

ARTS TALK

International

Number 4

Winter 2024



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A good mix of the visual and performing arts for this edition. We were in Berlin for the opening of the Humboldt Lab, at Lenbachhaus in Munich and the Toy Museum in Nuremberg and we have reports on exhibitions in London, Belgium and Italy. In the performing arts we have a review of *War Horse* which is touring in England and a report on the difficult financial situation in which Berlin contemporary dance finds itself. There is also a piece by Russian dissident artist Nadya Tolokonnikova of Pussy Riot whose installation was vandalised in Austria. All this and more in the fourth edition of *ArtsTalk International* . . .

Contributors

Rosina Lui
M J Thompson
Graham Wyles
Nadya Tolokonnikova

Photographers

Brinkhoff-Moegenburg
André Cornellier
François Blouin

Cover

The Royal National Theatre
London's production of *War Horse*
on tour in the UK.
Photo by Brinkhoff-Moegenburg

Contents



p.4

Pussy Riot installation vandalised in Austria



p.6

Orhan Pamuk in Munich



p.14

After Nature at Humboldt Lab in Berlin



p.20

The Nuremberg Toy Museum



p.34

Scenotopia at Knokke-Heist in Belgium



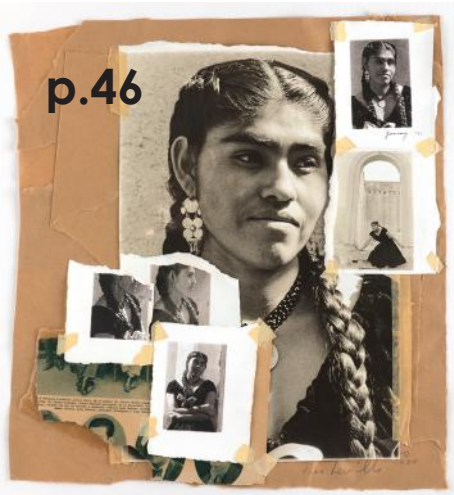
p.54

Into the Void at IKOB in Belgium



p.36

War Horse on tour in the UK



p.46

Deborah Turbeville photographs in London



p.60

A report on contemporary dance in Berlin



p.64

Art Nouveau & Art Deco at Faenza Museum in Italy



Nadya Tolokonnikova of Pussy Riot's installation in Austria vandalised

In the 2024 summer issue of *ArtsTalk International* we published an article on Russian dissident artist Nadya Tolokonnikova of Pussy Riot about her exhibition in Austria. On the weekend of 7th/8th December that exhibition was vandalized. Ms Tolokonnikova issued the following statement on 10th December.

My Pussy Riot *Sex Dolls* installation was attacked this past weekend in the chapel of the Holy Virgin at the OK Linz Museum in Linz, Austria. The glass door of the chapel was smashed on the eve of Mary's conception - a symbolic date that cannot be ignored. This chapel has long been a secular space, integrated into the OK Linz Museum of Contemporary Art.

This act of fundamentalist aggression is a rupture aimed at the ideals of enlightenment, secularism, and free expression.

This attack is not an isolated event. Earlier this year, Esther Strauß's *Crowning*, a sculpture portraying the Virgin Mary giving birth to Jesus, was beheaded at St. Mary's Cathedral in Linz. The pattern is clear: there is an intensifying backlash against art that dares to question traditional narratives surrounding the roles of women in faith and, beyond faith, in culture at large.

Pussy Riot *Sex Dolls* is a child of love, an act of care, and a celebration of sisterhood. I bought the used sex dolls from Facebook Marketplace and sex forums because I felt compassion for the dolls and wanted to give them a second life. With the help of many - including my talented co-creator, Chinese drag queen Niohuru X - I transformed the sex dolls into sculptures depicting Pussy Riot activists. I placed the dolls in the chapel of the Holy Virgin because I believe feminists are sacred, and I'm convinced that the Virgin Mary is a feminist too.

Following the attack, we have chosen to keep the *Sex Dolls* on display in the chapel as planned until 6th January. The shattered glass will remain - a haunting reminder of both the fragility and resilience of art and the freedoms it symbolizes.

I thank the team in Linz for their unwavering commitment to preserving and protecting this work.



ORHAN PAMUK
The Consolation of Objects
at Lenbachhaus in Munich

Text and photos by Michael HASTED



Sulama Kovasi



eski dendi
eski dendi
eski dendi

bahçeyi sulamak için
her şey bir arada

eski



Orhan Pamuk was born in Istanbul in 1952 and was the first Turkish writer to receive the Nobel Prize for Literature. But as well as being an author, Mr Pamuk is also a photographer, illustrator, curator, museum founder and important political voice. The Lenbachhaus exhibition concentrated on his visual work.

From an affluent family and benefitting from a private school education, he first studied architecture but dropped out to study journalism, subsequently becoming a writer. At the age of twenty-two he started his first novel, *Cevdet Bey and Sons*, setting aside ambitions of being a painter that he had cherished since the age of seven. Nevertheless, he decided that his life would be devoted to art in one form or another.

On several occasions he clashed with the Turkish government following articles and statements made about the Ottoman genocide of the Kurds. He was prosecuted on several counts but despite a hefty fine in 2011 all charges were subsequently dropped.

In 2012 he opened the Museum of Innocence in Istanbul to compliment his book of the same title. The creation of the museum ran alongside the writing of the book and was always intended to be a companion piece. The exhibits convert the novel into visual images using everyday objects and ready-mades. They tell the story of the love of Kamel, a factory owner's son for Fűsun but also reflects life in Turkey during the second half of the twentieth century. Many of the items in the Lenbachhaus show come from the Turkish museum.

The first dark room is lined with vitrines, small glass fronted boxes full of everyday objects. Some scenes are recognisable like an old enamel wash-basin and a tumbler full of toothbrushes, others are crammed with seemingly random objects like a Coca-Cola bottle or a flickering old

"True museums are places where time turns into space." Orhan Pamuk in the *Museum of Innocence*





At first glance the work seems to be simplistic but there is more here than immediately meets the eye.

black and white television, but most contain old photos or postcards. Some of the pieces are more elaborate vitrines/three-dimensional collages which are like stage sets, rich with luscious fabrics and distant romantic vistas.

There are lots of comparisons to be made with Pamuk's work, especially the boxes. There are echoes of Dada and Surrealism, Marcel Broodthaers, as well as the work of American box artist Joseph Cornell. It even put me in mind of Karl Valentin, the pre-war Munich music-hall and film comedian whose life and work is celebrated across town in the museum that bears his name.

Pamuk's works on paper range from a rather almost childlike set of watercolours depicting seagulls to naïve sketches and scribbles which seem to be some sort of work in progress. There is also a case full of pocket-size sketch books in which landscapes, often annotated, seem to dominate. At first glance the work seems to be simplistic but there is more here than immediately meets the eye. There is a great deal of sophistication involved in presenting, like Marcel Duchamp, what appears to be the mundane or childlike in a way that stimulates and excites us, and this exhibition did both.

I am very pleased to have discovered the visual works of Orhan Pamuk and, although the Lenbachhaus exhibition is now finished, I would recommend you search out his work in books, online or anywhere else you can find it – you will be amazed and amused □

Demons and Recitations



boya
sürmeyi
sevin
izz

kırmızı

AFTER NATURE

is the Inaugural Exhibition at the Humboldt Lab in Berlin. Rosina LUI went along to have a look for ArtsTalk

The Humboldt Forum in Berlin, with its commitment to exploring the intersection of nature, culture, and history, launched its Humboldt Lab with the thought-provoking exhibition *After Nature*. This inaugural showcase sets the tone for the Lab's future ambitions, tackling urgent contemporary issues through an interdisciplinary lens, blending art, science, and cultural reflection.

After Nature confronts major global concerns - climate change, human behaviour, and historical injustices such as racism and sexism - within an innovative curatorial design.

Upon entering, visitors are immediately immersed in a dynamic visual experience. A moving curtain, projected with shoals of fish in motion, points to the group behaviours of human collectivity within the multitude of worldviews, setting up an intriguing conceptual framework for the exhibition.

The exhibition layout is both inventive and inviting, guiding visitors through an evolving spatial narrative. One side of the space features video projections that challenge



216
ORWALFORMIOE
TRANSFORMATION
VIOLENT TRANSFORMATION

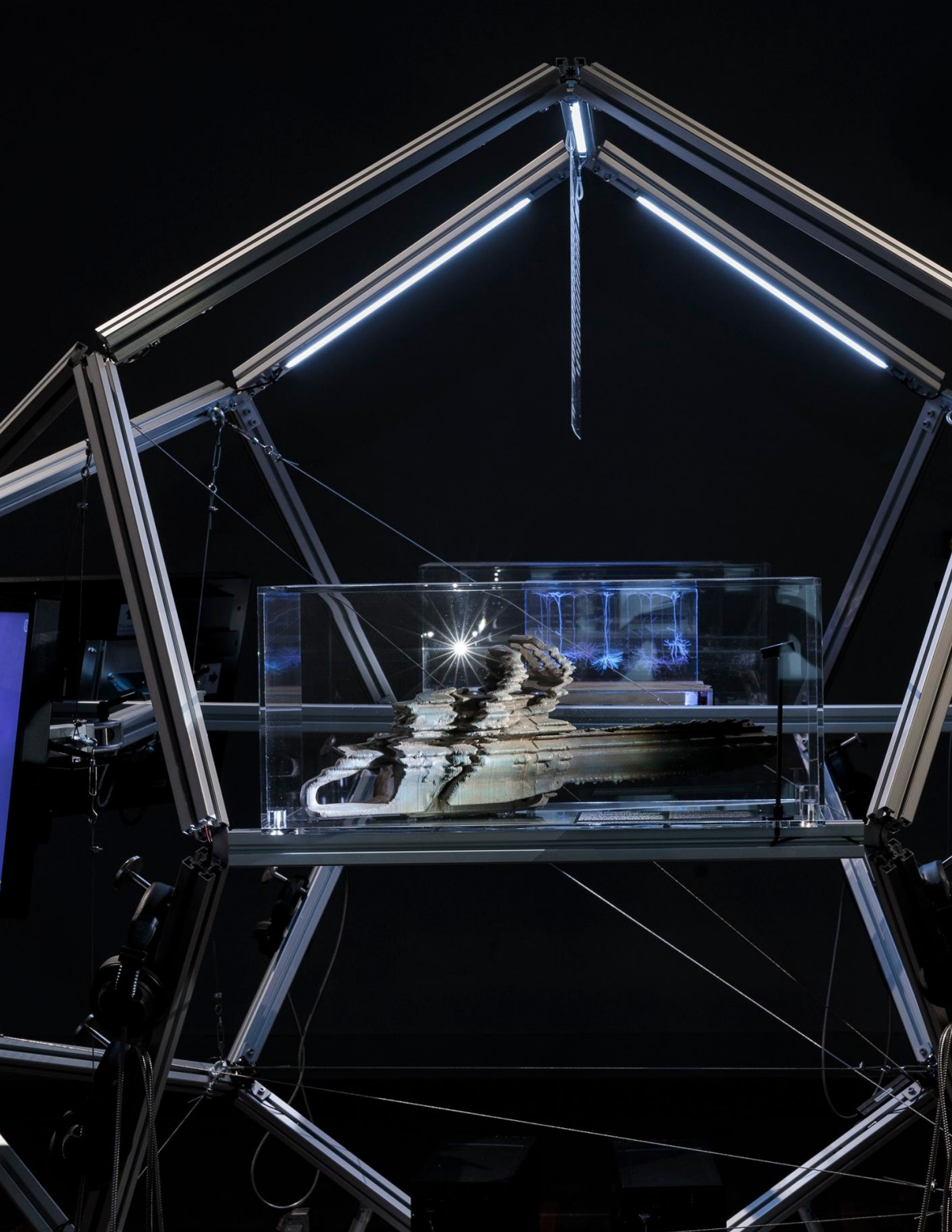
216

ORWALFORMIOE
TRANSFORMATION
VIOLENT TRANSFORMATION





The exhibition layout is both inventive and inviting, guiding visitors through an evolving spatial narrative . . .





perceptions and reflect on environmental and societal shifts. In the centre of the space, a series of suspended tables display a carefully curated collection of objects. Movable chairs are placed throughout, allowing guests to sit and study the exhibits at their own pace without disrupting others.

Along with detailed exhibition texts, this display offers an intimate look at each item. Furthermore, the suspended tables react sensitively, swinging when touched. While protecting the items on display, this movement serves as a physical reminder of the fragile issues at hand. Intriguingly, visitor interaction is not sacrificed. Interactive elements on these tables remain accessible to visitors and are effectively interwoven throughout the exhibition.

At the rear of the exhibition, a hands-on area further invites audience participation, offering various tools to engage with the themes in personal and interactive ways. A standout feature is a large table featuring a map of Berlin, where visitors can contribute their thoughts on areas in the city that could benefit from environmental or social improvement. Another highlight is a set of iPads equipped with an interactive game that explores how knowledge of others' opinions influences personal decision-making.

Overall, *After Nature* is a bold and immersive introduction to the Humboldt Lab's curatorial vision. It pushes boundaries, challenges assumptions, and invites deep reflection on humanity's impact on the natural world. *After Nature* not only informs but also provokes, making it a must-visit for anyone interested in exploring the complexities of nature and society through an innovative, interdisciplinary lens □



Exhibitor: Owen Koppert
Dress: 18th 1913



Nuremberg Toy Museum

Photos and text by Michael Hasted

Germany has been at the forefront of toy making for hundreds of years with internationally famous, long established brands such as Steiff and Märklin, right up to the present day with Playmobil, Ravensburger and Fischer to name but a few. The Bavarian city of Nuremberg has always been synonymous with toy manufacturing so it is fitting that its toy museum should be preeminent.

Its tradition goes back more than 600 years to medieval doll makers and progresses through to outstanding makers of pewter figurines, as well as numerous tin toy makers of the industrial era. The city now hosts the International Toy Fair, the world's most important trade show of its kind.

The Karlstraße building dates back to 1571 when it was the property of Wilhelm Haller. The Hallersches Haus, as it is known, has the distinctive feature, common in Nuremberg, of having a *Dockengalerie*, a wooden gallery built around an inner courtyard, connecting the adjacent buildings. The word 'docken' refers to turned wooden balusters used for constructing galleries and also to limbless wooden dolls.

The core of the museum's collection is around 12,000 toys which were collected over many decades by Lydia (1897–1961) and Paul Bayer (1896–1982) and displayed in the private Lydia Bayer Museum in Würzburg. The comprehensive collection was established in the early 1920s, although at the time toys were not seen as having any real cultural or historical value. The city of Nuremberg took over the collection in 1966 and the museum, as it now stands, was opened in 1971.

On the occasion of the inauguration, which incidentally marked the 500th anniversary of the birth of Dürer, the city's most famous son, the *Gockelreiterbrunnen* (Rooster Rider Fountain), designed by Nuremberg artist Michael Mathias Prechtel, was erected in front of the toy museum. The figure depicting a rooster rider is on top of a pipe rising up out of the fountain's washed-concrete basin. The colourfully painted ceramic figure, which is surrounded by an iron fence, fits well into the location in two respects: not only is its shape reminiscent of a wooden toy referring to the function of the museum, but it also recalls Nuremberg as the city of toys.



Spiele in
Architektur

Large orange banner with abstract geometric patterns and figures.

Small poster or sign featuring a portrait and text.

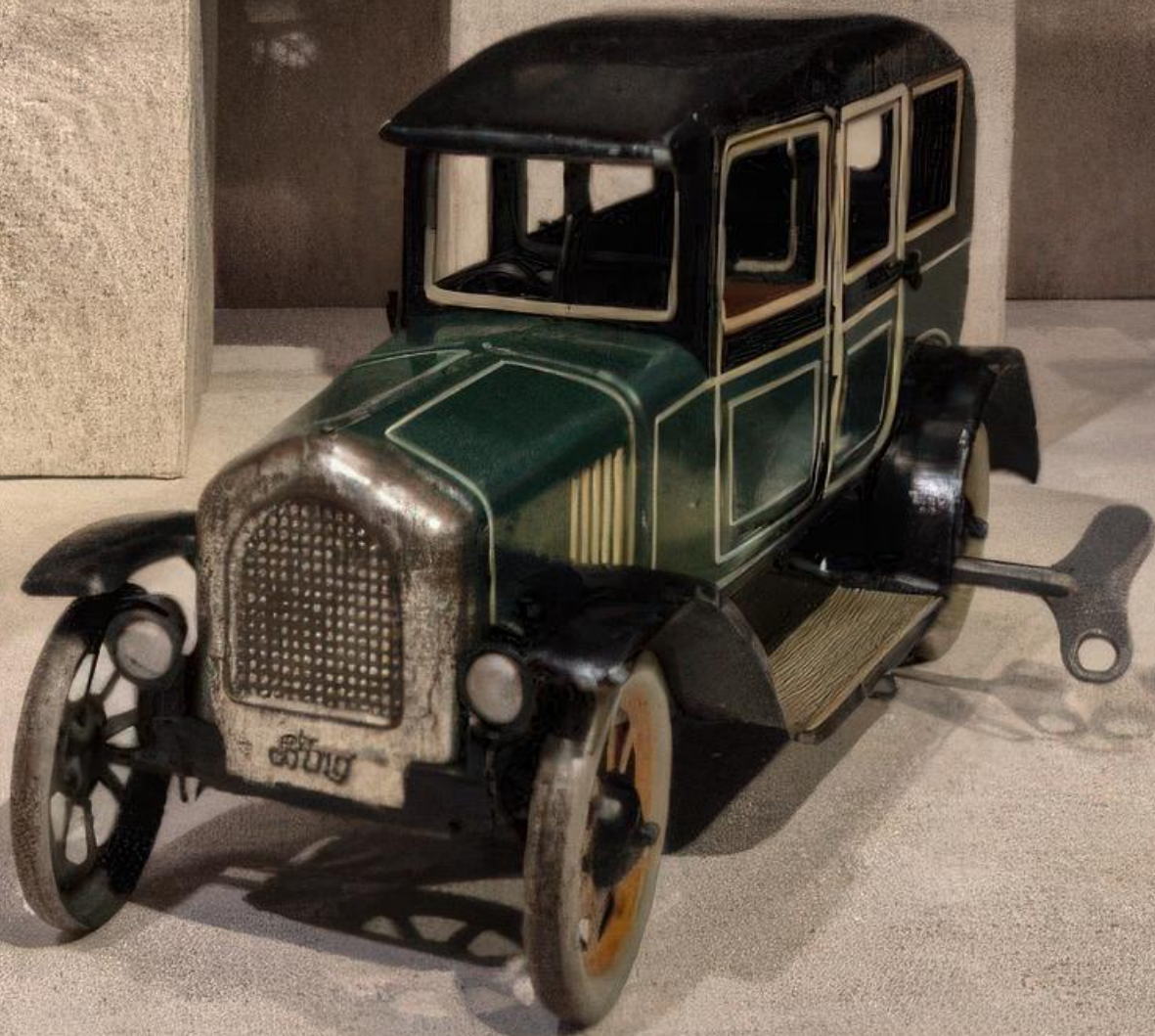
Small sculpture or figure in a niche, possibly a toy figure.

Spielzeug
Museum

15



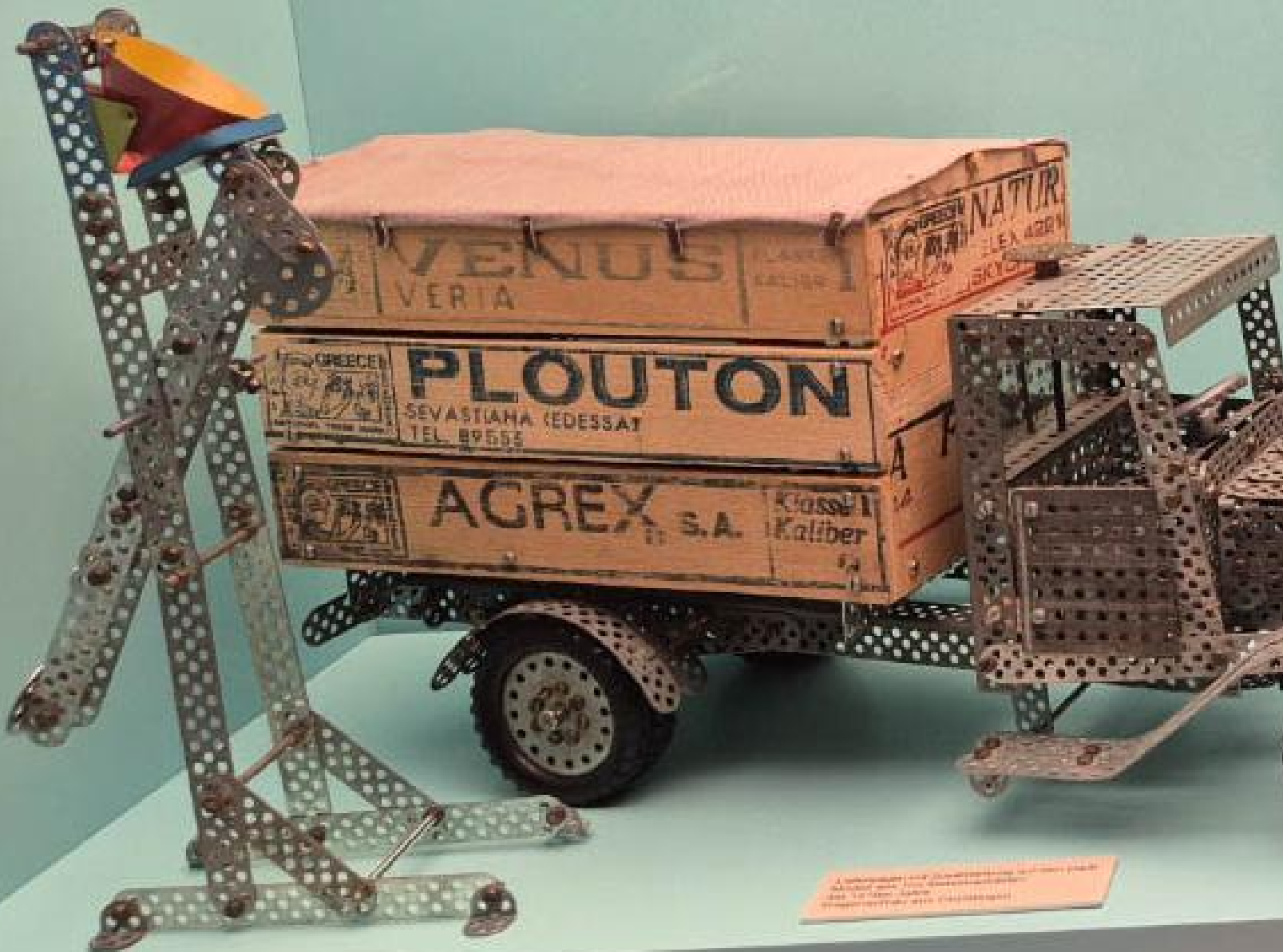
The Bavarian city of Nuremberg has always been a centre of toy manufacturing so it is fitting that its toy museum should be preeminent.



The toy making firm Bing Werke was established in Nuremberg 1860 by brothers Ignaz and Adolf Bing which before the First World War employed 5000 people. It was one of Germany's leading toy manufacturers with annual sales of around 27 million Deutschmarks in 1928.

TRIX was created between the wars by Stefan Bing, son of Ignaz, and other former Bing Werke staff. The company made Trix metal construction sets based on, but cruder and less substantial than, the famous British Meccano brand which had been invented in 1898 by Frank Hornby. In 1935 TRIX began producing the electrically powered model trains for which it became famous under the Trix Express label.

After more than six decades of independence, the TRIX company increasingly found itself in economic difficulties and was completely taken over in 1997 by its Göppingen competitor Märklin, the manufacturer of high quality mechanical toys which is equally well represented in the museum. After the takeover the name TRIX was not lost and continued as an independent brand.



A locomotive and freight car made of metal construction strips. The freight car is loaded with boxes labeled 'VENUS VERIA', 'PLOUTON', and 'AGREX S.A.'.



Produkt TRIX Nr. 100
Anleitung für die Konstruktion, Aufnahme des
Modells und viele weitere Angaben
für den TRIX-Ingenieur
Das Modell Nr. 100, 1948







Doll kitchens from four centuries shows how precisely the diverse social and regional ways of running a household were reproduced. Selected doll kitchen utensils also illustrate food preparation techniques

Jungwolk auf Fahrt



These games invariably encouraged and exalted the Hitler Youth movement but were also used as propaganda and morale-boostings tools with one board game even suggesting that air-raids could be fun

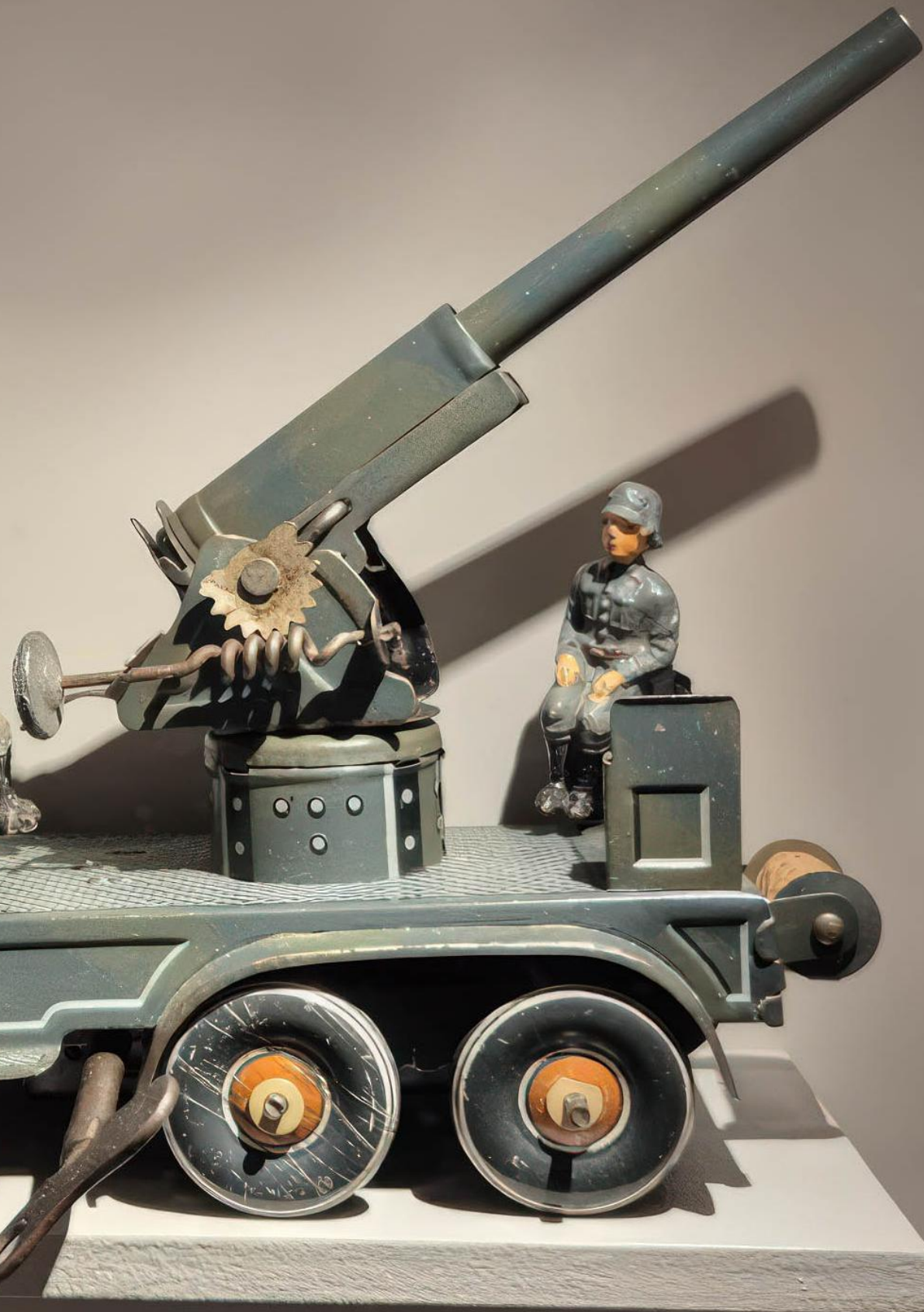


Now, Nuremberg may be known for its toys, but it has a wider claim to fame, or rather notoriety, as one of the focal points for the Nazi party. Up until 1939 the city hosted huge rallies on a vast parade ground in the city's leafy suburbs. The Nazi's unfinished, but still imposing, Congress Centre, inspired by the Colosseum in Rome, was constructed on the same sprawling site. So, it is perhaps not surprising that there were many toys and games associated with that period. These games invariably encouraged and exalted the Hitler Youth movement but were also used as propaganda and morale-boostings tools, with one board game even suggesting that air-raids could provide entertainment for young and old.

In 2002 a permanent exhibition of over three hundred items by E. P. Lehmann Patentwerk was established in the museum. One of the greatest names in toy history, the company was founded in 1881 by Ernst Paul Lehmann in Brandenburg an der Havel. The company quickly earned international fame with its inventive mechanical metal toys - cars, trucks, aircraft and a plethora of witty movable animal and human figurines which enchanted children for decades. The family firm relocated to Nuremberg in 1950 and is best known today for its very successful Lehmann Grossbahn (LGB) trains – the "Lehmann Big Railway."

If you are interested in toys of all types, ancient and modern, as well as the social history attached to them and the city of Nuremberg, the Toy Museum is a must see □





SCENTOPIA

at Knokke-Heist in Belgium

With *Scentopia*, Knokke-Heist brings the impressive universe of visual artist Peter de Cupere to the Belgian coast. The exhibition gives you an impression of the artist's broad oeuvre in which his love for nature is central. For the exhibition, Peter de Cupere creates new works that he combines with existing works. Expect large fragrance installations, poetic scented models and concept drawings, scented paintings, scented sculptures and videos in which he makes the viewer think poetically about everything we breathe.

After exhibitions all over the world, Peter de Cupere lands in Knokke-Heist with one of his largest solo exhibitions. *Scentopia* promises to be a captivating experience for young and old, with audio guides and an activity book for children.

The exhibition lets you smell and look at how our world could evolve through climate change in the artist's nose and eyes. Through utopian scent concepts and artistic translations, he wants to confront the viewer with reality. Scents are metaphors for our way of life. In *Scentopia* you discover in scent and image how climate change could transform our world. Is the future rosy or more something to turn your nose up at?

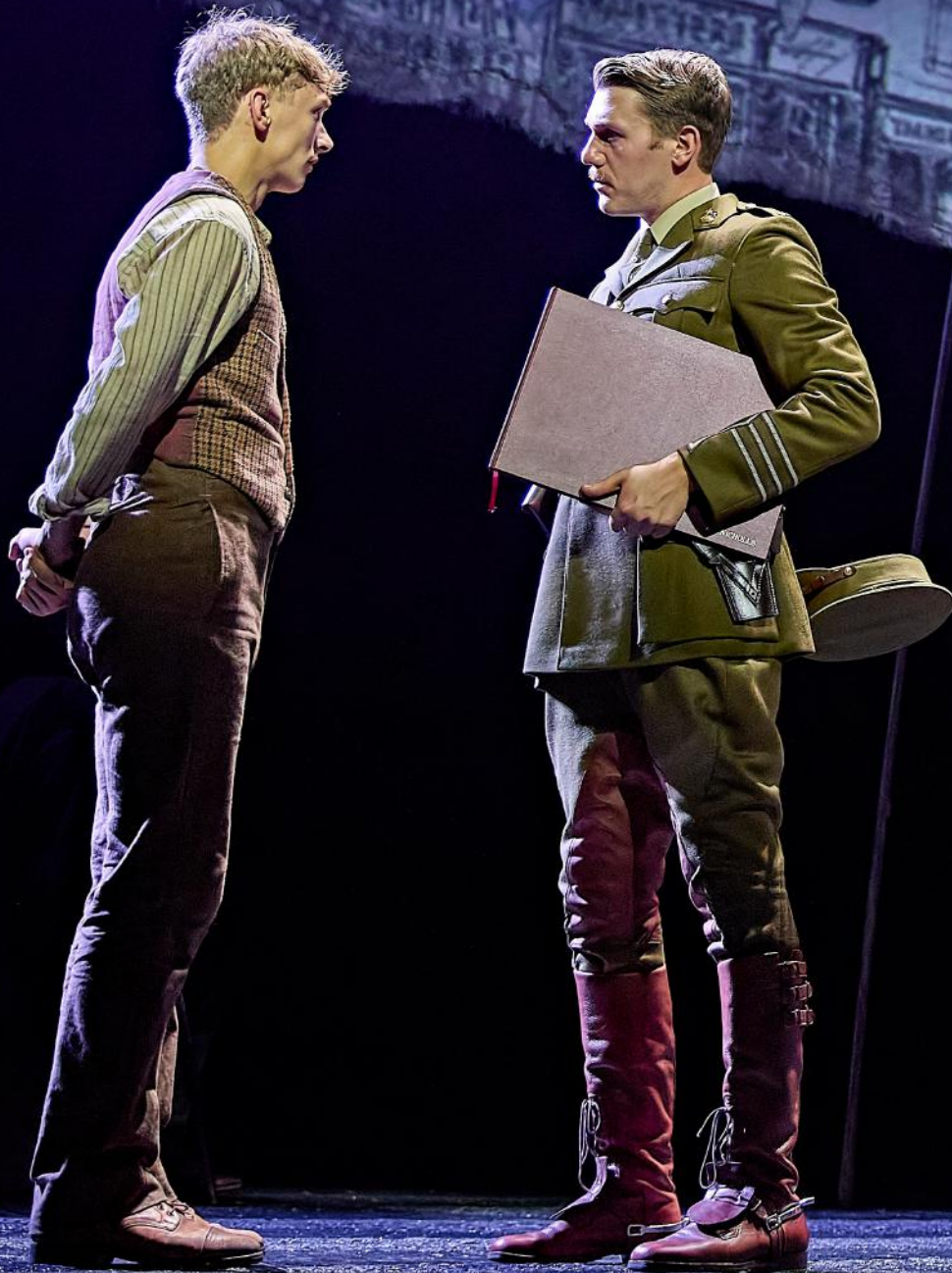
SCENTOPIA runs at Scharpoord Cultural Centre in Knokke-Heist until 19th January





Michael Morpurgo's
WAR HORSE

on tour in the UK until November 2025





War Horse is a play based on the book of the same name by Michael Morpurgo, adapted for stage by Nick Stafford. Originally Morpurgo thought “they must be mad” to try to make a play from his best-selling 1982 novel; but the play was a great success. It premiered at the Royal National Theatre in London on 17th October 2007. Graham WYLES of StageTalk Magazine saw it on tour at the Bristol Hippodome

Photographs by Brinkhoff-Moegenburg

In the collection of the Imperial War Museum in London are letters written by soldiers on the front line to their loved ones back home. One striking letter complains of the lack of imagination of the generals who could not see that if a defence of barbed wire were to be blasted by artillery the effect was simply that it would be sent up into the air and land in an even more impenetrable mass than before. My aesthetics tutor at the time, the very wise Andrew Harrison, thought that a morally culpable lack of imagination would be a good subject for a PhD. I didn't go on to do one, but tucked away in my back pocket the idea that this would make a good subject for a play. If Michael Morpurgo didn't actually make this the theme of his book, in Tom Morris's production (adapted by Nick Stafford) that bitter observation by a Tommy forms one of the central, pivotal and memorable scenes of the play as the ill-fated charge into the enemy lines meets a storm of bullets with the cry, "There's no way through!"

This revival tour of the UK's National Theatre production, directed by Katie Henry, is a complete triumph. The beautifully articulated and operated puppets by the Handspring Puppet Company need no further praise from me. To see is to believe. Many years ago I was a horse myself....

' I beg your pardon, what was that?

...Bloody cheek – both halves!

Sorry about that. Where was I? Ah yes, I was in the National Theatre production of *Equus* (about a boy who communicates with and through horses before



blinding them) playing a horse and during rehearsal we spent a lot of time observing horses. The point was to get the detail right. In this production detail is everything as far as the puppets go. One feels the weight, the sensitivity of these noble creatures. A twist of the head, a flick of the tail or ear, all help round out the characterisation. And if Albert could form a relationship with a puppet so could we, the audience. Who needs realism when most of the work is done by our own imaginations?

As in other works by Morpurgo, war is not about the tectonic plates of international politics, but the human cost for all concerned (*Private Peaceful*, *An Elephant in the Garden*). In this story the 'star' of the show, Joey (alternately three of a team on nine puppeteers) is put to



service for both antagonists, the war is seen from both perspectives, which turn out to be pretty similar – a mix of militaristic bravado and humanity.

Without missing a step the action moves from rural Devon to Belgium, from farmyards to battlefields, sea crossings and cavalry charges. Nothing is amiss. The backdrop, a torn piece of paper by way of screen, a metaphor for the torn land and torn lives the war has created. The projections which evoke the lost innocence of the rural life, as in Thomas's, *Adlestrop*. The animations which sketch in the devastating cannonades and their aftermath. The soundscapes of terrible ironies, with the skylarks and thunder from hell. The pointed songs of John Tams, the music of Adrian Sutton, by turns pastoral and dramatic, all serving the story as it unfolds.

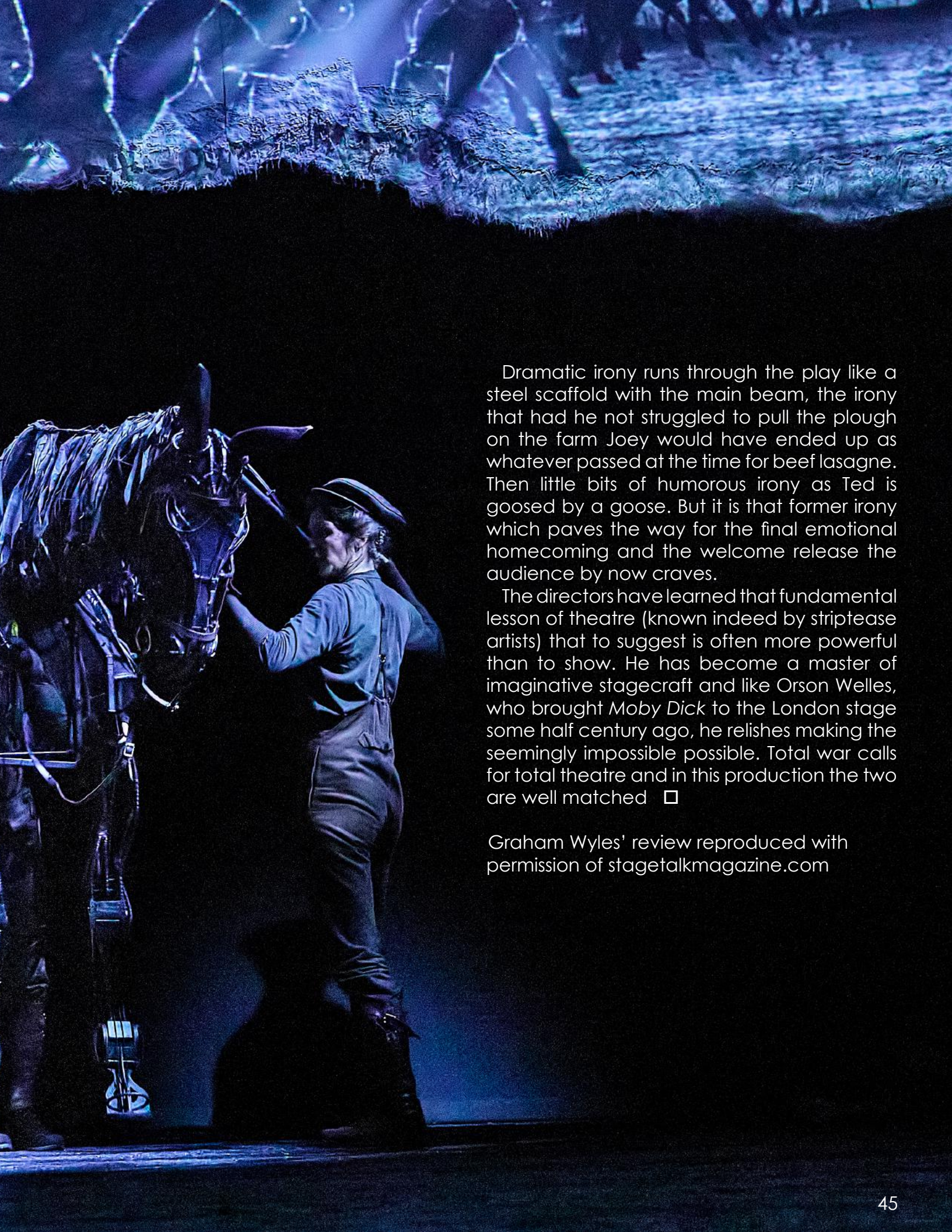




*... then little bits of humorous
irony as Ted is goosed by a
goose ...*







Dramatic irony runs through the play like a steel scaffold with the main beam, the irony that had he not struggled to pull the plough on the farm Joey would have ended up as whatever passed at the time for beef lasagne. Then little bits of humorous irony as Ted is goosed by a goose. But it is that former irony which paves the way for the final emotional homecoming and the welcome release the audience by now craves.

The directors have learned that fundamental lesson of theatre (known indeed by striptease artists) that to suggest is often more powerful than to show. He has become a master of imaginative stagecraft and like Orson Welles, who brought *Moby Dick* to the London stage some half century ago, he relishes making the seemingly impossible possible. Total war calls for total theatre and in this production the two are well matched □

Graham Wyles' review reproduced with permission of stagetalkmagazine.com



Deborah Turbeville, Luisa, Posos, January 1991 © Deborah Turbeville/MUUS Collection



DEBORAH TURBEVILLE *Photocollage*

at The Photographers' Gallery, London

Deborah Turbeville: Photocollage presents the work of the truly innovative American photographer, Deborah Turbeville (1932-2013). The exhibition features a selection of her personal vintage photo-collages and editorial work.

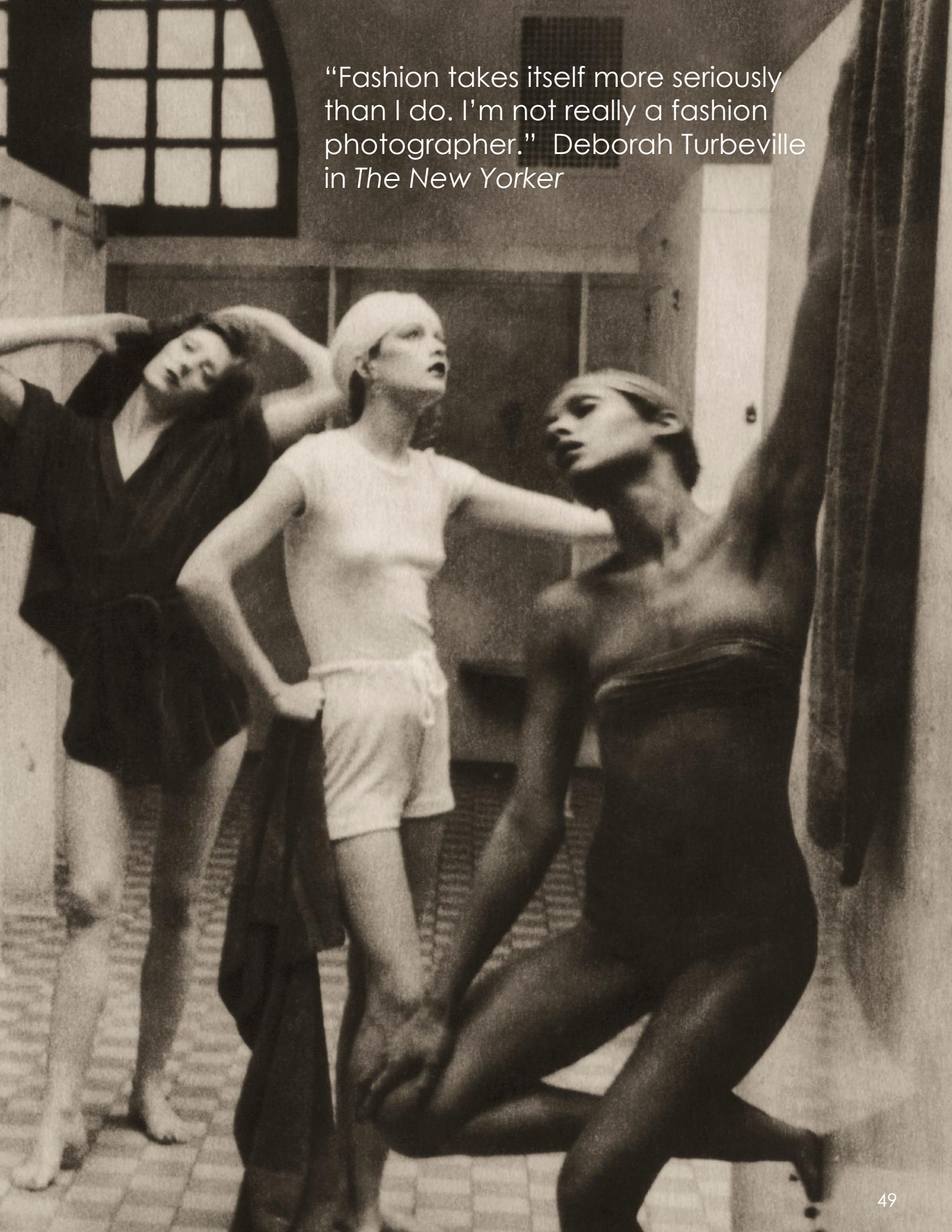
Deborah Turbeville revolutionised the world of fashion photography, transforming it from its commercial clean standard into an art form. She deliberately distanced herself from the typical glamorous, polished aesthetic that dominated fashion at the time. Her signature dreamlike and melancholic style became recognisable with her earliest works in the 1970s: enigmatic female figures, cloudy skies, wintry nature and abandoned, decaying surroundings.

Turbeville's work for the fashion industry launched her career, which lasted over four decades. Between 1975 and 2013, her photographs were published in *Vogue*, *Harper's Bazaar* and *New York Times Magazine*. She also worked for fashion houses including *Comme des Garçons*, *Guy Laroche*, *Charles Jourdan*, *Calvin Klein*, *Emanuel Ungaro* and *Valentino*. At a time when fashion photography was dominated by men, Turbeville chose a path that ran counter to that of her male peers, like *Richard Avedon*, *Irving Penn*, *Helmut Newton* and *Guy Bourdin*.



Deborah Turbeville, Bathhouse, from the series "Bathhouse,"
New York, New York 1975 © Deborah Turbeville/MUUS Collection

“Fashion takes itself more seriously than I do. I’m not really a fashion photographer.” Deborah Turbeville in *The New Yorker*



Soft focus and over exposure brought a surreal and dusty tone to her black, white and sepia-toned work. Her models resemble ghostly apparitions as they wander through deserted buildings and landscapes. The exhibition includes her most controversial photograph, *Bath House*, New York City, 1975, part of a swimsuit photo-shoot for *Vogue*, which featured five models, slouching and stretching in an abandoned bathhouse. The picture was so unlike the traditional fashion imagery of the time it prompted a public outcry.

Turbeville was undeterred and continued to produce images with an element of decay, saying "the idea of disintegration is really the core of my work."

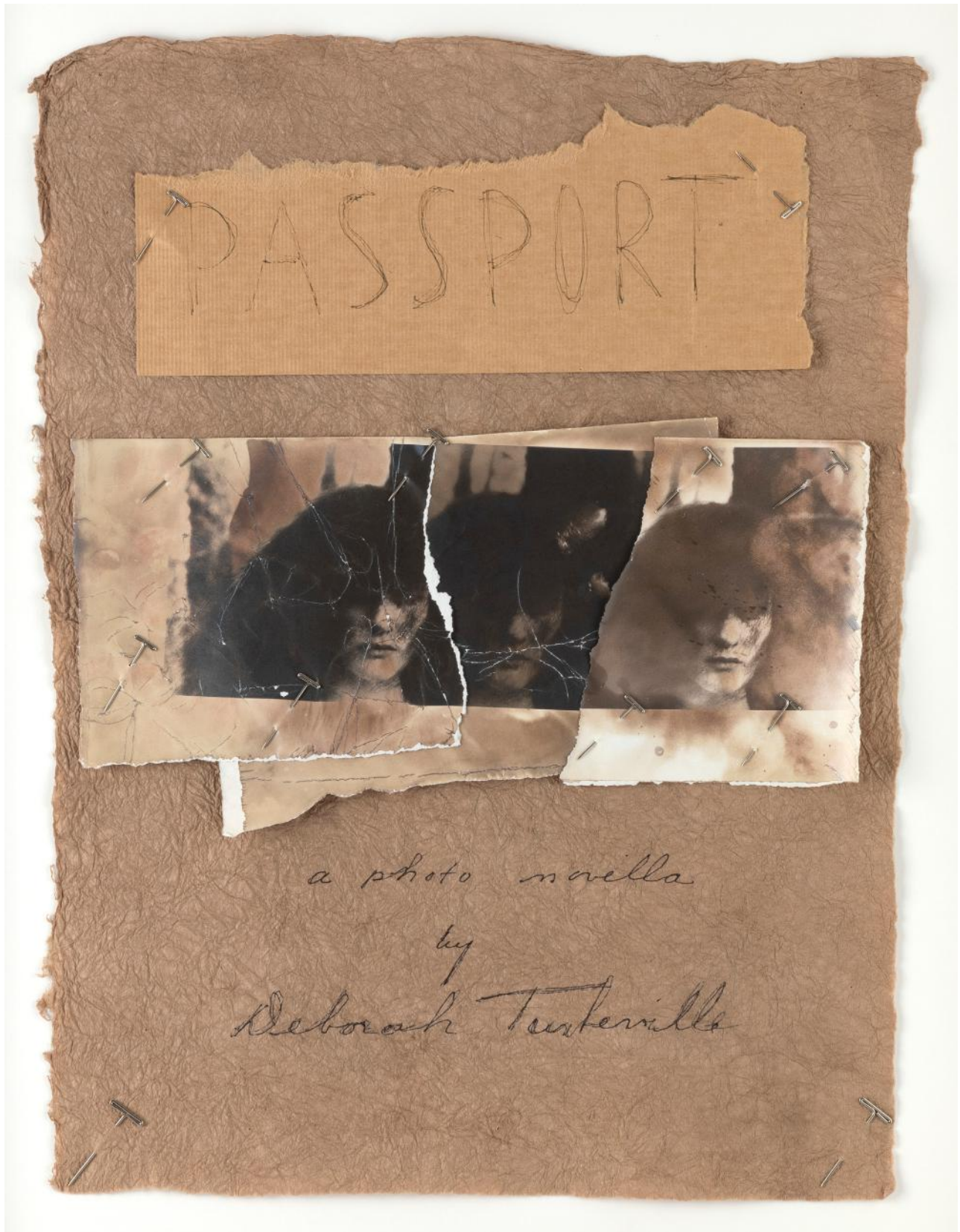


Deborah Turbeville, Untitled, from the series "Comme des Garçons," Passage Vivienne, Paris, France
November 1980 © Deborah Turbeville/MUUS Collection

Other works on show include images from Turbeville's 1981 American Book Award-winning series *Unseen Versailles*, and her first photo-collage magazine, *Maquillage* (1975).

Turbeville's experimentation extended from the darkroom to the studio table as she unpicked the developing process. She ripped, cut and tore her photographs; manipulated, pinned and glued them. Her handmade collages are hybrid objects - as much diaries as book maquettes, sketchbooks as photographic novels - all from a pre-digital age. Describing her work, she said "I destroy the image after I've made it, obliterate it a little so you never have it completely there."

Turbeville developed a highly personal artistic universe, which has been credited with transforming fashion imagery into avant-garde art.



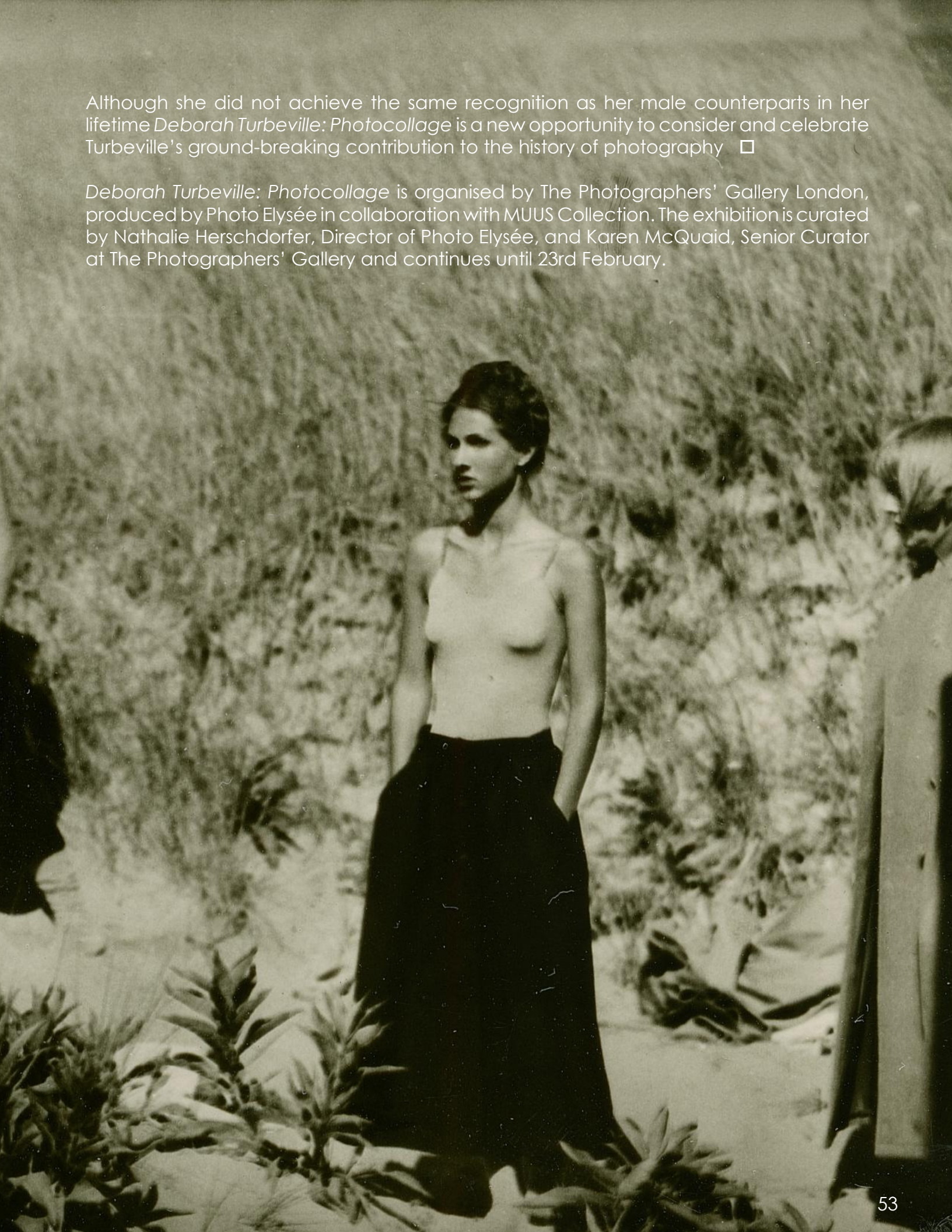
Deborah Turbeville, Page from Passport ca. 1990 © Deborah Turbeville/MUUS Collection



Deborah Turbeville, Untitled, from the series "Block Island," Block Island, Rhode Island 1976 © Deborah Turbeville/MUUS Collection

Although she did not achieve the same recognition as her male counterparts in her lifetime *Deborah Turbeville: Photocollage* is a new opportunity to consider and celebrate Turbeville's ground-breaking contribution to the history of photography □

Deborah Turbeville: Photocollage is organised by The Photographers' Gallery London, produced by Photo Elysée in collaboration with MUUS Collection. The exhibition is curated by Nathalie Herschdorfer, Director of Photo Elysée, and Karen McQuaid, Senior Curator at The Photographers' Gallery and continues until 23rd February.





INTO THE VOID

**at IKOB Museum of Contemporary
Art in Eupen, Belgium**

Empty spaces as a tool of artistic knowledge. An exhibition project by Leo Vroegindeweyj, Ton Slits, Nathalie Brans, Tinka Pittoors, Rick Vercauteren at the IKOB Museum of Contemporary Art, Eupen





Leo Vroegindeweyj, *No title* 2020, marmer, rubber, staal, coating, kunststof, 92x170x85cm,



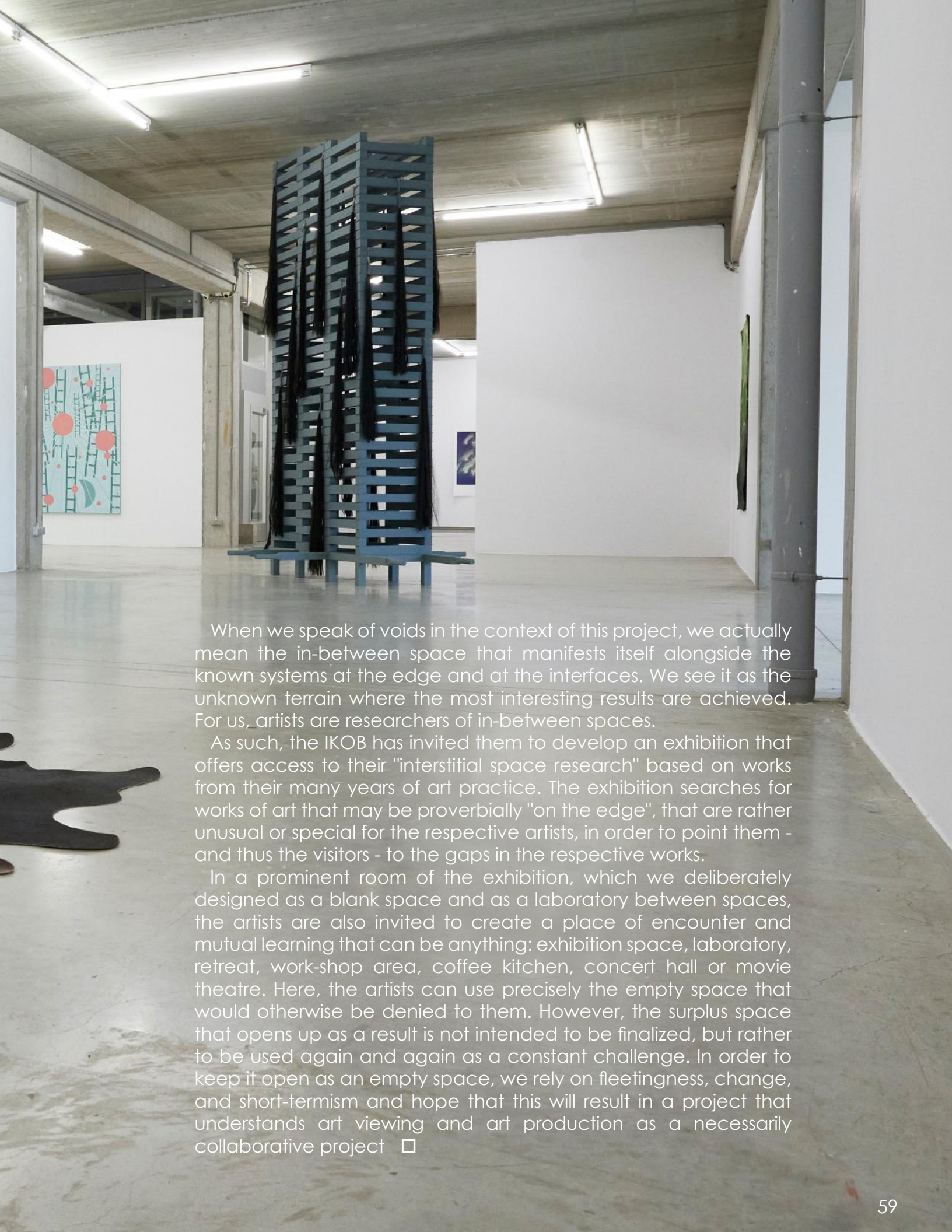
Into The Void is an exhibition project initiated by the IKOB - Museum of Contemporary Art in East Belgium together with the Dutch artist Ton Slits and the curator Rick Vercauteren to reflect on the future and relevance of artistic practice in the medium of the exhibition together with the participating artists Leo Vroegindeweyj, Ton Slits, Nathalie Brans and Tinka Pittoors. This reflection takes place against the backdrop of turbulent times that are full of challenges for us as individuals and as a society. The question we ask ourselves is how artists and curators can work together in a non-hierarchical way to achieve results that both challenge outdated exhibition formats and make it possible for visitors to experience comprehensible results.

The basis of our joint considerations is the realization that the concept of abundance, which was previously often associated with art, must be questioned in order to find new solutions. The abundance of creativity, the overflow of ideas, the unexploited creative potential - these are all notions of art that are associated with a naïve ideology of growth, which on the one hand offers little room for critical self-questioning and on the other has taken art hostage to "more and more". Our cooperative exhibition project therefore concentrates on a different figure of thought, which in recent decades has been made particularly strong by the psychoanalysis of Jaques Lacan and the philosophy of Slavoj Zizek, which he influenced - the void.

We are initially building pragmatically on an exhibition by the above-mentioned artists and curators at De Cacaofabriek in Helmond (Netherlands) in order to enable them to expand on the ideas they gained at the time. This is not the second stop of an exhibition tour with the same works, the same artists and the same texts. More than in Helmond, we want to constructively use the artists' individual approach to the void and present the artists' frank self-delivery to this void as a model for current, urgently needed solutions to problems for discussion. *Into The Void* is therefore to be understood as an optimistic invitation to surrender oneself to the same uncertainty in order to possibly find something between the certainties that weighs more than certainty. What exactly that is, is to be discovered in the course of the collaboration.

The artistic subject initially finds the empty space through critical self-questioning, which is at the beginning of all creation. Artists have always navigated through an inner, empty desert in order to create something meaningful. This artistic process has often been associated with chaos (also a rhetorical agent of abundance). This common idea is less cliché than an echo of pre-modern philosophy, which also invented a pre-universal chaos and the experience of horror vacui to describe how humans arrived at knowledge. Since the idea of chaos is loaded with false assumptions, we want instead to activate the void in order to arrive at a better understanding of artistic cognitive processes.





When we speak of voids in the context of this project, we actually mean the in-between space that manifests itself alongside the known systems at the edge and at the interfaces. We see it as the unknown terrain where the most interesting results are achieved. For us, artists are researchers of in-between spaces.

As such, the IKOB has invited them to develop an exhibition that offers access to their "interstitial space research" based on works from their many years of art practice. The exhibition searches for works of art that may be proverbially "on the edge", that are rather unusual or special for the respective artists, in order to point them - and thus the visitors - to the gaps in the respective works.

In a prominent room of the exhibition, which we deliberately designed as a blank space and as a laboratory between spaces, the artists are also invited to create a place of encounter and mutual learning that can be anything: exhibition space, laboratory, retreat, work-shop area, coffee kitchen, concert hall or movie theatre. Here, the artists can use precisely the empty space that would otherwise be denied to them. However, the surplus space that opens up as a result is not intended to be finalized, but rather to be used again and again as a constant challenge. In order to keep it open as an empty space, we rely on fleetingness, change, and short-termism and hope that this will result in a project that understands art viewing and art production as a necessarily collaborative project □

Foolish Times

Berlin, like most other places, is cutting its support for the arts. This article by M J Thompson is courtesy of TANZ DANCE magazine

In these foolish times, culture is being attacked even in the model country of Germany. Berlin has been hit particularly hard. Both the federal government and the Berlin Senate are imposing cuts that do not encourage innovation, but rather endanger the livelihoods of those at the center of the art world: the artists themselves. They are left empty-handed while others continue to guard their desks in the name of art.

It is all too natural for these employees to formulate a bureaucratic monster of applications and conditions in order to dump their concerns, desires and doubts on the dance scene, to invite them or to exclude them, to enable them or even to render them impossible. . . Unlike for artists, there is an enduring administration within the state that, for the time being, lives in a different century. It continues to promote industry and infrastructure – but not the sector that is growing explosively: the non-profits, the cultural industry. At the end of the nineties, Berlin's dance scene consisted of just 200 people – today it numbers some 3,000.

Culture is one such non-profit organization; it includes not only theaters and museums, but also environmental initiatives, universities, and even political parties. This non-profit sector is the fastest growing sector within the entire European economic structure. Non-profit means first and foremost that all income is reinvested in the respective





Photo by François Blouin



business instead of speculated or invested in unrelated areas. Non-profit organizations are therefore the future of society. They make a significant contribution to education, to the capital that is replacing the commercial and industrial work of old, which is becoming increasingly automated, resulting in the loss of more and more jobs.

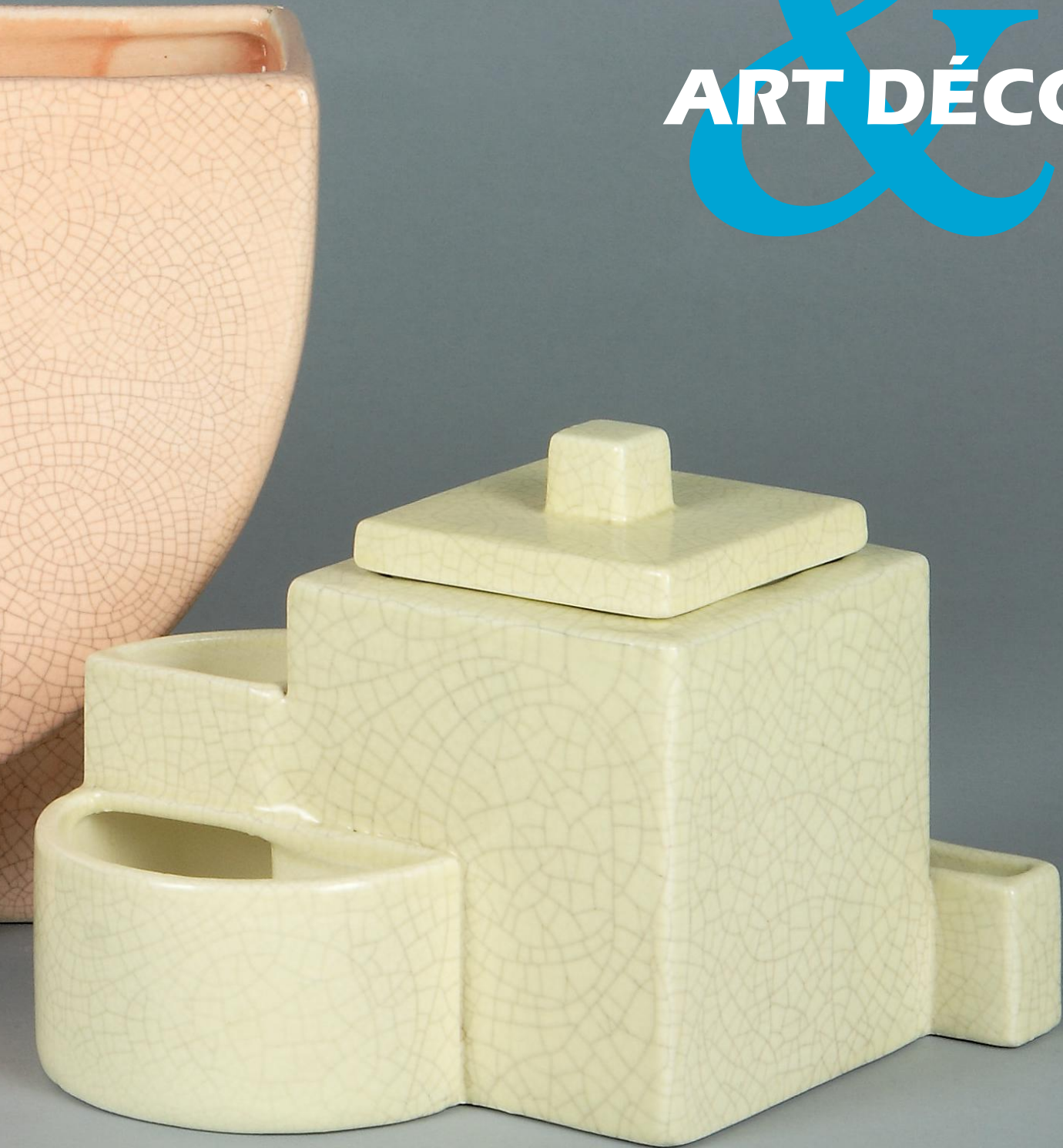
The world is afraid of this, and that is why right-wingers everywhere are opposing this progress and attacking the pillars on which culture has rested until now: education for all. In this situation, where artificial intelligence is supplanting the artistic, a lady comes around the corner, from Canada, from Quebec, from Montreal, and simply continues her research on physical intelligence. She doesn't give up. She says she doesn't need all the money herself. But her team does – from technicians to management. Louise Lecavalier, 66, is an admired, celebrated artist who protects those who help her art. She is the center that asks questions of the body and concludes: the body is the center, at least of humanity. And so the calculation is correct: the artist does not serve the theater directors, as in Germany, but the art. This realization is a novelty for politics. Until now, it has seen itself more as a construction company that invests in buildings and installs appropriate administrations in them. Few see what it is really all about: experiences, new horizons, different perspectives, thanks to an intelligent thinking body like Louise Lecavalier's. It is about the achievements of an artist who is being catered to by the tanzhaus nrw in Düsseldorf and by Hellerau in Dresden – despite the current political threat to these German production houses. Thank you for that □



Fabrique Impérial Royale de Nimy, *Bomboniera*, 1928, Glazed earthenware

A new Italian collection
dedicated to

ART NOUVEAU
&
ART DÉCO



The exhibition, which opened on 7th December at the International Museum of Ceramics in Faenza in Italy is divided into fourteen thematic areas. On display are one hundred and sixty pieces dating from 1900 to the 1940s which have been missing from the museum for over eighty years . . .







The new layout, curated by Claudia Casali, presents an itinerary divided into fourteen important thematic areas - ranging from the rediscovery of the sinuous lines of nature and the female figure of Art Nouveau, to the taste for the stylised line and exoticism of Déco. A focus on the Great Exhibitions and the Monza Biennales, passing through Futurism and the Baccarini Cenacolo, alternating great European manufacturers and sculptors with those from Italy and Faenza.

The aim is to restore the European history of ceramics and the decorative arts of the first half of the 20th century in a 'modern' key, a premise for the contemporary developments typical of the post-World War II period.

On display in the new itinerary are 600 pieces, analysing the themes and protagonists of the period and addressing the role of the great exhibitions and the main European manufacturers in comparison, in a thematic, formal and technical dialogue. 'For this new thematic display, we started from the history of the Faenza Museum, through its acquisitions, the displays from 1926 that were already complete and designed in a modern key,' comments Claudia Casali, 'the international relations that the then director Ballardini had established and fortified during his years as Director. Then the existing materials have been analysed, partly supplemented by an exceptional restoration work, that brought to light artefacts that had been damaged during the May 1944 bombing'.

The new display exhibits ceramics that had been missing from the museum itinerary for over eighty years, testifying to the extraordinary richness of the heritage preserved in the museum deposits. More than 160 works



Gio Ponti, *Il giardiniere stanco*, 1925, earthenware



have been recovered from MIC deposits, six of which have been restored for the occasion. A history that is connected with the history of the Faenza Museum, which was founded in 1908 following the exhibition of Fine and Applied Art organised for the Torricelliana Exhibition in Faenza. The exhibition displayed the trends of the moment, a tribute to Domenico Baccarini who had died prematurely, and great names of the time such as Galileo Chini and Marcello Dudovich. Some of the invited manufactures at the exhibition donated the first nucleus of ceramics for the future Museum: among these were extraordinary Art Nouveau pieces that can be found in the new exhibition such as the Villeroy&Boch of Dresden, the Sèvres manufacture, Zslonay of Pècs, the Dutch Distel, Browers, Plateelbakkerij, Faiencerie Delft; Royal Factory, Alumina and Bing&Grondahl of Copenhagen; the Imperial Factory of St. Petersburg.

At the same time, the first multimedia touch screen providing educational support to the section will be inaugurated, reconstructing the artistic, historical and social context of the period with insights and curiosities. The project is realised thanks to the European Regional Development Fund – ERDF □



RAGE.

Nadya Tolokonnikova
Pussy Riot

21.06.24 -
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○ EXHIBITION
● OK
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