

res·o·nant

light / sound / public

A contextual relational concept for the Jewish Museum Berlin
(November 2017 – September 2019)

MISCHA KUBALL

res·o·nant sees itself as a reflection on the integrity of the human being.

Oranienstraße 1

Mir wuchs Zinn in die Hand,
ich wußte mir nicht
zu helfen:
modeln mochte ich nicht,
lesen mocht es mich nicht –

Wenn sich jetzt
Ossietzkys letzte
Trinkschale fände,
ließ ich das Zinn
von ihr lernen,

und das Heer der Pilger-
stäbe
durchschwinge, durchstünde die Stunde.

Paul Celan, 1967

res·o·nant \ n·ənt \ adj 1: continuing to sound: echoing 2: of, relating to, or showing resonance 3: intensified and enriched by resonance – res·o·nant·ly adv

res·o·nate \ 're-zə-, nāt \ vi 1: to produce or exhibit resonance 2: reecho; esound [Latin resonare »to resound«]

res·o·na·tor \ āt-ər \ n: something (as a device for increasing the resonance of a musical instrument) that resounds or resonates

res · o · nant is created in the resonance of architecture and skin.

res · o · nant puts vision into rotation.

res · o · nant is formed and shaped by the diversity of the composition of sound and space.

The installation focuses on a state of resonance as well as the conscious reflection of a state. **res · o · nant** goes back to a project by Mischa Kuball from 1994 in the synagogue in Stommeln: refraction house. There, the light developed the work from the inside out and the architecture shaped the light, which made the place a visual attraction and at the same time appeared inaccessible due to the defensive walls and the track light. Through this reflective effect, attention was drawn back to the location and the recipients themselves.

res · o · nant creates renewing moments of space.

res · o · nant connects the inside with an outside.



res · o · nant does not produce new images!

res · o · nant creates situations.

res · o · nant addresses the public sphere.

res·o·nant also tries to make a kind of echo tangible. An echo that is not generated by calling in, but that exists in the room itself. The material processed in the room prompts you to enter into a dialogue with the room and the people in the room. The focus is on different levels of the room experience: on how the viewer moves in the room and on how the room moves in the room: it constantly opens up and offers new insights. If the visitor moves in the void, the room appears in a new way, since the angles and points of incidence are constantly superimposed differently.

res·o·nant is inviting interaction on social media.

res·o·nant encourages us to distrust the obvious.

... first, in order to remember, something must be forgotten; second, the place where memories are stored has no boundaries. In other words, forgetting is a twin; its tandem effect is best called »simultaneous« distraction, the instant when one memory defoliates another. This fuzzy double – one devouring the other – presumably inhibits learning.*

res·o·nant encounter to explore relationships between sound and architecture, body and mind.

res·o·nant questions the inside and the outside.

res·o·nant resonates from critical reflections.

© Mischa Kuball 2021 – dedicated to and * quoting Norman M. Klein, who toured us thru his version of Los Angeles in September 2019.

A photo collage with pictures of:

res·o·nant (2017), Installation Jüdisches Museum Berlin

© Archive Mischa Kuball, Düsseldorf / VG Bild-Kunst, Bonn 2021

Ladislav Zajac, Berlin

Alexander Basile, Cologne

Jule Roehr, Berlin

Svea Pietschmann, Berlin

Jens Tenhaeff, Berlin

Daniel Libeskind, New York



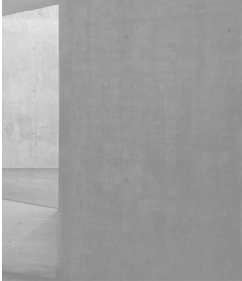








n





a





STROER

ORANIENSTRASSE 1

Mir wuchs Zinn in die Hand,
ich wußte mir nicht
zu helfen:
modelln mochte ich nicht,
lesen mocht es mich nicht –

Wenn sich jetzt
Ossietskys letzte
Trinkschale fände,
ließ ich das Zinn
von ihr lernen,

und das Heer der Pilger-
stäbe
durchschwige, durchstünde di

Paul Celan, 1967

© Daniel Libeskind



