

the bare fact of seeing those artifacts speaks about the existence of a future – hopefully, one worth to live in - who knows for whom.

Born in 1987, Alexandre Bavard lives and works in Paris.
(www.alexandrebavard.com)



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Neoarcheologia (2017)
Alexandre Bavard

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Nacktwanderer (2014)
Roshan Adhichetty

How to design a warning sign for a nuclear waste site, if you can't be sure that any form of signage will be readable in 100.000 years? What appears to be a design question, raises very existential questions about humankind. What kind of society will live on earth 100.000 years ahead? Will humans be declared extinct – why or by whom?

Similar questions might come to one's mind while looking at Alexandre Bavard's sculptures from his ongoing series Neoarcheologia. His (back)castings from remains of daily life objects uncover views into a potential dystopian future. The cyber-punkish pieces coalesce any certainty of past, present, and future into the hazardous glowing vestige of optimism. Provoking fascination and disenchantment about us, the homo sapiens, Bavard's sculptures throw us into an uchronia, a time that doesn't exist, but that in that very moment becomes undeniably perceptible. Perceiving them as signs, saying it will have been too late, blends a gleam of hope into dystopia: we'll never become the humans we might want to be, but

»[...] Es sind Bilder, die über das rein Dokumentarische des Ereignisses hinausgehen, weil sie – wie mir scheint – durch ihre inszenierte Bildgestaltung nicht zuletzt auch einen Blick auf unsere menschliche Existenz werfen. Bilder, die von uns Menschen sprechen, von unserer großen Sehnsucht, mit der Natur eins zu werden; und gleichzeitig von unserer großen Hilflosigkeit der Macht und Mächtigkeit dieser Natur gegenüber. Dafür muss man kein Nacktwanderer sein. Roshan Adhichetty ist es trotz seiner jahrelangen Auseinandersetzung mit diesem Thema und trotz seines jahrelangen Mitwanderns mit den nackten Wanderern auch nicht geworden. Was ihm aber mit diesen Fotos gelungen ist, ist ebenso bemerkenswert wie evident: Im ungeschönten die Schönheit finden.« (Ulrich Seidl, Auszug aus dem Vorwort des Buches Nacktwanderer, Sturm&Drang Verlag, 2007)

Roshan Adhichetty, geboren 1990, lebt und arbeitet in Zürich. (www.adhichetty.ch)



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Good Luck with the Future
Dani Pujalte, Rita Puig-Serra

The artists embark on a photographic journey exploring how their generation, born in the late 1980s, lives and feels concepts of future. Following an infinite path has brought them to the attempt to discover their very own perception. »What could be, and what will be, although we do not know yet. What will never be, and also of what has been suddenly, without expecting it.« An uncertain destiny ahead the two artists capture fragile glimpses, that reveal poetic dimensions hidden behind a strange layer of normalities.

Rita Puig-Serra and Dani Pujalte both live and work in Barcelona on commissioned and personal projects. (www.danipujalte.com; www.ritapuigserra.com)



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Collect me
Marlene Bart

In ihrer Arbeit setzt sich Marlene Bart mit der Verbindung von wissenschaftlicher und künstlerischer Bildsprache auseinander. Im Fokus steht hierbei besonders das künstlerische Potential naturwissen-

schaftlicher Abbildungen in Nachschlagewerken wie etwa Enzyklopädien oder Atlanten. Die gezeigten Siebdrucke sind Teil einer umfangreichen Installation, die die Konstruktion von Wahrheit in (historisch-) wissenschaftlichen Methoden des Sammelns und Abbildens untersucht. Ihre Arbeiten verhandeln die Faszination für Akribie und Leidenschaft enzyklopädischer Vorhaben.

»In meiner künstlerischen Arbeit dekonstruiere und analysiere ich verschiedene Ordnungs- und Sammlungssysteme. Einen Schwerpunkt bildet dabei das Phänomen der Kunst- und Wunderkammer, als Ort der Konservierung, Aufbereitung, Ordnung und Weitergabe von Wissen. Ich entwickle aus diesem historischen Nährboden heraus formensprachliche Antworten auf die Frage: Was ist eine Wunderkammer – was kann eine Wunderkammer sein? Zur Beantwortung dieser Fragen nutze ich unterschiedliche druckgrafische Verfahren (Siebdruck, Radierung, Cyanotypie), Filme, Bücher und Installationen.«

Marlene Bart, geboren 1991, lebt und arbeitet in Berlin. (www.marlenebart.com)



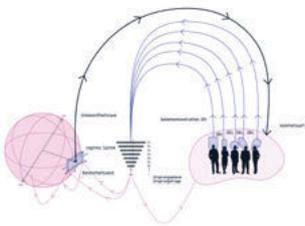
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Daniel Kuge

Daniel Kuge hinterfragt in seinen Arbeiten Parallelen, Wiederholungen und Konstanten zwischen unserer archaischen Vorzeit, dem industriell geprägten Anthropozän und einer

unbestimmten Zukunft. Seine Skulpturen und Malereien wirken wie Black Boxes oder Portale aus oder in eine andere Zeitlichkeit und Welt, die in ihrer Einfachheit eine erschreckende Tiefe, einen fast mystischen Ausdruck formulieren. An ihren glatten Oberflächen spiegeln sich Fragen zum Kultischen, zum Verhältnis Mensch-Maschine, zur Virtualität und dem vom Menschen gebauten Raum. So präzise die Konstruktionen, so unklar ist das, was sich zeigt – doch eindringlich kommunizieren sie.

Daniel Kuge, geboren 1984, lebt und arbeitet in Braunschweig. (www.danielkuge.de)



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Der Unbekanntheitsraum und die Ursprungskugeln (2017)
Felix Helmut Wagner

Die Arbeit gibt einen Einblick in die Forschungsprozesse von Felix Helmut Wagner, der sich neben anderen pataphysischen Fragen mit dem Thema der »Ursprungskugeln« auseinandersetzt: Warum ist die Mutter die Verbindung zum Unbekannten? Wie kommt es zur Verknüpfung zweier Gedankenkonstruktionen? Warum führt uns der Schaufelradbagger zur Ursprungsfrage? Was ist die Bekanntheitswand und der Unbekanntheitsraum? Warum liegt der echte Kartoffelsalat im Wahrheitssaft?

Felix Helmut Wagner, geboren 1987, lebt und arbeitet in Braunschweig und Wien. (www.felixhelmutwagner.de)



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The Long Now (2015)
Verena Friedrich

A soap bubble usually remains stable for only a few moments – it is a perfectly formed sphere with an iridescent surface that reflects its surroundings. As one of the classical vanitas symbols, the soap bubble traditionally stands for the transience of the moment and the fragility of life.

THE LONG NOW approaches the soap bubble from a contemporary perspective – with reference to its chemical and physical properties as well as recent scientific and technological developments.

THE LONG NOW is aimed at extending the lifespan of a soap bubble, or even to preserve it forever. Using an improved formula, a machine generates a bubble, sends it to a chamber with a controlled atmosphere and keeps it there in suspension for as long as possible. The project is presented in the form of an experimental set-up in which the newly created soap bubble oscillates permanently between fragility and stability.

Verena Friedrich is an artist creating time-based installations in which organic, electronic and sculptural media come into play. She lives and works in Cologne. (www.heavythinking.org)



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Jller (Iller)
Benjamin Maus, Prokop Bartoniček

Jller is part of an ongoing research project in the fields of industrial automation and historical geology. It is an apparatus that sorts pebbles from a specific river by their geologic age. The stones for this instance were taken from the stream bed of the German river Jller, shortly before it merges with the Danube, close to the city of Ulm.

In the installation a set of pebbles from the Jller are placed on the 2x4 meter platform of the machine, which automatically analyzes the stones in order to then sort them. The sorting process happens in two steps: intermediate, pre-sorted patterns are formed first, to make space for the final, ordered alignment of stones, defined by type and age. Starting from an arbitrary set of stones, this process renders the inherent history of the river visible.

One very common sedimentary rock is the dark grey limestone from the Trassic period (225 million years ago). It was formed from the layers of sediments in the primeval ocean. Granodiorite, on the other hand, is an igneous rock of volcanic origin from the Tertiary Period (30 to 40 million years ago). Between those types there is a variety of metamorphic rocks, created by the transformation of existing rock types through the influence of temperature and pressure over time. Furthermore, a small amount of pebbles

are formed by non-rock materials like red brick or slag, that have their origin in the Anthropocene.

Prokop Bartoniček, born in 1983, lives and works in Prague. Benjamin Maus was born in 1984 and is based in Berlin. (www.allesblinkt.com)



S. 194
Hidden Kingdom (2006-2016)
Stefan Bladh

The shown work is a selection of the series Hidden Kingdoms. The images from European landscapes photographed between 2006 and 2016 envision a journey through inner and outer scenarios formed by situations and encounters. As the artist states: »I wanted to investigate a condition, the impermanence of our existence and the vastness of silence behind everything. On these journeys I have often found myself in moments that appear to have neither a beginning nor an end. Rather, I've found myself in the middle of something.«

»Travel is useful, it exercises the imagination. All the rest is disappointment and fatigue. Our journey is entirely imaginary. That is its strength. It goes from life to death. People, animals, cities, things, all are imagined. It's a novel, just a fictitious narrative. Littré says so, and he's never wrong. And besides, in the first place, anyone can do as much. You just have to close your eyes. It's on the other side of life.«
(Louis-Ferdinand Celine – Journey to the End of the Night)

Stefan Bladh born in 1976 is a photographer and artist who lives and works in Stockholm. (www.stefanbladh.com)



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Public Receptors & </ghosts> Gabi Schillig

The two very different works both examine relationships between the human body and its surroundings. As in </ghosts> Gabi Schillig experiments with machine-made visualizations of natural surroundings, which might be regarded as extensions of the body's sensitivity, the work ›public receptors‹ blurs the boundaries between a seemingly static urban landscape and the inhabiting body.

›Public Receptors‹ thematizes connections between body, architecture and materiality and their interplay within an urban space. In particular it is the human body that serves as transformative power as well as the place for the moveable spatial structures to transform. These architectonic systems are small in scale and unfold only once they are used and have interacted with the body, leading to a kind of ›body architecture‹, an architecture for the body that enables it to expand into space. The textile structures and spatial garments possess the potential for the body to expand in space and to project people's longings out into urban surroundings: the spatial boundaries of the body architectures are responsive, elastic and not static.

</ghosts> by Gabi Schillig is an experimental exploration of natural spaces, geometrical objects,

plant forms, and materials found at the raderberger brache, a highly diverse green space, left to develop successively on its own, located in the city of cologne. using 3D digital scans, drone footage, and x-ray technology, virtually constructed realities are layered with human perception. this results in a new, hybrid, artificial landscape in which forms, dot clouds, and geometries, regardless of their dimensions, are layered on top of each other in a kind of »geometrical ballet.« If pedestrians were to take these elements – materialized in the form of objects – and carry them back to the real space, the landscape, the fact that they have been brought to life would create a performative, surreal place where the boundaries between digital and analogue space are blurred.

Gabi Schillig born in 1977 lives and works in Berlin. She is professor for Spatial Design and Exhibition Design at the Berlin University of the Arts. (www.gabischillig.de)

