

A GENEALOGY OF WAR

HOMO



OPEN CALL FOR ARTWORKS
DEADLINE JUNE 1ST

HOMOBELICUS.ORG

HOMO BELLICUS

A GENEALOGY OF WAR

INTERNATIONAL EXHIBITION OF CONTEMPORARY ART
BERLIN JUNE 29TH - JULY 9TH 2007
OPEN CALL

At the core of any exhibition there is a question and its potential answer - this exhibition is conceived as a query, seeking to inspire a dialogue about the grounds on which war is currently being discussed. In the hope of avoiding the seemingly jammed rhetoric of the written word we ask in images: our concern is mankind's disposition for violence, more specifically violence in its institutionalized form - as war.

Triggered by reflections on the violent conflicts presently dominating international society, we seek to broaden the scope of discourse to transcend the immediate, distort and alter familiar perspectives, and assimilate aspects of sociological, anthropological and biological character.

Our aim is to join various artistic positions - each dealing with the subject matter on its own premise - in a dialogue reviving the subversive potential of art. Examined through the lens of artistic imagery both formal and subjective views on the concepts of war emerges; we hope to encounter the subject on multiple levels challenging the one-dimensionality of current public discourse. Enjoying the fruits of digital communication we are expanding the discussion by incorporating artworks created within various national boundaries.

We seek enlightening, inquisitive, and controversial works in order to question modern political, social, and environmental status in an attempt to map out underlying structures from which war derives and is continuously justified by.

All types of media are welcome and wanted.

We invite international artists to produce immediate work that pushes the common notions of war and its dispositions.

Be aware, we are tired and jaded with the moralistic -political-; this exhibition is forged with hopes of refining truth.

At the moment efforts are combined with artists in Berlin, Copenhagen and New York for this second exhibition to the title of „Homo Bellicus“.

Deadline for submissions: June 1st 2007

Submit your artworks to contact@hombellicus.org (digital presentation and short concepts)

www.hombellicus.org

THIS PROJECT IS ORGANIZED BY goldgrain wildlife, GM Soldier Studio, and international network of artists and art institutions. Students of the University of Arts Belle, Royal Danish Design Academy, Hunter's College NY and members of Fluxfactory New York.

PARTNERS: Christiania, Kåre Weisling, Graduate COLLABORATIONS: Indobørgmønst, Jørn B. Haldorf, Chopchop, Hoolies, Hestemølle

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Intro by Sonya Kraus

“Real art has the capacity to make us nervous”
–Susan Sontag

Paying tribute to talent and courage

Do you believe in serendipity? It is the effect by which one accidentally discovers something fortunate, especially while looking for something else entirely. Checking my email at work a few months back I had received a message that went straight to my gut. Some guy had walked into my mind and touched a subject matter which has driven me my entire adult life: homo bellicus – human nature and warfare.

In the beginning I was simply curious. What made a small group of young people with privileged lives want to organize an art show around war? Young women and men who had not experienced armed conflict themselves?

In his email Moritz asked for nothing but space, lots of space – for free. Obviously a commodity this part of Berlin has to offer and obviously everything worked out in the end. Between then and now a lot of hard work happened and I feel humbled to have been of service in this process of true spirit and creativity.

The work of the artists in this exhibition offers many different pieces to the mosaic of mankind’s disposition for violence, more specifically violence in its institutionalized form – like war. We should not mistake these works for answers. However, I sincerely believe they do have the capacity to make you

nervous or make you wonder...

Although we often feel overwhelmed by the news media today, bear in mind that around 80% of photojournalistic work is considered not publishable in this day and age – simply because it doesn’t make enough money. Put Angelina Jolie on the cover of a magazine and you will sell double circulation. Show death and destruction and sales will drop dramatically. However, photojournalists around the world do not stop taking pictures even though they know perfectly well that most of it is too grim to sell. These brave women and men bear witness nonetheless.

Some of the artworks in this exhibition relate openly to what the media has to offer on the subject. Other artists simply relate their reality to us – as experienced in Iran, Lebanon, Israel or Palestine. It is a testimony to their courage that they sent us their work.

I believe in serendipity. It was meant to happen, here and now and with this wonderful group of people.

Sonya Kraus is a freelance journalist and photographer from Finland living in Berlin. In the past she has worked as a foreign correspondent in Latin America, the Middle East, Afghanistan and Kashmir.



Kann Kunst den Krieg ändern? by Yury Winterberg

Bei einem Kunstprojekt mit dem Titel „Homo Bellicus“ stellt sich natürlich die Frage, was die ausstellenden Künstler eigentlich beabsichtigen, wenn sie in ihren Arbeiten den Krieg reflektieren. Ich habe die meisten von ihnen nicht interviewt, ihre Antworten dürften denkbar unterschiedlich ausfallen, und so frage ich statt dessen: Was kann Kunst erreichen, wenn es den Krieg zum Thema hat?

Können Dichter die Welt ändern, wurde Gottfried Benn 1930 gefragt, und seine klare Antwort „Nein“ hat damals viele empört. Dann kamen Weltkrieg und Drittes Reich; viele Dichter hatten gewarnt, vergeblich. Benn bedauerte es nicht, daß die Kunst die Welt nicht ändern kann. Denn, so sagte er, nur die Techniker und die Krieger sind dazu in der Lage. Und in dieser Nachbarschaft haben Künstler nichts zu suchen.

1956 übte der Philosoph Günther Anders die bis heute klassische Fundamentalkritik am Fernsehen, dies zu einer Zeit, als das Medium erst in den Kinderschuhen steckte und wenig von seiner späteren Macht ahnen ließ. Das Fernsehen erschaffe die Welt als „Phantom und Matrize“. Individuelle Erfahrungen würden durch millionenfache Multiplizierung wertlos gemacht, und der Mensch beschäftige sich vor dem Bildschirm nicht mehr mit der wirklichen Welt, sondern nur noch mit einem geisterhaft verrauchten Abbild davon.

Dann kam ein neuer Krieg, und durch die modernen Medien wurde er verändert. Es war nicht die Tet-Offensive, die den Vietnam-Krieg entschied, es waren vor allem Fernsehbilder und Fotos, die den Konflikt für die amerikanische Bevölker-

ung als untragbar erscheinen ließ. Die Kritik von Anders erschien nun in anderem Licht. Das Fernsehen war ganz offensichtlich in der Lage, die Welt zu verändern. Dabei ist festzuhalten: Das Fernsehen übt diese Macht aus, weil es eben die Welt als Phantom und Matrize zeigt. Picassos „Guernica“ ist aller Massenreproduktion zum Trotz bis heute zwar berühmt, doch folgenlos. Ein solches Bild ändert nicht das Bewußtsein des bereits wohlwollenden Betrachters – das Fernsehen tut es. Daher die Angst vor den Bildern, die den zweiten und dritten Irak-Krieg bestimmt haben. Vor der Kunst hat heute niemand Angst.

Es gibt zwei Auswege aus diesem Dilemma. Entweder die individuellen Räume rückerobern, der „Welt als Phantom und Matrize“ eigne Erfahrung entgegenstellen. Unbekümmert ob der konkreten Wirkung im Jetzt. Oder: Dem Verdikt von Benn zuwiderhandeln. Es gibt heute Künstler, die Krieger sind oder Techniker. Es sind nicht die schlechtesten.

Yury Winterberg ist Drehbuchautor und Schriftsteller. Mit seiner Familie lebt er im Soldiner Kiez und in Finnland.

Workshop-Angebot für Bundeswehr-Soldaten der Isaf Mission

Datum: 04.06.2007

Sehr geehrte Damen und Herren,

wir möchten Ihnen ein Angebot zur Zusammenarbeit unterbreiten. Wir sind eine Künstlergruppe aus Berlin, die in ihrer Arbeit versucht, Menschen mit unterschiedlichen beruflichen wie sozialen Hintergründen zusammen zu bringen, und durch gemeinsame künstlerische Forschungen gesellschaftliche Fragen behandeln und Prozesse anstoßen will.

Der Soldat als Kulturbotschafter

Seit längerem beschäftigen wir uns mit der Beziehung zwischen Kunst und Militär. Besonders interessieren uns in diesem Zusammenhang die Aktivitäten der Bundeswehr in der Initiative für den Frieden und den Wiederaufbau in Afghanistan. Dieser Wiederaufbau erfordert grundlegende Kooperation und Kommunikation zwischen den militärischen und zivilen Parteien vor Ort und bringt die deutsche Bundeswehr in die Position eines kulturellen Repräsentanten des Westens, besorgt um das zukünftige Wohlergehen des afghanischen Volkes. Der Wiederaufbau ist dabei nach unserem Verständnis nicht nur ein strategischer Zug zum Etablieren eines demokratischen Systems, sondern auch ein alltäglicher Akt des kulturellen Dialogs zwischen Soldat und Bevölkerung, zwischen einzelnen Menschen. Diese Form des politischen, sozialen wie kulturellen Austauschs würden wir gerne näher – gemeinsam mit Ihnen - untersuchen.

Unser Angebot

Wir möchten Ihnen gerne künstlerische Workshops für die in Afghanistan im Rahmen der ISAF Mission stationierten deutschen Soldatinnen und Soldaten anbieten. Diese Workshops würden gemeinsam vor Ort mit den Teilnehmern der Bundeswehr erarbeitet.

Krieg, Kunst und Zwischenräume

Die Basis für diesen Workshop ist die Fokussierung auf die Befähigung des einzelnen Soldaten, sich in der Mission die „Hilfe und Kooperation“ als ihr Hauptziel anführt, auf persönliche Art und Weise zu engagieren. Der Workshop würde einen Freiraum schaffen für kreative Gedanken, konstruktive Diskussion und künstlerische Auseinandersetzung.

Von Joseph Beuys, der sich selbst immer wieder auf seine Soldatenzeit im 2. Weltkrieg berief und dessen existenzielle Erlebnisse im Krieg prägend für seine Arbeiten wurden, stammt der Satz, wonach jeder Mensch ein Künstler sei. Demnach ist natürlich auch jeder Soldat ein Künstler. Mit dem Künstlersein ist im Beuys'schen Sinne nicht etwa genialische Schaffenskraft gemeint, sondern die kreative (Mit-)Gestaltung der Gesellschaft und das Bewusstwerden der eigenen Verantwortlichkeit innerhalb dieser.

Soziales Handeln als Kunst

Auch soziales Handeln kann demnach Kunst sein und der eigenen Selbstverwirklichung dienen. Kunstwerke finden sich also nicht nur in den bildnerischen und darstellenden Künsten oder der Musik, sondern in allen Lebensbereichen des Menschen: Politik, Wirtschaft, Militär.

Hier möchten wir bei unserem Workshop ansetzen. Dieser soll über gruppendynamische Prozesse jedem einzelnen seine

subjektive Kreativität, Spiritualität, Offenheit und Phantasie – und letztendlich seine Fähigkeit zur eigenen Entscheidungsfindung bewusst machen. Eine Sensibilisierung des Soldaten für sich selbst wie für seine Umwelt. Dazu bedienen wir uns verschiedener Kommunikations- und Arbeitstechniken aus Wissenschaft, Wirtschaft, Soziologie und Kunst. Die kreative Unordnung, die produktive Kraft des Zweifels und das subversive Moment der Kunst werden hierbei für die Soldaten eine Bereicherung darstellen und die Fähigkeiten des Einzelnen in Austausch und Kommunikation mit seinen Kameraden wie auch der einheimischen Bevölkerung stärken. Mögliche Ergebnisse des Workshops könnten neue Selbstpositionierungen, Hinterfragungen, kreative Strategien, Neubewertungen der eigenen Position und „des Anderen“ sein. Der Workshop selbst folgt keiner von uns vorgegebenen festen Struktur. Die Entwicklung dieser ist Teil des Prozesses, den wir gemeinsam mit den Teilnehmern erarbeiten werden. Wir setzen auf die kreative Eigenverantwortung der Soldaten und versuchen, mögliche Zwischen- und Freiräume des Denkens und Handelns bewusst zu machen.

Eigenverantwortliches Handeln

Unserer Ansicht nach gefährdet die strikte gesellschaftliche Unterteilung in Künstler und Nichtkünstler die Demokratie. In einem Heer, das sich vor allem der Friedenssicherung verschrieben hat, ist die Motivation und Befähigung zum eigenverantwortlichen kreativen Engagement deshalb notwendige Ergänzung zur konventionellen militärischen Ausbildung und zeitgemäße Antwort auf die Veränderung des Soldatenbildes.

Wunsch und Widerspruch

Müssen Kunst und Militär stets getrennte Wege gehen? Wo

liegen die Grenzen, die Zwischenräume, Schnittpunkte? Uns eint ein innerer Wunsch, der zugleich auch unserer größter Widerspruch ist: Künstler träumen von einer Autoren-gesellschaft, in der jeder Mensch sein Leben selbst kreativ meistert, was den Künstler selbst in letzter Konsequenz überflüssig macht. In einem ähnlichen Paradox lebt der Soldat, der für die Durchsetzung des Friedens kämpft, also letztendlich für seine eigene finale Absenz.

Der Soldat als Künstler

Zu einem späteren Zeitpunkt sollen die Ergebnisse des Workshops mit den Soldaten in deutschen und auch in afghanischen Kunstmuseen präsentiert werden. Viel zu lange schon wird der Soldat lediglich als anonymen Befehlsempfänger betrachtet, als Künstler einer Ausstellung beispielsweise würde dem einzelnen Individuum mit all seinen Erlebnissen und Erfahrungen endlich der Platz innerhalb der Gesellschaft eingeräumt der ihm gebührt.

Unsere Erfahrungen

Momentan arbeiten wir an einem Austauschprojekt zwischen jungen Künstlern aus Berlin und Teheran, die in beiden Städten gesellschaftlich relevante Handlungsformen von Kunst diskutieren und umsetzen. Hierbei untersuchen wir auch die Legitimationsgrundlagen für vermeintlich gegensätzliche binäre Systeme wie „Orient“ versus „Okzident“, die Position des einzelnen Künstlers gegenüber der des Kollektivs, das Theoretische als angeblichen Gegensatz des Angewandten. Unsere bisherigen Erfahrungen zeigen, dass diese Polarisierungen irreführend sind und scheinbare Unvereinbarkeiten formulieren, die in der Realität so nicht existieren. Die gegenwärtige Praxis des interkulturellen Austauschs zum

Beispiel führt in der Realität häufig eher zu Verstärkung von Polarisierungen, anstatt diese abzubauen. Durch Kategorisierungen und Generalisierungen wird die Heterogenität und Komplexität einer jeden Gesellschaft auf kulturelle Klischees reduziert. Auch erfolgt die Bewertung „des Anderen“ stets anhand gegenwärtiger westlicher Maßstäbe und lässt die historischen Entwicklungen, die zu diesen Maßstäben führten, außer Acht.

Ein erfolgreicher und angemessener Umgang mit anderen Menschen gleich welcher Kultur kann nur ein stetiger Lern- und Erfahrungsprozess garantieren, der die eigenen Denkstrukturen immer wieder kritisch hinterfragt und die Perspektive des Fremden einbezieht. Durch diesen Prozess kann sich jedem einzelnen Individuum die Möglichkeit eröffnen, durch die Begegnung mit dem Fremden in seiner Ganzheit zu reifen.

Wir hoffen auf Ihr Interesse und verbleiben mit freundlichen Grüßen

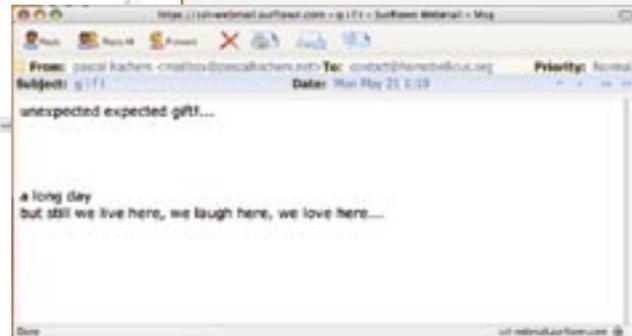
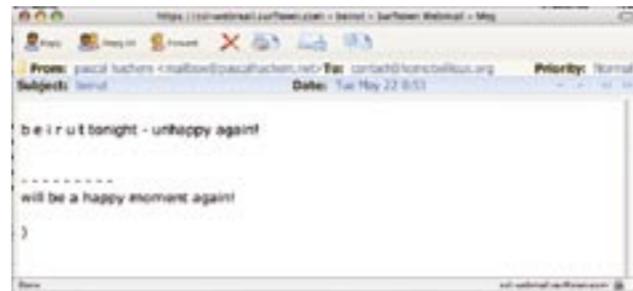
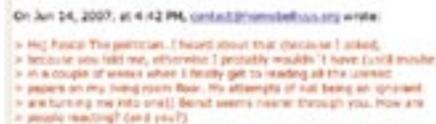
RELOADING IMAGES:

Kaya Behkalam, Azin Feizabadi, Ashkan Sepahvand
Reloading Images,

Alphabetengedicht zum Irak-Krieg

AFFEN-AMT
BILD-BULEMIE
C-WAFFEN-CHARISMA
DESPOTEN-DATE
EMBEDDED-ERROR
FEUER-FREUNDLICH
GENERAL-GESCHWÄTZ
HUSSEIN-HOHN
IRAK-IRRSINN
JOURNALLILLE-JONGLEURE
KRIEGS-KAVALLIERE
LENK-LUTSCHER
MASSENVERNICHTUNGSWAFFEN-MILLENIUM
NACHRICHTEN-NORMALITÄT
OEL-ONANIE
PLUTONIUM-PARADOXON
QUARANTÄNE-QUINTETT
RUMSFELD-ROULETTE
STREUBOMBEN-SOLIDARITÄT
TERROR-TOURISMUS
U.N.-DING
VOLLVERSAMMLUNGS-VARIÈTE
WIEDER-WAR
XANTHIPPE-XENOKRATIE
YANKEE-YUPPIES
ZIVILISTEN-ZIELE

Jörg Hommer, Mai 2003



Distant war memories

By Amirali Ghasemi (Parkingalery)

June 2007 – Tehran

My most vivid memory from the 8 years of war between Iran and Iraq, is the dark corridor which we used as shelter during the heavy Iraqi bombardment of Tehran. I was making up stories which I drew on paper. It was dark, too dark to recognize the color of a crayon. I remember putting the drawings in handmade envelopes and leaving them under the door leading to the corridor where we spent hours and hours waiting for the “white alarm”. For some reason I never drew airplanes, tanks or any other army vehicle popular among my classmates. There is one drawing which is still in front of my eyes: it is a house painted with a pale brown crayon, yes, pale brown because the cheap Chinese crayons were the only available ones, so every color would appear pale; using them with more pressure was likely to cause the paper to tear. Any way, it was a firmly drawn sketch with 2 suns; one was inside the house and the other was shining outside. From above a huge grey tornado was approaching the house, but inside the tiny sun would shine (whenever the electricity wasn't gone)...

By the next attack a kindergarten was targeted instead of the power station nearby.













INÉS APARICIO (page 14) Does man have a natural instinct to define his territory; the ambition to extend it and the willingness to fight for it?

ALEXIS JAHIEL & MICHAEL EDWARD BUCKLEY (page 15) In its entirety, *Something vs. Heraclitus* is composed of various elements that are philosophically and physically connected. The main topics are the evolution of man and society. The laws of nature are seen as decisive for the moral laws governing man, and the sensible world is perceived as an exemplification of the doctrine of Heraclitus on flux and the unity of opposites; The power to create and the power to destroy are equally present in our nature are made manifest through science and time.

GILAD BARAM (page 16) The Palestinian village Bil'in has become the main symbol of the popular resistance against the separation wall (or fence, in the case of Bil'in) being built by the Israeli government. One of my main impressions of this conflict zone, or one might even say war zone, was of a prewritten and unspoken set of rules determining the actions of its participants. Although the actions seem to be spontaneous or chaotic, I realized, after a while, that all parties know exactly when and what is about to happen.

LILACH BAR-AMI (page 17) In the works series "The Island" I was inspired by ceremonies and memories from my adolescence years. They are all connected to memorial, courage and victory in Israel 30 years ago.

MARTIN BACKES (page 18) This piece, entitled "Plastic Commander", examines how children absorb and deal with violence in the media. The examination focuses specifically on the use of violence and war-themed toys in our society, posing the question of why children are so attracted to forms of entertainment that glorify violence and war.

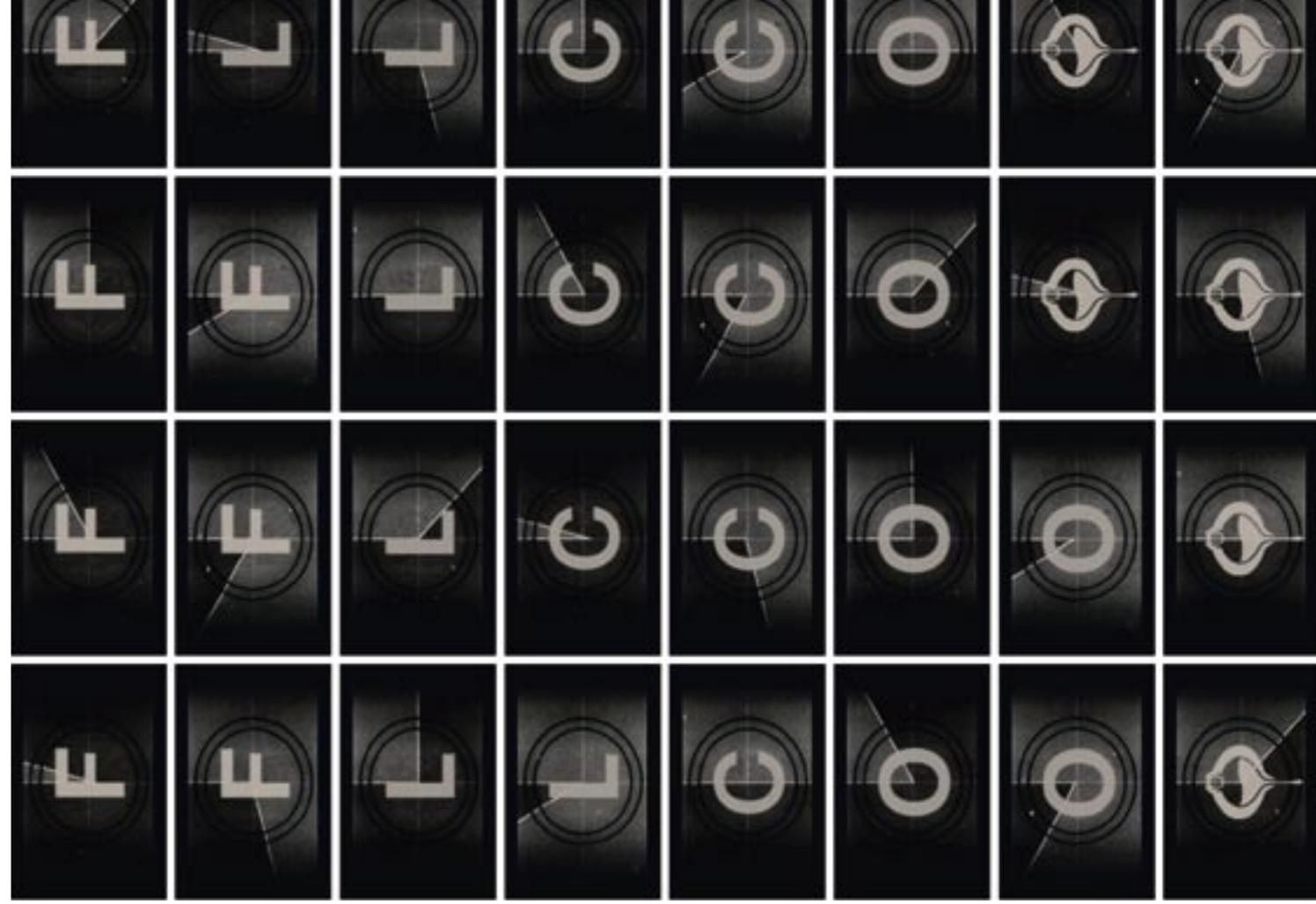
LUCIA BLERSCH (page 19) bonsai is the art of aesthetic miniaturization of trees by growing them in containers. Like human beings, they are the result of their conditioning/manipulative surroundings. People abscond into a one dimensional, plagiaristic world of flippancy, in which materialism is a decisive factor- but remain part of nature.

THE BUWU COLLECTIVE (page 20) The following images are a daily record of beds made by my partner, Jason bushman and myself for one another over the healing period that concluded the biggest battle of our (now) 10 year relationship as lovers. This period is known in our personal mythology as THE GREAT WAR.

CHRISTIAN DANIELEWITZ (page 21) "Modern people, living in a world conjured up by the media, of illusions and appearances, simulacra and fables, instinctively feel they are being fed untruth and hypocrisy. And so they seek something that has the power documentation, truth and reality, things authentic."-Richard Kapuscinski From *Herodotus and the Art of Noticing*, 2004

SEBASTIAN DEBOLD (page 22) On the photographs I re-enact the poses of miniature toy soldiers.





Pascal Hachem Lebanon, lives and works in Beirut
Put Yourself in her/his Place > take my seat



Wolfram Hahn Germany, lives and works in Berlin
The fence









ALEXIS DUQUE (page 24) During the last year I have been working on a series of paintings about “comunas” or “favelas” –ghettos of poverty as a result of rapid urbanization- a social phenomenon very characteristic of Latin American cities. My work attempts to challenge our responses to these images by triggering a “double take” in the way the viewer confronts the idea - of urbanization within contemporary culture.

LOU FAVORITE (page 25) A central topic in my work is “the State of the Victim”

CHRISTA FRONTZECK (page 26) The miniatures are reacting against an Image-Inflation which, by reproducing everything surrounding us, pretends to transform the world into things “known” and “understood”.

FLCO (page 27) “Holy war” is highlighting the relevance of fossil burnings in geo-politics.

PASCAL HACHEM (page 28) Replacing (taking the place of the other) means to understand that this person doesn't exist anymore simply because he was living in his particular country of origin...

WOLFRAM HAHN (page 29) I am interested in capturing how the fence changes the surrounding landscape and how the people are reacting to this new barrier. (on G8 at Heilighendamm)

NATE HILL (page 30) My art is about being God. I want to be like God. This is why I make animals like God did. These “new animals” are made from random animal parts. Furthermore,

God's crowning achievement was arguably making humans. This is why my current project is to make a human being of my own. To make all these things I use animal parts that I get from all over. I might find them in roadkill, Chinatown garbage, or taxidermy websites.

LEA GOLDA HOLTERMAN (page 31) each work symbolizes a different aspect of utilizing the body as means of survival.

CHRISTINA MARIE JESPERSEN (page 33) Geue vs this daye oure dayly bred/And forgeue vs oure dettes/As we forgeue oure detters. (A 1539 version)

MARTIN JUEF (page 34) “Mussolini” is the initiating image for the picture-series Mussolini Zero Sampler. The strong symbolic character of that image fascinated me: a perpetrator becomes a victim and dies. The staging provokes associations of Christian iconography- like Paulus hanging opposite down on the cross (in this case of Mussolini it was an advertising banner).

HELENA KAGEBRAND (page 35) My work is about the intimate relationship between the human body and mechanical devices, futuristic technology and medical innovations.

OLEG KALASHNIKOV & STANISLAV KUZMIN (page 36) Our profile indoor photographs, shot in ambient light, depict abandoned military spaces. We are interested in capturing the strange process occurring when military premises are transformed into civilian areas- a design without designers.

Ich muß fort von den Wegen
der Erde und den Weg zu
den Sternen suchen.

for englands sake

Mit Gott in´s Feld.
Im Feld zu Gott!

I have lived
I leave a mark behind

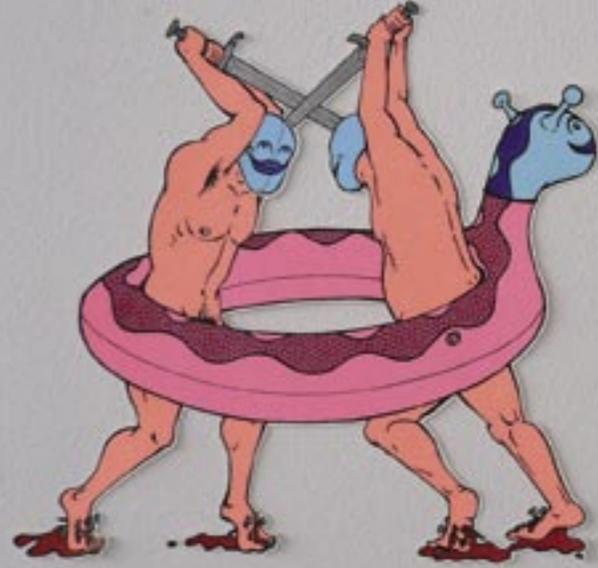
Du warst unser Stolz, unser ganzes Glück

Es kehret der Heimatlose
zurück zu moosigen Wäldern

In der Blüte weggerissen,
Ruhst in fremder Erde du.
Oh, nimm, aus heißersehnter Heimat
Unsere Tränen mit zur Ruh.

I thank my god
upon every remembrance of you





Nomadenleben Krim 1942/43



Der Stadtverteidigungskommandant
Sinaferopol, 27.2.1942.

Den
Bezirkskommandanten 2,4,5 und 6,
hier.

Betr.: Passierscheine für die
Sivilbevölkerung.

Die O.K.Sinaferopol teilt mit:

Laut Sondertbefehl des A.D.K. 11 G.Qu./Qu.2 vom 14.2.42 sind ab 1.März nur mehr die blauen Passierscheine gültig. Die von der Ortskommandatur bis jetzt verwendeten Wanderscheine verlieren daher mit gleichem Datum ihre Gültigkeit.

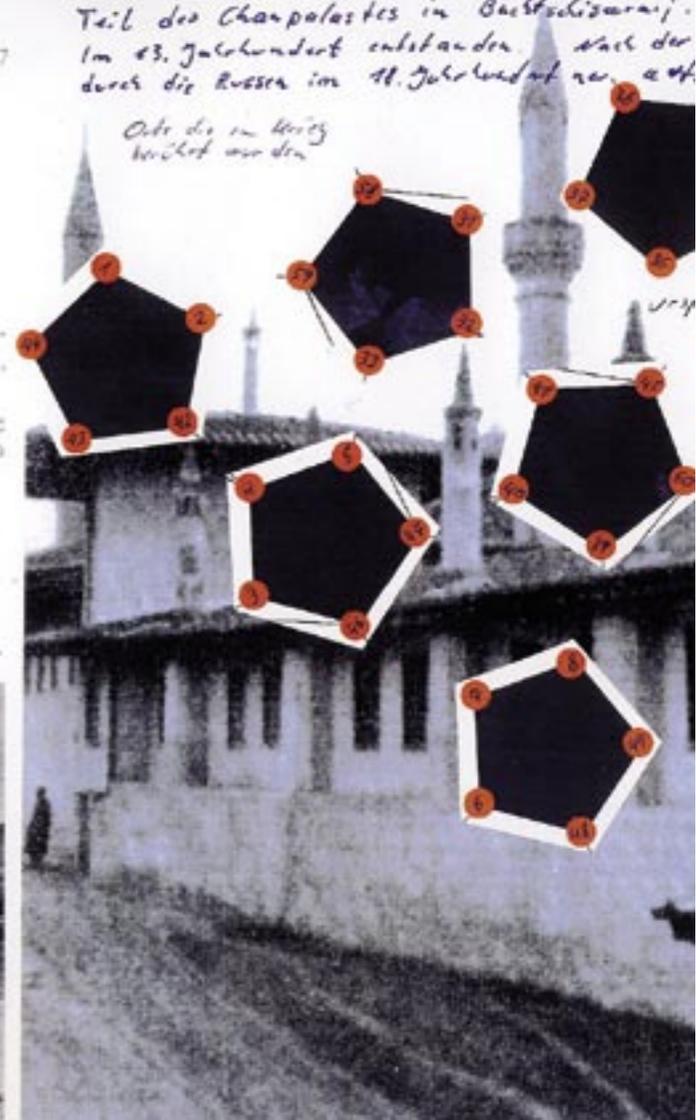
Die Feldwehen sind anzuweisen, daß alle Sivilpersonen, die ohne den gültigen blauen Passierschein nach dem 1.März die Stadtgrenze passieren wollen, anzuhalten sind.

Die vor dem 1.März ausgestellten Wanderscheine, deren Gültigkeit über den 1.März hinausgeht, sind nicht zu beanstanden.

Neu: Nachrichtlich: Komd. 553, O.K.Sinaferopol.
Anlagen: 1
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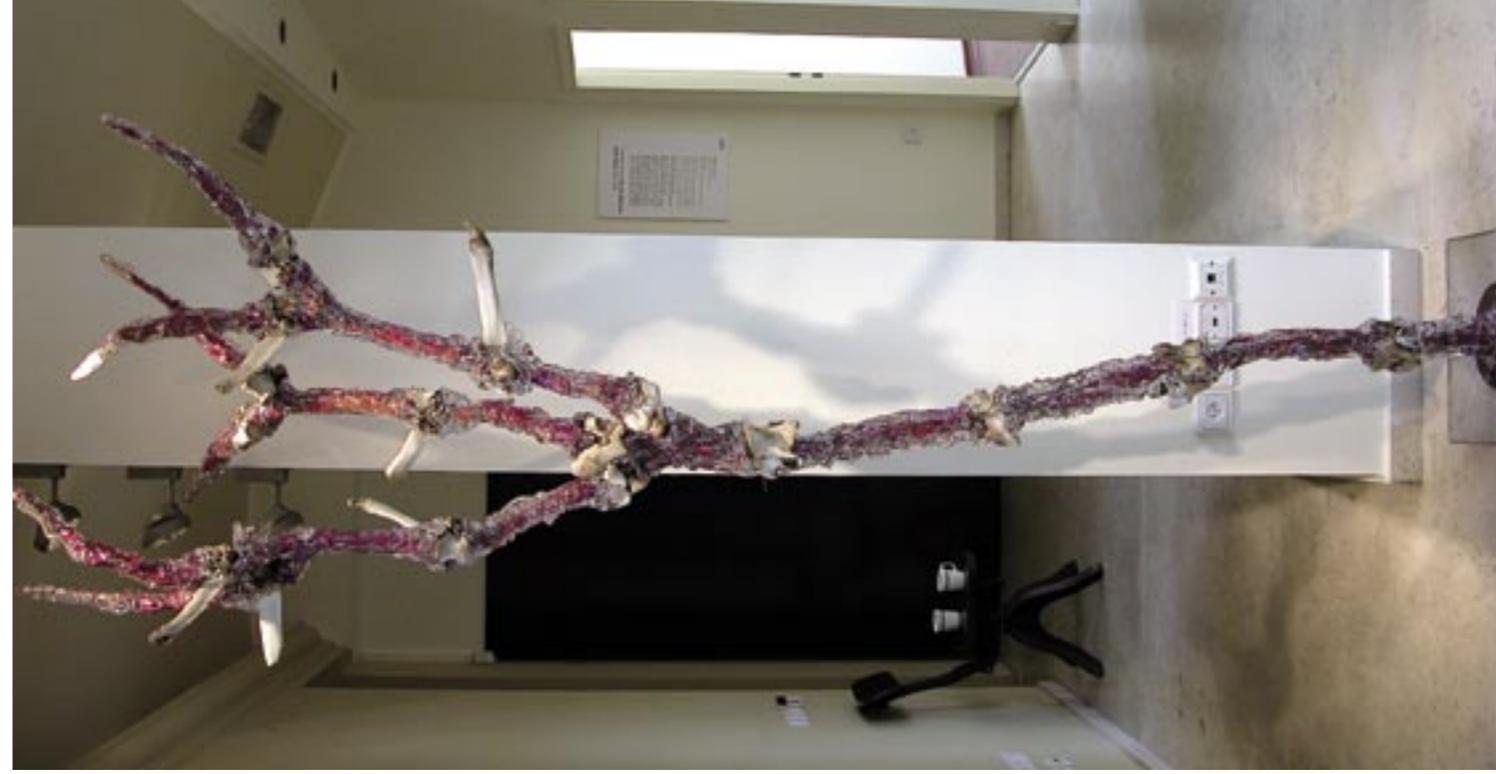
Der Stadtverteidigungskommandant
Major A. B.

27. Feb 1942
Bef. No. 3637









SIMONA KOCH (page 38) „for englands sake“ (Inscription on gravestone)

URS LEHMANN (page 39) Biopop. The autogenetic manifest. The mnemonic hunting party display, exemplarily, the metapsychological benefits and disadvantages of the positive negation of an unleashed heart.

SIMON LINDHARDT (page 40) the strongest image of war is the one of two people killing each other at exactly the same time.

ALBERT MARKET (page 41) “Art at the Front” is a series of works relating to authentic persons in concrete situations rather than attempting to make general statements about the war.

RENE MARTINEZ (page 42) I am exploring the grotesque yet beautiful images of war victims. Whether a dead baby from Kosovo or a family destroyed on the Gaza strip, my intent is to explore the face of what humans are capable of doing to each other, our fears of death, and our perceptions of beauty pertaining to portraiture.

ALMUT MÜLLER (page 43) The paintings are based on photos I found accidentally. They might have been shot in the early 1940ies somewhere in Ukraine; Obviously German soldiers spend some free time with gypsies. What interested me in these records was the emerging story of an everyday life taking place parallel to the big battles of the war.

JUAN REQUENA (page 44) fight, war, love, passion, egoism, massacre, violence, brutality, sadism, barbarity, cruelty, hostility, bloodshed, power, fury, force, severity, intensity, anxiety, conflict and aggression.

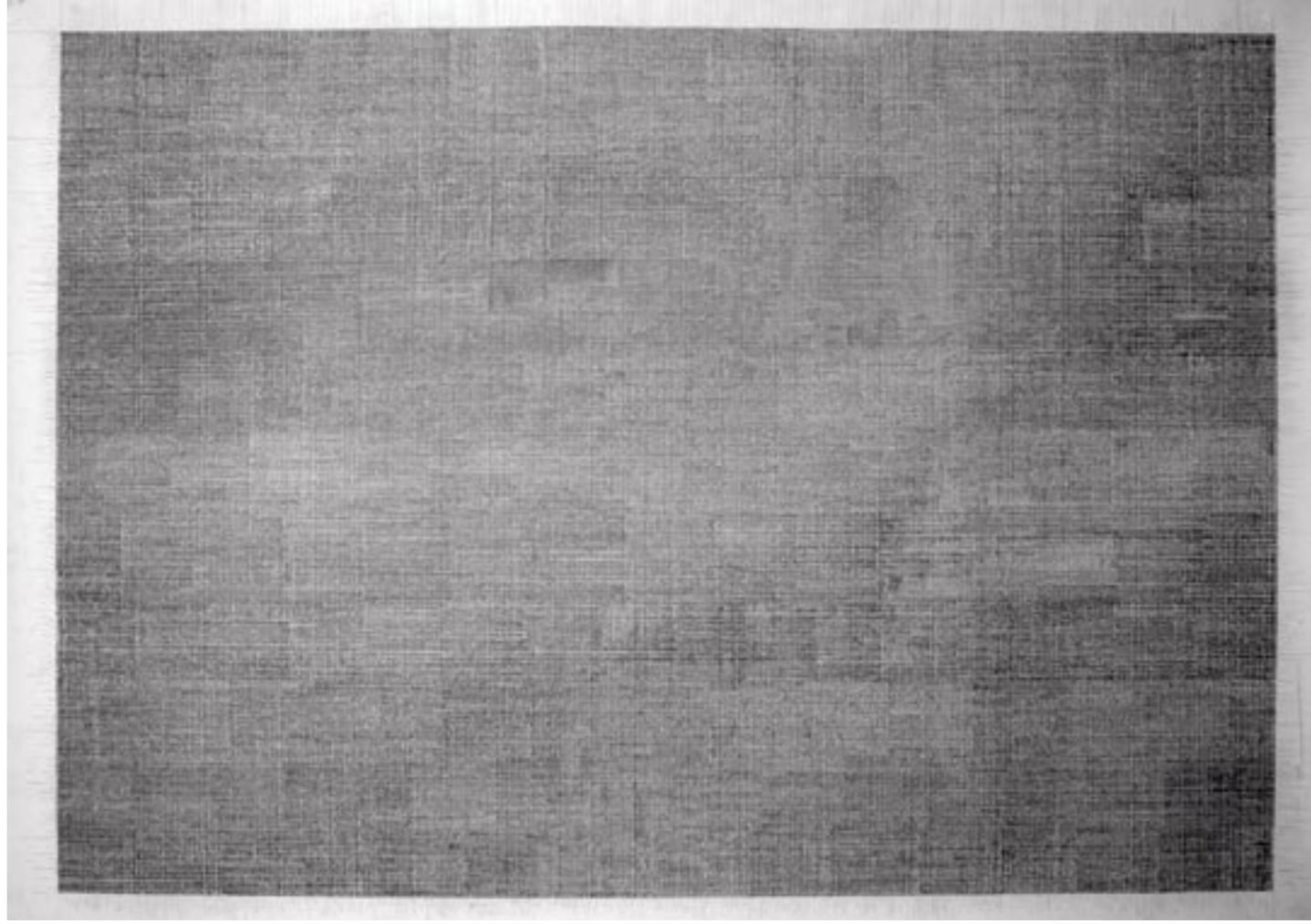
ACHIM RIETHMANN (page 45) The protagonists of my visual diary are split in two groups: the Missiles and the Soldiers. Both are painted in miniature format, using watercolor.

MATTHIAS ROEHRBORN (page 46) Violence, war and oppression are important topics in my work during the last years. I am not interested in the documentary aspect: My way of looking at it is more subjective and associative. Every violent action contains a spark of hope. This is an important aspect I want to show.

BORIS SHPEIZMAN (page 47) I live in Israel, which was largely deserted 100 years ago; most of the forests here were planted by humans. There is a local sensitivity to the death of trees, especially during war. To grow the forest takes longer then to grow a new generation of people. Luckily dead flora and fauna remains gorgeous even after death. The sculpture is made of glass and natural bones: immortal materials.

MIYA ANDO STANOFF (page 48) a mediation on solitude, nothingness, tranquility and the transitory nature of things.







SALEH TASBIHI (page 50) The woman was far away from the man who was only alive in her memory. His face was unknown and so far away, that even if he was alive he was living beneath the frames and the clothes hanging in the closet. And there was nothing else to help her remember how his face was when he was smiling on the picture. The man was gone, devoting his soul to war. But the real war was the routine life of the woman herself, and her memories; an ever lasting war.

TRETAROKA (page 51) The fundamental interest of the project Waffe.com / Trash for Trash is to create an open platform for discussions about weapons and security. We pursue a radically change in the way people perceive tools for the destruction of life.

SARA WALLGREN (page 52) Over the course of four months I worked on this drawing. The actions that I invested into the work over this time are more important than the visual content. I see these actions as a recording of what has taken place over the span of those four months. Also, the repetitive nature of the drawing process gave me the feeling of safety, knowing what will happen before it happens. The drawing became a sanctuary in two-dimensions.

STACEY WEXLER (page 53) Mixed media collage has become my therapy and a tool through which I explore the complexity of mental disorder and sexuality. Taking my cues from the daily news, alternative comics and medical references, I transform the cultural misunderstanding of anxiety with new visual realization.

AMIR YATZIV (page 54) My works are dealing with power and proportion. The representation of power turns into a model confused with reality.

BARAK ZEMER (page 55) During the last year a friend and I have been photographing a group of high school students practicing to be accepted to the elite units in the army. The men seem to be in a state of bestiality, which is both fear endorsing and sensual. This state of ours, is a state of war and combat.

Fleisch&Schön
The Twilight Zone



Häst duo
Hugs to everybody



Felipe Luck
Homo Captivus



PERFORMANCE

FLEISCH&SCHÖN (page 57)
Germany, in Berlin
The Twilight Zone

A regular Saturday afternoon in an average town somewhere in America. Things happen. Strange things. The conclusion must be: an extraterrestrial force is trying to take power over the peaceful neighborhood. Someone must be collaborating with the enemy- But whom?

The performance is based on the 22. episode of the American early sixties TV- series "The Twilight Zone". Fleisch&Schön recreates the scenery of the event; Maple Street, cut out of cardboard and added found objects. The story will be re-enacted using dolls. Additionally, interviews will be made in Maple Street in Berlin: how would the neighbors deal with a similarly threatening situation? Would they trust each other? Themselves? How far would they go to eliminate the threat?

What if the firm ground under our feet, build over a lifetime, all of a sudden shakes, causing insecurity? What happens to a person? One might take the kitchen knife, leave through the back door never to be seen again. The other might go shopping at the home improvement store, fix the ground and regain stability. The next will search someone responsible for the shaking. And will find him eventually. And will ask for reasons. And will punish him.

ULLA HVEJSEL
Denmark, lives and works in Copenhagen
Cabaret of war

"Since I felt that I absolutely had to do something, and time was hardly suitable for any serious practice, I decided to amuse myself with the praise of folly"

Erasmus of Rotterdam in his dedication of his: "Praise of Folly" 1511, to his friend Thomas Moore
Cabaret of War is an attempt to address our times which, once again, do not really seem suitable for serious practice. The Cabaret of War can be seen as a praise of Folly, but most of all, it is an attempt to avoid present practice of "The Serious". A practice that seem too stereotypically solemn to really help find an appropriate aesthetic for addressing the drama of current society. This "aesthetic shortcoming" is also clear to an American soldier in the movie "Jarhead", who, as a helicopter passing him, blasting out the music of "The Doors", states: "That's fucking Vietnam music man, can't we have our own Goddamn soundtrack!"
Cabaret of War is a theatrical show based on jokes collected from 80 war films

HÄST DUO (page 57)
Sweden, live and work in Berlin
Hugs to everybody

HÄST DUO is a performance group working with performance/dance and video. We are interested in investigating, exploring and assembling different medias; To select and investigate human features and to visualize and give shape to them. Contiguous subjects such as awkwardness, meanness, and vulnerability are central to us. We are driven by a will of storytelling and are letting our observations be the base of our interpretations.

ANDREAS LIEBMANN
Switzerland, lives and works in Berlin and Zurich
Dissonanzen incl. zornbörse/utopieproduktion / Dissonance incl. RageExchange/UtopiaProduction





Dissonanzen incl. zornbörse/utopieproduktion takes place in a military tent. This tent is the public market place for transforming stories of rage into so-called “rage-stocks”.

The participants share their personal stories of rage and anger in the tent. These stories will be analyzed by a rage-consultant. He takes a look at the origins and the basic thoughts of each specific rage in order to turn it into rage-stocks.

Each stockholder then has the possibility to exchange his or her own stock for that of other stock-holders. Also the stockholders and the consultant analyze the rage-stories for their potential to be transformed into new and unexpected solutions. This will give the stock a value. The more solutions discovered for a rage-story, the more value is given to its stock.

At the end of the exhibition we will destroy the stocks in a unique public performance – to free the mind and make space for new rage.

FELIPE LUCK (page 57)

Chile, lives and works in Berlin
Homo Captivus

War images have become banal and seem to be forgotten very fast. The whole world is bombed everyday by thousands of war images in all formats. We, the recipients, already strained by everyday life, dismiss all information considered unnecessary or uncomfortable.

A man kneels on the projected image of a desert. He wears a white shirt and brown pants. He explores his surroundings as far as he can reach. His hands are tied. His eyes are bandaged. He fights with his anger and impotence. He is quiet and then explodes in anger- to return to quietness. „Trara, das tönt wie Jagdgesang“, an old German hunting song, fills up the space.

The actions are 1 min long and they are going to be repeated for 65 min.

With homo captivus I want to re-enact the physical and psychological state of a prisoner, showing his fears, loneliness, anger and aggression. I want to explore the media image of “the prisoner” and the effect of repetition on the observer

(I don’t expect the people to watch the performance the whole time. I want them to come and go as if they were in the natural history museum watching a captive animal).

ANAHITA RAZMI (page 60)

Germany, lives and works in Berlin
Der Tag/Das Land / The Day/The Country

The work “The Day/The Country” consist of an archive of Israeli and Lebanese daily newspapers and an everyday reading from the archive.

The exhibition period of “Homo bellicus”, from 29.6.-7.7.2007, is being connected to the exact same time period one year earlier: 29.6.-7.7.2006.

One week later, after the kidnapping of two Israeli soldiers on the border of Lebanon on 12.7.06, Israel’s government began attacking Beirut and Lebanon with sudden and non predictable military aggression: 13.7.2006.

The “33-Day War” was set off with these sudden, unexpected events.

My work consists of an archive of Lebanese and Israeli newspapers, dated between 29.6.-7.7.2006. A “non-announcement” of the war very shortly before its beginning.

The time period of the archive lies imminently before the beginning of the attacks, but a “tension” does not seem evident in the daily

news: one can find no indications, no direct relations in the media news coverage of the day in the particular countries. Nobody seems to suspect what will happen.

The visitor of the exhibition and the archive, colored by his knowledge of what will occur after the 7.7.2006, is forced to perceive of both sides as relating to one another. An archive that functions as a memory-boost of the past events is produced. Its immanence and immediate mediality, is constituted and left out at the same time.

“The Day/The Country” translated means “An Nahar/Haaretz” in Arabic/Hebrew.

The title of the work is referring to the names of two daily newspapers: “An Nahar” is a known Lebanese daily paper, “Haaretz” is the name of a big Israeli newspaper.

A daily reading of the newspapers in the exhibition context of “Homo Bellicus” is connecting the archive of the daily newspapers one year ago to a present-day paper from Israel/Lebanon.

JULIANA SMITH (page 59)

USA/Switzerland, lives and works in Zurich
Please take one (and... I beg you not to read your airplane!)

I will have a nice table set up from where I will distribute paper airplanes. There will be a sign saying “Please Take One (and... I beg you not to read your airplane!)”. The paper airplanes will be made from newspaper articles dated between June 1st 2007 and June 29th 2007. The articles will be from different newspapers and contain reflections on war, or violent acts. They will be glued in the center so that one is unable to open them and read their full content.

In the second half of the performance I will encourage the audience to throw their airplanes. The planes would fall like snow.



Azin Feizabadi
Ashurai-Ashura2 and untitled



Morten Dysgaard
The presence of another door



Rose Marie Frang
I am the slogan



Issa Freij
Last Supper (Abu Dis)



Gabriele Gulielmetti
Untitled



Ulrike Helms
Dränbleiben



Geissler & Sann
Fuck the War



GUILLAUME CAILLEAU (page 62)
France, lives and works in Berlin
Blitzkrieg

Since 1987 the evening of May 1st a mini local war breaks out in the neighborhood of Berlin Kreuzberg. This short but recurrent event involves massive police intervention from across Germany. The prints show, in single frames, the flash from a photo camera, dramatically illuminating the scene. Prolonging this moment by turning it into a still picture I manipulate the point of view, feeding our expectation, responding to our idea of war, but also doubling the moment of a picture being taken by someone in the crowd.

MORTEN DYSGAARD (page 63)
Denmark, lives and works in Copenhagen
The presence of another door

"The presence of another door" is a narration about a Pakistani and an American, unable to see each other despite being located in the same room. The two men who represent different cultures are apparently living in the same room; they might even be just one person. "The presence of another door" is a film work of Morten Dysgaard that addresses our prejudices and our everyday assumptions. Dysgaard is questioning and challenging our sense of identity in a way that punctuates the borders of subjectivity, nationality and contemporary stereotypes.

AZIN FEIZABADI (page 63)
Iran, lives and works in Berlin
Ashura1-Ashura2 and untitled (Merkel Video)

Ashura is the name of the most solemn holiday in the Shiite Muslim calendar. It is characterized by mourning rituals. I went into the middle of this ritual with my camera, searching for anything to which I could connect.

About the Merkel video: This video work shows Angela Merkel as she was elected to be German chancellor by the German parliament. The subtitles seem to be Arabic.

ISSA FREIJ (page 63)
Palestine, lives and works in Jerusalem
Last Supper (Abu Dis)
"Where is the world? Where is the world?"-Abu Dis Resident

Issa Freij's documentary examines a Palestinian village on the outskirts of Jerusalem, slowly being enclosed by the Israeli apartheid wall. The film exposes the violations of human rights resulting from the supposed "security" measures that the Israeli government has taken over the past six years.

ROSE MARIE FRANG (page 63)
Denmark, lives and works in Copenhagen
I am the slogan

"I am The Slogan" is an account of a performance where the artist recites slightly altered commercial slogans in a Copenhagen department store. The video records meticulously the well-mannered opposition she confronts from the management and the more robust position taken by the security guards. Several cameras and microphones give a lively picture of the problematics of an updated Situationist attitude in the mode and environment of contemporary surveillance. The film exposes the power positions in the guarded rules

of interaction between sellers and buyers. The artist's seemingly harmless action has a much more violent impact on the power and protection of the shopping system than we expect. By ridiculing and altering the form of the slogans the artist provokes the self-importance of advertisement and thereby threatens the unwritten contract between seller and buyer. A contract that doesn't allow you to question the truth or the logic of the slogans.

GABRIELE GULIELMETTI (page 64)
Italy, lives and works in New York
Untitled

This project, Finality's Progress, is an attempt to discuss our current geo-political position through the use of sculpture, video and sound. Specifically, the piece is concerned with the idea of societal support, within both the "natural" and the industrial.

GEISLER & SANN (page 64)
Germany, live and work in Cologne
Fuck the War

The words fuck the war are sprayed in a child's handwriting on the dirty interior wall of a deserted car dealership. And it is also children who are playing war games there, dressed in camouflage and wielding toy machine guns. The message of the graffiti, which is likewise the title of this video by Beate Geissler and Oliver Sann, hovers between punk defiance and political statement. Should it be understood as a rejection of the way adults do battle when the little boys exchange their machine guns for iron bars, no longer fighting each other but

instead smashing up a washing machine? The lust for violence remains the same, and is echoed acoustically by the rhythmic strikes of the metal bars. Like the eye of the camera, the viewer becomes a passive voyeur following the action, which reels back and forth between fun and aggression. The -dawning consciousness of the small step it takes to go from trivial game to deadly reality as it is shown daily in the media leaves a bitter taste in our mouths. Pondering the violent episodes that have constantly recurred throughout world history, the writer and scholar Georg Büchner once posed the disquieting question that is also latent underneath the surface of fuck the War: »What is it in us that lies, murders, steals?« [JZ]

ULRIKE HELMS (page 64)
Germany, lives and works in Berlin
Dranbleiben

Dividing the world in "good" and "evil" is taboo within the art establishment. It is presupposed that one-dimensional evaluation standards can only result in equally one-dimensional art pieces. This is a Plea for, at least temporarily, abandoning the cosmos of endless relativization.

Reality and fiction serve as a source for image and sound in my video work. By connecting these sources, the original context disappears in favor of a change in perspective. The viewer is left on uncertain grounds. Central to the work is direct experience and memory. Fragments, phrases and rumors are exposed to evoke borderline issues. The unfathomable, the absurd and the illusive is made visible. Emptiness within our supposedly cheerful social lives highlighted.

Our visions are turned into reality, our work into free time and history into stories.

Kevin Murphy
United Nations



Joerg Hommer
A stroll along the borders of democracy



Thomas Müller
I-eye



Jesper Nordahl
National alliance to prevent negative effects of WTO



JOERG HOMMER (page 67)

Germany, lives and works in Berlin

Spaziergang am Rande der Demokratie/ A stroll along the borders of democracy

A meditation in moving images.
(on G8 at Heiligendamm)

KEVIN MURPHY (page 67)

USA, lives and works in Berlin

United Nations

Playfully asking what (if not the romantic yearning for world peace) unifies nations and peoples, the video unwinds as a meditation on recent international politics, in which Western nations find unity not in common political goals but instead in international economic competition and antagonism. New markets are identified, new stakes claimed and copyrighted, and national rifts are forged through the cautionary language of prohibition and exclusivity. Popular Western myths of international unity, progress, partnership, assimilation, and goodwill are dismantled. The video ultimately poses self-reflexive questions about the access to and the appropriation of copyrighted media by individuals in the digital age, as the soundtrack and image sequence are themselves both lifted from copyrighted media.

THOMAS MÜLLER (page 67)

Germany, lives and works in Berlin

I-eye

My vision is red thus tells me reflection,
a red object is there, but it is one;
my eye, my vision is red and the object.
(Hegel)

JESPER NORDAHL (page 67)

Sweden, lives and works... around

National alliance to prevent negative effects of WTO

The video is recorded at a demonstration at Pettha railway station in Colombo (Sri Lanka) held in December, 2005, in conjunction with the WTO meeting in Hong Kong. It is a protest against the restructuring policies WTO wants to impose on Sri Lanka and other countries.

ARIEL REICHMAN (page 69)

Israel, lives and works in Berlin

Fly little Pigeon

In the reality I live, I feel obligated to what I feel and sense around me. It is more than an obligation, it is something I cannot escape. How can I separate my personal world from the political and national reality? There is no boundary, all have become one. I am searching for a subjective presence in my reality.



Maya Schweizer
Nach der Widerstand



Maja Smrekar
The Machinism



Raphael Taylor
Total World Sublimation



Sergio Roger
Die grauen Maenner



Negar Tashili
Of one essence



SERGIO ROGER (page 70)
Spain, lives and works in Berlin
Die grauen Maenner/The Grey Men

Victory, success, power, acknowledgement, immortality.... although the context is different the warrior principles remain. These principles belong deeply to his masculine nature: To the nature of the „Homo Phallus“.

MAYA SCHWEIZER (page 70)
France, lives and works in Berlin
Nach der Widerstand/After the Resistance

Two men sit at a table in a bistro in Algier. At the same time the story of a young girl, the narrator, joining her mother and the mother of her fiancée scrolls by on the screen. Instead of the planned discussion about the marriage, the two mothers talk about their situation of living in exile after the independence War in Algeria.

The text is an excerpt of the novel; Les femmes d´Alger dans leur appartement (the women of Algier in their flat) from Assia Djebar. The Novel itself is inspired from the Eugène Delacroix´s painting (with the same title). The scene is mounted in a black frame to keep the character of a canvas.

MAJA SMREKAR (page 70)
Slovenia, lives and works in Ljubljana
The Machinism

Hollywood war movies are representing war in its most aesthetic hence naive point of view. At the same time war is

presented as an act of ultimate power and control and its tools as objects of desire - as fetish.

NEGAR TASHILI (page 70)
Iran, lives and works in Tehran
Of one essence

A famous poem of “Saadi”, Iranian poet, focuses on the kinship of all humans. The same poem is used to grace the entrance hall of nations of the UN building in New York with this call for breaking all barriers: “Of one essence is human race, truly has creation put the base; one limb impacted is sufficient, for all others to feel the Mace.”

RAPHAEL TAYLOR (page 70)
USA, lives and works in New York
Total World Sublimation

In this video, I re-edit footage of US Senate Testimony word by word, so that instead of talking about the United States' Fiscal Budget for 2008, it describes a strange dream that I had a couple of months ago. There was no particular relationship between the testimony and the dream, except that they happened in the same day.



Retrospective Homo Bellicus NY

Homo Bellicus NY presented the diverse works of 23 young international artists; A pivotal point of the exhibition was to create a framework for an open exchange of ideas, perspectives & positions. We used a “pin wall”-model for presenting the artworks hoping to avoid the sacral “white space” typical of gallery contexts, accentuate the processual character of the project and to keep the pieces open to each other and the viewer.

The exhibition was set in “LondonParisNewYork” Artspace (image above), 285 Kent Ave, Williamsburg, NY Dec. 2006 and was curated by Gabriel Guerena (Hunters College NY), Maria Koelbaek Iversen (Royal Danish Academy of Art) and Mikala Hyldig Dal (University of Arts Berlin, Fluxfactory NY).



Michael J. Barringer
My Father, Christmas, 1953



David Adamo
Ego Enhancement



Kerry Downey
Personal Health Office Manual



Mikala Hydig Dal
Outbreaks



Huber & Huber
Untitled



Juliane Eirich
Untitled



Gabriel Guerena
Untitled



Gabriele Guiliemetti
Untitled (raw)



Karen Mcdermott
Bone Maschine



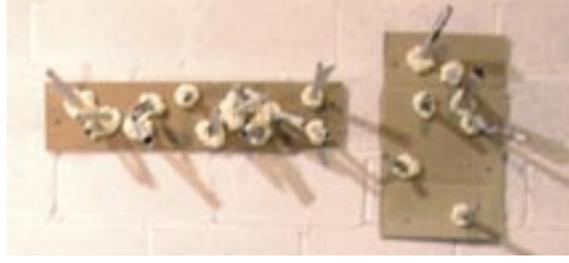
Marie-Eve Jetzer
Untitled



Jesper Nordahl
The Women's Centre – billboard



Nick Normal
Untitled



Pamela Rosenkranz
I Forgot About Almost Everything



Pete Pezzimenti
Bags



Mille Rude
Re-Drawings



Robert Rhee
Untitled



Nikko Sedgwick
Soldier: Prisoner



Justin Samson
Untitled



Björn Wiede
MAKE LOVE - NOT BABIES



Raphael Taylor
Untitled (JLG's Weekend, French GDP)



Scott Wolfson
Collages



Anton Zolotov
GROUNDZERO



MICHAEL J. BARRINGER (page 74) “Suburban cowboy fantasies from my father at age 10. To this day, he still wears cowboy boots underneath his suit pants. I like especially how he handles the gun, like he’s done it before, like he’s watched people do it countless times on TV, like a soldier.”

MIKALA HYLDIG DAL (page 74) I’ve envisioned the human body as a plain, a conglomerate combining organic features and technological devices. Its surfaces are exposed to occasional violent outbreaks visualized by miniature military airplanes. I wanted to explore the friction between a synthetic aesthetic (canvas) and the raw texture of the mixed media collages.

KERRY DOWNEY (page 74) This work is about how we absorb violence from our immediate and global environments and turn it towards ourselves. I find the self particularly fragmented during wartime, however, I see violence as a rather pervasive and perpetual problem.

JULIANE EIRICH (page 75) In Mogadishu a civil war has been going on since 15 years and it still is. Though the people suffer I was always astonished how normal people managed to live with the war. I guess that is the only possibility to survive.

GABRIELE GULIELMETTI (page 75) This work is a physical representation of repressed emotion that has been continually built up over time.

NICK NORMAL (page 76) “Metro – “The world’s largest global newspaper – a free daily; the front cover an archive of the

day’s imposed current events: pop stars, sports heroes, breakthrough science, statistical data, local context – turn to page X!”

JESPER NORDAHL (page 76) This work is part of an investigation of the political context and impact of the Kotmale hydropower project, initiated in the late 1970s, the ongoing political impact of the Free Trade Zones and the resistance and alternatives to policies that the WTO proposes for the country now.

NIKKO SEDGWICK (page 78) By using toy figurines to represent social and ethnic stereotypes I seek to provoke a narrative that inspires discussion about issues surrounding race and class in America today.

RAPHAEL TAYLOR (page 78) Conflating Goddard’s 12-minute-long surreal tracking shot in “Weekend” with a measure of the increase in the country’s for-lack-of-a-better-word capitalization (per capita) since the movie was made. The logic was to unite an objective vision – which is then not a vision but a fact – with a more playful and slightly horrific one, in the form of a panorama suggestive of a series of causes and effects, a progression, a series of events.

BJÖRN WIEDE (page 78) My Map illustrates the confrontation between “fighting-age” men, defending their status and those who will fight for their opportunities worldwide. It is based on the world population chart, published by the Department of Economic and Social Affairs (United Nations) in the year 2004 and the “youth bulge” based theory by Gunnar Heinsohn.

SCOTT WOLFSON (page 79) In my work I decontextualize and manipulate images found in the NY-Times. I am interested in how the NY-Times -perhaps considered the most reputable newspaper- disseminates images from around the world and how those small, cropped, edited and manipulated pictures are for most people the main source of information that forms their ideas about current events and eventually history.

ANTON ZOLOTOV (page 79) This work positively takes away not only the image but also the idea of the image. A complete indifference to image making can be seen as a lack of motivation. Groundzero talks about ambition, and the internal drive. It also refers greatly to the memories of 9/11 but has absolutely nothing to say about them.

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Moritz Kuhn Organizational Management, Press
Cristina Navarro Curating, Exhibition Design
Björn Wiede Visual Communication

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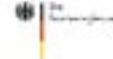
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