

Artificial Facts

BOUNDARY OBJECTS

June 20 – September 20, 2015

Kunsthaus Dresden – Municipal Gallery for Contemporary Art

Kader Attia (*Berlin/Algier*)

Burning Museum (*Cape Town*)

Sammy Baloji / Lazara Rosell Albear (*Havanna/Brüssel*)

Peju Layiwola (*Lagos*)

Michelle Monareng (*Johannesburg*)

Paulo Nazareth (*Belo Horizonte*)

Lisl Ponger (*Wien*)

Jorge Satorre (*Mexico City/Barcelona*)

Penny Siopis (*Cape Town*)

Dierk Schmidt (*Berlin*)

Karl Waldmann (*†*)

Emma Wolukau-Wanambwa (*London/Innsbruck/Kampala*)

curated by Sophie Goltz (*Hamburg/Berlin*)

Kunsthaus Dresden

Städtische Galerie für Gegenwartskunst

Rähnitzgasse 8, D-01097 Dresden

www.kunsthauisdresden.de

Di-Do 14-19 Uhr, Fr-So 11-19 Uhr, Fr Eintritt frei

Jeden Freitag Führung 16.30 Uhr

BOUNDARY OBJECTS

The showcases of the Ethnological Museum are shattered. Current debates in discourse among museums and in contemporary art are focusing on the future of European and African collections whose historical origins are directly tied to colonial geographies and ethnographies. In the light of the historical situation—the racist practice of human zoos, colonial exhibitions, medical-historical collections to classify humans, and one of the most extensive ethnological collections in Europe—questions related to restitution, the treatment of human remains and cultural heritage are attaining significance also for Dresden and Saxony.

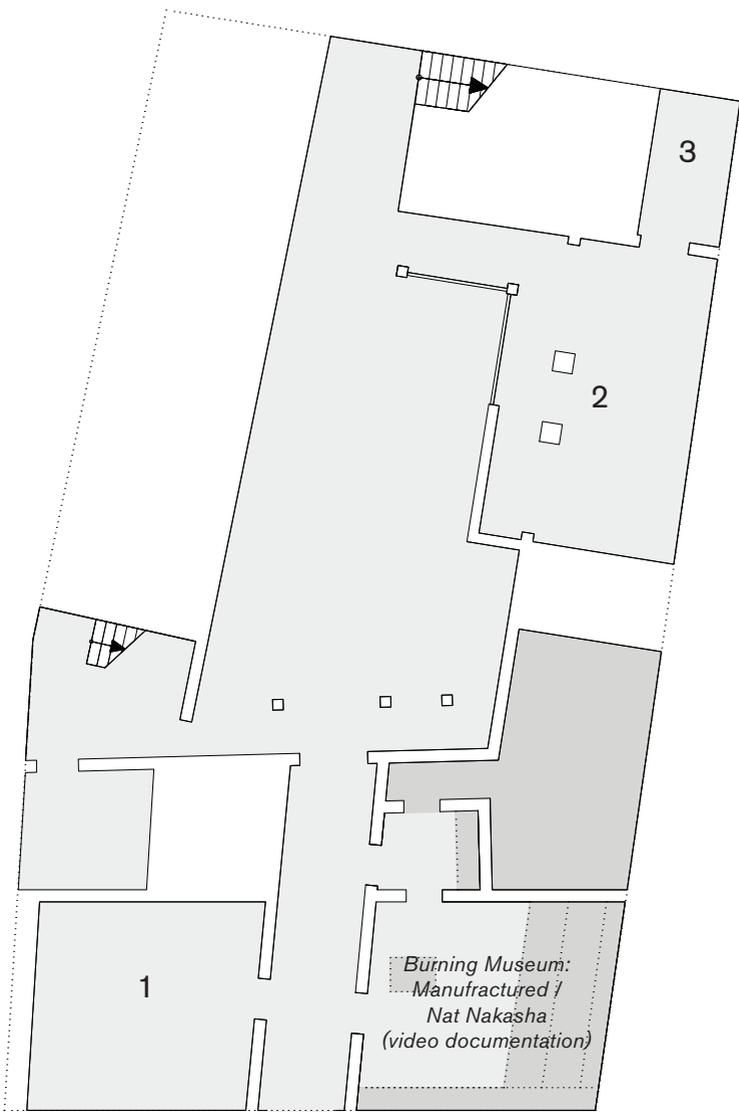
With the exhibition *Boundary Objects*, the research and exhibition project *Artificial Facts* (2014/2015) opens its third and final station in Dresden, following Cape Town (South Africa) und Porto-Novo (Benin). Works by international artists, partly created especially for the exhibition, pose a challenge to the visual colonization of the museal gaze, examining established visual regimes and calling the gestures of displays and representation—and ultimately the construction of the “other” in the museum—into question. The artists are interested in the future status of objects that were once collected as pieces of cultural-historical evidence, as souvenirs and trophies, and are today increasingly attributed to a globalized *World Art*. The showcases once used to display artefacts are now being replaced by spotlights and pedestals.

Applying the term ‘Boundary Objects’, the exhibition focusses on the potential of objects to transcend established contexts and meanings: As opponents of their own history, the objects become mediators for larger contexts of a shared commemoration of the violence of unethical collecting, which filled the European museums of the 19th and early 20th century, and for the creation of new, transcultural narrations.

“Artificial Facts” is a transnational exhibition and research project of Kunsthaus Dresden – Municipal Gallery for Contemporary Art with the artist group *Artefakte//aktivierung* (Brigitta Kuster, Regina Sarreiter, Dierk Schmidt) and the curator Sophie Goltz, in collaboration with the partners Burning Museum in Cape Town (ZA), the *École du Patrimoine Africain* in Porto-Novo (BJ) and the University Abomey-Calavi in Cotonou (BJ).

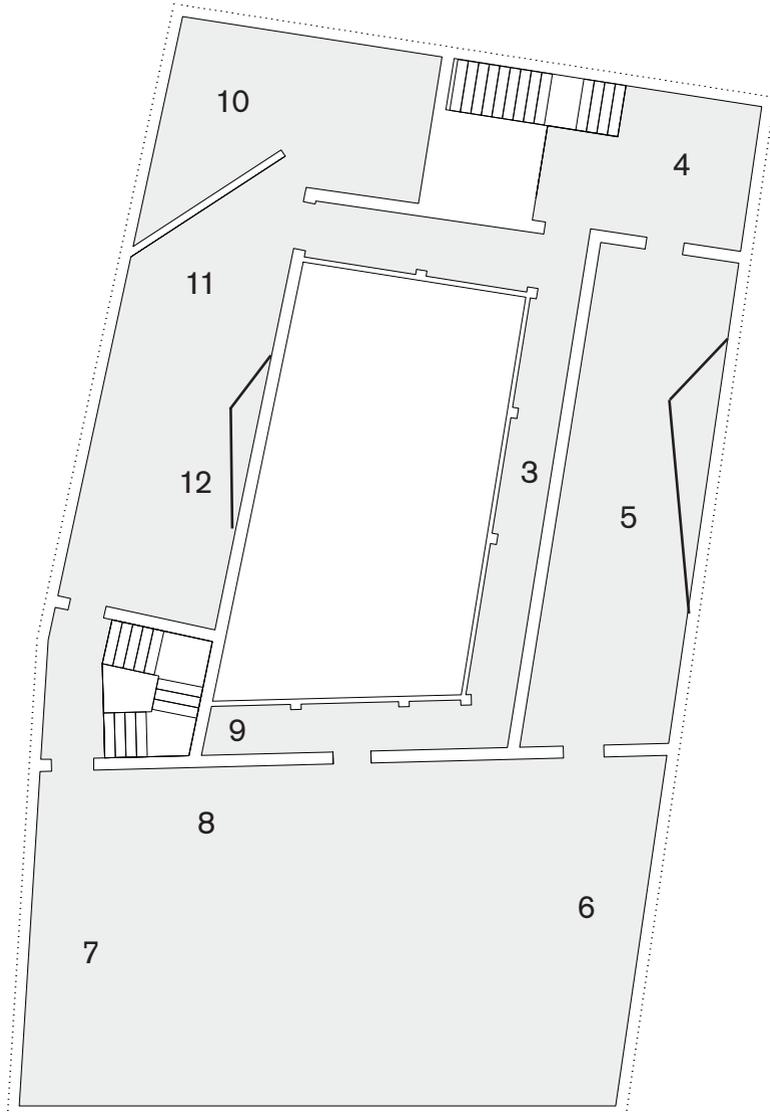
The project is supported by the TURN Fund of the German Federal Cultural Foundation and IFA (Institute for Foreign Relations).

1. Peju Layiwola
2. Penny Siopis
3. Paulo Nazareth



ground floor

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| 4. Jorge Satorre | 9. Kader Attia |
| 5. Burning Museum | 10. Michelle Monareng |
| 6. Emma Wolukau-Wanambwa | 11. Dierk Schmidt |
| 7. Sammy Baloji und Lazara Rosell Albear | 12. Karl Waldmann |
| 8. Lisl Ponger | |



first floor

PEJU LAYIWOLA

1

* 1967 in Benin Edo State, Nigeria

lives and works in Lagos und Ibandan, Nigeria

In her installations and sculptures, Peju Layiwola engages with the way in which traditions and historical objects are handled. She is a descendent of Oba Akenzua II of the Edo Kingdom of Benin (1933-1978), who fought for the return of the Benin bronzes, which were looted by the British colonizers, and the daughter of the first Benin bronze sculptress—the craft had previously been exclusively reserved for men. Layiwola's fascination with the Kingdom of Benin and the Edo culture, her feminist approach, and the affinity to the looted bronzes are the starting points of her long-term project *Benin 1897.com: "Art and the Restitution Question"*. Layiwola studied metal design at the University of Benin and art at the University of Ibadan, where she received her doctorate in 2004. She currently teaches art and art history and is head of the *Creative Arts faculty* of the University of Lagos. Her works, which have won numerous prizes, are shown in solo and group exhibitions in Nigeria and abroad, and her texts have appeared in various international publications.

Peju Layiwola

Columns of Memory

2015

Installation

Medium, plastic, bronze, aluminum foil, fabric

The work *Columns of Memory* explores the expansions of meaning that objects can experience when being cited and reworked in art. By combining replicas of classical Benin objects with her own painterly and sculptural statements, Peju Layiwola makes explicit the absence of the artefacts plundered during the notorious “punitive expedition” of the British Empire in 1897 against the Oba (king) of the Kingdom of Benin (today's Benin City, the capital of Edo State in Nigeria).

Columns of Memory is part of a series of works related to “looting” and “restitution.” The return of two bronzes to the Oba of Benin in 2014 by a descendant of one of the members of the expedition troops that plundered Benin City in 1897 is an attempt to remedy a historical injustice. Many of the Benin sculptures are still in European and American museums – more than 4,000 are outside of Nigeria, 10 per cent of which alone in Dresden – some of which argue for keeping the stolen works in Western museums. *Columns of Memory* opens up a more conciliatory understanding of history and offers new perspectives on this problematic heritage and identity. The works reference the iconography of the classical Benin objects and seek to establish a connection between the old idiom of Benin art and its contemporary interpretation. In the traditions of the old Kingdom of Benin, the Oyo bird stood for the herald of fate; the bell was used to summon the ancestors during religious ceremonies. They are thus important picture signs, but at the same accessible in a new history and the commemoration of this historical return in 2014. The columns symbolize a new historiography connecting the past with the present.

PENNY SIOPIS

2

* 1953 in Vryburg, South Africa, in the Northern Cape Province
lives and works in Cape Town, South Africa

Penny Siopis is one of South Africa's most renowned filmmakers and artists. In addition to her films, which have been presented at numerous festivals including the Schmalfilmtage in Dresden in 2015, she works with the mediums of painting, photography and installation. Since the 1980s, Penny Siopis has been criticizing the repercussions of colonialism and the apartheid regime in a concise and subtle manner in her works, linking personal and autobiographical memories with collective experiences, and critically questioning the social constitution of South Africa. Her interest often focuses on female characters, for example, in her photo work on Sartje Baartmann, a Khoi woman who was exhibited in human zoos in Europe in the early 19th century. Her body was ultimately taxidermied and is preserved, together with the casts taken of it, in the Musée de L'Homme in Paris. Her artistic engagement with history and remembrance makes her an important analyst of the history of South Africa and its colonial traces. With relatives in Greece, the South African artist grew up in the North Cape Province. After studying art at Rhodes University in Cape Town and Portsmouth Polytechnic, she held teaching positions at Natal Technikon in Durban and from 1984 at the University Witwatersrand in Johannesburg. Today she teaches as an honorary professor at the Michaelis School of Fine Art of the University of Cape Town.

Penny Siopis

Lay Bare Beside

2015

Video (colour), sound, 5 min

Boundary Thing 1 & 2

Objects

Resin, cast of a human foot, figure of a saint, bones

The video piece *Lay Bare Beside* shows the personal quest for an ethically appropriate handling of human remains in public and private collections and its failure. Penny Siopis recently inherited two skulls from a medical draftsman, in whose artistic work the skulls played an important role. The burial of the skulls marks the beginning of the artist's endeavor to expose different levels of history: the drawing of body parts as a scientific practice and their origins, the unexplained source of the (real) skulls, and the handling of inherited objects. The work combines 8mm films that Siopis found at flea markets and charity shops with video sequences she shot herself. In texts, music and images, the film interweaves personal stories to a reflection on human remains.

In *Boundary Things 1&2*, found objects are combined with each other, the adoration of objects as relics and the beginnings of ethnographic collecting in Europe merge with echoes of colonialism and missionary work. Saint Rita, who is venerated by Catholics because of a bleeding wound on her forehead believed to have been caused by a thorn of Christ's crown, stands on the cast of a foot. A hand touches a bone with an eye.

* 1977 in Governador Valadares, Brasil
lives and works around the world

Paulo Nazareth studied art and linguistics, and took month-long hikes through Africa and the Americas. Impressions and documents, videos, drawings and photographs of these trips are included in his artworks. In 2011 he travelled by foot and bus from Minas Gerais to Florida to the Art Basel Miami art fair, where he caused a controversy with his interactive installation *Banana Market/Art Market*, selling fresh bananas from a VW bus. The simple and yet effective ideas and images of his artistic practice are inspired by his interest in questions of ethnicity and identity. He makes appearances as a performer, mediator and philosophical filmmaker. His interest in language is revealed in his current work on the Kaiwá language as part of the Latin American Pavilion at this year's 56th Biennale di Venezia. His quests for images and stereotypes during his travels have been shown as *Notícias de América* and *Notícias de África* in numerous exhibitions throughout the world.

Paulo Nazareth

Agudah

2013

Video (b/w), sound, 7:03 min

Maria Auxiliadora

2014

Video (b/w), sound, 5:03 min

Pamphlets (°1 –°9)

2015

C-prints

various sizes

Until today, more than 200 indigenous groups live in Brazil, with some remaining as yet “uncontacted.” Before the Portuguese colonial times, there had been more than 1,000 peoples, many of which fell victim to introduced epidemics and slave labor in the decades after colonization around the year 1500. In the mid-16th century, the first (of a total of three million) Africans were shipped from the colonies to meet the demand for human labor, especially in the mines and on the sugarcane plantations. In 1888 Brazil abolished slavery as the last country in the world. With more than 70 million Afro-Brazilians, it ranks among the countries with the largest African descent. The class relations imposed in earlier times are still in place in the economy, politics and culture. The artist Paulo Nazareth examines the historical and present-day subjectivizations as an Afro-Brazilian in his works. The videos *Agudah* and *Maria Auxiliadora* retrace symbols of Catholicism, exposing their omnipresent “otherness” in the mirror of the passing landscape in a missionized country. In his *Pamphlets*, Nazareth examines historical and present-day forms of black subjectivization and their imagery. On hikes through the Americas and Africa, he followed the territorial occupation of the continents by the Europeans and explored the traces of his ancestors. They resulted in series of photographs, a weblog and the *Pamphlets*, in which he ironically questions his identity in different social contexts.

JORGE SATORRE

4

* 1979 in Mexico City, Mexico

lives in Mexico City and Barcelona, Spain.

Long active as an illustrator, Jorge Satorre today uses drawings in his art to deal with historical artefacts. He makes up new stories around them, interweaving facts and fiction, objects with images and texts. Based on historical situations, legends and lore are supplemented by personal experiences and stories. Satorre consistently works on perspectives that appear abnormal or isolated, yet break with generalizing narratives. His works have recently been shown at the Biennale in Cuenca (2014); the Montevideo Biennale, Uruguay (2013); the Centro Cultural Montehermoso, Vitoria / Spain (2010); galería Xippas, Paris (2008); Process Room / Irish Museum of Modern Art, Dublin (2007) and La Casa Encendida, Madrid (2006).

Jorge Satorre
Emic Etic? (greenstone)
(in collaboration with Joe Sheehan)
2013
Jades

El retroceso 10
2013/14
Stones, pencil on paper

The eponymous words, emic and etic, describe two different approaches to cultural analysis. The missionary and linguist Kenneth Pike coined the terms in the 1950s as a hermeneutical contribution to cultural anthropology. Emic analyses the research dealing with the perspectives of natives, while etic incorporates the research perspective based on local knowledge. Satorre combines these two perspectives in his work *Emic Etic?* created for an exhibition in New Zealand. What knowledge would he bring along as an artist and how would he thus (not) understand the local culture?

A 2.5-kg jade from Guatemala, an important basic material for objects of the local Mesoamerican culture, was broken into two parts and sent to New Zealand. The artist Joe Sheehan replicated the two fragments in detail with jades from his family collection. Only the size was altered. In New Zealand, mainly the Pakehas (inhabitants of European descent) traded with jade. In 1997, the British Crown gave the formerly exclusive right to deal with jade back to the Maori (indigenous people) through the Treaty of Waitangi Act. In *El retroceso 10*, Satorre examines the handling of ethnological objects in Mexico. Since the 1970s, found pre-Columbian objects belong to the Mexican state and thus to the Anthropological Museum in Mexico City. A small community of Valle de Chalco Solidaridad built their own museum in agreement with the municipality, in which found objects are classified according to a unique system of order and usage—thus not only contradicting official museum categories but also calling into question their epistemic hegemony.

BURNING MUSEUM

5

founded in 2013 in Cape Town, South Africa:

Justin Davy (* 1987), Jarrett Erasmus (* 1984), Grant Jurius (* 1984),
Tazneem Wentzel (* 1987), Scott Williams (* 1980)

The interdisciplinary collective Burning Museum evolved in 2013 in Cape Town, South Africa, from the work of the five members on questions related to dealing with histories of exclusion, identity and structures in the urban space of their city. With collages made of enlarged historical photographs, documents and texts pasted to walls at publicly accessible places, they reveal layers of history, making the invisible visible. The collective criticizes the politics of suppression and silence, and the effects of the gentrification of urban spaces, especially in post-apartheid South Africa. Since the first joint works with the archive of the District Six Museum in Cape Town, their Wheatpastes have also appeared on walls in Johannesburg, Durban, Istanbul, or Cotonou (Benin), and since 2014 they have been creating works in gallery spaces as well, for example, in TO LET (2013), Center for African Studies Gallery, Cape Town, and Plackers (2014) in the Gallery Brundyn+, Cape Town.

Burning Museum
The Mission and the Message
2015
Wheat pastes
various sizes

South Africa and Germany share a common colonial and missionary history. In their work, the Burning Museum collective deals with the specific archives of the Moravian Mission Station Genadendal in South Africa and the foundation site of the Moravian Church in Herrnhut in Lusatia, Germany.

Starting with the pun-missionary position and the position of missionaries in the colonies—they they conduct research in the archives and set their personal experiences within this history in relation to the archival material. They grasp their own position as a consequence of missionary perspectives. The life stories of the ancestors of several artists of the collective, and thus of the artists themselves, is closely tied to the Moravian Mission. However, none of the members of the collective are practicing Moravians or adhere to missionary moral values. They therefore become “boundary objects” of sorts: neither insiders nor able to withdraw from history.

Burning Museum view the trust placed in texts, documents, references, and citations as a Eurocentric legacy and a fetish of objectivity, facts and “truth” accompanying us like an epistemological shadow. The collective links and untangles personal and historical narratives along a thin line leading to a place where questions can be raised in a different way. The collages are based on photographs of the South African mission stations Genadendal and Elim from the Unity Archive of the Moravian Church and from the personal picture archives of the artists.

Their installation seeks to visually and textually reverse the duality of missionary and native, subject and object, and to bring back the message from a neo-missionary position.

EMMA

6

WOLUKAU-WANAMBWA

* 1976 in Glasgow, Scotland

lives and works in London and Berlin

"The starting point for most of my recent work has been the question of what we remember and how and why we remember it."

Emma Wolukau-Wanambwa

Born in Glasgow, Emma Wolukau-Wanambwa studied English literature in Cambridge from 1995-98 and art at the Slade School of Fine Art, University College London, from 2006-08.

In 2012 she was Fine Art Researcher at the Jan van Eyck Academie in Maastricht, from 2012-14 Research Fellow at the Graduate School of the University of Fine Arts Berlin, in 2014/15 stipend recipient of the International Fellowship Program for Art and Theory at Künstlerhaus Büchsenhausen, Austria.

Emma Wolokau-Wanambwa's scholarly-artistic works are based on comprehensive research, often guided by questions as to the reasons, scope and form of commemoration. Against the background of her Ugandan roots, she has created projects related to the social, political and economic changes in the collective memory of Uganda. She presents the results of her research in various media, including videos, installations, performances, prints, drawings, and—most recently—texts.

Emma Wolukau-Wanambwa
Von Eingeborenen beschädigt
2015
Multimedia installation
various sizes

Emma Wolukau-Wanambwa's work is a gaze back to the future. *Von Eingeborenen beschädigt* reconstructs a part of the Dresdener Kolonialausstellung in 1939. The artist raises the question of how a colonial setting was staged in a time when Germany no longer possessed another part of the world as a colony. In 1922, the Kolonialkriegerbund had been founded in Dresden by Georg Maercker, a general who played a decisive role in the genocide in German Southwest Africa (today's Namibia).

Using plastic plants, sisal and buck antler trophies, she revives a part of the show and questions the production of the "colonial gaze." Her reconstruction deconstructs the visual strategies of "bringing home" the colonies. The work includes symbols of German colonial times, such as the equestrian statue of Windhoek in Namibia. On a historic photo of the monument for a German "protection force horseman", which served as emblem for the Colonial Exhibition, the artist found the note "damaged by natives- von Eingeborenen beschädigt". This "protection force" was responsible for the genocide against the Herero and Nama, between 1904 and 1911 over 95.000 men, women and children lost their lives in German South-West Africa.

She simultaneously explores the zeitgeist of the exhibition that not only revealed a nostalgia for the colonies, but demanded them as necessary for a European nation-state, thus exposing the loss of the colonies as a German inferiority complex.

The Deutsche Kolonialausstellung was held from June 21 through September 10, 1939, in the Dresdner Johannstadt, on the grounds of today's Gläserne Manufaktur. It was the last annual exhibition in Dresden. Numerous institutions demanding the return of the former German colonies took part: the Museum für Völkerkunde, the Reichsinstitut für ausländische und koloniale Forstwirtschaft and the Bergakademie Freiberg. Constructional traces of the exhibition no longer exist today.

SAMMY BALOJI

7

* 1978 Lubumbashi, Democratic Republic of Congo
lives and works in Lubumbashi and Brussels, Belgium

LAZARA ROSELL ALBEAR

* 1971 in Havana, Cuba
lives and work in Brussels, Belgium

Baloji studied literature and human sciences at the University of Lubumbashi. After his studies, he first worked as a cartoonist before turning to photography and video art. He is interested in his country's history and culture of remembrance, and seeks contemporary African identities in his works. He links the colonial past of Congo with the present, repeatedly addressing themes such as the perpetuation of imperial power relations and social structures, as well as architecture and urbanism.

Baloji's works have been on display in his hometown, in Brussels, at the Bamako Biennale (Mali), the Musée du Quai Branly in Paris, and the Cup Biennale (South Africa). In 2008 he founded the society PICHA! (Swahili for "picture") in Lubumbashi. In one of its first projects, residents and contemporary photographers deal with the local history based on historical photographs.

The Cuban-Belgian artist Lazara Rosell Albear appears as a dancer and performer, drummer, filmmaker and poetess. Based on research, she produces cross-media projects, events and films. Rosell Albear received her Master's degree in audiovisual art at the Royal Academy of Fine Arts in Ghent, Belgium. Her works have been shown at various festivals in Belgium, France, Switzerland, Germany, Argentina, Chile, Cuba, and Iceland.

Sammy Baloji und Lazara Rosell Albear

Bare-Faced

2015

4 pigment prints on archive paper on aluminum

Video, 20 min

“Ou t’es-tu perdu, mon pareil / En quel coin de la planisphère... / Je n’ai pas de doute, mon miroir / Me renseignera sur ton vouloir / D’encore divaguer sur cette terre.”

(Where are you, my similitude / In which corner of the planisphere.../ I have no doubt, my mirror / Share your wish with me / to roam about the earth.)

Monique Mbeka Phoba, fragment from the collection of poems ‘Yemadja’

Bare-Faced was created in 2011 as a collaboration between Sammy Baloji and Lazara Rosell Albear for TRANCEMEDIAMIX 2 in Brussels. The two searched for a common personal history and followed Congo’s central African culture to Cuba on the tracks of inherited religious practices, in which trance plays an important role. The work breaks open ossified cultural attributions made during the long history of racist constructions.

Bare-Faced is an installation, documentation, concert, and performance. The video work is based on a performance that similar to a boxing match is divided into six rounds and makes numerous references to other works by Baloji. In an interview, Maarten Couttenier, anthropologist and historian at the Royal Museum for Central Africa Tervuren, Belgium, first speaks about the absence of the history of King Lusinga in the permanent exhibition, a chief who was beheaded by the colonizers. His skull was brought to Belgium as a trophy on behalf of Leopold II and is today included in the collection of the Royal Belgian Institute of Natural Sciences in Brussels. In an earlier work, Baloji had taken photographs of the skull in the style of 19th-century anthropological (race-theoretical) measurements. In further rounds, Rosell Albear’s body becomes the projection screen for colonial images, her mother talks about the Afro-Cuban religious practices of her grandparents, a male voice relates racist experiences in Brazil and the attempt of Afro-Brazilians to grasp their blackness with new terms.

On the occasion of the “Museumssommernacht” on July 11, Lazara Rosell Albear and Audrey Lauro will perform live at Kunsthaus Dresden at 9 p.m.

LISL PONGER

8

* 1947 in Nuremberg, Germany
lives and works in Vienna, Austria

Lisl Ponger works as a filmmaker, photographer and media artist. Her work is inspired by themes such as foreignness and homeland, remembering and forgetting. In her elaborately staged photographs and installations dealing with the power of images to define, with traces of colonial times, and the depiction of what is foreign, Ponger engages with the problem of cultural identity in migration societies.

After being trained at the Graphische Lehr- und Versuchsanstalt in Vienna and spending several years in Mexico and the United States, she began producing her own films in 1979. Ponger also worked as a photographer and media artist, for example, photographically documenting actions of Viennese Actionism.

Her most important exhibitions include the participation in the documenta11 in 2002 and in the film program of the documenta 12 in 2007. In 2008/09 the Kunsthaus Dresden dedicated a solo show to Ponger, and in 2011 she exhibited at the Royal Museum for Central Africa in Tervuren, Belgium. She has received numerous prizes including the Golden Gate New Vision Award of the 48th San Francisco International Film Festival in 2005 and the Prize of the City of Vienna for Fine Art.

Lisl Ponger
Western Still Life
2013
C-print, various materials
Courtesy Charim Galerie Vienna

Western Still Life is a subgenre of 19th-century American painting that used depictions of cowboy boots, Navajo blankets and similar objects to convey a picture of life in the American West, into which forms of expression and rests of the conquered indigenous cultures were integrated as trophies. US-American museums most likely house the largest collections of body parts of indigenous people. During the so-called Indian Wars, body parts and even brains were gathered from battlefields and graves and can today be found, for example, in the Smithsonian Institution in Washington, D.C. The United States was the first country to pass a restitution law, the Native American Graves Protection and Repatriation Act (NAGRPA), to cope with the history of human remains.

Lisl Ponger arranges objects—skulls, masks, textiles, a sniper uniform of the U.S. Army—to a period picture in the style of opulent Dutch still lifes, thus addressing the themes of exploitation appropriation.

The sniper uniform is a response to the first ethnological feature film, “In the Land of the War Canoes” (1914) by Edward Curtis, and it is still used today by the U.S. Army in missions abroad.

KADER ATTIA

9

* 1970 in Paris, France

lives and works in Berlin and Algiers, Algeria

Attia spent his childhood between Parisian suburbs and Bab el Oued on the northern coast of Algeria. In a poetic and symbolic manner, he examines the far-reaching effects of modern, Western, cultural hegemony and colonialism, and raises questions pertaining to historical and colonial identity politics. For a long period of time, his main research focus has been on the concept of repairing as a human constant; culture and nature, gender and architecture, natural sciences and philosophy—everything is in an endless process of repair.

Attia's works have been shown at numerous venues in Europe, North America and Africa, including the 50th Biennale di Venezia, the DOCUMENTA (13) the MoMA in New York.

Kader Attia

Le Corps Reconstruit #14

2015

Collage, black-and-white photograph on cardboard

Courtesy of Galerie Nagel Draxler

In his series entitled *Corps Reconstruit*, Kader Attia creates collages of his own early photographic works dealing with the liberation of the body, which is determined by birth and the sociocultural context. Attia searches for utopian bodies as a means of resistance. In the 1990s, he already photographed Algerian transsexuals in Paris. Kader Attia regards the body in the tensional field of post-colonial power relations, manifesting themselves in threats of deportation, of being murdered by Islamists in Algeria, or the necessity of pursuing sex work. The body itself becomes a “boundary object” between genders and cultures.

MICHELLE MONARENG 10

* 1991 in Johannesburg, Südafrika
lives and works in Johannesburg

Michelle Monareng is currently studying fine art in the Master's program of the University of Witwatersrand. For her graduation work, she received the prize for the best student in the field of fine art. Landscape as a place of remembrance is the crucial theme of Monareng's work, which focuses on examining her grandfather's archive. His farm, along with those of all other families in the village of Heidelberg near Johannesburg, had been dispossessed by the apartheid regime and given to the Berlin Missionary Society. The family was expelled from its land. Monareng works with documents of this expulsion and the lifelong attempt of her grandfather to reclaim the land after the end of apartheid.

Michelle Monareng

Boloka ba lahlegileng, *Removal to Radium*

2015

Video (colour), sound, 2:23 min

Photo prints

"Memories are central aspects of Identity formation, but silences and forgetting of past events are also fundamental. Silences around past events are difficult to interpret because they constitute an absence in the stories that people tell."- Sean Field

Since 2012 Michelle Monareng has been working with the archive of her grandfather, in which he collected and recorded the history of the expulsion of the inhabitants of Rietspruit No. 417 I.R., a farm in Heidelberg southeast of Johannesburg, in 1965. The archive consists of memoranda, photos and chronicles, old VHS and audio cassettes of gatherings and meetings, as historical documents of the struggle to reclaim this area. Monareng is interested in how voids in the archives can be revealed by reversing historical interpretations. In her video work, she follows the sensed trails in the landscape and asks how perceptions and memories can be condensed to a narrative. She began looking for voids in the landscape and the archive. The Berlin Missionary Society and the apartheid government had tried to eradicate all traces of the community. Timelines and memoranda become landscapes of silence. The Natives Land Act (Act No. 27/1913) passed in 1913, which regulated the division of the available land of South Africa's white minority, was one of the pivotal tools to violently enforce apartheid in South Africa. One hundred years ago, it laid the foundation for the systematic disfranchisement and economic deprivation of the black population. The consequences can be felt until today.

DIERK SCHMIDT

11

* 1965 in Unna, Germany

lives and works in Berlin

Schmidt practices a contextually understood concept of painting that starts with and communicates intensive research in the historical and above all “factual space.” One of his more recent picture series focuses on the Berlin Congo Conference in 1884/85 in Berlin from an international legal perspective; another series deals with the provenience and production of coloring agents of the colonial and early chemical industry. Dierk Schmidt is a member of the artistic-academic group *Artefakte//anti-humboldt*. He recently taught at the Royal Danish Academy of Fine Arts in Copenhagen. Exhibitions: *Image Leaks and Broken Windows 3.0* (with Frank Bauer), Le Quartier, Centre d'art contemporain de Quimper, Quimper / France, 2014; *IMAGE LEAKS – Zur Bildpolitik der Ressource*, Frankfurter Kunstverein, Frankfurt a.M., 2011; *SIEV-X – Zu einem Fall verschärfter Flüchtlingspolitik oder Géricault und die Konstruktion von Geschichte*, Städel-Museum, Frankfurt a.M. 2009. Exhibition participations: *Animism*, OCAT, Iimin Museum of Art, Seoul / South Korea 2014; *documenta 12*, Kassel 2007; *Trienal du Luanda*, Luanda (Angola) 2007.

Dierk Schmidt

Ohne Titel (Human Remains in Berlin)

2014/15

Oil/glass, 80 x 100 cm each

Broken Windows 3.1 (Prototypen)

2014/2015

Processed perspex, color copy on foil, black pigment, felt-tip pen
variable sizes

In 1905, the Berlin painter Hans Looschen exhibited the triptych *Altperuanische Gräberfunde* at the *Große Berliner Ausstellung*. The "Berliner Tageblatt" wrote at the time: "The subject matter is quite harsh: mummies, skulls, masks, with colorful ornaments, grotesque and ghastly." While grasped as a vanitas depiction, Looschen's painting also documents the exhibition practice of the Königliche Völkerkundemuseum in Berlin: the display of mummies, which are today termed human remains. In Dierk Schmidt's glass painting that deals with the triptych and its time of origin, periods overlap: In 1905, the German Empire waged war against the Herero and Nama in German Southwest Africa, in 2011, 20 skulls of colonial provenience were returned to Namibia (the former German Southwest Africa) at the Berliner Charité. As in Looschen's painting, two skulls were presented in showcases on this occasion, upon the wish of the Namibian side. One part of Looschen's triptych is today on view in the Alte Nationalgalerie under the genre of still life. The human remains, on the other hand, are stored in the depot of the Ethnological Museum, withdrawn from the public by the Stiftung Preußischer Kulturbesitz (Prussian Cultural Heritage Foundation). So what does cultural heritage mean? This is a question that Schmidt pursues with *Broken Windows 3.1*. The miniature showcases correspond with the dimensions of the showcases of the Neues Museum in Berlin. They are meant to fulfill the museum's promise of modernism: a thin, fragile framing of museum objects. Schmidt shows empty showcases with scratches and holes. The gaze is directed to the showcase itself and overlaps with the pictures on the wall. Exhibiting objects becomes an aggressive act of exposing unresolved possessions (looted art).

KARL WALDMANN

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Possibly * about 1890 near Dresden

† after 1958, following orally transmitted accounts

The Œuvre showing the signature of Karl Waldmann gives rise to many mysteries, as does the history of its discovery. Immediately after the fall of the Berlin Wall a journalist allegedly found on a flea market a portfolio containing collages, photomontages and gouaches, as Pascal Polar reconstructs the narration passed to him, a collector and gallerist in Brussels, who occupies himself since 2002 with the material signed KW or Karl Waldmann. Apparently the work was stored in a garage near in Dresden. More detailed information about the initial place of finding went lost during the passage of material between the then acting people and the current owners. The dealer shall have only said about the artist, that he was a “crazy uncle”, who disappeared with his wife a Russian artist in the Soviet Union. Till today 1209 works are recorded by the Karl Waldmann Museum and a structure founded and initiated by the Belgian physicist and gallerist Pascal Polar accounting of the past of the collection, which produced two publications.

Since the provenance of the work, as well as the identity of the artist is part of many unresolved question at that point, it is a possibility that the work is a contemporary artistic project, applying fictional strategies. Giving the impulse for further examination is one the objective of the exhibition.

Karl Waldmann

UNTITLED (0175), n.d., collage on paper

DAMPFMASCHINEN (0292), n.d., collage on paper

DAS NORMALE KIND (0364), n.d., collage on paper

UNTITLED (0494), n.d., collage on paper

UNTITLED (0625), n.d., collage on paper

DEUTSCHE INDUSTRIE-WERKE / HYGIENA-INSTITUT, B BERLIN (0823),
n.d., collage on paper

HA,HA,HA HYGIENA-INSTITUT, BERLIN (0824), n.d., collage on paper

SIE MAGERN AB AN WELCHER KÖRPERSTELLE SIE WOLLEN (0825),
n.d., collage on paper

WELTSTIMMEN (0835), n.d., collage on paper

UNTITLED (0888), n.d., collage on cardboard

KINDER AM STRAND BEI MERAUKE (0902), n.d., collage on paper

20 MARK (0904), n.d., collage on cardboard

Courtesy Karl Waldmann Museum

The work of photomontages, collages and gouaches, which presumably came into being between from 1915 till 1950, would have to be brought, to from an art historians point of view into the vicinity of constructivist streams and DADA. The folios show subjects from the themes of politics, society, racism war and ideology but also references relating to film, literature, theatre, lyric poetry and visual arts can be found.

From the eclectic complex of works owned by the Karl Waldmann Museum twelve collages are shown in the exhibition, which are assigned to groups „Africa“ and „Polynesia“. The titles were created subsequently from text fragments on the folios for cataloging purposes, they are not indicated on the backs. Like the well-known collages of the Berlin Dadaist Hannah Höch from the series „From an ethnographic museum“ (1924-30) the folios show newspaper cut photos of people from contemporary newspapers such as the so called Hottentot Venus, the South African woman Sarah Baartman, who was in beginning of the 19th century Century was presented in live shows in Paris, or of ethnographic objects like African and Polynesian masks and statues, such as the statue Bamileke from Cameroon or the Baule mask from Ivory Coast. These images are combined with textual or visual references to motifs from propaganda and product advertising from the 20s to 50s.

(Reedited text from 4.8.2015, after critical suggestion by a colleague, that the open questions of provenance were not accentuated clearly enough by the exhibition)

