

Out here in the  
wild oats amid  
the alien  
corn

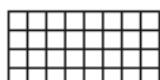




Out here in the  
wild oats amid  
the alien  
corn

Internationaler  
Lantz'scher Skulpturenpark Lohausen 2021

Ein Projekt der



Kunstkommission  
Düsseldorf



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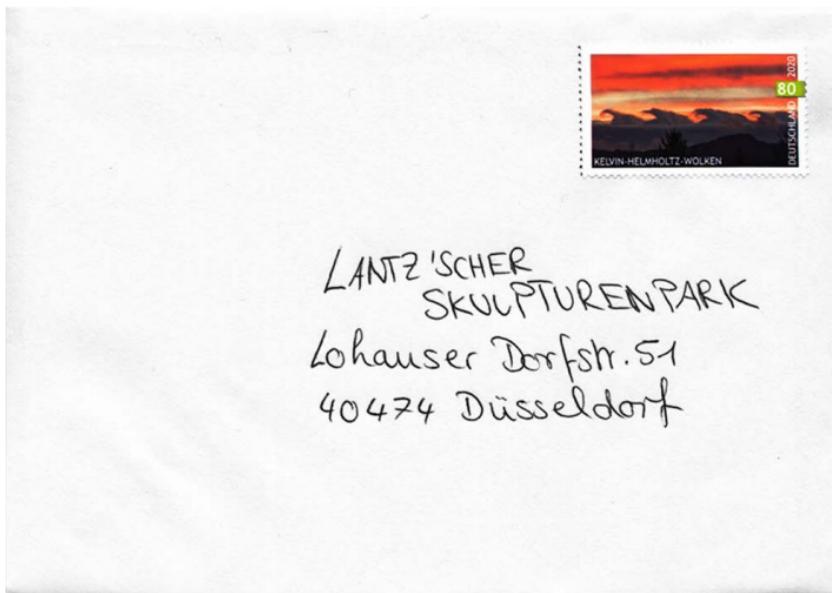
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# Anna Budniewski

*Briefe*



Briefe\_Scans\_0001.tif

Anna Budniewski  
Mintropstr. 19  
40215 Düsseldorf

Lantz'scher Skulpturenpark  
Lohäuser Dorfstraße 51  
40474 Düsseldorf

21. Januar 1982 / 27. April 2021

Liebe Monika,

ich und meine Familie, wir haben die Zeit mit dir und Ulrike sehr genossen. Ich hoffe meine Arbeit hat bei euch Eindruck hinterlassen.

Die Galerie Schmela ist nach wie vor meine erste Wahl, wenn es um eine deutsche Repräsentanz meiner Arbeit geht. Schon länger denke ich darüber nach eine Skulptur in euren Räumlichkeiten zu produzieren, die Galerie inspiriert mich.

In Vorfreude  
Peter



Briefe\_Scans\_0002.tif

Anna Budniewski  
Mintropstr. 19  
40215 Düsseldorf

Lantz'scher Skulpturenpark  
Lohäuser Dorfstraße 51  
40474 Düsseldorf

08. April 1980 / 27. April 2021

Lieber Herr Berg,

Bezugnehmend auf ihre Schreiben vom 18. Februar 1979, vom 16. September 1979 sowie vom 3. April 1980, bin ich allmählich entrüstet über ihre Unverschämtheiten. Im Hause Schmela hat niemand um Erläuterungen zu ihren künstlerischen Arbeiten gebeten, geschweige denn ein Portfolio angefragt; noch hat Benni Sie je erwähnt. Hier lässt sich auch nicht von einem Missverständnis sprechen, bitte lassen Sie uns in Frieden. Nicht einmal auf ihr penetrantes Drängen hin finde ich irgendetwas Erweckendes an ihrer Arbeit, da haben Sie Ihre Antwort.

Alfred Schmela



Briefe\_Scans\_0002.tif



**LBERTUS  
APOTHEKE**

**Hans-Jürgen & Larissa Rostek**

Alte Flughafenstraße 4

**43 45 19 · Telefax 4 54 17 02**

40474 Düsseldorf-Lohausen

**ApothekeLohausen\_0001.jpeg**

Anna Budniewski  
Sprengelstr. 40  
13353 Berlin

nr. 007

16. JUNI 2021

Briefe\_Scans\_0001.tif



# Cassie Augusta Jørgensen

*Afternoon of a Faun*

*MIT*  
Shade Theret

The re-staging of ‘Afternoon of a Faun’ has happened through out time by choreographers like Vaslav Nijinsky and later Jerome Robbins.

The faun is a half-human half-goat character that through a succession of scenes fails to reach his desires and instead of fighting the faun falls asleep in the heat of the afternoon.

After eating a bunch of toxic grapes he falls into a deep deep sleep, where he finally realises his possession in universal nature. The two-sidedness of the faun is in many way’s a duality that is referring to current division of bodies that deal with specific kinds of repression and exclusion.

The faun is a symbol for those who haven’t been able to lust freely or wanted to transition into their desire. The faun is a gay-icon and has been used even in the music video for ‘Break

free' by Queen as a symbol of sexual liberation and celebrating men cross-dressing as ladies.

Working with this ballet is a way to hack or hijack an almost ancient narrative. It's a way to tell it both through interpretation and research, but also to insert transgender and gay people into the tale and deal with the Fauns of todays society. The performance will take place in Lantz'scher sculpture park and will be performed as a duet between the Fauns Cassie Augusta Jørgensen and Shade Theret.

There'll be spoken word as well as a musical score based of the original sound composition. The choreography and movement invention will be interpreted both from Vaslav Nijinsky who originally choreographed and performed 'Afternoon of a Faun' in 1912 in Paris and later performed and danced by the extraordinary Tanaquil Le Clercq. ♣

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# Daniel Dewar & Grégory Gicquel

## *Title*

On a beach, amongst the pink rocks, black stone blocks.

Small pools of clear water between the boulders,  
Body and skin in contact with the polished surface.

A bathroom.

To extract this incipient monument,

To find this moment again,  
A basin, a bathtub, a bidet,  
Sculpted out of pink stone.

The glitter from the sand is sparkling.

Sanitary ware – washbasins, bidets, toilets, and a bathtub –

Are carved out of a block of pink marble stone.

Smooth, rounded, hollow objects emerge from the material.

The mineral sends these modern furnishings back to a state of nature.  
In the garden, the monument evokes nude bodies in an idyllic world.

Sur une plage, près des roches roses, des blocs noirs.

Entre deux blocs de petits bassins d'eau claire,

La peau au contact de la surface polie.

Une salle d'eau.

Extraire ce monument en puissance,

Retrouver ce moment,

Un lavabo, une baignoire, un bidet,

Tailler ça dans du rose.

Les paillettes du sable scintillent.

Des sanitaires — lavabos, bidets, toilettes et une baignoire,

Sont sculptés dans un bloc de marbre rose.

Les objets lisses, courbes, creux et doux se dégagent de la matière.

Le minéral renvoie ces mobiliers modernes à l'état de nature.

Au jardin, ce monument évoque des corps nus dans un monde idyllique.



# Dominique Gonzalez-Foerster

*Title*



1968, 1 Fotografie.

Galerie Schmela records.

2007. M.17

Box 5, Ordner 6.

Monika Schmela, Ulrike

Schmela,

und Franziska Schmela. Portrait.

1968, 1 photograph.

Gallery Schmela records.

2007. M.17

Box 5, folder 6.

Monika Schmela, Ulrike

Schmela, and Franziska Schmela.

Portrait.

1975, 2 Fotografien.

Galerie Schmela records.

2007.M.17

Box 28\* Ordner 4.

Alfred und Monika Schmela.

Das Ehepaar in Juan les Pins,

Frankreich.

1975, 2 photographs.

Gallery Schmela records.

2007.M.17

Box 28\* Folder 4.

Alfred and Monika Schmela.

The couple in Juan les Pins,

France.



**1979**, Lantz'scher Park.  
Die Familie Schmela zieht in die Villa Lantz. Das Haus im Park ist von großen Wiesen, Bäumen, mehreren Schmuckvasen, Büsten und anderen Skulpturen umgeben.

**1979**, Lantz's Park.  
The Schmela family moves into the Villa Lantz. The house in the park is surrounded by large meadows, trees, several decorative vases, busts and other sculptures.

Cincinnati, Ohio 1993.  
Im Garten der Familie Stillpass.  
Dominique Gonzalez-Foerster porträtiert die Sammler-Familie.  
Auf einem Wäscheständer arrangiert sie weiße Kleidungsstücke aus der Garderobe der drei Familienmitgliedern.

Cincinnati, Ohio 1993.  
The garden of the Stillpass family. Dominique Gonzalez-Foerster portrays the collector family. On a clothes rack, she arranges white garments from each of the three family members' wardrobes.



1996, Wien.

Der Garten hinter dem Haus.  
Ich sitze auf der Schaukel und  
sehe Wanda zu wie sie die  
Kleidungsstücke zum trocknen  
aufhängt.

1996, Vienna.

The garden behind the house.  
I sit on the swing and watch  
Wanda hanging the clothes to  
dry.



1887 - 2058 DGF, Seite 150.  
Der Katalog liegt aufgeschlagen  
auf meinem Schreibtisch. Auf  
dem Foto sehe ich den blauen  
Himmel von Cincinnati und  
weiße Kleidungsstücke an einem  
Wäscheständer hängen.

1887 - 2058 DGF, page 150.

The catalog lies open on my desk.  
In the photo I see the blue sky of  
Cincinnati and white clothes  
hanging on a clothes horse.

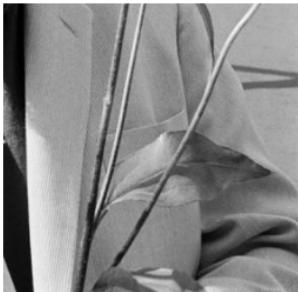


**June 2021. Getty Research  
Institute, Los Angeles.**

*Vielen Dank, dass Sie Ihre Anfrage auf bestimmte Materialien eingeschränkt haben. Zu Ihrer Information: Die Getty Library bleibt vorübergehend geschlossen. Wir danken Ihnen für Ihre Geduld, während wir diese Anfragen in den nächsten Monaten bearbeiten.*

**June 2021. Getty Research  
Institute, Los Angeles.**

*Thank you for narrowing your request to specific materials. For your information, the Getty Library remains temporarily closed. Thank you for your patience as we fulfill these requests over the next few months.*



**le 12 juin 2021**

*Ich denke immer noch an Grau, aber an alle möglichen Arten von Grau, bläulich, grünlich, rosa Grau*

**le 12 juin 2021**

*I still think about grey but all kinds of grey, bluish, greenish, pinkish grey*



das Gefühl einer seltsamen Vertrautheit, dass es irgendwie schon einmal vorgekommen war, vielleicht zu einem unbestimmten Zeitpunkt..

the feeling of a strange familiarity, that somehow it had happened before, perhaps at some unspecified time...

„Ich verstehe Euch nicht“, sagte Alice. „Das ist furchtbar verwirrend.“

„Das ist so, wenn man rückwärts lebt“, erklärt die Königin freundlich. „Man ist immer etwas verwirrt am Anfang...“

„Rückwärts leben“, rief Alice.  
„Davon habe ich noch nie gehört!“

„... aber es gibt einen großen Vorteil! Das Gedächtnis funktioniert in beide Richtungen.“

- Lewis Carroll, *Alice hinter den Spiegeln*

“I don’t understand you,” said Alice. “It’s dreadfully confusing!”

“That’s the effect of living backwards,” the Queen said kindly: “it always makes one a little giddy at first.”

“Living backwards!” Alice repeated in great astonishment.

“I never heard of such a thing!” “but there’s one great advantage in it, that one’s memory works both ways.”

- Lewis Carroll, *Through the Looking Glass*



# Edyta Jarząb

*Title*



**WHAT WILL BE A CONTAINER FOR YOUR SOUND?  
WAS WIRD DER BEHÄLTER FÜR IHREN SOUND SEIN?**

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a picky picker packer ears-feeding habits

walk in the park and listen  
listen with your feet  
listen to your feet

slow down  
stop  
pick one soundsource  
come closer

how is the air today?

Is there any other object or body that affects the sound you are following?

close your ears very slowly  
cut  
open again  
pick another sound  
follow it to the source

where have you been flying lately?

come closer  
slowly become a container for your sounds  
what will be a container for your sound?

find one thing that can resonate  
a cave or cavity  
a bottle an ear of someone dear to you  
a crack in the tree bark or a wall  
your hands folded in a kind of vessel  
and breathe in an audible way into it  
observe it  
as something outside but very close to you

here you can make a list of sounds

here you can make a list of relations between sounds ♣

**HOW IS THE AIR TODAY?**  
**WIE IST DIE LUFT HEUTE?**

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ein pingeliges Packerl Ohren-Fütterungsgewohnheiten

im Park spazieren gehen und lauschen  
mit den Füßen lauschen  
Hören Sie auf Ihre Füße

langsamer werden  
stoppen  
wählen Sie eine Klangquelle  
komm näher

wie ist die Luft heute?

Gibt es einen anderen Gegenstand oder Körper, der das Geräusch, das Sie verfolgen, beeinflusst?  
schließen Sie ganz langsam die Ohren  
schneiden Sie  
wieder öffnen  
wählen Sie ein anderes Geräusch  
folgen Sie ihm bis zur Quelle

wo bist du in letzter Zeit geflogen?

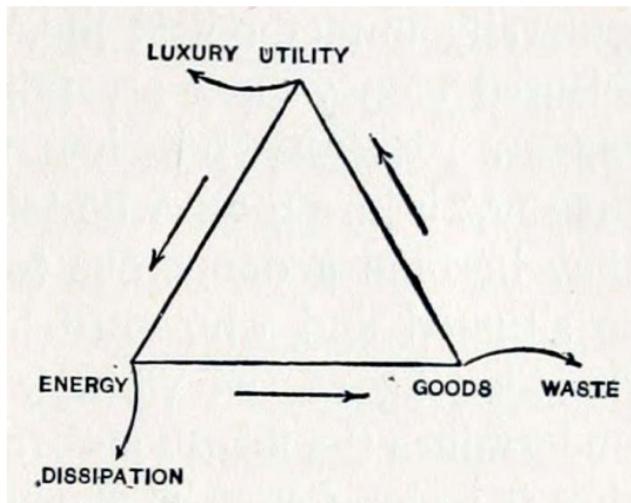
komm näher  
werden Sie langsam zu einem Behälter für Ihre Klänge  
Was wird ein Behälter für Ihren Klang sein?

Finden Sie etwas, das mitschwingen kann  
eine Höhle oder ein Hohlraum  
eine Flasche ein Ohr von jemandem, der Ihnen lieb ist  
ein Riss in der Baumrinde oder eine Wand  
Ihre Hände in einer Art Gefäß gefaltet  
und atme auf hörbare Weise hinein  
beobachten Sie es  
als etwas, das außerhalb von Ihnen liegt, Ihnen aber sehr nahe ist

hier können Sie eine Liste von Klängen erstellen  
hier können Sie eine Liste der Beziehungen zwischen Klängen  
erstellen \*



# Harkeerat Mangat

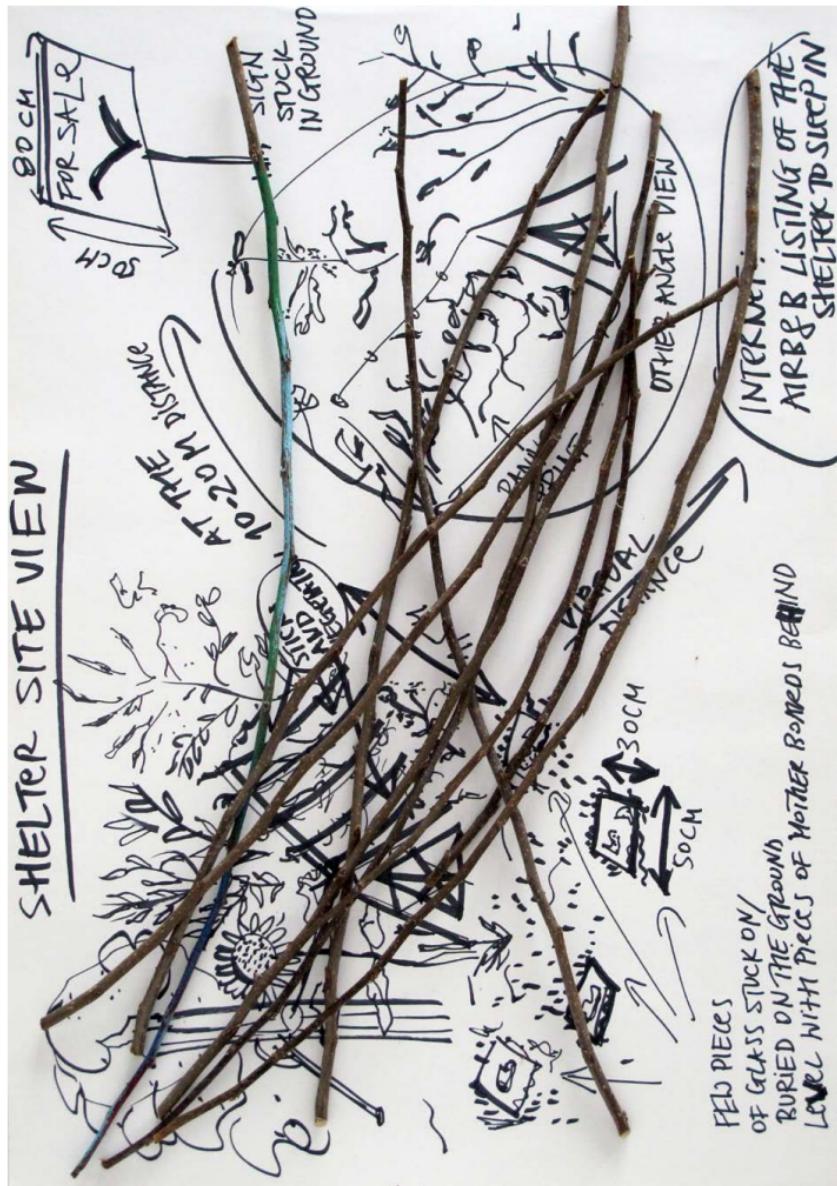


‘Economic Life triangle, the reverse’,  
illustration in ‘Economics’  
by Scott Nearing and Frank D. Watson, 1909

# Kinga Kiełczyńska

## REDUCTIONIST ART MANIFESTO

1. There is too much art on the planet and it needs to be reduced.
2. Instead of constructing unnecessary beings and polluting the physical and mental space use what is already created.
3. Feed of what you have and not what you are trying to achieve.
4. Consider the source of every material object you are confronted with as its extension.
5. There is a rule known to physicians that 'a true diagnosis of a case contains in itself the therapy'. No true diagnosis is possible, however, without investigation of the 'history' of the case. Applied to our task, this means that we must try to find a way to act against overproduction by following the reversal process of human development, both individual and historical, which will enable us to recognize in man's own being the cause responsible for the present situation.
6. The evolution implied by development is not drawn in a linear structure but a series of potential possibilities that do not necessarily need to be compelled.



Sketches for 'Hidden Infrastructure', 2021,  
Kinga Kielczynska

7. Instead of producing, rather concern yourself with the ideas that were not materialized as the ones to be considered. The inner space will be an alternative to the material creation, not everything that exist inside of us needs to become material. We need to learn to profit from our spirits and energies.

8. Production takes a place in the negative space of what is left after reducing a particular art piece and the mental/physical vacuum we can enjoy afterwards.

9. The first works to be reduced are the ones that take up the most space: this refers to big public artworks, or architecture - related pieces that urgently need to disappear. The new public commissions should propose what works have to be reduced and the manner of recycling the leftovers.

10. Clean space revolution also applies to the virtual endless creations that require a lot of energy to be used in order to view them.

11. Our consciousness will slowly grow into a direction of diminishing instead of expanding and the awareness of what advantages can be brought by the act of removing instead of adding.

12. The next 2 points of the manifesto are cut.

13.

14.



Sketches for 'Hidden Infrastructure', 2021,  
Kinga Kielczynska

## REDUKTIONISTISCHES KUNSTMANIFEST

1. Es gibt zu viel Kunst auf dem Planeten und sie muss reduziert werden.
2. anstatt unnötige Wesen zu konstruieren und den physischen und mentalen Raum zu verschmutzen, benutze das, was bereits geschaffen wurde.
3. ernähren Sie sich von dem, was Sie haben und nicht von dem, was Sie zu erreichen versuchen.

Betrachten Sie die Quelle jedes materiellen Objekts, mit dem Sie konfrontiert sind, als seine Erweiterung.

Es gibt eine den Ärzten bekannte Regel, dass „eine wahre Diagnose eines Falles in sich selbst die Therapie enthält“. Keine wahre Diagnose ist jedoch ohne die Untersuchung der „Geschichte“ des Falles möglich. Übertragen auf unsere Aufgabe bedeutet dies, dass wir versuchen müssen, einen Weg zu finden, gegen die Überproduktion vorzugehen, indem wir den Umkehrprozess der menschlichen Entwicklung, sowohl der individuellen als auch der historischen, verfolgen, der es uns ermöglicht, im eigenen Wesen des Menschen die Ursache zu erkennen, die für die gegenwärtige Situation verantwortlich ist.

6. die von der Entwicklung implizierte Evolution ist nicht in einer linearen Struktur gezeichnet, sondern eine Reihe von potentiellen Möglichkeiten, die nicht notwendigerweise erzwungen werden müssen.

7. Statt zu produzieren, sollte man sich lieber mit den Ideen beschäftigen, die sich nicht als die zu betrachtenden materialisiert haben. Der innere Raum wird eine Alternative zur materiellen Schöpfung sein, nicht alles, was in uns existiert, muss materiell werden. Wir müssen lernen, von unseren Geistern und Energien zu profitieren.



Sketches for 'Hidden Infrastructure', 2021,  
Kinga Kielczynska

**8.** die Produktion findet im negativen Raum dessen statt, was nach der Reduktion eines bestimmten Kunstwerkes übrig bleibt und dem geistigen/physischen Vakuum, das wir danach genießen können.

**9.** die ersten Werke, die reduziert werden, sind diejenigen, die den meisten Raum einnehmen: dies bezieht sich auf große öffentliche Kunstwerke oder architekturbezogene Werke, die dringend verschwinden müssen. Die neuen öffentlichen Aufträge sollten vorschlagen, welche Werke reduziert werden müssen und wie die Überbleibsel recycelt werden können.

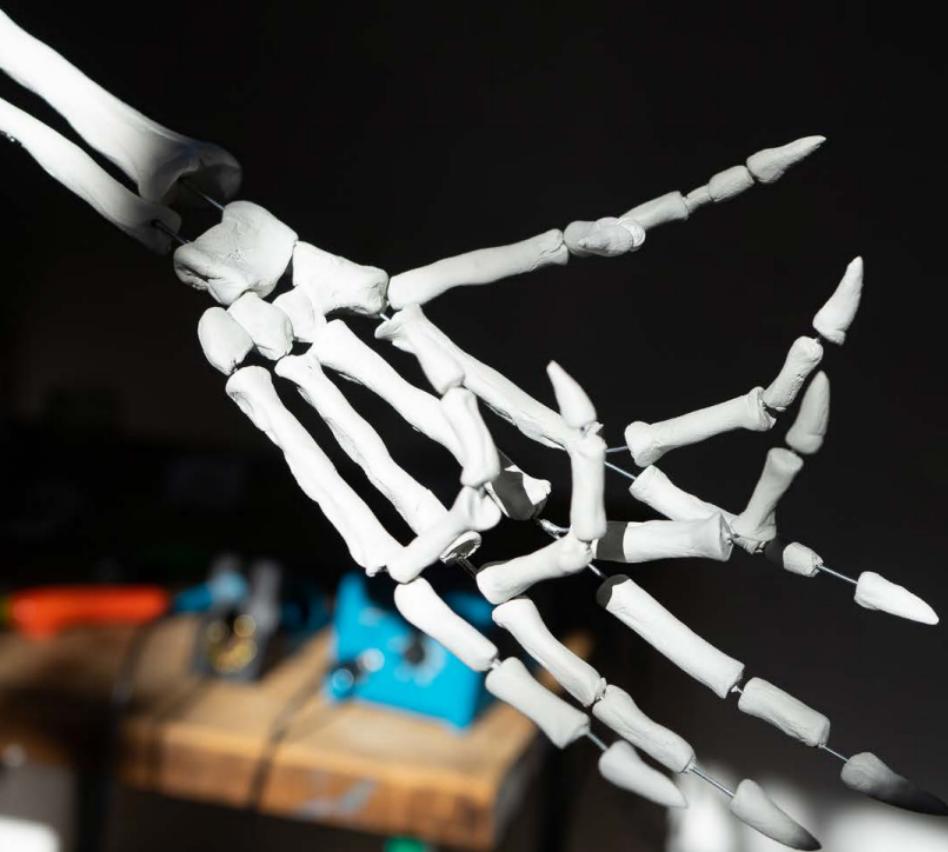
**10.** die Revolution des sauberen Raums gilt auch für die virtuellen Endlos-Kreationen, die viel Energie benötigen, um sie zu betrachten.

**11.** unser Bewusstsein wird langsam in die Richtung des Verringerns statt des Ausdehnens wachsen und das Bewusstsein, welche Vorteile der Akt des Entfernens statt des Hinzufügens bringen kann.

**12.** Die nächsten **2** Punkte des Manifests werden gekürzt.

**13.**

**14.**



# José Montealegre

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# Klara Kayer

## *Afternoon of a Faun*

wherever you are  
which earth ever.

oozing,  
gazing, playing tennis.

elongating roots  
– not dancing for me  
– but in worlds ahead

I have the loving sun  
to remind me

to remind you.

VOICES:

- **(Remarks)**
- the narrator (with facts)
- the narrator (with feelings)

**(whispered)**

From time to time silence is interrupted by the call of a bird  
of a cuckoo  
of YOU  
a quail  
a nightingale

(1. THE CUCKOO)

The call of the cuckoo

**(cuckoo singing)**  
a song of desire and of grief

The call of the cuckoo  
a song of longing and of sadness

never wanted you more  
never needed you really  
want to breathe freely  
pond lilly

**(bird life)**  
**then after some time,**  
**something falls into the water**

why do you walk on my water with doubt  
if you don't stop thinking, I too will be sinking

pumping with advice...  
what lies beneath your stubborn step  
could be the choices on the web

then after some time has passed,  
something falls into the water  
**(something falls into the water)**

a stone

**(the cuckoo continues his song)**

I tried to leave you  
but leaves are hard to find  
I tried to leave you  
at least twelve trillion times  
so I killed two mosquitoes fucking  
reproducing in the air  
it wasn't really cool and I know it wasn't fair

**(a cold cold wind)**

**(echoingly)**

...She shines for you  
clear evening sky  
hostile Venus just for you..

**(whispered)**

from time to time  
the silence is interrupted  
by the call of a bird that sings like a daughter

bird of thousand tongues.

**(2. YOU)**

**(sung)**

you.... youuuuu .... youuuu.....

don't know where you are  
don't know how to speak  
don't know who you are  
don't know what to doooo  
to dooooo  
youuuuuu youuuuu...

.....

~~from time to time the silence was interrupted by the call of a bird  
that  
sang like a mother  
bird of thousand tongues.~~

(bird life)

(3.QUAIL)

hello old world quail (**Quail begins to make itself heard**)  
can you hear us?

(echoingly) Hello, can you hear us?

(cold wind, echo and quail)

the call of the quail

for hours we have tried to call you  
through the airs and distances

(whispered) come back to us  
we are waiting old world quail  
we need you

in this new world

A drop of rain falls to the floor.  
(two drops of rain fall to the floor.)

(echoingly)

Feeling waiting  
on you and warm feathers  
but you stay away from me

(a heavy and windy rain)

Rain is cascading down on me  
but I must persevere  
until a hunter walks astray  
and ends my old world life today.

(sound of birds)

the call of the deceased remains silent.

(sound of bird in distress)

in silence silently

stop.

(sound of birds stops)

to pause and to consider.

struggle and defeat.

when no considering is considered.

(whispered) vulnerable meat.

(sound of birds fighting.)

(4. NIGHTINGALE)

the call of the nightingale

(chirping nightingale appears)

he who preciously sings at night  
awakes us with his call of life

is looking for a new crispy wife

reminds us to be good and strife  
to awake filled with memories  
in daylight

he who preciously sings at night

(sound of birds)

wherever you are, which earth ever  
oozing, gazing. playing tennis  
elongating roots.  
not dancing for me but in worlds ahead  
I have the loving sun to remind me  
to remind you.

(rippling stream)



Bruegel's Landscape with the Fall of Icarus

# Mikołaj Sobczak

*Title*

The re-staging of ‘Afternoon of a Faun’ has happened through out time by choreographers like Vaslav Nijinsky and later Jerome Robbins.

The faun is a half-human half-goat character that through a succession of scenes fails to reach his desires and instead of fighting the faun falls asleep in the heat of the afternoon.

After eating a bunch of toxic grapes he falls into a deep deep sleep, where he finally realises his possession in universal nature. The two-sidedness of the faun is in many way’s a duality that is referring to current division of bodies that deal with specific kinds of repression and exclusion.

The faun is a symbol for those who haven’t been able to lust freely or wanted to transition into their desire. The faun is a gay-icon and has been used even in the music video for ‘Break

free' by Queen as a symbol of sexual liberation and celebrating men cross-dressing as ladies.

Working with this ballet is a way to hack or hijack an almost ancient narrative. It's a way to tell it both through interpretation and research, but also to insert transgender and gay people into the tale and deal with the Fauns of todays society. The performance will take place in Lantz'scher sculpture park and will be performed as a duet between the Fauns Cassie Augusta Jørgensen and Shade Theret.

There'll be spoken word as well as a musical score based of the original sound composition. The choreography and movement invention will be interpreted both from Vaslav Najinsky who originally choreographed and performed 'Afternoon of a Faun' in 1912 in Paris and later performed and danced by the extraordinary Tanaquil Le Clercq.



Cycnus



*Die Vögel* of Aristophanes



Donna Haraway her dorg and *A Cyborg Manifesto*



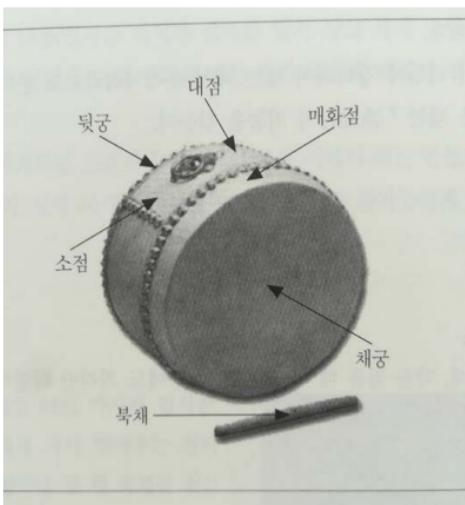
Logotype for *A Team Work*



Sirene Medusa Mother



Solaris of Andrei Tarkovsky



# Mira Mann

*SSSSUUUVVU-GUUUVVUNG-GGGGAAAAA*  
Part II – *you will die even if the god of death is your uncle*  
Part III – *BANG!*  
Part III – *the wish-granting bag*

*MIT*  
**CHANGDARC**  
Brigitte Huezo  
iSaAc Espinoza Hidrobo  
Nam sook Kim-Brücker

Mira Mann 판소리 Pansori ist ein koreanisches Genre des epischen musikalischen Erzählens für eine\*n Sänger\*in und eine\*n Trommler\*in. Das Wort setzt sich aus den Silben ‚pan‘ und ‚sori‘ zusammen, wobei letztere für Klang oder Musik steht. ‚Pan‘ trägt verschiedene Bedeutungen, darunter ‚Spielfeld im Freien‘, oder ‚Platz an dem sich viele Menschen versammeln‘ oder als musikalischer Begriff ‚aus vielfältigen Klängen‘ zusamengesetzt. Pansori wurde ursprünglich als Volkstheater an öffentlichen Plätzen oder auf Märkten aufgeführt. Die Handlung wird singend und sprechend von einer\*m Darsteller\*in erzählt und rhythmisch von einer\*m Trommler\*in begleitet. Den Aufführungen, die häufig mehrere Stunden dauern, gehen eine fundierte Ausbildung und konsequente Übung voraus, die für das Erlernen der komplexen Repertoires notwendig ist. Trotzdem sind Elemente der Improvisation und Interaktion zwischen Schlagzeuger\*in und Sänger\*in für die Inszenierung der Stücke zentral. Auch das Publikum ist stets involviert und reagiert lebhaft auf die dargebotenen Erzählungen. Pansori entstand im 17. Jahrhundert in der Provinz Jeolla im Südwesten Koreas, seine Entstehung ist eng mit den erzählerischen Gesängen der Mudang-Schamaninnen verbunden. Die Darsteller\*innen waren häufig Verwandte von Schamaninnen oder Mitglieder des selben Haushalts. Bis zum Ende des 19. Jahrhunderts wurde

Pansori vor allem als mündliche Tradition der einfachen Leute überliefert, bis es bei den urbanen Eliten und am kaiserlichen Hof populär wurde. Es gibt daher viele verschiedene Versionen zu jeder Geschichte und die Interpretationen variieren je nach Region, dem persönlichem Stil der Performer\*innen oder des Einflusses ihrer Lehrer\*innen. Die Schauplätze und Charaktere der Erzählungen entstammen zumeist der Zeit der Joseon-Dynastie (1392–1910) und zeichnen sich durch einen ebenso satirischen wie öbszönen Humor aus. Anders als etwa in der westlichen Oper wird im Gesang des Pansori kaum zwischen Männlich und Weiblich unterschieden. Und obwohl sich heutzutage die Mehrheit der Vokalinterpret\*innen als Frauen\* identifizieren, wurde die Stimme nie an das Gender der oder des Aufführenden angepasst, sondern folgte allein dem Inhalt der Erzählung. Da alle Vokalist\*innen im Verlauf eines Stücks viele unterschiedliche Charaktere zur Darstellung bringen, beherrschen sie eine große Bandbreite unterschiedlicher Stimmlagen, Klangfarben und Ausdrucksarten, die oft auf lautmalerische Weise die Klänge der Natur – das Rauschen von Wasser oder Wind und die Rufe wilder Tiere – imitieren. Während die Aufführungen der oft stundenlangen traditionellen Pansori Madangs im Laufe des 20. und 21. Jahrhunderts seltener geworden sind, entstanden im selben Zeitraum neue Interpretationsformen. Diese weichen von der Grundstruktur der Aufführung ab, etwa indem mit mehr als zwei Performer\*innen gearbeitet wird, oder indem Tanz- und szenische Elemente eingeführt werden.

수궁가 *Sugungga*, „Das Lied des Unterwasserpalasts“, ist eine von fünf überlieferten Pansori-Erzählungen. Die geläufige Geschichte wird in Korea besonders gerne Kindern erzählt. Bei den Charakteren handelt es sich um Tiere oder andere fantastische Kreaturen. Die humoristische Satire erzählt die Geschichte des Drachenkönigs, der als korrupter, patriarchaler Souverän die Unterwasserwelt beherrscht. Seine tödliche Krankheit kann nur durch die Leber eines Hasen geheilt werden. Der Hase verkörpert aber das genaue Gegenteil seines Fressfeindes – ein freier Geist, arm aber arrogant, aufmüpfiger Gauner mit einer überbordenden Fantasie. Die Schildkröte, eine treue Bedienstete des Unterwasserpalastes, wird ausgesandt um die Welt zu Land zu erkunden und um den Hasen in die tiefen Gewässer des Ozeans zu locken. Während eine überraschende Wendung die nächste jagt, liegt der eigentliche Fokus der Erzählung auf den Dialogen und

Geschichten, die jeder der Charaktere vorträgt, um die eigenen Ziele zu erreichen. Ihre Fabeln und Erfindungen kommentieren Machtverhältnisse, politische Systeme, medizinische Theorien genauso wie Fragen des Körpers und des Begehrens. **기생** Die Kiseang waren Kurtisaninnen, Entertainerinnen, Performerinnen und Sexarbeiterinnen. In den offiziellen Darstellungen koreanischer Geschichte finden sie oft wenig Erwähnung. Während der Goryeo und Joseon Dynastien erfüllten sie eine komplexe Rolle, sowohl in sozialer, politischer als auch in kultureller Hinsicht. Die Kisaeng am kaiserlichen Hof wurden als Sklavinnen der Regierung in den Registern aufgeführt, weswegen ihre Geschichte bis in das Korea des 11. Jahrhunderts zurückverfolgt werden kann. Sie waren größtenteils Mitglieder der Cheonmin – der niedrigsten Stufe der Unterschicht, der sonst noch Schlachter, Schuhmacher, sowie andere Entertainer\*innen und Sklav\*innen angehörten. Eine Kiseang konnte entweder als Tochter einer Kisaeng in ihre Rolle hineingeboren werden, oder von ihrer Familie in den Berufsstand verkauft worden sein. In jedem Fall war ihr sozialer Status äußerst fragwürdig. Dabei erhielten sie von klein auf Zugang zu Bildung, damit sie den Wohlhabenden und Einflussreichen auf intelligente und charmante Weise Gesellschaft leisten konnten. Ihre strikte Erziehung erfolgte in speziellen Einrichtungen, wo sie in verschiedenen Kunstformen unterrichtet wurden – von Tanz, Poesie, Gesang, Lesen und Malerei bis hin zu medizinischer Pflege. Und obwohl sie versklavt waren und ihr Leben zum größten Teil von den sozialen Strukturen und von ihrer niedrigen gesellschaftlichen Position bestimmt war, erwartete man von ihnen, dass sie einen eigenen Stil und eine künstlerische Ausdrucksform entwickelten. Sie sollten im Rahmen ihrer Fähigkeiten eine eigene Identität kultivieren und diese künstlerisch auszudrücken lernen, sei es im Tanz, in der Musik oder in der Poesie. Sie waren hoch gebildete, sexuell promiskutive, reisende Entertainerinnen und Gesprächspartnerinnen, die sowohl Zugang zu öffentlichen Ereignissen als auch zu aktuellen politischen Diskursen hatten. Zudem agierten sie außerhalb der strengen konfuzianistischen Genderrollen, die die Bewegungsfreiheit der Frauen auf den Haushalt reduzierten. Dadurch standen sie in allem was sie taten in scharfem Kontrast zu der Rolle, die den anderen Frauen ihrer Zeit zugeschrieben wurde. Nur wenige Kisaeng jedoch kamen durch ihre Poesie, ihr darstellendes Spiel, ihre herausragende Schönheit oder ihren Mut zu Ruhm und Anerkennung, so wie

Hwang Jini, eine Dichterin, die bis heute als Figur in Opern, Romanen und K-Dramen weiterlebt. Oder Non Gae, die Spionin war und einen japanischen General tötete. Oder Chunhyang, die die Hauptfigur in einer Pansori-Erzählung namens *Chunhyanga* ist. Aber da die musikalischen und tänzerischen Kreationen der Kisaeng allein dem Vergnügen und der Unterhaltung dienten und für den Augenblick geschaffen waren, wurden sie nicht für würdig befunden, aufgezeichnet und in die offizielle kulturelle Geschichtsschreibung aufgenommen zu werden. Selbst ihre weniger vergänglichen künstlerischen Ausdrucksformen – wie Gedichte und Malereien – sind aus diesem Grund nur selten erhalten geblieben. Solche, die dennoch überlebten, wurden mündlich überliefert oder in privaten Sammlungen versteckt, bis sie Jahrhunderte später von Forscher\*innen in Anthologien kompiliert werden konnten. Ab 1894, als im Zuge der Gabo-Reformen das Klassensystem und die Sklaverei abgeschafft wurden, wurden zwar auch die Kisaeng befreit, doch setzten viele von ihnen ihre Arbeit fort. Während der Zeit des japanischen Kolonialismus wurden Schulen und andere Einrichtungen der Kisaeng zu Touristenattraktionen. Obwohl ihr Erbe größtenteils verschollen, undokumentiert und sozial geächtet blieb, leben manche Spuren bis heute fort: So stellten die Kisaeng einige der ersten Studentinnen, Frauenrechtlerinnen und Aktivistinnen, Schauspielerinnen, Filmstars und „modern girls“ des 20. Jahrhunderts. Viele Pansori-Sängerinnen waren Kisaengs oder deren Nachkommen, darunter die Performer\*innen des Yeoseong Gukgeuk der 1950er Jahre, die im Pansori-Theater das Thema der Auflösung von Genderrollen auf die Bühne brachten.

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Mira Mann 판소리 *Pansori* is a Korean genre of epic musical storytelling performed by a vocalist and a drummer. The term consists of the syllables *pan* and *sori*: while the latter signifies sound or music, *pan* has several meanings, such as “open space,” “a place where many gather” or in a more musical significance “composed of a broad range of sounds”. *Pansori* was originally performed in public squares and market places as a form of folk theater; a single performer narrates the story through speech and song, rhythmically accompanied by a drummer. Although the performances—often lasting several hours—require rigorous training and the memorization of complex repertoires, nevertheless improvisation and interaction between the drummer and the vocalist, as well as with the audience, also play a major role in the performance; the audience is engaged and responds vividly to the storytelling. *Pansori* emerged in Jeolla Province in south-west Korea during the seventeenth century, and its origin was closely related to the narrative songs of *mudang* shamans. The performers were often shamans’ relatives or household members. It remained an oral tradition among common people until the end of the nineteenth century, when it gained popularity among the urban elite and the court. There are thus many versions of each story, and interpretations vary depending on the region, the personal style of the performers, and the influence of their teachers. The settings and characters in the narratives are mostly rooted in the Joseon period of Korea’s history (1392–1910). Many of them are satirical, witty, and obscene. Unlike in Western opera, for instance, there is little distinction between masculine and feminine in *pansori*. While a majority of vocalists identify as women\* today, the vocals were never changed on the basis of the gender of the performer but on the story itself. As a single vocalist has to play many different characters throughout the performance, they master a wide range of distinct vocal timbres, intonations, and expressions, often onomatopoeically imitating sounds of nature such as water, wind, and animal calls. While the traditional hour-long recitals of full *pansori* madangs have decreased in popularity in the twentieth and twenty-first centuries, new forms of interpretation have sought to transform the narrative performances, including the use of more than two performers, dance, and scenic elements.

수궁가 *Sugungga* (Song of the Underwater Palace), one of the five remaining *pansori* tales, is a popular children’s story in Korea. All the

characters are animals or fantastical creatures, and the story is a humorous, satirical tale about a dragon king. After this corrupt, patriarchal sovereign of the undersea world falls sick, his deadly disease can only be cured by the liver of a rabbit, who is the antithesis of his predator—a free spirit, poor but arrogant, a sassy crook with a huge imagination. A turtle, a loyal officer of the underwater palace, is sent to dry land to lure the rabbit down into the deep waters of the sea. While the plot has surprising twists and turns, the main focus lies on the dialogue and stories recited by each character in order to achieve their goals.

These fabulations contain witty comments on power relations, political systems, medical theories, and questions of body and desire.<sup>7]</sup>

생 Kisaeng were courtesans, entertainers, performers, and sex workers with a complex social, political, and cultural role during the Goryeo and Joseon dynasties, yet they have often been written out of the history books. Kisaeng of the court were registered as government slaves, and consequently they can be traced back to the eleventh century in Korea. They mostly held the rank of *cheonmin*, the lowest class, together with butchers, shoemakers, other entertainers, and slaves. Either born into the role through a kisaeng mother or sold by their families, their social status was tainted. However, in order to become intelligent and charming companions to the wealthy and influential, they underwent a strict education from an early age at specialized institutions and were trained in various fields of fine and performing arts such as dance, poetry, singing, reading, and painting, as well as medical care. Kisaeng from Jeolla-do were trained in and performed pansori. Although they were enslaved, and their lives very much determined by their position in society, they were expected to develop their own style and artistic expression, to cultivate an identity through their skills, and to express themselves through art, dance, music, and poetry. Their role as a highly educated, sexually promiscuous traveling entertainer and conversationalist with access to public events and political negotiations—outside of the strict gender roles of Confucianism that kept women confined to the domestic space—is therefore exceptional in comparison to that of all other women of the time. Only a few kisaeng earned recognition and became famous for their poetry, performance, outstanding beauty, or courage: Hwang Jini, a poet who became a character in opera, fiction, and K-drama; Non Gae, who worked as a spy and killed a Japanese general; and Chunhyang, who is the main character of one of the pansori tales, the *Chunhyanga*. But

since the kisaeng's creative musical and dance performances were for pleasure, entertainment, and that moment in time only, they were not considered worthy of becoming part of the officially recorded culture of their time. Even the less ephemeral artistic expressions—their poems and paintings—survived only against the odds. Those that did survive were passed on orally or kept in private collections before they were compiled into anthologies by scholars, often centuries later. In 1894, with the Gabo Reform and the abolishment of the class system and slavery, all kisaeng were nominally freed, but in fact continued to work much longer. Under Japanese colonialism, many schools and kisaeng houses served as tourist attractions. Although much of their legacy is lost, undocumented, or socially despised, there are still traces that endure today: kisaeng were among the first female students, women's rights activists, actresses, movie stars, and “modern girls” of the twentieth century. Many pansori singers were kisaeng or descendants of kisaeng, such as the performers of yeoseong gukgeuk in the 1950s, who transcended gender binaries through pansori theater. Sandra So Hee Chi Kim, “Han and the Postcolonial After-lives of ‘The Beauty of Sorrow’,” *Korean Studies*, vol. 41 (University of Hawai’i Press, 2017). Rhi Bou-Yong, “Hwabyung (火病)—An Overview,” *Psychiatry Investigation* (2004). Shin-yong Chun, ed., *Kultur des koreanischen Schamanismus*, trans. Woon Jung Chei (Iudicium Verlag, 2001). Peter H. Lee, ed., *Anthology of Korean Literature* (University Press of Hawaii, 1981). Katrina Maynes, “Korean Perceptions of Chastity, Gender Roles, and Libido: From Kisaengs to the Twenty-First Century,” *Grand Valley Journal of History*, vol. 1, no. 1 (2021). Hwang Jini et. al., *Songs of the Kisaeng: Courtesan Poetry of the Last Korean Dynasty*, trans. Constantine Contogenis and Choe Wol-Hee (Literature Translation Institute of Korea, 1997). 신현규, 기생, 조선을 사로잡다 : 일제 강점기 연예인이 된 기생 이야기, 어문학사 (2010). ♦

*Hongnang*

**I Chose This Branch**

I chose this branch of mountain willow,  
had it cut and carried to your hand.  
Bury it under your bedroom window,  
let it grow in shadow, and see  
a new leaf come from midnight rains:  
in that new leaf me.

벗버들 갈 히 것거 보내노라 님의 손되  
자시는 창밧과 심거두고 보소서  
밤비에 새님 곳 나거든 날인가도 너기소서

홍낭

## RABBITS, SHAMANS, HOUSEWIVES AND OTHER RESTLESS SPIRITS

Han as soul of Korean art, music, theater and cinema  
Han as the sound of pansori  
Han as unresolved resentment  
Han as grief, bitterness, longing  
Han as authenticity  
Han as loss of identity  
Han as hope for a better life  
Han as national ethos  
Han as haunting recurrence  
Han as separation from your loved ones\*<sup>1</sup>  
Han as ghostly creature  
Han as lineage  
Han as transmission of emotions across generations  
Han as result of a history of oppression and injustice  
Han as the artifice of the archaic  
Han as strange beauty  
Han as racial stereotype  
Han as cultural difference  
Han as essentialist socio-cultural concept  
Han as co-opted narrative of the colonizer  
Han as internalised response to cultural annihilation  
Han as untranslatable  
Han as the psychic impact of history on individual lives  
Han as mental illness\*<sup>2</sup>  
Han as collective sense of grief  
Han as feeling of loneliness  
Han as diasporic nostalgia  
Han as sorrow in reaction to historical injustice  
Han as expression of shared mourning and solidarity  
Han as political imagination  
Han as kinship structure  
Han as colonial exotica  
Han as memory of complex community  
Han as word

\*<sup>1</sup> The term Han is often associated with the separation of families due to the Korean war and the division of North and South Korea.

\*<sup>2</sup> Hwabyeong, 화병 (火病) is a somatization disorder, described as a “korean culture-bound syndrome”, a mental illness which is said to result from an inability to confront anger as a result of conditions which are perceived to be unfair. Exposure to Han is supposed to be one of it’s main

## RABBITS, SHAMANS, HOUSEWIVES AND OTHER RESTLESS SPIRITS

we are one old organism of bewitching rather than healthy beauty,  
mongrel creatures creeping up within your circles.  
through the camera, the stage, the frame  
the act of looking, being seen and showing off  
panoptical perversion,  
eye and blind spot at the same time.

this is an old piece of fiction  
handed down orally  
chopped into alphabet  
about  
the others you did  
want and unwant  
to eat  
who brought you food  
nursed you, your offspring, your elders  
made your coat, became it,  
spun the threads,  
extracted the ressources,  
generated the atoms  
and cleaned after.

what is the right distance between me and I  
between you and I and me and you and them  
the border of you and not you  
your vision of me  
and my reflection of you

ancestral multiplicity  
and renegades of the binary  
impulses to exit these bodies  
these inconvenient shells  
are old  
to transcend  
through all that is said and imagined



WALL, WATER  
AND  
WOODLAND GARDENS

GERTRUDE JEKYLL

# Rindon Johnson & Jordan Loeppky-Kolesnik

## CHAPTER XVIII

### WATER MARGINS

HAPPY are those who desire to do some good water-gardening and who have natural river and stream and pond, as yet untouched by the injudicious improver. For a beautiful old bank or water edge is a precious thing and difficult to imitate. If it is lost it is many years before its special features can be regained. But if the pond still possesses its own precious edge, and has its upper end half silted with alluvial mud, its great tussocks of coarse Sedges, its groups of Alders and luscious tufts of Marsh Marigolds, it is as a canvas primed and ready for the artist's brush.



*IRIS SIBIRICA BY THE LAKE IN THE ROYAL GARDENS,  
KEW.*

# WALL AND WATER GARDENS

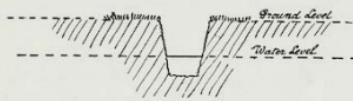
## CHAPTER I

### THE DRY-WALLED TERRACE GARDEN

MANY a garden has to be made on a hillside more or less steep. The conditions of such a site naturally suggest some form of terracing, and in connection with a house of modest size and kind, nothing is prettier or pleasanter than all the various ways of terraced treatment that may be practised with the help of dry-walling, that is to say, rough wall-building without mortar, especially where a suitable kind of stone can be had locally.

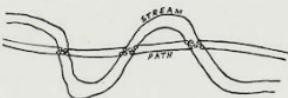
### 168 WALL AND WATER GARDENS

nature of the places where the water enters and leaves the garden, and so on. The path should swing along in one easy line, not straight, but not going out of its way to twist for no reason—an unpardonable offence in all gardening. The course of the



A DEEP DITCH: SECTION

stream may be more erratic, and a glance at the sketch will show how such planning gives opportunities for planting and enjoying a limited number of pretty things at a time, for each bend of the brook may show quite different treatment.



PLAN OF PATH AND ALTERED STREAM

The soil is taken out not only for the wider, shallower stream, but nearly down to the water-level for a width of some feet on the path side. The spare earth is thrown up beyond the path and shaped so that it rises first gently and then a little more sharply.

### A CONVERTED DITCH 169

The rest of the excavation goes on the other side of the stream, rising easily from rather near the water's edge. In the section the shrubs on the banks are shown of the size they would be about a year after planting; eventually they would be quite as big again. The course of the stream is dug out less than

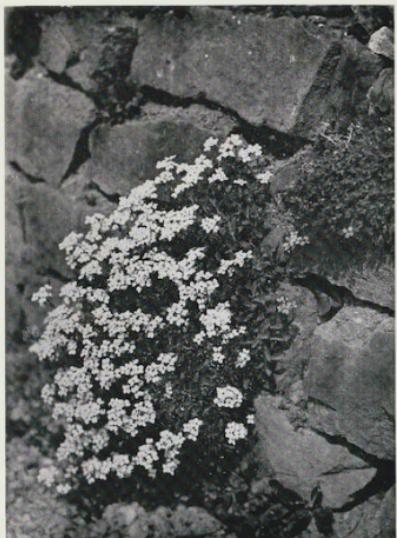


A CONVERTED DITCH SHOWN IN SECTION

1 ft. deep, flattish rough stones are laid at the bottom, and over them smaller stones. If, as is likely, the path is inclined to be damp, it can be made dry and solid by ramming small stones into its surface, or it can be roughly laid with flat stones in the wettest places. The path must have the character of a wild path, not that of a garden walk—nothing that suggests rolled gravel, and no straightly-trimmed edges. The planting will be of the same character as that which has been just described and advised for the stream-garden.

Occasionally there are places where the natural conditions are all that is most inviting for the making of a stream-garden. Where these are found, and where there is a master-mind to direct, the most beautiful result may be expected. Such a happy combination occurred in the estate of Mr. H. Avray Tipping, at Mounton, Monmouthshire,

## DRY-WALLED TERRACE GARDEN 31



*ARABIS IN A DRY-WALL.*

### TO HANG DOWN

- Rock Pinks.
- Aubrieta.*
- Iberis.*
- Ceratium.*
- Alyssum.*
- Mossy Saxifrage (cool).*
- Othonoposis.*
- Arabis* and double var.

### IN SUN OR SHADE

- Wallflowers.
- Thrift.*
- Snapdragons.
- Dianthus fragrans.*
- Centranthus.*

### SHRUBS TO HANG OVER FROM THE TOP

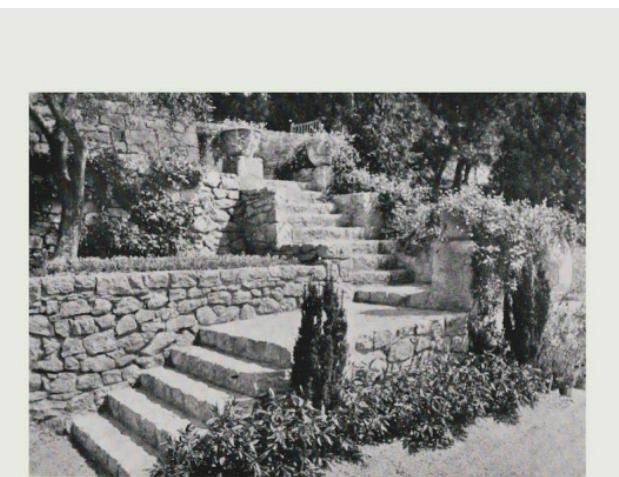
- Cistus cypricus.*
- Phlomis fruticosa.*
- C. lusitanicus.*
- Santolina chamaecyparissus.*
- Lavender.
- Rosemary.
- Othonoposis cheirifolia.*
- Berberis vulgaris.*
- Desmodium penduliflorum.*
- Pyrus japonica.*
- Rosa lucida.*
- Rosa willkuraiana.*
- R. sempervirens*, vars.
- R. arvensis*, garden vars.
- Euphorbia Wulfenii.*
- Euphorbia characias.*

### GREY-LEAVED ALPINE PLANTS FOR THE WALL

- Ceratium tomentosum.*
- Achillea umbellata.*
- Artemisia nama.*
- Artemisia sericea.*
- Stachys lanata.*
- Nepeta Mussini.*

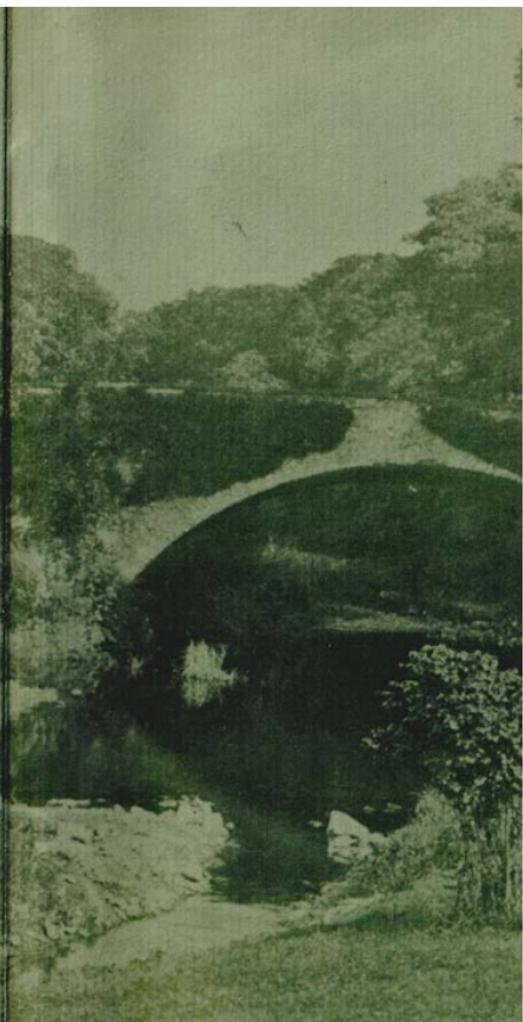
### PLANTS FOR HOTTEST PLACES

- Campanula isophylla.*
- Campanula gorganica.*
- C. fragilis.*
- C. muralis.*
- Yucca gloriosa.*
- Yucca recurvata.*
- Y. flaccida.*
- Opuntia*, in var.
- Stonecrops.



*ROUGH-HEWN STEPS LEADING FROM TERRACE TO TERRACE.*





Paddock. Just hurried enough. Resting from the gale. Seams, Parture.  
We gathered together in the cracks just long enough to escape the  
gale, our hair blown back into a rotten mess, just long enough to  
whisper about what was next, about growing old and being wild.  
Match, unmatch, matched again and revealed in a paddock will be a  
being, undetermined and uncontrollable. Bejeweled with rock pinks,  
besotted with wet from the rains and fog.

Paddock. Just hurried enough. Resting from the gale. Seams, Parture.  
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A page of musical notation for bassoon, featuring ten staves of music numbered 4 through 13. The music is in 2/4 time, F major (one sharp). The notation includes various slurs, grace notes, and dynamic markings like accents and staccato dots.



# Sami Schlichting

Sami Schlichting's latest sculptures, which now populate the park in Lohausen, obey the principles of remix. On the one hand, they evolved from the artist's earlier works, which—destroyed, disposed of, or deposited in places that are no longer accessible—now only exist in image archives or as memories. On the other hand, they are products of Schlichting's almost serendipitous treasure hunt for motifs, in which he collects visual notes from everyday moments and any entertainment genre. The movement of a cartoon character, the motif from an album cover, the shape of a bulky waste item, image details from news broadcasts, or scenes from body horror films may seem banal at first, yet they anchor themselves in the mind, even remaining in the body as a sensory memory.

Such references are so abstracted in Sami Schlichting's works that they only evoke vague associations at most. This may also be due to the materials used: hay and unfired clay meet standardized, commercially available parts made of metal, wood, wire, styrofoam, and plastic. Oscillating between chance and intention, excess and reduction, organic forms and formlessness, the sculptures do not linger at any of these extremes. They can be perceived as embodiments of the impossible, as the spawn of an in-between world.

In this respect, the concept of remix could also be understood here in the sense of mutation, and mutation in turn as a perpetual possibility of variation, which always harbors both the potential of openness and plurality as well as a latent danger—the monstrous, the contagious, the formless, the boundless. Principles of origin or originality become obsolete once these new forms birth new variations in a potentially endless game of simulation, repetition, and deviation. Nothing is ever new, nothing is ever lost—it merely changes form, reappearing again and again in ever different configurations.

Sami Schlichtings neueste Skulpturen, die nun die Parkanlage von Lohausen bevölkern, gehorchen dem Prinzip des Remix. Zum einen sind sie Weiterentwicklungen früherer Arbeiten des Künstlers, die – zerstört, entsorgt oder in nicht mehr zugänglichen Orten deponiert – nur noch im Bilderarchiv oder als Erinnerungen existieren. Zum anderen sind sie Produkte von Schlichtings beinahe schicksalhafter Motiv-Schatzsuche, wenn er aus Alltagsmomenten und jeglichen Arealen der Unterhaltung visuelle Notizen sammelt. Die Bewegung einer Zeichentrickfigur, das Motiv eines Plattencovers, die Form eines Sperrmüllfundes, Bilddetails aus Nachrichtensendungen, Szenen aus Body-Horror-Filmen mögen zunächst banal erscheinen. Und doch verankern sie sich im Gedächtnis, bleiben dem Körper sogar sensisch in Erinnerung.

Derlei Referenzen werden in Sami Schlichtings Arbeiten so abstrahiert, dass sie höchstens noch vage Assoziationen wecken. Dies mag auch an den verwendeten Materialien liegen: Heu und ungebrannter Ton treffen auf standardisierte, handelsübliche Teile aus Metall, Holz, Draht, Styropor und Kunststoff. Zwischen Zufall und Absicht, Exzess und Reduktion, organisch anmutender Form und Formlosigkeit wankend, machen die Skulpturen an keinem dieser Pole halt. Man könnte sie als Verkörperungen des Unmöglichen begreifen, als Ausgeburten einer Zwischenwelt.

Insofern könnte der Remix hier auch im Sinne einer Mutation verstanden werden und die Mutation wiederum als eine fortwährende Möglichkeit der Variation, die immer sowohl das Potenzial von Offenheit und Pluralität als auch eine latente Gefahr birgt – des Monströsen, des Ansteckenden, des Formlosen, des Grenzenlosen. Prinzipien von Ursprung oder Originalität werden spätestens dann hinfällig, wenn diese neuen Formen wieder neue Variationen gebären, in einem potenziell endlosen Spiel von Simulation, Wiederholung und Abweichung. Nichts ist jemals neu, nichts ist jemals verloren – es verändert nur die Form, erscheint immer wieder und immer anders.

Text: Marie Sophie Beckmann







***IMPRESSUM***

Ein Projekt der  
Kunstkommission Düsseldorf der  
Landeshauptstadt Düsseldorf.

Internationaler Skulpturenpark  
Lohausen 2021

Out here in the wild oats amid  
the alien corn

17. Juli – 12 September 2021  
Lantz'scher Park, Lohausen.

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Direktor der Kunsthalle  
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Förderer des Projektes:  
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Landeshauptstadt Düsseldorf  
Kunststiftung NRW



Kunststiftung  
NRW

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