

Sofia Hultén



Back to Back

A vintage door is restored on one side. The action of restoring is taken to an extreme so that its appearance does not correspond with its original state. On the back side of the same door the found traces of use (scratches, marks from fittings, layers of paint), are performed over the original layer. Two video monitors follow this process of the double fictionalising of the past and present on a mundane object.

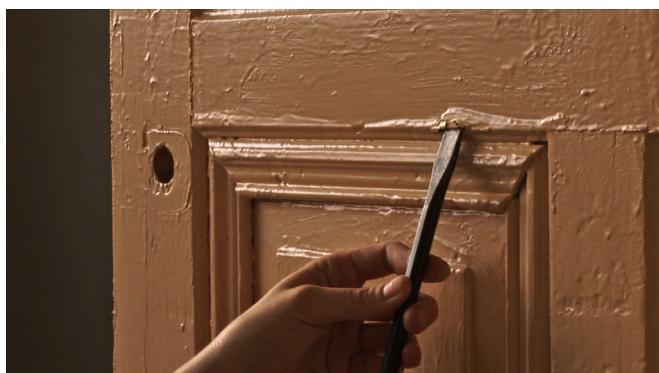
2-channel video
Object, 93 cm x 220 cm x 4 cm
Unique work, 2009



Back to Back, 2009



Back to Back, Videostills 2009



Back to Back, Videostills 2009



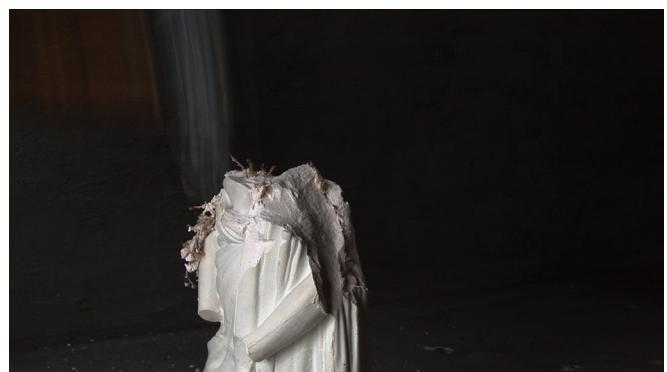
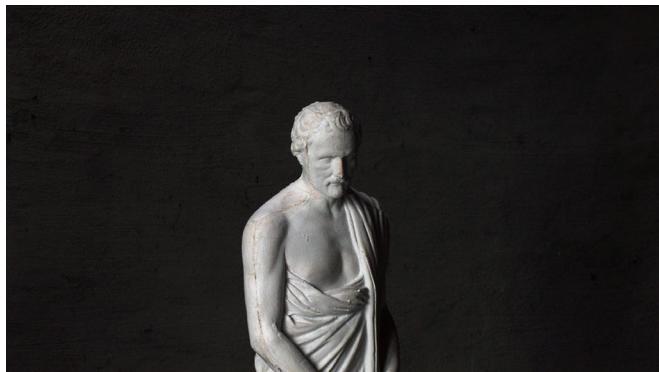
Drawn Onward

A new latex mould is made from a contemporary plaster-cast of a statue of the Greek orator Demosthenes. The cast is then ground to pieces, and the remains put back into the new mould and used in the creation of another cast. The title is a palindrome, taken from the longer sentence 'Are we not drawn onward, we few, drawn onward to new era'.

Single channel video
Object, 97 cm x 15 cm x 23 cm
Unique work, 2009



Drawn Onward, 2009



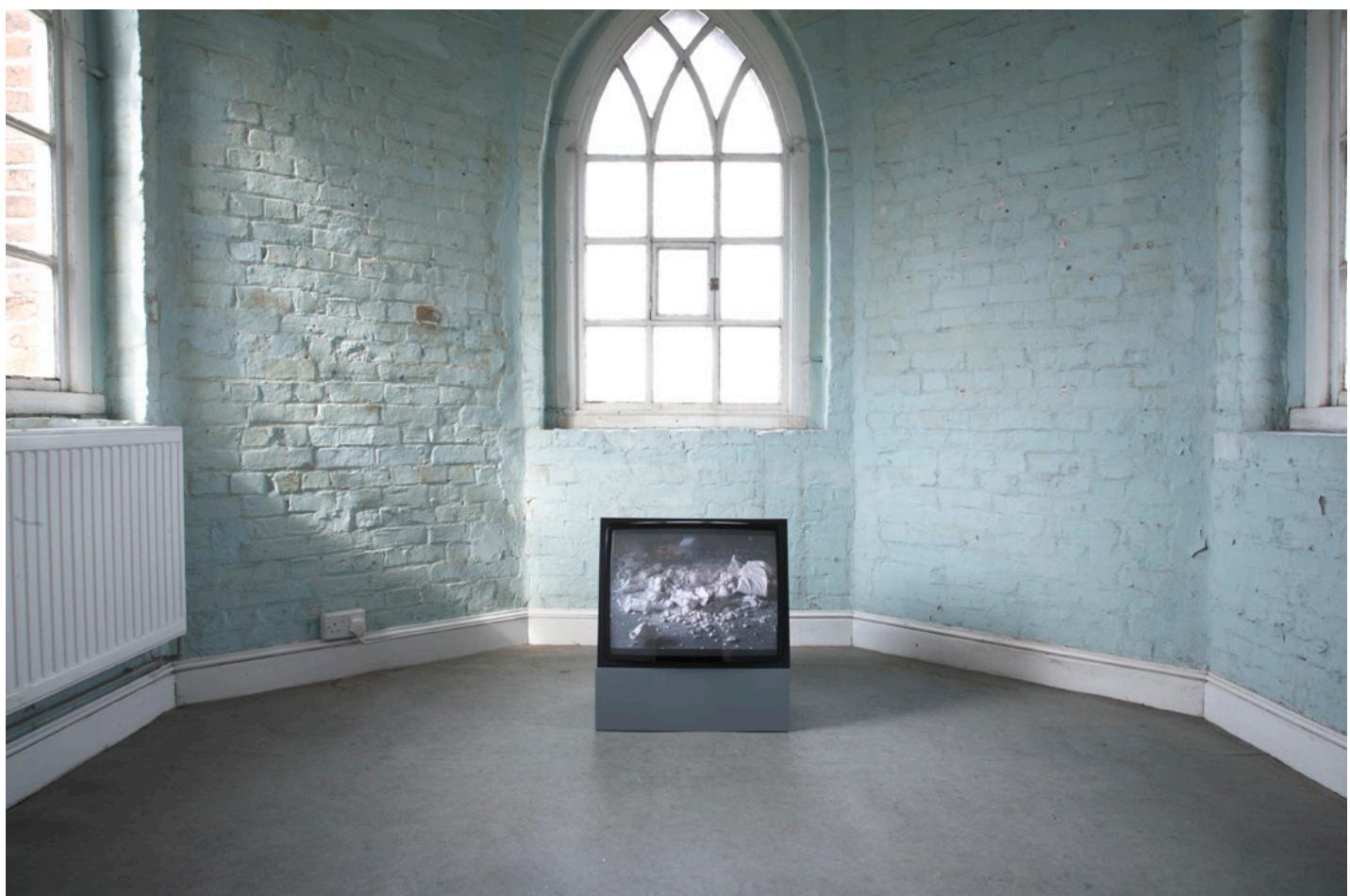
Drawn Onward, Videostills 2009



Drawn Onward, Videostills 2009



Drawn Onward, 2009



Drawn Onward, 2009

BERLIN ART 15—19 SEP 2021 WEEK

Julian Rosefeldt **The Shift (2008)**

4-channel film installation

Colour, sound

Shot on Super 16mm

Converted to PAL SD and transferred onto DVD

Aspect ratio 16:9

Loop, 16 min 36 sec (1 h 6 min 24 sec loop in total)

The four-channel film installation *The Shift* (2008) recalls Rosefeldt's early inquiries into hidden and forgotten spaces. Once again the protagonist is a lonely wanderer who moves slowly through a science-fiction setting, a giant network of tunnels and various control rooms filled with outdated technology. By changing his clothes he slips into four different roles – a janitor, a security agent, a scientist and a sewage worker – and yet his character does not change. He remains a Cerberus, taking care of an engineered and machine-run environment which long ago started working autonomously, without the need of human interference. References to science-fiction classics such as Stanley Kubrick's *2001 – A Space Odyssey* and Andrei Tarkovsky's *Solaris* are evident both in image and sound – as, for instance, when the protagonist steps out of a star gate into a white, icy desert. Eventually what appeared to be an exit from this closed and claustrophobic circuit turns out to be just another inhospitable landscape, and a metaphor for solitude. The film loop continues and the roaming man appears again, dressed differently, starting over his daily routine.

The Shift was originally produced as a prologue for the theatre play *The City / The Cut* (written by Martin Crimp / Mark Ravenhill), directed by Thomas Ostermeier at the Berliner Schaubuehne in 2008. The work speaks of the growing isolation of human beings driven by the increasing impact of technics and media, as well as of their alienation from nature. The installation draws a melancholic picture of what people once enthusiastically hoped would be the better future.

(L. Korndörfer)

Text and installation from <https://www.julianrosefeldt.com/film-and-video-works/the-shift-2008>



Diese Arbeiten von Julian Rosefeldt sind ebenfalls in der Sammlung zu sehen:



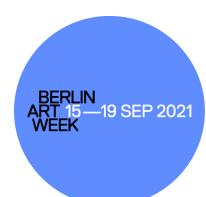
Meine Kunst kriegt hier zu fressen – Hommage à Max Beckmann (2002)



Global Soap (2000/2001)



News (1998)



BERLIN ART 15—19 SEP 2021 WEEK

Julian Rosefeldt / Piero Steinle

Meine Kunst kriegt hier zu fressen – Hommage à Max Beckmann (2002)

4-channel video installation

DVD

Aspect ratio 4:3

Loop, 6 min 45 sec



Julian Rosefeldt and his former artist-partner Piero Steinle created *Meine Kunst kriegt hier zu fressen – Hommage à Max Beckmann* (2002) on occasion of the exhibition *Max Beckmann, un peintre dans l'histoire* at the Centre Georges Pompidou in Paris. Honouring the German artist who, especially in France, has long been undervalued, Steinle's and Rosefeldt's video installation provided an emotional access to the biographical background of Beckmann. The exhibition was interrupted four times by a small dark space, showing a collage of historical found footage in order to introduce the respective chapter within the retrospective. Although the videos are based on archival film footage, the sequences offer an associative rather than documentary approach and constitute a melange of stations in Max Beckmann's life: soldiers seeking protection in the trenches; bombs being dropped over cities and forests; pictures of half-naked dancers in the swinging 1920s, and cheering crowds in front of the Statue of Liberty in New York. The four videos tell of the painter's experiences serving as an ambulance man during World War I, his fascination for the metropolitan nightlife after the war's end, his anxious state of mind during the National Socialist movement, and finally his emigration to the USA in 1947.

Summarised from Johannes Wetzel, *Wider das Klischee vom Berserker*, in:
Berliner Zeitung (October 2002)

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The Shift (2008)

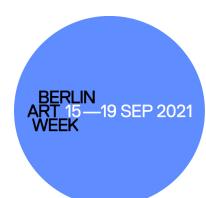


Global Soap (2000/2001)



News (1998)

Text from <https://www.julianrosefeldt.com/film-and-video-works/meine-kunst-kriegt-hier-zu-fressen-2002>



BERLIN ART 15—19 SEP 2021 WEEK

Julian Rosefeldt
Global Soap (2000/2001)

4-channel video installation
Colour, sound
Aspect ratio 4:3
Loop, 22 min

With *Global Soap* (2000/2001) Julian Rosefeldt developed a collection of gestures and figure constellations from soap operas that refers to the image atlas *Mnemosyne* by Aby Warburg. While the German art historian and establisher of the method of Iconography already included image material not deriving from the high-culture context, Rosefeldt focusses exclusively on cultural trash that is mirrored in the work's low-end aesthetic.

The artist filed and combined motifs and scenes from various international soap operas according to an self-created inventory. In about 300 terms Rosefeldt's atlas summarises archetypical situations that can be found in almost all television series despite country of origin, or social and political background. The artist was supported by Goethe Institutes from all over the world, which provided him with recordings of their national TV programmes. In *Global Soap* Rosefeldt uncovers stereotype structures of soap operas and stylises their protagonists into the 'new icons of the media age' (M. Heinzelmann). In the course of an increasing archival activity at the end of the twentieth century, he evaluates the necessity of saving cultural products outside the art canon.

Summarised from Wolfgang Ernst and Markus Heinzelmann, in: *Julian Rosefeldt: Global Soap (2001)*



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The Shift (2008)

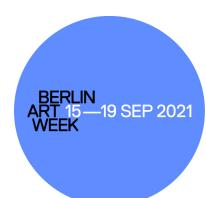


Meine Kunst kriegt hier zu fressen – Hommage à Max Beckmann (2002)



News (1998)

Text from <https://www.julianrosefeldt.com/film-and-video-works/global-soap-2000-2001>



BERLIN ART 15—19 SEP 2021 WEEK

Jonas Englert

Zoon Politikon (2015–) (Work in Progress)

Video Work, Amphibian Format

16:9, 50 Minutes, Multi-Channel, Loop (German)

Das Projekt »Zoon Politikon« versteht sich als Langzeit-Videoarbeit, die autobiografische Perspektiven von Persönlichkeiten wiedergibt, die den Komplex »Polis« erfahrbar machen. Dabei geht es darum, die individuellen wie gesellschaftlichen Paradigmen, Identitätswandel und Zusammenhänge des 20. und 21. Jahrhunderts von Gesellschaftsbeteiligten anhand von Autobiografien sichtbar zu machen, die sich im Spannungsverhältnis von Privatheit und Öffentlichkeit bewegen. Die aufgenommenen Personen werden aufgefordert innerhalb von 50 Minuten ihr Leben als politische Menschen zu beschreiben. Sobald die Kamera läuft, tritt das Gegenüber in den Hintergrund, sodass nichts als das zur Kamera gerichtete Gesicht der Person vor schwarzem Hintergrund zu sehen und ihre Stimme zu hören ist.

The project »Zoon Politikon« figures itself as an Video Work in Progress representing autobiographical perspectives of individuals, that make one able to experience the complex of the »Polis«. Its aim is to visualize the individual and societal paradigms, identity changes and relations of 20th and 21st centuries' society members on the basis of autobiographies that are situated in a reciprocative relation of privacy and public. The persons recorded are asked to describe their lives as political human beings within 50 minutes. Once the camera is running, the opposite fades in the background. Nothing is seen but the face on black background looking at the camera. Nothing is heard but the voice.

With Claudia von Brahmühl, **Bazon Brock, Daniel Cohn-Bendit, Ute Gerhard, Frigga Haug, Hilmar Hoffmann, Peter Iden, Gerd Koenen, Oskar Negt, Günther Rühle, Burghart Schmidt, Rita Süssmuth, Christina Thürmer-Rohr and Peter Weibel** (die Aufnahmen der acht markierten Personen befinden sich aktuell in der Sammlung).

Text from <http://www.jonasenglert.de/zoon-politikon>

Jonas Englert

Circles I (2019)

Video Installation

7-channel, Found footage, 4:3, mute

»Circles I« (Erweiterter Titel: »Circles of Bodily Synchronization of a Political Nature in the Pre-Digital Moving Image I«) ist eine Videoarbeit, die unter Rückgriff auf historisches prä-digitales Bewegtbild versucht, das, was landläufig als Zeitgeschichte verstanden wird, als Historie zwischenmenschlicher Begegnung zu erzählen. Dabei wird die leibliche Berührung als deren verbindlichstes Konstitut gedacht. Berühren heißt, berührt zu werden und die Berührung als solche vermag selbst durch die repräsentativste Oberfläche propagandistischer Inszenierung zu schimmern. In »Circles I« sind Personen des öffentlichen Lebens ewig kreisend über den zwischenmenschlichen (Haut-)Kontakt miteinander verkettet. Die Videocollage demonstriert dokumentarisch festgehaltene Szenen politischer Begegnungen vor dem Hintergrund des Bedeutungsspektrums der Geschehnisse der beiden Weltkriege (und darüber hinaus) zu einem Rhizom zwischenmenschlicher Berührung, choreografiert einen Reigen von Kreisen, die miteinander korrespondieren.

»Circles I« (Extended title: »Circles of Bodily Synchronization of a Political Nature in the Pre-Digital Moving Image I«) draws on historic pre-digital film material and attempts to tell what is commonly understood as contemporary history as a history of interpersonal encounters. In the multi-channel video installation, physical contact functions as the most binding institute — for touching means to be touched, and touch as such can shimmer even through the most representative surface of propagandistic staging. In »Circles I«, public figures connect in ever circling chain-like circles through interpersonal (skin) contact. The video collage dismantles documentary scenes of political encounters against the background of the events of both world wars and beyond into a rhizome of interpersonal contact, choreographs a round dance of multiple circles of touch, that interplay with each other.

Text from <http://www.jonasenglert.de/circles>



BERLIN ART 15—19 SEP 2021 WEEK

!Mediengruppe Bitnik

Delivery for Mr. Assange (2013)

Two-channel video installation, Full-HD, 16:9, sound loop, 10'. LCD screens, sync players, wooden backing, speakers, cables. Sound: Bit-Tuner

London. 2013.

*1 attempt, 121.5 km, 30 hours, 58 min., 13 sec., 4 distribution centres,
4 batteries, 350 tweets, 11015 live images, 4898 black images.
A parcel, addressed to Mr. Assange, is live. Postal Art is contagious.*

Delivery for Mr. Assange is a 32-hour live mail art piece performed on 16 and 17 January 2013. On 16 January 2013 !Mediengruppe Bitnik posted a parcel addressed to WikiLeaks founder Julian Assange at the Ecuadorian embassy in London. The parcel contained a camera which documented its journey by Royal Mail through a hole in the parcel. The images captured by the camera were transferred to a website and the Bitnik Twitter account in real time. So, as the parcel was slowly making its way towards the Ecuadorian embassy in London, anyone online could follow the parcel's status and physically witness the parcels extraordinary delivery.

Would the parcel reach its intended destination? Or would it be removed from the postal system? Would it be possible to break through the physical barrier surrounding Assange? The parcel was a REAL_WORLD_PING, a SYSTEM_TEST, inserted into a highly tense diplomatic crisis. At the time, Julian Assange had been living at the Ecuadorian embassy in London since June 2012. Although he was granted political asylum by Ecuador in August 2012, he was unable to leave the embassy premises for fear of being arrested by UK authorities. He was finally arrested in April 2019, after spending nearly 7 years inside the Ecuadorian embassy in London.

After approx. 32 hours and a journey in various postal bags, vans and through delivery centres, the parcel was delivered to the Ecuadorian embassy in London in the afternoon of 17 January 2013. By that time several thousand people had gathered on Twitter to follow the tantalising and intense journey. The experiment was crowned by Julian Assange's live performance for the camera.

Text from <https://www.bitnik.org/assange>



Die Sammlung Ivo Wessel umfasst Konzeptkunst, Konkrete Malerei, Photographie, Medien- und Videokunst. Zur Berlin Art Week 2020 zeigt Ivo Wessel drei Vierkanal-Videoinstallationen von Julian Rosefeldt, zwei Mehrkanal-Videoarbeiten von Jonas Englert, eine Installation der !Mediengruppe Bitnik sowie Videoarbeiten von Klaus vom Bruch, Christian Marclay, Bjørn Melhus und anderen.

Außerdem sind Arbeiten folgender Künstler*innen aus der Sammlung zu sehen: Robert Barta, Malte Bartsch, Victor Bonato, Marcel Buehler, Carlos Cruz-Diez, Denmark, Marianne Fayol, Sylvie Fleury, Christian Frosch, Winfred Gaul, Walter Giers, Wilfried Hagebölling, Heijo Hangen, Jenny Holzer, Ottmar Hörl, Sofia Hultén, Sven Johne, Anna Kagan, Martin Kippenberger, Siegfried Kreitner, Camill Leberer, Julio Le Parc, Via Lewandowsky, Richard Paul Lohse, Adolf Luther, Jan van Munster, Paul Mansouroff, Mathieu Mercier, Peter Miller, Lienhard von Monkiewitsch, Maurizio Nannucci, Stefan Panhans, Angelika Platen, Vandy Rattana, Hans Richter, Heinrich Siepmann, Anton Stankowski, Renata Stih & Frieder Schnock, Sebastian Stumpf, Sándor Szombati, Luke Willis Thompson, Timm Ulrichs, Peter Vogel, Donata Wenders, Wim Wenders, Michael Wesely.

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