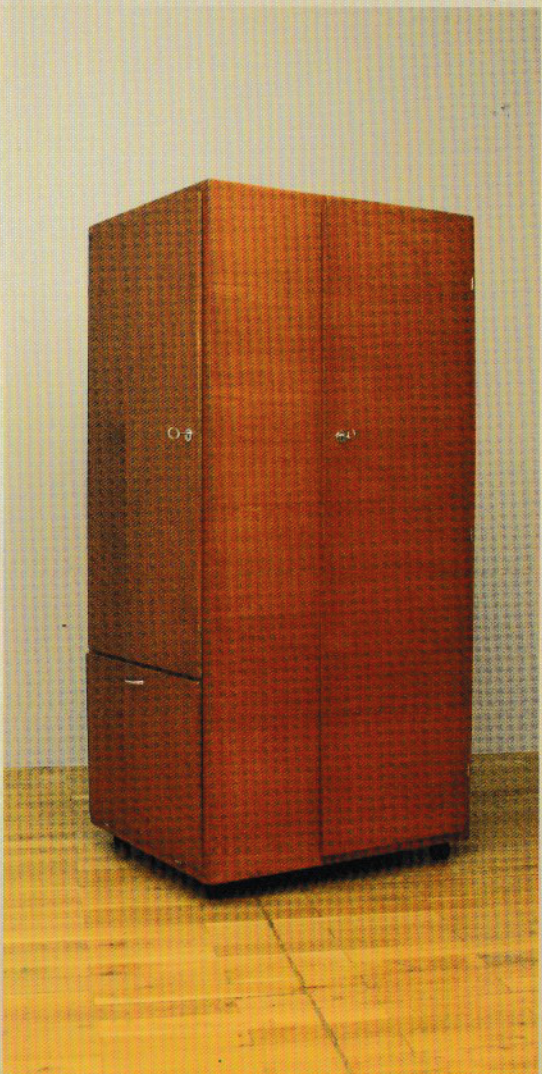


Pigeonhole Principle

Stefan Klein, 2019



Schränke sind unheimlich, weil man nicht weiß, was sich in diesen Monstren befindet, weil ein Schrank äußerlich nicht erkennen lässt, was sich in ihm verbirgt. Gerade der schwere Biedermeierschrank mit seinem massiven Auftreten kommt einem hier in den Sinn und steht er ja auch fast sinnbildlich für eine Periode, eine sichere und konservative Form des Lebens und Denkens. Ein Gegenentwurf dazu stellt der „Rollende Kleiderschrank für einen Junggesellen“ von Josef Pohl dar, Ursprünglich wurde er für die Ausstellung „Volkswohnung Bauhaus“ in Leipzig 1929 entwickelt. Wie viele andere Prototypen aus dieser Zeit ist der Schrank nie in Serienproduktion gegangen. Aufgrund seiner erschwinglichen Materialien, der Verarbeitung und der hohen Funktionalität, hätte er schon Anfang der 30er Jahre ein Produkt für die Massen sein können. Die politische Entwicklung dieser Zeit stellte sich jedoch formal gegen die Moderne und beförderte wieder schweres Mobiliar – Ausdruck einer verschwommenen Vorstellung von Bürgertum – ins Wohnumfeld. In Zeiten eines erstarken Nationalismus ist dies eine Tendenz die in gesellschaftlicher Sicht nun auch heute wieder gewisse Parallelen erkennen lässt.

Welche Rolle spielt der Schrank – ein massives Relikt aus vergangener Zeit in der heutigen schnelllebigen und mobilen Welt? Welche gesellschaftlichen Tendenzen lassen sich hier sinnbildlich ablesen? Welche Assoziationen wecken Begriffe wie „to come out of the closet“ – sich zu outen – im Bezug zu einem Junggesellenschrank in neu-diskutierten Ausloten der Geschlechterfrage?

Eine Gruppe an internationalen Künstler besetzt dieses Objekt und funktioniert ihn zum Ausstellungsraum um. Dabei werden sowohl auf die ungewöhnliche Form des Ausstellungsortes, dessen geschichtlicher und kultureller Kontext sowie auf die speziellen Produktionsformen der Künstler eingegangen und gezielt bestimmte Hindernisse wie räumliche und zeitliche Distanz mitgedacht.

Wardrobes are uncanny, as you never know what is lurking in these monstrous objects, as a closet never reveals what is concealed inside. Heavy Biedermeier cabinets come particularly to mind, as they appear massive and indeed are also almost symbolic of a conservative, safe period of life and thought.

As an alternative to this bulky and ponderous furniture, the "Rolling Wardrobe for a Bachelor" was developed by Josef Pohl, for the exhibition "Volkswohnung Bauhaus" or "People's Apartment Bauhaus" in Leipzig in 1929. Like many other prototypes from that time, the cabinet was never manufactured on a large scale. Due to the use of affordable materials, workmanship and high functionality, it could have been produced for the masses as early as the beginning of the thirties. However, the political landscape in that time changed again, formally challenging modernity and promoting heavy furniture in the living environment – as a vague expression of the ideals of the Bourgeoisie. This tendency to manifest (possibly empty) visions of security and safety in times of increasing nationalist rhetoric has some parallels in contemporary society.

What role does the cabinet play – as a weighty relic of the past in the fast moving and mobile world of today? What societal trends, biases and directions are symbolized by this?

What associations do phrases such as "come out of the closet" evoke – in relation to a bachelor's cabinet and contemporary debates which plumb deep questions around gender and sexuality?

A group of international artists inhabits this object – a replica of the original wardrobe – in order to utilize it as an exhibit space. In doing so, they will explore the unusual shape of the exhibition venue, its historical and cultural context, employing particular forms of artistic production as well as purposefully considering specific obstacles such as spatial and temporal distance.

1.
67305.7 cm³
Saman Pourisa
one-channel video, 6:38mins, loop, sound

The presence of the gold fish in the artist's living room was completely unplanned, it came as a guest and somehow prolonged its stay. Rather than bringing the fish into an artwork, she decided to put a frame around a life and started to observe it daily. This inspired a reflection on the relationship between herself as a human and two transformed objects of nature, the domesticated animal and tab water. The artist was interested in how the materials water and glass function in this context, offering possibilities as well as limitations. She was particularly drawn to the transparency of the materials that at times create the illusion of unrestricted space.

2.
Funny...if it wasn't tragic
Paloma Sanchez-Palencia
one-channel video, 11:32mins, loop, sound

In 2017, the group MBL (Movimento Brasil Livre)* staged a media scandal against Santander Cultural in order to close their exhibition "Queer Museum" in Porto Alegre. The exhibition was canceled, censored by the institution and not welcome to be shown anywhere else in Brazil. The work uses video material recorded by MBL members at the exhibition to place them in the non-sense TV show ART EAT. Fictional subtitles have been added to some parts of their videos, other sections show the original audio translation.

*MBL (Movimento Brasil Livre) is a think tank financed by national and international right-wing private corporations. It was created in 2013 in order to convince demonstrators to adopt right-wing neoliberal causes against Dilma Rousseff's government.

3.
Südost Paket
Mila Panic
various objects / installation

The installation is made of everyday objects sent to the artist by her family in Bosnia. They represent the communication and the cultural package that accompany each individual when they migrate,

regardless of whether the objects are in physical form or in the form of knowledge and experience. Objects commonly smuggled by bus from the Balkans speak about an acknowledged part of regional folklore. During the 15 – 20 hours long journey, the bus becomes a microcosm where a border is crossed in a physical and moral way. The vehicle transforms into a space of exchange, support, relief and anticipation. In this process, the spaces and objects come to define a collective identity in an alternative and intimate matter where an individual's personal experiences and beliefs become common and shared.

4.
Soap Collection
Antonije Buric
various soaps, metal hanger / installation

The collection is inspired by the sculptural forms that carving allows for as well as by Aristotle's allegory of mass being taken off the stone in search of the form, possibly a metaphor for creating an individual. "According to Aristotle craftsmanship or art (greek: techne) begin as a manual ability associated with the urge of nature which works to make all things realize their final possibilities" *. Connections with the Arte Povera tradition can be drawn as the concept, material, actual collection and artist all fit the category. Soap Collection is a potential truth, probably the reality of wishes being realized before being made as specific as possible.

*adopted, translated and modified from 'A History of Aesthetics' by Gilbert -Kun. Potentially, the artist suffered from memory failure in the form of replacing one philosopher with another.

5.
Morning Routine
Claire Seringhaus
one-channel video, 5:30mins, loop, sound

The video monologue plays with the idea of constructed versus innate identity, exploring it through the format of the "internal scream". The text orbits around notions of ritual, madness and the attempt to classify a perpetually divided self.

6.
White Ink
Egemen Demirci
blank A4 sheets, top sheet inkjet print / installation

Presenting a stack of A4 papers, this piece uses a sculptural gesture to offer the viewer a state of conceptual consciousness during the act of reading the statement on top. This experience introduces a limbo space between text-based imagination and image world. The text starts with a statement: "This is a text. It is written in a moment of utmost frustration. This moment is ongoing."

7.
Reproduction
Pia Grüter
wardrobe replica / installation

"Odors have a power of persuasion stronger than that of words, appearances, emotions, or will. The persuasive power of an odor cannot be fended off, it enters into us like breath into our lungs, it fills us up, imbues us totally. There is no remedy for it."

8.
The size of your success is measured by the strength of your desire
Nicolas Buenaventura
various objects / installation

At the end of a two-month field research trip, the artist assembled different everyday objects used to traffic illegal animal species from South America and South East Asia into Europe and the USA. The objects in the collection where once used to hold live exotic animals such as snakes, frogs, birds and small mammals that where caught either at the departure or at the arrival port.

9.
Tussifotos
Nine Budde
found objects, framed photography and soil / installation

The starting point for this installation was a framed photograph of a classic 1980s beauty, found at a flea market in Florence. Using objects found at the same market, such as a dress and pieces of a chandelier which she remodeled as a necklace, the artist re-enacted the portrait. On a glass table she displays her self-portrait next to the flea market find.

