jordan, Rike Horb., Tiago Romagnani Silveira, Raul Walch, Euan Williams



Contribution by Raul Walch
CARRYATID WALK



Conversation with Olafur Eliasson, Eric Ellingsen, Guido Brendgens, Benjamin Foerster-Balendius, Joanna Warsza, Christina Werner, e.a.



Ad in "Die Zeit" from December 1, 2011

15.06.2012 | 7.30 pm | Tempelhofer Feld

CARING IS ACTING: ARTISTIC ENGAGEMENT IN PUBLIC SPACE

CONVERSATION WITH OLAFUR ELIASSON, ERIC ELLINGSEN,
GUIDO BRENDGENS, BENJAMIN FOERSTER-BALDENIUS,
REGULA LÜSCHER, JOANNA WARSZA, CHRISTINA WERNER,
A. O.

Tempelhofer Park (former Airport Tempelhof), Pavilion
Institut für Raumexperimente at "The World is not Fair –
The Great World's Fair 2012" in the former Balloon-hall
Entrance: Check-In A, Oderstraße/Herrfurthstraße, 12049
Berlin

Politik ist die Kunst des Möglichen, Kunst ist die Politik des Unmöglichen (Politics is the art of the possible, art is the politics of the impossible), 2011–2012, conceived by Olafur Eliasson for the 7th Berlin Biennale, is a six-month educational–political experiment realized together with the Institut für Raumexperimente (Institute for Spatial Experiments) and the Universität der Künste (The Berlin University of the Arts). The fellowship, which began on April 1, 2012, aims to create a critical exchange between political and artistic practitioners based on their shared sense of social commitment. Dr. Guido Brendgens, researcher on construction, housing, urban development, and the environment for the political party DIE LINKE in the Berlin City Parliament, has been awarded the fellowship.

The Institut für Raumexperimente, founded in 2009 by Olafur Eliasson, is a research experiment affiliated with the College of Fine Arts at the Berlin University of the Arts. Its purpose is to experiment with new approaches to teaching art in the university setting. The program focuses on spatial practices in the fine arts and their intersection with architecture, the humanities, and natural sciences.





GUIDO BRENDGENS: The examples I have chosen are coming from the practice of art in public space. The examples are top-down; a little typology of politics dealing with public space. There are many different programs here. The Berlin Senate was asked to find new forms, new ideas for public space. How can politics care for art in huge scale public spaces? In caring for art in public space, how can politics act against the over-exploitation of public space? How to work in an emptiness for monuments and memorials, like the book burning memorial in Bebelplatz in Unter den Linden? In deciding on the memorial, the Berlin Senate decided this emptiness would be perfectly filled up by the Mercedes-Benz Fashion Week... The memorial artwork was then hidden by this huge party tent, and advertisements, and commercialized urban space. This was a problem for the artist and some citizens. They wrote a petition. And then the petition came into the committee of petitions. For the first time in the history in Berlin, the committee of petitions held a public hearing for this public space. And it was a consensus that fashion week should move to accommodate this important artwork. Now the fashion week is by the Brandenburg Gate. So this was an example of how politics can work to care for art in urban public space. Another example is art in public space which is independent but supported by a public frame... This is a project where an artist approached a residential block and asked to do a project on all the satellite dishes in motifs chosen by the apartment occupants. The façade of balconies are like a membrane, something public and private at the same time. What is important to the artist and to me, is that the occupants of the building are no longer just recipients of the messages from the TV programs, but now the occupants are senders for the public and into the public space of messages. This was also an example of art working with people who normally don't go to art galleries... This is an image of plants in raised planting beds in public, like at the Prinzessinnengarten in Berlin. Perhaps this is caring is acting...

**Public Space in Berlin—Politics from Top-down to Bottom-up:
Best practice examples, presentation by Guido Brendgens**



OE: When the UdK contacted me to consider taking on a teaching position, it was around the time of the global financial crisis of 2008. And it was very clear to me that taking on the responsibility to teach in the context of the world meant that we must connect the involvement of the participants in the school to the world in order to avoid the disconnectivities which, in my opinion, led to the global crisis in the first place. I had some quite profound discussions with the president of the UdK, Martin Rennert, in order to move the institute outside of the UdK and into my own studio. The argument was that I needed a part of the teaching to be connected to where I am working, and the other argument was

that I needed the institute to be connected to the relationships of the street and public space in a different way. I'm not trying to polarize the discussion between being in a public academy. Nevertheless, the European art academy is following under the tradition of the French academy which is following the tradition of looking at things from a distance. This is maybe an unfair generalization, but I was still obsessed with the felt feeling of creating a condition where the participants in the school performed half of their work in their studios in the school and the other half of their work working outside in contact on the street. So I brought in Christina Werner, a social scientist, curator, and Eric Ellingsen, an architect, artist, poet, who practice in the in-between relationships of institutions and education and the street.

Any space at all is full of intentionality. It is never the case that you have a neutral space in which you introduce a sculpture which then activates the space. You don't have a neutral space and an active work of art. You always have an active space and then an active work of art. You always have a resonance, or a conflict, or something... The general assumption, as Guido talked about, is that space is neutral and then you put something in it which activates it. No. A space is full of forces and what you put into it interacts with these forces. Sometimes these forces are beneficial for the space, which means they support the values which we can identify with. Sometimes the forces of space are counter-productive to the democratic interests in the space, like commercially exploiting the space... The psychology of the street is not just what the urban planners have thought about when the planners planned the street 30 or 40 years ago. Instead, the street is the activity of subconscious layers of what the street offers to us. And of course none of us often thinks of what a shop or what a bank does to us when walking on a street, but one could think about it. And a thinking machine could be a work of art. It doesn't have to be a work of art, but these are discussion that are part of the educational program through which we believe that art can be learned, something that is always a part of a contextual struggle, a contextual activity. This is why it was totally normal to put out an advertisement for a politician to join the institute, somebody who would know what on earth goes on politically when a street is being made. What is a street before it is a street? What is a sidewalk before it is a sidewalk? What is a building lot before it is a building lot? Who sits and decides about this? How can artists and education penetrate the system in this way at those levels? How does and how can art co-produce public space? How are power struggles organized?

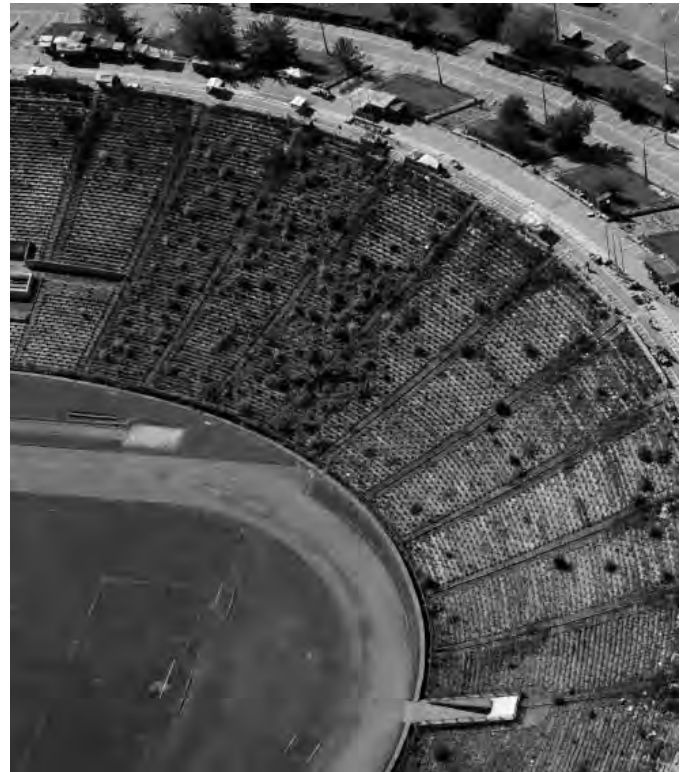
So working with a school, working with a studio, working with the idea of producing reality... What does it mean to be public, or to co-produce the public street? Generally speaking, we can talk about the way we as people normally organize ourselves with our senses as if we receive the space. For example, I hear the birds around me now, I see you, I smell—I take in my surroundings. We could also talk about each of us as recorders of our surroundings. This would be a very appropriate way of talking about me as a product, or me as a consumer. I consume my surroundings, and then I go out and maybe I buy things that keep me active and satisfied and so on and so forth. We have gone through the 90's in which I was an art student. This was the time of Deleuze, Bergson, Husserl, Merleau-Ponty, phenomenology... This brought in a stronger social touch. We could talk about the consumer of the modern idea, becoming a producer or protagonist of the space. These people brought in the idea that my ears are not necessarily microphones listening to the space. My ears are also loud-speakers, based on the idea of my subjectivity, because they are constantly constituting what I hear. I create the space. I see the street, I create the street. So who has the responsibility of the street through which I am walking? I have that responsibility because I am walking on it. The walking itself is what makes the street. So suddenly the role of the artist becomes something else. Suddenly the role of the artist becomes the role of the space creator not just the space consumer. We create space and creating space introduces another component, the component of responsibility. Suddenly you are burdened with the fact that you are creating something, and that something has to hold other people in it, and suddenly you have to think about the destiny of those other people, and suddenly you are in a situation in which causality becomes an issue. And when you are causal you are connected to the world. And suddenly we can talk about people being disconnected or people being connected. So inter-subjectivity, being connected to each other, the felt feeling of responsibility... Not just the feeling of responsibility, but the felt feeling, the conscious awareness of feeling something, because the physicality of the street is always interrelated. And you can see how a language develops. The language of teaching. The language of making art. The language of activism. The language of politics. And suddenly having an anthropologist, a sociologist, a poet, a choreographer, a politician, becomes all part of the same game. Suddenly we need to understand, who on earth decided that a space has to be organized in a certain way, just with regards to walking on it? What does walking actually mean?

Generally speaking, and I'm sorry for generalizing, but I believe art is marginalized in society. Not as marginalized as it was, and maybe it's not bad to be marginalized to a small extent; you can organize your arguments in a different way from the margins than from the centers. But still, art is not invited as often as it should be to the table where decisions about the public space and the city and the street are being made. Maybe art needs to be introduced to those power situations where there is a strong degree of disagreement about art's role. So Guido is here to hopefully help us introduce and sharpen the tools in the artists toolbox, so that art can infiltrate more into the tissue of reality and become a co-producer of reality. And this brings me to the end where I would say that reality is relative and negotiable.

JOANNA WARSZA I would like to bring two examples of architectural sites, which I call the 'performative architecture' - the sites, which mirror and speak for political, social, cultural meanings, which almost take the political stand. One of them is a former communist Stadium built with the ruins of Warsaw after the II World War, the second is a cable-car hanging still in the air since the collapse of Soviet Union over a canyon in Tbilisi, Georgia. Those sites also show how - in the urban planning - artists, anthropologists, scientists are needed to contextualize public space, to bring forward the meaning of self-organization or emergence, to make the shifts in the perception of the real, to go hand-in-hand with politicians.

The 10-th Anniversary Stadium in Warsaw was built in 1955 from the rubble of the war. It was to preserve Communism's good name for forty years, by the mid-'80s, the site stopped being used as a sports venue. It fell into ruin, becoming a post-Communist phantom. In the early 1990s, it was 'revived' by Vietnamese intelligentsia, vendors and traders from Russia, Moldova or Ukraine, who became Polish pioneers of capitalism and established a huge open-air market on the crown of the Stadium. The market became the only multicultural site in the city, a realm of provisionality, controlled chaos and discount shopping, a sports club in demise, or a work camp for botanists, archaeologists and anthropologists. Its heterogeneity, its longstanding (non)presence in the middle of the post-Communist city, the invisibility of the Vietnamese minority, and the lack of a critical debate on Poland's post-war architectural legacy — all these factors served as the inspiration for the curatorial project *Finissage of Stadium X* which I realized there between 2007-2009. Today it is a site of the new National Stadium built for the Euro 2012 Football championship, with a basket-like shape and national red and white colors. Nothing from the earlier functions (trade, culture, exchange, socialist modernist heritage, horticulture), literally nothings was included in the further planning. During my research I came across botanists who were studying the plants overgrowing the Stadium tribunes. They told me that they saw the area as a miraculous botanical garden. The air circulation inside the arena made the space warmer and the vicinity of the river made it very fertile. And because the local traders would piss or spit grape seeds - it all resulted in the appearance of the plants unseen in this climate. The botanists were preparing a typology of what had been growing there, for them this site should have been preserved as a radical form of urban gardens.

Today the site with the New National Stadium has become spectacular and dead. I regret that the old Stadium was not adapted to become a municipal sports complex that would include a park, a bazaar, a playground and some green hills. Until the 1970s, it was open and available to all, even at night. In comparison, the present National Stadium is patriotic fortress. This place, which, in recent years was one of the most multicultural places on the Warsaw map, suddenly affirms the national culture as one that is closed, single-minded and almost withered. And this is where politicians need the artists, not to make blind mistakes like this. The new Stadium landed like a big satellite UFO on the space as if there was nothing there before. This first stadium was literally built of the rubble and ruins of Warsaw, the only hope, as a friend told me, is that the new superimposed structure will again be crushed by the informal layers and self-organized politics on top of it.



The second image I would like to bring is a picture of the cable car that was supposed to link the unfinished university campus in Tbilisi with the local metro station. The cable car stopped at the very moment the Soviet system collapsed in 1991. Since then it has been hanging in the air over a picturesque canyon, abandoned in the middle of its route, above the heads of people who no longer even notice it as they pass down into the valley below. This legacy of socialist realism in the region seems, in a way, to forecast the future — a world without oil, global crisis and markets based on local economies. Working in Caucasus on some projects in the public space I looked for the emancipatory and critical potential of those ‘speaking sites’, on how what was unplanned, added, filled, modified by the social, political or economic context can be integrated in the formal planning. And here again - politicians need artists, curators and educators. They need them for turning the self-initiated, parasitic, organic or chaotic (such as famous extensions on the housing blocs called kamikadze loggias) into a mainstream legitimacy in Caucasus. Art can not probably make a social change, but it is the best field to initiate it!



BENJAMIN FOERSTER-BALENDIUS: We are working in the realm of architecture but we have our own idea of what we mean by that. We are called Raumlabor (space laboratory), because we see architecture as a practice, as a practice of space. There is a quote by Henri Lefebvre that is maybe the underlying ethos that we believe in: space is a product of social interaction. That is why we are not so focused on building. We like it, and sometimes enjoy it, and sometimes we even earn a little money by doing it, but for us buildings are not the main focus. Why is art always invited by the city when the city thinks it's healthy? Inviting an artwork to go in front of a bank or in a public square. But isn't it more interesting to think of a contemporary sculpture as something that actually appears and works with a city during its transformation? To think of art while things are changing in a city rather than after changes have happened as if you can just then decorate a city with art. So, I will tell a story of how we work. The way that we usually work when asked to do a project, like we were asked to do in Ludwigshafen, across from Mannheim, for a festival whose theme last year was FEAR, is to go to the city and spend some time there. We go around on bikes, we talk to local people, we go to the planning office, we try to find what's interesting in the city. We asked people in Mannheim, where is your fear? We did find some fear in Ludwigshafen of Mannheim. So we proposed a project of making a submarine which we could take across the river between the two cities and bring people safe to the other side. So we built a submarine completely out of garbage, which was not entirely true, but we said it! We had never built a submarine before, and people also just came by, like a welder from Mannheim, and said, how can I help? And then the wheels collapsed on the way to taking the finished submarine to the river. And then we were in a mode of fear because we didn't have a plan b. But then we had more help, and two trucks and a big crane, and we cut off the broken wheels, and while we were waiting a shanty choir sang for us, and then we put the submarine in the water, and it worked... Now for a feedback story that comes back to where we are in Tempelhof. The history of World Fairs is very much connected to buildings. Everyone studying architecture knows the Crystal Palace, the Phillips Pavilion, the Barcelona Pavilion, Frei Otto in Montreal with the German Pavilion, and even Salvador Dali in 1968 in New York, and the pavilion now standing in ruins by MVRDV, just to name a few... One thing that is very important to World Fairs is the representation of the world. Usually in the shape of a ball, like the City of Tomorrow in 1939 in New York, or Buckminster Fuller's dome in Montreal. Domes happen to be the favorite architecture when it comes to making the world, when the world is being shown, it's domes that house the world. Now domes are also used when the universe is going to be shown, as in the case with planetariums... Now, where you are sitting now, the Balloon Hall, also housed a sphere, a round thing, and we were actually very glad that in our World's Fair this round thing was actually gone and that we don't have to deal with it, that we don't have any domes. The administration of the park wanted to tear this balloon hall down and we tried everything to convince the administration not to tear down the balloon hall. We said look, this balloon hall even hosted the first guy who went up into the stratosphere with a balloon to understand the weather. And we said look, nobody ever talks about the weather in a World's Fair. But it's the climate, the weather. We thought that World Fairs always show the political climate, but not the climate climate... We tried everything to save the balloon hall. but the administration said no no no. So Matthias Rick and I discussed with Eric Ellingsen and Christina Werner what to do. And Eric and Christina said, well, there are two options. Option one, we don't want to build anything. If there is an option we would like to reuse a building that is already there. But if we have to build something we will build a dome. And I said, oh no no, not a dome. I don't want a dome. And they said, we could take the dome from Teufelsberg and bring it in a helicopter across Berlin to Tempelhof with an artist from Antwerp. And then they said, we are working with an art collective in Addis Ababa who have a dome and need a new skin for their dome, so that the institute could rebuild a dome in Tempelhof and then take that skin to Ethiopia when our World's Fair

is over. And then they saw the Balloon Hall, and said, wow, what about the Balloon Hall? And I said, hmm, maybe... I said, maybe you ask Olafur to write a letter, because we had tried for over a year, and maybe a letter from Olafur will make a change... And actually, it made a change. Christina Werner wrote a letter from Olafur, and because the head of the International Garden Exhibition which will be in Tempelhof in six years, and the head of the Tempelhof administration said, we tried to get a date with Olafur for a long time and Olafur never answered... So they traded a date with Olafur to keep the Balloon Pavilion, and I don't know if that date will ever happen, but...

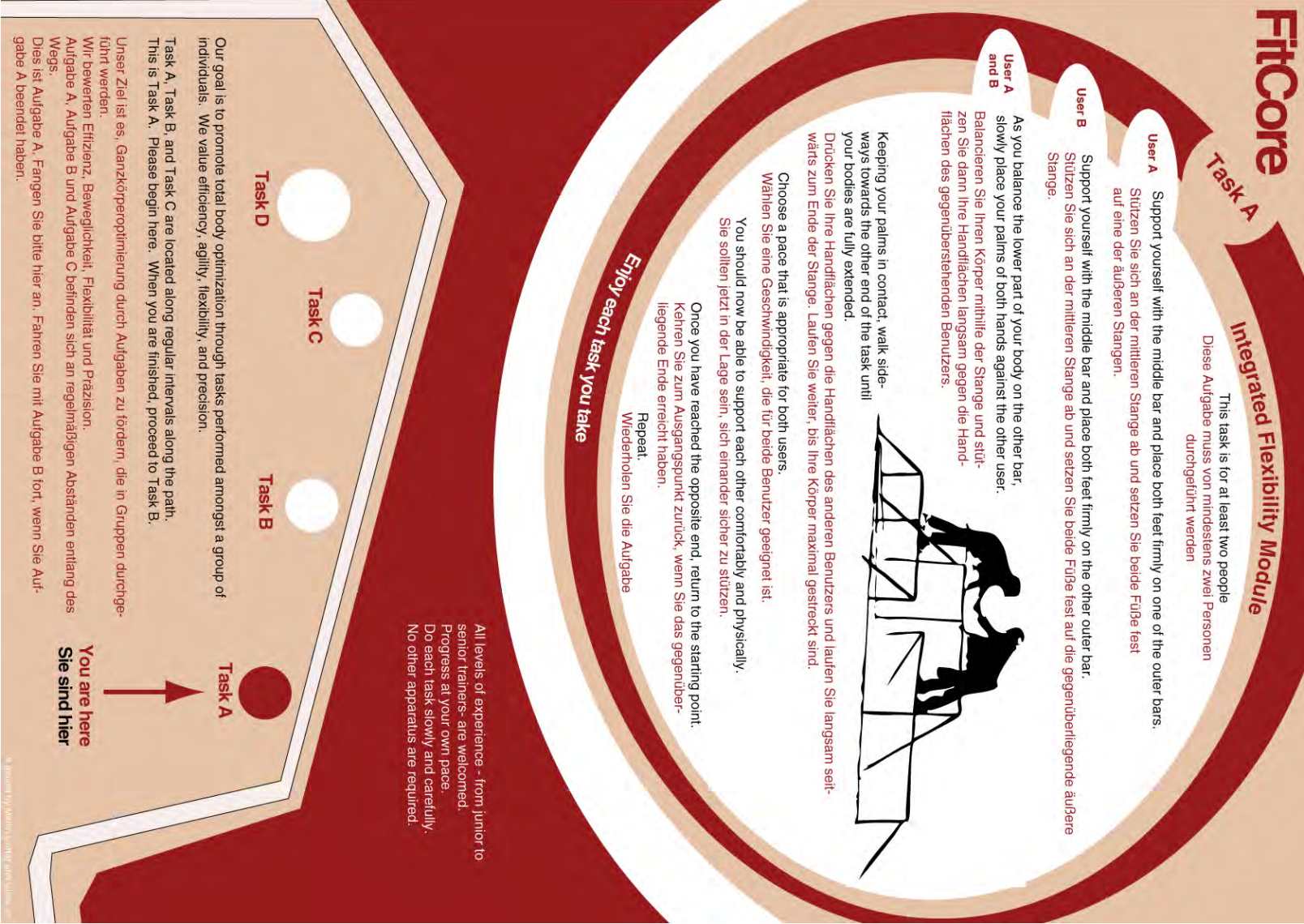


OE: Thank you everybody. It seems there is a real resonance between how each of you talk and what you say and what is going on here. The meaningfulness is amplified. We went a little past the time; normally there is a time for questions. But now, let's just say that it is up to you to find a way to store what you heard in the last few hours, should you want to. It turns out that once you move within the context of where you listened, you tend to remember it more. I don't know exactly what kind of movement, because that is up to you. So if you could take 5 or 10 seconds and think of a movement, a micro-dance, which reflects the story of what you heard today, as if the dance reflects the stored information of the four little micro-lectures that your heard. So if could be 4 tiny tiny movements, or one movement. Sometimes in the institute we do the LIONS PAW, we LION, or are LIONING... The whole idea of connecting physically to what we talk about, as talk often stays within the language frame of reference, we try to make language physical. Which is also very much of what is going on here. And sitting now in this bowl furniture which the institute designed and built, the negative-dome, the brain being the positive skull... And then after all doing our micro-movements storing what we think we heard, let's ask one question. We put everything into the burden of one question. That question better be a good question! ... So now we have time for one question...

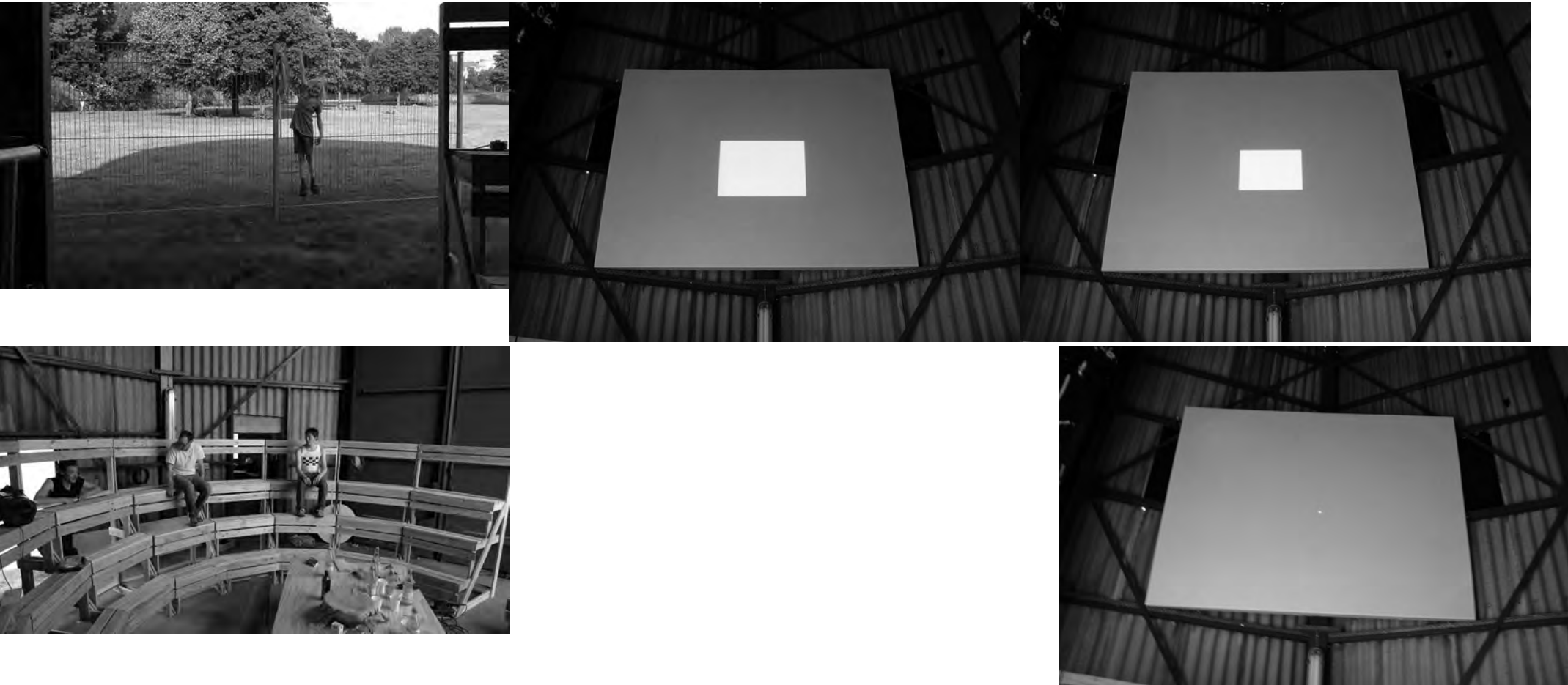
SATURDAY, JUNE 16
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15.00 Stunts and Exercise Workshop by Merlin Carter & Clara Jo





19.00 - 21.00 Film Program: Institut für Raumexperimente



SUNDAY, JUNE 17
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SUNDAY, JUNE 17

14.00 -19.00 The Black Manual Presents Two Cranes:
a live electro-acoustic candomblé induction with Valdirjovena, Juninho
Quebradeira, Leo Leandro, Joao Rasta, Jan St. Werner



Proposal by Simen Museus

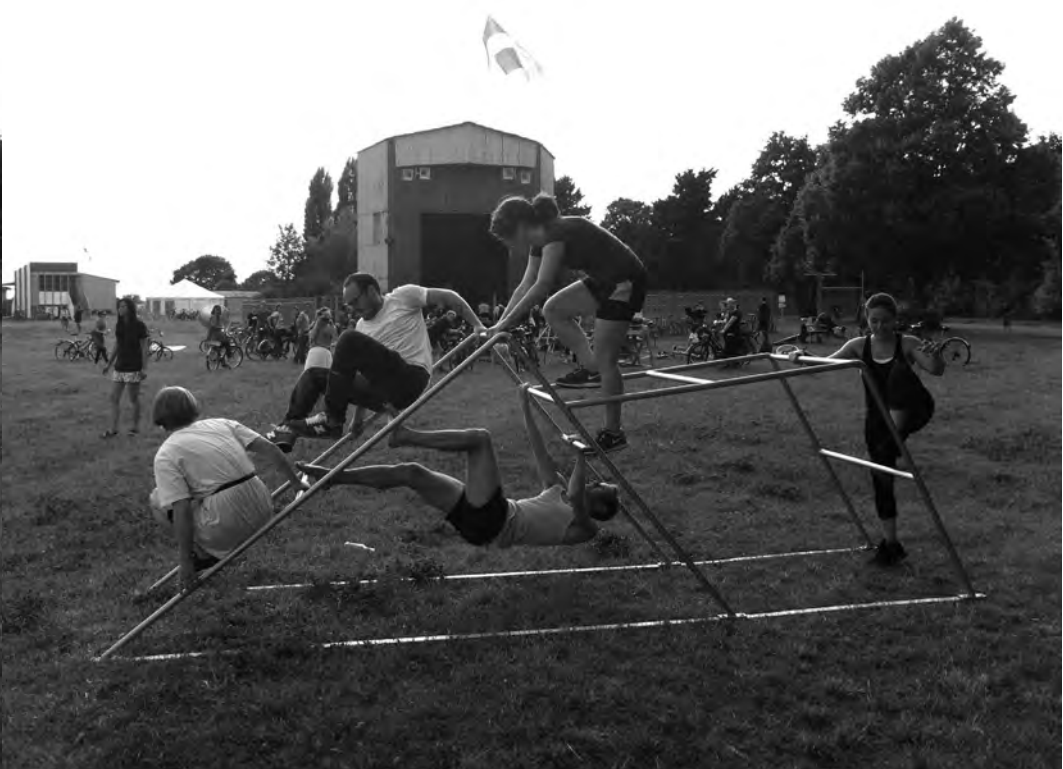
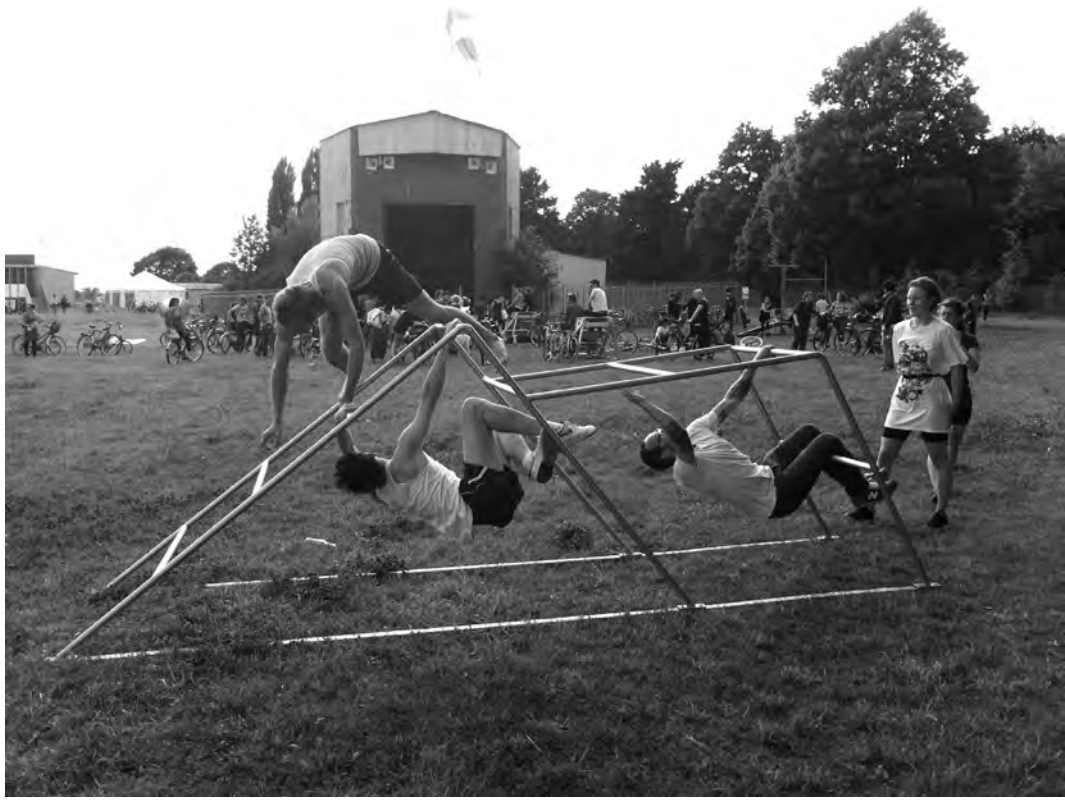


17.00 I do it because I can't: fly attempt #3 by Rune Bosse



17.30 Fitness for Artist by Clara Jo & Merlin Carter with Helga Wretman



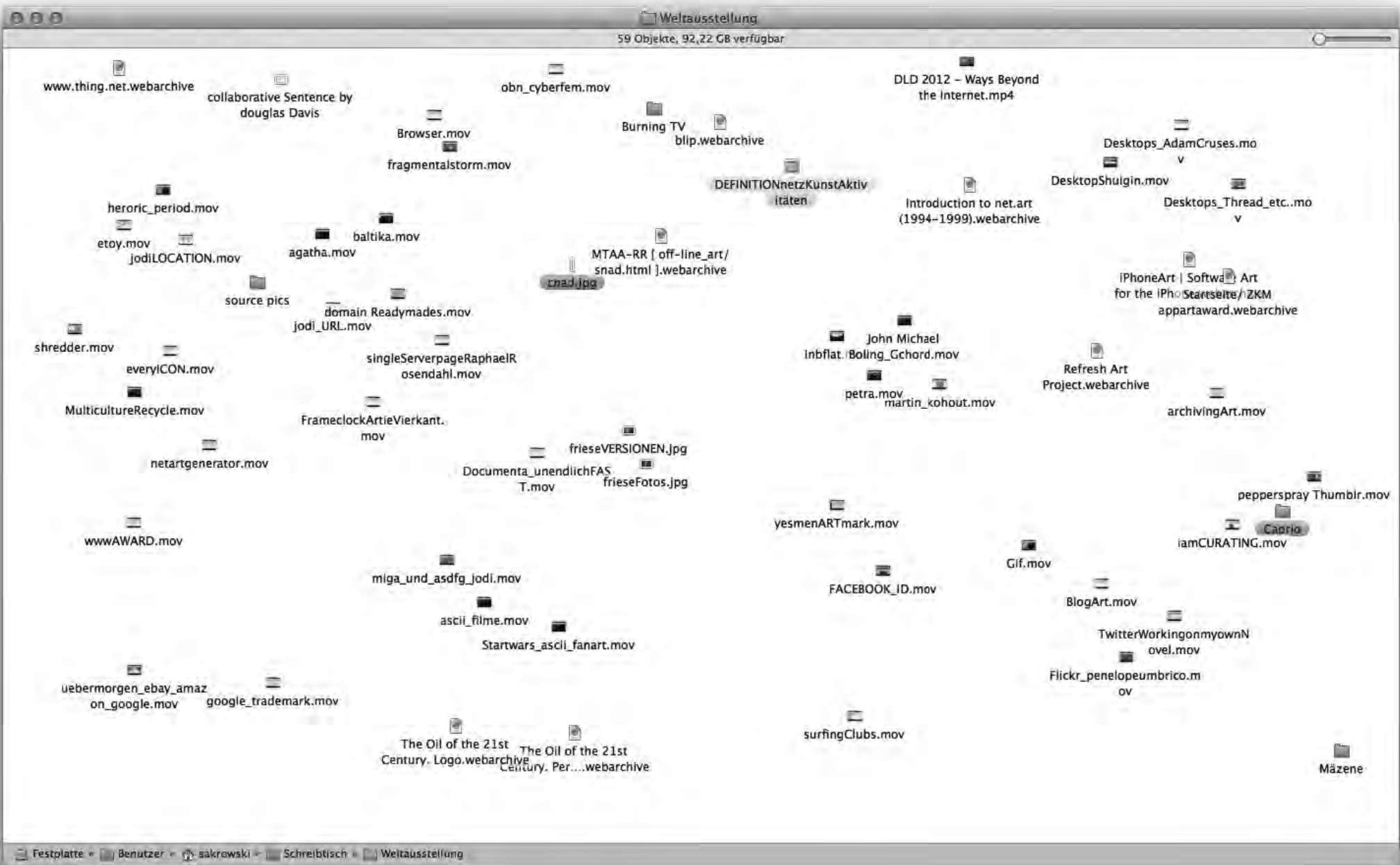


WEEK 4
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THURSDAY, JUNE 21
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THURSDAY, JUNE 21

16.00 Wir spielen uns selbst: Workshop and reading of “Die herausgeforderte Gemeinschaft”
by Jean Luc-Nancy with Jeremias Holliger

19.00 Netactivities and Art : Lecture and Conversation with Sakrowski



PROPOSAL FOR AN ONGOING CONVERSATION ON WHAT TO CALL OURSELVES AND WHAT WE DO:

„Organized, authorized, curated, choreographed, communicated, invited, installed, moderated, motivated, rearranged, risked, loved, lured, envisioned, enjoyed, aligned, acclaimed, planted, fertilized, curatographed ... „, by Eric Ellingsen, Fotini Lazaridou-Hatzigoga, Yves Mettler, Christina Werner

We never quite know what to call ourselves. How to use titles to indicate roles, positions, and responsibilities? How not to perpetuate preformed perceptions of the basics? The basics. Teacher. Professor. Administrator. Director. Student. Artist. Raindancer. Participant. Dew maker. Co-producer. In hopes of re-thinking the spatial-critical relationships between acting and thinking inside of exhibitions, we have called what curators usually get called, The Ambassador of the Why. One of the first things we decided in the school was not to call the students students. Why should student art be perceived different than any other art merely because of an institution affiliation? Why give the power to an institution to legitimate and validate a conferred status of artist? Olafur once suggested we change calling the artists in the institute, from participants to practioners. We knew what he meant. The name had no stick on the back of it; didn't make it through the afternoon. One artist in the school said he didn't want to be called a participant anymore. He wanted to be a student. So we have one student too. Five weeks of making projects and art and experiments together in Tempelhof forced us to ask these questions in different ways again. What do we make together as the Institut für Raumexperimente, and what we make autonomously in terms of our own professional practices? Where does authorship blur and share? If two people that call themselves artists collaborate are they both listed as authors? What if one is a household name and the other unknown? Who needs to be credited for helping shape the content of a project and how?

In 2010, Christina Werner and I took a handful of artists in the institute to Vito Acconci's studio in NYC. The 7 or 8 people working in Vito's studio got caught up in the conversation, dropped their work, turned their chairs into a circle, and hung out. We stood there with Vito for 3 or 4 hours in dialogue about anything, everything, and nothing. Vito was expected at an architecture studio he was teaching. He was late and making no move for the door. I asked him if he is still a poet. He said he is an architect but recently started teaching poetry classes again. Someone else asked him if he is an artist. He said he was a poet. So you're a poet then. No, I'm an architect. Are you just being slippery, a Proteus evading being pinned down? No, he said. I don't like the preconceptions people have when they categorize me professionally, when they carry whatever they think an artist is with them and then stick that definition to me. Or something close to that. I'm paraphrasing.

When does his his his her her her his his her idea become one persons idea, one work, one author, two authors, etc? Michael Hardt, of Empire, says in a lecture at the European Graduate School, that maybe we need to keep the old names, the old words for things. Maybe we don't need a new word for love. Maybe we should take on all the historical baggage and connotations and institutional soot which that tarnished word has accumulated and shine it, add new value to it, engage with its full past. The Institute für Raumexperimente has similar ideas in terms of working within existing institutional structures, like the UdK. Institutions change their names all the time to remarket a perception of who they are, usually in the hopes of detaching themselves from a dirty past. Examples are the notoriously suspecions privatized water companies: Veolia Environnement, formerly the Compagnie Générale des Eaux, or Vivendi Environnement, and Suez Environnement, formerly Lyonnaise des Eaux and then Ondeo.

When does authorship end and begin? Do names matter? When does crediting stop? The art market wants an artist to have one name, or be in a well-defined and thus easily represented collective. A commercial artist is also a brand, market valued, perceived as a kind of choreographer of means, resources, networks and imagination, a felicitator, a visionary, etc. Galleries and institutions are among the most sophisticated brand makers practicing in any world today. And it put artists in dilemma. Are we all trying to get our names out there? Can we sincerely not be interested in the name out there, can we drop the glamour perceived stereotypical generic notion of doing what we do to be known, and replace that with being known so we can do more. What is the responsibility in terms of resources and people working into an artistic practice which allows a kind of self-sustaining artistic relationship with the future? Would half the guests still come to the Institut für Raumexperimente if there was no affiliation to Olafur Eliasson? I write I here, but this 'I' is also an ongoing conversational 'we' which includes Christina Werner and I and Olafur and others like Ivana Franke, like Fotini Lazaridou-Hatzigoga, like... We've had these conversations over and over. And when new artists enter the institute, we have them over and over again.

Donna Haraway has three pages packed with names at the opening of When Species Meet. She also says we need to make a mess out of categories. Some authors thank everyone they have ever met, even those in the future. The credits to a Hollywood film run for upwards of 10 minutes. These are all input people. Content shapers. Maybe city scale institutional architecture is the only thing in budget and professional people power (skilled vs. unskilled labor) that matches the complexity in term of size and people input in a single artistic product. And yet a single poem written by one person in their attic can have more sustaining cultural impact that a 100million euro convention center. This leads in to conversations of the institute as a model for other art education experiments. Perhaps Olafur's most important art work is howhe works, his practiced network is his practice. The institute takes advantage of this. He takes advantage of the institute taking advantage of this. The artists in the school take advantage of this. Are taken advantage of, etc. We talk about these things in the school. We always change our mind. There are more opinions than people.

Does anyone that helps structure and think through an idea need to have a presence in being listed as a contributor or collaborator in that idea? What does organized by really mean? How does one slip into and out of a place of recognition without being stripped of creative input in trade for pragmatic alignment? In other words, when does a person move from a content producer to a content facilitator? Does citing and thanking and situating thoughts and critiques in the process of a work, which help materialize an idea as a work interior to the work, need to be noted outside of the work? Does an event need an author? The organizers? What is implied? Some of us are paid help, salaries, honorariums, budget. At least in Germany the official students don't have to pay for school. But what does it mean to credit everyone involved? Does everyone need to be listed over and over again by name? How to not imply that administrative work is outside a project? Does each known title have a perceived chain of command, a kind of importance in terms of perceived value? How to not simply do away with titles and names and not perpetuate the same hierarchical structures in new titles and blurry roles? If we don't know what to call ourselves how do we perceive our responsibilities within the systems and projects we work within, work for, or against? If someone outside those systems cannot perceive what our responsibilities are, how can accountability or credit be given?

When a political system leaves rules and terms blurry, that blur usually works in the system's favor rather than the citizens favor. If it isn't clear what a citizen or person or species can and cannot do, then the power of the system lies in the structure which defines that blur. The OCCUPY movements in the US used similar tactics; when asked what they were asking for, what they wanted, they didn't answer. If they answered with a clear agenda or list of requests, as hijackers ask for in listing demands, the terms of what the Occupiers asked for could be addressed and dealt with, compartmentalized, stripped down, and attacked in a we gave you what you wanted now go away manner.

Do we have to have a clear sense of who does what and where? These things kept coming up throughout THE WORLD IS NOT FAIR. We argued, we discussed, we disagreed, sometimes intensely. We don't have any answers we will stick to, but we did have decisions which we had to make each time we listed an event, each time we advertised an art work, and especially now as we try to credit those involved in this Spontaneous Book. Thanks to everyone for being a part of the translation act. Sincere apology if we listed you wrong or forgot to list you at all. However uncomfortable we are about titles and roles, here are all the things we call ourselves. This will surely change tomorrow.

Contribution by Jeremias Holliger
“WIR SPIELEN UNS SELBST”

Jeremias Holliger

Gemeinsam lesen: Jean-Luc Nancy „Die herausgeforderte Gemeinschaft“



„Es gibt zu denken (noch einmal: ich schreibe, ohne die Texte wiederzulesen, ich schreibe nicht auf eine Lösung hin, sondern um eine Aufmerksamkeit künftiger Leser zu wecken), daß die Gemeinschaft derer, die ohne Gemeinschaft sind (wir alle, von nun an), die entwerkte Gemeinschaft, sich nicht offenbaren läßt als das enthüllte Geheimnis des Gemeinsam-Seins. Und sich folglich nicht mitteilen [communiquer] läßt, auch wenn sie das Gemeinsame selbst ist und wohl weil sie es ist.“

Jean-Luc Nancy, Die herausgeforderte Gemeinschaft, diaphanes, 2007, S. 29

Contribution by Julius von Bismarck and Julian Charrière
SPATZEN VERSTÄRKER



FRIDAY, JUNE 22
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FRIDAY, JUNE 22

14.00 Spontaneous Book Workshop



Contribution by Markus Hoffmann & Lena König
15-400 HZ IS

- + the herable frequency range of your heartbeat
- + researching the sculptural potential of the entity
- + making the non perceivable more explicit
- + induced / elicited, by simple presence
- + dedicated to synergistic effects associated with simultaneous presence of entities



18.00-20.00 Do Poetry: Experiments with Sharmila Cohen, Shane Anderson, Eric Ellingsen, Christian Hawkey, Monika Rinck & you

DO POETRIES

(1)

With a group of people interested in how poetry sounds, ask everyone to read out loud the same poem. Then talk.

(Ex: We read these lines from Matthea Harvey's The Need for Consistency)

**Once the stagecoach was stopped & the thieves found
Nothing could have pleased him more for
He had been there all the time with his pinstripes
Perfectly aligned with those of the coach's interior
His hands & head hidden behind a pair of matching
Cushions were crucial he concluded from this outing
& henceforth left the houndstooth stagecoach in the
Stable because its cushions had tassels which didn't blend**

(2) Sound Cloud: Sharmila Cohen, Eric Ellingsen, Christian Hawkey

With a group of people in a public park, start together in the same place. Say hello to each other over and over again while walking away from each other. Increase the volume of your hello until you have to yell. Keep yelling hello until you can no longer hear anyone else yelling hello around you. Walk back to where you started. Keep saying hello.



(3) non-verbal response/communication—asking questions without words: Sharmila Cohen, Eric Ellingsen

Walk around asking people to make a question in sounds without using words. The way you ask people to do this needs to be precisely illegible so as to solicit a spontaneous question in sounds as a reaction to the question for a question without sounds. Huh?

(4) WEED walk: Sharmila Cohen, Eric Ellingsen, Christian Hawkey

(readings: Jonathan Skinner, Thoughts on Things; Poetics of the Third Landscape; and Keith Thomas, Man and the natural world: changing attitudes in England, 1500-1800)

...Walking around I started looking down, and thinking about weeds. Weeds pretty much comprise the entire field. Aside from clover and dandelion, I have no idea what they are, how they are named, how to begin naming them, either in German or English, let alone Latin. We could canvas the field in search of others who could help us identify all the weeds of Tempelhof... i.e. we could approach people and ask for their help in identifying a given weed.

That person or persons could either know the weed or not know it. If it's known, then the task would be to find the German and English and Latin name for it, as best as possible. If the weed is unknown then the task would be to collaboratively invent a name for it, perhaps a name that includes both German, English, and Latin.

We could also each write a one paragraph description of the weed, using intense field-note-style language, or mock/real field guide entries.

Perhaps the descriptions could also focus on the emotional life of the weed, how it seems to be feeling on that day.

We could ask others to describe how the plant is feeling.

We can ask people in the field to name the weeds around them. In the sky ' sky weeds', in the clouds, cloud weeds, and tree weeds, and bird weeds, and bird sound weeds, even underground weeds—to guess what is underground..... We can ask them to name weeds where they are from. From home into Tempelhof. A convergence of memory present and presence.

We read Zukofsky 80 flowers.

from Jonathan Skinner, Thoughts on Things;

Plants are "powerfully organized matter," Claude Levi Strauss

"a highway through someone else's possibility" Ed Robertson

"thoughts on things in things," Neidecker

"we share in the vulnerability "

"think of plants in terms of travel not fixity"

"aspiring poets might pick a biome (rather than a pelt to study)," Olson or "unless there is a new mind there cannot be a new / line..."

"sites of potential rather than privation"

"of meanings condensed into the seeds of words"

Each participant could, during the reading, read a selection of these names, the real and invented names, in German and English and Latin, and the descriptions. No images would be needed.

It could be turned into a book. Field guide to the Weeds of Tempelhof. Gräserbestimmungsbuch für Tempelhof (Literally: Weed Identification Book for Tempelhof). Or drop the "be"! Gräserstimmungsbuch für Tempelhof (Weed Emotion Book for Tempelhof).



Contribution by Hans-Henning Korb
ÄOLS / BURIED MUSIC



20.00 Informal Intimacy Building: just sit around and read from inspiring books together and talk



SATURDAY, JUNE 23
SATURDAY, JUNE 23
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Unfair Poetry and Other Unfair Things
14.00-17.00 Unfair Translation Experiments: Yves Mettler from Zeitschrift; Sharmila Cohen, from Telephone Journal; Telephone phone call with Paul Legault, Luis Berrios-Negron, Jan Bovelet, Patrick Kochlik, Jens Wunderling, Miodrag Kuc from Anxious Prop

These transcripts are the words spoken before, between and after the poems. In other words, these are the words used by the poets and performers to contextualize other precisely curated words. These are the words that were not the poems. Somehow these words are also inside the works though. They also change the way the prepared words reach our ears; they changed the way we perceived the words we heard. Our expectations change the experiences we have; maybe even how we remember the words after. Neither elegant nor necessarily insightful, these words are sensitive to the particular ecology of the moment, context of the place in which the prepared poems were performed. They are translation acts. It is strongly recommended to track down the chosen words, the poems, of the people performing here.

ERIC ELLINGSEN: We've invited three different publication platforms... groups that are trying to crystallize visions into materialized text, art, critical, online or print containers, projects, infrastructural meshes informed perhaps by their content and the medium through which these platforms materialize their experiments... These will hopefully produce a kind of content and platform hopscotching today, where the things talked about and experimented with here today will be re-reflected onto the platforms represented here today, as well as whatever we make from this in the Institute like a spontaneous book, etc.

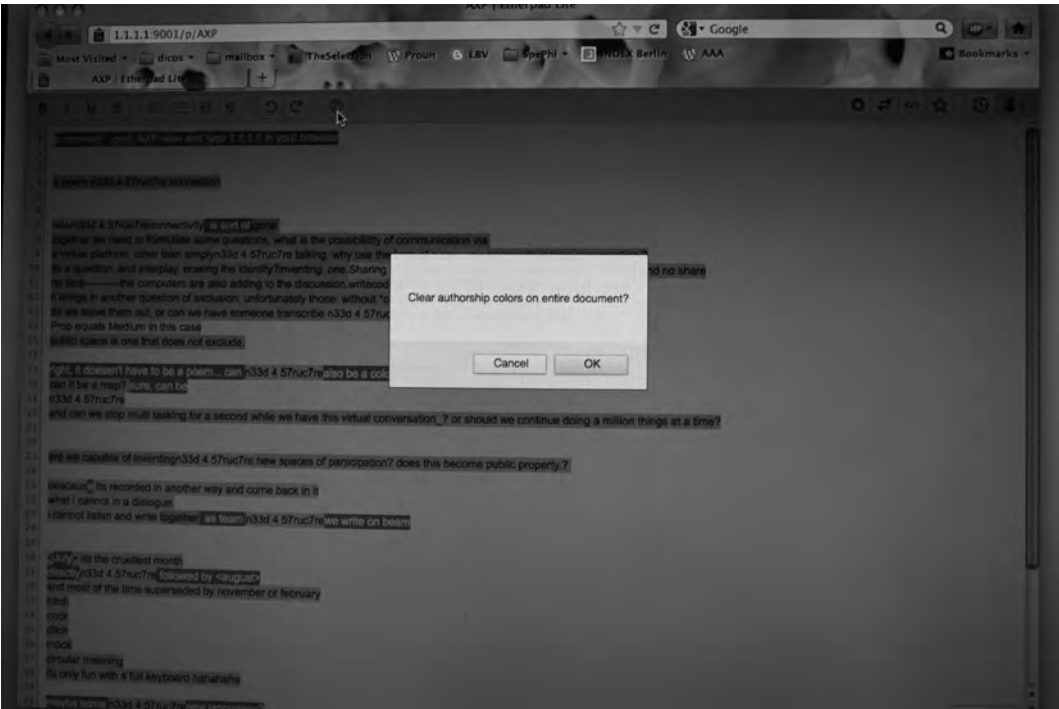
Luis Berrios-Negron, Jan Bovelet, Patrick Kochlik, Jens Wunderling, Miodrag Kuc from ANXIOUS PROP
www.theanxiousprop.org

MIODRAG KUC: for today we made a temporary set-up, a prop, a network in the space for a collective writing experiment in the pavilion. Anyone can log onto this and write into a collective poem together, editing and disturbing each other... Everybody can do everything... JB: The forms shapes and figures emerge with the dispositions which The Anxious Prop activates, meaning fabrication prompts a simultaneous dialogue... ...So the notion of a prop coming from the theater, we have tried to widen this notion, to look for urban props for example, what are the urban props organizing urban space... The prop we brought today is a technological possibility of everyone here being able to write together simultaneously on the same sheet... Will we find today an operational mode to write together? ...The props challenge the anthropological definition of technology... ...They are processed-based, we always try to make collective knowledge around the props... FELIX MEYER: I am just interested in the prop as a kind of tool which facilitates certain kinds of activities or conversations. I mean, not so much the machine itself which is part of the knowledge and the production, but what is being talked about... JB: A prop is this combination of material configuration and machine content and an idea, some ideal content. And the prop is focal point where theories intersect and become productive, develop the power and force to drive the collective... For instance, in Reviewing Making Visible, our 4th prop, we tried to make a differentiation between the visualization of something that is already there, and making visible is making something that is not there until it is approached. So any prop opens up a new perspective or world view, and then tries to work within that perspective with new strategies... How to find the right balance between openness and assigning authorship... EE: But a prop has a sort of pre-disposed use to it, a tool or function. It's not MacGuffinish, Hitchcock's something meaningless which gains meaning by how it circulates. A prop comes with some sort of meaning built into it. I prop. As that prop circulates or is used is it important that the prop retains its original meaning or use as a tool? JB: A prop is not completely determined in terms of function. It has some sort of an open function in how it is used, you can use a banana as a gun. This prop is meant to open up and initiate a creative space which is not predetermined but has direction, it can change and does change as you work with it over time. The prop you start with is not the prop you end with. It is something else in the end and the group that works with it can understand it better. EE: But in one sense everything is a prop. Each book is a prop. Each issue. Each article in each journal. Each word is a prop in each prop article by each prop author in each prop issue, etc. When does the prop become my prop, or property, repurposed in a way that I then have ownership of that prop as author? JB: I say that ownership comes with action. EE: With regard to intellectual property, in British copyright law

there is a qualifying term called the illogical leap. If there is a clearly discernable evolution of an idea or thing in a linear progression, from a to b to c, then each of these evolutions is a variation of the original thing and the authorship, the intellectual property, stays intact. On the other hand, if there is a jump, a leap from step a to b to e, and the logic of that leap is unclear, then the person who goes outside those visible linear steps has added their own intelligence or imagination to that original thing in a way that changes it into something and that something else now has a new author. JB: And how to turn something technically possible into something artistically productive...

...and the knife afternoon
and magnetic, I wish we had never mooned.
Unfortunately, we crashed into each other while---
ok, well, and the lightening... There are red and yellow and blue
kites all over the sky. Then after the moon someone
took the colors away, and some rainbow now
straightened into one color. I took the last part
not reflecting all the others and...
[excerpts from the collectively written pad projected on the wall]

YVES METTLER: Does this make a story... EE: But there are so many places and platforms requiring creative energy to participate in, and how in a publication or in an experiment like this, where we collectively produce something, how do you give the contributor the feeling like they are also getting something back, rather than just creating and giving an opportunity to someone else? Is the feeling of just getting to participate enough? Maybe these kinds of things, when they go into the world, are not as generous as they sound, like the Berlinale this year, here's a wall, freedom to write whatever you want, express whatever you want, but expressing your politics affirms us, affirms our politics, etc. FM: But for me, it's about who has the access to the technology or not? What triggers the collectivity? What does collectivity mean? What is the interest? CHRISTINA WERNER: But there is some sort of intimacy, some sort of connection that comes... You do something that brings people together in a way that you think something interesting will happen. You create a notion of trust or a common interest which helps get the process moving in a certain direction... JB: For us, what inventions are implemented in the conventions of writing together? What are the connections provided by the technology that make a network and that network changes the technology and the connections... The main thing we are looking for are the people with the drive to do something...



Yves Mettler, from ZEITSCHRIFT (Chicago, Times, Din, ..., Déjà Vu)
www.theselection.net/zeitschrift

YM: We don't have a name, which makes it hard to announce the next issue... Every issue we make is autonomous, it's like an open series... When we don't feel like we are experimenting anymore we fight and then we change... One of the important things for each issue is to hold release parties, places which we can re-engage in the city, where we put on performances and... These are important because it's the only time when we appear as a collective, except when we appear in exhibitions together, like we were once invited to be editors in residence for two months, a space which we also curated like the magazine... EE: So each issue only changes as much as you all change? YM: Yes. It's completely subjective. Each issue is a timepiece. There is no relation from one issue to the next. EE: Except for your own collective subjectivity. YM: I don't know if there is a collective subjectivity in a way. Because each of us are picking the contributors each one thinks is interesting in some way. In this case it is important to be friends, because there are things that have to be relinquished and resisted... But because you trust the other editor, and don't know what each other editor knows. I don't know painting. If one of the editors says this is a good painting I have to trust him. It is about each of us being good at certain issues... EE: You trust each other's biases in a way... YM: What is important to us is getting good contributions from people that interest us at the moment in which we ask for those contributions... It is not about us, and it's not about a topic. We absolutely do not explain a line which allows the audience to follow the magazines intention. It's about the contributions. And then it gets tricky on how to put them together. CW: You said this magazine came out of wanting to create a magazine you would like to read. What was the critique of the magazine market in general, and why you as artists contributed in different ways than maybe... YM: For us, art magazines were always about art, and reviews, or portfolios of one artist which were graphically over-designed... At first this was about having art in the magazine. Or, maybe it was very simply that the people who interested us were not really featured... We are really nomads going along... It was also a fantastic way to meet people in a one-to-one way, so it's also a prop maybe... Who has Déjà Vu? In that issue we had four soundtracks which existed online as an installation. Otherwise, we don't put the content on line...



YM: Now I would like to try a little experiment, if a few people could volunteer to read:

FIG-3: They didn't give us connecting flight information or anything. Do you know what gate we're coming into?

FIG-1: Not yet.

FIG-3: Any idea?

FIG-1: No.

FIG-3: Do ya know what I'm thinkin' about? Pretzels.

FIG-1: Pretzels?

FIG-3: You guys need drinks here?

FIG-1: I could use a glass of somethin', whatever's open, water, uh, water, a juice?

FIG-2: I'll split a, yeah, a water, a juice, whatever's back there. I'll split one with 'im.

FIG-3: Okey-dokey. Do you want me to make you my special fruity juice cocktail?

FIG-1: How fruity is it?

FIG-3: Why don't you just try it?

FIG-2: All right, I'll be a guinea pig.

FIG-3: [Sound similar to cabin door closing] The crew receive instructions to reduce speed to 210kts, maintain FL100 and contact Pittsburgh Approach at 121.25.

FIG-1: Two ten, he said?

FIG-2: Two ten? Oh, I heard two fifty ...

FIG-1: I may have misunderstood him. Pittsburgh Approach asks Flight 427 to turn left heading 100.

FIG-3: [Sound of cockpit door opening]

FIG-3: Here it is.

FIG-1: All right.

FIG-2: All right. Thank you. Thank you.

FIG-3: I didn't taste 'em, so I don't know if they came out right.

FIG-1: That's good.

FIG-2: That is good.

FIG-3: It's good.

FIG-2: That is different. Be real good with some dark rum in it.

FIG-3: Yeah, right.

FIG-5 USAir 427, Pittsburgh Approach. Heading 160, vector ILS Runway 28 Right final approach course speed 120.

FIG-2: What kind of speed?

FIG-4: We're comin' back to 210 and, uh, one sixty heading, down to ten, USAir 427.cvr

FIG-1: What runway did he say?

FIG-1: It tastes like a...

FIG-2: Good.

FIG-1: There's little grapefruit in it?

FIG-3: No.

FIG-2: Cranberry?

FIG-3: Yeah. You saw that from the color.

FIG-1: Else is in it?

FIG-2: Uh, Sprite?

FIG-3: Diet Sprite.

FIG-2: Huh.

FIG-3: And I guess you could do with Sprite. Probably be a little be

FIG-4: Cleared to six, USAir 427.

FIG-2: Oh, my wife would like that.

FIG-1: Cranberry, orange, and Sprite.

FIG-2: Yeah. I guess we ought to do a preliminary. Pre-landing checks take place; Approach requests a left turn heading 140, and speed reduction to 190kts.

FIG-3: [Sound similar to flap handle being moved; sound of single chime similar to seat belt chime]

FIG-2: Oops. I didn't kiss 'em goodbye. What was the temperature? Remember?

FIG-1: 75.

FIG-2: 75?

FIG-4: Seatbelts and remain seated for the duration of the flight.

FIG-2: Folks, from the flight deck, we should be on the ground in about ten more minutes. Uh, sunny skies, a little hazy. Temperature ... temperature's, ah, 75 degrees. Wind's out of the west around ten miles per hour. Certainly 'ppreciate you choosing USAir for your travel needs this evening. Hope you enjoyed the flight. Hope you come back and travel with us again. This time we'd like to ask our Flight Attendants please prepare the cabin for arrival. Ask you to check the security of your seatbelts. Thank you.

FIG-3: [Seatbelt chime]

FIG-4 : Did you say Runway 28 Left for USAir 427?

FIG-5: Uh, USAir 427, it'll be 28 Right.

FIG-4: 28 Right, thank you.

FIG-1: 28 Right.

FIG-2: Right, 28 Right. That's what we planned on. Autobrakes on one for it.

FIG-1: Seven for six.

FIG-2: Seven for six.

FIG-1: Boy, they always slow you up so bad here.

FIG-2: That sun is gonna be just like it was takin' off in Cleveland yesterday, too. I'm just gonna close my eyes. [Sound of laughter]. You holler when it looks like we're close. [Sound of laughter]

FIG-1: Okay.

FIG-5 USAir 427, turn left heading one zero zero. Traffic will be one to two o'clock, six miles, northbound Jetstream climbing out of thirty-three for five thousand.

FIG-4: We're looking for the traffic, turning to one zero zero, USAir 427.

FIG-3: [Sound in engines increasing rpms]

FIG-2: Oh, yeah. I see the Jetstream.

FIG-1: Sheez...

FIG-2: zuh?

FIG-3: [Sound of thump; sound like 'clickety-click'; again the thumping sound, but quieter than before]

FIG-1: Whoa ... hang on.

FIG-3: [Sound of increasing rpms in engines; sound of clickety-click; sound of trim wheel turning at autopilot trim speed; sound similar to pilot grunting; sound of wailing horn similar to autopilot disconnect warning]

FIG-1: Hang on.

FIG-2: Oh, Shit.

FIG-1: Hang on. What the hell is this?

FIG-3: [Sound of stick shaker; sound of altitude alert]

FIG-3: Traffic. Traffic.

FIG-1: What the...

FIG-2: Oh...

FIG-1: Oh God, Oh God...

FIG-5: USAir...

FIG-4: 427, emergency!

FIG-2: [Sound of scream]

FIG-1: Pull...

FIG-2: Oh...

FIG-1: Pull... pull...

FIG-2: God...

FIG-1: [Sound of screaming]

FIG-2: No...

September 8, 1994 Aliquippa, Pennsylvania USAir, Flight 427 Boeing B-737-300 N513AU
On a flight from Chicago to Pittsburgh, while on approach, the aircraft went into a sudden nose dive and crashed into a wooded ravine 6 miles northwest of the airport. The accident was caused by a loss of control of the aircraft resulting from the movement of the rudder surface to its blowdown limit or an uncommanded rudder reversal. The rudder surface deflected in a direction opposite to that commanded by the pilots as a result of a jam of the main rudder PCU servo valve secondary slide to the servo valve housing offset from its neutral position and overtravel of the primary slide. All 132 aboard were killed.

Sharmila Cohen (& Paul Legault call in) from TELEPHONE journal
www.telephonejournal.org

SC: This is the email we send from Telephone to everyone we solicit to translate: The journal is called Telephone, like the children's game, in which phrases change as you whisper them from one person to the next. We feature an handful of poems from one poet in each issue, which are then translated by multiple different poets and translators. There are no rules about how each poem should be translated. We are hoping to solicit a variety of interpretations. So essentially part of the goal of Telephone is to open up the doors to translation and say anything that you do is an interpretation of the original work constitutes a translation, which supplies a kaleidoscopic view to the original work. We also collaborate with art galleries... where we were approached by a gallery who wanted to experiment with how to present translations in the context of a gallery...



[Paul Legault, co-editor of Telephone Journal, calls from NYC, and reads one of his Emily Dickenson poems, a translation from English into English.]

EE: Paul will also start a telephone poem as well, three sentences from Alexander Graham Bell. He will whisper these lines to someone here, and if these lines could go around the pavilion for the rest of the time... [The room reenacts an extinct deer call goodbye to Paul.] So Sharmi, how much do translations need to retain a connection to the original author? Do you only have a road so you can drive off the road? **SC:** In some way. Everything we publish so far has some relationship to the original text as a thread that holds the translation together and in some way that is the translators' vision of the original text... **SHANE ANDERSON:** Did you originally think of the translation as a one-to-one? **SC:** Not really. We planned on really not knowing what translation was... **EE:** But one-to-one correspondence rules, like quantum, are never possible. That's what I love about Paul's English to English. Not what he starts with or ends with in words necessarily [it was impossible to hear him over the phone, maybe like it is impossible to get a clear transmitted signal from Emily D. into today]. But instead, that the same English from the 18th century is not the English of today even if the words are the same. So doesn't translation itself have inherent in it the impossibility of all the breaks and gaps? Don't you feel the tension in translation in trying to maintain a relationship with the original is the thing, like an electron bond, that holds it together. If you lose that tension, if you experiment too far away from it, can't then anything be a translation? **SC:** No, I don't think so. I think that if a translator interprets, or chooses to focus on one single aspect of a detail, and then breaks with that, like some of the translations in Telephone, like homophonic translations translating just the sound alone, to get a sense of your reading... We even go out of our way to find poems and texts that are almost impossible to translate, sometimes things already in two languages, sometimes asking people to translate who have never done translations before, who don't know the original language... [leads into a translation experiment: everyone passes around the same poem and reads it in their own language] **SA:** Why do you write under another name in the journal? **SC:** Well, at first it was a little feeling of shame, and now it feels like part of the translation process. **YM:** And do you curate the contributors in a particular kind of order so one responds to the next? **SC:** No, it's alphabetical. I think it's good to have one big lump of undetermined mass. **EE:** But do all translations force a framing of self through a door of the past, this situation which we are inevitably in anyway? Is it possible, or would we want to lose all sense of references after having acquired them? **YM:** Is it possible to betray a text? **FLH:** When you get back the translations, are there among them good translations and bad translations? **SC:** The context of the other translations around a bad translation might also make all the translations more interesting. We do get some shy translators, people we solicit who do not do translations, so we do sometimes send those contributors literal, sloppy, terrible translations of the original text just so they can have something to work with if they don't know the language or feel comfortable translating on their own. And we also have real translators, though real is the wrong word. **EE:** You used the word interpretation before. Isn't there a difference between interpretation and translation? They are not synonymous. I would say that translation has some responsibility to the tension of working with an original source. Is something lost, or diluted, or generic, when those two words become completely interchangeable? **SC:** In what way? I think there is a shift of focus... **EE:** I mean, in 12 Monkeys... Terry Gilliam bases his movie on Chris Marker's La Jette. And he fought for a long time with movie studios to use the phrase "interpretation of" instead of "based on"... He went to court because that language of what to call something had to be so precise. There were rights involved with what something is called that is "based on", or has a relationship to, another thing, another original. Maybe because of the preservation of an expectation... And I don't know why exactly I feel this way, maybe it is to old-fashioned, but I think to lose that difference is to lose... **JB:** I would say there is no distinction... There is just no scale or measure to decide whether the translation transports the original originally. There is just no metalanguage within which that can be decided. For me there is only pragmatical matters in translation. Does it work? Does it transport what is meant to be transported... There is no way to say if a translation is right or wrong. Thus I would always argue that translation is an interpretation. A specific kind of interpretation, but always an interpretation. **SA:** Could there be then something like an ethics to translation? Maybe something that in interpretation allows you to feel a lot freer, and which in translation gives you a feeling of needing to be faithful? **JB:** Yes, but to be faithful requires you to use another image, another metaphor, right? **SA:** Sure, sure. But I'd say there is an ethics to translation. **SC:** But is all this just in the realm of semantics now? Are we just trying to decide what to call different things, rather than just saying we want to make art in this way... **EE:** But it's like any of these watered-down words we overuse, like public in public space. When we use different words what are the differences which make a difference? And if just semantics means it doesn't matter... I mean, if I want to read someone like Aquinas, and I don't want to read... And I want some kind of correspondence between what he was originally saying and make my own interpretation, then maybe it gets into a kind of ethics. I mean, not to lay down a single kind of judgment for something with infinite variations, but maybe there are little micro-ecologies the translator is responsible to depending on who the audience of readers that go to the translation are expecting to be there... **SC:** Maybe it's useful to say that it is important to distinguish between poetry translations and ... maybe it forces the discussion as to what translation is...



UNFAIR QUESTIONS

During part III discussion and roundtable of June 23rd, and in the hope of subverting the default moderator mode and de-center the moderator from hub to just another part of the mesh, let's start a stream of questions. Please send question. Question which you would like to ask each other regarding publication platforms, containers and content, curation/editing, open calls, experimentation, formulas, etc Questions which you ask yourselves. Questions which you wish someone would ask you, etc. Each night I will recirculate the growing list of questions to the group from part III. I will also take out the names of the people sending questions, unless you ask me otherwise, and why not... These questions can be buoys for presenters to hold onto, or lead weights for less muted drowning. And of course, if the questions are used as primers to get the discussion going then great; if not, we can ditch the question structure, go off-grid, and wing it. (Winging it seems appropriate in an old airport.) So please also use the questions incorrectly.

- 85. Are you going to finish that?
- 84. How do you present video or multimedia productions in a printed publication?
- 83. Do magazines need to present contemporary material to be contemporary?
- 82. Are printed magazines soon to become history?

81. Is there a new trend in publishing that leans more toward specific concepts rather than genre? Is this new? How does it affect readership?

80. Sales? Do we focus on sales at all? Publicity? Popularity?

79. Contests: good or bad?

78. Where is the line between integrity and wanting things to be seen -- if publishing something “famous” for the sake of popularity gets the more unknown work read, is that also noble?

77. “It is the school teacher who ‘poses’ the problems, the pupil’s task is to discover the solution. In this way we are kept in a kind of slavery. True freedom lies in a power to decide, to constitute problems themselves... it is a question of finding the problem and consequently of positing it, even more than of solving it.” Deleuze, Bergsonism

76. Print v. Online?

75. Do you read online magazines and if, how or where do you read them?

74. How can we be multilingual and also approachable?

73. Do we need to draw a line at where translation can no longer be translation? Does this matter? is it just semantics? If so, is the opposite (expanding the definition of translation) also just semantics?

72. Does it all boil down to the idea of individual perception, relation to surroundings/observations, and response?

71. Can I draw you?

70. Theoretically, is everything new and original or is it all an accumulation of things that have been done before?

69. If you start to see other publications around you that look like yours, or that you are starting to look like other publications, is it time to stop or change?

68. How does one experiment without falling into the trendy trap? Always having to outdo oneself?

67. Is there really no wrong answer?

66. How do we pay the bills?

65. Are there any rules?

64. If I use your publication to hold up an uneven leg on my coffee table, does that count as a form of consuming it? Or is that just rude?

63. How much editing do your editors do?

62. What is the artisanal work of the future?

61. Can I publish my work in the future behind me?

60. Why do people want to be published?

59. Do you have to be an expert to do something of value? To whom is it valuable? What is the value? What is an expert? How do you become one?

58. Tell me what you want what you really really want
Bin ich wach?
Tell me what you want what you really really want
Wache ich auf?
Tell me what you want what you really really want
Am I that name?
Tell me what you want what you really really want
Siehe BODENHEIMER; von der Obszönität des Fragens. (Fragen ist nicht so harmlos wie es daher kommt... Fragen stellen als Demonstration von MACHT)
Tell me what you want what you really really want
Asking questions - that’s what the police does.
Tell me what you want what you really really want.
SECRET SERVICE - Stasi Methods.
Tell me what you want what you really really want
What are stupid Questions?
I’m not going to tell you and you don t want to know
NO NO NO what part of NO didn’t you understand?
Tell me what you want what you really really want
Are there stupid Question?
Tell me what you want what you really really want
Good question - bad answer
Tell me what you want what you really really want
Bad question - good answer
Tell me what you want what you really really want
there are no stupid questions - correct?
Tell me what you want what you really really want
Hatten Sie da theologische Hilfe?
Tell me what you want what you really really want
Was s kost, möcht ich wissn!!
Tell me what you want what you really really want
Was ist denn da so schwierig?
Tell me what you want what you really really want
mein gedicht sagt dir, was ich weiß, es fragt dich, was du weißt (ernst meister)
Tell me what you want what you really really want
warum ist there SEIN und nicht vielmehr NICHTS
Tell me what you want what you really really want
was ist größer als das saarland?
Tell me what you want what you really really want
warum fragen Sie das?
Tell me what you want what you really really want
STASI METHODEN

57. Tell me what you want what you really really want

56. How does the issue of taste come in to play?

55. Theory and concept v. intuitive response and the visceral.

54. form: how important is the form? of the magazine? book?
what should a new novel look like? saying anything is boring and dull and a cop out that means novels should die.
what can the internet do that a book can’t?

53. If a publication wants to be experimental, how can the publication itself share in the vulnerability of being experimental, rather than dropping all the weight on the contributors shoulders? And should the publication experiment through curating content? And are there really ways of doing this without using / exploiting the contributors as legitimizing agents, or perceptual steroids, or, without putting the contribution at risk?

52. Have you got any rich patrons or funders you’d like to share? How can we find money?

51. Is there a way to expand to a wider audience without thinning out the content to reach that larger audience?

50. Can you ask for funding but separate yourself from the possible historic filth of the funder, like BMW, etc?

49. what are the intersections of art and literature? are they worth making stronger? or are they, as artifacts in time, already relevant enough to one another?

48. content:

*why fiction? why poetry? why your magazine/publishing house?
why does everyone turn up their noses when they hear the word poetry? is this the cod liver effect?
for whom?*

47. *Is it all about talent, intention and potential, or about the name, the trend, the fashion?*
46. *How do I get into your publication? Do I need to be your friend first, or is a cold call ok too?*
45. *Keep it real?*
44. *There is much touted promise in the internet that it creates new means of communication and articulation that offer up the ability for anyone to express themselves. Within the realm of digital publishing, new, simple tools are rapidly being developed for content creation (Wordpress, iBooks Author, Atavist, etc.). This has created such an enormous amount of content that one can hardly keep up with that which they are focused on, let alone stumble upon and encounter things outside their particular fields and interests. It seems like the tools/ technologies offer us freedom...to do exactly what we already do, but in more productive and quicker ways and thus, produce more stuff. To quote Hardt and Negri in their recent (ebook) Declarations, “Deleuze says, what we often need is the silence necessary for there to be thought. This is not really such a paradox. The aim is not really silence for Deleuze but having something worth saying. Primarily at stake in the question of political action and liberation, in other words, is not the quantity of information, communication, and expression but, rather, their quality.” This position risks a call for judgement, or control to evaluate things and their quality. But, at the same time, it points out the need to be careful in what we produce, how we produce, and why we produce things. So my question(s) from this are actually quite simple; given the ease to create and circulate content, what self-imposed limits should be placed on ourselves? How do we make decisions? Do we followed entrenched curatorial and editorial logics (or specialization in general), which in themselves are not incompatible with the above in per se? Do we need to develop tools, which resist productivity and ease? To find ways to be more non-conductive to create spaces of “silence”?*
43. *ethics:
do you make the world a better place?
is the world worth making better?
can it be made better?
what is better?*

42. *how can i be useful?*
41. *where to begin?*
40. *Are publications slobber making machines? (How does one say this in German)?*
39. *Should publications avoid splatter, and try instead for splash, something that breaks the surface? To splat? (How does one say this in German?)*



38. *where is the value, style, cool? Is there a value in cool irony?*

37. *Foucault said something about anonymity and being able to evaluate a work without the built in filter of attaching a critique to preconception of someone worth listening to. Fuck Foucault?*



- 36.

35. *how can i escape, and be useful?*
34. *how can i be useless, and be useful?*
33. *Bruno Latour and Peter Weibel taught a class where they asked each student to design a website. If that site could be printed as a PDF and the printed content was not remarkable different than the on-line content, the student failed. Should on-line publishing platforms strive to operate in an experientially different way than a printed counterpart?*
32. *Does communicating a vision predetermine content? Is predermination a bad thing?*
31. *In terms of experimentation and publishing, if you know something will work ahead of time should it still be done?*
30. *What do you do with an invited contribution that deceives you?*
29. *What does “independent publishing” mean to you?*
28. *Publishing yourself?*
27. *Do we need better biases? To develop more sophisticated prejudices?*
26. *Would you publish a contribution by Tom Cruise?*



25.

24. Shouldn't all translations come with interviews? Or, is this a leading question? Should I have asked: what if all translations are interviews?

23. is this about me?

22. The Anglo-Saxon root of the word 'question' is kuere, which meant to ask or seek, hence to gain or win. In Latin, it was quaerere and questum; in English it became quaestor and later 'quest', 'inquest', and 'question'. Other offshoots of the root became 'conquest', 'inquire', and 'acquire'. -- from Neruda, book of questions (intro)

21. Does communicating the vision predetermine the content?

20. Can real surprises be solicited? Can real change happen by invitation?

19. Can anyone write poetry relevant to today without reading today's poets?



18.

17. Are good questions danced? Are bad questions gravity?

16. Should editors have to justify their existence? How do platforms justify their existence without existential profiling, resorting to generalizations, categories, come-ons, editorial street-walking, or becoming affirmation beggars?

16. How consistent/viable is your publishing project? What is the biggest threat for it to end? Is it really a threat?

15. Do publications need themes or missions? Does defining a theme make the container into a content mold? Do themes and missions need to be made explicit to the readers and contributors? EXAMPLE themes: revolution, time, fashion, values, politics and arts, forget fear, poets, forget poets, architecture without architects, cats, mushrooms, nincompoops, environmental communists, nay-saying, come-ons, cons, come-on owners, come-on makers, guerrillas, melons, muons, wave waves, echoes, etc. (How do you say come-ons in German?)

14. Does the container shape the content, or the content the container? Is the container the content too?

13. Are the editors the real contributors?

12. Who should the publication feel responsible to?



11.

10. How to be precise and unstable at the same time?

9. Can interviews be conducted without putting words into people's mouth? I don't know how to say this in German. Can anyone offer a believable translation of putting words into people's mouth?

8. Are yawns ok to include in publications?

7. "The word 'history' comes from the ancient Greek verb meaning 'to ask.' One who asks about things- about their dimensions, weight, location, moods, names, holiness, smell, is a historian. But the asking is not idle. It is when you are asking about something that you realize you yourself have survived it, and so you must carry it, or fashion it into a thing that carries itself. ... Herodotus is an historian who trains you as you read. It is a process of asking, searching, collecting, doubting, striving, testing, blaming, and above all standing amazed at the strange things humans do. Now by far the strangest things that humans do - he is firm on this- is history. This asking. For often it produces no clear or helpful account, in fact people are satisfied with the most bizarre forms of answering." from Anne Carson, NOX

6. Can quotes be questions?



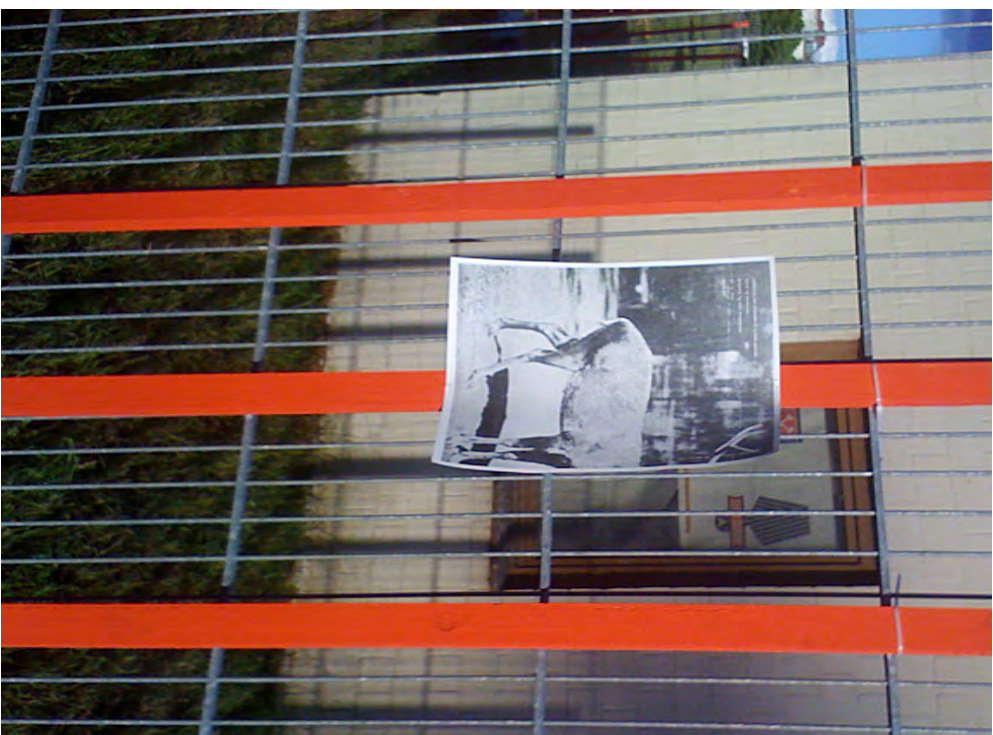
5.

- 4. How open are open calls?
- 3. To publish yourself or not to publish yourself?
- 2. who are we?
- 1. when will we meet?

17.00-18.00 Unfair Sounds : “How to speak the language of a dead species”
Performance / Workshop by Leon Eixenberger

[First we jumped up and down and loosened up. Second we found our balance point by organizing ourselves in place by shifting our weight in many directions. Third we put our pointing fingers together so they were touching at the tips around our belly buttons, so that when we breathed in the breathing widened the gap between our fingers. Next, make sounds with your voice until you feel your voice and breathing stretch out together.]





2.b

„Durch die weit geöffnete Nase wird Luft geschöpft. Die Kontrolle erfolgt wieder mit Händen (und Spiegel). Der Mund wird zum Kussmund geschlossen, in drei Intervallen (1 - 2 - 3) wird ohne Verkrampfung durch die Nase leicht eingeatmet. Der geschlossene Mund bildet eine Kompression. Die eingeatmete Luft ist mit der Atemstütze in drei Intervallen (1 - 2 - 3) durch den Mund nach außen zu pressen. Durch den entstehenden Widerstand schnell das Zwerchfell im Bereich des Rippendreiecks bei jedem Intervallstoß heftig nach vorne und federt zwischen den Intervallstößen wieder zurück. Die Spannung wird also zwischen den Luftstößen immer wieder abgebaut. Es entsteht eine sogenannte Schaukelbewegung.“

II.

In length of head, style of tail, and general forms like your eldi in summer.

Ears longer.

Legs much longer and more slender.

The hair on the front of the lower part of the fore-leg elongated to form a fringe.

Upper parts of the same reddish-yellow color but covered with numerous yellowish-white spots on the posterior half of the body, with a long yellowish-white horizontal line running along the lower part of the side above, and parallel to the border that separate the darker color of the upper parts from the paler belly.

Tail similar.

Its lower parts however not pure white, but dingy yellowish, varied with white on the throat and on the breast.

We have, then, in this animal a *Pandolia* with the horns of a *Rucervus*.



UNFAIR DISCUSSION: WINGING IT

Roundtable discussion about translating ideas into things. Things being publications and text transmitters.

Barbara Buchmaier from von HUNDERT www.vonhundert.de, Sandra Huber from DEAR SIR www.dearsir.org, John Holten from BROKEN DIMANCHE PRESS www.brokendimanche.eu, Camilla Kragelund from FILTER www.filterforfotografi.net, Caleb Waldorf from TRIPLE CANOPY www.canopycanopycanopy.com, editors from TICK www.tickjournal.com

CALEB WALDORF: *I wanted to start before we started... This comes from correspondence between the TRIPLE CANOPY people—artists, writers, editors, architects, people in school: I'm leaning towards a much more transparent and clear organizational approach which would not fall under a hierarchical deterministic model of subjectivity... to set up a system which allows thematically and tactically and self-organized strains of thought ... to deliver content on a daily basis... the content seeping into the readers daily routines ... could be a weird hybrid between a print magazine a mailing list and a blog ... I think flexible elusive systems lead to better opportunities for communication and dialogue... So, out of these conversations threads of thoughts emerged: thinking about patterns of readership online, how to create long-form reading experiences online... One of the ways to think about that on a platform level, on a reading level, is the interface. The paradigm of the web-based interface design is the scroll, endless long list of linear content... How to stage a reading experience so the reading experience could be different? One of the tropes we dealt with was how to remove the scroll. We needed to think critically along each step of the process what it means to be doing something online, like creating a regime of attention for someone who would want to read something 8,000 words on the internet... We jettisoned the page metaphor to the column metaphor. How the screen works in the circulation of a text. Now of course we have different screens... What happens in running an online magazine is that we realized we weren't just running an online magazine... There were all these other activities which began to accumulate around Triple Canopy as a platform, which included programs, podcasts, miscellaneous activities, short events, long events, a printed magazine... a kind of object in an expanded field... not just an online magazine but a field of all these different activities, a stage to have all these things interact in public space.*

BARBARA BUCHMAIER: *von HUNDERT is a magazine started by Andreas Koch that includes a lot of different text formats like videos, critical statements, observations, also a kind of fictive diary, interviews. We want to be a little bit unprofessional, but we also want to be an alternative to the standard. We have more subjective opinions and subjective texts, jokes or fun inside. When I started writing for the magazine, I felt like I could say what I wanted, and not be corrected by others who do other magazines. It's, I don't know exactly how to say, about a freedom of speech or something... And we still try to publish very critical pieces, not just descriptions of clothes, for example.*

JOHN HOLTON: *BROKEN DIMANCHE PRESS wanted to create something that didn't exist. We are interested in experimental literature, literature in translation, visual art practice, left-wing politics, to replicate the avant-garde into today, social democracies, for which you need a strong political sense. As a press we try to make books that make these crossovers in a visual and textual way... This includes doing exhibitions from our books and textual works, to push the idea of what a book can be... We are interested in publishing first print books, debut books, books that wouldn't exist otherwise, cacophonies which take different forms, shape-shifts, meeting points between visual arts and literature—books of such a good quality in which the books we make also become a kind of artwork, an object...*

SANDRA HUBER: *DEAR SIR was interested in find emerging voices, or if they are not emerging voices in poetry at least surprising voices. We are also interested in avant-garde and experimental poetry. As far as the platform goes, it's a pretty classical form, it's a very straightforward journal of experimental poetry. It's interesting for the journal to be based in Berlin but come from everywhere. I am also interested in the readers of the journal having contact to who the writers are.*

CAMILLA KRAGELUND: *With FILTER we wanted to set up a focus on all kinds of photography—amateur, press, art, commercial, scientific uses of, and how photography is used in social interaction like in social networking services and mobile phones. We wanted to have a platform to discuss how we use photography in our everyday life. Rather than a journal, it's more of an anthology to unite diverse material. Like in our first issue, what does it mean to use this word photogenic, so we made a theme of this. We set up an editorial board to talk about how normally photography is perceived to have to do with appearance or freezing time or to keep memories for later, but photography is really a medium that is disappearing, much faster than say painting or books. In a way it's a bit weird to have this urge to only look at photography, so we wanted to open this up for photographers working between photography and painting and sound and film and video...*

ERIC ELLINGSEN: *One of the reasons we are hosting these two days of Unfair Poetry things, is because the Institut für Raumexperimente started an online professional journal through the school called TICK and we want to sharpen our skills... In the institute we try to curate a situation of learning rather than say what it is that needs to be learned... Olafur, who opened this institute, talks about all the different genres or disciplines as tools, things existing in a non-neatly classifiable way. We created an editorial board from inside the institute that changes each issue, there are 2 issues per year, and each group curates the journal from conversations and questions from inside that group. Do we solicit articles, do we do open calls, do we theme, how do we curate an online space experience like walking through an exhibition? TICK from Uexküll book A Foray into Humans and Animals... Starting the journal was a learning context which allows us to have a conversation about our roles and responsibilities of doing something very real in the world with content and authors we are respectful and sensitive to as well as experimental with... For example, one long conversation we had had to do with accessing content in publications based on the reputation of the contributors... So rather than having a table of content, the only way to find who the author is is to first force the reader to go through the work to get to the contributor. So there is no bias of anticipation based on who the author is before going through the room and experiencing the work... And the structure of the site is informed by the content...*

FELIX MEYER: *If I go to a shop like MOTTO, there are hundreds of artist magazines alongside artists books, and this is a business heavily dependent on outside funding structures. The question is how do you organize as editors or publishers, and how do you find funding and financing... distribution and funding?* **CK:** *We are really dependent on one small foundation in Denmark which supports cultural projects, but they are only funding publication costs, not graphic design, not our time... We tried advertising... Recently we collaborated with a Norwegian editor who could apply for Nordic funding, they have much more money and we needed to make access to this through collaborations. We stared with five people, and then I was doing it by myself... And we try editions as inlays in each issue, a kind of art object, but this doesn't seem to really help...* **BB:** *For us there is no funding and no sponsors. We do the work from our office at home, in the evenings, on the weekends. And contributors don't receive funding.* **SH:** *We don't have many expenses because we are online. A school of poetry gave us a little funding, but it's the time we put into it which is a labor of love. And I have a full-time job in publishing in Berlin, so that helps to fund it as well...* **JH:** *Basically there is no money and not that many people buy books. It is just hundreds and hundreds of hours you have to do yourself...* **CW:** *We received a good grant, enough for two people to work full-time, and a few people get small salaries, and we can pay our contributors. Once the grant runs out, our future model is to have a membership program which basically asks people to become members, to whom we say, you can read it for free but please help by sending support. And this has worked. We generated good revenue from this. Then we set up a consulting wing, that leverages our brand, or our cultural capital, into actual economic capital. So someone who liked our website, we could consult or leverage that and create jobs as individuals and take 10% of that for the platform and publication. So we have a fairly sustainable model. None of us gets paid really well, or lives off it exclusively. But we do make money off of it, and can offer people money, which helps immensely, and properly so. To build up a system where you can pay people to participate when they could publish in other places... I think we are a bit of an exception, because we were one of the first online publishing platforms to push things in a certain new direction and we could get in early. It also really helps being in New York, because we can tap into certain circulations of cultural capital which are often attached to economic capital. The accumulation of cultural capital in New York is so high, that we can kind of grab economic capital from that. And it helps to have many of the people who work for Triple Canopy being part of the editorial / publishing space of New York, people who work for Harpers, the New Yorker, the Believer. It's not an institutional relationship. It is literally the same people sometimes. The connectivity and circulation of people that is very specific which is not politically or economically reproducible, but that is a reality of this project.* **EE:** *And TICK is funded by channeling part of a publication budget we have as a part of the institute, part of which is from the University of the Arts, other from the Einstein Stiftung. And we are responsible for using that money in an educational way which we then need to be able to demonstrate. We paid a person to help build a platform, but the rest comes in terms of our time...* **JH:** *We are also starting to show in commercial art galleries, because all the books we have done have real artworks which could be sold individually as art works... We also try fundraising auctions... I don't like the professionalism of it sometimes, but it helps when the content and the design and the distribution go together.* **EE:** *John, you also published your own book. I know with TICK we first decided not to publish ourselves, but we give ourselves the options to take that back once a lot of people read us maybe.* **JH:** *Self-publishing gives you great freedom, especially if you're writing more experimental literature... And I could be in control in terms of content and production and the presentation of the work. At first I tried to publish my novel through accepted means, not accepted, but, in more entrenched, commercial, recognizable venues. And I do hope to publish in those in the future because of the reach of audience and distribution and so I can have kids... But I think artists and writers shouldn't have to worry about these issues all the time. Maybe the best position to be in would be in a room isolated, not worrying about the market, not worrying about editors—to be free of it and to produce the work that you need to produce. Of course it never works quite like that. And writing itself is quite crazy...* **SH:** *We might never have had Virginia Woolf if she hadn't*

published herself... CW: We live in a time when there is an over-abundance of self-publishing. There are lots of ways to self-articulate in social-media platforms... I mean the amount of content that exists is actually too much content to sink in. So I think there is something to be said for the publishing framework that allows for a less individualistic way to produce content. So content exists within dialogue with others, whether that be an editorial relationship, or an artistic relationship... We need less people producing content on their own, in the sense that we need the ability to walk others through things. Part of our entraining within the cultural sphere is that we each produce a lot of things constantly and are ready to produce things on your own. That is what we are trained to do in the art context. And that art context is very compatible with neoliberalism, that idea to constantly produce things. Producing things a lot on your own terms, defining your own terms, how to be an individual... But something that publishing offers is the ability to actually break out of that, and to work with other people to define what the terms are in terms of cultural production that are not just based on an individual saying, I have a way to express myself... I think that's why publishers are very important today. To build communities. What we do need is more solidarity, more support. We don't need more content. We don't need more content. All of us in this room could stop producing right now and...



20.00–22.00 Unfair Poetry & Other Art Things: readings and performances by Shane Anderson, Sharmila Cohen, Eric Ellingsen, Christian Hawkey, Martina Hefter, Karl Holmqvist, Gaëlle Kreens, Felix Lüke, Kirsten Palz, Andreas Töpfer, Uljana Wolf

EE: Just to preface this, very simply, rather than decide who got to go last and who goes first, you know, i just did this alphabetically as a default. So, aaa, umm, it solved all the questions so that was that. I will just introduce everyone by name and they can tell you what they want about themselves from there. Just so you know, Andreas Töpfer will be doing this experiment between writing and art which, I would also say, is a poem, but I don't know what Andreas will call it. There will also be a piece you can eat. An art sausage project going on. Like you might know, I mean, there's a pretty good history with sausage and food and books from Dieter Roth's cutting up books and making sausages with them - Literaturwurst— to Rirkrit Tiravanija reenacting Dieter Roth's sausage book recently again... So this will also be accompanied by a small performance. So now as Andreas finished setting up, I'd like to thank everyone for coming now and coming today and coming yesterday and being vulnerable up here and helping to build this today from the group out. I basically built this group over the past two days not just from who

I have relationships, or who Olafur Eliasson has relationships with, da da da, but something between a few of each of our relationships, here like Shane Anderson and Christian Hawkey.

This event also took place yesterday. We started with some experiments in the airfield, a hello cloud for example—a reenactment of a hello line we (the Institut für Raumexperimente) performed as a walk in a public space in Berlin; eleven of us stretched from a tight line shoulder to shoulder into a 4.2km twisted elastic line into Berlin screaming hello back and forth to the person on either side. Yesterday, in the airfield, we started together as a group, maybe 15 of us. And we started saying hello to each other. Normal voice. Regular volume. As we said hello we walked our own little radius away from each other increasing the volume of our hellos, until our lines stretched out until you could no longer see the people you were screaming hello too. The voices now screaming hello until the other hellos became barely perceptible, whisper screams, or something. So we stretched our hello to the limits of our hearing space. And I just thought it was spatially a metaphor maybe for the whole NOT FAIR things going on here, because at a certain moment in that hello cloud, the person screaming hello finds him or herself alone, screaming hello, screaming a greeting across a space where you can no longer hear or see the people you are with. Others join in with hellos. A little contagious. And annoying, depending on how close you are to the screams. And somehow I find it a beautiful situation to find yourself in, not attached to the people you know are there screaming greetings, screaming hello.

And there were a lot of people here today, like the people who were representing the publishing platforms, who have other things they could have performed or talked about, and without having been asked to read their own writing if they are writers, like John Holten, and basically sitting up here and saying hello. And, I don't know if we will have time, but Christian, one of the readers tonight who also helped me to design some of the experiments yesterday, with Shamilla Cohen, has, after some ping-ponging about the hello cloud, suggested to read the history of the hello. We will try to end the two days then with a hello.

I also just want to thank Monika Rinck, who also joined us last night in a book sculpture reading experiment, where we moved outside the pavilion into the field and dumped a pile of poetry books into the middle of a small group, and performed reading experiments. With that...



SHANE ANDERSON: *So, I'll use the microphone, even though I'm very loud. So this being around translation, I have decided that I will first show a couple of variations that I've done on Catullus. The first one is more sort of a cross survey of many of the versions I've found, and of course adding my own... And the second one is just taking things on my own terms. So ...*

...now I'll read the last three poems... This was originally supposed to be organized... I was supposed to present my book that is coming out with Broken Dimanche Press, which maybe you guys heard John's presentation/discussion earlier today. But, the book is not back from the printer. So that's the way it goes. So at the very least I figured I would read aaa, some new work that's sort of parasitic on that book, work a couple years old which will be released next week at St. Georges Bookshop, where I work, in a reading series I run called HERE!HERE!THERE! Then we're having a release party the following day, it should be interesting. So, the last three poems. I call them poetry; somehow they are explaining the work in that book, somehow.

...thank you.

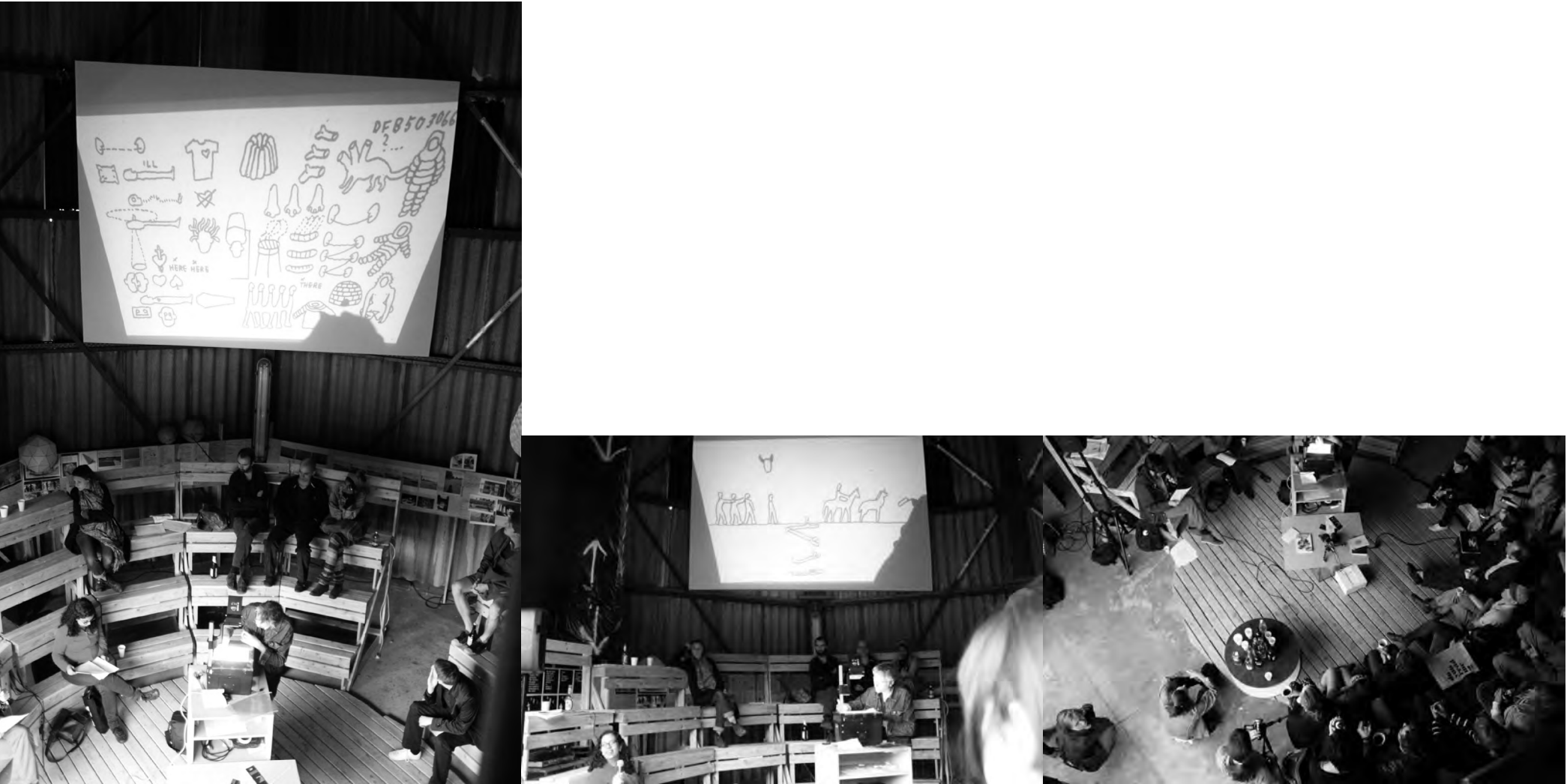


SHARMILA COHEN: *Hi. Can I sit here? Maybe it's OK. Hi. I'm Sharmi. For the first few poems I'm going to read, I've been writing a collection of poems based on idioms, using idioms, breaking idioms down, all the things with idioms, which, it occurs to me now, might be extremely difficult for a mixed language group so I hope it will hold up regardless. I really want to watch the drawings being made behind my head as I read,,, The next one is... this one doesn't have a title, but I guess you could call it... ..The next one is not exactly a short story, but a prose poem. It is framed in idioms with their definitions. Shane, could you read this with me. I feel like you're my go-to-guy today. Do you want to stop being my go-to-guy?*

SA: *No, no, no. It's my third time today. What do I have to do?*

SC: *Don't bother reading the full definition... ..And then just to wrap it up, I am*

reading a section from a fun translation from Die Farbenlehre (Theory of Colors) as it relates to the senses and reality... ...So, thank you.



FRIEDERIKE HORBRÜGGER: What comes now is actually for you guys, because we have provided food—you might be hungry, and the story why comes now. I'm Friederike, a participant of the Institut für Ruamexperimente, and I recently told Eric about a spontaneous project I've done with a French artist for a French-German exhibition. So we thought of dealing with this romantic idea that the French and Germans get to be friends again, and that we should make a sausage out of the two different national sausages. A bilingual sausage. And this was just lying on the beautiful white exhibition space and made people laugh. But what we didn't do was have people eat them. So now we thought we would have a taste translation act.

FELIX LÜKE: I have a fairy tale. It's about sausage, wüursts. And it is about fear. From the Grimms. So it's in German.





EE: *If everyone could grab something to eat while I do this. You don't really have to listen. I am just going to gurgle ice... And the other thing I wanted to do is a sound piece, umm... It's from aaa, I kind of wanted to corrupt Shakespeare a little bit. I aa,a do these little sounds sometimes called my residencies in disappearing. And I aaa, searched Shakespeare's most famous sonnet, and this is what came up. And last night we were talking about sort of how language corrupts you when you are ummm not aware of it by developing certain cadences and rhythms just by speaking and where you are coming from. So I sort of thought this was appropriate. Umm, I am just going to fill my mouth with ice, and read Shakespeare from a cell phone, which I also somehow like... (And add the word Kentucky here.) I do these gurgle poems longer and then my mouth goes numb and I'm not quite sure what is going to happen when you can't understand a thing...*



CHRISTIAN HAWKEY: *So I thought I would read some poems from a book that came out last year from Ugly Duckling Press called VENTRAKL. The book is a lot of things, and one of the things it does is sort of engage with this late 19th early 20th century Austrian poet named Trakl. At the time I was writing the work I didn't know any German and I chose to work with this particular poet - and in German in particular - because I found it so other, and..., most of the book was written deploying these sort of multiple translation devices, experimental translation devices, mistranslation procedures, some of which were homophonic, or sound-based only, others involved typing the German poem into a program in English and then spell-checking that poem and using the suggested corrected English spellings of the German to then compose the poem. And some of the other poems were sort of composed out of lifting lines built around a particular color from multiple translations in English in this particular Austrian poet George Trakl. So I'll just read some of these. The first one is called... So again, Trakl, was a part of what's called German Expressionism, and color was a big part of that aesthetic. So Trakl's poems sort of, in keeping that, deploy in almost every line the use of color. And usually the colors are very simple, primary colors, umm. But they are also repeated so often that they sort of rarely become kind of drained of meaning, and it's sort of hard to get any sort of fixed typologies in terms of why a particular color might mean a certain thing in some way. So these next poems were sort of composed by going through these English translations of Trakl's work and combing out all the lines in which a particular color appeared and then carving those lines together into a poem. So what we are building here is a sort of translation of multiple translations of sort of lines from Trakl's work... So thanks.*



MARTINA HEFTER: Thank you. Hello. My English is not so good to explain what I'm doing with my poems, or what my poems are doing, and so I will just tell you a little bit about them in German, and read of course in German. Normally I don't just read standing or sitting. Normally I move around or... I'm not prepared today to do this, so, auf Deutsch... Ich habe ein Dichtkatalog im Moment, der befasst sich mit Alltagsbewegungen und Gesten, ich wollte aber nicht diese Alltagsbewegungen und Gesten so abbildend darstellen oder beschreiben. Ich habe eigentlich angefangen erst mal nach Wörtern zu suchen, die ich assoziiert habe mit bestimmten Bewegungsqualitäten, also schnell, langsam, weit, ausholend, usw., und habe die irgendwie versucht in eine Ordnung zu bringen, in Sätzen, und daraus hat sich immer erst die Bewegung ergeben, diese Geste, und dann habe ich gedacht wenn ich es so machen könnte, was würde passieren wenn ich die Wörter anders anordne, könnte eine andere Bewegung entstehen oder eine andere Geste und das ist eine Variation, die mit dem selben Wortmaterial arbeitet wie das Hauptgedicht, nur kann ein Substantiv jetzt ein Verb werden oder umgekehrt. Und es war sehr spannend, weil tatsächlich war nach eine oder zwei Phasen eine neue Bewegung da. Für mich war dieser Arbeitsprozess sehr spannend und ich lese jetzt erstmal die Bewegungen, noch nicht das Gedicht: tanzen auf einer Party in Mitte von anderen Gästen, die man nicht kennt
Kabel auf seiner eigenen Party zwischen den Tanzenden und herumliegenden Bierflaschen und Chips und so weiter wegzuräumen
sich die Haare zu streichen vor dem Spiegel
sich den Pullover ausziehen
sich drehen auf einer Kreuzung auf der Suche nach der richtigen Straße
sitzen am Schreibtisch, etwas am Computer schreiben
stolpern über eine Teppichkante
Aber jetzt lese ich mal. Ich fange nicht mit dem Tanzgedicht, sondern mit irgendeinem, also random sozusagen...



KARL HOLMQVIST: ...zimmer ...esp ... very happy to be here ... Danke schön ...



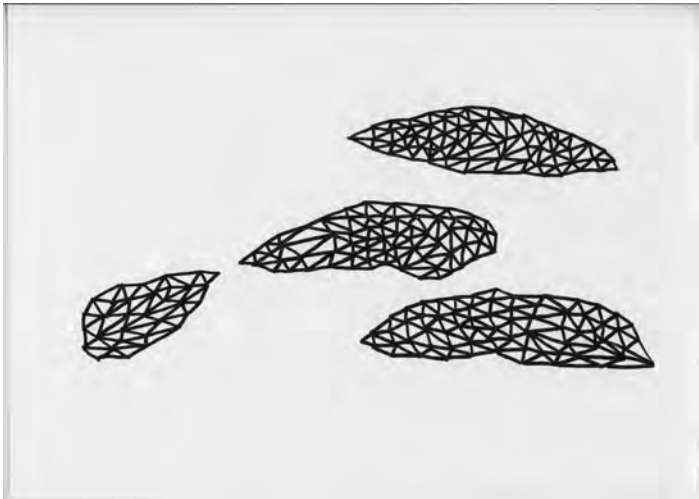
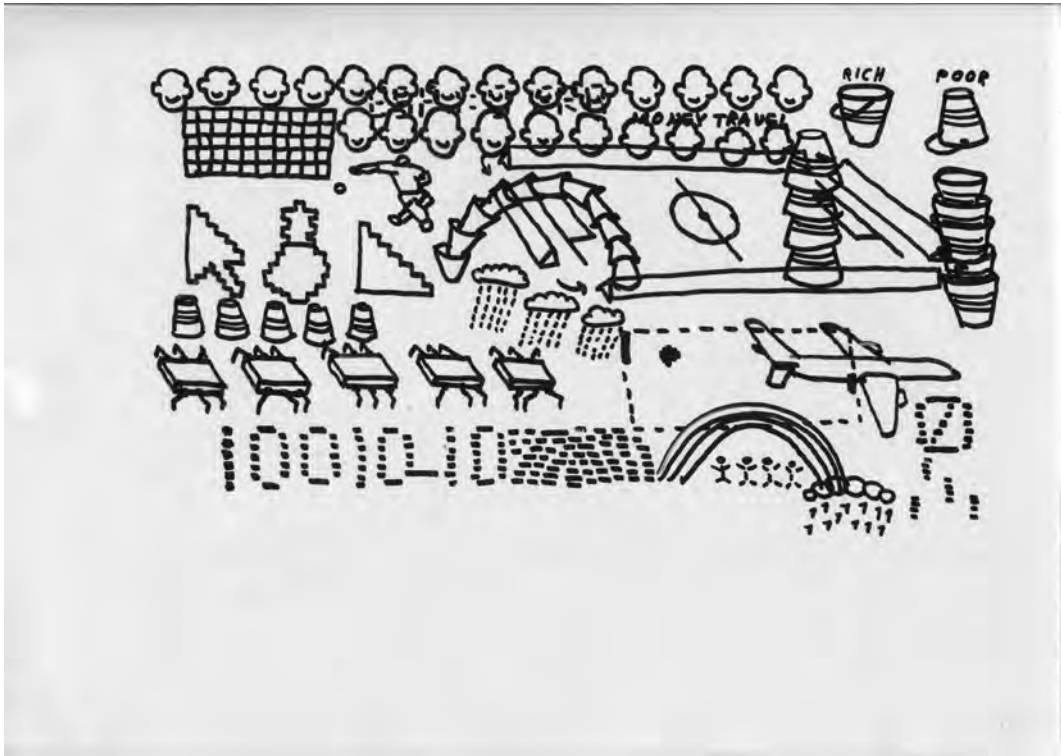
GAËLLE KREEMS: *I also try to translate vocal improvisations with my band into something with images or letters or signs; and that was actually great fun. But now, for those who feel like it, you can come in inside, because I will circle. Sort of you could move there... ...and now I will try to climb up there, and show you how confused I am. You see the sound is better up there, and I can... [climbs up the ladder] How about here? Whew, I didn't fall.*



KIRSTEN PALZ: *...I make sculptures and I'm just writing for this, and I... ... and please, you may only make drawings of me which are geometrical... ...So this is a work I did for an exhibition...*

ULJANA WOLF: *Ist Englisch eigentlich die Hauptverstehenssprache. Is English the main understanding language, or...? Ok. I am. I am going to read in German but there will also be English translations. I'm just going to briefly talk about this project, false friends, falsche Freunde, German gift. These are alphabetical, so each letter has a series of false friends and then a prose poem. And they were translated by a number of people and some of them are here today and will appear later and read English. And the first one I want to read will be brief... ...This poem was translated by two people... And he sort of baldly translated it also. So every time you hear the word hair in his poem it is translated hare... And last, lust... And there is a translation by Ute Shorts. Ute is here herself. She appeared earlier under the name Sharmila Cohen, but in fact she is really Ute Shorts... And this one was also translated by a wonderful poet Paul Legault, who appears in this book as Uwe Weiß and he will be read by Shane, thank you. You have the last word. ...Thank you and have a good night home. And thanks Andreas for the visual translations!!!*





Open End:





HELLO HISTORY
(found by Christian Hawkey)
Word Origin: hello
Origin: 1885

Alexander Graham Bell’s much-talked-about invention gave us not only the new word telephone (1876) but also the greeting hello. To be sure, something like hello had been with us for a long time as a shout that the English had learned from the French in the Middle Ages. Ho là! they would say. It meant both “stop” and “pay attention,” or in the words of an early translator, “hoe there, enough, soft soft, no more of that; also, heare you me, or come hither.” In various English shouts and reshouts over the centuries, this became holla (1523), hollo, hollow (1542), and hillo, hilloa (1602). For long-distance shouts the ending was lengthened to -oo, leading to halloo (1568) and hulloo (1707). By the nineteenth century the variants included hallo, halloa (1840) and hullo, hulloa (1857). It is not surprising that a call to stop and pay attention should become associated with the first telephones. But with all the possible ways of saying it, why should telephones call for a different pronunciation, that of the present-day hello? Because it is rude to shout, and hello discourages shouting. The short e keeps the mouth more closed than o or a, and -lo makes a quieter ending than -loo. Telephones badly needed this civilizing because the first ones required people to shout and the first telephone exchanges were manned by boys who enthusiastically shouted right back. “Nothing could be done with them. They were immune to all schemes of discipline,” noted one author. So within a few years, in the mid 1880s, “In place of the noisy and obstreperous boy came the docile, soft-voiced girl”—often called a hello girl in recognition of her civilized calling word. In 1889, Mark Twain’s Connecticut Yankee in King Arthur’s Court included this tribute: “The humblest hello-girl along ten thousand miles of wire could teach gentleness, patience, modesty, manners, to the highest duchess in Arthur’s land.” The telephone hello soon became a face-to-face greeting too. It could take the place of How are you? and How do you do?, although it did not replace the informal hi and howdy derived from those expressions. At the end of the twentieth century, there was also a hello? that expressed surprise and a Hello-o-o with an exaggerated up and down of the voice that implied, Wake up! What do you think you’re doing?

SUNDAY, JUNE 24
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14.00 Stunts and Exercise Workshop by Merlin Carter & Clara Jo with Arne Schönewald





16.00 Your Choreography Works - What's the Score: Workshop with Ari Benjamin Meyers

CONDUCTING 101

ARI BENJAMIN MEYERS: ... one of the things that's very interesting for me about conducting is that it is the only musical practice which involves no sound whatsoever, when you conduct you make no music whatsoever. And in order to conduct you need no music... It's movement based. So really it's like dancing in a certain way in front of a group of musicians... It's a very strange set of situations, circumstances, movements that add up to a kind of strange telepathic performance between a conductor and an orchestra... I started very classically and became more and more dissatisfied with what was possible, so I started working with experimental theater, experimental music, which led me to working more and more with artists, and with music that was not placed in a concert situation... At the heart of what I am doing is not just an idea of composing, but a different idea of conducting—both are about organizing time in some way. As a composer you are organizing time by organizing materials through time, usually notes, but they don't have to be notes. They can be objects, or people, basically any material can be composed as something in time. Conducting is something similar but it is also something in a spatial realm, organizing time spatially by organizing your body. And this is where it is very interesting, something that is organized by time in relation to tempo, but not time as in something fixed by a clock, something always moving forward. It is more of a relative time. Time which only begins when the conductor gives the upbeat, a time which only starts when you give the first downbeat... To organize time by the conducting itself, without music, as if you don't have anything else but that moment in time... So I started by myself, a conductor of nothing in a way... When an audience would watch it was amazing because everyone would hear or imagine a different piece of music in their mind. So everyone that was there created their own piece... Which is what I would like to try today, except on the airfield.

So if everyone could stand up, let's do the basics of conducting together: **ONE TWO THREE FOUR FOUR THREE TWO ONE**

1) the **ONE**: establish a pulse by bring your right hand up and then dropping your hand. Once you feel good about the drop, now do the same thing, except this time bring your right hand up but let something build up, a need to let something drop, a kind of potentiality waiting to happen, a waiting to happen, and then let your hand drop. This is the nature of the **ONE**. It is a very physical thing. It's not a constructed thing. There is a potential in that. There is a power in that. Something waiting to happen.

This is like finding a center, finding a place. How you find **ONE**. There is something that you are bouncing off of, a floor, imagine a table about the level of your gut. Now we are not just dropping your right hand completely. There is something here that you are bouncing off of. Really feel this: and **ONE**. Use your left hand as floor or a table for your right hand to bounce off of. When you are really feeling the **ONE**, take your left hand away.

EE: You are not just doing this with your arm...

ABM: No, no. I did a summer course with Leonard Bernstein. And when we were conducting he would say, now I want you to conduct without using your arm. Conduct Beethoven's 5th without using your arms. We were a whole group of people standing there conducting without using our arms. It starts in silence and then... It would work. It was weird. That's for the next workshop, conducting without the arms. Now we're concentrating on the **ONE**. So that was the **ONE**.

What we are going to add to this is the **AND**. This is what we call a downbeat. For a downbeat you need an upbeat. You really need: **AND ONE**. It is a little like a **FOUR FOUR**, for you might say: **ONE TWO THREE FOUR**. I'm keeping my hands open... The bounce is open. It's like a drum. Our hand is always in motion; it's always flowing.

EE: What are you doing in-between, with your hands, when you're waiting?

ABM: Well, I'm just waiting. This in-between is very neutral. I'm really looking for this "upbeat downbeat feeling.

EE: Your hand never goes below the table.

ABM: No. It's sort of a readiness, that you kind of, your know... It's not so much in your wrists, more something with your full arm. I'm moving **ONE** around the center. It is something centered, something moving around the center, a little bit in the middle of your (points to the guts)...

EE: And your knees...

ABM: Loosing. You are not stiff. Your body is something loose. Also, if you imagine your hand hitting the table again, that point where your hand strikes, that is the beat, where your hand hits the table. The beat is always in that one place. Every beat passes through that one point. So when we do the **ONE TWO THREE** and **FOUR**, those pass through the same point even when they move in different directions.

the **TWO**: It's like your hand is swinging the letter J. You pass through the same point as **ONE**, but your hit that same point as one and rebound up to your right side, then your hand comes back, hitting that center point again on the rebound. It's not just a smooth motion. It requires a bit of a... pop. Crossing the body, crossing that center is always important.

FRIEDERIKE HORBRÜGGER: If I do it, I don't feel my hand.

ABM: That's good. That's good. It's not just your hand, it's the whole arm, the whole thing. And what is stronger, the upbeat or the downbeat? But the upbeat is really just this preparation, the preparation for the potentiality of going down again.

EE: And breathing, anything to be conscious of?

ABM: I'd say breath normal. And keep the tempo.

ABM: One of the things I like in conducting in public is that things start to acquire a strong reference. The birds chirping for example. There's a weird kind of resonance you start to feel between you and the things around you in a way. Alright, **ONE** is always strong, crossing your body vertically. **ONE** is always the same. **TWO** is the J.

the **THREE**: Three is a bit like a triangle. It's a little like **TWO**, except instead of rebounding to the right, you rebound to the left. Then you go back through the point again all the way to the right, the J, and then back to the top through that point. You are always passing through this point, that center on the table. Think of a waltz: **ONE TWO THREE**. It's body - out - and up. Body - out - and up. **ONE - TWO - THREE**. Bum bum bum, bum bum bum. **ONE - TWO - THREE**.

the **FOUR**: Four is like a cross in a way. Your do **ONE**, back to the top, and **TWO**, to your left side through the point, then **THREE** to your right side, then **FOUR** back to the top. You hit that point four times. **ONE - TWO - THREE - FOUR**, **ONE - TWO - THREE - FOUR**, **ONE - TWO - THREE - FOUR**... It's very physical. It's where we started. You can also be very loud if you move very hard, extreme through the points. Or very soft. It's just

something to think about. There is a lot in this pattern. The size and energy of it, the accent of it. There are a lot of possibilities in just this one hand. A standard mezzo-forte *FOUR*, let's say. If you are going to remember something from this, it should be where to cross to the body. Now we are going to do this piece out on the runway, let's call it: *Take Off and Landing*.

EE: When you find this rhythm with yourself, should you start watching the others?

ABM: That's exactly the point. What is interesting for me in how we work together, is that when we go into the airfield and do this half-hour-long performance, in a way we are conducting each other. When we are in the field we will be conducting one beat every second. It will be about you watching me, me watching you, and trying together to find a tempo... It's always a little about thinking ahead... It's always about gravity... About setting up. *ONE* is always the same, but the preparation is always different.

AFTER:

ABM: We did figure out walking over here talking, that each *TWO* is different. Each *TWO* is unique. You rebound differently from the *TWO* in *TWO*, and the *TWO* in *THREE*, and the *TWO* in *FOUR*.





One Count



Two Count



Four Count

Contribution by Rike Horb
DIAGONAL WALK

Reminder
DIAGONAL WALK, So 17.06.12
15h Meeting at yellow Square, near the Entrance Tempelhof,
15h30 Start

Euro Rike Horb.

Ein Spaziergang geplant durch die Gerade. Eine Inszenierung im öffentlichen Raum, als Überspitzung eines auf Ordnungsregulierungen orientierten Lebens. Wir richten uns aus nach Architektur, lassen uns von Wegen und Zeichen leiten. Sie geben die Ordnung vor, in der sich der Mensch bewegen darf. Er wird selbst zum linearen System.

Die Gerade und der rechte Winkel sind Zeichen absoluter Zivilisation, die Geomorphologie hingegen das Urchaos, so hat offenbar die Popularisierung, d.h. die angebliche Demokratisierung der hohen Geschwindigkeiten die starre Gerade weit über alles Verschlungene gestellt, über die unheilvolle Gestalt der sich windenden... („Rasender Stillstand“, Paul Virilio, 1997)





17.00 I do it because I can't: fly attempt #4 by Rune Bosse



20.00 Banjee's Caramel Sundae Summer Block Party: Live Concert Performance, BBQ and Ice C.R.E.A.M. A project by Clara Jo & James Gregory Atkinson





Contribution by Clara Jo & Gregory Atkinson
BANJEE



Cultivated by: Eric Ellingsen, Fotini Lazaridou-Hatzigoga, Yves Mettler, Christina Werner
Special Thanks: Iris Ströbel, Vera von Lehsten, Florian Hollunder, Matt Willard
Special Thanks to Pavilion-Co-Design-Build: Alexander Römer I ConstructLab

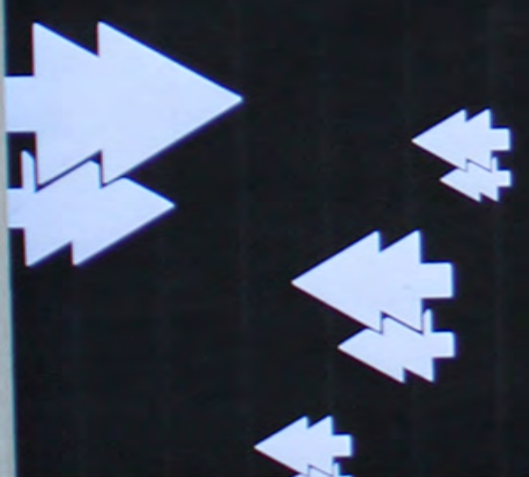
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Edited by: Eric Ellingsen, Fotini Lazaridou-Hatzigoga, Christina Werner
Designed by: strobo Matthias Friederich Julian von Klier

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**In which way
the new
Bottom-Up
strategies (in
contradiction
top-down)
have
contributed in
the cities?**



**Do you think
that public
space is a
space of
consensus /
accord
or
space of
conflict?**



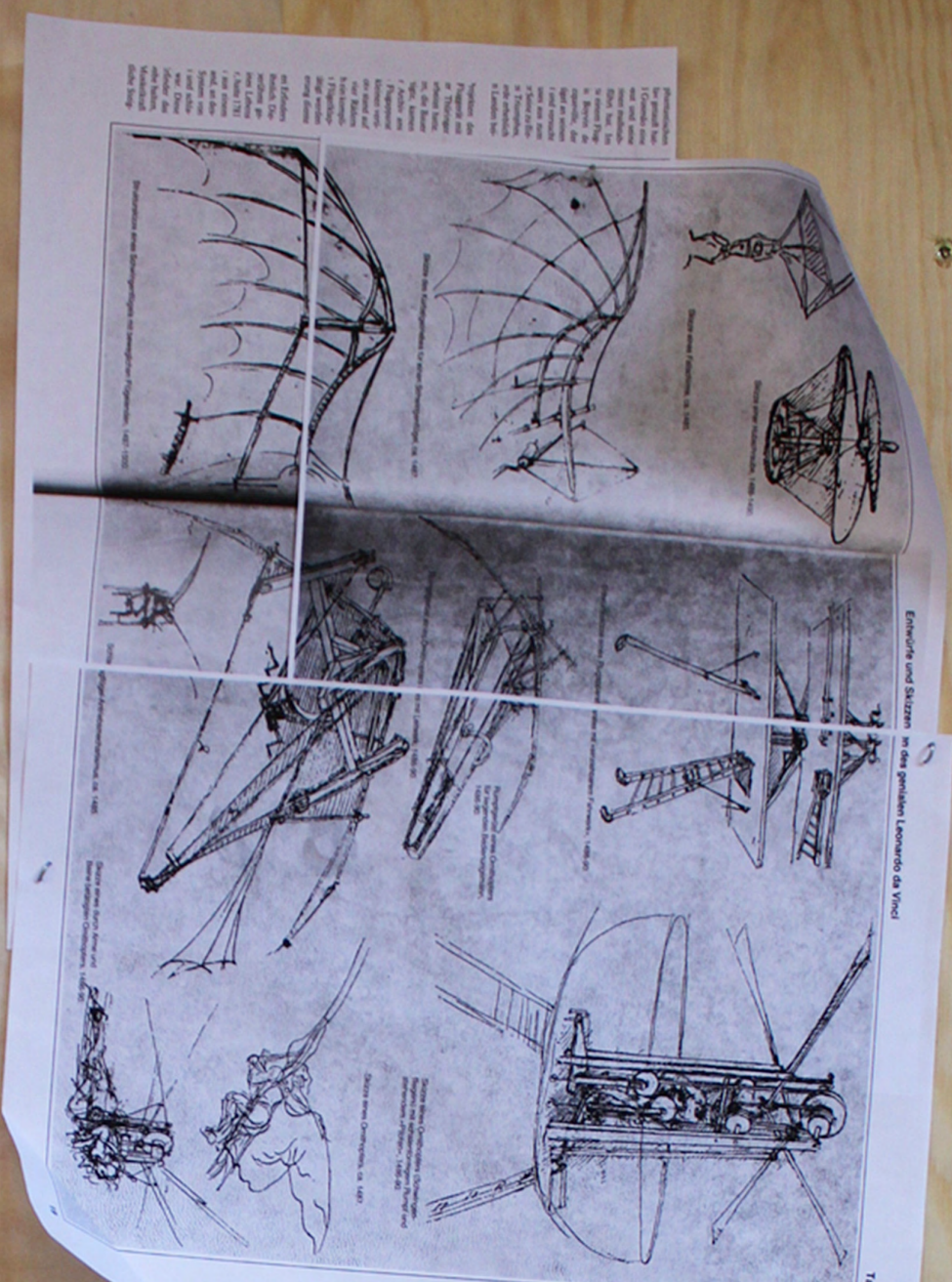
**tools or
weapons
to make**

**Tools
or
weapons
are making
places?**

**example of
tool,
weapons,
project
or strategy...**

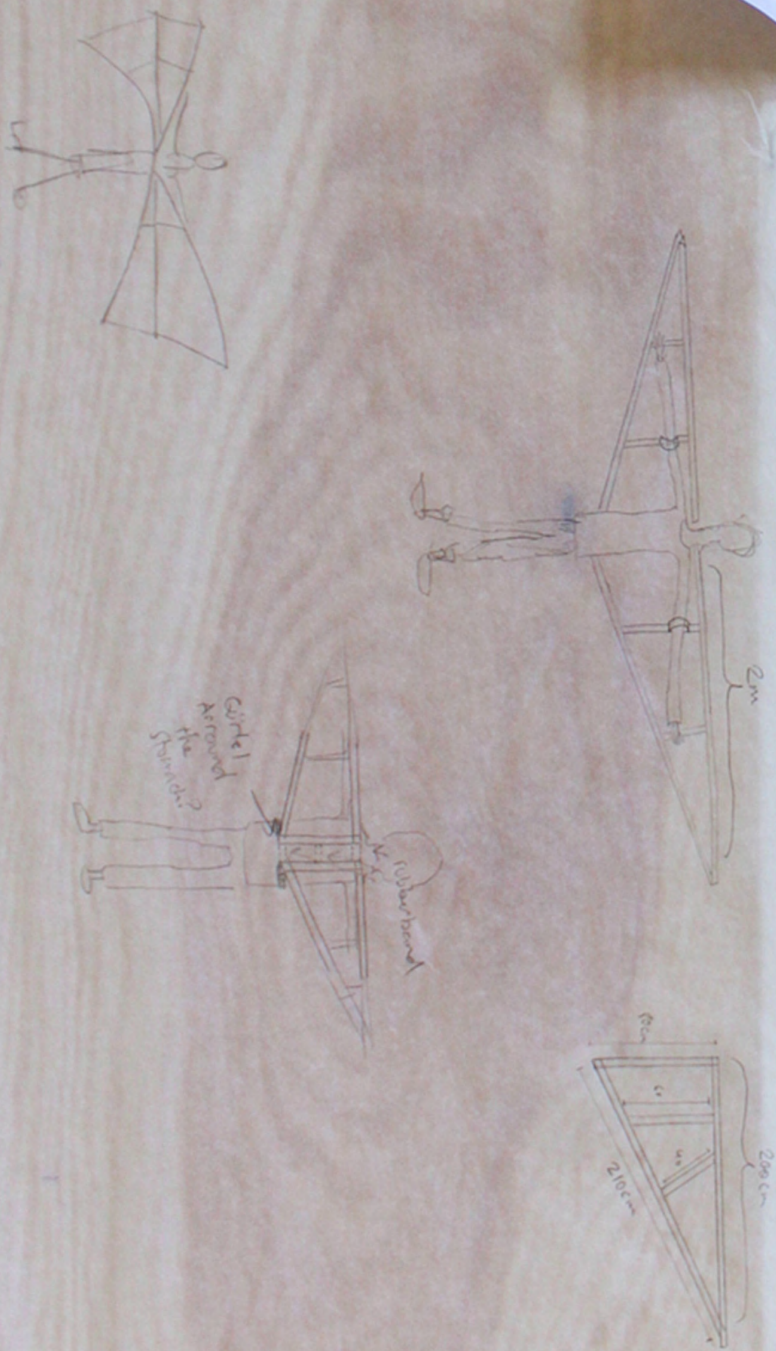
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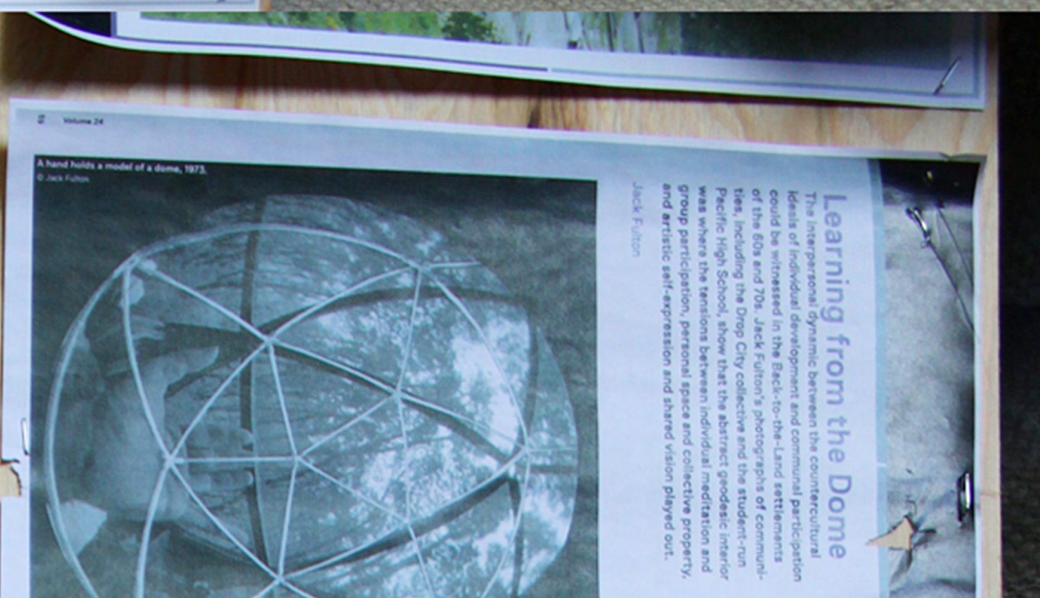
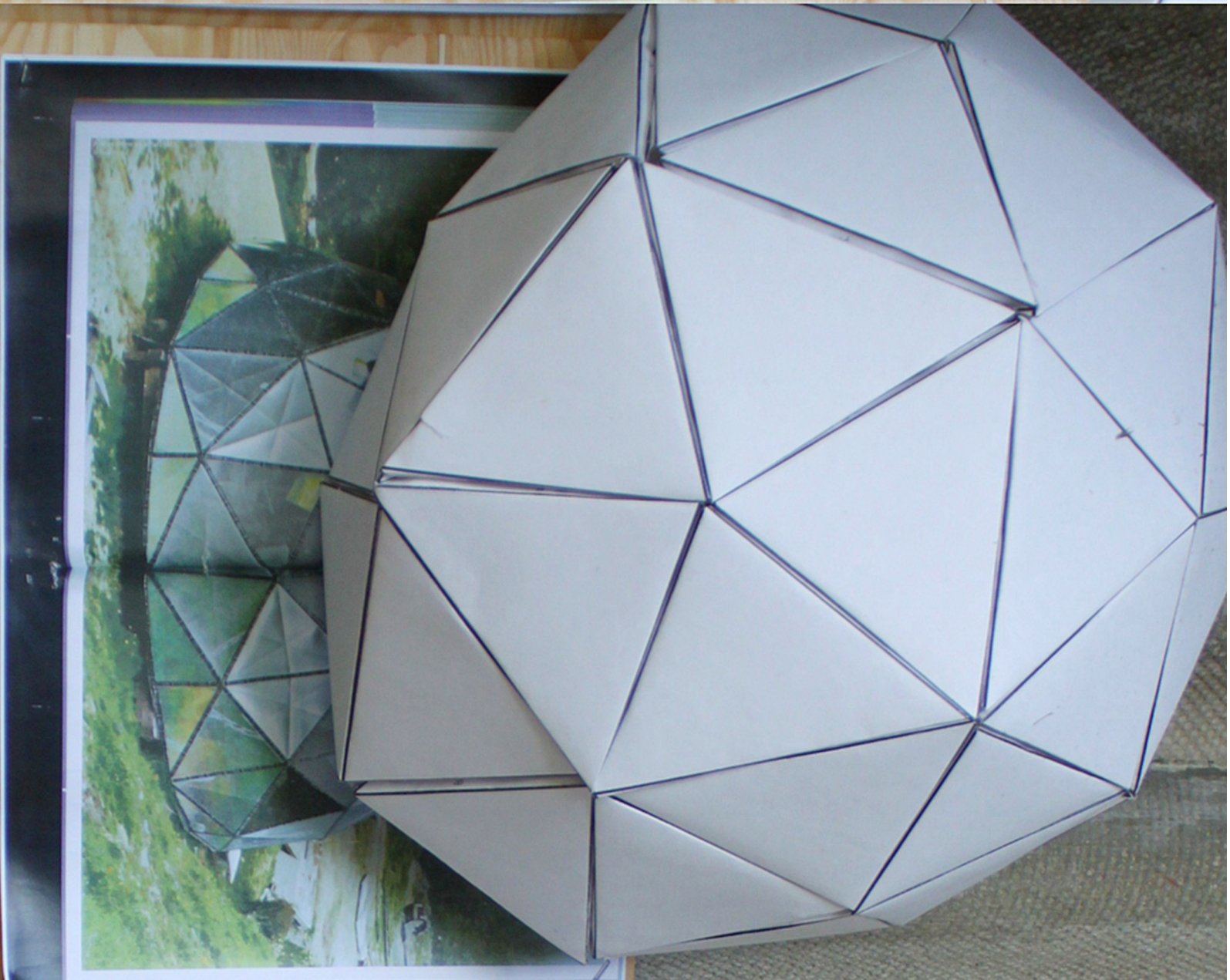


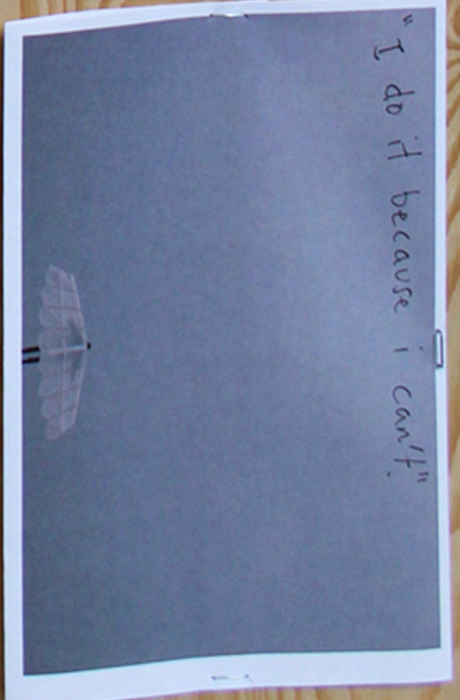
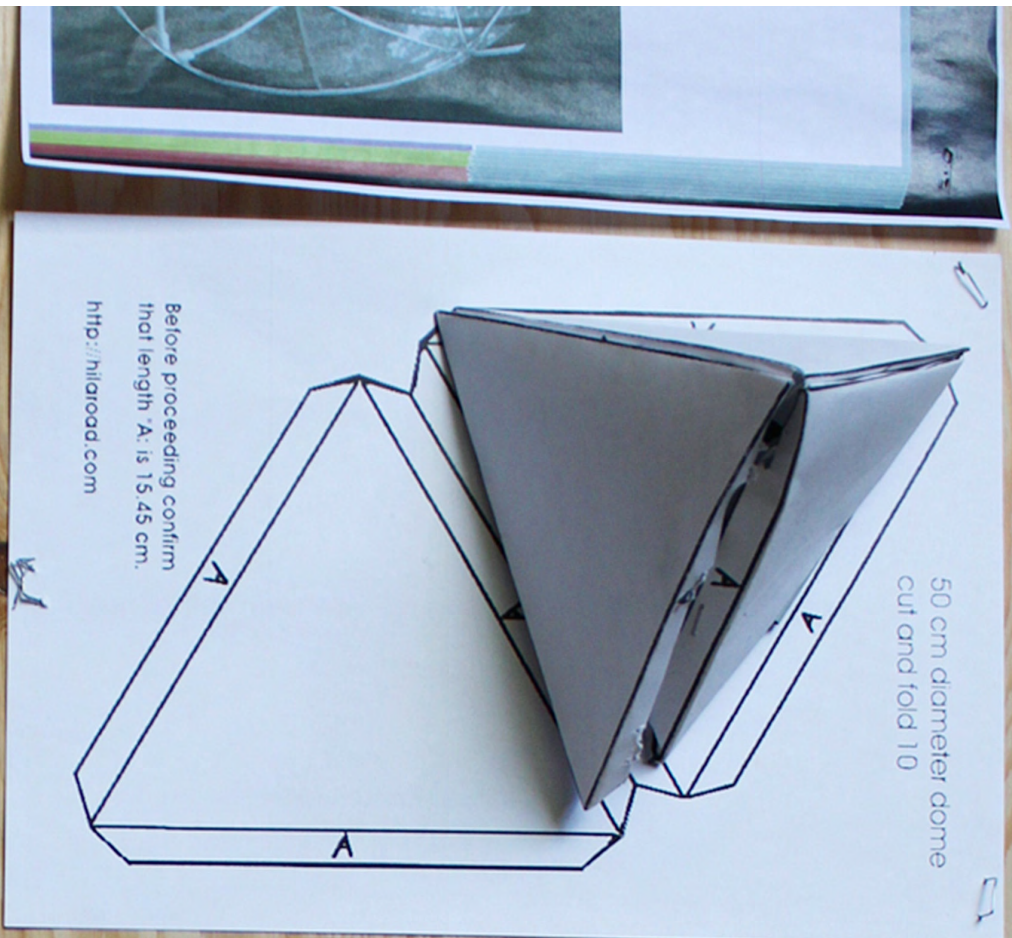


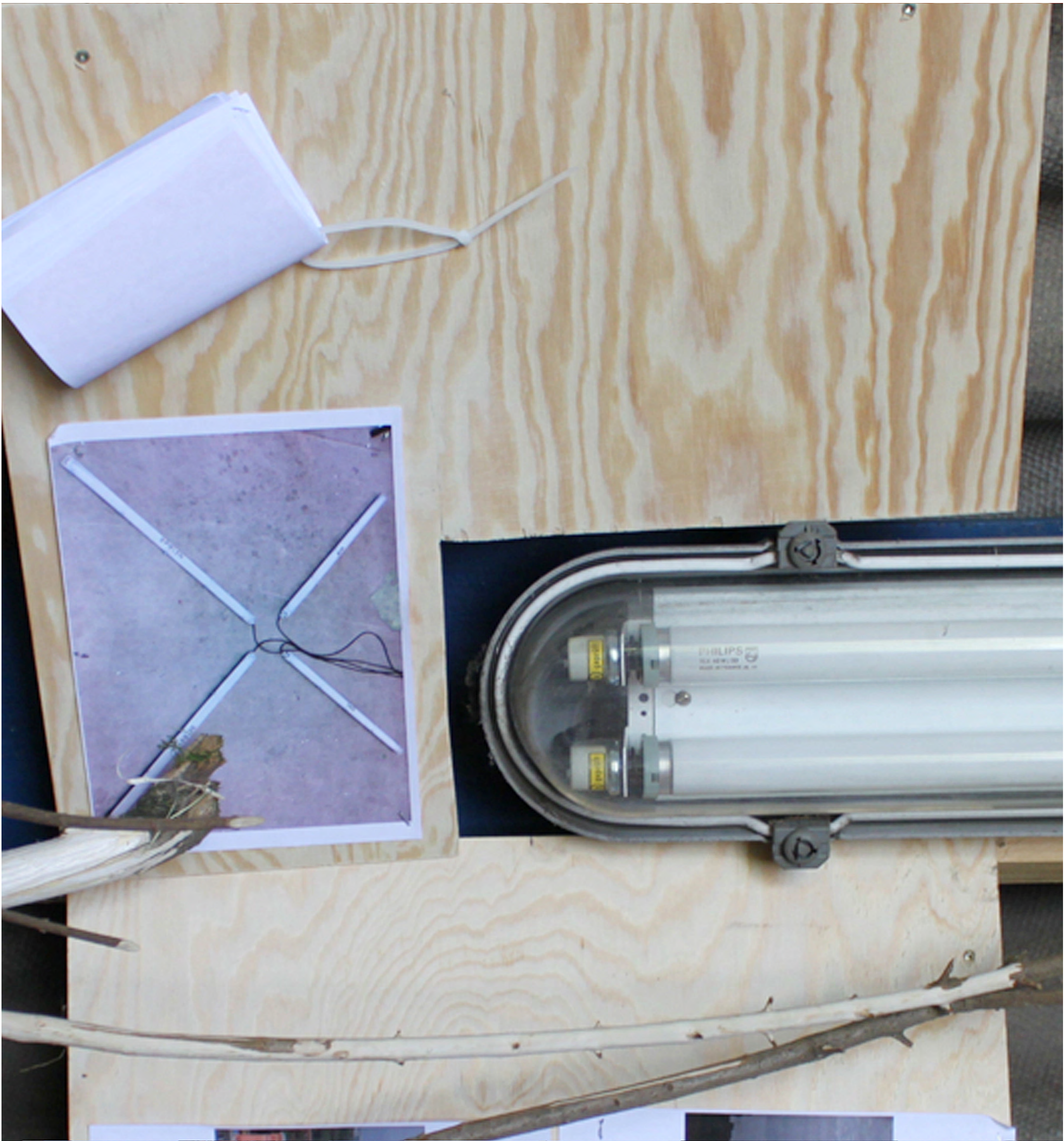
Spontaneous Piece Nr. 3
leaf

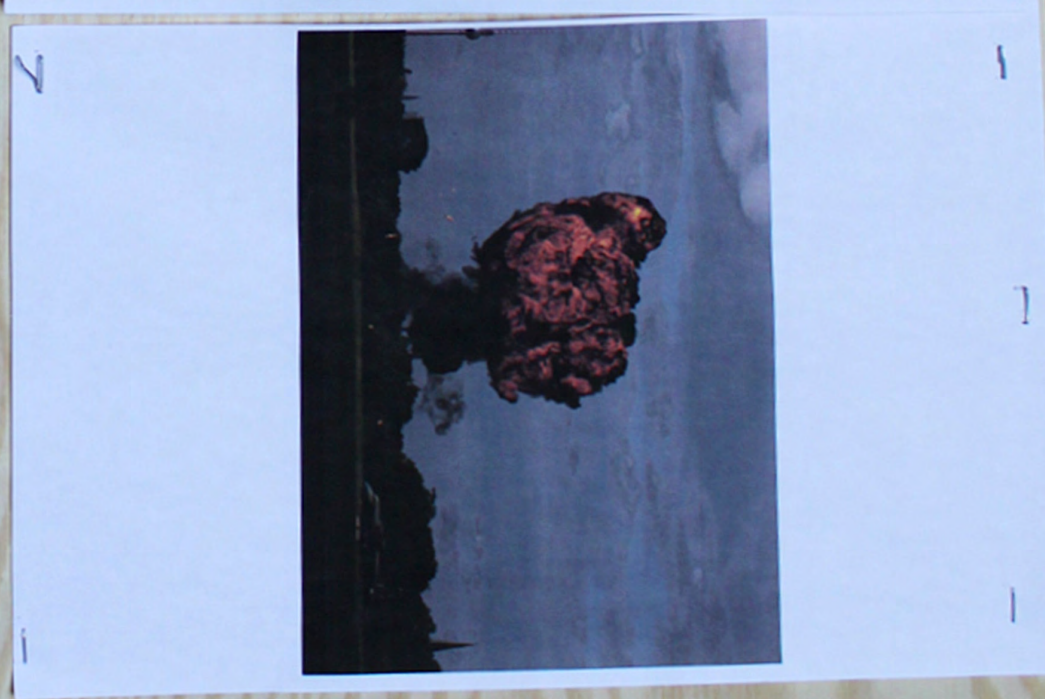
Spontaneous Piece Nr. 4
Scene 4: Rainforest

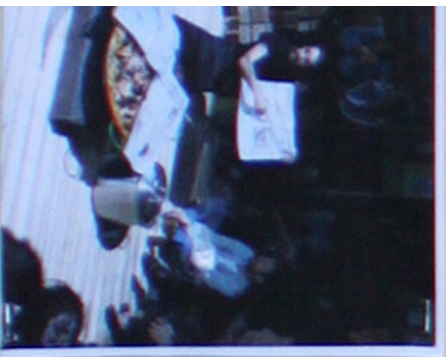












[illegible]

1. What is the difference between a primary and a secondary market?
Primary market is the first time a security is sold. Secondary market is the market where securities are sold after the initial sale.
2. What is the difference between a primary and a secondary market?
Primary market is the first time a security is sold. Secondary market is the market where securities are sold after the initial sale.
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Primary market is the first time a security is sold. Secondary market is the market where securities are sold after the initial sale.

TEMPELHOFFER PARK
BESUCHERINFORMATION
VISITOR INFORMATION



arümeerlin



Every region of the world has its own variety of construction techniques. The coexistence of different degrees of industrialization and development allows the mixing of semi-industrial products with old and existing techniques that remain valid in non-standard environments. Thus, many constructive solutions without a proper architectural planning pervade, generating a very wide range of procedures which are based in a popular and inherited wisdom, but also revised and combined with a great deal of improvisation in terms of new materials and techniques.

Inteligencia colectiva.org draws its inspiration from this very source in order to create a meeting point and a free database of collective constructive details taken from real examples of non-standard intelligent constructions.

Free locations around the world will champion native construction techniques. In their common social structures have been loaded for their resourcefulness, low energy inputs and versatility, their assembling patterns are constructive models of the metropolitan. As a result, the lived experience of building culture has proved to be quite elusive.

This project is centered on architectural planning and design techniques that combine conventional know-how with present-day needs. Many materials, models, semi-industrialized, craft and manufacturing are incorporated into this study. What this initiative is geared mainly toward is to create a platform, a space to something greater: to encourage and catalyze critical review.

Even in developed countries, different levels of industrial and economic development have facilitated the merger of old craft techniques with semi-industrial products. The results can be seen in popular settlements, for example, but these methods are often revised and disappear once larger building improvements take place.

In Europe and North America, the limited amount of opportunities for modifying the built environment is especially present. Professional urban development fields are characterized by simplification and the loss of cultural references caused by a state of factors: excesses of government control, the monopoly of markets and policies, the homogenization of neighborhoods, the deterioration of historic identity, and the strong division between architecture and the needs of its inhabitants.

In developing countries, custom construction solutions need to be incorporated into the building process as a way to make longstanding social traditions and our ever-changing built environment commensurate.



prototyping

critical constructions from an assortment of evolved intelligences developed by open workshops that becomes analytical research strategies of local reality



Oficina de Arte, Construcción en Medellín, Medellín (Colombia)



Escuela Primaria, Páez de los Voscos, Páez (Venezuela)



Departamento, Bogotá (Colombia)



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Casa de la Cultura, Fundación de Colombia



Escuela Primaria, Páez de los Voscos, Páez (Venezuela)

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humannetwork

Active knowledge network of persons and collectives that becomes essential to get into specific and inaccessible qualitative space design



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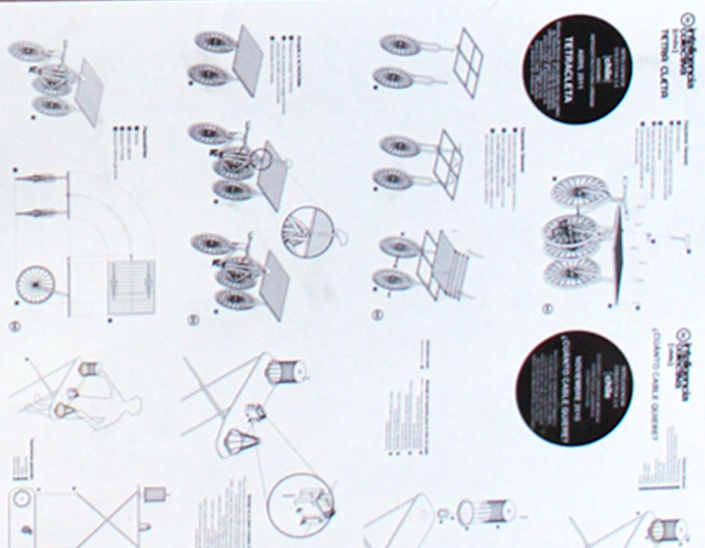
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upgrade

Processed, edited and drawn compilation of the intelligences that led us to study the detailed features and mechanisms. All drawn by IC team



When will we finally be
almost famous!

