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## Projects (selection)

2014  
Playtime, Lenbachhaus / Kunstbau, Munich (c)

2013  
„My mind keeps wandering“, Wehrmühle Biesenthal (c)  
„Crossing Media“, Villa Merkel, Esslingen  
„Frei/Farben“, Schafhof, Freising  
„Netolerantnost / normalnost“, Galerija Nova, Zagreb  
„Gemütlich bin ich selber“, Oberpfälzer Künstlerhaus, Schwandorf  
„Don't look back“, DIVUS, Prag

2012  
„east people power“, Kunst Doc, Leipzig (c)  
„Intoleranz / Normalität“, Grazer Kunstverein  
„Top View 29.53 ft.“, Art in Public Space, together with Nevin Aladag, Rindermarkt Munich  
„Drifting Edges“, Atelier Frankfurt

2011  
„Drifting Edges“, Kunst- u. Gewerbeverein Regensburg  
„Ärger im Paradies“, projectspace V. Bucher, Vienna  
„artionale“, church St. Matthäus, Munich  
„Gira la testa“, Galleria Gentili, Prato  
„Luftkunst“, Zeppelinmuseum Friedrichshafen (c)

2010  
„every sound alarms“, IShantiroad, Bangalore (solo)  
„Wunschkonzert im Klubkiosk“, Waagehaus, Cologne  
„Landschaft I-IV“, Galerie der Künstler, München (c)

2009  
„Learning Modern“, SAIC Sullivan Gallery, Chicago  
„Dimke Egger Engl Erb Leinfelder“ Kunstarkaden München (c)  
„Reality Check“, public art commission, Generali Cologne (c)  
„der katholische faktor“, Historical Museum Regensburg (c)  
„girls girls girls“, Steinle Contemporary, Munich

2008  
„Weltall\*Erde\*Mensch“, ACC Weimar (c)  
„ready made today“, Steinle Contemporary, Munich  
„The Blob. Nothing can stop it!“ , kunstraum muenchen (s)  
„Prototypisieren“, thealit, Bremen  
„Merkwürdige Maschinen“, Kunstverein Wolfsburg

2007  
„A Perfect World“, boots, St. Louis / USA (solo)

„Debütantinnen“, BBK Regensburg (c, solo)  
„The Domain of the Great Bear“, kunstraum muenchen

2006  
„Glauben und Wissen“, Galerie der Künstler, Munich  
„The politics of friendship“, boots, St. Louis / USA  
„Gefährliche Kreuzungen“, Ortstermine, Munich (c)  
„Surf and Volley“, Häusler Contemporary, Munich  
„ISBN 3-88960-“, kunstraum muenchen  
„YBA“, Gagosian Gallery, Berlin Biennale, Berlin

2005  
„Ain't no sunshine“, QUIVID, public commission, Riegerhofweg, Munich  
„Rückkehr ins All“, Hamburger Kunsthalle (c)  
„Die Dimension Raum“, Columbus Art Foundation, Ravensburg  
„Holes and Fillings“, National Theatre, Kampala / Uganda

2004  
„Kleckern und Klotzen“, Mixküche, Munich  
„Believe it or not“, Kunstraum Kreuzberg, Berlin  
„Die ersten Jahre der Professionalität 23“, Galerie der Künstler Munich (c)  
„Rote Zelle, Nr. 3“, Munich (c, solo)  
„Schichtwechsel“, Halle 14, Baumwollspinnerei Leipzig

2003  
„Dirty Future“, Gallery2, Chicago

2002  
„A Distance“, Webcam-Project, Festival „Accès-s“, Musée de Beaux Arts, Pau (c)  
„Splash“, Collège Invisible Session, Paris Project Room, Paris

2001  
„Natürlich Künstlich“, Botanischer Garten München (c)

2000  
„Café Helga & Galerie Goldankauf“, mit Nevin Aladag und Alexander Laner, kunstraum muenchen  
„Hasenberg de luxe“, Kunstbüro, Munich (c)  
„Left a good job in the city“, care of, Mailand

1999  
„Schöpfung“, Diözesanmuseum Freising (c)

## Collaborations

2014  
Collaboration\_7, Belgrad / Serbien und Mostar / Bosnien-Herzegowina

2013  
Collaboration\_6: All ready made in China, Fei Contemporary Art Center, Shanghai, China  
Collaboration\_Symposium: Do you need anybody, Schaustelle Pinakothek der Moderne, München

2012  
„Collaboration\_5“, GalleriBox / Verksmidjan, Akureyri, Iceland  
„Pop! Platz! Pfff...“, curated show, Luftmuseum Amberg  
„Present Perfect“, collaboration with the cameroonian artist Justine Gaga, Enough Room for Space, Doualla / Munich / Brussels

2011  
Collaboration\_4, Banksá St A Nica Contemporary, Banská Stiavnica, Slovakia

2010  
„in other words“, audio project together with Budhadi-tya Chattopadhyay and Navin Thomas, Select Bookshop Bangalore / India

2006  
„The Domain of the Great Bear“, research and exhibition project together with Anja Casser and Luise Horn, kunstraum muenchen

2005  
„Privataudienz“, interventions inside the exhibition „Schatzhäuser Deutschlands“ together with Anja Casser, Wolfgang Stehle and Wolfgang Ullrich, Haus der Kunst, München

since 2003  
„Kunsthalle Prackenbach“, foundation and first actions

2001 - 2004  
„KunstPraxis 1 bis 4“, curatorial project with Anja Casser for Siemens Arts Program, Betriebsärztliche Dienststelle, Siemens AG, München (c)

1999 – 2001  
„Galerie Goldankauf“, together with Nevin Aladag and Alexander Laner, München (c)





### **Burnout Machine, 2014**

Maße: 150 x 150 x 220 / 330 cm

Mechanic sculpture

red office chair, grey carpet, wood, metal, aluminum, steel, manual

lifting mechanism with chains and gears

„Playtime“, Kunstbau / Lenbachhaus Munich

A red office chair is positioned on a carpet pedestal. If visitor turns the crank, the chair is lifted up until it goes at a certain height into freewheel mode and spins in accelerated motion back down. After the chair stops turning the process can be repeated.

photos: Leonie Felle





## **Top View 29.53 ft.**

An installation in public space  
by Nevin Aladag and Beate Engl  
September 14 – 23, 2012  
Rindermarkt, Munich

*Out of their own individual artistic strategies, Nevin Aladag and Beate Engl have developed their collaborative multimedia project Top View 29.53 ft. for a public place in Munich, a work that includes both participatory elements and a concrete dialogue with the location. Inspired by the huge advertising billboards often found on the major arteries and building roofs of international metropolises, Engl designed a framework approximately nine meters tall for a display featuring a video work by Nevin Aladag. The framework's shape derives not just from technical or site-specific factors, but asserts itself as an autonomous sculpture in the urban environment. Many parts of the skeleton have no structural significance; they project as chaotic elements from the otherwise compact form. The intentionally improvised appearance of the temporary construction evokes associations not only of overburdened architects, but also of the failure of utopian architectural projects such as Tatlin's Monument to the Third International.*

*For the video, Nevin Aladag approached people of different ages, ethnicities, sexes, and social classes in the center of Munich and asked them to perform a few dance steps for the camera. Although the people in the film remain anonymous, and one sees little more than their shoes and the movements of their feet, even these tell a lot about people's identities. Aladag composed some fifty of the filmed sequences into a loop whose sound is made up of heels clicking and soles scraping on the pavement of Munich's sidewalks and squares. The film is projected on an LED display like the ones typically used in mass advertising. The work's title, Top View 29.53 ft., refers to the framework's actual height and also alludes, with the English unit of measurement, to the feet that are visible on the display.*

*The artists consciously chose the Rindermarkt, whose terraced fountain already offers a kind of grandstand situation, as the place to set up their collaborative multimedia project. "We looked for a place that had an urban structure, but was also a place where people hang out," Engl explains. On this busy square, the dancers' rhythms interweave with the ambient city sounds in a summery sonic tapestry.*

(from the press text by Cornelia Gockel)



**Song Text**

*I feel like a readymade  
Found somewhere and then displayed.  
I feel like a readymade  
all ready made in China.*

**Chorus:**  
*readymade  
readymade  
readymade  
all ready made*



### **I feel like a readymade (propaganda version), 2013**

Audio performance and installation together with Leonie Felle and Collaboration\_6

7 megaphones on microphone stands, audio-samples, live function, CD player / headphones with the song „I feel like a readymade“ (edited version)

„all ready made in china“, Fei Contemporary Art Center, Shanghai

Seven megaphones mounted on microphone stands are standing in a row on a stage-like concrete pedestal and form an arc shape through the different heights. The megaphones are recorded with different audio loops, which are sampled from the edited version of the song. During the live performance at the opening the samples were played as instruments along with the voice amplifier of the megaphones. After the performance the visitors can play themselves with the megaphones and the edited version of the song can be heard via headphones.





### **Einer für alle, 2008**

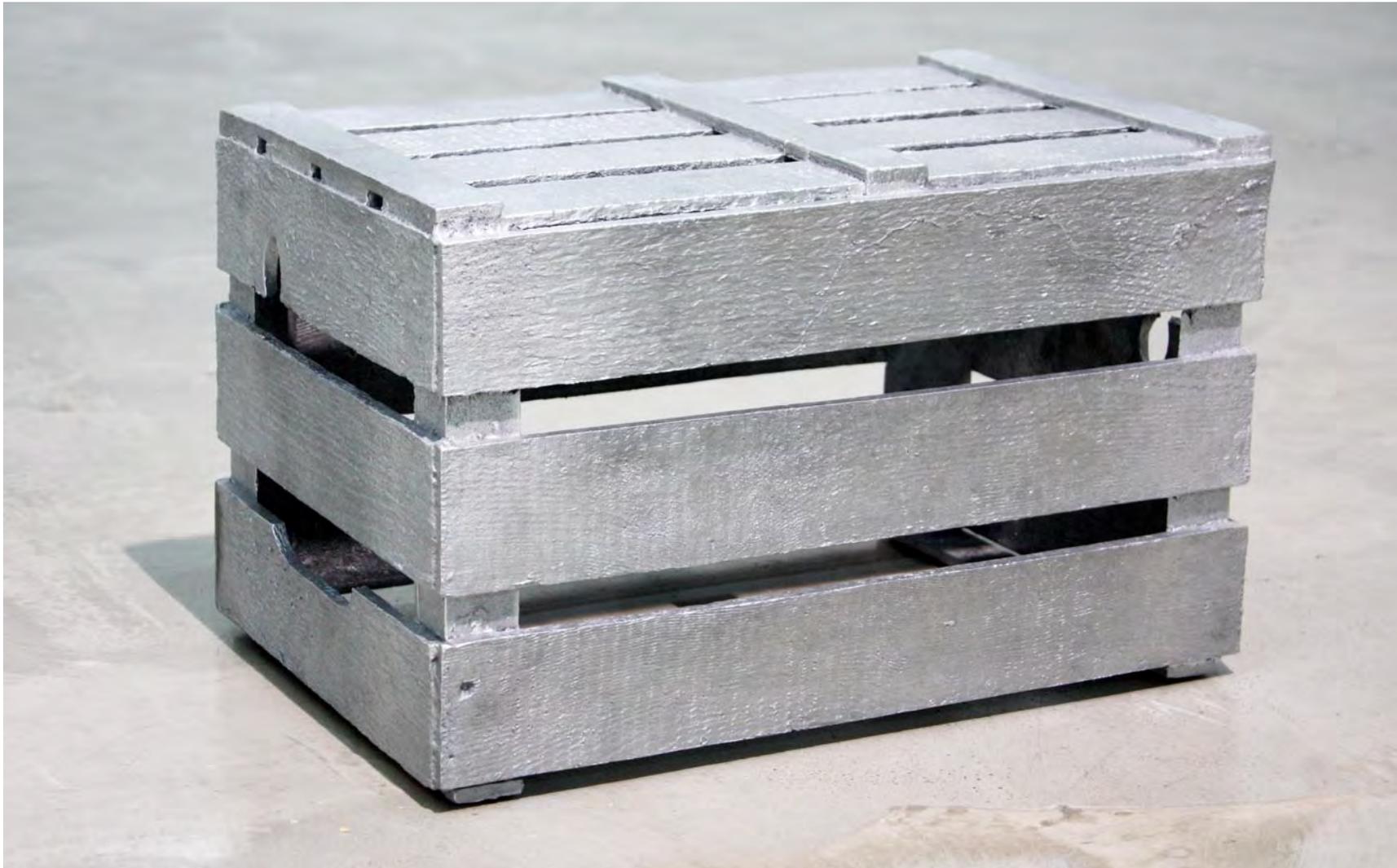
(transl: one for all)

Rotating object

metall bucket, motor, metall, aluminium, red clot

A red flag is rotating continuously in a metall bucket. The friction between the bucket and the metall pole produces a rhythmic, monotone sound, that associates machines and military parades at the same time. The whipping movement of the flag conquers space and pushes the observer back to the edge of the room.





## **Kiste, 2012**

aluminium cast  
Grazer Kunstverein, Intoleranz/Normalität

*Visitors entering the „Intolerance / Normality“ exhibition at the Grazer Kunstverein encountered Beate Engl's work „The Box“ (2012). The artist took a simple wooden crate, cast in aluminium, and placed it upside-down, situating it in a large, empty, white space of gallery. The reversed box elicited the obvious associations with a publicspeaking Situation, in which a politically motivated speaker climbs onto the reversed box to address the crowd. How many social movements have started from a gesture of turning a box into a speaking platform?*

*What Is „Concrete?“ - Engl's work consists of two parallel, logical movements. In the first, the artistic gesture turns the ordinary object into a potential vehicle for political action, thus opening what is a utilitarian object intended for undetermined, free, and potentially innovative practices. In the second movement, however, the artistic gesture abstracts the very same object, by putting it in the empty space of a gallery, from any ordinary form of human activity and therefore turns it into the object of pure, passive contemplation. To put it another way: from the one side, we have the act transforming the „abstract“ object (lacking any particular features that would enable us to grasp what is „concrete“ about it) into the, at least potentially, very „concrete“ vehicle of political action; from the other side, we have the act of turning the „concrete“ object (i.e., material, individual) into an „abstract“ notion of „art“- simply by placing it in the space of the exhibition and in the institution of the art gallery.*

(excerpt from the review: Truth is concrete: steirischer herbst by Jakub Majmurek, Camera Austria #120, 2012)



Let's begin at the beginning. God is the center of our lives.<sup>1</sup> By the grace of God and your help, last year I was elected President of this great country.<sup>2</sup> We are a nation of Christians and Muslims, Jews and Hindus and nonbelievers.<sup>3</sup> We are a nation under God, and I believe God intended for us to be free.<sup>4</sup> This is the source of our confidence the knowledge that God calls on us to shape an uncertain destiny.<sup>5</sup> This nation has placed its destiny in the hands and heads and hearts of its millions of free men and women, and its faith in freedom under the guidance of God.<sup>6</sup> Above the pyramid on the great seal of the United States it says in Latin: God has favored our undertaking. God will not favor everything that we do. It is rather our duty to divine His will.<sup>7</sup> I've said that we must be cautious in claiming God is on our side. I think the real question we must answer is, are we on His side.<sup>8</sup>

...  
Well with heart and hand let us stand as one today – one people under God, determined that our future shall be worthy of our past.<sup>12</sup> With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God's work must truly be our own.<sup>13</sup> ... I have faith that with God's help we as a nation will move forward together as one nation, indivisible. And together we will create an America that is open, so every citizen has access to the American dream.<sup>16</sup> and to insure the God-given right of every American to full and equal opportunity.<sup>17</sup>

...  
Almighty God. Give us, we pray, the power to discern clearly right from wrong, and allow all our words and actions to be governed thereby, and by the laws of this land, so that all may work for the good of our beloved country and Thy glory. Amen.<sup>23</sup> For in the words of Isaiah: He giveth power to the faint and to them that have no might He increased strength. But they that wait upon the Lord shall renew their strength they shall mount up with wings as eagles they shall run, and not be weary.<sup>24</sup> They that wait upon the Lord shall renew their strength; they shall mount up with wings as eagles; they shall run and not be weary. As we face the coming great challenge, we too, shall wait upon the Lord, and ask that He renew our strength. Then shall we be equal to the test. Then we shall not be weary. Then we shall prevail.<sup>25</sup>

There is sin and evil in the world, and we're enjoined by Scripture and the Lord Jesus to oppose it with all our might.<sup>26</sup> The devil is right at home. The devil, the devil himself is right in the house. And the devil came here yesterday. Yesterday, the Devil came here, right here, right here. And its smells like sulfur still today. This table that I am now standing in front of, yesterday, ladies and gentlemen, from this rostrum, the President of the United States, the gentleman to whom I refer to as the Devil, came here talking as if he owned the world, truly as the owner of the world. ... As the spokesman of imperialism, he came to share his nostrum to try to preserve

the current pattern of domination, exploitation and pillage of the peoples of the world. ...it smells of sulfur here, but God is with us. God bless you all. May god bless us all. Good day to you.<sup>27</sup>

And I pray they will be comforted by a power greater than any of us spoken through the ages in Psalm 23: Even though I walk through the valley of the shadow of death, I fear no evil, for You are with me. This is a day when all Americans from every walk of life unite in our resolve for justice and peace. America has stood down enemies before, and we will do so this time. None of us will ever forget this day, yet we go forward to defend freedom and all that is good and just in our world.<sup>28</sup>

Yes, let us pray for the salvation of all of those who live in that totalitarian darkness. Pray they will discover the joy of knowing God. But until they do, let us be aware that while they preach the supremacy of the State, declare its omnipotence over individual man, and predict its eventual domination of all peoples on the earth, they are the focus of evil in the modern world.<sup>29</sup> And so, my fellow Americans, as we stand at the edge of the 21st century, let us begin anew with energy and hope, with faith and discipline. And let us work until our work is done. The Scripture says, and let us not be weary in well doing: for in due season we shall reap, if we faint not. From this joyful mountaintop of celebration we hear a call to service in the valley. We have heard the trumpets. We have changed the guard. And now, each in our own way and with God's help, we must answer the call.<sup>30</sup>

It does require, however, our best effort, and our willingness to believe in ourselves and to believe in our capacity to perform great deeds to believe that together with God's help we can and will resolve the problems which now confront us. And after all, why shouldn't we believe that? We are Americans<sup>31</sup> ... one people under God, dedicated to the dream of freedom that He has placed in the human heart, called upon now to pass that dream on to a waiting and a hopeful world<sup>32</sup> ... and with eyes fixed on the horizon and God's grace upon us, we carried forth that great gift of freedom and delivered it safely to future generations.<sup>33</sup>

This work continues. The story goes on. And an angel still rides in the whirlwind and directs this storm.<sup>34</sup> Helping each other, believing in Him, we need never be afraid. We will be part of something far more powerful, enduring, and good than all the forces here on Earth. We will be a part of paradise.<sup>35</sup> We will do it together by the grace of God.<sup>36</sup> And let us all beseech the blessing of Almighty God upon this great and noble undertaking.<sup>37</sup> May God's grace be with you in all the days ahead.<sup>38</sup>

I see a great day coming for our country, and I am eager for the work ahead. God bless you.<sup>39</sup> God bless you, and God bless America.<sup>40</sup> ... and God bless America.<sup>41</sup> ... and God

bless all of you.<sup>42</sup> God bless you, and God bless the United States of America.<sup>43</sup> May God bless you, and may He watch over the United States of America.<sup>44</sup> And may God bless the United States of America.<sup>45</sup>

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- 1 Ronald Reagan, 30.1.1984
  - 2 William Jefferson Clinton, 13.11.1993
  - 3 Barack Obama, 20.1.2009
  - 4 Ronald Reagan, 20.1.1981
  - 5 Barack Obama, 20.1.2009
  - 6 Franklin Delano Roosevelt, 6.1.1941
  - 7 Lyndon Baines Johnson, 15.3.1965
  - 8 Ronald Reagan, 30.1.1984
  - 9 Richard M. Nixon, 20.1.1973
  - 10 Harry S. Truman, 20.1.1949
  - 11 John F. Kennedy, 20.1.1961
  - 12 Ronald Reagan, 21.1.1985
  - 13 John F. Kennedy, 20. Januar 1961
  - 14 Ronald Reagan, 21.1.1985
  - 15 Jimmy Carter, 15.7.1979
  - 16 George W. Bush, 13.12.2000
  - 17 Richard M. Nixon, 20.1.1973
  - 18 Franklin Delano Roosevelt, 4.3.1933
  - 19 Harry S. Truman, 20.1.1949
  - 20 Richard M. Nixon, 20.1.1973
  - 21 Ronald Reagan, 30.1.1984
  - 22 William Jefferson Clinton, 11.9.1998
  - 23 Dwight D. Eisenhower, 20.1.1953
  - 24 Ronald Reagan, 8.3.1983
  - 25 John F. Kennedy, 15.7.1960
  - 26 Ronald Reagan, 8.3.1983
  - 27 Hugo Chavez Frias, 20.9.2006
  - 28 George W. Bush, 11.9.2001
  - 29 Ronald Reagan, 8.3.1983
  - 30 William Jefferson Clinton, 20.1.1993
  - 31 Ronald Reagan, 20.1.1981
  - 32 Ronald Reagan, 21.1.1985
  - 33 Barack Obama, 20.1.2009
  - 34 George W. Bush, 20.1.2001
  - 35 Ronald Reagan, 30.1.1984
  - 36 William Jefferson Clinton, 13.11.1993
  - 37 Dwight D. Eisenhower, 6.6.1944
  - 38 Richard M. Nixon, 8.8.1974
  - 39 George W. Bush, 20.1.2005
  - 40 William Jefferson Clinton, 18.1.2001
  - 41 George W. Bush, 13.12.2000
  - 42 Lyndon Baines Johnson, 31.3.1968
  - 43 Ronald Reagan, 11.1.1989
  - 44 George W. Bush, 20.1.2005
  - 45 Barack Obama, 4.11.2008

## **Fanfare, 2009**

audio-sculpture, produced for the monastery of the Historical Museum Regensburg

6 golden reflex horn speakers, stainless steel, acrylic glass, mp3-player, amplifier, motion detector, recordings of speeches by American presidents,

Height: 2,5 m, diameter: ca. 60 cm, duration: 13 min

Six reflex horn speaker are building together with the motion detector a circular, ornamental sculpture. The audio file that can be heard is cut together from speeches by American presidents from Roosevelt to Obama, quoting only those parts where god and religion is mentioned and instrumentalized for political purposes. The script becomes a sermon, reaching from the presidential action as a god-given duty to „one nation under god“, to praying and blessing. The sermon is interrupted by Hugo Chavez' comment, who envisions the devil of imperialism behind the religious mask. The audio sculpture was presented in the cloister of a monastery.





### Potpourri (excerpt)

*Met ner Pappnas jeboore, der Dom en der Täsch, hammer uns jeschwoore: mir jonn unsre Wääch. Alles wat mer krieje künne, nemme em mir och met, weil et jede Aureblick nur einmol jitt.*

*Hier bin ich gebor'n und laufe durch die Straßen. Kenn die Gesichter, jedes Haus und jeden Laden. Ich muss mal weg, kenn jede Taube hier beim Namen. Daumen raus ich warte auf ne schicke Frau mit schnellem Wagen. Die Sonne blendet alles fliegt vorbei. Und die Welt hinter mir wird langsam klein. Doch die Welt vor mir ist für mich gemacht. Ich weiß sie wartet und ich hol sie ab. Ich hab den Tag auf meiner Seite ich hab Rückenwind! Ein Frauenchor am Straßenrand der für mich singt. Ich lehne mich zurück und guck ins tiefe Blau, schließ die Augen und lauf einfach geradeaus. Und am Ende der Straße steht ein Haus am See. Orangenbaumblätter liegen auf dem Weg. Ich hab 20 Kinder meine Frau ist schön. Alle kommen vorbei ich brauch nie raus zu gehn*

*All meine Jugendjahre, ruft dieser Augenblick zurück. All meine Wanderjahre, erfüllt von Sehnsucht nach dem Glück. Ihr stolzen Träume so mancher Nacht! Ihr wisst mein Herz auch in der Fremde der Heimat nur gedacht.*

*I've been alone with you Inside my mind and in my dreams I've kissed your lips a thousand times. I sometimes see you pass outside my door: Hello! Is it me you're looking for? I can see it in your eyes, I can see it in your smile. You're all I've ever wanted and my arms are open wide cause you know just what to say and you know just what to do and I want to tell you so much: I love you.*

*Ach, ich hab in meinem Herzen da drinnen einen wundersamen Schmerz. Ja mir ist mit einem mal tief da drinnen, so ganz wundersam ums Herz. All meine Blumen will ich dir schenken und immerfort nur an dich denken. Ach, ich hab in meinem Herzen da drinnen einen wundersamen Schmerz.*

*Wesst ihr noch vür 40 Jahr, met bläcke Fööss un lange Hoor. Mir wore beklopp, un immer joot drop, nur Musik, Mädche un Blödsinn em Kopp. Un wat es hüek? He deit et wih un do deit et wih, alles wat schön es, dat darf mer nit mih. He deit et wih, un do deit et wih, alles wat joot deit, dat kammer nit mih.*

(...)

*He deit et wih un do deit et wih. Alles wat schön es, dat darf mer nit mih. He deit et wih, un do deit et wih. Alles wat joot deit, dat kammer nit mih. He deit et wih und do deit et wih. Manchmol do meint mer, mer pack et nit mih. Doch loss mer ald fruh sin, denn, deit der janix mih wih, dann es alles vorbei, denn dann simmer nit mih.*

(...)

*The foulest stench is in the air. The funk of forty thousand years and grizzly ghouls from every tomb are closing in to seal your doom. And though you fight to stay alive your body starts to shiver. For no mere mortal can resist the evil of the thriller. Hahahaha...*

*Man muss die Feste feiern so wie sie fallen wo wir auch sind. Drum feiern wir bis morgen früh und alle machen mit: Hände zum Himmel! Hände zur Hölle! Und wieder hoch, hoch, hoch zum Himmel! Hände nach vorne! Hände zur Seite! Und wieder hoch, hoch, hoch, zum Himmel! Hände zum Himmel! Hände zur Hölle! Das machen wir bis morgen früh, denn heute ist ein schöner Tag, wir feiern wie noch nie! Denn heute ist ein schöner Tag, wir feiern wie noch nie.*

(...)

*Hier bin ich gebor'n, hier werd ich begraben. Hab taube Ohr'n nen weißen Bart und sitz im Garten. Meine hundert Enkel spielen Cricket auf'm Rasen. Wenn ich so daran denke kann ich's eigentlich kaum erwarten.*



### **Potpourri, 2010**

light and audio installation

3 channel light organ, light bulbs, megaphone loudspeaker, steal song selection through the senior residents of Sozialbetriebe Köln  
text editing and sound mix: Beate Engl, Tim Wolff

duration: 16 min 22 s

in the framework of the exhibition „Wunschkonzert im Klubkiosk“  
together with Brigitte Dunkel

Inspired by Gustav Klucis' sketches for radio orators from the 1920s the „Potpourri“-sculpture is placed on the roof of a small kiosk building, a former weighing machine building. The sculpture consists out of two big megaphone speakers and a blinking light circle. During the opening times a „Potpourri“ of the favourite songs of the residents of SBK (a social institution for senior citizens), which were collected beforehand, can be heard loudly out of the speakers. The songs were mixed and edited following text content and melody and form a storyline including daily life, memory, death, illness and longing. The sound invites the residents to listen or dance. At night the sound is silent and only the lights of the light organ continue blinking ceaselessly in the rhythm of the music - a blinking light circle in the darkness.



### **Lichtorgel, 2011**

interactive light sculpture in the church St. Matthäus Munich  
Halogenspots, color filter, ventilating tubes, metal, organ keyboard, wood, switches, springs, cable, midi-interface, piano chair  
300 x 280 x 100 cm, organ: 120 x 90 x 40 cm

For the church St. Matthäus a light organ is built as a functional instrument that can be used by the visitor. The light organ has two functions: It can be played manually and it can be connected to a midi-device such as the electronic organ in the church. If the keyboard is played colored light is projected on the ceiling. The historical reference instrument for this work was Alexander Skrjabin's light organ that was used for his „Poem of Fire“ 1910.





### Playlist / Contributions

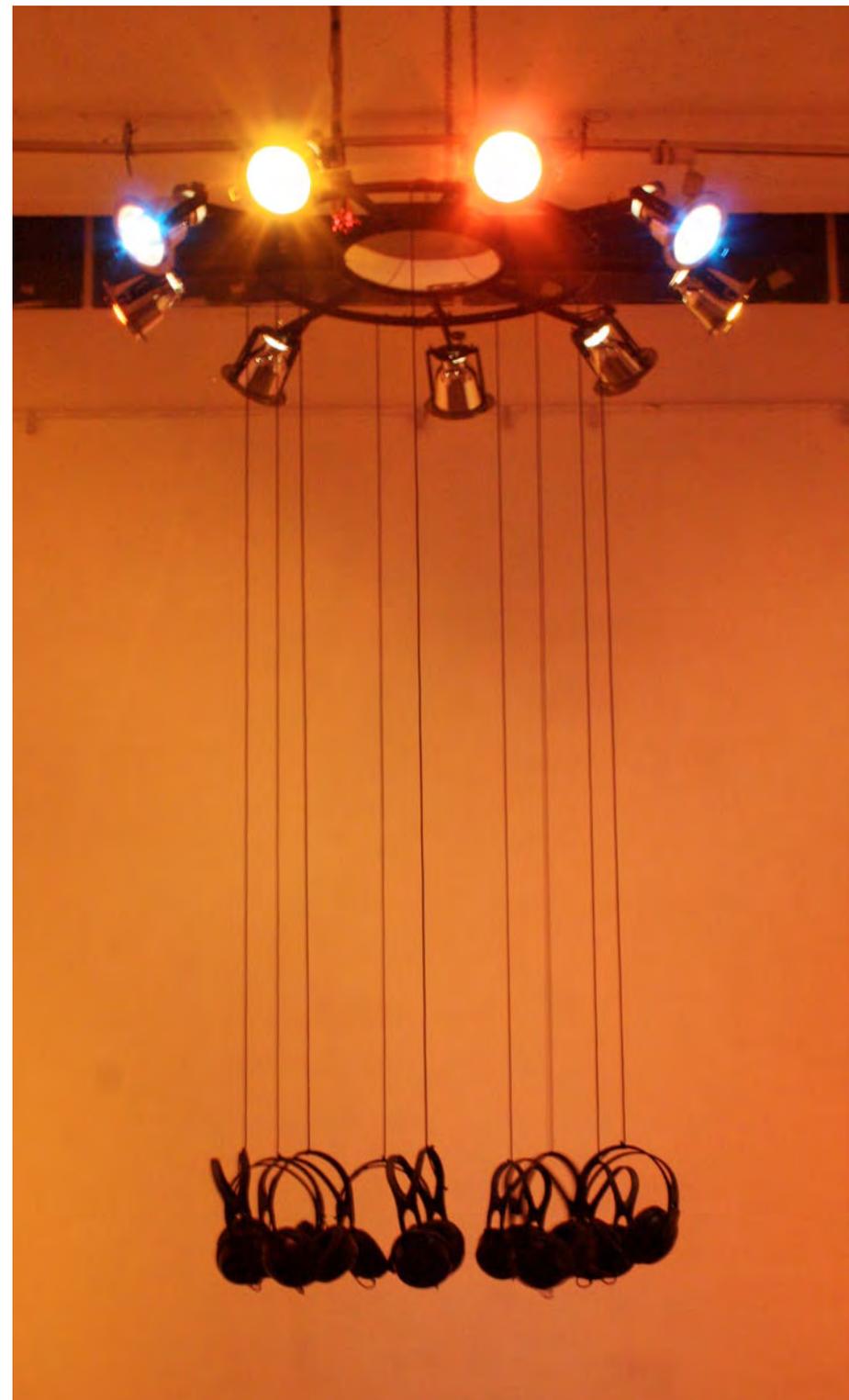
- 01 \_\_\_Barathesh\_\_\_ Shivappa kaayo thande – (from: Bedara Kannappa)
- 02 \_\_\_Suresh\_\_\_ Rajkumar Nee bandu nintaga – (from: Kasturi Nivasa)
- 03 \_\_\_Barathesh\_\_\_ Kuladalli keelyaavudoo hucchappa – (from: Sathya Harischandra)
- 04 \_\_\_Lekha\_\_\_ Roxy Music: If there's something
- 05 \_\_\_Gururaj\_\_\_ Jeena Yahan Marna Yaha- (from: Mera Naam Joker)
- 06 \_\_\_Bhavani\_\_\_ Michael Jackson: The Way you make me Feel
- 07 \_\_\_Yamini\_\_\_ Ishq Bina- (from: Taal)
- 08 \_\_\_Venkatesh\_\_\_ Ishqiya Trailer
- 09 \_\_\_Navin\_\_\_ Chocolate Rain
- 10 \_\_\_Vahid\_\_\_ Mohsen Namjoo and Hafez:
- 11 \_\_\_Bego\_\_\_ Damien Rice: Dogs
- 12 \_\_\_Prathibha\_\_\_ Euphoria: dhoom pichak dhoom
- 13 \_\_\_Barathesh\_\_\_ Naakku Mukka -( from: Kathalil Vizhundhae)
- 14 \_\_\_Aditi\_\_\_ Chor Bazari
- 15 \_\_\_Mamta\_\_\_ Kholwa Brothers
- 16 \_\_\_Ricardo\_\_\_ Gnarls Barkley: Crazy
- 17 \_\_\_Prathibha\_\_\_ Fatak (from: Kaminey)
- 18 \_\_\_Bhavani\_\_\_ Michael Jackson: Thriller
- 19 \_\_\_Navya\_\_\_ Bon Jovi: It's my life
- 20 \_\_\_Ricardo\_\_\_ David Bowie: Life on Mars
- 21 \_\_\_David\_\_\_ Band of Horses: The Funeral
- 22 \_\_\_Raheema\_\_\_ ABBA: Nina, Petty Ballerina
- 23 \_\_\_Ricardo\_\_\_ David Guetta & Chris Willis: Love is Gone
- 24 \_\_\_Anish\_\_\_ Bachna Ae Haseeno
- 25 \_\_\_Anand\_\_\_ My Death Music
- 26 \_\_\_Antoine\_\_\_ Praan: Stream of Life
- 27 \_\_\_Manju\_\_\_ Ram Sampath: Neha lagai' (from: Let's Talk)
- 28 \_\_\_Shiva\_\_\_ Kannada – Pancharangi – Udisuve Belakina Seereya – Diganth – Nidhi
- 29 \_\_\_Deepak\_\_\_ Metallica: The Day that never Comes
- 30 \_\_\_Thomas\_\_\_ Das Bierbeben: Wenn Deutschlands Mauern fallen
- 31 \_\_\_Ricardo\_\_\_ David Guetta & Chris Willis ft Fergie & LMFAO: Gettin' over you

## **Community Disco, 2010**

Performative audio installation

Metal, 9 headphones, 9 lamps with red, yellow and blue bulbs, blinking lights generator, trick mirror in the framework of the exhibition „every sound alarms“ and residency at 1 Shanthi Road Studio/Gallery, Bangalore

During a two-month residency at 1Shanthiroad Studio through the Goethe Institute Bangalore I collected favourite dance music tracks of artists and art lovers I met during my stay. I produced a 2 h audio mix that was the acoustic background for the installation „community disco“, as a kind of portrait of the local art scene. As a silent disco installation with blinking lights, trick mirrors and headphones, the viewer was invited to a collective dance, manoeuvring between the restricted space and the cable jungle.





## **LONEBASE, 2013**

Sightspecific work for Europäisches Künstlerhaus Schafhof, Freising  
metal sign, metal pipes, chains, bicycle saddle, motor, motion  
detector

A ranch sign is placed in the entrance area of the Schafhof. The  
lettering LONEBASE perforates the rusty sign like bullet holes.  
On the top of the sign turns an old bicycle saddle and moves the  
sign rhythmically. The kinetic sculpture refers to the history of the  
Schafhof as a ranch and adds the Western myth of the lonesome  
cowboy to the scenery.





**Búsáhdabyltinginn, 2012**  
(sauce pan revolution)

Different pans and pots are assembled to a drum set, that can be played with wooden spoons and egg whips. The sculpture refers to the protests in Iceland in 2008, where the people made noise in the street with pans and pots in order to force the government to resign.



## Colour Revolution, 2012

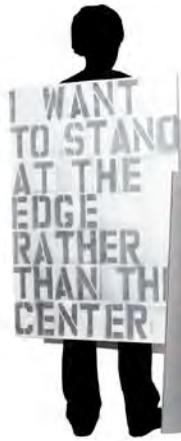
Satin ribbons, lettering, plastic tubes, branches and flowers, wire

A big wreath (diameter 160cm) is formed from branches and trees and placed hanging angular in the exhibition space. Ribbons in different colours are radiating over a length of 20m into the space. The ends of the ribbons which are hanging of the wreath are marked as colors of protest in the so-called Colour or Corporate Revolutions (Orange Revolution / Ukraine, Green Revolution / Iran etc.) The coloured ribbons that the protesters were wearing on the street in the different protests seem to become propaganda elements in a wreath ceremony.





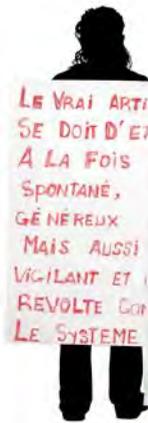
L'art peut ainsi  
refléter  
l'état d'esprit  
et l'état  
concret  
de la société.



I WANT  
TO STAND  
AT THE  
EDGE  
RATHER  
THAN THE  
CENTER



MAKE  
SOMETHING  
WHICH  
EXPERIENCES  
REACTS  
ENVIRONMENT  
CHANGES  
NONSENSE



LE VRAI ARTISTE  
SE DOIT D'ÊTRE  
À LA FOIS  
SPONTANÉ,  
GÉNÉREUX  
MAIS AUSSI  
VIGILANT ET  
REVOLTE CONTRE  
LE SYSTÈME



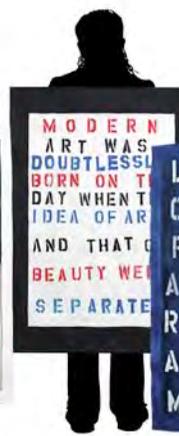
L'ART EST UN  
OUTIL DE  
CONNAISSANCE  
DU MONDE,  
UN OUTIL DE  
DÉCOUVERTE  
DU RÉEL,  
UN OUTIL  
D'EXPÉRIENCE  
DU TEMPS.



ART  
IS ART  
EVERY  
THING  
ELSE IS  
EVERY  
THING  
ELSE



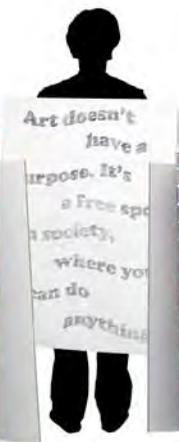
I  
would  
like  
the work to be  
non work.  
It is something,  
it is nothing.



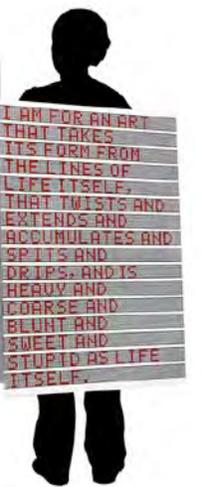
MODERN  
ART WAS  
DOUBTLESSLY  
BORN ON THE  
DAY WHEN THE  
IDEA OF ART  
AND THAT OF  
BEAUTY WERE  
SEPARATED



L'ART  
CONTEMPORAIN  
AFRICAIN  
RESTE UN  
ART SANS  
MARCHÉ



Art doesn't  
have a  
purpose. It's  
a free speech  
in a society,  
where you  
can do  
anything



I AM FOR AN ART  
THAT TAKES  
ITS FORM FROM  
THE LINES OF  
LIFE ITSELF,  
THAT TWISTS AND  
EXTENDS AND  
ACCUMULATES AND  
SPITS AND  
DRIPS, AND IS  
HEAVY AND  
COARSE AND  
BLUNT AND  
SWEET AND  
STUPID AS LIFE  
ITSELF.



## Echo, 2011-2014

Collaboration with Justine Gaga (Douala / Kamerun) in the framework of the project „Present Perfect“ curated by Annette Schemmel and Marjolijn Dijkman

*To begin with, the sculptors Beate Engl and Justine Gaga have together thought through the artistic references that inform their individual practices. Following their first meeting on a terrace in Douala in late 2011, this reflection condensed into a text-piece that evolved by means of Internet correspondence and during a joint research period in Munich. They built this dialogue with quotes by other artists and philosophers spanning the period since 1950. The influential categories of production, reception, site and power give structure to this collage of statements, puns, visions, critiques and hopes. Ideas about how to insert this discourse into the public realms of their home cities led to an ensemble of props, comprising reworked propaganda fabric prints and the photo collages of sandwich-women that are spread across this magazine. The ensemble's title is Echo. In view of the pertinent centre-periphery gap in the so-called global art world and with regard to the high production cost of art publications it comes as no surprise that the art statements collected in Douala and in Munich stemmed for the most part from Western male writers. We tried to counterbalance this result by adding some African voices, but the respective books were to be found on (library) shelves in Europe. Other texts were available online - but only with a speedy Internet connection on our side of the digital divide.*

(excerpt from the preface by Annette Schemmel, DiArtgonale Special Edition #2)



**Fountain (from the series „Bürgerliche Kleinskulptur“ / bourgeois sculpture)**

55 x 55 x 76 cm  
leaded crystal, glass, metal, plastic, mirror, pump  
2013



**Große Welt / Big World (from the series „Bürgerliche Kleinskulptur“ / bourgeois sculpture)**

55 x 55 x 57 cm  
leaded crystal, glass, plexi glass, mirror, globe, cord, pearls, motor, LEDs  
2013



**Brigate Rosse (from the series „Bürgerliche Kleinskulptur“ / bourgeois sculpture)**

55 x 55 x 57 cm

leaded crystal, glass, mirror, motor, LEDs

2013



**Roter Stern / Red Star (from the series „Bürgerliche Kleinskulptur“ / bourgeois sculpture)**

55 x 55 x 44 cm

leaded crystal, glass, mirror, motor, LEDs

2013



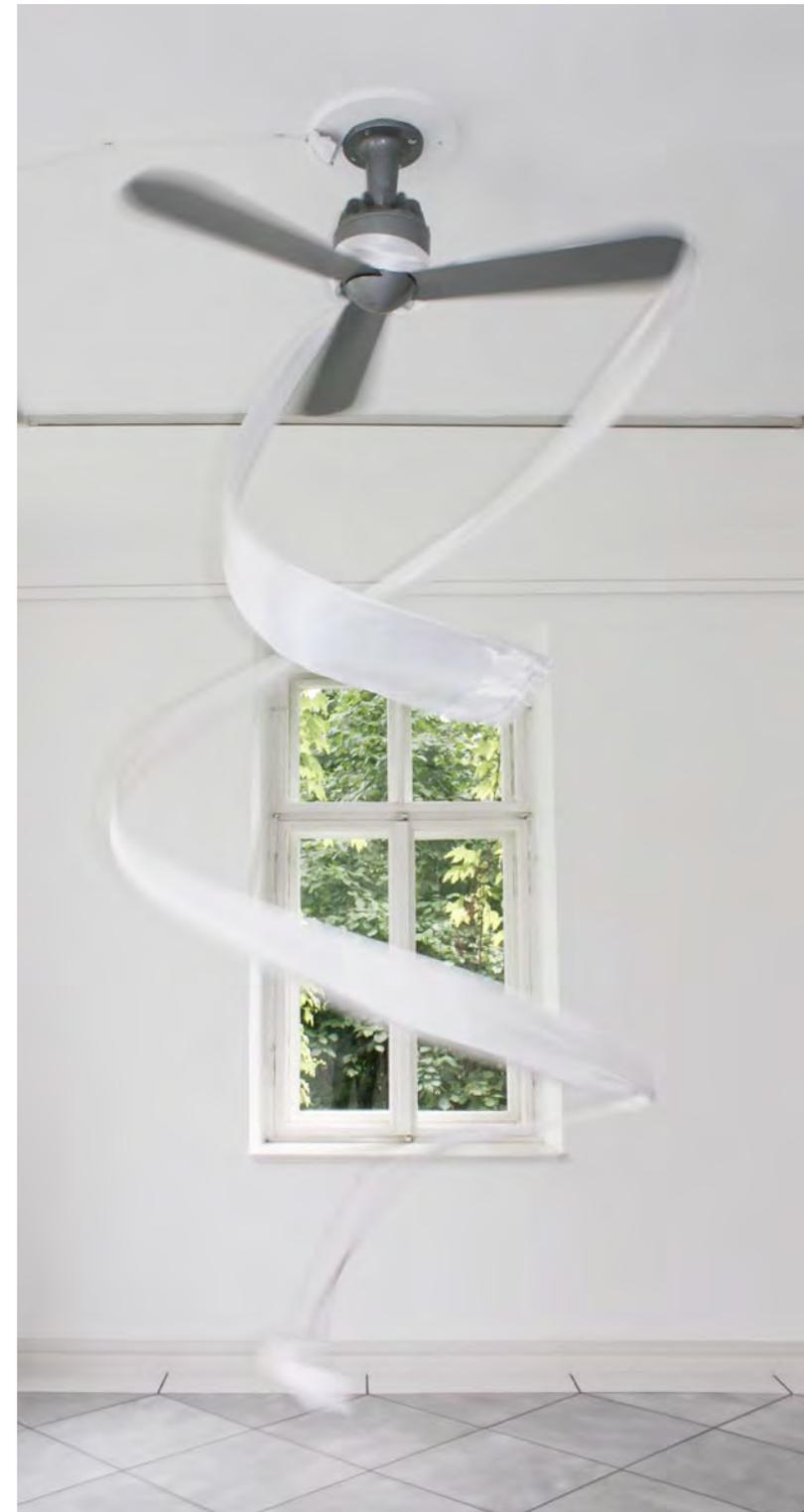


**Deutscher Michel im Gegenwind,  
2013**

120 x 120 x 300

Ceiling fan, satin ribbon, fabric, lace

An old-fashioned pointed night cap with lace loops around a propeller-like ceiling fan. The head part of the cap swings down the center of the fan, the pom-pom is fixed at the end of the 10m long top and spins in circular loops like a helix in the space almost touching the floor.





## **Liberty Cap, 2011**

sitespecific work at Djerassi Artist Residency, CA  
knitted red plastic rope, wire

An oversized knitted Phrygian hat is placed on a gate pole on the side of a trail at the Djerassi Property. It appears incidental as if someone lost it on the trail and another hiker put it up on the gate to be found again. From far the red color contrasts with the surrounding landscape, especially with blue sky.

The work is referring to the historical role of Phrygian caps as a sign of revolution and protest. Adapted from the French revolution as a symbol of liberty, it became popular during the American revolution to put up poles in public space that would carry a red Phrygian or liberty cap on top. This happened throughout the Americas in the late 18th century to signify a dissent against the British. Images of these liberty poles can be found on historical images, coins and flags (see images). Interesting contemporary adaptations of the Phrygian cap in popular culture are the garden gnome and papa smurf.

As the hat is also resembling the jesters' hat it may also refer to the liberty of the fool as well as of the artist to speak out critical truths, and through the position at the gate as a „trickster“ – in the sense of Lewis Hyde, a boundary-crosser.



Corrientes (Argentina), coat of arms



Seal of the US Army



## Sister Suffragette, 2009

Karaoke-Video with Women Choir-Backing  
together with Barbara te Kock and Philine Velhagen  
duration: 2 min 40 sec  
„girls, girls, girls“, Galerie Steinle, Munich

A choir consisting out of female amateur singers is trying to interpret the militant women's rights song „Sister Suffragette“. Originally it was used in Walt Disney's „Mary Poppins“ in which Mrs. Banks, the mother, is shown as a militant suffragette. 90 years after, the right to vote as well as the other ideals for which the suffragettes fought the song represents exactly the ambivalence between sounding a little bit old-fashioned and having still the exciting rhythm and melody of a protest song that invites to sing along. In the video the choir is singing in front of an audience space with empty red chairs. The text of the song is running like a karaoke-video over the moving camera images. For the presentation in the gallery space a microphone is placed in front of the screen and the visitor's singing adds to the choir in the video.

Sister Suffragette  
Music und Lyrics: Richard M. + Robert B. Sherman  
Premiere: 1964

*We're clearly soldiers in petticoats  
And dauntless crusaders for woman's votes  
Though we adore men individually  
We agree that as a group they're rather stupid!*

*Cast off the shackles of yesterday!  
Shoulder to shoulder into the fray!  
Our daughters' daughters will adore us  
And they'll sing in grateful chorus  
"Well done, Sister Suffragette!"*

*From Kensington to Billingsgate  
One hears the restless cries!  
From ev'ry corner of the land:  
"Womankind, arise!"*

*Political equality and equal rights with men!  
Take heart! For Missus Pankhurst has been clapped in irons again!  
No more the meek and mild subservients we!  
We're fighting for our rights, militantly!  
Never you fear!*

*So, cast off the shackles of yesterday!  
Shoulder to shoulder into the fray!  
Our daughters' daughters will adore us  
And they'll sing in grateful chorus  
"Well done! Well done!  
Well done Sister Suffragette!"*



**Though we adore men  
individually  
We agree  
that as a group  
they're rather stupid!**

**We're fighting for our  
rights  
militantly!**

**Never you fear!**

**Sister Suffragette!**



Playlist:

- 1 *Tyzden vo Filme*
- 2 *Desat Vitaznych Rokov 1954*
- 3 *Druha Smena 1951*
- 4 *Industrializacia Slovenska 1950*
- 5 *Duha nad Slovenskom 1952*
- 6 / 7 *Klement Gottwald 1953*
- 8 *Na druhej strane kamery 1975*
- 9 *1949*
- 10 *Pozdrav z vlasti 1949*

Music taken from propaganda movies  
in the archive of Banska Stanica Contemporary

## **Druhá smena, 2011/12**

Megaphone speaker, model railroad lamp, red LEDs, motor  
Audio-Mix: background music taken from propaganda movies about the construction of the Slovakian railroad line to Banska Stiavnica (source: archive Banska Stanica Contemporary)  
„collaboration 4“, space gallery, Bratislava

A megaphone loudspeaker is swinging on the floor moved and controlled by a turning model railroad lamp on the top. Through the swinging movement the sound is distributed and distorted in the space. The audio mix is cut together out of different music samples from propaganda movies about the construction of the railroad line to Banska Stiavnica.



Franziska von Reventlow: Der Geldkomplex 1916

*(...) ich seh Dich und mit Dir alle die anderen verständnislos den Kopf schütteln. Ich bin auch nicht nervenkrank, nicht einmal besonders nervös, ich habe nur einen «Geldkomplex».*

*Wie oft habt Ihr in Eurer Verblendung meinen Optimismus und meine Todesverachtung bewundert – mit Unrecht, denn gerade das ist mein Verderben gewesen. Ich habe die Sache mit dem Geld niemals ernst genug genommen, ließ es so hingehen und dachte, es würde schon einmal anders werden. Kurz, um mich im Freudianerjargon auszudrücken – ich habe es entschieden ins Unterbewusstsein verdrängt, und das hat es sich nicht gefallen lassen. Bitte, haltet mich nicht für ernstlich gestört, aber ich bin tatsächlich dahin gekommen, es – das Geld – als ein persönliches Wesen aufzufassen, zu dem man eine ausgesprochene und in meinem Falle qualvolle Beziehung hat. Mit Ehrfurcht und Entgegenkommen könnte man es vielleicht gewinnen, mit Hass und Verachtung unschädlich machen, aber durch liebevolle Indolenz verdirbt man's vollständig mit ihm. Und das muss ich getan haben, ich ließ es kommen und gehen, wie es gerade kam und ging – ach, der verfluchte Optimismus, den Ihr so nett gefunden habt. Als ich dann merkte, dass es anfang, sich immer feindlicher gegen mich zu stellen, habe ich es gelockt, bin ihm nachgelaufen – aber es war schon zu spät, es wollte nicht mehr. (...)*

*Denken Sie nur, plötzlich sterben zu müssen, was jedem passieren kann, und das ganze Kapital liegt noch da, mit dem man sich unendliches Pläsier hätte verschaffen können. Mir würde dieser Gedanke alle Seelenruhe nehmen. Man sollte vielleicht taxieren, wie lange man ungefähr noch zu leben wünscht, und danach die Summe einteilen. Bedenken Sie doch auch meinen Geldkomplex, wie soll ich den jemals loswerden, wenn ich mir nicht eine ausgiebige Revanche für alle bisher erlittene pekuniäre Unbill leisten darf?»*

Donna Summer „She works hard for the money“ 1983

*She works hard for the money  
so hard for it honey  
she works hard for the money  
so you better treat her right  
It's a sacrifice working day to day  
for little money just tips for pay  
But it's worth it all  
just to hear them say that they care  
She works hard for the money  
so hard for it honey  
she works hard for the money  
so you better treat her right  
She already knows  
she's seen her bad times  
she already knows  
these are the good times  
She'll never sell out  
she never will  
not for a dollar bill  
she works hard  
She works hard for the money  
so hard for it honey  
she works hard for the money  
so you better treat her right*

## **Bohemiennes, 2007**

Videoessay about the Munich Bohème  
Lothringer 13 / Laden

Sources: Donna Summer, She works hard for her money, 1983 and  
Franziska zu Reventlow, Der Geldkomplex, 1916

The video sketch consists out of the music video for Donna Summer's song „She works hard for her money“ and a spoken text from Franziska zu Reventlow's „Der Geldkomplex“, as well as historical photographs of her. Reventlow was analyzed by a Freudian psychologist on her „money complex“ as if it was an illness. The text is talking about the difficulties between making art and (not) having money. I combined both, Summer and Reventlow, in a Karaoke-video thus bringing together the different positions of two women which both played a role in different epochs of the Munich cultural scene. Instead of illustrating the wild life of the Bohème both artists were dealing with the pecuniary as the other side of the „dolce vita“.





betaversion 2.0  
- Mobile Edition -

betaversion 3.0  
- Internationale Version -

betaversion 2.0  
- Mobile Edition -



betaversion 1.0  
- Leipzig / Plagwitz -

### betaversion 1.0 – 3.0, 2004 / 2006

sound installation installed on the rooftop of Halle 14 / Stiftung Federkiel, Baumwollspinnerei Leipzig  
 4 reflex horn loudspeaker installed on a flagpole, transformed and reenacted speech by Rosa Luxemburg about the world political situation (Die weltpolitische Lage, 27. Mai 1913, Leipzig-Plagwitz), spoken by: Barbara te Kock, translation: Sivlia Bauer, sound mix: Lenz Schuster, duration: 12 min  
 betaversion 1.0 – Leipzig /Plagwitz, sitespecific Installation  
 betaversion 2.0 – Mobile Edition  
 betaversion 3.0 – International Version, 2-Channel, German / English

On the rooftop of Hall 14, a former cotton spinning factory, an unknown person hoisted a red worker flag. It becomes the anchor point for the exhibition Schichtwechsel (shift change) that started on labor day and circles the idea of the workers movement. With her sound installation betaversion 1.0 Beate Engl gives a voice to this flag, that is proclaiming a speech about the global art system. The source for this transformed text is a speech by Rosa Luxemburg held in Leipzig-Plagwitz on May 27th 1913 analyzing the world political situation and agitating for the boldness of the proletarian masses in the fight against the breakneck enterprises of the capitalists that partition the world. Beate Engl keeps the general structure of the speech and transforms it by simply exchanging words: The worker and proletarian becomes the artist and cultural producer, the capitalist and social democrat becomes the gallerist and curator and the international wars become the global biennials and group shows. Megaphone speakers, red flag and public on the grass roof add to a demonstration like atmosphere.



### *The Global Art Market*

*We are living in an odd time, in which a very special area of public life more and more demands the attention of those who are active as artists: this area is the field of international cultural activities. According to the idea and ken of the average bourgeois, international cultural activities belong to that part of the morning paper that he is reading while having his cup of morning coffee to disperse his worries or to avoid the nagging of his better half. For those who are active in the arts, however, the international art business is profoundly serious and extremely important.*

*(...)*

*Every cultural producer, female or male, today needs to acknowledge that there is nothing that happens in the context of international art business that will not touch her or his very own interests in cultural productions. When in South Africa the Johannesburg Biennial becomes the latest site of global art tourism, when next to Istanbul additional biennials are started in Sharjah and Tirana, when in Brazil the Sao Paulo Biennial competes with American and international art events, in each and every case artists, female and male, have to acknowledge that this is their business, that their interests are at stake. (...)*

*Wir haben ein ganz anderes Ziel zu verfolgen, das uns klar und deutlich unsre historische Aufgabe stellt, die Künstlerorganisation, die Vernetzung der Kulturproduzenten, wie sie unser Programm verlangt.*

*(...)*

*We do not deceive ourselves, we do not believe that we can introduce an international network of all cultural producers overnight. A union of artists that decides along with the art viewers what is to be shown at the next biennial and what isn't, is incompatible with the rule of gallery owners and institutional cartels. To introduce a network of all cultural producers, we have to overthrow the established art scene, that means revolution, a huge lump of historical work. Yet should this be a reason to keep our demands just like a family sanctuary carefully stored inside a closet, only to be taken out at especially solemn occasions?*

*No! We must demand the network of all cultural producers in daily programs of action; the art audience needs to know that the execution of our demand requires the overthrow of the rule of Junkerdom. The day will come when the international artistic world will no longer be bossed around, when you will rise as one man and say: I will not accept it, I will not do it!*

*Vigorous applause*

*(...)*



exhibition view „Prototypisieren“, thealit, Bremen, 2008

## **The Blob – Nothing can stop it!**

A sculptural remake

A worldwide invasion of blob sculptures is the fictitious setting for my research project. On the basis of this exaggerated horror scenario I am analyzing critically the spaces marked for art and the expansion of a globalized art industry. Starting point of the research is the horror movie „The Blob“ from 1958, in which a gelatinous, anthropophagous mass from outer space is expanding and growing permanently. The movie plot is ironically translated to the expansion of the art industry: The blob is escaping from the museum into public spaces and remote areas. Similar to a virus, which is transported through art tourists from Biennial to Biennial, the mass is spreading all over the globe. The „Blob“ is signifying a prototypical sculpture or an abstract accumulation of material. While conquering spaces it can take on different forms, sizes, styles and shapes through its fictitious life. The global expansion of this sculpture gets beyond control, turning into a bizarre situation. This is the basis for my critical reflection of the existing

criteria for artistic production, which consist partly out of theoretical research and several sculptural works.

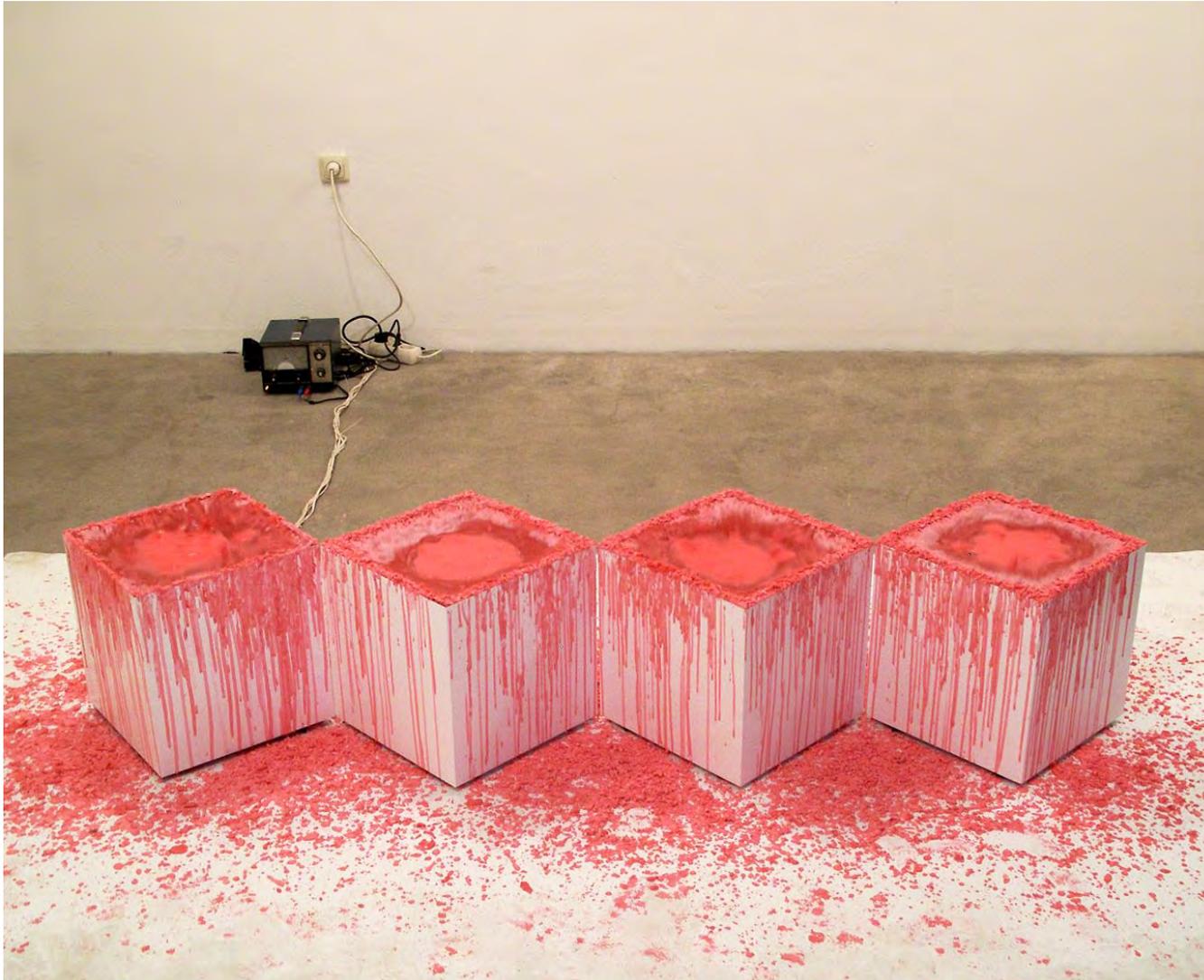
The series contains educational material about the global art industry, for example a globe, on which the international biennals of the last two years are marked. „Oh, my god, it's a Blob!“ shows a sample of the blob, which demonstrate the life of the bubbling and sputtering mass. In „Blob-Machine“ a red foam mass comes out of a white museum pedestal and spreads into the room while solidifying to a sculpture. The video „Attack of the Blob“ reproduces the panic scene in the 1958 movie and translates it to the front of a museum: visitors are trying to escape screaming and filled with fear out of the building.



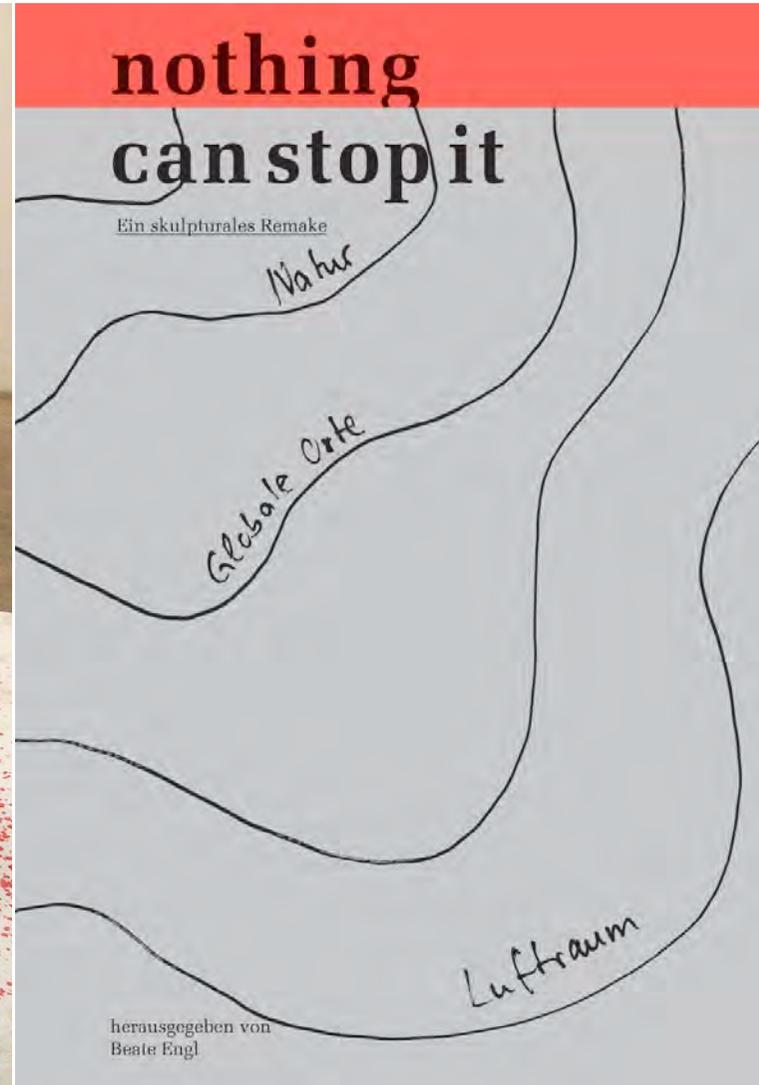
„Blob-Machine“, exhibition view, Kunstverein Wolfsburg, 2008



„Attack of the Blob“, 2008



„Oh, my god, it's a Blob“, 2008



Nothing can stop it! Ein skulpturales Remake.  
Verlag Silke Schreiber Munich 2009





### **Return of the Blob, 2009**

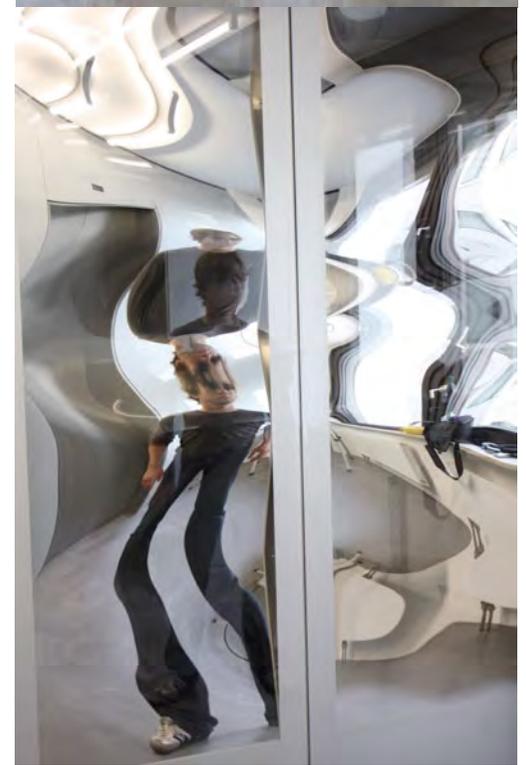
sitespecific installation in the basement of the culture department of the city of Munich  
ventilation ducts, grille, glue, food coloring, plastic tubes, wood, plexi,  
drill, hose pump, interval timer  
„Dimke Egger Engl Erb Leinfelder“, Kunstarkaden München



### **Reality Check, 2009**

public art commission for 4 elevator lobbies in the 3rd floor of  
ABM Generali Cologne  
mirror metal, aluminium

The new building of ABM Generali in Cologne has four independent elevator systems, which allow a flexible entrance to the office spaces. Leaving the elevator in the 3rd floor the employees are confronted with a glass wall behind which differently curved metal mirrors are installed. Each elevator lobby varies through the convex and concave shapes of the mirrors, which distort the space ornamentally, forming a horizontal, vertical or diagonal wave. Each room gets a different atmosphere in the framework of this serial work. Moving through the space the passer-by create constantly new effects. Space and body are dissolving to abstract forms, a step later they get distorted, stretched or blurred, similar to distorting mirrors in a fun house. The opening of the elevator door becomes a theatrical moment and confronts the passer-by with a distorted image of reality. Before entering the office corridor the lobby situation constructs a playful irritation in the routine of daily work. As a gap between the different levels of the company it becomes a surreal landing zone before re-entering reality.









## Security Service, 2007

Light installation with two rotating flash lights  
LED-flash lights, motor, metal, tripod  
size variable

Two LED-flashlights are rotating on a tripod. The spot light is scanning the room moving up and down and turning. It seems as if they are searching something or somebody.



## A Perfect World, 2007

room installation in several parts:

“Human Drift”, wall painting after King Camp Gillette, The Human Drift (Boston: New Era, 1894)

“The world is a business, Mr. Beale”, audio-excerpt from Ned Beatty’s (Arthur Jensen) speech from the movie Network, 1976

“WORLD ORDER”, photo mounted on wood bill board, 2007

“WORLD ORDER”, video documentation of a performace in public space, 2007

„The ideal citizen“, drawing on book-illustriation

boots contemporary art space, St. Louis / USA

*„A Perfect World“ is a conceptual inquiry of holistic systems in relation to one’s role within that very structure. While researching the 1904 World’s Fair in St. Louis, its overall theme of the „ideal citizen“ and the impact of technological utopias around the turn of the century, Beate found a 1894 diagram by businessman and utopian technocrat King C. Gillette, which outlines the human drift towards a better future. Gillette’s idea of the world as a people’s corporation and his notion of progress depends on order, organization, intelligence and discipline. Drawn on the wall of the gallery this image becomes the starting point of the installation as it divides the exhibition space in two parts: the „sea of competition for material wealth,“ an unruly, individualist struggle that leads the viewer through a narrow channel of adversity to the „sea of progress,“ where science and the arts make up the key elements of the better world.*

*Engl questions the humanistic utopia of this idealistic model of evolution when it is combined with strategic intelligence. In „The narrows“ – set amid the two exhibition spaces – a loudspeaker plays a speech from the film „Network“ (1976). Arthur Jensen (Ned Beatty as the head of the Union Broad Casting System) intensely indoctrinates the newscaster Howard Beale (Peter Finch) with his world system that is exclusively based on currency: „The world is a business, Mr. Beale.“*

*During her residency at Boots Contemporary Art Space, Engl documented a performance in a public space. The performers spelled out the words „W-O-R-L-D“ and „O-R-D-E-R“ with grey ponchos attached to each other. They make physically palpable the gap a between connected individuals and the system of world order they are illustrating. Photographs of the performance will be presented in correlation to the installation, challenging the coherences of their striking content and questioning which „sea“ drives a more suitable „world order.“*

(excerpt from the press text)





### **Ideal City (excerpt)**

*After mature consideration, it has been decided, that economy demands the centralization of all manufacturing; that one branch of manufacture is so dependent on other branches that it will be more economical to bring all raw material to this centre rather than keep up an exchange system between widely separated points. This centre should be in the vicinity of Niagara Falls; for here we have a natural power for beyond our needs, capable of keeping in continuous operation every industry of the Company, as well as power necessary of all purposes pertaining to the maintenance of a great central city, such as would be the mature result of centralization of the manufacturing industries.*

*It is my firm belief that under conditions of material equality, all necessary labor could be forwarded without friction; that a system of compensation to balance supply and demand for labor, carried out on plan proposed, could be reduced to an exact science, and humanity would march along the highway of progress without any disturbing elements to check its advance. Thus the world would gain what is now an enormous waste*

*of brain power, which would be devoted to the field of progress in science, art, and invention; and our rapid advance to a higher ideal would be in proportion to this gain. Under a perfect economical system of production and distribution, and a system combining the greatest elements of progress, there can be only one city on a continent, and possibly only one in the world – the great and only „Metropolis“.*

-----

*Can you – yes, you – can you deny the possibility of the whole field of production and distribution being brought under corporate control, that corporate body being the people?*

*We, the people, here assembled for the purpose of remedying the evils and grievances which now exist in our social environment, believing that all such evils have their final cause in our commercial system of competition between individuals for material necessities, and, further, that united action looking toward the final consolidation of production and distribution into the hands of the people, is the only logical and possible remedy by which poverty and*

*crime can be removed, and justice to the individual secured, propose to form a Stock Company.*

*I am a Corporationist. I believe in „WORLD CORPORATION“. By the people – For the people, as opposed to corporation by Individuals for Individuals. I believe in International Co-Operation with all Nations, and all Nations with each other, for the accomplishment of Universal Peace through „WORLD CORPORATION“. I believe in the corporate acquisition and final ownership of all property and control of all industry by the people. I believe in the elimination of lines of demarcation between nations and people, and the establishment of equity between individuals throughout the world on a basis of intelligence. (...)*

-----

*My friends, this is not politics; it is not religion. It is hard-pan common business sense. Come, you who are rich, powerful, and influential, and you who are poor, and broken from unceasing toil. Come one, come all, and join the ranks of an overwhelming United People's Party. Let us start the ball rolling with such a boom and enthusiasm*

*that it will draw the wealth and sinew of the nation into its vortex, - the great future city „Metropolis“.*

*(...) Such a city would draw upon all the science, art, and engineering talent of the world, and the knowledge accumulated would be sifted and refined by the Corporate Mind, adopting always the best, until the city as a whole and in every minute detail combined the most progressive ideas of man. Every building, for whatever purpose designed would be a sparkling gem set in a diadem of gems, each standing alone, separate and distinct, an exponent of architectural progress and artistic beauty. Imagine for a moment these thirty odd thousand buildings of „Metropolis,“ each standing alone, a majestic world of art, a never-ending city of beauty and cleanliness, and then compare it with our cities of filth, crime, and misery, with their illpaved and dirty thoroughfares, crowded with the struggling masses of humanity and the system of necessary traffic. And then compare the machinery of both systems, and take your choice; for I believe the only obstacle that lies in the way of the building of this great city is man.*

## Ideal City, 2010

audio and video installation based on reenacted text quotes from:  
King Camp Gillette: *The Human Drift* (Boston, 1894) / *World Corporation*. *The birth of social and industrial science* (Boston, 1910) / *The People's Corporation* (New York, 1924)

wood, megaphone speakers, rear projection plexi

speaker: Jeff Kollinger

sound: Jan Faszbender

duration: 15 min

A research about King Camp Gillette's texts and technological utopianism in American culture (Howard P. Segal) found its first outcome in „Ideal City“. The installation consists out of a speaker's desk that holds a rear projection screen. Instead of microphones a propaganda speech can be heard out of two speakers on the desk. The speech is a collage of quotes from Gillette's books. A male voice explains and advertises his concept of the „human drift“, the utopian future city „Metropolis“ located in the vicinity of Niagara Falls and an utopian society which is framed by the „World Corporation“. The projected video shows the Niagara Falls today – the buildings, the masses of tourists, the ships etc. – and combines it with Gillette's drawings of Metropolis and his pamphlets advertising World Corporation.





Script of "Modelluniversum"  
quotes from the movie "Things to come", 1936,  
Regie: William Cameron Menzies, Drehbuch: H.G.  
Wells

Artist:

*"I'm a master craftsman I have the right to talk.  
Is it any better world than it used to be? I rebel against  
this progress. What has this progress this world  
civilization done with?  
What is this progress? What is the good of all this  
progress on ward and onward? We demand a halt, we  
demand a rest. The object of life is happy living. We will  
not have human life sacrificed to experiment. Progress is  
not living. It can only be the preparation for living.  
Is man never to rest, Never to be free? A time will come  
when you in your turn will be forced away to take  
your chance upon strange planets and in dreary and  
abominable places beyond the stars. An end to progress.  
Make an end to this progress now. Let this be the last day  
of the scientific age.  
Suppose someone cried HALT! Stop this progress!  
Suppose I shouted to the world: Make an end to this  
progress!  
If I shout arise! Awake! Stop this progress before it is too  
late!"*

Scientists:

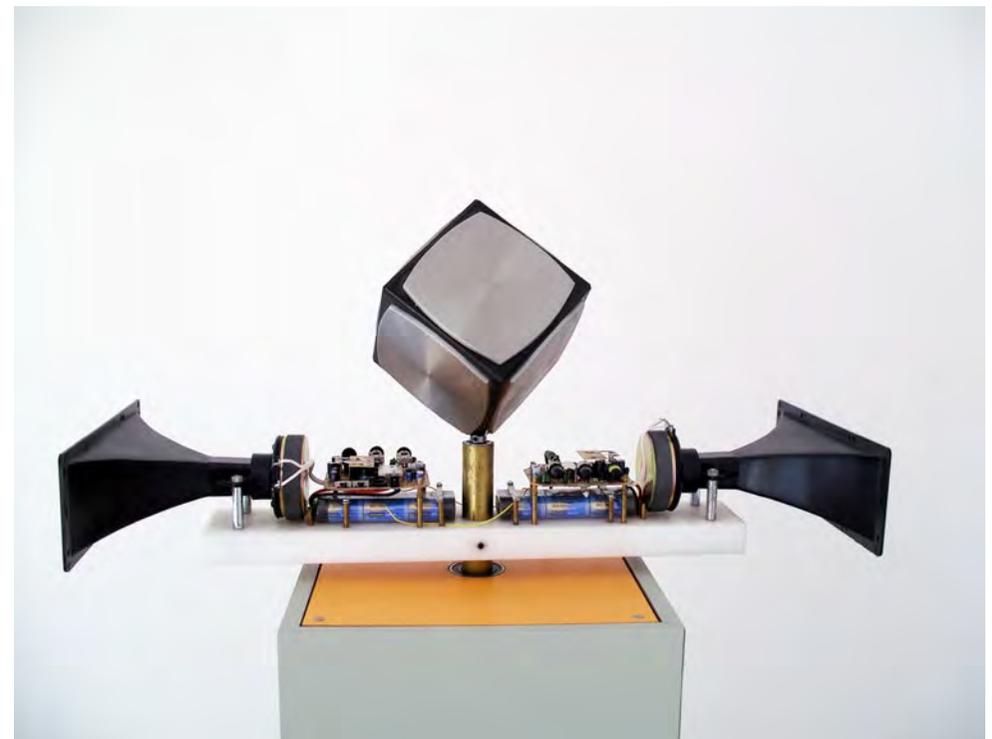
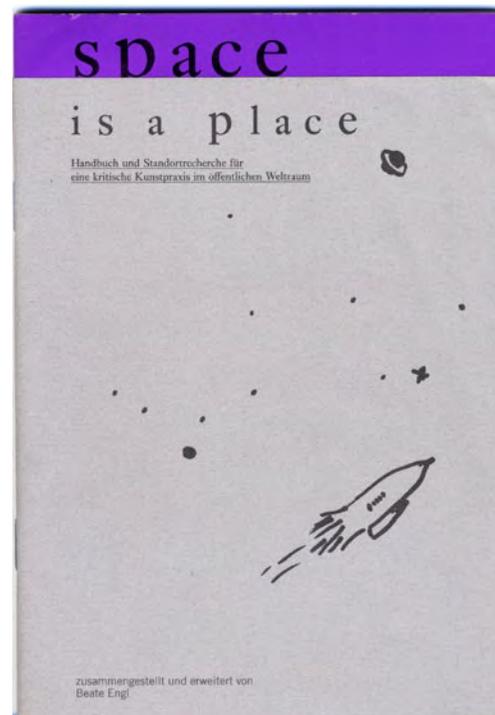
*"Oh god, is there never to be any age of happiness? Is  
there never to be any rest?"  
"Rest enough for the individual man. Too much of it and  
too soon, and we call it death. But for MAN no rest and no  
ending. He must go on--conquest beyond conquest. First,  
this little planet and its winds and ways, and all the laws  
of mind and matter that restrain him. Then the planets  
about him, and at last out across immensity to the stars.  
And when he has conquered all the deeps of space and  
all the mysteries of time--still he will be beginning."  
"But we are such little creatures."  
"It is this--or that. All the universe--or nothingness....  
Which shall it be? "Which shall it be?"*



### **Modelluniversum, 2007**

Light- and sound installation, 11 min  
during the exhibition and research project „The Domain of the  
Great Bear“, kunstraum muenchen  
fiber glass, LEDs, controller, wood, loudspeaker, CD

The installation is simulating the view into a starry sky out of a fictitious window. The Domain of the Great Bear is reconstructed as a model out of LEDs and fiber glass, similar to the traditional diorama displays in science museums. The whole room is filled with a very deep vibrating bass sound. Text and sound samples from the film „Things to come“ (William Cameron Menzies, 1936) are added as a second sound layer showing the conflict between the the artist and the scientists: The artist - in the film a conservative position - is agitating the masses to rebel against the progress while the scientist although sometimes having objections are driven by a future vision dominated on technical progress: „All the universe or nothing!“



Letters, translation of excerpt from the publication "Space is a place", Munich, 2005

Dear Miss Engl,

For quite some time we have been watching your artistic work on earth. Your critical approach towards public space is a main topic of your artistic research. For some time you have been interested in the possibility of placing art in outer space.

Our foundation has decided to support you and your projects, and to give you the possibility to develop an artistic concept for outer space. We believe, that art has to play a more important role in the technical domain of astronautics. Besides, we want to support a critical arts practice in outer space.

Outer space is, one could say, the most public of all spaces. It offers you the possibility to communicate your ideas in a broader way to a bigger audience. The potential spectators are the whole world's population.

We are sure that you will take advantage of this challenge. We consciously ask you, as a young female artist, because from our point of view outer space should be an experimental space for new artistic strategies.

*Your artistic freedom is unlimited. You can decide if you want to develop a sculptural work or a participatory project. We would like you to communicate your project ideas as soon as possible, so we can prepare technically for the realization of the project in an appropriate way. We are looking forward to working together with you*

Best regards  
The anonymous commissioner

Dear Ladies and Gentlemen,

*I want to thank you for the invitation to develop an art project for outer space. I am very pleased that you have chosen me. I will be happy to accept the challenge and develop a concept that continues my research into critical arts practice for public spaces in outer space.*

*As I am stepping, so to say, on "new ground" with this commission, I suggest, that I will first analyse the conditions for an art practice in outer space. I am sorry to delay the realization of the project a little, but I am sure you will agree, that a detailed site analysis is essential for further investigation in critical arts practice in space.*

*I will put together a short summary that can function as a basis for future research for artists. First, I will briefly review arts practice in public spaces on earth, and compare them to the possibilities in outer space. Next, I will analyse the political and commercial interests in outer space. I can imagine, that they are similar to the situation on earth and thus I will try to develop a critical artistic strategy for outer space by following along the lines of the critical approach on earth. If you want to, I could also add a short review of art projects that are already planned for outer space.*

*Thus a kind of practical handbook for critical arts practice in the public outer space will be created. I am sure that this is also in your interest, as you can give this outline as reference material to other artists, you support.*

*The artistic concept will be developed directly after the site research. I hope, that you agree to this short but unavoidable detour. Please let me know your opinion in this regard. You can call me any time.*

Best wishes  
Beate Engl

## Leslie, 2006

audio installation and book presentation at kunstraum muenchen  
rotating object with loudspeakers as presentation display for my  
publication: „Space is a place. Handbook and site research for a  
critical art practice in public outer space.” 96 pages, published at  
Verlag Silke Schreiber Munich, 2005

Two horn speakers are rotating on a high speed, thus creating the  
typical Leslie-effect, a special kind of Doppler effect. The sound-  
file used for the Leslie is the morse sound of the Russian satel-  
lite Sputnik, which is continously beeping on different volume  
levels. In the center of the rotating speakers is another speaker  
from which the two letters can be heard, that frame my publicati-  
on „Space is a place“: one by an anonymous comissioner, asking  
me to produce a public art piece for outer space and my answer,  
which is the starting point for the whole book.





### Scene 1 (Cityscape panorama, periphery)

Der öffentliche Raum ist nämlich auch eine Fiktion und zwar für all jene Nutzer, welche die unsichtbaren Zugangsschranken so ungehindert überschreiten können, dass sie ihnen nicht eigens auffallen. // Wenn heute überhaupt noch ein Raum öffentlich ist, dann doch das Weltall mit seiner grenzenlosen Weite. // Unter Raum verstehen wir einmal jene Räume, die einst als geheimnisvoll galten, und jetzt bekannt und erforscht sind und von uns darum wie eine Materie behandelt werden. // Aber die Unendlichkeit des Weltraums ist doch keine Materie? // Für Manche ist die Unendlichkeit das Planetarium, ein erstarrter Wirbel am Ende der Welt, eine immense Struktur aus konzentrischen Kreisen, um deren Ränder herum man eine endlose Ansammlung von Ideen als Objekten finden kann, ein Fundus von Modell-Universen. Hier ist auch das Gebiet des Grossen Bären. // Auch der öffentliche Raum der Erde wird von Grossen Bären kontrolliert und überwacht. // Der Urbanismus ist diese Inbesitznahme der natürlichen und menschlichen Umwelt durch den Kapitalismus, der, indem er sich logisch zur absoluten Herrschaft entwickelt, jetzt das Ganze des Raums als sein eigenes Dekor umarbeiten kann und muss. // Wird auch der dekorierte oder gestaltete Raum bald in den Weltraum expandieren? // No one can predict with certainty what the ultimate meaning will be of mastery of space, it may hold the key to the future on Earth.

### Scene 2 (Cityscape panorama, urban)

Der Luftraum ist der einzige, der dem Menschen fast unbegrenzte Freiheit bietet. (Warum machen wir keine Kunst für den Luftraum, keine Ausstellungen im Himmel?)

### Scene 3 (target)

United Nations, Outer Space Treaty, Article I (ratifiziert von 95 Nationen, unterzeichnet von 27 Nationen): The exploration and use of outer space, including the Moon and other celestial bodies, shall be carried out for the benefit and in the interests of all countries, irrespective of their degree of economic or scientific development, and shall be the province of all mankind. // Für die weitere Erforschung des Weltraums ist es wichtig, dass er zum Wirtschaftsraum wird – und dass die Öffentlichkeit stärker daran partizipiert. // Den Coca-Cola-Flaschen und einigen Zigarettenmarken kann man nicht ausweichen. Sie werden vermutlich auch die ersten Spuren bilden, die der Mensch auf dem Mond hinterlässt.

United Nations, Outer Space Treaty, Article II (ratifiziert von 95 Nationen, signed by 27 Nations): Outer space, including the Moon and other celestial bodies, is not subject to national appropriation by claim of sovereignty, by means of use or occupation, or by any other means. // Neben dem Sport und der Rüstungsgebäude ist der Wettlauf im Welt-

raum zu einer eigenen Form der Delegation geworden, die im Maße der Abwesenheit der Delegierten an symbolischer Kräftigung gewinnt. // The Congress declares that a priority goal of constructing the International Space Station is the economic development of Earth orbital space.

United Nations, Outer Space Treaty, Article IV (ratified by 95 Nations, signed by 27 Nations): The Moon and other celestial bodies shall be used by all States Parties to the Treaty exclusively for peaceful purposes. The establishment of military bases, installations and fortifications, the testing of any type of weapons and the conduct of military manoeuvres on celestial bodies shall be forbidden. // Neutronenbomben und Interkontinental - Raketen kommen von oben – und nicht aus der Zukunft. // Some delegations expressed the view that a trend towards “weaponization” of outer space and towards an arms race in outer space was becoming more obvious.

United Nations Moon Treaty, Article 11, 3. (ratified by 9 Nations, signed by 5 Nations): Neither the surface nor the subsurface of the moon, nor any part thereof or natural resources in place, shall become property of any State, international intergovernmental or non-governmental organization, national organization or non-governmental entity or of any natural person. //

Over the past 23 years, Hope estimates he has made \$6.25 million selling land on the moon and the planets, primarily Mars and Venus. // Some government will pass legislation stating its intent to recognize and defend the validity of property claims by space-faring companies. Such laws will encourage entrepreneurs to pursue space-based endeavors. Only then will the space frontier truly be open.

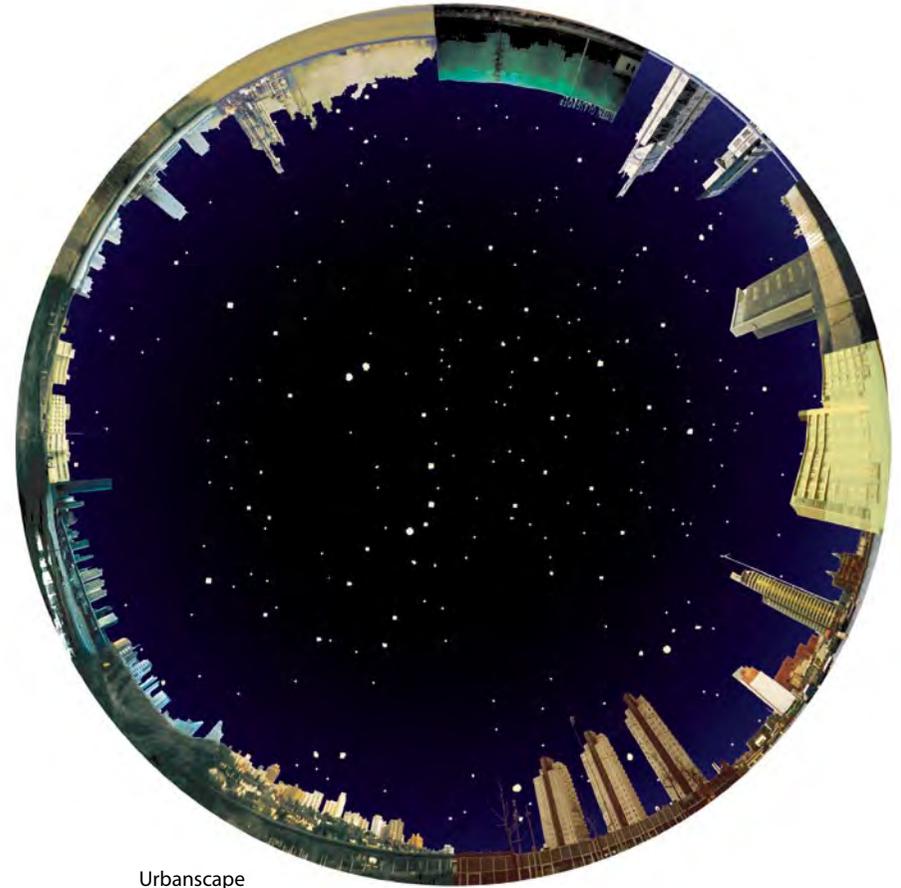
United Nations Moon Treaty, Article 11, 7. (ratified by 9 Nations, signed by 5 Nations): The main purposes of the international regime to be established shall include: (d) An equitable sharing by all States Parties in the benefits derived from those resources. // Stellen Sie sich vor wir finden Öl auf dem Mond und Privatfirmen dürften es für Profitzwecke nicht abbauen? // Look, you're never going to beat Bill Gates at his own game. But if you own the first successful space-mining company, you'll make him look like a pauper.

### Scene 4 (Starry sky)

Jetzt weiß ich warum ich hier bin: um auf die Erde zurückblicken zu können.



Cityscape



Urbanscape

**Space is a place. –  
Der öffentliche Raum ist eigentlich  
auch eine Fiktion, 2004**

(Transl.: Public space is actually also a fiction)

Video and sound installation together with Lenz  
Schuster

Galerie der Künstler/ BBK München and Columbus  
Art Foundation, Ravensburg

The circular video animation which is projected into a dome of the museum room simulates a planetarium presentation. The spectator can lie on the floor on a carpet and watch the video. The main image is a circular urban landscape, a collage out of different photographs from different European and American cities and peripheral landscapes. In the centre of the projection an animated night sky is slowly rotating. The second part of the video projects quotes from the United Nations outer space and moon treaty and at the same time you hear spoken quotes from politicians and businessmen who talk about space marketing.

The whole video has an underlying atmospheric dolby surround sound that we consider as typical „space“ sound as it is used in lots of science fiction movies. The spoken quotes are excerpts of my research about public outer space, thus the animation is directly connected to my site research and handbook „Space is a place“.

## **Und die weiße Zelle schwebt weiter..., 2005**

(Transl.: And the white cube keeps on floating...)

Room installation with sound in the technical installation room of Hamburger Kunsthalle  
wood, color, neon lamps, rubber mat, subwoofer, frequency generator  
„Rückkehr ins All“, Kunsthalle Hamburg

The technical installation room of the museum is used as the machine room setting for a constructed white cube that can be compared to an extension of the museum on a space station. The cubic museum architecture of Oswald Mathias Ungers is referenced through a remake of the original museum lamps.

Through simple interventions in the room - the neon lamps, a built-in groove, the rubber carpet, and two doors - the whole space is changing and it is hard to find out what is „real“ and what is built in construction. One door is turned 90 degrees and optically gravity in this white cube in space is turned upside down. In addition the floor is vibrating through subwoofer speakers hidden under the groove and a frequency generator that produces a 40 Hz wave. The spectator finds himself in this vibrating space station reminding of Kubrick's 2001 - Space Odyssey that seems to float away.



3-D rendering of installation



## **Ain't no sunshine, 2004 / 2005**

solar controlled light installation, public art competition, realization with QUIVID (public art program, City of Munich) for the entrance hall of the Kindergarden Riegerhofweg, München-Laim  
LEDs, acrylic glass, solar cell, controller system  
Ca. 5 x 8 m

Ain't no sunshine is developed for a public art commission in a kindergarten in Munich and tries to integrate the children as well as the pedagogic program in a participatory process. An abstract drawing is developed through drawing and playing with a big neighborhood map, neighborhood walks and told stories in which the children describe their daily way from their homes to the kindergarten. The abstract line net as a cartography of their daily walks is used as a draft for a light installation on the ceiling of the new kindergarten's entrance hall. It consists out of yellow light rails that form an individual map of the neighborhood with the kindergarten building in the center. The light is animated in relationship to the photovoltaic solar system on the roof of the building. In eight phases the light in the line web is growing or shrinking depending on the solar energy that is gained. When the system reaches 100 percent the light drawing starts blinking. Thus it functions as an extended display of the solar system and the daily walkway of the children becomes a metaphor for gaining and using energy.







*Beate Engl offers a coffee break table - the title of the work - to the excursionist, like a gigantic piece on an oversized playing field which can be moved, but also functions as a place to sit on. At the same time, the sculpture with its reels, the lamps powered by solar cells and the fountain occasionally ejecting water evokes the image of a small robot leading a life of its own. An autonomous system: during the day the well sprinkles, while at night the lamps are shining. „If it moved by itself and said „Hello, how are you“ you would accept it as a new inhabitant of the garden. In its current phase of development it still is a coffee break table, but, who knows, maybe a metamorphosis will take place,“ Beate Engl explains. The artist invites visitors to peacefulness and relaxation, to leisure time on an extraterrestrial planet and evokes the garden as a paradisiacal site of the good old times. Images of baroque waterworks and idyllic pavilions arise. Characteristic of her work her sculptures are supposed to be entered, touched, played upon and used. Only the participation of the visitor turns the sculpture into a piece to play with and the layout of the garden with its ways and patches into a playing field.*

(Stephanie Rosenthal)



**Brotzeittisch, 2001**  
(Transl.: coffee-break-table)

Mobile sitting unit  
wood, metal, plastic bowl, solar-fountain, solar-lamps  
Botanischer Garten München, Schmuckhof

The baroque structure of the garden is used as a playing field for the mobile table-bench-combination. The sculpture can be used to sit down and have a break. The visitor can push it to a suitable place. In the middle of the metallic green object is a solar fountain that suddenly starts sprinkling with direct sunlight. At night small lamps are shining although no public visitors are in the garden (only the gardeners can have a candle-light-diner). The mobile sit-unit is a self-sufficient system somewhere between tea-table, baroque pavilion and robot.





### **I'm as mad as hell, 2006**

monument for a speechmaker, temporary project in public space, produced for Ortstermine, Department of Arts and Culture, Munich

Fruit crate cast in aluminum, rotating cylindrical paddle wheel with eight panels printed on both sides with writing: I'M AS MAD AS HELL, AND I'M NOT GOING TO TAKE THIS ANYMORE! (Quote from the film „Network“, 1976), metal scaffolding poles, motor, solar cells

Height: ca. 4.5 m

The user of the sculpture stands on a fruit crate under a paddlewheel, which has the following sentence from the film „Network“ written on one of its cross-beams: „I'm as mad as hell, and I'm not going to take this anymore“. This sentence rotates on a permanent loop that, depending on the intensity of the sun, sometimes faster, sometimes slower or standing still. A provisional elevation, as speakers like to use in order to stand out above the crowds and to be heard (beer crates, fruit boxes, chairs etc.), is turned into a cast monument. Even though one can use it as a speaker's pedestal, it manifests first and foremost the absence of the speaker. One might even say that it questions free speech in and of itself. What remains is propaganda as we encounter it each and every day in the mass media.

Speech from „Network“ (1976) with Ned Beatty as Arthur Jensen

*... You are an old man who thinks in terms of nations and peoples. There are no nations. There are no peoples. There are no Russians. There are no Arabs. There are no third worlds. There is no West. There is only one holistic system of systems, one vast and immane, interwoven, interacting, multivariate, multi-national dominion of dollars. Petro-dollars, electro-dollars, multi-dollars, reichmarks, rins, rubles, pounds, and shekels.*

*It is the international system of currency which determines the totality of life on this planet. That is the natural order of things today. That is the atomic and subatomic and galactic structure of things today! And YOU have meddled with the primal forces of nature, and you will atone!*

*... We no longer live in a world of nations and ideologies, Mr. Beale. The world is a college of corporations, inexorably determined by the immutable bylaws of business. The world is a business, Mr. Beale. It has been since man crawled out of the slime. And our children will live, Mr. Beale, to see that perfect world in which there's no war or famine, oppression or brutality -- one vast and ecumenical holding company, for whom all men will work to serve a common profit, in which all men will hold a share of stock, all necessities provided, all anxieties tranquilized, all boredom amused.*

Speech from “Wallstreet” (1987) with Michael Douglas as Gordon Gekko

*... America, America has become a second-rate power. Its trade deficit and its fiscal deficit are at nightmare proportions. Now, in the days of the free market, when our country was a top industrial power, there was accountability to the stockholder. The Carnegies, the Mellons, the men that built this great industrial empire, made sure of it because it was their money at stake. Today, management has no stake in the company!*

*... I am not a destroyer of companies. I am a liberator of them! The point is, ladies and gentleman, that greed -- for lack of a better word -- is good. Greed is right. Greed works. Greed clarifies, cuts through, and captures the essence of the evolutionary spirit. Greed, in all of its forms -- greed for life, for money, for love, knowledge -- has marked the upward surge of mankind. And greed -- you mark my words -- will not only save Teldar Paper, but that other malfunctioning corporation called the USA.*

*Thank you very much.*



## **Kapitalismus-Duett, 2006**

audioinstallation

2 wooden stairs, MP3-Player, loudspeaker, contact-mats, red carpet

Sound: 2 film speeches as morse sounds in two different tone pitches („Network“, 1976 und „Wallstreet“, 1987)

Two wooden pedestals are presented across from each other connected through a long red carpet. Once you step on the pedestal a contact mat under the carpet releases the sound of a morse tone. The opposite pedestal has a different tone, so that two users create a chord melody in the exhibition space. The morse sound is based on two different movie speeches about capitalism, greed and money.



CD 1 Kallisto and Aktäon - interpretation: Mythological conflicts of the observer of private property (Text transcript, selection):

*Gleich zwei Episoden aus den Metamorphosen des Ovid hat Rembrandt in diesem Gemälde dargestellt. Im erweiterten Kontext der Ausstellung erfahren sie eine neue Deutung. Kallisto, deren heimlicher Besitz hier offenbar wird, und Aktäon, der aktive Betrachter, ziehen beide die Erregung Dianas auf sich, der ein Verwandlungsprozess folgt. Geleitet vom kuratorischen Blick, symbolisiert durch die Wendung der Gestalt am vorderen Bildrand, wird der Betrachter auf eine Auseinandersetzung in der rechten Bildhälfte hingewiesen. Der bisher im prunkvollen Gewand präsentierte und verborgene Privatbesitz wird an das Licht der Öffentlichkeit gezerrt. Das Diktat der puren Nacktheit weißer Räume versucht das Gemälde zu entblößen und der musealen Präsentation einzuverleiben. Doch bleibt es umringt von herrschaftlichen Insignien und Adligen-Klischees, die sich in den Vorstellungen der Betrachter widerspiegeln. (...)*

CD 2: "What would you do if you would own the Rembrandt painting?"

Sound collage from the interviews about private property and burden

CD 3: "How do you imagine the room in which the painting in private property is placed?"

Sound collage from the interviews about the imagination of private property and its accessibility

CD 4 Scenario / location – the representative space: The painting as museum (Text transcript, selection):

*Aus einem diffusen öffentlichen Raum heraus, der sich über zwei Drittel der oberen Bildfläche erstreckt, öffnet sich ein museal ausgeleuchteter Vordergrund. Das Ungebändigte und Gewaltige von Stadt und Natur verschwindet im Dunkel. Gleich einer Insel in der tosenden Brandung des urbanen Alltags konserviert der lichtdurchflutete Raum ein Stück Ursprünglichkeit und bewegter Stille. Hier, in diesen hohen Hallen des Museumsraumes reinigen wir unseren Geist durch Kontemplation und Versenkung. Wir baden in Gefühlen und verlieren uns im Schauen der Kunstwerke von hohem Wert und großer Bedeutung. Sie werden zur Erbauung des Betrachters in diesen auratischen Räumen präsentiert und eröffnen uns neue Erkenntnisse über unsere Geschichte und Gegenwart. Von höheren Wesen inspirierte Genien haben diese unberührten Werke von makelloser Schönheit und Reinheit einst geschaffen. Nackt und unmaskiert blicken sie heraus aus der Wand. Sie offenbaren Mythen formuliert durch die schöpferische Hand des Künstlers, der die Sinne des Beschauers benetzt. Gelenkt von musealer Repräsentation und kuratorischer Weisung tritt der Betrachter in ehrfürchtiger Haltung vor die Gemälde. Überwältigt von ihrer Vollendung verneigt er sich vor ihnen gleich einem Fürsten.*

## Grosse Bärenjagd, 2005

(transl: The hunting for the great Bear)

Sound-Installation as part of the interventions „Privataudienz“ by Anja Casser, Beate Engl, Wolfgang Stehle & Wolfgang Ullrich during the exhibition „Schatzhäuser Deutschlands“, Haus der Kunst Munich

Interviews with different visitors of the exhibition, spoken texts, 4 CD players, 4 speakers, 4 floor contact mats, carpet, Rembrandt painting: „Diana mit Aktäon und Kallisto“ (1634, Oil on canvas, 168 x 93,5 cm, owner: Prince of Salm-Salm, Museum Wasserburg Anholt)

Speaker: Imke Boesch, Soundmix: Lenz Schuster

During one week the exhibition „Schatzhäuser Deutschlands“ is expanded through four „private audiences“ by two artists and two art theorists. They introduce their personal approach towards the exhibits and the concept of the exhibition to the museum visitors. Through critical interventions they highlight the topic „nobility and art“ from different perspectives and offer the visitor a different perception and new thoughts about the exhibition. The presentation of the precious objects is very pure. But the observers fantasies mostly expand the perception to the imaginary castles and ornate halls. This is exactly the interest of Beate Engl: She is asking about the observers imagination of the original spatial context in which the Rembrandt painting „Diana with Aktaeon and Kallisto“ is placed and which impact such a property would have on their life. She presents a sound collage of the answers together with two spoken texts that imitate art historical interpretations of the painting. As a kind of acoustic appropriation of space the spectator is activating the sound piece in front of the painting through hidden floor contacts.



# LENBACHHAUS

Städtische Galerie im Lenbachhaus Luisenstraße 33 80333 München Telefon 089/233 320 00 Fax 233 320 03/04

LEIHVERTRAG Nr. 3010

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Ort der Ausstellung:

**Akademie der Bildenden Künste**

Titel der Ausstellung:

**„Diplom 2001“**

Dauer der Ausstellung:

**02.02.2001 - 19.02.2001**

Dauer der Ausleihe (Versicherungsdauer):

**02.02.2001 - 20.02.2001**

Welche Sicherungsanlagen sind vorhanden?

Künstler/Titel/Jahr/Technik/Maße

Versicherungswert

**Mike Rose**

**Reduction, 1972  
Öl auf Leinwand**

**Inv. Nr. G 16027**

**DM 7.000.-**

## **Bildbetrachtung, 2001**

(transl: observation of a painting)

performative installation

Shaker, loaned painting by Mike Rose

size variable

The painting "Reduction", 1972 of Mike Rose was loaned to me from the Städtische Galerie im Lenbachhaus Munich. The spectator observes the painting while standing on a small vibrating platform. The physical effect changes the observers' perception of the image and makes him feel the "sublime" of art and the painting.

