

THE CONDITION FOR EXPERIENCE, OR: ARS ACTIVA

An event organized by the GUI - IUG, Schwerin in cooperation with
the ZERO foundation, Düsseldorf

WORKSHOP

November 10-12, 2023

Düsseldorf

ZERO foundation, Hüttenstraße 104

PROGRAM

Presentations and discussions included in the workshop “Condition for Experience” will include approaches from art-historical discourses and political theory from the 1960s, informed by contemporary debates on (artistic) production, the field of action, the ability to experience work and subject, as well as the concepts of ‘acting’, ‘action,’ and ‘performativity.’

Friday, November 10, 2023

I Bodies of Work

During this first evening, the workshops will be introduced by way of a thematic discussion in front of two original *Vorstufen für ein Plakat* by Günther Uecker. The works have recently entered the collection of the Zero foundation. Afterwards, the presentation of “poetic-artistic research” will allow us a quite literal physical approach to the topic

18:00

Barbara Könches, ZERO foundation Düsseldorf and Katharina Neuburger GUI – IUG, Schwerin
Welcome

18:30

Rebecca Welkens
Günther Uecker’s *Deluge of Nails*: Preliminary stages of a Poster—Lecture in front of the Originals

In 1963, Günther Uecker designed the poster *Sintflut der Nägel* [*Deluge of Nails*] in collaboration with the publisher Hans Moeller, who distributed it as *Manifest der Nägel* [*Nail Manifesto*]. The joint work was created in the studio rooms at Hüttenstraße 104. For the poster, Uecker drew from two collages he had made shortly before that same year. They formed the basis for the later versions, which would later be used as invitation cards for the 1963 exhibition *Sintflut der Nägel* at Galerie d in Frankfurt. All preliminary and later versions of the series can today be found at the ZERO foundation in Düsseldorf, where they formed the basis for this research. In this presentation, the preliminary stages of the poster’s design and the further uses of the poster will be examined more closely, using these works as examples to trace the processes of development in Uecker’s work around 1960.

REBECCA WELKENS works as a scholarly archivist at the ZERO foundation in Düsseldorf. Until 2015, she studied art history and cultural heritage preservation at the Otto Friedrich University in Bamberg and graduated with a master’s degree. This was followed by doctoral studies in Bamberg. In April 2023, she submitted her dissertation, *Graphic Tronies in the Work of Rembrandt and Jan Lievens*, which was supported by a full-time fellowship from the Hans Böckler Foundation until 2020. From 2012 to 2018, Welkens worked at the German Art Archive in the Germanisches Nationalmuseum in Nuremberg. Her main research interests, on which she publishes as well as lectures, are in the fields of Northern Renaissance prints (15th–18th c.), ZERO, and archive-specific topics.

19.00

Paula Kohlmann

Corpo-reality: On the Relationship between Art Production, Embodied Knowledge, and Performative Language

How is the body discussed? How is writing done with the body? How do I inscribe my body into the world, into history? In dialogue with authors of performative writing, Paula Kohlmann asks: What if we dissolve the divisions between body and mind, between experience and knowledge, between art and life? In the search for places from which language can emerge, from which art production is possible, it becomes clear: bodily experiences, bodily states, bodily stories influence these spaces and vice versa. Language and corporeality condition each other, emerge from each other. Whether and to what extent it is possible to close or open myself to this relationality depends on the body from which I speak. “Your body is an experience collector. Your life is a Zeitgeist,” writes the author Lidia Yuknavitch concerning the starting point for her texts. The body is an archive of a specific time and experiences and, thus, also becomes a place in which power relations are inscribed. It is an object that is controlled, disciplined, standardized—also through language. At the same time, the body is the starting point and medium for the acquisition of knowledge. What memories are stored in our muscles and organs? How do we access this knowledge? In poetic research, feminist-emancipatory positions are sought that can help to recognize body, language, and art as fragile yet resilient tools: to break down attributions, norms, and inhibitory structures, to change ourselves and our environment.

PAULA KOHLMANN (*1987) works as a freelance curator and dramaturge, most recently for five years at Theater Rampe in Stuttgart. She co-founded the independent project space LOTTE in Stuttgart (2012–2017) and curates projects for the Akademie Schloss Solitude and the Kunstverein Wagenhalle e.V. She studied German literature and art history at the University of Stuttgart and Kings College London, as well as comparative literature at the Freie Universität Berlin. After teaching positions at the Hochschule für Musik und Theater Leipzig and the Merz Akademie Stuttgart, she taught in the MFA program “Body, Theory, and Poetics of the Performative” at the Akademie der Bildenden Künste Stuttgart from 2020–22. In her curatorial work, Paula Kohlmann explores artistic strategies for changing existing structures, for example with the “City of Women*” festival (2018). Since 2021, she has been part of the poetic research and reading group “Dreaming in women*,” with whom she explores different body states and the respective connections of body, text, and place through shared reading in public spaces.

19:15

Discussion

Dinner (Buffet, on site)

Saturday, November 11, 2023

09:00

Katharina Neuburger: Welcome

II Performance as a Form of Protest

The first panel on Day 2 of the workshop begins programmatically with a theoretical exploration of potential intersections of the political field with artistic action. The focus will be on the most pressing discursive questions about artistic action today. To this end, we will draw on Hannah Arendt's work "The Human Condition" and ask, looking at the post-war period up until the present day: Does art still hold its place in the context of labor, as Arendt suggested? Or has it become rather an aspect of action, that is, part of the political field and the realm of the public?

09:15

Barbara Könches

Between Scylla and Charybdis: From Humanism to the Other

Günther Uecker describes the world with his nail. This quill of metal becomes a refracting tool that bends reality, fragments it, and assembles new realities. At first the nail shatters the frame, conquers the canvas, flows out of it over cupboards, chairs, and tables. It does not stop at "pianos or a television set, which at the time was still an object of immense value" (Uecker). Finally, the artist nails the landscape, driving long tubes of steel into the dark earth with heavy tools. Each strike creates a beat, with each beat joining the rhythm of body language. The motherland for him is where "man's inhumanity" is found. He has exchanged the writing implement for the hammer; what remains of the sound of poetry is a staccato boring, piercing, and penetrating. His language has been reduced to the dull thud of injury, which he inflicts on himself, as it were, when he hammers the nail against resistance to the brink of exhaustion. Although he is counted as a visual artist, he could also be seen as a poet, firstly through his own poems, and later in his collaborations with "word-painters," as, for example, the works he created with Bazon Brock (*Sintflut der Nägel*, 1963,) or with S.D. Sauerbier (*Aussprechen. Niederschreiben. Sich stellen*, 2006), or in his lifelong work of writing on wall-sized sheets of fabric and tireless bookmaking that created a new reality. Much has already been written about the proximity of image and text in Uecker's work, but little attention has so far been paid to his early poetry. Yet it is

BARBARA KÖNCHES, has been director of the ZERO foundation Düsseldorf since 2018. From 2007–2017, she was head of the department for visual arts at the Kunststiftung NRW, Düsseldorf. In 2014 she initiated and curated the project 25/25/25, among others. From 1999 until 2006, Könches was curator at the ZKM/Center for Art and Media in Karlsruhe, where she directed the series *Philosophy and Art* with publications and conferences on Michel Foucault, Gilles Deleuze, Jean Baudrillard, and others. She obtained her master's degree in art history in 1997, followed in 2000 with a doctorate in philosophy for her work *Ethics and Aesthetics in Advertising*. She is author and editor of numerous publications including *The ZERO-ABC* (forthcoming), *Meeting the Monochrome: ZERO and Dansaekhwa*, from 2022, *Seeing Light: The Photographic Medium in NRW*, from 2017, *25 Years of Artist Museums*, from 2015, *Stephan von Huene*, from 2005, and *Philosophy and Art: Jean Baudrillard* (together with Peter Gente and Peter Weibel), from 2005. She has published numerous texts, including on Otto Piene, Heinz Mack, Nanda Vigo, and others.

precisely this proximity to poetry that allows him to approach other people, other cultures, other religions without “assimilating” them. Uecker himself describes his work as follows: “So here I come right back to poetic formulation with the intention of freeing language from a definitive solidity, i.e., to make it more fluid, so that this very process that takes place between my nails—where it is also somewhat fixed, though something happens in their midst—finds presence and perception.”

09:30

Xiao Xiao

Acting as Action: The Interactive Process between Subject and Object

Acting, understood as an action of the interactive process between subject and object, is a core element of aesthetic reception in the East Asian cultural sphere. In it, the process of acting is often more important than the reception of a completed image. This presentation attempts to analyze this phenomenon on the basis of insights from religious and cultural studies. In this context, the necessity of an interdisciplinary, art historical investigation of the creative methods and works of the Gutai artist group from Japan, which has contributed to the global development of contemporary art, is demonstrated. This analysis will serve to illuminate the inter- and transcultural elements whose unfolding can only be grasped as processual action complexes.

XIAO XIAO studied design in China until 2006 and completed her bachelor’s degree in that subject in Hildesheim, Germany in 2012. She received her master’s degree in cultural mediation and art history in 2015. In 2022, she received her doctoral degree from the University of Hildesheim with a thesis on philosophy and the arts of East Asia in the work of Günther Uecker. She is currently a freelance writer on art and intercultural philosophy.

10:00

Lisa Beißwanger

Performance as a Form of Protest

When does performance appear as protest and what do protests—also outside of the realm of art—have to do with performance? In order to answer these questions, this presentation will sketch a historical arc from the performative tendencies centered around the ZERO group to current developments such as the climate protests in museums, which have a performative character but explicitly claim to not be art. Performance comes into view as a deeply political, possibly subversive form of expression. Against the background of an overarching imperative to create performance-based work in the neoliberal age, however, it also becomes visible as a highly ambivalent phenomenon that oscillates between resistance and affirmation and raises the fundamental question of the effectiveness of performance as protest.

LISA BEIßWANGER is an art historian with a focus on the 20th and 21st centuries. Her main areas of interest include the history of performance art and its interfaces with architecture, the history of art history, and educational structures of the 1960s. She is currently a junior professor of art history at the University of Koblenz. Previously, she was a research assistant in the architecture department at the Technical University of Darmstadt. Her dissertation, which she completed at the Justus Liebig University in Giessen, was published by Deutscher Kunstverlag under the title *Performance on Display: A History of Living Art in the Museum*.

10:15

Discussion

11:15

Coffee Break

III Museums Can Be Habitable Places

The panel “Museums Can Be Habitable Places” focuses on the historical connections between art and its institutions in post-war Germany, especially in and around Düsseldorf. The ZERO group, to which Günther Uecker belonged between 1961 and 1966, plays just as important a role as his collaborations with artists such as Lothar Wolleh and Gerhard Richter. Today, almost 70 years later, we question anew the beginnings of this artistic confrontation after the “zero point” in Germany and, starting from Uecker’s work, discuss process-based art and its impact, even beyond temporal and spatial boundaries.

11:30

Klaus Gereon Beuckers

Museums Can Be Habitable Places

From April 5 to 14, 1968, Günther Uecker and Gerhard Richter exhibited at the Kunsthalle Baden-Baden as part of the exhibition series *14 times 14: 14 Young German Artists*, organized by Klaus Gallwitz. Unlike conventional exhibitions, they did not primarily present previously produced works, but used the ten days of the exhibition to create or do further work on pieces on-site at the museum with the intention of completing them on the final day of the exhibition. Visitors who came to the Kunsthalle during the show could see the two artists at work or actions performed by them for a photographer, such as jumping off radiators (*Alpenflug*), lying on stairs (*Verkabelte Energien*), dancing and screaming interludes by Uecker, who wore pajamas in the museum as an anti-bourgeois statement, or his inspections of the city with a human-sized nail. It also went against all convention that both artists lived and slept in the museum during this time. This presentation will raise the question of to what extent living and acting in a museum, with its shifting of the production process into an exhibition, can be understood as an exceptional form of contemporary action art, and to what extent the *Terror Orchestra*, which Uecker centrally situated here, with its sonic attack on visitors that seemed like an attempt to drive them from the museum, can be understood as a reversal of the communicative processes of an exhibition and its underlying aesthetic experience.

KLAUS GEREON BEUCKERS is Professor of Medieval and Modern Art History at the Kunsthistorisches Institut of the Christian-Albrechts-Universität zu Kiel. Born in Cologne in 1966, Beuckers, after an apprenticeship as a carpenter, studied art history, medieval and modern history, comparative religion, and Catholic theology in Bonn, Cologne, and Mainz. He obtained his master’s and doctoral degrees in Bonn in 1992 and 1993, respectively. In 1998, he earned his habilitation in Karlsruhe, and in 2006 was appointed as an associate professor in Stuttgart. He has been active at the art historical institutes of the universities of Karlsruhe and Stuttgart, as well as stints at the HfG Karlsruhe and the Stuttgart Art Academy. Since 2008, he is chair of the art history department in Kiel. His research focuses on the art of the 9th to 11th centuries as well as after 1945, with published works on the ZERO group (1997), on the actions of Günther Uecker (2004), as well as books on Wolf Vostell (2011, 2014), Ferdinand Kriwet (2019), and the Domnick Collection (2023).

11:45

Raha Golestani and Konstantin Schönfelder
Aesthetic Zero Points - ZERO Performance

„It is when history is denied that it is most unmistakably at work,” stated Roland Barthes in his *Writing Degree Zero*. For modern art, such a zero point has always held a seductive power: there the promise of a new beginning shimmers, and the glimmer of a “new” present emerges from the ashes of the past. And yet this glimmer is deceptive, for it marks an impossible undertaking: one recognizes a drive to negate, but also the powerlessness to realize it in the long run. Can there be a zero point from which to begin? This presentation will explore such a possible/impossible attempt, using Günther Uecker as an example, to revive and actualize an aesthetic zero point. The concrete historical situation of the ZERO movement was characterized by both the real (Nazi ideology) and threatening (Cold War) detritus of the wars. And it is in those times that a zero point seems to have become not only aesthetically interesting, but of existential necessity. So it was stated, in the terms of a manifesto: “Zero is silence, Zero is the beginning, Zero is round, Zero is Zero.” Uecker’s works operate within such a programmatic interpretation of the *tabula rasa* and visualize with a metaphoric formalism the zero or turning point. A passing reference to this made by Uecker comes from the Sufi tradition, especially in the practice of *Samā*, which strives toward a spiritual zero point through a process of “self-annihilation.” This reconstruction and analysis will allow a fresh look at Uecker’s approach to the aesthetic degree zero that preoccupied Uecker and the ZERO movement at this time.

RAHA GOLESTANI (*1993) is a Tehran-born interdisciplinary artist, scholar, and art educator. She lives in Frankfurt. Golestani holds a BFA in painting (University of Tehran) and an master’s degree in aesthetics (Goethe University Frankfurt). Her thesis, focusing on the art of the Persian diaspora, was completed in 2022 with a Goethe Goes Global fellowship. She is currently researching the entanglements of exoticism and self-exoticism in contemporary art with a PhD fellowship at Goethe University. Her cultural work includes stints at the Rooberoo Mansion Cultural Institute in collaboration with the Goethe Institute in Tehran, the Max Planck Institute for Empirical Aesthetics, and the Frankfurt School of Painting. She is co-recipient of the 2023 Günther Uecker Institute fellowship.

KONSTANTIN SCHÖNFELDER (*1994) is an author residing in Frankfurt. After studying political science in Leipzig and Washington, D.C., he completed a master’s degree in political theory at Goethe University Frankfurt. Parallel to this, a fellowship allowed him to train as a journalist. He is currently artistic director of the digital culture project PRÄPOSITION, which works towards a new implementation of text and language. His essay volume *Gesellschaft Eine Insel* won a prize as one of the “Most Beautiful German Books” from the Stiftung Buchkunst in 2021. His other works include literary radio features for the Öffentlich-Rechtlicher Rundfunk, reportages and interviews (Neue Rundschau, Reportagen Magazin, etc.). Most recently, he released “Sechs Worte Ewigkeit” (Six Words of Eternity), a portrait of the author Italo Calvino (Deutschlandradio Kultur). He is co-recipient of the 2023 Günther Uecker Institute fellowship.

12:15

Antoon Melissen

Lothar Wolleh as Photographer of Günther Uecker's *Aktionen*

The shared artistic premises of Günther Uecker and his friend the photographer Lothar Wolleh have led to portraits, studio and exhibition photos, and the publication of cooperative artist's books and editions. Within Günther Uecker's complex of *Künstlerische Handlungen*, the *Aktionen* photographed by Wolleh, including *Sandmensch* (1970), *Beschiessung des Meeres* (1970), and *Äquatorlinie* (1971), merit particular attention. Wolleh's photography offers us a foothold: thanks to the documentary character of the recorded moment, we are able to form an idea, post facto, of the work process and dramaturgy of the *Aktion*. However, when we examine Lothar Wolleh's complex photography, it seems scarcely tenable that the image is of a merely "indicative" or documentary nature. Two elements are significant here: the strategic application of the image that Günther Uecker sought to achieve—and that Wolleh acknowledged—and Wolleh's own artistic conception.

His photos of Uecker's *Aktionen* reveal the artists' shared vision of documentation and publicity, without sacrificing the artistic element in the process. They attest to the pure pleasure of creative exchange, and to what may be seen as one of their most important commonalities: the idea that a work of art cannot be captured exclusively in a single, tangible and "finite" label.

ANTOON MELISSEN Art historian Antoon Melissen is an independent curator and author of books and catalogue texts, with an emphasis on Dutch art from the 1950s until the 1970s in an international context. Over the years, he has participated in international research projects, focusing on curatorial activities and the "self-management" of the avant-garde ZERO group. Publications include monographs on the Dutch Nul artists Armando, Jan Henderikse, and Jan Schoonhoven. As a curator, researcher, and writer, he has cooperated with the Stedelijk Museum (Amsterdam), Martin-Gropius-Bau (Berlin), Kunstmuseum (The Hague), Museum Prinsenhof (Delft), the Solomon R. Guggenheim Museum (New York), and the Peggy Guggenheim Collection (Venice), among others. Melissen is currently working on the catalogue raisonné of Jan Schoonhoven's reliefs. A publication on Armando's works from his ZERO years, a research project in conjunction with the Armando Foundation, is in preparation.

12:30

Discussion

13:30

Break

IV The Conditions of Space, or: The Expanded Field of the Experiential

Day 2 ends with a panel asking what it means for art when the central question of ethics—as Kant put it, “What should I do?”—meets the question as Judith Butler posed it—“How should I act?”—come into contact with aesthetic concepts; when the *What* becomes a *How*? Can this transformation be discursively grasped as one from “production” to “action” and in this way critically examined? How can the most recent developments in the forms which protest takes be grasped within this discourse? Could this be the dissolution of the separation between art and life so often invoked by the avant-gardes in the form of unexpected artistic “conditions of spaces”?

14:30

Nick Böhnke

Painting—Acting—Touching: The Haptics of Günther Uecker’s Painterly Relief Structures

Before the nail became the spatializing element of his structural reliefs, Günther Uecker smeared the grounds of his paintings with thick layers of pigment paste the better to churn through them with his fingers and spread this “fingered” paint into even structures over the entire image field. The concept of imprinting the impressions of the hands and body onto the paintings, which appears in such varied forms in the artist’s oeuvre, was already formulated in the first *Fingermalereien*, created in 1956. The structural relief works, hybrids between the media of painting and sculpture, bear witness to Uecker’s painterly actions. They are rendered thus when an inscription into the work surface is preceded by the differentiation in color as a marking in the colored (upper) surface. The image surface, as paint, rises up from the picture ground. It detaches itself from it. His outstretched arms and painting hands, extended outward to the painting surface, work to distance Uecker from the image ground. This distance and interruption of a world cut off from itself, as it were, takes on form in the image surface of appearance. The moment of contact, the moment when the touch in painting detaches itself from the image ground and withdraws from proximity, is postponed by the visibility of the traces of the painterly actions. This (optical) distance determines not only the seeing of what and how the painting depicts. It also establishes the untouchability of the nonetheless highly haptic surfaces of these structural reliefs. Since Uecker, by his own admission, paints in the “insufficient sensual presence” of touch and its removal and withdrawal, it is necessary to ask how viewers of the structural reliefs can approach the painterly actions, how they might be able to visualize this action without touching the works.

NICK BÖHNKE Nick Böhnke holds a doctorate in art history and is a research assistant at the Institute of Art History at Christian Albrechts University in Kiel. In 2022/23 he was recipient of the Günther Uecker Institute fellowship with his research project “Durchdringungen des Raums.” Current focal points of his research and teaching are performativity after 1945, image-act theory and embodiment, studies on the relationship between form and color in classical modernism, and questions of aesthetic education under the conditions of post-digitality.

14:45

Magdalena Holzhey

The expanded Field of the Experiential: Yves Klein and Nina Canell

The fact that emptiness can take on form is impressively demonstrated by Yves Klein's room *Le Vide*, a holding of Krefeld's Museum Haus Lange. The influential artist, who died young, decided to paint a small windowless room on the first floor of Haus Lange white from floor to ceiling and illuminate it solely with a neon tube as part of his legendary 1961 solo exhibition *Monochrome and Fire*. Klein wanted to create a place of "immaterial painterly sensibility" in order to make the aura of the invisible tangible. In 2016, sculptor Nina Canell juxtaposed Klein's *Le Vide* in Haus Lange with an installation wherein perception is shifted entirely to the act of breathing. Her *Passage (Saturated)* dissolves the boundaries between conscious observation and unconscious bodily processes —a complete merging of reception mechanisms with life processes? The juxtaposition of the artistic gestures and other works by Klein and Canell paradigmatically interrogates the possibilities of artistic action in a dialogue with the viewing public. [EFM1]Please confirm work title

MAGDALENA HOLZHEY (*1974) Magdalena Holzhey is head of collection and curator of the Kunstmuseen Krefeld and previously worked as curator of the Kunsthalle Düsseldorf and as research assistant at the Kunstsammlung Nordrhein-Westfalen. She studied art history, musicology, and Romance studies in Berlin, Pisa, and Erlangen. She has curated numerous exhibitions and published on topics of the 20th and 21st centuries, including a focus on Joseph Beuys, as well as interdisciplinary and cross-category issues. Her dissertation "In the Draftsman's Laboratory: Joseph Beuys and the Natural Sciences" was awarded the Deubner Prize by the Association of German Art Historians in 2011.

15:00

Frank-Thorsten Moll

Aspects of the Participatory in Curatorial Action: A Question of Credibility

At its most prosaic, “curating” ultimately means selecting, arranging, and presenting objects for an exhibition. This can be done only from an authoritative position of power. But where this authority originates and why it persists so unchanged and unchallenged, even after decades of struggles for emancipation and ongoing institutional critiques, is the crucial question curators must ask themselves today. Curatorial action per se is ambivalent, problematic, and ultimately often even of questionable credibility. Why? Because curatorial action is always a creative act. The creative in curating is in this way simultaneously a legitimation and a contradiction, since the basis of curating—the raw material, if you will—comes from the artists and not from the curators, and “curatorial action” is thus also referential. This contradiction not only fuels the fundamental conflict between artists and curators, it is also the reason why curators have hardly had to face the criticism levelled at the art system. Curatorial work, which is always situated somewhere in the no man’s land between “vita activa” and “vita contemplativa,” has two routes of escape from any such criticism. An essential tool to allow for the questioning and deconstruction of this comfortable zone occupied by curating, one built upon age-old privilege, can be found in a transference of the curatorial into a participatory mode. For those who take participation seriously as a mode of action relinquish control, become part of the demystification of the exhibition as the magical conjuring of a final result; they allow for the possibility of failure, and place their trust in the power of shared authorship.

FRANK-THORSTEN MOLL (*1977) has been director of the IKOB Museum of Contemporary Art in Eupen, Belgium, since March 2016. From December 2009 to February 2016, he headed the art department of the Zeppelin Museum in Friedrichshafen. He was responsible for the art collection, the temporary exhibitions, the Andreas Feininger Archive and the redesign of the art area. Between 2006 and 2009, he worked as curator of the Kestnergesellschaft, Hannover. He taught with Lydia Hausteil at the HDK Berlin-Weißensee from 2005 to 2006. At the same time, as assistant to the acting director Lydia Hausteil at the Haus der Kulturen der Welt/Berlin, he was in charge of organizing conferences and readings. During his studies with Hans Belting, he was a stipendiary of the German National Academic Foundation. In 2002 he worked in the management team of Documenta 11. During his studies, he was also employed as a research assistant for the international research project “Global Icons: Icons of Global Image Traffic” by Lydia Hausteil at the HDK Berlin Weißensee (funded by the VW Foundation) between 2002 and 2005. From 1998 until 2005, he studied art history and media theory as well as philosophy, aesthetics, and media art at the Hochschule für Gestaltung Karlsruhe (HfG).

15:15

Georg Winter

The Conditions of Space

The moment you read this text and because you read it, the conditions of space alter and with them so do you. To grasp the conditions of spaces is impossible. The representation of the conditions of spaces relies on error-prone observations that even mathematics and computer science can use to make estimates that approximate the conditions of space via the Kalman filter, a widely used algorithm for the estimation of linear and nonlinear systems. Equations of motion help estimate continuously changing positions and velocities. Thus, the notion and representation of the conditions of spaces are fuzzy, error-prone, and speculative. We are moving in uncertain territory. Why do we move into this *terrain vague*? What does the transfer to an extended artistic, creative practice look like and how are the interactions reflected back into the existential structure? Which methods, skills, and tools, does an orientation within the conditions of spaces necessitate? What assists the operation in the open, in which nothing remains as it is and yet becomes something? Is it, for example, the diffraction proposed by Karen Barad and others: “A diffractive methodology offers the possibility of reading important insights and approaches in a scrambled way, looking for points of contact.” Or is it Ursula Le Guin’s “carrier bag” theory transferred into a practice by Speculative Nomads Völklingen? To bring nothing to the point, to grasp situations, to endure interstices, to seek intra-actions? An occupation with the conditions of spaces requires a loss of control, a becoming, an openness, the abandonment of privileges, embodiment, psychotectonic membranes, an expanded view of the actors involved in processes, and many other things that involve risk and make the necessary uncertainty of the conditions of spaces, as 1:1 models of experiential spaces, experienceable. Practically, to dissect the German word for “condition,” *zustand*, “zu” is a term that moves and “stand” is a term that positions, so “Zustand” is in itself dynamic. In connection with “spaces”, which according to Martina Löw (sociology of space) can only be defined through negotiation, we can move some things in the conditions of spaces while some things move us, if we become truly involved in them.

GEORG WINTER (*1962), lives in Saarbrücken, Stuttgart, and Budapest. Characteristic of Georg Winter’s artistic practice are temporary laboratories, urban situations, self-organizing performances, and research projects in an interdisciplinary working environment. With his UKIYO CAMERA SYSTEMS, the artist has been among the important activists of Expanded Media and space-related experimental art since the 1980s. Working from his “university in a suitcase,” Georg Winter has taught since 1994 at the University of Stuttgart, the Merz Academy Stuttgart, from 1999 to 2003 at the Zurich University of the Arts, from 2003 to 2008 as professor of Art and Public Space at the Academy of fine Arts in Nuremberg, and since 2008 at the Saar University of Fine Arts as professor of Sculpture/Public Art. He founded the *forschungsgruppe_f* in Zurich, the *Arbeitsgemeinschaft Retrograde Strategien* in Berlin, the Urban Research Institute in Nuremberg, the *S_A_R Projektbüro* in Völklingen, as well as the *AG AST (Arbeitsgemeinschaft anastrophale Stadt)* and *Volume V, Völklingen/Mannheim*. As he states, “I deal with both the conception and production of disturbances as well as with the reflection on and removal from disturbances in operating systems. Excursions, expeditions, exhibitions, and experiments are carried out with those involved and with others. These are followed by rejection and active forms of omission. Ambulant teaching activity, professorships, and revolts alternate with exercises in object differentiation, supervised sleep, and the administration of sedatives at “architoxic” sites.

15:30 - 16:30

Discussion

From 19:00

Bistro fatal

Sunday, November 12, 2023

10:00 - 12:00

Final Discussion, Farewells

An event organized by the GUI - IUG, Schwerin in cooperation with the ZERO foundation, Düsseldorf

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