

JUNE 2015 - APRIL 2016 AT ZKM
THE NEW ART EVENT IN THE DIGITAL AGE

The City is the Star

Art at the Construction Site



from
June 19, 2015

THE NEW ART EVENT
IN THE DIGITAL AGE
JUNE 19, 2015 – APRIL 17, 2016

GLOBALE ESTABLISHED

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Preface

Extraordinary situations demand extraordinary solutions! That the Karlsruhe inner city is presenting itself as one huge construction site for its 300th anniversary celebrations, is something that can neither be ignored nor avoided. But it is reflective of Karlsruhe's inventive spirit that it deals innovatively with such a situation and, quite literally, makes the best of it. To this end, a very special kind of coalition was formed: together with Stadtmarketing Karlsruhe GmbH, its Marketingrat and the Karlsruhe Schieneninfrastruktur-Gesellschaft (KASIG), the ZKM | Center for Art and Media Karlsruhe presents fascinating works of art, installations, and performances in Karlsruhe inner city. After locating possible sites for the art works together, numerous artists from around the world were invited to come to Karlsruhe to familiarize themselves with the condition of the city center. All those artists participating developed superb ideas and proposals about how to respond to and creatively use the construction site situation. Convinced you will find it enthralling, it will be possible to see and experience the results from June 19th onwards!

Our thanks go to the participating artists for their wonderful contributions, which will fascinate Karlsruhe inhabitants as well as visitors from all over the world. Our particular thanks go to the numerous sponsors and supporters for the art project *The City is the Star*, without whose substantial commitment this exhibition in public spaces would never have been possible. And, finally, we would like to express our gratefulness for the trouble-free and successful cooperation throughout all the challenges and uncertainties. And we hope, dear visitors, that you enjoy the art created for the 300th anniversary of Karlsruhe, since: The City is the Star!

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KASIG – Karlsruher Schienen-
infrastruktur-Gesellschaft mbH

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Chairman
Marketingrat der Stadtmarketing
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Art and Media Karlsruhe

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die KOMMUNALUNG BEWIRBT MICH

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KARLSRUHE GMBH

City Partner
Karlsruhe

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zkm karlsruhe

Partners and Sponsors

The project *The City is the Star – Art on the Construction Site* is organizationally and financially supported by the personnel of numerous partners and sponsors. The realization of this extraordinary art project, a novelty for all participants, would not have been possible without this commitment.

The Marketingrat der Stadtmarketing Karlsruhe GmbH

The idea of realizing a large-scale art project for the Karlsruhe anniversary celebrations in 2015 was developed by the Marketingrat der Stadtmarketing Karlsruhe GmbH. The motivation behind the idea was to give the city and its inhabitants an exceptional gift. Thus, special thanks must be extended to the Marketingrat and to the sponsors FIDUCIA IT AG, Sparkasse Karlsruhe Ettlingen, Volksbank Karlsruhe, INIT AG, and Ernst Wohlfeil GmbH.

Businesses of the "Combined Solution"

The City is the Star – Art on the Construction Site would not have been possible without those companies which participated in the construction of the combined solution. Only through expert know-how and generous sponsoring it was possible to realize installations such as Leandro Erlich's *Pulled by the Roots* on Marktplatz. Particular thanks are thus owed to the companies Herrenknecht AG, Schüßler-Plan Ingenieurgesellschaft mbH, Erdbörse Karlsruhe GmbH & Co. KG, Smolczyk & Partner GmbH, and Schwab Baumaschinen & Baugeräte.

Kooperationsmarketing

The project *The City is the Star – Art on the Construction Site* was co-organized by Kooperationsmarketing. It is a close collaboration of Stadtmarketing Karlsruher GmbH, the City Initiative Karlsruhe (CIK), and the Karlsruhe Schieneninfrastruktur-Gesellschaft (KASIG) in order to provide optimum support for those businesses affected by the construction measures of the "combined solution".

The City is the Star

Fascinating works of art are set to be presented in Karlsruhe inner city under the curatorial direc-

tion of the ZKM | Karlsruhe. Stadtmarketing Karlsruhe GmbH and its Marketingrat are executing the project in collaboration with KASIG: to mark the anniversary of the city, impressive large-scale sculptures by internationally well-known artists are to be installed, and performances and interventions are to be carried out, which provide unique selfie motifs. They are a gift to the city: along with its inhabitants, the city is the star!

During the festival summer, Karlsruhe inner city will resemble one huge construction site. The aim of *The City is the Star* is to extend the aesthetics of the everyday and so-called poor materials to the construction site so to alter the perception of it. Construction machines and materials are used in the works of art. This raises questions: is that what we have before us a work of art or a construction site; is it an artistic intervention or a technical measure? Are the people on the construction site artists or workers?

Most people usually consider large-scale construction sites to be stressful. One might almost say that Karlsruhe has been overrun by armies of construction workers, and that the city has been laid siege to by construction companies whose containers dominate the city much like the tents of armies used to. Furthermore, lengthy construction processes are made increasingly difficult by unforeseen malfunctions. Hence images begin to emerge about which one is uncertain as to whether they were intentional or unintentional, whether they are the result of chance or simply an accident.

The works of *The City is the Star* take up social issues such as surveillance, uprooting, migration, and simulation. The installations and performances are demonstrations, an irritating moment, interventions, an ephemeral event. They transform the image of art in public space and extend its vocabulary. In this sense *The City is the Star* creates a new genre: construction site art.

Elmgreen & Dragset

It's Never Too Late To Say Sorry

2011/2012

The performance by the Danish-Norwegian artist duo Michael Elmgreen and Ingar Dragset focuses on the act of apology. Over the entire duration of the exhibition, every day at around 12 p.m. a man approaches a glass-domed vitrine at Karl-Friedrich-Straße from which he takes a megaphone and proceeds to call out the title of the work to passersby: *It's Never Too Late To Say Sorry*. Though the performance was designed in 2011 for *Sculpture International Rotterdam*, and was on show in Munich and New York, it alters its meaning depending on the cultural, regional, and historical context of each performance venue. In Karlsruhe, the declaration makes reference to the city, which apologizes to the inhabitants for the construction projects in the inner-city area. At the same time, and with a certain wink of an eye, this provocative action calls for passersby to reflect on their attitudes, and to express such apologies, which possibly are still outstanding.



Elmgreen & Dragset, *It's Never Too Late To Say Sorry*, 2011/2012, installation, performance © art work: Michael Elmgreen & Ingar Dragset, courtesy Sculpture International Rotterdam, photo: Jannes Linders

Leandro Erlich

Pulled by the Roots

2015

The key art work of *The City is the Star* presents the large-scale installation by Argentinian artist Leandro Erlich. A huge construction crane bearing an unusual payload is positioned directly on Marktplatz: an entire house hovers in midair on steel ropes! Inspired by one of architect Friedrich Weinbrenner's historical structures, the building, together with its massive root system, quite literally appears to be ripped out of a row of neighboring houses. With this work, Erlich – well-known throughout the world for his hyperreal sculptures and installations – explicitly addresses global themes, such as uprooting, migration, or simulation. By drawing on the crane in the context of construction measures in Karlsruhe inner city, he utilizes a key civil engineering tool, thereby adding a provocative element which, in the first instance, makes one think that the crane driver has made a mistake.



Leandro Erlich, *Pulled by the Roots*, 2015, outdoor installation with crane, mixed media, Karlsruhe, © art work, visualization: Leandro Erlich Studio, photo: Harald Vökl

Christian Falsnaes

A Good Reason Is One
That Looks Like One

2015

“Everybody sings!” Whoever participates in a performance by Christian Falsnaes should

be prepared to become intimately involved in the artistic event. The Danish video and performance artist uses the public much like an artistic “material” to disclose social conventions and rituals. The situations created by the artist are designed to transgress behavioral norms, while at the same time offering a collective experience which is often a lot of fun for the participants. Singing, dancing, kissing are just a few of the acts the artist requires of participants via microphone and loudspeakers or by way of an animator especially engaged for the purpose. In Karlsruhe, Falsnaes invites the city’s inhabitants to interrupt their errands and purchases in the shopping streets and arcades of the inner city, to overcome their inhibitions, and to follow his simple, but absurd instructions to act, since: *A Good Reason Is One That Looks Like One*.



Christian Falsnaes, *Influence*, 2012, performance, HD-Video, Berlin © art work, video still: Christian Falsnaes, PSM

Hans Hollein

Car Building

1960/2011

“Everything is Architecture”, proclaimed Austrian architect, sculptor, and theorist

Hans Hollein in one of his numerous publications. In the design of his two-part sculpture *Car Building*, for example, he thus replaces usual building materials by cars. Five differently colored VW Beetles stacked on top of one another on a polyaxial rotation, struggle to maintain balance. The work, first shown at the exhibition *Car Culture. Media of Mobility* at the ZKM | Karlsruhe in 2011, is scheduled for presentation in front of the “K.” as part of the *The City is the Star*. In view of the construction work on the central traffic axis, it appears as if, for functional reasons, the VW Beetles have been shoved off the street and onto the sidewalk next to the Information Pavilion – an appropriate image for traffic rerouting. This work is also provocative and unsettling – a sort of surreal commentary on everyday life.



Hans Hollein, *Car Building*, 1960/2011, VW Beetles, steel, stones, © art work: Hans Hollein, photo: ZKM | Center for Art and Media Karlsruhe, Anatole Serexhe

Johan Lorbeer

Tarzan/Standbein

2007/2015

In his works, performance artist Johan Lorbeer puts human perception to the test. Several meters above the ground, he conveys the image of being a weightless person. In his performance series *Tarzan/Standbein*, he simply touches a building or a wall with his hand, whereby gravity appears to be suspended. In Karlsruhe, Lorbeer will – by means of a performance on a construction container – convince the passersby that they perceive an illusion. Whoever comes closer has the opportunity to be enlightened about the reality of his appearance by the artist himself. In contrast to the construction workers, who are occupied in the area on cranes, diggers, or rooftops in airy heights, or deep in the ground, Lorbeer has time to engage in discussion with pedestrians. In his performance, action and sculpture merge in a moving picture, which prompts viewers to reflect on the experience of the city, the space, the construction site, or simply on the general laws of physics, which, in this case, no longer appear valid.



Johan Lorbeer, *Still Life Performance – Tarzan/Standbein*, 2007, performance, Kairo, International Bookfair, © art work: Johan Lorbeer, photo: S. Hartmann

Chantal Michel

Hybride Zonen

2015

Swiss video, photo, and performance artist Chantal Michel is well-known for such provocative as well as poetic interventions in public space. Dressed in eye-catching apparel, lost in time, or slipping into various roles, she astonishes onlookers by appearing on church spires, monuments, or on other unusual sites. She infiltrates central building sites in Karlsruhe inner city as a foreign body, contrasting the activities of the construction workers by a moment of silence, but also provocation. Cyclists and pedestrians are invited to pause in front of the building site for a few minutes or hours in an attempt to discern Chantal Michel's form when surrounded by pipes, building blocks, heaps of sand, and diggers. Through this intervention the construction site evolves into a search game combining movement and standstill, art and everyday business in an absurd image.



Chantal Michel, *Die Frau in Rot*, 2004, performance, Nyon, FAR – Festival des Arts vivants, © art work, photo: Chantal Michel

Tim Otto Roth

Heaven's Carousel

2014

With *Heaven's Carousel*, a luminous Sound UFO seems to land in front of the Natural History Museum, which newly interprets the ancient music of the spheres according to twenty-first century astrophysics. A carousel construction of 36 illuminated loudspeakers integrated into globe-shaped forms suspended to a crane by twelve strands hovers at an airy ten-meter height. In the evening, *Heaven's Carousel* takes off: set in rotation, the loudspeakers, integrated into the illuminated spheres, hover above the visitors' heads in a diameter of 16 meters. One is invited to move freely around under the installation to explore the continually changing universe of sound. Though "only" pure tones emanate from the single loudspeakers, they recombine in space into complex audio images. In the process, due to the Doppler effect, one tone sounds higher when the sound wave flies towards the visitor, and lower, when retracting.



Tim Otto Roth, *Heaven's Carousel*, 2014, kinetic outdoor sound and light sculpture, Rome, © art work: imachination projects, photo: Tim Otto Roth

Shinseungback Kimyonghun

Aposematic Jacket

2014

South Korean artist duo Shinseungback Kimyonghun demonstrate the absurdity of surveillance measures in the public sphere.

The jacket they developed is equipped with numerous webcams and capable of filming the activities in public space at the push of a button in a 360-degree, all-round-view, and of transferring them to the Internet. Whoever wears the *Aposematic Jacket* can protect themselves against the danger of potential attackers by sending out the warning signal “I can record you”. Consequently, the owner of this piece of warning clothing is no longer victim of present surveillance cameras in the urban area, but is in a position to exert a moment of power on his surroundings by way of video recordings – comparable with nations, city authorities, or corporations such as Google. On specific days in the city center, the visitors and inhabitants of Karlsruhe have the opportunity to encounter someone with this jacket before it becomes an exhibit in the exhibition *Global Control and Censorship* at the ZKM | Karlsruhe, from September 18, 2015.



Shinseungback Kimyonghun, *Aposematic Jacket*, 2014, performance, jacket, cameras, © art work, photo: Shinseungback Kimyonghun

Wermke/Leinkauf

Safe in the City

2015

Artist duo Wermke/Leinkauf has acquired renown by its outlandish and subversive interventions in urban space. Wearing apparel of construction workers, they provoke onlookers by walking on bridge railings, cleaning the windshields of parking cars, or by showing themselves performing a handstand on a city hall tower. In Karlsruhe the artists question the safety measures connected with the construction of the underground and the new traffic regulations. Installations with flags made of the material used for warning and security vests as well as colorful murals serve as a visual bracket for the duo's performative interventions in the urban area. Installed behind platforms at the central station, the self-stitched flags thematize the role and function of barriers and prohibition signs used for the protection of the city inhabitants. An absurd seeming construction fence in an unusual place encourages passersby to newly discover familiar objects, to question the significance of conventions, and to sound out the boundary between art and everyday life.



Wermke/Leinkauf, *Landmarks (Detail)*, 2013
(used safety jackets), © art work, photo:
Wermke/Leinkauf

Erwin Wurm

Truck

2011

Austrian sculptor, video artist, and action artist Erwin Wurm delights in deforming everyday objects.

With his inflated houses, twisted cars, and his participatory *One Minute Sculptures*, he ironically questions the visual appearance of status symbols and the significance of social conventions. For the city's anniversary, Wurm has a bright red truck reverse up a wall of the Weinbrennerhaus. Elegantly bent upwards at the center, the *Truck* appears to effortlessly overcome its own weight, and to adapt itself in conformity with the shape of the representative building. Owing to its physical distortion, this utility vehicle assumes a sculptural character, while its function now becomes of secondary importance to its artistic form. The façade of the house also loses its original meaning: becoming both parking space and street for the truck, the wall serves less as a shell for the interior but more as a stage for art.



Erwin Wurm, *Truck*, 2011, installation with motor truck Mercedes-Benz MB, © art work: Erwin Wurm, photo: ZKM | Center for Art and Media Karlsruhe, Anatole Serexhe

GLOBALE

Globalization and digitalization are continually changing the world in an ever-increasing way. They are the most important prerequisites for our present and our future. The GLOBALE begins with the 300th anniversary of Karlsruhe, on June 19, 2015, and will run for 300 days until April 17, 2016. In the GLOBALE exhibitions, concerts, readings, lectures, and symposia bring together artistic, social, and scientific positions, thereby showing the most decisive tendencies of the twenty-first century.

The ZKM|Karlsruhe has developed two new concepts, “infosphere” and “exo-evolution”, as ways to elucidate the transformation of our times. One result of millions of years of evolution is the human being who, with his hands, was given organs that were to become his primary tools. With these

he created a culture of tools, which, in the digital age, often surpasses original human abilities by exteriorizing them. The exo-evolution emerges in these relocations of natural organs. Since Heinrich Hertz’s discovery of electro-magnetic waves in Karlsruhe in 1886, we have been able to use the atmosphere for transmitting news. A network of global data organizes the transport of human beings and goods as well as the communication of information. Without this infosphere, seven billion social human beings wouldn’t be able to coexist.

The GLOBALE introduces installation and performance art into the urban space and, as in return, opens museum spaces allowing phenomena of reality to move in. In this sense, the GLOBALE is both academy and laboratory, a polyphone and multipolar event, a 300 days future congress for inhabitants and visitors – with all artistic means.

GLOBALE

The New Art Event
in the Digital Age

300 Years of Karlsruhe
300 Days
of the GLOBALE
at the ZKM
June 19, 2015 –
April 17, 2016

Further information on the
current GLOBALE program at:
www.dieglobale.de/en

Program

Performances

Installations

Leandro Erlich

June 19–September 27, 2015 (daily)
Marktplatz

Hans Hollein

June 19, 2015–2016 (daily)
in front of “K.” at Ettlinger Tor
corner Kriegsstraße/Karl-Friedrich-Straße

Tim Otto Roth

June 19–August 9, 2015 (daily), at dusk
Friedrichsplatz (in front
of the Natural History Museum)

Erwin Wurm

June 19–September 27, 2015 (daily)
Weinbrennerhaus, Marktplatz

Elmgreen & Dragset

June 19–September 27, 2015 (daily), 12:00–ca. 12:05 p.m.
Karl-Friedrich-Straße, in front of Museum am Markt

Christian Falsnaes

July 2–7, 2015, 2–6 p.m.
August 6–8, 2015, 2–6 p.m.
September 3–5, 2015, 2–6 p.m.
Postgalerie, Kaiserstraße 217 and Europaplatz

Johan Lorbeer

June 19, 2015, 6:30–8 p.m.
June 20, 2015, 5–6:30 p.m.
June 21, 2015, 11 a.m.–12:30 p.m.
July 31, 2015, 4:30–6 p.m.
August 1–2, 2015, 4:30–6 p.m.
corner Lammstraße/Kaiserstraße

Chantal Michel

July 15–18, 2015, in the afternoon
August 27–29, 2015, in the afternoon
Marktplatz and surrounding area

Shinseungback Kimyonghun

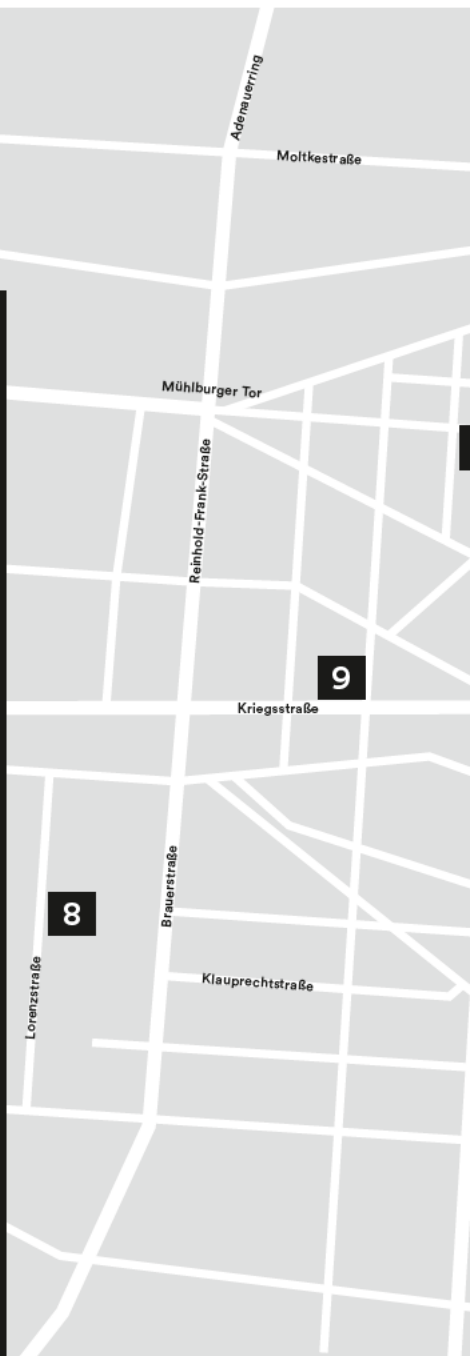
June 20, 2015, 3–4:30 p.m.
Starting Point: ZKM
June 23, 2015, 3–4:30 p.m.
Starting Point: Main Station
June 26, 2015, 3–4:30 p.m.
Starting Point: Marktplatz

Wermke/Leinkauf

Main Station (platform 1)
Kriegsstraße (underpass Hirschstraße)
Palace Garden (pond)
inner city

Map

- 1 Elmgreen/Dragset
It's Never Too Late To Say Sorry
Karl-Friedrich-Straße
(between Marktplatz and Palace)
- 2 Leandro Erlich
Pulled by the Roots
Marktplatz
- 3 Christian Falsnaes
A Good Reason Is One That Looks Like One
Postgalerie
Kaiserstraße 217 and Europaplatz
- 4 Hans Hollein
Car Building
"K."
Ettlinger-Tor-Platz 1
- 5 Johan Lorbeer
Tarzan/Standbein
corner Lammstraße / Kaiserstraße
- 6 Chantal Michel
Hybride Zonen
Marktplatz
- 7 Tim Otto Roth
Heaven's Carousel
Friedrichsplatz (in front of the Natural History Museum)
- 8 Shinseungback
Kimyonghun
Aposematic Jacket
Starting Points:
ZKM
or Main Station
or Marktplatz
- 9 Wermke/Leinkauf
Safe in the City
Main Station
(wall behind platform 1)
and Kriegsstraße
(underpass Hirschstraße)
and Palace Garden
Schloßbezirk 10
- 10 Erwin Wurm
Truck
Weinbrennerhaus
(Marktplatz)





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300th anniversary of Karlsruhe

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June, 17th – September, 27th

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STADTGEBURTSTAG
KARLSRUHE 2015

