

AVALANCHE

proposal for a show

A snow slide tends to happen when the density of snow surpasses its slab-packing, the snow along with rocks and debris is set loose, it builds up acceleration as it tumbles, unstoppable, down the mountain.

If caught in an avalanche there is very little you can do. Such a flash event marks a threshold where knowledge becomes redundant, as the avalanche maroons you in space and time.

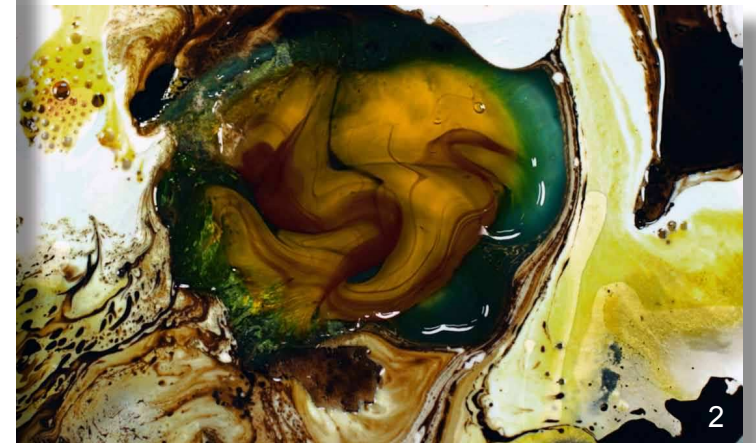
This produces epistemic panic: the point where knowledge breaks down.

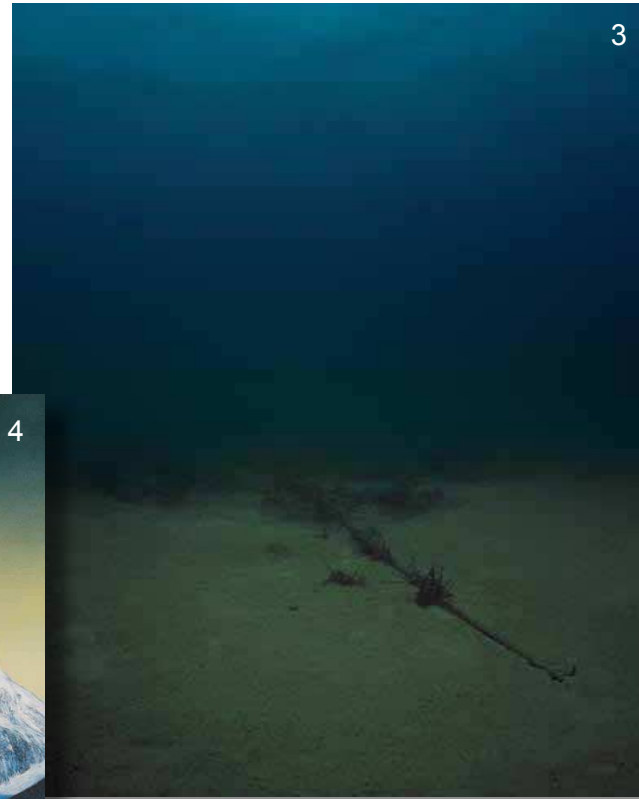
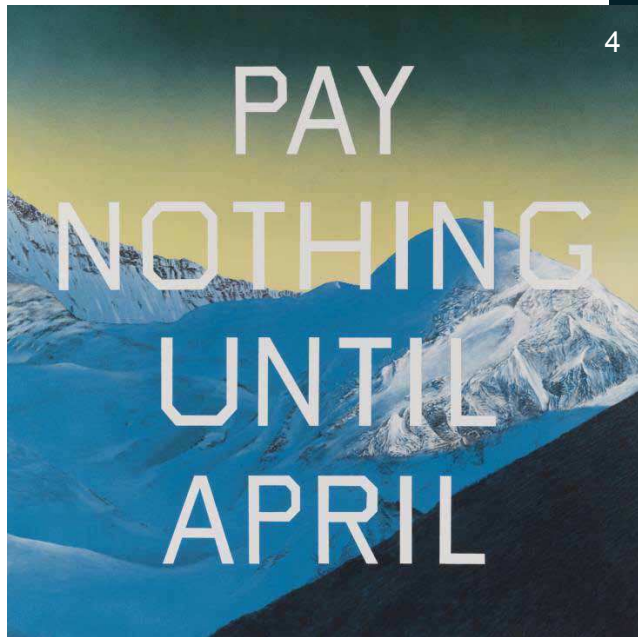
There are degrees to such marooning - from the seasonless weather of Los Angeles, to the media blackouts in Turkey, to the undocumented crossing of borders, to the echo chambers of social networks, to the off shoring of art and wealth, to the death of the next baby-boomer pop star.

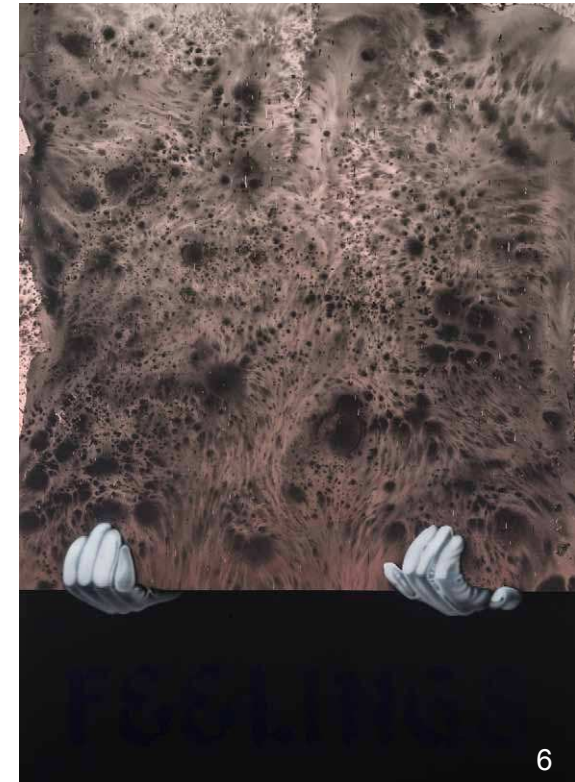
What is common amongst these recent events, is the entropic momentum, the acceleration and snowballing of global disturbances that continually sweep the ground out from under our feet, that are increasingly beyond the reach of our knowledge, of our knowing what to do (and there are no YouTube tutorials).

Such an ongoing set of events not only fills our mass culture with end-of-days imaginings, as well as our political and social order with paralysis. But it also calls forth radical imagining: the emergence of new ways of knowing.

This exhibition is an attempt to imagine such new knowledge, which evades, rides or turns into the avalanche, that diagnoses and describes a set of maroon scenarios, and goes further still...







Unrealized curatorial project, initially proposed to Metro Pictures project space, New York, 2017.



- 1 Camille Henrot
Grosse Fatigue, 2013
video.
- 2 Rachel Rose
Everything and More, 2015
video.
- 3 Trevor Paglen
Bahamas Internet Cable System (BICS-1)
NSA/GCHQ-Tapped Undersea Cable Atlantic Ocean,
2015
c-print, Edition 1 of 5
152 x 122 cm.
- 4 Ed Ruscha
Pay Nothing Until April, 2003
acrylic paint on canvas
152 x 152 cm.
- 5 Arjuna Neuman
Horizon Crash, 2016
video lecture.
- 6 Sayre Gomez
Feelings Painting 6, 2016
acrylic paint on canvas over panel
212 x 152 cm.
- 7 George Kuchar
Weather Diaries, 1988
video.

XOXO

Nov 17 - Dec 22, 2017, Secy Capitán, Berlin

Holding hands is a way of establishing a physiological unit.
Breathing and heartbeats synchronize.

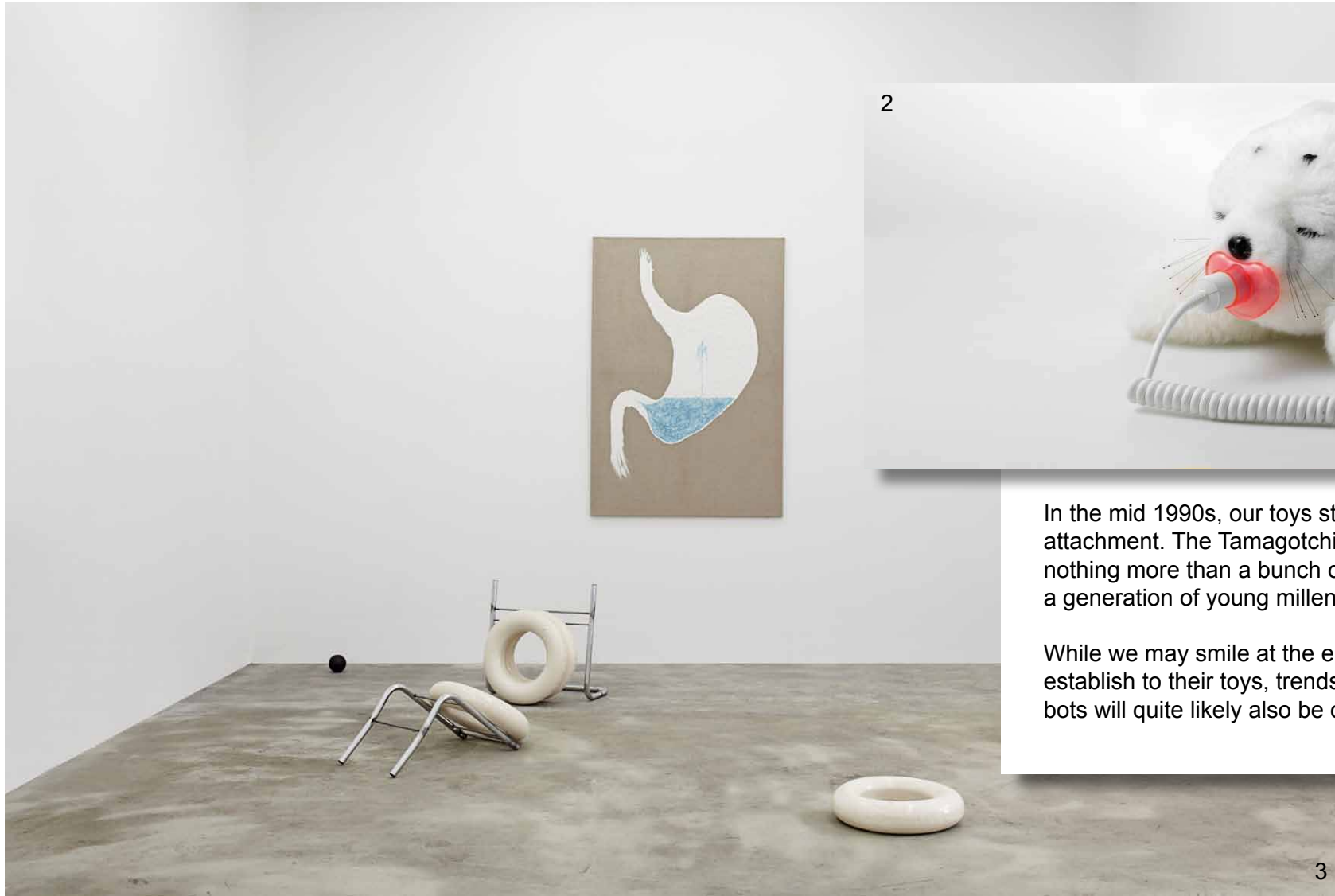
Hormones are released when our devices buzz.
A tingling and numbness (an itching phantom limb).

If pre-digital communication techniques such as letter writing and long-distance calls once introduced the possibility of deep and enduring emotional bonds across vast geographical distances, the internet has fostered a new phantom sense of embodied co-presence.

By birth, a longing for touch is inscribed into our bio-chemical programs. The past few years have seen communication technology come up with various compensations for this innate wish for physical closeness: Software to enable eye contact in video chats, and, lately, virtual 3D teleportation. Only, how much will holographic VR bodies help, when all you need is a hug?

XOXO brings together seven artists whose work reflects upon those semi-embodied attachments, and asks what it means to be held today.





2



In the mid 1990s, our toys started to lure us into emotional attachment. The Tamagotchi, a handheld digital pet, was nothing more than a bunch of moving pixels. And yet it held a generation of young millennials at bay.

While we may smile at the emotional bonds children establish to their toys, trends in eldercare suggest that care bots will quite likely also be our last companions.

3



Already the division has been made between migrants and digital natives: Those born on the internet and those slowly moving there.

What has been lost, or migrated from, is physical reality, intimacy, sweat and touch. But also, the sense of being a body in space. Grounded.

We are never really anywhere as long as we are hyperlinking through digital worlds.

GPS is the surrogate for this loss of ground.

Arjuna Neuman
Take my hand, take me wherever you may go,
2017, audio essay.



featured artists:

Judith Adelman

Eli Cortiñas

Daniel Gustav Cramer

Marie Jacotey

Arjuna Neuman

Paul Sochacki

Nathan Lam Vuong

#digitaldisconnectedness

#friendship

#touch



1 „Furby“. Inspirational image from the curator's archive.

2 Care bot „Paro“. Inspirational image from the curator's archive.

3 XOXO, installation view.

Paul Sochacki

Being hungry is a human right, 2015

oil on canvas

145 x 100 cm.

Judith Adelman

A shadow of a touch of, 2016

ceramik and chrome, 6 parts

42 x 12 cm, 47 x 27 cm, 50 x 22 cm.

Daniel Gustav Cramer

XXX/IV, 2017

iron sphere, ø 9 cm

The object is a present to a friend (Katharina).

4 XOXO, installation view.

Arjuna Neuman

Take my hand, take me wherever you may go,

2017

giclee print and audio essay

140 x 110 cm, 32 min.

5 Eli Cortiñas

Lovers, 2007

video, 3 min (loop).

6 Nathan Lam Vuong

Jia Ren Qu Sally Brown, 2017

acrylic knitting, ca. 1550 cm.

CINDERELLA^{ashtray}

Oct 17 - Oct 24, 2013, Concord Space, Los Angeles

Los Angeles is a city rife with mirages, gaps and traps, which open up spontaneously in the continuous surface of reality.

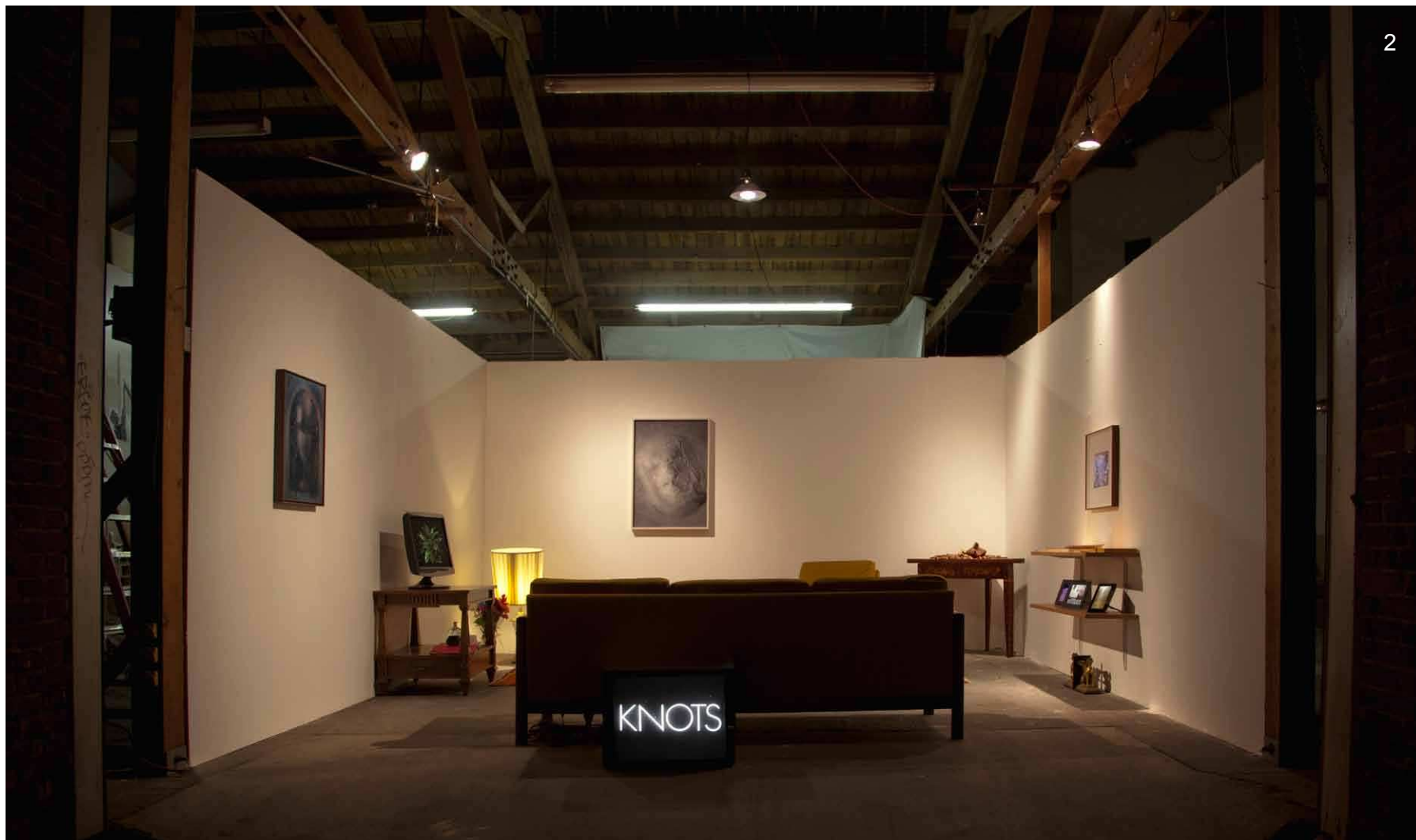
Here and there we encounter disruptions in its monotonous concrete fabric. Passing by we catch a glimpse of a movie set at the side of the street – randomly transforming a piece of space into a temporary stage of Hollywood fiction.

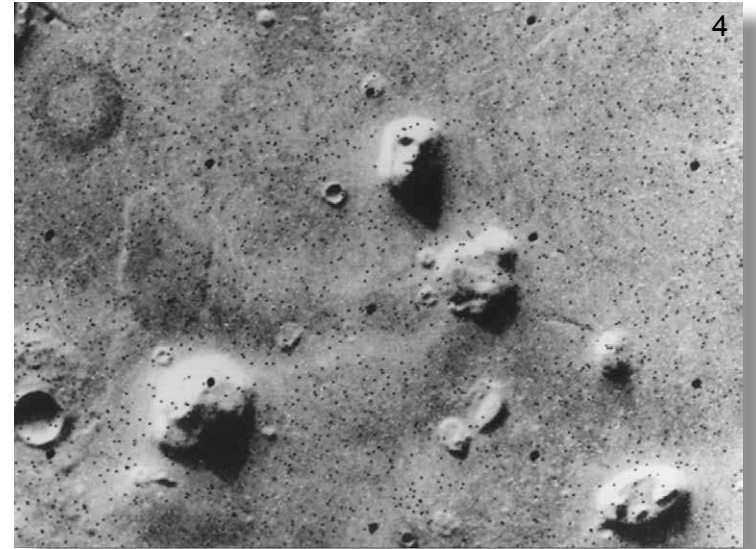
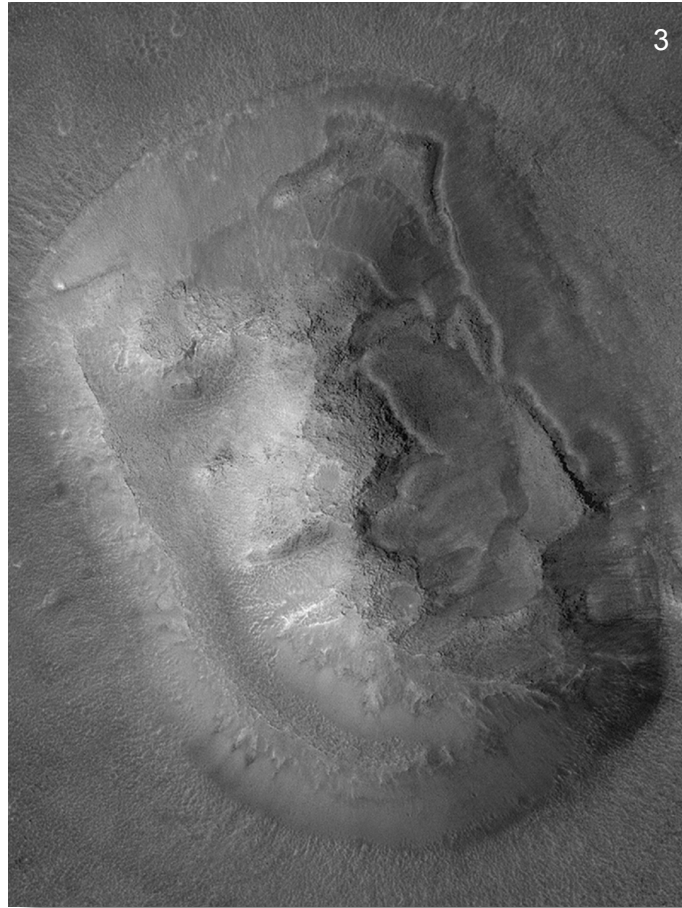
The creation of such 'islands of experience' within the space of real life has been conceptualized by surrealism. As Rosalind Krauss pointed out, this paradigm is substantially dependent on framing structures, which designate sites of the surreal within the real.

Cinderella Ashtray adopts this principle of 'framing space' by creating a theatrical setting:

Works of art, furniture and mere things are (without differentiation in their status) encapsulated in a little theater of their own.







5



Nightingale Turbine
by Tracy Jeanne Rosenthal

*Thank goodness poetry doesn't taste like anything, just preserves
the beauty of words that curdle:*

*Mary's diamond, a tamarind band around a quivering finger
engulfing some blue thought*

The banalities that Mother's shoes ordain

*A wasp with the waist of skinny woman
slinking in the corner where Mother chain smokes
and the ashes meet the tile, delighting to be freed of their heft*

Ariel's airplane, the dull escape of a tethered phone

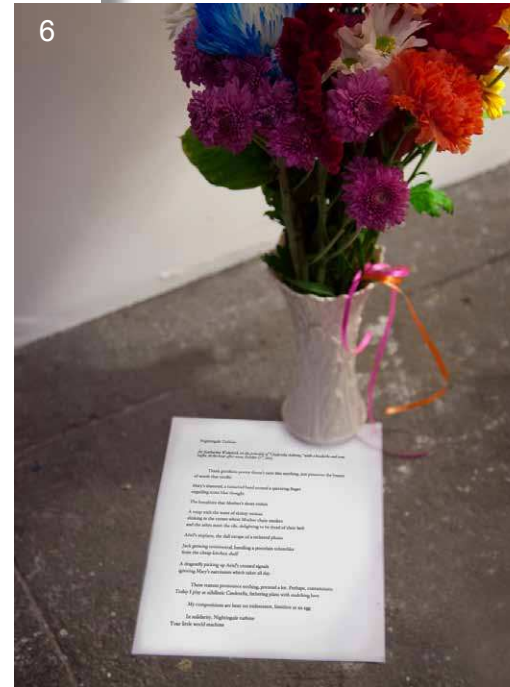
*Jack growing sentimental, handling a porcelain tchotchke
from the cheap kitchen shelf*

*A dragonfly picking up Ariel's crossed signals
ignoring Mary's narcissism which takes all day.*

*These stanzas pronounce nothing, pretend a lot. Perhaps,
contaminate. Today I play at nihilistic Cinderella, fathering plans with
mulching love*

My compositions are bent on iridescence, limitless as an egg

*In solidarity, Nightingale turbine
Your little world machine*



Featured artists:

Theodora Allen

Bonnie Begusch

Greg Curtis

Kathryn Garcia

Gracie Devito

Vidisha Fadescha

Fabrice Maze

Tracy Jeanne Rosenthal

Pascual Sisto

Daniel Ryan Small

Katrina Umber

#surreality
#losangeles
#cendriercendrillon



7



8

1 Greg Curtis
brb (N° 23 N° 17), 2011
brb (N° 23 N° 17), 2011
gif animations, digital picture frames.

2 *Cinderella Ashtray*, installation view.

3 Daniel Ryan Small
Excavation II (Face on Mars), 2012
c-print.

Image of the Cydonia Mense region of Mars
(including the feature known as the „Face on Mars“)
taken by the Mars Global Surveyor, April 2001.

4 Daniel Ryan Small
Excavation II (Face on Mars), 2012
c-print.

Image of the same Cydonia Mense region of Mars
(including the feature known as the „Face on Mars“)
taken by Viking 1 Orbiter, April 1998.

5 Pascual Sisto
No strings attached, 2007
video.

6 *Cinderella Ashtray*, installation view.

7 Vidisha Fadescha
Eldorado to Eldorado, 2013.
performance props.

8 *Cinderella Ashtray*, opening night.

WEISSER WESTEN

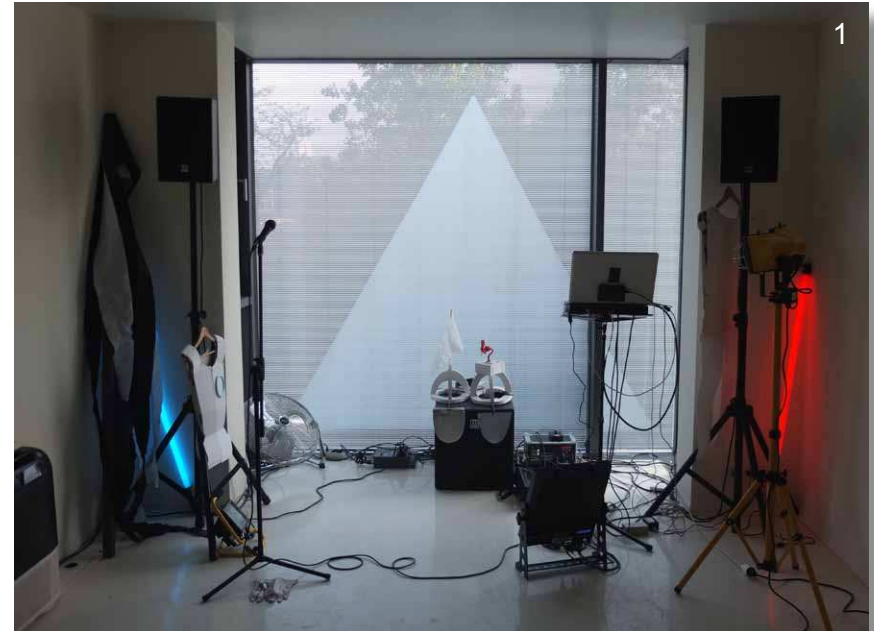
monolithic unavoidable inescapable

July 25, 2013, Seven Swans, Frankfurt am Main

Weisser Westen are two futuristic creatures, who come kitted out with Apollonian handicaps: masks and armour between Constructivism and Dada.

„The Earth is a disc“, they declare, as they proclaim their theories on evolution, alternative genres and technologies, and on art as a real existing parallel universe.

In a world in which we subjugate artistic expression of a relativistic, levelling, unified view, Weisser Westen strikes a blow for artistic stubbornness and megalomaniacal inadequacy.





Im Namen des Volkes

Im Namen des Volkes

Ich bin der Budenkoller

Ich bin der Beamtenhorror

Ich bin der Volker

Tanz den Leviathan

Mit tausend Füßen

Tanz den Tausenfüssler

Tanz den Technokratan

Tanz den Bürokratan

Ich bin der Leviathan

Ich bin das Corporate Staatsorgan

Ich bin der Leviathan

Ich bin das Corporate Staatsorgan

Ich bin der Leviathan

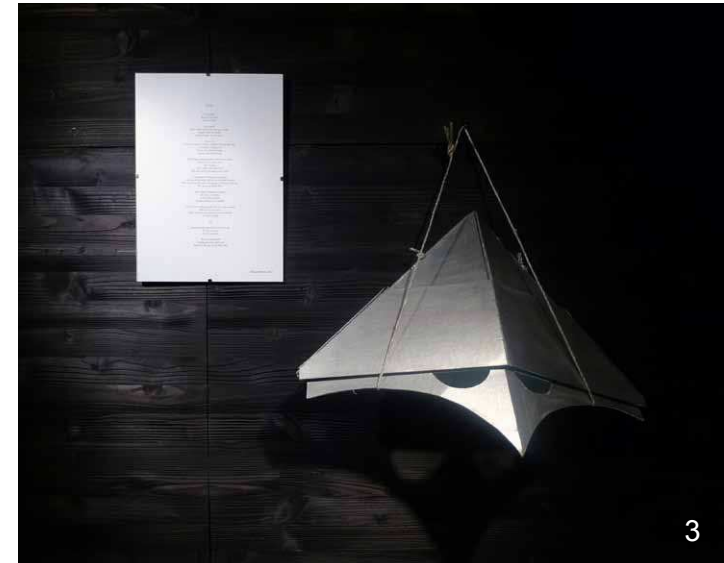
Tanz den Leviathan

Mit tausend Füßen

Tanz den Tausenfüssler

Tanz den Technokratan

Weisser Westen
Leviathan, 2012
lyrics



Musical performance and finissage party for *Perspectives*, a one-year exhibition series hosted by Seven Swans.

Angela Fette (b. 1970 in Hamburg) and Phillip Schulze (b. 1979 in Düsseldorf) live in Düsseldorf.

www.weisserwesten.com

#bureaucracy
#dada
#music
#manifesto



- 1 *Unbreakable, unavoidable, inescapable*, installation view.
- 2 *Unbreakable, unavoidable, inescapable*, performance.
- 3 Weisser Westen
Unbreakable, unavoidable, inescapable, 2013 mask and poem edition for SEVEN SWANS, 2 unique items.
- 4 Image from the archive of Weisser Westen.

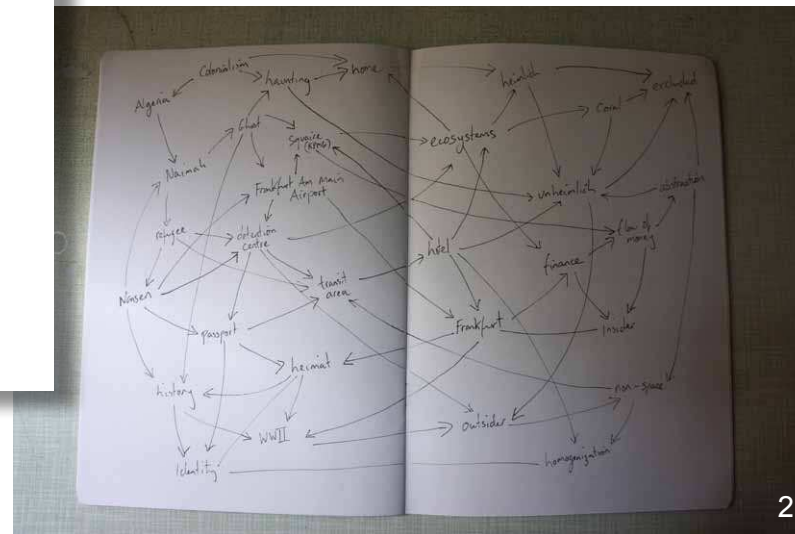
ARJUNA NEUMAN
so this is Heimat

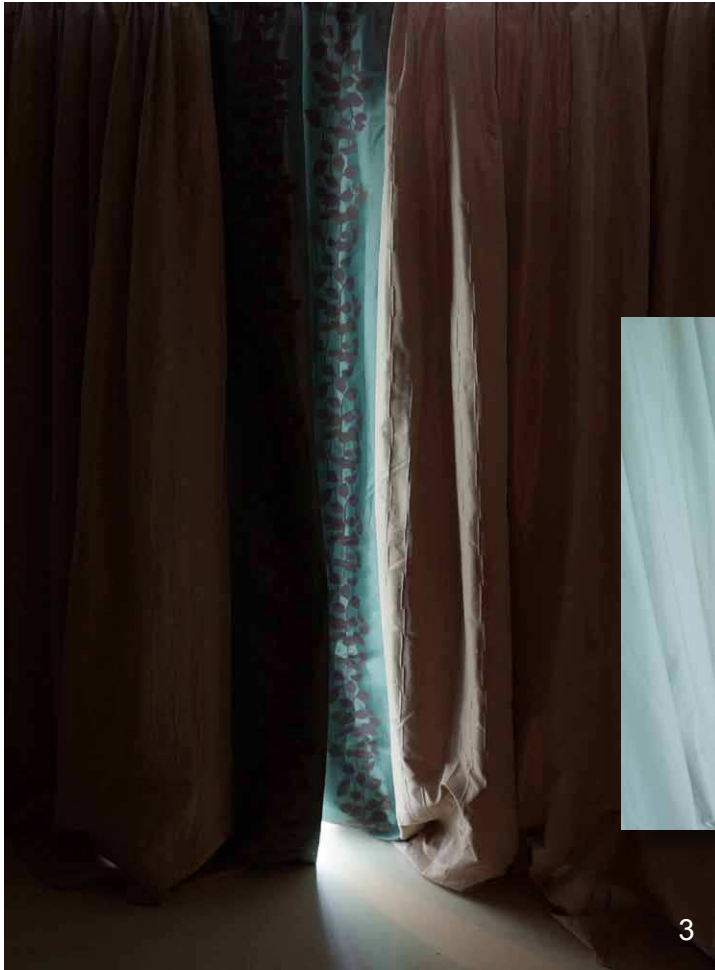
May 23 - June 01, 2013, Seven Swans, Frankfurt am Main

On May 6, 2001, Algerian asylum-seeker Naimah hung herself in the showers of the refugee detention centre at Frankfurt Airport. She had been held under arrest there for over seven months.

With toes just above the tiled floor, Naimah magnifies the ungroundedness of her position as a refugee within an extreme extra-territorial space.

So this is Heimat adds a speculative layer to this narrative, in order to examine the refugee in a hauntological relationship with the nomadic global citizen.

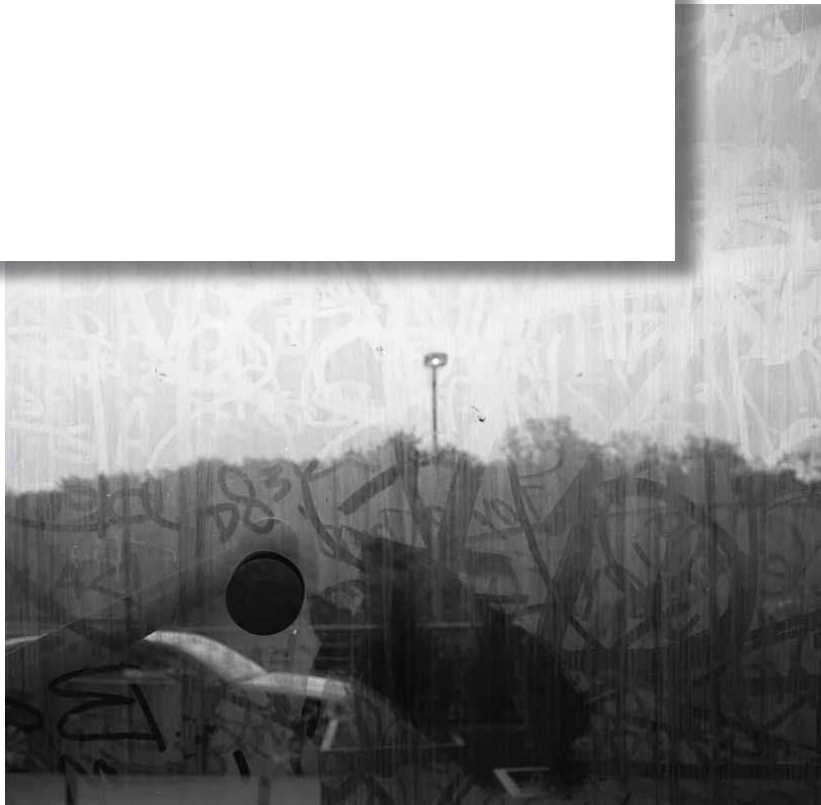




Curtains from room 6217, Hilton Garden Inn, Frankfurt Airport.

„To hear, text *ich bin naimah* to 0151 66387724“





The installation comprised of a participatory text message performance, as well as various items from room 6217, Hilton Garden Inn, Frankfurt Airport.

Keys to the room were available upon request. After the show, the curtains were returned to Hilton Garden Inn.

Ragdoll (Frankfurt Airport, Terminal 2 - Carousel 5), 2013 was an audio piece exhibited in the gallery's staircase.

Arjuna Neuman (b. 1984) lives in Los Angeles. He was artist in residence at Seven Swans during the month of May 2013.

www.arjunaneuman.com

#refugees
#sitespecific
#participatory



- 1 Arjuna Neuman
So this is Heimat IV, 2013
6 x 6 cm
analogue photograph.
- 2 Pages of the artist's sketchbook.
- 3 *So this is Heimat*, installation views.

Various items from room 6217 Hilton Garden Inn, Frankfurt Airport.
Business cards (text message performance).
- 4 Arjuna Neuman
So this is Heimat I, 2013
So this is Heimat II, 2013
6 x 6 cm
analogue photographs
edition for SEVEN SWANS.
- 5 Arjuna taking down curtains. Room 6217, Hilton Garden Inn, Frankfurt Airport, May 2013.

JULIA HOENTZSCH

thin layers

April 11 - April 20, 2013, Seven Swans, Frankfurt am Main

Photography is writing with light.

Thin layers is inspired by Julia Hoentzsch's long-term philosophical and artistic research into the photographic.

In this show, Julia Hoentzsch adopts the early-modern figure of the nymph as an allegory for photography.

Photography, in a pre-digital sense, is an art of capturing fleeing appearances. Nymphs, on the other hand, are spectral creatures which inhabit a zone in between presence and absence (in Ghirlandaio's famous painting, the nymph's gown is ruffled by a metaphysical breeze).

Julia Hoentzsch's idiosyncratic paper reliefs, too, stage a play of dis-/appearance.

Their delicately textured surfaces reveal fleeting images – spontaneously appearing, fading, and reappearing with every change of light.



Nymphs:

wonderfully draped
apparitions

which come from
who knows
where;

prancing in the wind,
always
touching,

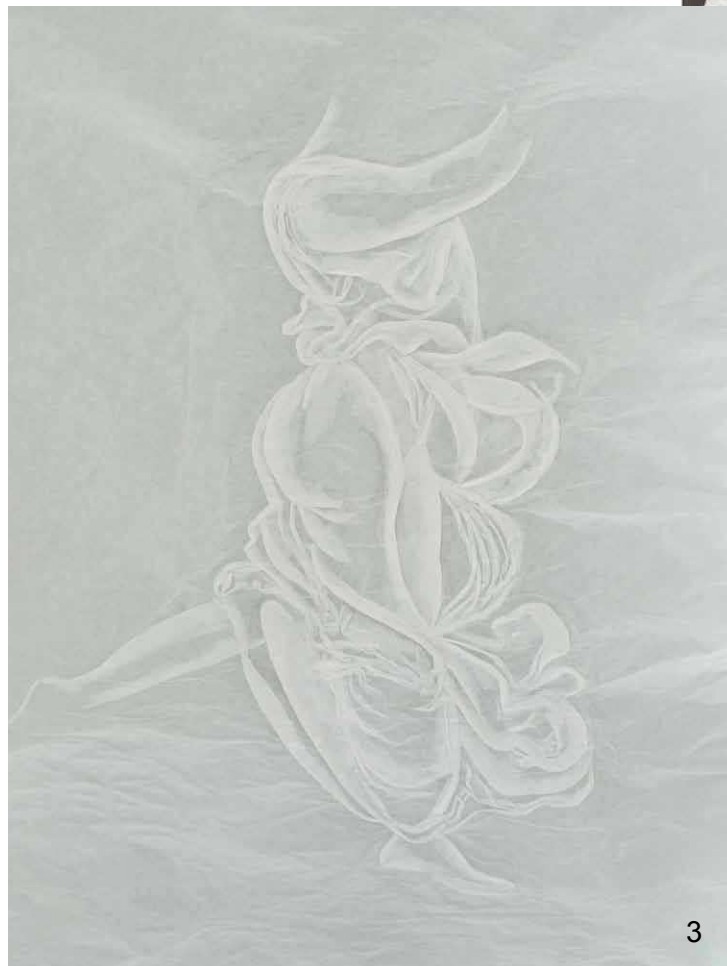
not always
well-behaved,

almost always
erotic,

sometimes
disturbing.

Georges Didi-Huberman,
*Ninfa moderna:
Essay on Falling Drapes.*





3



G. Giuseppe Sammartino, *Cristo velato*, 1753, marmo. Napoli, cappella Sansevero.

potenza di questa immagine: «La potenza stessa è l'atto della piega». ⁷ e potenza, nello stesso tempo. Come il desiderio una (brucia) i corpi e scaglia a terra l'ultimo indumento. Come la morte che consuma (incenerisce) i corpi a terra la veste di Arria Marcella, privata imminente della vita – troppo pagana, troppo poco crista la veste prima avvolgeva con tanta grazia:

«O Arrio, padre mio, non mi opprimete in non ragione che non fu mai la mia; io credo ai noni avano la vita, la giovinezza, la bellezza e il pia andare nel pallido nulla. Lasciatemi gioire di q l'amore mi ha reso», mpta, non parlarmi dei tuoi dèi, che sono dema sagurata,» riprese il vecchio «dovrò ricorrere indere il tuo nulla palpabile e visibile [...]». E ce piena di autorità, una formula ciostica d rice di Arria i colori purpurei emersi grazie al mura. In quel momento il suono lontano dei dei villaggi affacciati sul mare o dei borghi ar se della montagna fece intendere i primi rint

sono un sospiro di agonia uscì dal cuore spez una. Octavien sentì che le braccia di lei lo sti

bandonando; i drappi che la coprivano si ripiegarono su se stessi, come se i contorni che li sostenevano si fossero accasciati. Lo sfortunato nottambulo non vide più al suo fianco, sul letto del festino, altro che una manciata di cenere mista a ossa scalinate, tra le quali brillavano braccialetti e gioielli d'oro, e resti informi [...].⁸



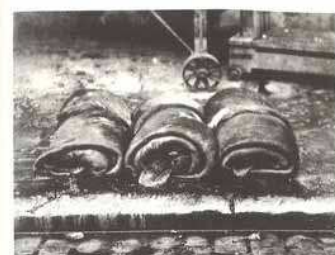
32. Eli Lotar, *Aux abattoirs de La Villette*, 1929, fotografia ai sali d'argento, stampa recente. Parigi, Centre Georges Pompidou-Musée national d'art moderne.

massima, da Siegfried Giedion in *L'era della meccanizzazione*, che contiene un intero capitolo dedicato ai mattatoi.³⁸

Vediamo, in ogni caso, gli artisti dell'avanguardia praticare quella topografia «archeologica» e «antropologica» della città moderna, di cui Benjamin nello stesso periodo definiva le regole fondamentali. Come stupirsi, quindi, che la ricerca condotta da Eli Lotar nei mattatoi di La Villette faccia parte di un'indagine più ampia sul tessuto urbano, in cui sono accostati panneggi al vento (i panni che asciugano sulle corde della biancheria) e immondizie delle strade (gli avanzi della festa del 14 luglio), inquadrature di gambe sul marciapiede e «mogliettine parigine» sfiorite nei palchi del Moulin-Rouge?³⁹

Le terribili immagini di La Villette non invasero solamente le pagine di «Documents», nel 1929. Ritroviamo altre fasi di questa ricerca in due riviste di quegli anni, «Variétés», nel 1930, e «Vu», nel 1931.⁴⁰ In esse, ritorna il motivo del selciato e del canale di scolo, resi luccicanti dalle pozzanghere di sangue, e quello della pelle d'animale arrotolata in un nauseante pannello organico (figg. 52, 53).

Carlo Rini, in «Vu», commentò queste immagini con termini tecnici (la «piattaforma di macellazione» [...]) e mistici



33. Eli Lotar, *Aux abattoirs de La Villette*, 1929, fotografia ai sali d'argento, stampa recente. Parigi, Centre Georges Pompidou-Musée national d'art moderne.

(...) «luogo protetto e quasi sacro». Soprattutto egli colse il sorprendente *anacronismo* di quel luogo insanguinato, in cui i sacerdoti barbuti della «pietra squadrata» gli ricordano antichi sacrifici biblici, se non addirittura mitriaci, mentre l'agonia del bue produce un suono di «sassofono», simile alle note della musica jazz.⁴¹ Ma il mattatoio offre soprattutto l'allucinante visione di un mondo in cui la materia, vita e morte confuse, non cessa di rifluire: informe, rossa, panneggiata di viscere...

Qui, tutto è rosso. [...] [È un] tempio immenso dai numerosi altari da tempo abbandonati dagli dèi e dove, senza sosta, si fanno sacrifici, con gesti meccanici e con ritmo d'officina, di bestie in maschera, alle quali l'odore tremendo del sangue sembra conferire una strana rassegnazione. [...] Ai canici blu dei conducenti seguono i grembiuli insanguinati degli abbattitori [...] e sento che avrei qualche difficoltà a restare in equilibrio su un selciato unto, dove le budella s'accatastano, come vecchi pneumatici sgonfi. Donne versano olio giallastro in una caldaia dove gorgogliano sudicie frattaglie e ventri squarciati. [...] Ognuno si dà da fare attorno al suo pezzo di bue. Siamo lontani dal centro della scena; [...] ma altrove il massa-

Thin layers brought together various image-objects crafted from tissue paper, as well as other works on paper, such as analogue photographs, drawings, and reading material.

Julia Hoentzsch (b. 1979 in Ostrach) lives in Zurich.

www.juliahuentzsch.com

#nymphs
#drapes
#didihuberman
#photography



- 1 Domenico Ghirlandaio
La Nascita del Battista, 1485-90
image from the artist's archive.
- 2 Julia Hoentzsch
Untitled (Nympha), 2013
88 x 74 cm
tissue paper.
- 3 Julia Hoentzsch
Untitled (kleine Nympha), 2013
70 x 46 cm
tissue paper.
- 4 Georges Didi-Huberman,
Ninfa moderna: Essay on Falling Drapes,
pp. 42-43 and 100-101
book from the artist's archive.
- 5 Stefano Maderno
Santa Cecilia, 1600.

DENNIS RUDOLPH

paradise lost

Jan 31 - Feb 10, 2013, Seven Swans, Frankfurt am Main

California City is a failed urban development project from the late 1950s. One of these places which, despite of the epic grandeur of its failure, against all odds has managed to persist.

You can still pay a visit to California City today. That is, if you are willing to travel into the sticks of the Mojave Desert.

Upon your arrival, be prepared to find nothing but an empty grid of streets covering an area larger than LA – no houses, no people. Nothing but streets, dust and desert wind.

In 2012 Dennis Rudolph embarked on a journey that led him, on a meandering path, from Berlin to LA – and, eventually, to California City. Originally planned to rival Los Angeles in size and population, only 14.000 people live in California City today.

California City – itself a monument of hybris and failure – is the site of an ongoing art project by Dennis Rudolph.



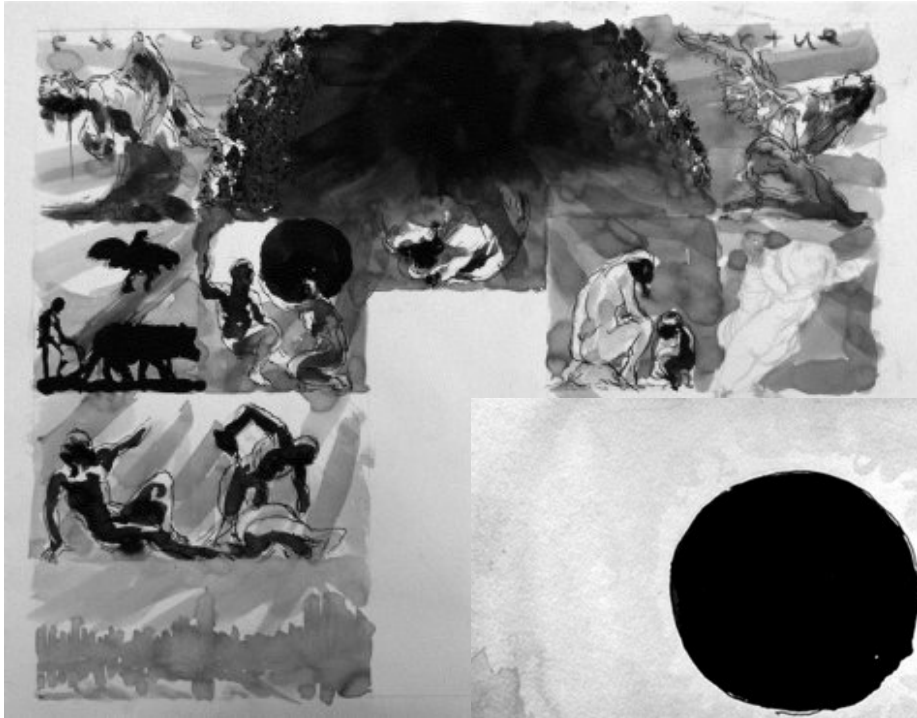
As envisioned by the artist, the project will find its ultimate conclusion in the building of a portal.

Visually, horizons exert a peculiar magnetism. Suggesting an ultimate vantage point, they are, however, deceptive: no matter how far you travel, they will always recede into further distance. I have a hunch that this is why Dennis came up with the idea of a portal.

Historically, portals were part of religious architecture. Within the architectural program of cathedrals, e.g., they used to mark our passage from the profane space of the outside world into the sacred space of god.

Dennis' portal, however, is a free-standing construction. The difference indicated by it is imploded into a mere threshold.

His portal leads nowhere.
It is an empty claim of
transcendence, fuelling
an open-ended creative
process.



Paradise Lost adopted a documentary aesthetic, presenting a vast accumulation of drawings, cyanotypes and photographs, as well as a video piece.

Documents were presented on a custom made, free-standing display structure.

Dennis Rudolph (b. 1979 in Berlin) lives in Berlin.

www.dennisrudolph.com

#urbanplanning
#landart
#transcendence
#quixoticquest



- 1 Dennis Rudolph
California City XI, 2013
California City IV, 2013
each 20 x 32 cm
cyanotype on deckle-edge paper
edition for SEVEN SWANS, 20 unique items.
- 2 Photograph from the artist's archive.
- 3 Dennis Rudolph
sketches for *The Portal*, 2012-2013
various sizes
ink on deckle-edge paper.
- 4 Photographs from the artist's archive.

MARCEL FREY

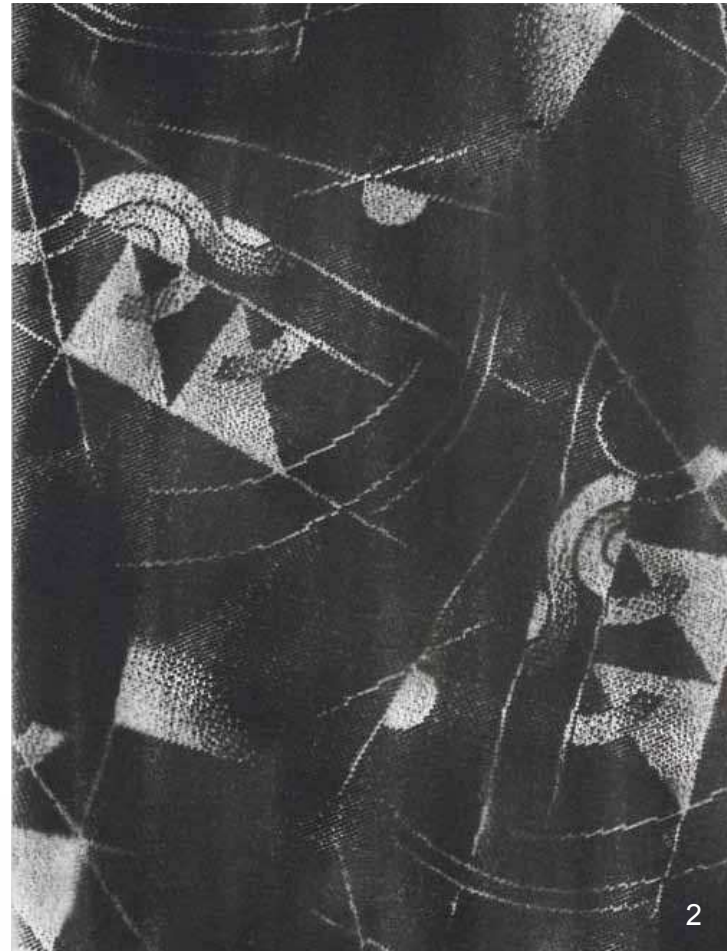
let's pattern

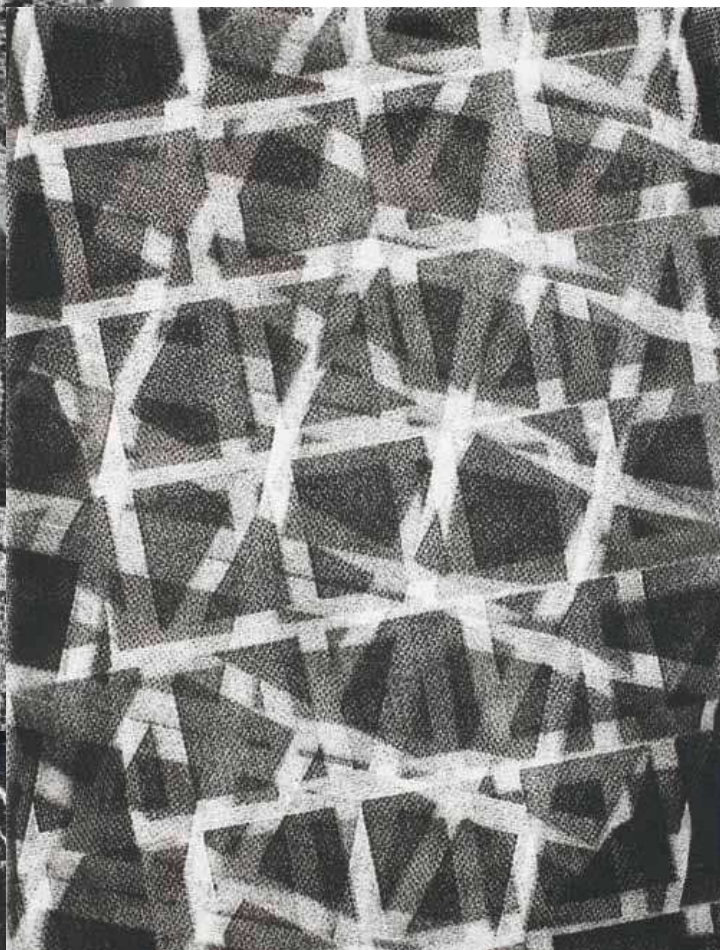
Sept 27 - Oct 05, 2012, Seven Swans, Frankfurt am Main

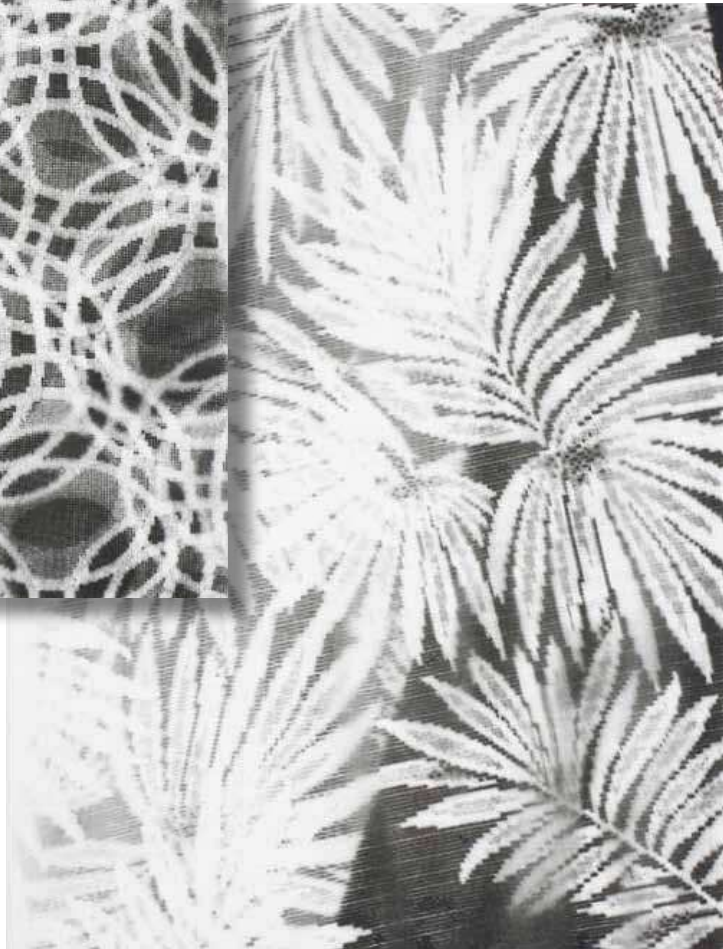
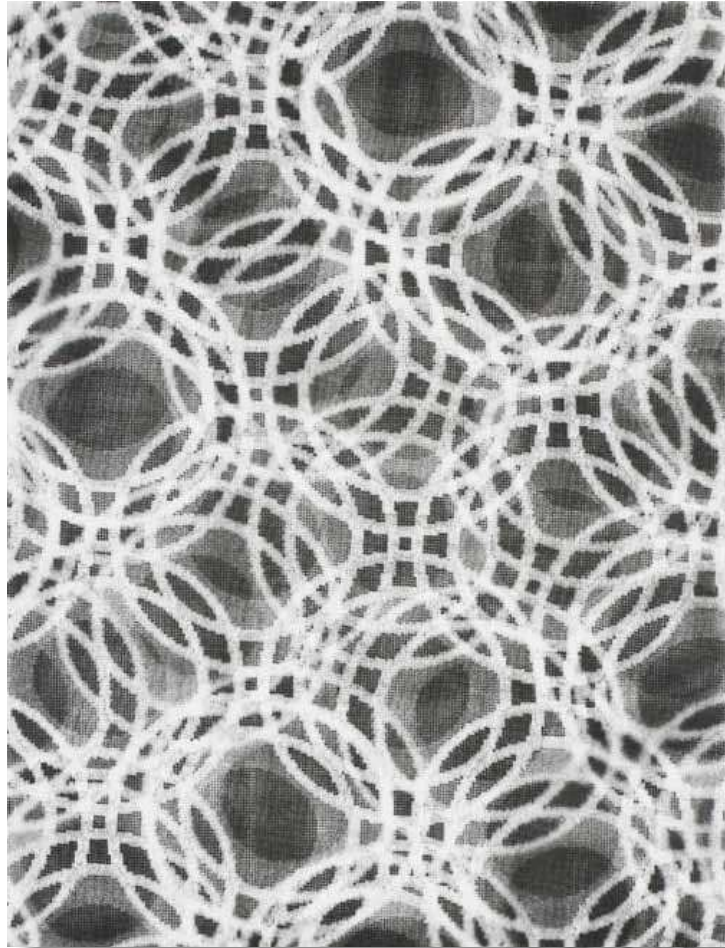
When avant-garde artists, claimed for their art to leave the museum and enter into real life, in order to unfold its revolutionary potential, they surely didn't envision it to adorn net curtains, coat racks, bed sheets, and other cheap, commonplace furniture some seventy years later.

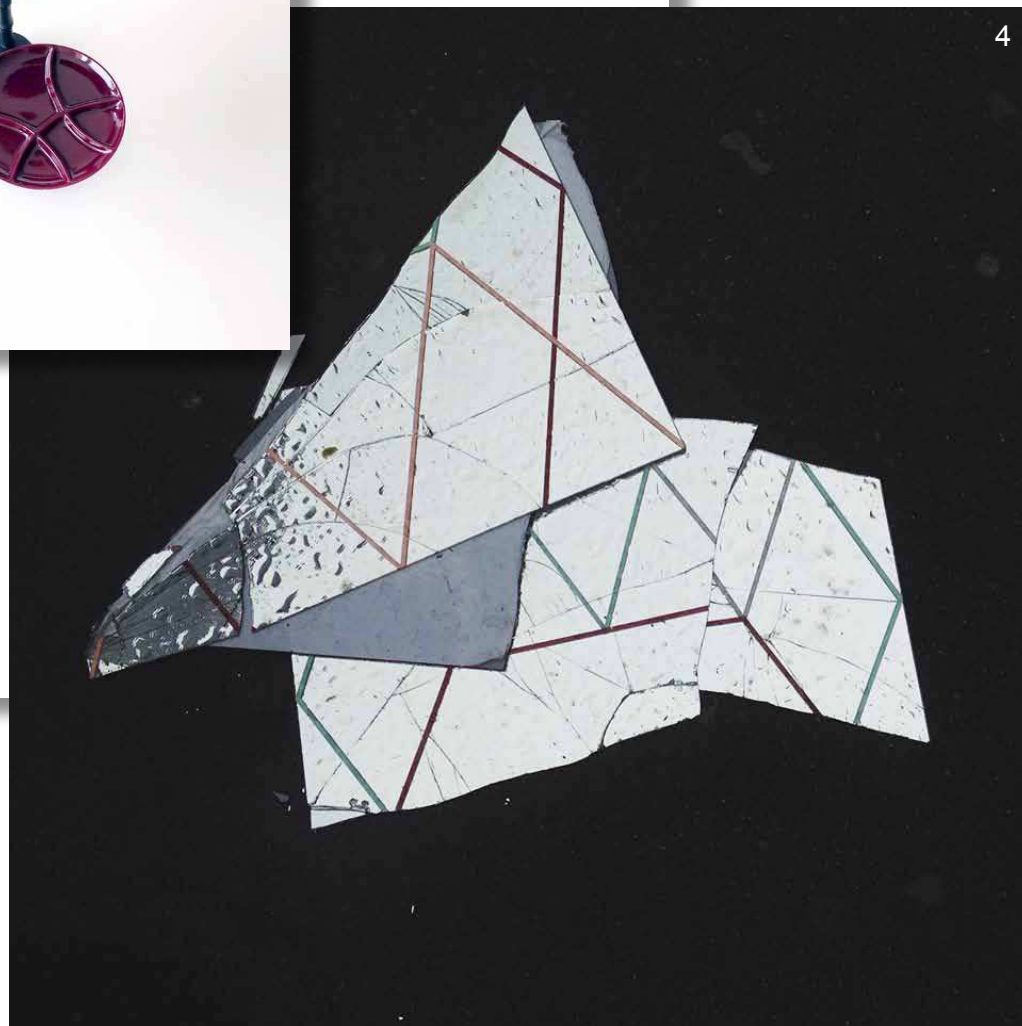
And yet, today's domestic realms are rich with vanguard aesthetics - telling, however, quite a different story of modern art's effects on people's everyday lives.

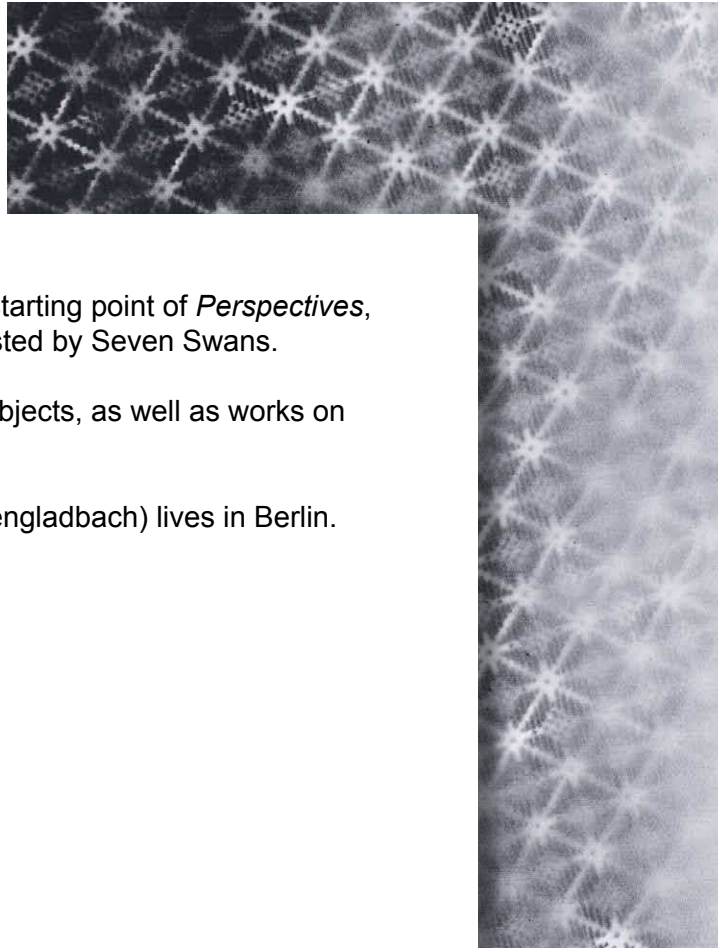
Marcel Frey trawls ebay for objects, which tell unruly vernacular stories about abstraction, constructivism, et al.











Marcel Frey's show marks the starting point of *Perspectives*, a one-year exhibition series hosted by Seven Swans.

Let's pattern brought together objects, as well as works on canvas.

Marcel Frey (b. 1980 in Mönchengladbach) lives in Berlin.

www.marcel-frey.de

#avantgarde
#banalization
#IRL

- 1 Marcel Frey
Untitled (Stummer Diener), 2011
38 x 120 x 60 cm
metal
installation view.
- 2 Marcel Frey
Curtain Studies XI, 2012
30 x 40 cm
spraypaint on canvas.

Marcel Frey
Curtain Studies I, 2012
Curtain Studies IV, 2012
Curtain Studies VII, 2012
Curtain Studies XVI, 2012
Curtain Studies XVIII, 2012
30 x 40 cm
spraypaint on canvas
edition for SEVEN SWANS, 20 unique items.
- 3 Marcel Frey
Kreismeister, 2011
75 x 50 x 50 cm
flower stand, paint, fondue plates
installation view.
- 4 Inspirational image from the curator's archive.