

Empty Spaces

E

S

Cristiana Cott Negoescu
Andrea Dolidze
Nils Dunkel
Nils-Simon Fischer
Keta Gavasheli
Yaël Kempf
Daria Nazarenko
Moritz Riesenbeck
Maximilian Sandfort
Kai Werner Schmidt

initiated and curated by
Mara Sporn

Graf-Recke-Straße 82,
404239 Düsseldorf

EMPTY SPACES – UNPIN THE BUTTERFLY

The second exhibition project of Empty Spaces will take place in a large vacant office building on Graf-Recke-Street in Düsseldorf. The artists, graduates and active students of the Kunstakademie Düsseldorf will again develop their works on site in different artistic media.

In nature, the metamorphosis of the butterfly is a natural and beautiful process of transformation. It can stand as a metaphor for the progress of social and cultural change. In the context of a building in transition, the artists develop their visions of the mutability of space and time and of human existence in togetherness and togetherness. And in the end, the flight of the butterfly is a new path: It's a new dawn - It's a new day - It's a new life.

Ad fractal infinitum is a lenticular photography project that was made to portray an imagine of a fictional cosmos image. We are so much used nowadays to see rendered panoramic pictures of our galaxy. We grasp through the symbols and depictions that this is how the galaxy looks like although we cannot see with our own eyes the whole picture of the galaxy.

Our brain makes associations when our eyes see pictures of the cosmos with the fact that we see the stars on the sky as well. By thinking that something is very big we cannot understand fully what that thing is, in this case the galaxy.

In his lecture, Nassim Haremein presented the theory of the vacuum, by saying: "If something can expand to infinity, it can also refract to infinity" therefore the understanding of very big and very small things is the same.

Very early on, human eyes will not be able to differentiate in between small and big and all we would be able to see, through a computer zooming in or out, would be added fractals that repeat themselves. Therefore this project is questioning the perception and understanding of our surroundings. When the elements composing the surroundings are taken out of context how much our interpretation and experience will fill in the gaps in order to make sense of an image?

The decision to use organic materials like fruit, milk and oils is made in order to give a visual interpretation of the universe inside every person but also to suggest how everything is connected in understanding that the universe is constantly transforming itself and its components as well as humans transform themselves and what is inside them.

Each of the works encompasses two instances of the same arrangement, slightly transformed in order to suggest a movement of transformation that is continuously happening even though the surface remains the same.

What does it mean when we enter an elevator? It means we use an instrument of optimal and fast transportation in between the levels of a building. Keeping the levels of a building connected in this way, at the same time, it has been for many years helping to keep a strict hierarchy in between the levels of power in an organisation. Thus, physically separating the lower and upper paygrade jobs. So, the elevator becomes a symbol of capitalism, industrialization, and display of wealth.

As we move up on up the floors, we may want to think about what it means to accumulate wealth; what value and prices we give to matters that are in a sense not valuable at face value. Objects or materials become often only valuable through their symbolism in certain circumstances.

Gold is one of the earliest and most widely recognized examples of assets (or material, matters) that are only valuable because humankind says they are valuable, and because of their rare nature. As a material it has two main purposes: industrial appliances and (self-) augmentation (i.e., jewellery, decoration, being a status symbol, object of admiration, of divination, defining that something is precious or even holy). Its value is abstract, in the sense, that its value increases only through the fact that people position gold as something precious and that some value adding processes are applied. However, lastly, gold is precious because people say it is precious.

For thousands of years, it has been embedded in the brains of humankind, that gold will offer something divine, that it would offer independence, diminishes sadness, offers joy, wealth, or that it is an universal currency. As much it is a source of joy, Gold sometimes is thought to be a curse. Many lucky charms, but also curses revolve around gold, from feng-shui to various religions, often represented in local folklore, idioms, and objects.

Although of hardly any value when buried in the earth and when not exposed to our social manipulation, people have fought throughout history for owning gold, struggled to discover it, and much destruction and pain accompanied the extraction and refinement.

performers:

Salmo Albatal, Gustavo de Oliveira Leite, Eunbi Oh.

With the help of Havin Al-Sindy

The two part video series and sound lighting installation are produced by Keta Gavasheli and Andria Dolidze, in collaboration with regular team of musicians, as well as poets, media researcher and light designer. Using a variety of sources and original material, the trilogy joins together to form a continuously looping view of a speculative environment.

1

Chanting of the blue bird (Breaking News) is the first part of the trilogy. The video as a speculative fiction monologue. A post-societal world described in media language and loaded with symbolism.

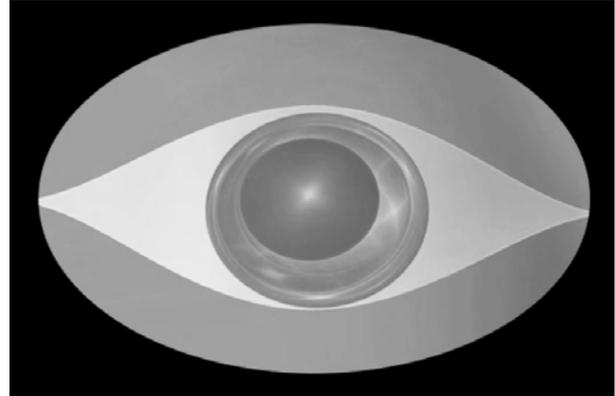


2

Boundless, Soundless Wings is a digital video animation, as a decoded dream, where the narrator from the future, speaks in a hybrid voice about the great silence and emptiness.

The video contains scientific footage, electroencephalogram (EEG) recordings showing the neural activity of a bird's brain during sleep. Are they dreaming? And what are they dreaming about?

Birds exhibit signs of REM sleep. The patterns of neuronal activity in different brain regions during REM sleep can be measured, but (obviously) we cannot ask birds about their dream content. What we do know for sure is that they are well known for their long-term memory.



3

Shattered dreams is a sound lighting installation that explores the complex impact of light and sound on human and non-human perception.

The sound piece features the text from the video - "boundless soundless wings".

The piece is created through the performance of recording and playing back audio in a repetitive pattern, so it creates a continuous circular movement.

The resulting sound composition presents the sound of the processing so that the original human voice is obliterated, leaving an abstract sound work of an essence of the original text, without the actual words.



Team members:

Elvira Axt, Shota Jincharadze, Giorgi Mozgovoi, Paata Shamugia, Zakaria Tavberidze, ZESKNEL

Inspired by Joseph von Eichendorff's poem *Mondnacht* (1837), the two new works by Nils Dunkel deal with the topic addressed therein. The lyrical ego longs for the unity of heaven and earth, the merging of the hereafter and this world.

The dystopian light installation *Night Grain Field* (2021) consists of 8 neon ears, which with their pulsating stalks represent a gust of wind over a field at night. A pattern roller imprint (fig. right) serves as the origin for the transfer into larger-than-life, independent objects.

Final Bloom (2021) is visually based on a funeral card in a billboard format. On it is the 'final' cherry blossom of the season, already detached from its tree. It still finds its last hold on a branching bush before subsequently falling to the ground and turning to dust.

The original is replaced by a mere illustration, scalable as required. Non-unique, non-edition, free for everyone.



Joseph von Eichendorff
Mondnacht

Es war, als hätt der Himmel
die Erde still geküsst,
dass sie im Blütenschimmer
von ihm nun träumen müsst.

Die Luft ging durch die Felder,
die Ähren wogten sacht,
es rauschten leis die Wälder,
so sternklar war die Nacht.

Und meine Seele spannte
weit ihre Flügel aus,
flog durch die stillen Lande,
als flöge sie nach Haus.

Accordingly, personal, public and political spheres overlap every day. So what happens during this everyday process and what might it look like?

In my drawings, I usually record received actions and actions in real time onto a pre-determined grid, box by box. The boxes are thus occupied by signs or - in the case of a pause - expressed as blanks. In these transcriptions, my transcriptions, my impressions are encoded through rhythmic lines and signs which I also combine with traces of concrete messages and utterances I receive.

My process is bared by me making all these events visible on paper. Beyond the drawing aspect, I deal with themes of time, space as well as the body; aspects that define the perception of each specific moment.

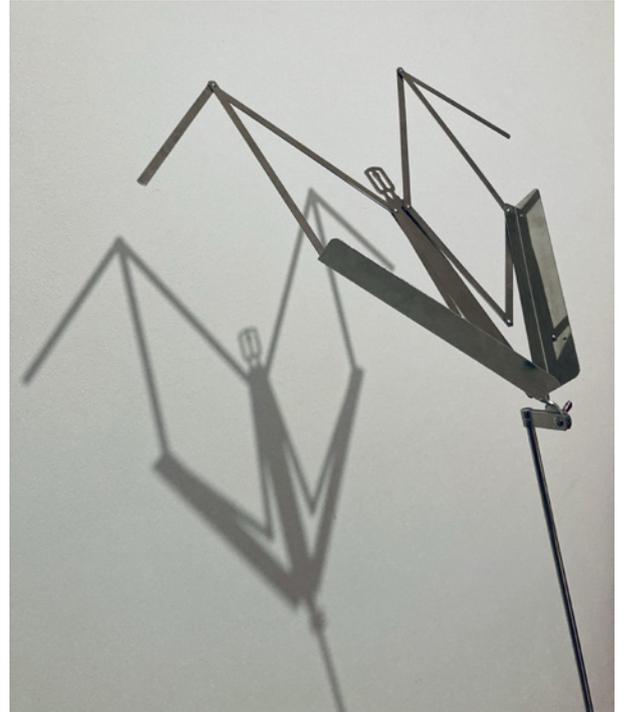
_21_05_2021_07:48:52_frau_schreit_auf_der_strasse_(merowinger-str.).

For those, who like to sing but can't fly.

Syrinx - an interactive sculpture

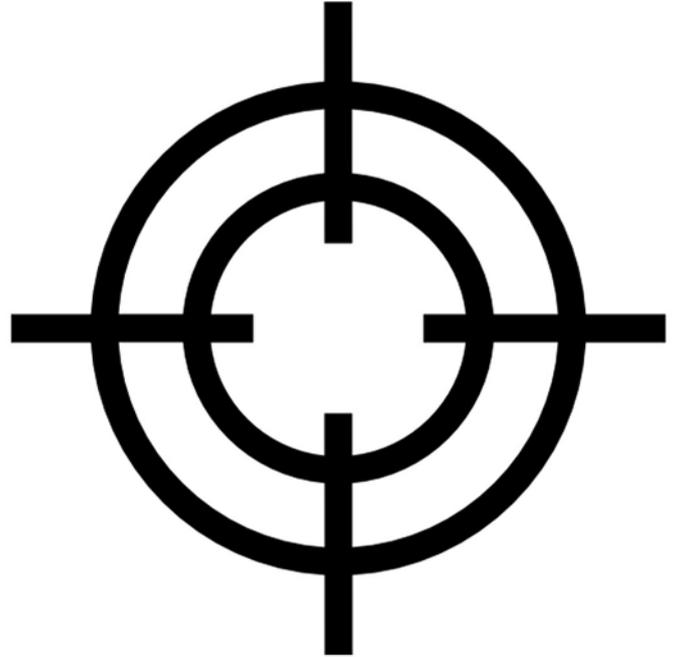
The piece invites participants to chant, sing or call like birds into the great silence.
And to reflect on the effect this action has on their bodies and emotions.

The words are displayed on the sheet music stand, in the courtyard,
covered with the artificial grass.
More sheet papers, as editions are available for viewers to pick and take away with them.



What's Up Doc ?

You're so vulnerable
That makes you so adorable
But Run Rabbit Run



three flight attempts

inter-species/ trans-species/ cross-species world

– anatomy of flight

we streamlined our skeletons

reduced mass, and hollowed our bones

we fuse our fingers wrist bones together

streamline the outline of the body

wishbone – one continuous bone

we will centralize the weight below unlike the humans

to get powers of flight and my muscles not just stabilize the flight, they are the powerhouse for the flight

amplifying our intelligence by thinking together in systems

real time systems, deeply interconnected

knowledge, wisdom, intuition — to optimize decisions

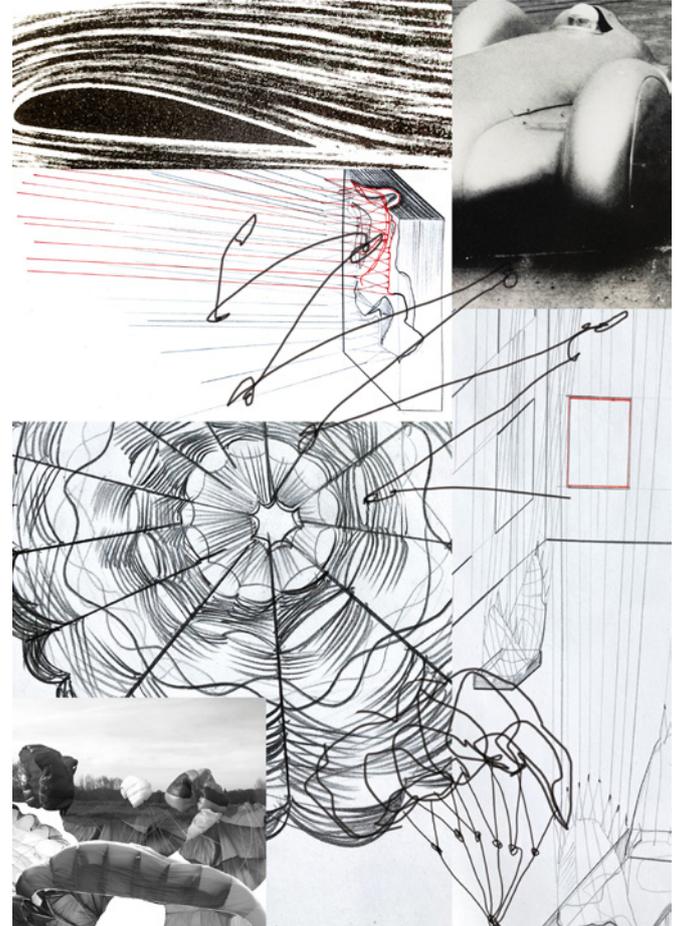
by vibrating the bodies

performer first part:

Daria Nazarenko, Noëmi Krausz, Stefania Gavrides, Nasrin Torabi

performer second part:

urban dancer of whole NRW, Krumper, Breaker and Hood of Sisters



Last (karōshi)

The installation is situated in the courtyard of the office complex, whose former usage is clearly readable by its antiquated stereotypical appearance. The installation integrates in the grid of the facade and concentrates on the carrying elements between the windows. Negative forms of human bodies appear on this positions, which are reminding of antiques atlases. Atlases, named after the sky-carrier Atlas, are images of human bodies, which carry the load of the building.

How loading is our labour and which load does it carry? Karōshi describes the death through labour and the english language doesn't have a specific word for it. The installation contextualises this absence of life (bodies) with the vacated architecture, which was conceived and constructed as a place of labour.

The negative forms are made of used vacuum-rescue-mattresses, from which the bodies were taken apart after the process of vacuumisation. They are connected by tubes, which are running in a constantly running vacuum-pump. So the installation is fixed in its form, but in the end is in motion.



Don't stay too positive – Choose neutral instead

<https://www.youtube.com/watch?v=4mtfnfQoAco>

<https://www.youtube.com/watch?v=iy8Qtnw0qV0&t=5s>

<https://www.youtube.com/watch?v=TSVHoHyErBQ>

<https://www.wakeup-communications.de/2019/08/presstexte/>

<https://naruto.fandom.com/de/wiki/Gaara>

<https://www.youtube.com/watch?v=feJzYMH7L7QQ>

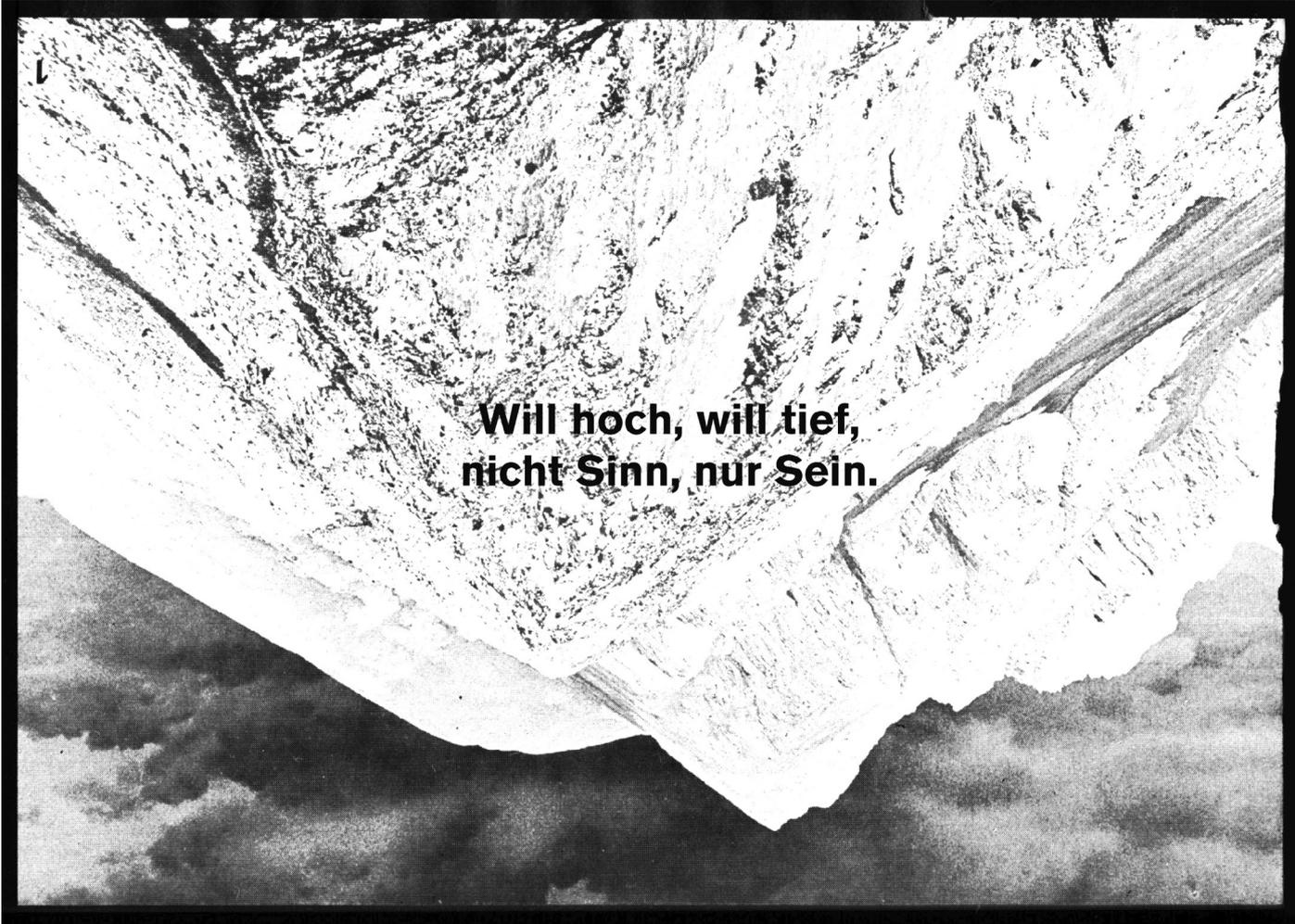
www.youtube.com/watch?v=yRLNwE0zc1M

<https://>

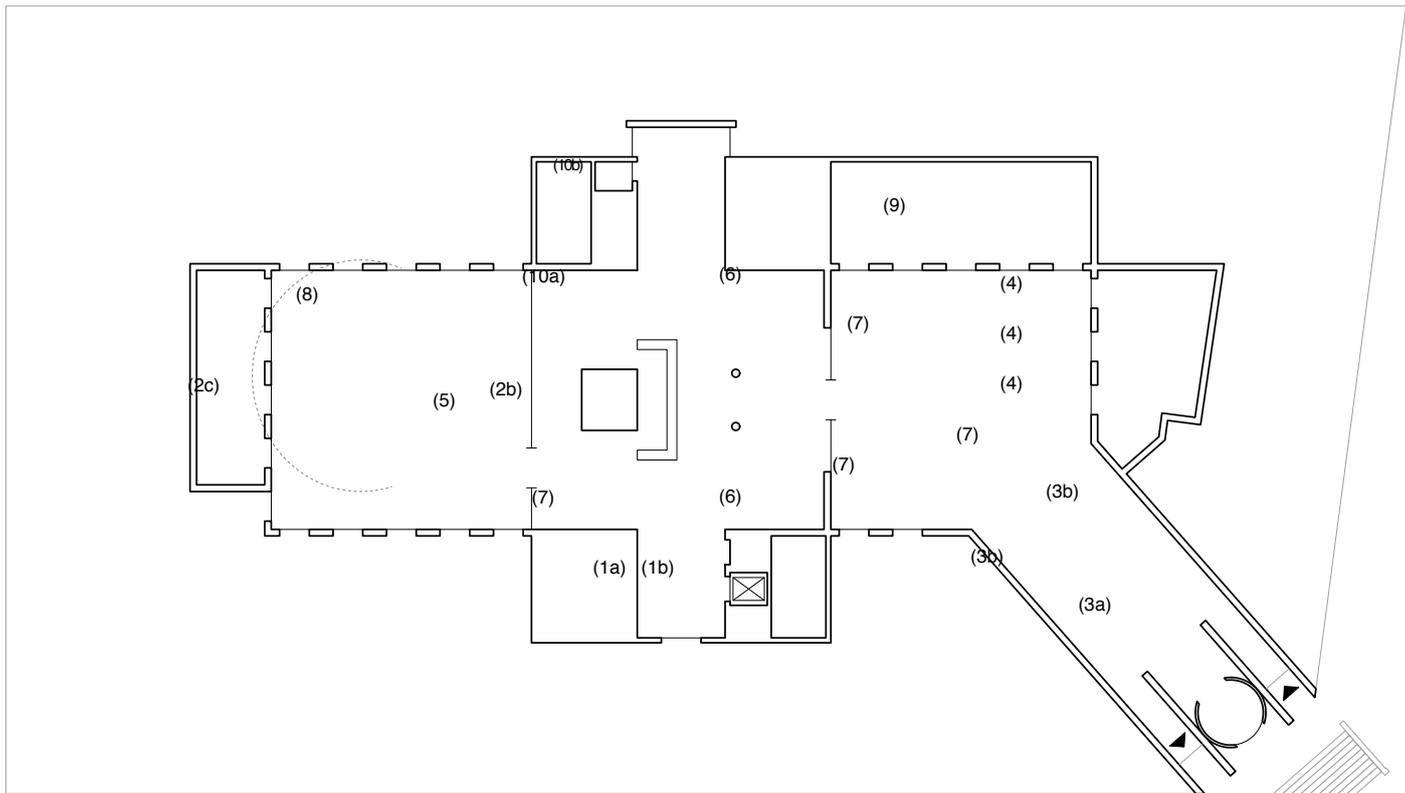
<https://www.villarruelasociados.xyz/products.aspx?cid=112&cname=pum>

<https://www.arte.tv/de/videos/078729-000-A/durch-die-nacht-mit-oskar-r>

<https://www.youtube.com/watch?v=o3MyDn2OBHQ>



**Will hoch, will tief,
nicht Sinn, nur Sein.**



- | | | | | | |
|------------------------------------|------|---|---------------------|-------|------------------------------|
| Cristiana Cott Negoescu | (1a) | <i>Ad fractal infinitum –</i> | Keta Gavasheli | (5) | <i>Syrinx</i> |
| | (1b) | <i>Top floor idol</i> | Yaël Kempf | (6) | <i>What's up Doc?</i> |
| Andrea Dolidze &
Keta Gavasheli | (2a) | <i>Chanting of the blue bird (Breaking News→)</i> | Daria Nazarenko | (7) | <i>three flight attempts</i> |
| | (2b) | <i>Boundless, Soundless Wings</i> | Moritz Riesenbeck | (8) | <i>Last (karoshi)</i> |
| | (2c) | <i>Shattered dreams</i> | Maximilian Sandfort | (9) | |
| Nils Dunkel | (3a) | <i>Night Grain Field</i> | Kai Werner Schmidt | (10a) | <i>A single Man</i> |
| | (3b) | <i>Final Bloom</i> | | (10b) | <i>chain reaction</i> |
| Nils-Simon Fischer | (4) | | | | |

