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MUSEUM LUDWIG

PRESS RELEASE

August 10, 2023–August 31, 2025

On the Value of Time: New Presentation of the Collection of Contemporary Art

Press briefing: Wednesday, August 9, 11 a.m., with preview starting at 10 a.m.

Every two years the Museum Ludwig presents a new selection of contemporary art from its collection. This edition will focus on different concepts of time and ways in which artists handle the topic in their work. Many artists draw attention to the fact that art is experienced in the present, while also questioning memory, remembrance, and historiography. The presentation is framed by “value of time” as a concept—a socially determined value on which abstract, quantifiable time is based.

The starting point is Walter Benjamin’s haunting image from 1940 of the “angel of history,” with which he described the relationship between past, present, and future. This established the concept of a critical historiography that originates from economic parameters. Various facets of this concept are reflected by the exhibited works, in which temporality takes effect, the past is reflected in its relationship to the present, and future events are anticipated.

In her installation *The Documentary: Geocentric Puncture* from 2018, Guan Xiao (b. 1983 in Chongqing, China) contrasts an internet-based perception of time, in which the past seems to be present, and a belief in constantly advancing development. The title “Geocentric Puncture” can be understood in a similar way: an obsolete worldview, according to which the sun revolves around the earth, lives on in the twenty-first-century view of humans occupying the center of the universe.

Mountains of Encounter from 2008, in contrast, by Haegue Yang (b. 1971 in Seoul, South Korea), takes the meeting of Korean activist Kim San and American journalist Nym Wales (alias Helen Foster Snow)—a historical event that remained secret, although it was part of global processes—as the point of departure for her room-filling installation involving visitors.

Other works investigate abstract, quantifiable time. This is what determines the value of labor and organizes social time. A number of artists address this topic, including Harun Farocki in his video installation *Gegen-Musik* from 2004. In the style of filmmakers Dziga Vertov and Walter Ruttmann, Farocki makes a portrait of the French city of Lille using a montage of found, operational images that according to Farocki depict the city in way that is “just as rationalized and ordered as a production process.” The value of time refers to the economies of time.

The presentation *On the Value of Time* presents works of contemporary art from the last twenty years. Four additional, exemplary works from the 1960s and 1980 are integrated into the presentation. The diversity of media is particularly important. Short texts provide introductions to the individual works, and the presentation is augmented by quotes from artists as well as Walter Benjamin and his contemporary, the philosopher and economist Alfred Sohn-Rethel.

Curator: Barbara Engelbach

Featured artists:

Thomas Bayrle, Alighiero Boetti, Frank Bowling, Miriam Cahn, Mark Dion, Maria Eichhorn, Harun Farocki, Guan Xiao, Wade Guyton, Lubaina Himid, Ull Hohn, Rebecca Horn, Anne Imhof, Boaz Kaizman, Carolyn Lazard, Jochen Lempert, Pauline M'barek, Kerry James Marshall, Park McArthur, Oscar Murillo, Füsün Onur, Asimina Paradissa, Robert Rauschenberg, Cameron Rowland, Julia Scher, Andreas Schulze, Andreas Siekmann, Diamond Stingily, Danh Vo, Lois Weinberger, Haegue Yang

The presentation is sponsored by the Gesellschaft für Moderne Kunst am Museum Ludwig e.V., the International Society Museum Ludwig and Art-Invest Real Estate.

Website and social media

The Museum Ludwig will use the hashtag *OnTheValueOfTime* in its posts about the exhibition on social media.

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Every two years, the Museum Ludwig mounts a new presentation of contemporary art from its collection. This iteration directs its focus toward different understandings of time and the ways in which artists take up this theme. Many of the selected works highlight art's capacity to be experienced in the present moment. At the same time, memory, remembrance, and historiography are examined. The core question behind the exhibition is the value of time—a value that is socially determined and based on abstract, measurable time.

On the Value of Time showcases contemporary art from the last twenty years, with the addition of four exemplary works from the 1960s and 1980s. A diversity of media is a central feature. Short texts introduce the individual works. In addition, the presentation is supplemented by quotes from the artists as well as from Walter Benjamin and his contemporary, the philosopher and economist Alfred Sohn-Rethel.

Artists represented:

Thomas Bayrle, Alighiero Boetti, Frank Bowling, Miriam Cahn, Mark Dion, Maria Eichhorn, Harun Farocki, Guan Xiao, Wade Guyton, Lubaina Himid, Ull Hohn, Rebecca Horn, Anne Imhof, Boaz Kaizman, Carolyn Lazard, Jochen Lempert, Pauline M'barek, Kerry James Marshall, Park McArthur, Oscar Murillo, Füsün Onur, Asimina Paradissa, Robert Rauschenberg, Cameron Rowland, Julia Scher, Andreas Schulze, Andreas Siekmann, Diamond Stingily, Danh Vo, Lois Weinberger, and Haegue Yang

About the Presentation

In his haunting image of the angel of history, Walter Benjamin laid down the relationship between past, present, and future:

This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.

In this *Denkbild* (thought-image)—formulated in 1940 in the shadow of National Socialism, the Hitler-Stalin Pact, and European fascism—Benjamin combines contrary motions that intertwine past, present, and future. Faced with the catastrophe taking place all around him, his thought-image conveys hope for the future because it indicates that in the distant past there was once something that could be called paradise. Furthermore, it rejects history as a linear chain of events progressing into the future, as this recounts the history of hegemony. Benjamin's thought-image emphasizes instead the central importance of critical historiography. It witnesses the breaks in history and focuses on discontinuity as a factor that brings insights to the present and the future, even if this is only possible when a disturbance causes the motions of history to momentarily cease. For Benjamin, the *Denkbild* was more than a metaphor to be applied as one wishes. It represented instead a model of knowledge production that sets out from the materialist perspective, which is to say: the economic conditions of society and history.

Benjamin's *Denkbild* appears in various ways throughout the exhibited works, where temporality is explored, past events are reflected on in relation to the present, or different futures are anticipated.

In her installation *The Documentary: Geocentric Puncture* from 2014, Guan Xiao (*1983 in Chongqing, China) contrasts the Internet's perception of time, in which the past and present coincide, with modernity's belief in endless progress. Large vinyl sheets printed with serpentine patterns hang from metal brackets, serving as backdrops for various objects from different contexts. These include the latest optical devices, everyday objects, sculptures that cite the ouroboros (the ancient symbol of a snake devouring its own tail), and the stone moai statues on Rapa Nui. Two surveillance cameras that record each other form a contemporary version of the ouroboros, where the future and the past meet in the now. The work's title can be understood in this sense, as the outdated geocentric model of the universe, in which the sun and planets orbit the earth, still survives today in the belief that humanity forms the center of the world.

In *Mountains of Encounter* from 2008, Haegue Yang (*1971 in Seoul, South Korea) takes a little-known historical event that was, however, part of a global process. Yang's installation extends out into the space and actively involves visitors. In around 1935, Korean independence fighter Kim San met with U.S. journalist Nym Wales (aka Helen Foster Snow) in the mountain region of Yan'an, China. Wales published their conversations in her book *Song of Arirang: The Story of a Korean Rebel Revolutionary in China* in 1941. Reprinted in 1972 and only recently reissued, the book has scarcely been recognized in the West.

One of the things this presentation keeps in mind is that historiography follows different rules to personal memory, which can nevertheless be subsumed by collective memory. Diamond Stingily (*1990 in Chicago, U.S.) works this aspect into her art and poems. She takes her personal memories as a point of departure and translates them by means of everyday objects into installations that convey the violence experienced by African Americans, both historically and today. *Elephant Memory #27* is a powerful example of this.

The experience of time in the here and now and in individual and social memory contrasts with abstract, measurable time, which organizes social time. A number of artists have addressed this issue. Harun Farocki (*1944 in Nový Jičín, Czech Republic, died 2014, Berlin), examines this relationship in his video installation *Gegen-Musik (Counter-Music)* from 2004. Taking his lead from early twentieth-century filmmakers Dziga Vertov and Walter Ruttmann, Farocki presents a portrait of Lille, the French textile city, through a montage of found footage and surveillance recordings, which according to Farocki, shows a city that is "as rationalized and regulated as a production process."

The value of time is related to the economies of the day. These are found in the social actions and agreements associated with processes of abstraction, which Sohn-Rethel described using the example of commodity exchange as a basic building block in economic processes. He argued that time is brought to a standstill in the exchange process because an object becomes temporally divorced from its actual use. Another form of abstraction is found in the agreement that a commodity should be exchanged for something that is not equal to it but merely equivalent. Money is an abstract thing that enables the circulation of commodities and establishes social relations and the conditions of production. Social forms of abstraction, which can only be grasped conceptually, are produced in real terms by the unconscious actions of people.

In his objects, installations, photographs, and works on paper, Danh Vo (*1975 in Bà Rịa, Vietnam) arrives at aesthetic solutions for examining processes of abstraction in society. Vo's work is closely

linked to his childhood experiences in Vietnam and to his family's history and flight to Europe in Vietnam War. The artist often displays personal objects that can assume the function of an official testimony. However, by removing them from their original context and placing them in a new one, these objects become ambiguous. In *Nguyen Thi Ty* from 2009, Vo presents a wooden cross that marked his grandmother's fresh grave and which his father had inscribed. In an interview, the artist describes how this work was only possible after the cross had been relocated to his balcony for six months. Now, in an exhibition space, it simply becomes "another hermetic sculpture"—a transformation that is difficult to fully comprehend. The object's metamorphosis takes place on several levels. One is the transformation of a personal object into a work of art; another is the way the object as an artwork becomes a commodity. Through each (commodity) exchange it undergoes, the object is abstracted. Despite this, Vo's personal connection to his grandmother's cross remains indelibly present.

Curator: Barbara Engelbach

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Install_01

Installation View

On the Value of Time

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Guan Xiao, *The Documentary: Geocentric Puncture*, 2014

Courtesy the artist; Kraupa-Tuskany Zeidler, Berlin; Antenna Space, Shanghai, Jochen Lempert, Continental Drift

Photo: **Saša Fuis**



Install_02

Installation View

On the Value of Time

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Andreas Siekmann

Die Exklusive – Zur Politik des ausgeschlossenen Viertens (version Kassel), 2007, © VG Bild-Kunst, Bonn 2023

Reproduction: Rheinisches Bildarchiv, Cologne

Photo: **Saša Fuis**



Install_03

Installation View

On the Value of Time

New Presentation of the Collection of Contemporary Art

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Füsün Onur, *Prelude*, Thomas Bayrle, *Monstrance*, 2010,

Robert Rauschenberg, *Soundings*, 1968, © Robert

Rauschenberg Foundation / VG Bild-Kunst, Bonn 2023

Photo: **Saša Fuis**



Install_04

Installation View

On the Value of Time

New Presentation of the Collection of Contemporary Art

August 10, 2023–August 31, 2025

Lubaina Himid, *Le Rodeur: The Cabin*, 2017, © Lubaina Himid

Photo: **Saša Fuis**



Install_05

Installation View

On the Value of Time

New Presentation of the Collection of Contemporary Art

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Rebecca Horn

The Peacock Machine, 1981

Installation; metal, glass, peacock feathers, and other materials; installation dimensions variable

© VG Bild-Kunst, Bonn 2023

Photo: **Saša Fuis**



Install_06

Installation View

On the Value of Time

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Carolyn Lazard, *Extended Stay*, 2019, © Carolyn Lazard

Ull Hohn, *Untitled*, 1995, © The Estate of Ull Hohn, Berlin

Photo: **Saša Fuis**



rba_d056257_01

Miriam Cahn

Untitled, 12.12.1995

Oil on canvas

21 x 32 cm

© Miriam Cahn

Reproduction: Rheinisches Bildarchiv, Cologne



rba_d029244_01

Mark Dion

GFLK Surveys Bureau, 2011

Installation; wood, wallpaper, seven clocks, and other materials, 290 x 390 x 120 cm

Courtesy of Mark Dion and Galerie Nagel Draxler Berlin / Cologne / Munich.

Reproduction: Rheinisches Bildarchiv, Cologne



Farocki - 2004 - Gegen-Musik - ein Kanal -01

Harun Farocki

Counter Music (Gegen-Musik), 2004

Video installation, 23:00 min

© Harun Farocki GbR



rba_d048096

Lubaina Himid

Le Rodeur: The Cabin, 2017

Acrylic on canvas

183 x 244 cm

© Lubaina Himid

Reproduction: Rheinisches Bildarchiv, Cologne



rba_d052362

Ull Hohn

Untitled, 1995

Charcoal on canvas

101 x 82 cm

© The Estate of Ull Hohn, Berlin

Reproduction: Rheinisches Bildarchiv, Cologne



rba_d047414_01

Anne Imhof

Untitled, 2017

Silkscreen on canvas

300 x 190 cm

© Anne Imhof

Reproduction: Rheinisches Bildarchiv, Cologne



rba_d056538_085

Boaz Kaizman

Hannah Arendt—The Journey to Jerusalem, 2018

Video, color, sound, running time: 21:00 min.

© Boaz Kaizman

Reproduction: Rheinisches Bildarchiv, Cologne



Lazard_Extended Stay

Carolyn Lazard

Extended Stay, 2019

Medical articulating arm mount, personal patient monitor, basic cable subscription, infinite duration

© Carolyn Lazard

Photo: Guido Schiefer



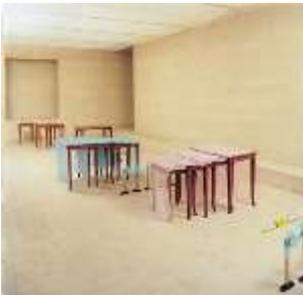
PM_Glance_Video_still

Pauline M'barek

Glance, 2017

Video, color, HD, QuickTimeProRes422 HQ, playing time: 03:00 min.

©Thomas Rehbein Galerie and **Pauline M'barek**



Onur_Prelude

Fusun Onur

Prelude, production: 2000

Wooden tables, tulle, Lego bricks, hammers

© Fusun Onur

with the permission of MSG (Maçka Sanat Galerisi)

Reproduction: Rheinisches Bildarchiv, Cologne



rba_d056512

Unknown photographer (coworker of Asimina Paradissa using her camera)

Asimina Paradissa Manufacturing Car Locks at the Automobile Supplier Company Bomoro, Wuppertal, 1972

Gelatin silver paper (Agfa)

9.8 x 6.8 cm exhibition print

© Asimina Paradissa

Reproduction: Rheinisches Bildarchiv, Cologne



rba_c000295

Robert Rauschenberg

Soundings, 1968

Silkscreen on mirrored plexiglass, light, and sound

244 x 1100 x 137 cm

© Robert Rauschenberg Foundation / VG Bild-Kunst, Bonn
2023

Reproduction: Rheinisches Bildarchiv, Cologne



rba_d056626_01

Cameron Rowland

Out of Sight, 2020

Nineteenth-century slave iron with missing rattle

13.5 x 28 cm, depth: 15 cm

© Cameron Rowland

Reproduction: Rheinisches Bildarchiv, Cologne



rba_d024819_16

Andreas Siekmann

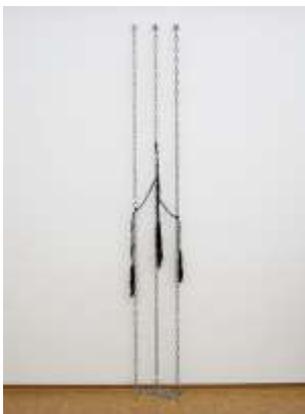
*Die Exklusive – Zur Politik des ausgeschlossenen Vierten
(version Kassel)*, 2007

Brass, record player, and other materials

42 x 36.4 x 42.2 cm

© VG Bild-Kunst, Bonn 2023

Reproduction: Rheinisches Bildarchiv, Cologne



rba_d049872

Diamond Stingily

Elephant Memory #27, 2019

Synthetic hair, galvanized steel chains, galvanized steel hooks

400 x 45 cm, depth: 5.5 cm

© Diamond Stingily

Reproduction: Rheinisches Bildarchiv, Cologne



16.06.1974

Danh Vo

16.06.1974, 2009

Photo and hair in a showcase, with tree branches

170 x 130 (showcase) cm, depth: 70 cm (showcase)

© Danh Vo

Photo: Galerie Bortolozzi



rba_d056791

Lois Weinberger

NICHTS ANDERES SIND TIERE / VOLLKOMMENES JETZT / VOM HOLLUNDER ZUM WASCHBETON / DER BLICK GETRENNT, 1998

DOD liquid inkjet, 70.1 x 100 cm

© Studio Lois Weinberger

Reproduction: Rheinisches Bildarchiv, Cologne



GX_The Documentary_Geocentric Puncture

Guan Xiao

The Documentary: Geocentric Puncture, 2014

Digital print on vinyl, resin, colored metal, webcam tripods, camera lenses

280 x 700 cm, depth: 276 cm

Courtesy the artist; Kraupa-Tuskany Zeidler, Berlin; Antenna Space, Shanghai

Photo: Benoit Pailley



HY_Mountains

Haegue Yang

Mountains of Encounter, 2008

Aluminum venetian blinds, powder-coated aluminum hanging structure, steel wire rope, moving spotlights, floodlights, cable, dimensions variable

© Haegue Yang

Photo: **Museum Ludwig, Šaša Fuis, Cologne**

ÜBER

Alle zwei Jahre zeigt das Museum Ludwig Gegenwartskunst aus der Sammlung in einer neuen Präsentation. Dieses Mal wird der Blick auf verschiedene Verständnisse von Zeit gelenkt und darauf, in welcher Form Künstler*innen das Thema in ihren Arbeiten aufgreifen. Viele der ausgewählten Arbeiten machen darauf aufmerksam, dass Kunst in der Gegenwart erfahrbar wird. Zugleich werden Erinnerung, Gedächtnis und Geschichtsschreibung befragt. Die Klammer der Präsentation bildet die Vorstellung vom „Wert der Zeit“ – einem gesellschaftlich bestimmten Wert, dem die abstrakte, messbare Zeit zugrunde liegt.

DEN

DER

WERT

Neupräsentation
der Sammlung
zeitgenössischer Kunst

ZEIT

ON

Every two years, the Museum Ludwig mounts a new presentation of contemporary art from its collection. This iteration directs its focus toward different understandings of time and the ways in which artists take up this theme. Many of the selected works highlight art's capacity to be experienced in the present moment. At the same time, memory, remembrance, and historiography are examined. The central question behind the exhibition is the value of time—a value that is socially determined and based on abstract, measurable time.

THE

OF

VALUE

New Presentation
of the Contemporary Art
Collection

TIME

Behinderung und Queerness haben ein einzigartiges Verhältnis zur Zeit, sie reiben sich an den vorherrschenden Zeitmessungen, die unser Leben bestimmen. Ihr Verhältnis zur Zeit ist auch ein ästhetisches: eines der Langsamkeit, der Wiederholung, das sich der Linearität entzieht. Behinderung macht deutlich, dass die Struktur der Zeit selbst weich und ziemlich formbar ist.

CAROLYN
LAZARD

Disability and queerness have a unique relationship to time, they rub up against the dominant time scales that we live under. Their relationship to time is also an aesthetic one: it's one of slowness, repetition, evading linearity. Disability reveals the structure of time itself to be soft and rather malleable.

DIAMOND STINGILY

Ich möchte die Vorstellung von Kunst für diejenigen Menschen wiederherstellen, die in einem Umfeld aufgewachsen sind, das sich mit meinem sozioökonomischen Hintergrund überschneidet. Kunst sollte nicht einschüchternd wirken oder nur Privilegierten vorbehalten sein – sondern Kunst ist ein Ventil für alle. Als Schriftstellerin und Künstlerin möchte ich zeigen, wie ein Gegenstand eine Geschichte erzählen und eine Erfahrung teilen kann. Sie macht die Erfahrung universell und führt hoffentlich, durch diese Form der Verletzlichkeit, zu notwendigen Gesprächen.

I want to reconstruct the idea of art for people who grew up similar to my social and economic background. I don't believe art should be intimidating or only for the privileged. As a writer and an artist I want to show how an object can tell a story and share an experience. It makes the experience universal and hopefully through this form of vulnerability creates necessary conversations.

Der Austausch der Waren ist abstrakt, weil er von ihrem Gebrauch nicht nur verschieden, sondern zeitlich getrennt ist. Tauschhandlung und Gebrauchshandlung schließen einander in der Zeit aus. Selbst von der Natur wird angenommen, dass sie gleichsam im Warenkörper ihren Atem anhält, solange der Preis der gleiche bleiben soll.

The exchange of commodities is abstract because it is not only distinct from their use, but separated in time. The act of exchange and that of use exclude each other in time. Even nature is assumed to hold its breath, as it were, in the physical commodity, as long as the price is to remain the same.

ALFRED
SOHN-RETHEL

Wie wird Geschichte erinnert?
Wie verhält sich individuelle
Erinnerung zum gesellschaftlichen
Gedächtnis?

How is history remembered?
How does individual memory
relate to social memory?

WALTER BENJAMIN

Er [der Engel der Geschichte] hat das Antlitz der Vergangenheit zugewendet. Wo eine Kette von Begebenheiten vor uns erscheint, da sieht er eine einzige Katastrophe, die unablässig Trümmer auf Trümmer häuft und sie ihm vor die Füße schleudert. Er möchte wohl verweilen, die Toten wecken und das Zerschlagene zusammenfügen. Aber ein Sturm weht vom Paradiese her, der sich in seinen Flügeln verfangen hat und so stark ist, dass der Engel sie nicht mehr schließen kann. Dieser Sturm treibt ihn unaufhaltsam in die Zukunft, der er den Rücken kehrt, während der Trümmerhaufen vor ihm zum Himmel wächst. Das, was wir den Fortschritt nennen, ist dieser Sturm.

This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.

FRANK BOWLING

‚Flogging a dead horse‘ (ein totes Pferd auspeitschen) ist eine gängige Redewendung, die mit sinnloser Arbeit zu tun hat. In Guyana, wo ich aufgewachsen bin, ist das ebenfalls so, aber es gab mehr Esel als Pferde, deshalb haben wir den Ausdruck ‚einen toten Esel auspeitschen‘ verwendet. Der Titel ist auch ein ironischer Kommentar zur abstrakten Malerei. Besonders in den 1980er Jahren war es Mode, den Tod der abstrakten Malerei zu verkünden. Natürlich habe ich nie geglaubt, dass abstrakte Malerei tot ist; sie ist es, die mich Tag für Tag aus dem Bett und ins Atelier treibt, und das schon seit Jahrzehnten. Sie ist mein Tagewerk.

‚Flogging a dead horse‘ is a common aphorism, to do with pointless labor, isn't it? It's just that in Guyana, where I grew up, there were more donkeys than horses, so the phrase used was 'flogging a dead donkey.' The title is also an ironic comment on abstract painting. It was the fashion, especially in the 1980s, to announce the death of abstract painting. Of course, I never thought abstract painting was dead; it's what has got me out of bed and off to the studio day-in-day-out for decades. It's what I do.

Die Personen [in den Gemälden] befinden sich nicht immer in der gleichen Zeitzone oder im gleichen historischen Raum – sie sprechen miteinander (und mit dir) über Zeiten hinweg darüber, wie die Vergangenheit der Schlüssel zur Gegenwart ist, ein Ort möglicher Handlungen, die zeigen, dass die Zukunft ungewiss ist.

Die jüngsten *Le Rodeur*-Gemälde drehten sich um die Angst vor dem Unbekannten und dem Terror im Alltäglichen. Sie versuchten das Unbehagen, die fehlende Leichtigkeit, das Auseinanderfallen, die durch misslungene Kommunikation in Aufruhr versetzte Welt zu vermitteln. Ich bin alle Personen in den Gemälden, alle Frauen und alle Männer. Sie stellen eine auf den Kopf gestellte Welt dar, aber eine, in der die Protagonist*innen versuchen herauszufinden, wie es möglich ist zu SEIN.

LUBAINA HIMID

Characters [in the paintings] are not always in the same time zone or history zone—they crisscross through time and talk to each other (and you) about how the past holds clues to the present, and is a place of potential action often highlighting that the future is uncertain.

The *Le Rodeur* paintings, the most recent series, were about fear of the unknown and terror in the everyday. They tried to convey unease, dis-ease, a falling apart, a troubled world of miscommunication. I am all the people in the paintings; all the women and all the men. They depict a world upside down but one in which the protagonists are trying to work out how to BE.

MOISHE POSTONE

Die abstrakte, messbare Zeit bestimmt den Warenwert der Arbeitskraft und organisiert gesellschaftliche Zeit.

Abstract, measurable time determines the commodity value of labor power and organizes social time.

ALFRED SOHN-RETHEL

Gesellschaft ist von Abstraktionsprozessen durchzogen. Aber nicht Personen erzeugen diese Abstraktion, sondern ihre Handlungen tun das, ihre Handlungen miteinander.

Society is permeated by processes of abstraction. But it is not persons who generate this abstraction, it is their actions that do so, their actions with one another.

Deutschland blieb bis ins 20. Jahrhundert auf rassifizierte Sklaverei angewiesen. Die Deutsch-Ostafrikanische Gesellschaft wurde 1884 gegründet, um Tansania, Ruanda und Burundi zu kolonisieren und die Versorgung der deutschen Industrie mit afrikanischer Plantagenproduktion zu sichern. Die Deutschen errichteten Plantagen, auf denen gepachtete Sklav*innen zur Arbeit gezwungen wurden. Das Deutsche Reich hat die Sklaverei in seinen ostafrikanischen Kolonien nie gesetzlich abgeschafft.

CAMERON ROWLAND

German reliance on racial slavery continued into the twentieth century. The German East Africa Company was established in 1884 to colonize Tanzania, Rwanda, and Burundi to provide African plantation products to German industry. Germans established plantations that were worked by leased slave labor. Germany never legally abolished slavery in its East African colonies.



Deutsch



English

Die Satzische werden zu einer
Metapher für kunsthistorische
Narrative, die auf einer Vorstellung
von Kontinuität gründen, im Sinne
von Generationen, die aufeinander
folgen und sich gegenseitig imitieren;
sie gehen aus einander hervor.
Der Schöpfungsmythos beinhaltet
Verzögerung, Verspätung von Beginn
an, eine nicht erfüllbare Vorstellung.

The nesting table becomes
a metaphor for an art historical
narrative based upon continuity:
generations that follow and
imitate one another, that emerge
from one another. The creation
myth embodied by hesitation,
by delay from the very start,
by an unfulfillable expression.

İZ
ÖZTAT

Deutschland ist beispielhaft dafür, wie Sklaverei und Kolonisierung europaweit [seit dem 16. Jahrhundert] koordiniert wurden. In Abwesenheit von nationalstaatlichen oder einheitlichen kolonialen Strukturen verübten deutsche Kaufleute, Patrizier*innenfamilien, Unternehmen und Kurfürst*innen die Gewalt und Grausamkeiten der Versklavung und Kolonialherrschaft zur eigenen Bereicherung. Manche wurden von anderen Kolonialmächten unter Vertrag genommen, andere arbeiteten als private Händler*innen, als Plantagenbesitzende oder als Kapitalgeber*innen in Portugal, Spanien, den Niederlanden, England und Frankreich. Dass Deutsche an wichtigen Schaltstellen in das Atlantische System involviert waren, zeigt, wie verflochten die Geschichtsstränge des europäischen Kolonialismus sind.

CAMERON ROWLAND

Germany exemplifies the ways in which slavery and colonization were coordinated across Europe [since the sixteenth century]. In the absence of a nation-state or a unified colonial state, German merchants, patrician families, corporations, and prince-electors (politicians) exacted the violence of slavery and colonial domination for their own wealth accumulation. They operated as contractors under other flags, as private traders, plantation owners, and financiers throughout Portugal, Spain, the Netherlands, England, and France. The presence of German agents of slavery throughout the Atlantic System demonstrates the inextricably intertwined histories of European colonization.



Deutsch



English

FÜSUN ONUR

Wir nähern uns *Prelude* als einer tonlosen musikalischen Komposition; sie wird mit einer Verzögerung eröffnet. Die kleinsten Einheiten in diesem Stück sind LEGO-Steine, die noch keine Abfolge bilden können. Dann kommt die große Form (Satzmöbel) hinzu. Die kleinen Formen folgen ihr und imitieren sie. Dann wird die große Form verdoppelt und ineinandergeschoben, die Stücke weiten sich aus. Die kleinen Formen, die die großen imitieren, machen das Gleiche und dehnen sich aus. Dann eine große Form [tak]. Hämmer mischen sich mit kleinen Schlägen ein; sie folgen einander. Große Formen (vier von ihnen) kommen zusammen und verschwimmen. Sie wiederholen von links nach rechts, von rechts nach links, von rechts nach unten, von unten nach oben und die großen Geschwätzigen, die Hämmer, begleiten sie. Mit der kleinen Form und drei einsamen Hämmern, endet das Stück.

If we approach *Prelude* as a soundless musical composition, the opening motif starts with hesitation. The smallest units in this piece are LEGO bricks, and they are unable to form a sentence yet. Then a big form (nesting table) comes in. The little forms follow him, and imitate him. Then the big form doubles, and getting one under each other, the pieces extend. The little forms imitating the big forms do the same thing and expand. Then one big form [tak]. Hammers interfere with little strokes; they follow each other. Big forms get together (four of them), get bigger and blur. From left to right, from right to left, from right to low, low to high, they repeat and the great chatterers, hammers, accompany them. With the little form and three lonely hammers, it comes to an end.

ANDREAS SIEKMANN

Ich habe versucht, diese Protagonisten [Dante und Vergil] noch mal auftreten zu lassen, und zwar in einem gegenwärtigen Szenario, in dem sich genauso wie in der Renaissance ein Weltbild verändert. Dante ruft Vergil als Zeugen aus der Antike an, um ihn als Erklärer der Gegenwart zu befragen. Und etwas Ähnliches tue ich jetzt mit den Figuren Botticellis.

Sandro Botticelli schuf Ende des 15. Jahrhunderts annähernd 100 Zeichnungen zu Dantes *Göttlicher Komödie*. Die Darstellungen Dantes und Vergils aktiviert Siekmann in seiner Arbeit.

I have tried to let these protagonists [Dante and Virgil] reappear, and namely in a current scenario in which, just like in the Renaissance, a worldview is changing. Dante calls on Virgil as a witness from antiquity in order to consult with him as an interpreter of the present day. And now I have done something similar with Botticelli's figures.

Sandro Botticelli created nearly one hundred drawings of Dante's *Divine Comedy* at the end of the fifteenth century. In his work, Siekmann activates Botticelli's depictions of Dante and Virgil.

Vier Abschiebeversuche hatte die rumänische Familie Stoica aus Calden im Kreis Kassel, überstanden. Jetzt haben die Behörden die Abschiebung nach dem 27. Juli angeordnet, wenn die Familie, die seit dreizehn Jahren in Deutschland lebt und sich derzeit in Kirchenasyl befindet, bis dahin nicht freiwillig ausreist. Familienvater Ioan Stoica hatte laut Anwalt Christian Knoche mit Unterstützung des Kreises und der Evangelischen Altenhilfe Hofgeismar versucht, eine Ausbildung zum Altenpfleger zu beginnen und einen Ausbildungsplatz zugesagt bekommen, das Landesarbeitsamt habe ihm jedoch die Genehmigung versagt.

The Romanian Stoica family from Calden in the district of Kassel have survived four attempts at deportation. Now the authorities have ordered the deportation after July 27 if the family, who has lived in Germany for thirteen years and is currently in church asylum, has not left voluntarily by then. According to lawyer Christian Knoche, the family's father Ioan Stoica had tried to start training as a geriatric nurse with the support of the district and the Evangelische Altenhilfe Hofgeismar and had been promised a training position, but the state employment office had denied him permission.

Soundings benötigt die Besucher*innen.
Ihre Geräusche lassen das Licht leuchten,
machen die Stühle sichtbar.
Im Hier und Jetzt wird die Kunst erfahrbar.

Soundings needs the viewer,
whose sounds activate the light
bulbs and make the chairs visible.
Art can be experienced in the
here and now.

25 Sekunden stehen
Museumsbesucher*innen im
Schnitt vor einem Kunstwerk.
Das ist die gemessene,
nicht die erfahrene Zeit.

On average, museum visitors
stand in front of an artwork
for twenty-five seconds.
This is the measured time,
not the experienced time.

MOISHE POSTONE

Erst die Entwicklung der mechanischen Uhr trennte die Zeit von menschlichen Ereignissen ab. Die Zeitmessung machte aus variablen Stunden konstante. Das ist die abstrakte Zeit.

First, with the development of the mechanical clock, time was separated from human events. Time measurement turned variable hours into constant ones. Which is to say: abstract time.

Wie wird Geschichte erzählt?
Als ein Ereignis, das die Welt verändert
oder als historische Konstellation, in der
verschiedene Kräfte aufeinander wirken?

How is history told?
As an event that changes the world,
or as a historical constellation
in which different forces interact?

OSCAR MURILLO

COLLECTIVE CONSCIENCE

seit / since 2015 (fortlaufend / ongoing)

Im Halbrund sind vier tribünenartige Holzstrukturen aufgestellt. Sie dienen lebensgroßen, individuell ausgestalteten Puppen in Alltagskleidung als Sitzgelegenheit. Ihre Gummistiefel deuten auf einen gemeinsamen Arbeitszusammenhang hin. Manche sind von Stahlrohren durchbohrt, die mit einer Materialmischung aus Lehm, Beton und Mais gefüllt sind. Seit 2015 bezieht Oscar Murillo, der durch ein vielschichtiges skulpturales und malerisches Werk bekannt geworden ist, solche Figuren in seine Arbeiten ein und lässt sie wie Menschen und nicht wie Kunstobjekte zu seinen Ausstellungen transportieren. Diese *effigies* – figürliche Stellvertreter von Lebenden – sind zum Teil Murillos Freund*innen und Bekannten aus seiner Geburtsstadt La Paila in Kolumbien nachgebildet. Viele von ihnen arbeiten, wie auch schon seine Eltern, in der dort ansässigen Süßwarenfabrik. Prekäre oder proletarische Arbeit ist eine universale Größe, die nach Murillo ein kollektives Bewusstsein als vereinigende Kraft benötigt.

Four wooden bleachers are arranged in a semicircle. On them sit life-size, individually designed dolls dressed in everyday clothing. Their rubber boots indicate that they share the same work environment. Some of them have steel pipes running through their bodies, which are filled with a mixture of clay, concrete, and corn. Oscar Murillo, who is known for his multilayered sculptures and paintings, has included such figures in his works since 2015 and has them transported to his exhibitions like people and not like art objects. These “effigies,” figurative representatives of living people, are sometimes modeled after Murillo’s friends and acquaintances from his hometown of La Paila in Colombia. Many of them, including his parents, work in the local candy factory. Precarious or proletarian work is a universal that, according to Murillo, requires collective consciousness as a unifying force.

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