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Temporalität in New Scenarios *Jurassic Paint*

– Vivien Grabowski

An New Scenarios Ausstellungsprojekt *Jurassic Paint* (2015) hätte Heinrich Wölfflin wahrscheinlich seine Freude gehabt, wenigstens prima facie. Schließlich birgt, wie Wölfflin 1921 in seiner kurzen Schrift *Das Erklären von Kunstwerken* notiert, das „isolierte Kunstwerk […] für den Historiker immer etwas Beunruhigendes"[1]. „Er wird versuchen", heißt es weiter, „ihm Zusammenhang und Atmosphäre zu geben", etwa dadurch, dass „man das Zeitgenössisch-Verwandte heranholt und damit einen Kreis um es herumzieht"[2]. Man könnte meinen, das Duo New Scenario[3] habe in diesem Wölfflinschen Geist gehandelt, als es seine digitale Ausstellung entwickelte, denn in einem noch zu präzisierenden Sinne lässt sich *Jurassic Paint* durchaus als Absage an das isolierte Kunstwerk und als eine Herstellung von atmosphärischem Zusammenhang vor dem Kriterium der Zeitgenossenschaft verstehen. Die Grundidee von *Jurassic Paint* ist schnell erzählt: Sie besteht darin, Malerei in die Kulisse eines Dinosaurier-Skulpturenparks zu bringen und beides zusammen auf den digitalen Screen. Insgesamt zwölf Gemälde aus der Hand von New Scenario und zehn weiteren Künstler:innen präsentieren sich online neben lebensgroßen Dinosauriernachbildungen. Die Konjunktion von Sauriern und Malerei, in der manch eine:r anstelle einer Zusammenführung des Zeitgenössisch-Verwandten wohl eher die Zusammenfügung von maximal Disparatem, wenn nicht sogar die „unverzeihlichste aller Sünden, den Anachronismus"[4] erkennen dürfte, behauptet New Scenario als Explikation einer doppelten Verwandtschaft: Kombiniert würden, so heißt es im Begleittext, „two prehistoric yet resilient species"[5].

Mit diesen Vorbemerkungen ist das thematische Programm dieses Textes in wesentlichen Punkten abgesteckt. Gegenstand ist das in *Jurassic Paint* entwickelte, bildgewordene Gefüge temporaler Beziehungen. Im Vordergrund stehen zeitliche Referenzen, historiographische Figuren sowie Zeit-Bild-Verhältnisse, deren Analyse das Ziel hat, dem der Ausstellung zugrundeliegenden temporalen Habitus nachzuspüren. In drei Einzeluntersuchungen soll gezeigt werden: Zeit erscheint zerstreut, gefaltet, veruneindeutigt und vor allem mediatisiert. Im besten Fall liefert dieser Artikel damit weiteres empirisches Futter für das kunsthistorische Großprojekt[6], das darin besteht, das methodische Repertoire der Gegenwartskunst[7], mit (ihrer) Zeit und Geschichtlichkeit umzugehen, in seiner Fülle und Spezifik zu begreifen. Der Text trägt dabei einen experimentellen Zug, insofern das Anachrone[8], das mit der Ausstellung in den Blick gerät, nicht nur Gegen- stand der Untersuchung sein soll, sondern auch Teil der Methode. So lässt er wiederholt die Figur Heinrich Wölfflin auf New Scenarios Ausstellung *Jurassic Paint* treffen, ein Gedankenexperiment, das zu interpretatorischen Akzenten führt, etwa methodologischen, die andernfalls wohl nicht zustande gekommen wären.

1 Heinrich Wölfflin, Das Erklären von Kunstwerken (Kleine Bücherei zur Geistesgeschichte, Bd. 1), Leipzig 31940, S. 11–12.

2 Ebd.

3 New Scenario wurde Ende 2014 von den inzwischen in Köln und Dresden arbeitenden Künstlern Paul Barsch und Tilman Hornig gegründet und versteht sich als „dynamische Plattform für kon- zeptuelle, zeitbasierte und performative Ausstellungsformate, die überwiegend außerhalb des physischen und digitalen white cu- bes stattfinden". New Scenario, Info, newscenario.net, 10.09.2022 (Übers. v. V. G.).

4 Lucien Febvre, zit. n. Jacques Rancière, Der Begriff des Ana- chronismus und die Wahrheit des Historikers, in: Eva Kernbauer (Hg.), Kunstgeschichtlichkeit. Historizität und Anachronie in der Gegenwartskunst, Paderborn 2015, S. 33–50, hier S. 33.

5 Begleittext als Download abrufbar unter New Scenario, Jurassic Paint, Credits, newscenario.net/jurassic/#credits, 10.09.2022. Weiter heißt es: „Where as painting is a creative act of the imagi- nation, the dinosaurs' appearance emerges from fanciful and narrative processes of the human and scientific mind."

6 Stellvertretend für die zahlreichen Arbeiten in diesem For- schungsfeld seien genannt: Gabriele Genge/Ludger Schwarte/Angela Stercken (Hg.), Aesthetic Temporalities Today. Present, Presentness, Representation, Bielefeld 2020; Kernbau- er, Kunstgeschichtlichkeit (wie Anm. 4); Christine Ross, The Past is the Present; It's the Future Too. The Temporal Turn in Con- temporary Art, London u.a. 2012.

7 Eine Skizze der Grundproblematik dieses Begriffs liefert Juliane Rebentisch, Theorien der Gegenwartskunst zur Einführung, Ham- burg 32015, S. 9–24.

8 Zum Unterschied von Anachronie und Anachronismus vgl. Ran- cière, Begriff des Anachronismus (wie Anm. 4).

Wölfflin in *Jurassic Paint*

Florenz im September 1895. Eine Forschungsreise hat Wölfflin in die Stadt gebracht, doch sie entpuppt sich als herbe Enttäuschung. Am 8. September resümiert er in einem Brief an Jacob Burckhardt, seinen Baseler Kollegen und Pionier der kunsthistorischen Forschungsreise, ernüchtert: „Es kommt mehr heraus, wenn man sich einen Nachmittag mit seinen Sachen ins Zimmer einschließt, als wenn man eine Woche lang durch den Krimskrams der Kirchen und Sammlungen herumzieht", denn „das Reisen verflacht".[9] Man male sich aus, Wölfflin hätte an diesem Nachmittag Gelegenheit gehabt, den Laptop aufzuklappen und durch die Online-Ausstellung *Jurassic Paint*[10] zu surfen.

Die Ausstellung beginnt mit der simplen Fotografie einer Waldlandschaft, auf der der Titel der Schau in einer Typografie erscheint, die den Bezug zu Steven Spielbergs 1993 erschienenem Spielfilm *Jurassic Park* eindeutig werden lässt. Die gesamte Ausstellung ist musikalisch begleitet: Zu hören ist eine Edit-Version von Sergei Prokofjews 1936 komponiertem Musikmärchen *Peter und der Wolf op. 67*. In einem zweiten Slide baut sich, wieder vor dem Hintergrund einer Waldfotografie, Zeile für Zeile eine Tabelle in kleinen weißen Lettern auf, die dem Titel zufolge „scientific classification[s]" enthalten soll. Zwölf Dinosaurierarten sind in der ersten Spalte aufgeführt, denen jeweils eine Periode bzw. Epoche (etwa Triassic oder Early Jurassic), eine Zeitangabe in Jahrmillionen sowie eine in Metern angegebene Körpergröße zugeordnet ist. Mit diesen jeweils vier Parametern eines Dinosauriers werden pro Zeile vier weitere Parameter kombiniert: Zu jedem ‚prähistorischen' Tier tritt jeweils ein:e Künstler:in, ein Werktitel, das Entstehungsjahr der Arbeit sowie deren Maße hinzu. Während die Differenzspanne der Lebzeiten der Dinosaurier bei 180 Millionen Jahren liegt, bewegen sich die zwischen 2009 und 2015 datierten künstlerischen Erzeugnisse in einer Spanne von genau sechs Jahren.[11] Mit dem Anklicken einer Tabellenzeile öffnet sich eine einzelne Fotografie, die die jeweilige künstlerische Arbeit im Wald und im Zusammenhang mit in lebensechter Größe produzierten skulpturalen Nachbildungen der jeweiligen Dinosaurierart installiert zeigt. Es sind ausschließlich Malereien, die an Baumstämmen hängen oder lehnen, in aufgebrochenen Dinosauriereiern stecken, neben einem Kadaver stehen, von den Tieren schützend gehalten, im Vorbeilaufen gestreift oder auf deren Rücken transportiert werden. Von den Bildern nehmen die Dinosaurier selbst kaum Notiz.

Das Setting der Ausstellung erweist sich als strukturell komplex. Ineinander greifen nicht nur eine Reihe unterschiedlicher Medien(-Technologien), etwa Malerei, Fotografie, Film, Text, Erlebnispark, Musikmärchen und Internet, sondern auch wenigstens drei Domänen des Bildes: das Bild der Kunst, der Wissenschaft und der Unterhaltung. Durch die Bild-im-Bild-Konstruktionen erscheinen die Bilder ferner in unterschiedlichen Umgebungen: die Malereien und Plastiken erscheinen im Dinopark, die Fotografien davon wiederum im Browser. Die Einbettung der Malereien in spezifische Räume, die in der Geschichte der Kunst natürlich nicht neu ist (man denke etwa an die Raumentwürfe Mondrians oder El Lissitzkys Demonstrationsräume), zielte in ihren historischen Vorläufern meist auf die beste Optik und richtete sich vor allem nach dem Gemälde, auf das das gebaute bildnerische Kontinuum zu antworten hatte. In *Jurassic Paint* scheint hingegen gar nicht so klar, was hier den Hintergrund für was bildet, die Tierskulpturen für die Bilder oder die Bilder für die Tierskulpturen. Ihre gleichwertige Präsentation führt rasch zu der Frage nach ihren Verwandtschaften und damit auch zu den nicht abbrechenden Exhumierungen der Malerei als künstlerisches Medium sowie zu seinem wahrgenommenen ‚Dinosaurierstatus' in der Kunst.[12] So ist eine wechselseitige Dynamik in Gang gebracht, in der die Saurier bald als kulturelle Artefakte erscheinen, die Bilder bald als Lebewesen – eine Analogie, die alte Fragen kunsthistoriographischer Modellierung heraufbeschwört: Ist die Geschichte der Kunst eine organische? Gibt es eine natürliche Entwicklung, gar eine Evolution der Kunst und ihrer Formen? Die Figur des Dinosauriers liefert hierzu keinen eindeutigen Hinweis. Zwar mobilisiert der Saurier das biologistische Modell einer natürlichen Evolution der Stile, der bekanntlich auch Wölfflin[13] zugeneigt war, verweist durch den historischen Umstand seiner plötzlichen Ausrottung aber zugleich auf die externe

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9 Jacob Burckhardt und Heinrich Wölfflin. Briefwechsel und ande- re Dokumente ihrer Begegnung. 1882–1897, hg. v. Joseph Gant- ner, Basel 21989, S. 134.

10 Jurassic Paint öffnete am 11. Juni 2015 um 22 Uhr unter newscenario.net, dem alleinigen Ort, an dem sich die Ausstellung realisiert hat und bis heute zu besuchen ist. Jurassic Paint ist das zweite von Paul Barsch und Tilman Hornig gemeinsam konzipier- te und kuratierte Projekt. Produziert wurde es in einem Saurier- park im sächsischen Kleinwelka. Die Dinosauriernachbildungen stammen von Franz Gruß (1931–2006), einem Autodidakten, der in den 1970er Jahren in seinem Garten mit der Schaffung des Skulpturenparks begonnen hatte.

11 Auf die zwölf Zeilen, die jeweils Saurier und Kunstwerk kombina- torisch verbinden, folgen zwei letzte Zeilen, in denen sich nur eine Person, ein Werktitel und ein Jahr angegeben finden. Diese beiden Tabellenzeilen führen zu von Johannes Thumfart und Hendrik Niefeld verfassten Textbeiträgen, die sich zwischen Poe- sie und Interpretation bewegen.

12 Für die moderne Malerei ist dieser Zug Johannes Meinhardt zu- folge sogar konstitutiv. Vgl. Johannes Meinhardt, Ende der Male- rei und Malerei nach dem Ende der Malerei, Ostfildern-Ruit 1998.

13 Vgl. Wölfflin, Erklären von Kunstwerken (wie Anm. 1), S. 15 u. S. 18.

Bedingtheit alles Evolutiven, auf Ruptur und Nonlinearität, auf den absoluten, jede innere Entwicklungslogik neutralisierenden Bruch.

Wir dürfen davon ausgehen, dass Wölfflin für das schnelle Surfing im Netz nicht viel übriggehabt hätte. Für die Kunstgeschichte war seine Vision jedenfalls eindeutig: „In die Tiefe sollte man kommen, nicht noch mehr in die Breite."[14] Das Ergründen der Tiefe bedeutete für Wölfflin jedoch nicht, bei der qualitativen Erforschung des Einzelkunstwerks stehen zu bleiben. In seinen Analysen widmete er sich meist einer Werkgruppe zwecks der Erarbeitung ihres gemeinsamen Grundes, denn „[d]as Einzelne sieht jeder, die Schwierigkeit liegt im Zusammensehen des Ganzen"[15]. Mit diesem Zusammensehen des Ganzen zielte Wölfflin bekanntlich auf die Freilegung der Entwicklungen von zugrundeliegenden Formen, auf „ein heimliches inneres Leben und Wachsen der Form"[16]. Kunstgeschichte war für Wölfflin im Prinzip Naturgeschichte und die Rede von der Malerei als einer „resilient species"[17] wäre ihm vielleicht nicht allzu fremd vorgekommen.

Drei Tiefenbohrungen

Für einen tiefen freudigen Blick auf die temporalen Verhältnisse in *Jurassic Paint* bieten sich in besonderer Weise die Arrangements der Arbeiten von Zoe Barcza, Paul Barsch und Scott Gelber an. Die Analyse geht einigen ihrer vielfältigen zeitlichen Bezüge nach, wobei aufzuzeigen ist, dass und in welcher Weise sich alle drei mit modernistischen[18] Entwürfen malerischer Bildzeit auseinandersetzen.

[1] Zoe Barczas *Shred IV* und Plateosaurus

Wölfflin klickt und öffnet eine Fotografie, in deren Hintergrund eine 195 mal 150 Zentimeter messende Malerei kurz über dem Boden an einem Baumstamm hängt, während sich im linken Bildvordergrund zwei Dinosauriersskulpturen der Art Plateosaurus zeigen. Der Bildausschnitt ist so gesetzt, dass vom vorderen Tier nur dessen Rumpf, Oberschenkel und Vorderbeine zu sehen sind. Das hintere Tier hingegen ist mit ganzem Körper im Bild, das Maul weit aufgerissen, die Zähne gefletscht, die Krallen in Position gebracht – die Pose eines drohenden Angriffs. Zoe Barczas Gemälde, das den Titel *Shred IV* trägt, gibt auf weißem, angekratztem Grund vier große, mittig gesetzte und feinmalerisch produzierte Schlitze zu sehen. Darauf, dass diese Risse nicht das Ergebnis eines Zusammenstoßes mit den im Bild befindlichen Sauriern sein können, wird neben der unübersehbaren Stasis der Tiere auch dadurch klar, dass sich zwischen den Leinwandfetzen anstelle von Baumrinde tiefschwarze, monochrome Leere zeigt. Die Risse dieses Bildes sind offenkundig gemalt. Wölfflin betrachtet das Gemälde genau, folgt den Rissen, ihren Konturen, ihrer Form, dem Schatten. Er studiert ihre Position ebenso wie die Bewegungen und die Transparenz des weißen Grundes, bevor er ein zweites Browserfenster öffnet, das Suchfenster betippt und Lucio Fontanas Schnittbilder aufruft.

Fontanas mit Messern geschlitzte Bilder, die sogenannten *Tagli* – eine 1958 begonnene Fortsetzung früherer Arbeiten, in denen er Bildoberflächen mit kleinen Löchern perforierte –, haben in den meisten Fällen nur zwei Komponenten: die monochrome Fläche des Bildträgers sowie einen oder mehrere Schlitze. Besonders mit Blick auf das Verhältnis von Bild und Zeit sind die Tagli interessant: Indem sie allein die Spur eines Herstellungsereignisses zu sehen geben, bringen sie Zeit performativ ins Bild, anstatt sie repräsentativ darzustellen; *represented temporality* weicht, so könnte man in Anlehnung an eine Formulierung Alberto Oliverios sagen, einer *acted temporality*.[19] Die Schnittbilder lösen sich von einer Ikonographie der Zeit, die Zeit an gemalten, sich zu bewegen scheinenden Körpern zeigt. Stattdessen setzen sie eine Form der Zeit, die allein am realen Bildkörper wahrnehmbar wird und sich in der Rezeption als Wahrnehmungsereignis realisiert – als Wahrnehmungsereignis einer Plötzlichkeit, eines *Subito*.[20] Der Schnitt wird in einem weiteren

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14 Burckhardt/Wölfflin, Briefwechsel (wie Anm. 9), S. 134.

15 Wölfflin, Erklären von Kunstwerken (wie Anm. 1), S. 9; siehe auch ebd., S. 16. Dies bedeutet nicht, dass Wölfflin die Relevanz des Einzelwerks leugnete. Das einzelne Kunstwerk „qualitativ zu be- stimmen" blieb für ihn stets „das Problem der Probleme." Ebd., S. 37.

16 Ebd., S. 18.

17 New Scenario, Jurassic Paint, Credits (wie Anm. 5).

18 Dieser Begriff ist, sofern nicht weiter kommentiert, in einem brei- teren Sinne zu verstehen: Gemeint ist nicht nur die US-amerika- nische Kunst im Geiste der New York School, also jene Kunst, die Clement Greenberg im Sinn hatte, als er von „modernism" sprach, sondern mindestens auch jene Kunst, die gemeinhin un- ter dem von Peter Bürger geprägten Begriff „Neo-Avantgarde" subsumiert wird. Zum Terminus „Neo-Avantgarde" sowie zu frü- hen kritischen Einwänden vgl. Peter Bürger, Theorie der Avant- garde, Frankfurt am Main 1974 bzw. Martin Lüdke (Hg.), ‚Theorie der Avantgarde'. Antworten auf Peter Bürgers Bestimmung von Kunst und bürgerlicher Gesellschaft, Frankfurt am Main 1976.

19 In einer Abhandlung über Fontana spricht Alberto Oliverio von der Ersetzung einer „represented' spatiality" durch eine „acted' spatiality". Vgl. Alberto Oliverio, The Influence of Science on the Work of Fontana, in: Enrico Crispolti/Rosella Siligato (Hg.), Lucio Fontana, Milano 1998, S. 25–30, hier S. 27.

20 Zur jüngeren Geschichte und ästhetischen Bedeutung des Plötz- lichen in der Moderne vgl. Karl Heinz Bohrer, Plötzlichkeit. Zum Augenblick des ästhetischen Scheins, Frankfurt am Main 1981.

Sinne bedeutsam, denn in der Kunstgeschichte wurde immer wieder betont, dass Fontanas *Tagli* nicht nur physische Schnitte in die Leinwand sind, sondern gleichsam Schnitte in die Tradition des Tafelbildes. Dabei besteht ihr malereihistorischer Clou in einer doppelten Absage: der Absage an jede Form von malerischem Illusionismus und an die Flächigkeit. Fontanas Bilder öffnen sich dem Raum, indem sie ihn, ähnlich wie die Zeit, nicht mimetisch zu repräsentieren suchen, sondern den Anspruch erheben, ihn real zu bilden. So gewinnt der Schnitt nicht nur wahrnehmungsästhetische Bedeutung, sondern im Sinne eines malereigeschichtlichen *Einschnitts* auch historiographische. Anders als der physische Schnitt, der prinzipiell schon im Akt des Schneidens selbst, d.h. im Modus der Präsenz mitvollzogen werden kann, vermag sich der historiographische Einschnitt nur in zeitlicher Distanz einzustellen. Denn dass etwas ‚einschneidend' war, ist erst dann zu verstehen, wenn es vorbei ist und daran anschließend auch schon einige Zeit vergangen ist, mit anderen Worten: im Tempus des Plusquamperfekts.

In *Jurassic Paint* verkehrt die Künstlerin Zoe Barcza Fontanas Bildkonzept auf den ersten Blick ins genaue Gegenteil. Aus realen Schnitten macht sie gemalte, eine Art Trompe-l'œil – und damit genau den äußersten Fall von klassischem Illusionismus, mit dem modernistische Malerei zumeist nichts zu tun haben wollte. Im Trompe-l'œil geht es um Tauschung *für kurze Zeit*. Wichtig ist, dass auf die Täuschung die Einsicht folgt, dass es eben doch nur ein Bild ist, nicht der abgebildete Gegenstand selbst. „Das Vergnügen des Betrachters an der kunstvollen Täuschung besteht genau genommen nicht darin, getäuscht zu werden, sondern *getäuscht worden zu sein*."[21] Die illusionistische Täuschung operiert ebenfalls im Plusquamperfekt, folgt also einer dem historiographischen Einschnitt verwandten zeitlichen Ordnung. Indem Barcza sich dieses Bildgenres bedient, verkehrt sie Fontanas Bildkonzept auf temporaler Ebene also nicht ins Gegenteil, sondern wiederholt es sogar. Auf diese Weise stellt sich ein ähnliches temporales *Subito*, eine Plötzlichkeit her, die jedoch mit der Langsamkeit der tatsächlichen Produktion in Spannung bleibt. Die Illusion der Plötzlichkeit kreuzt die Erkenntnis der Dauer.

[1] Paul Barschs O. K.'s Time Travels (Back to the Future) und Tyrannosaurus rex

Wölfflin wechselt zum zweiten Schauplatz. Hinter ein paar Zweigen und in einer Perspektive, die Wölfflin als äußerst „malerisch" empfindet,[22] gewährt das Foto den Blick auf die Nestmulde eines Tyrannosaurus rex, in dem sich fünf Dinosauriereier befinden. Nur eines davon ist aufgebrochen. Geschlüpft ist allerdings kein Jungtier, sondern eine Malerei. Das viel zu große Querformat steckt schräg in der Schale, in das es mit seinen 33 mal 43,1 Zentimetern ganz offensichtlich nicht hineinpasst. Von 2013 ist die Arbeit, auf der der 21. Oktober 2015 in weißen Buchstaben auf dunkelgrauem Grund steht. Die Malerei stammt von Paul Barsch, ist Teil einer noch unvollendeten Werkreihe und trägt den Titel *O. K.'s Time Travels (Back to the Future)*. Damit ist eine kaum zu übersehende Referenz nochmals benannt: O. K. meint den japanischen Konzeptkünstler On Kawara, verstorben am 10. Juli 2014 in New York City. Das Bild folgt in seiner Ikonographie den wohl berühmtesten Arbeiten Kawaras, seinen *Date Paintings*, die er zwischen 1966 und 2013 anfertigte. Zusammengenommen auch bekanntgeworden als *Today*-Serie geben die über dreitausend Malereien nichts anderes zu sehen als das Datum ihrer Herstellung. Bei jedem einzelnen Bild der Serie hielt sich der Künstler an strikte Regeln, indem er das genaue Datum, an dem er das Gemälde schuf, in weißen gleichmäßigen Blockbuchstaben und Zahlen auf monochromatischem Grund fixierte.[23] Verfasst wurde das Datum immer in der jeweiligen Sprache sowie üblichen Schreibweise des Ortes seiner Produktion. Wie auch andere Werkserien bedienen sich Kawaras *Date Paintings* existierender Systeme der Artikulation und Repräsentation von Zeit, genauer: der Kulturtechnik der kalendarischen Datierung, deren sprachliche und zugleich pikturale Qualität sie ausstellen. In ihrer formalen Wiederholung funktioniert die *Today*-Serie zunächst wie ein visuelles Metronom: *Today* registriert Zeit ausschließlich als veröffentlichte, diskrete, überindividuelle, numerische (Orts-)Zeit, mit der man rechnen kann, und repräsentiert sie in einem Medium, das klassischerweise als nicht-zeitbasiert gilt. Ihre Form ist tautologisch: Indem sich das, was als Zahl auf ihnen erscheint, genau auf den Prozess der Herstellung dieser Zahl selbst bezieht, wiederholt sich die Malerei selbst und vergegenwärtigt ihre Gegenwart. Wölfflin hätte sicherlich noch auf etwas anderes aufmerksam gemacht: die uneindeutige „Sehform", die On Kawaras *Date Paintings* abverlangen. Ihre Rezeption lässt uns ständig wechseln zwischen Sehen und Lesen, Simultaneität und Sukzession, wodurch

21 Hermann Ulrich Asemissen, Ästhetische Ambivalenz. Spielarten der Doppeldeutigkeit in der Malerei (Schriften der Kurhessischen Gesellschaft für Kunst und Wissenschaft, Heft 2), Kassel 1989, S. 8 (Kursivsetzung im Original).

22 Es ist gut möglich, dass Wölfflin diese Perspektive im Hinblick auf das Exponat zugleich als „unrichtige Aufnahme" kritisiert hät- te, wie er es mit Fotografien tat, die Skulpturen nicht frontal, son- dern in seitlicher Ansicht wiedergaben. Vgl. Heinrich Wölfflin, Wie man Skulpturen aufnehmen soll (I), in: Zeitschrift für bildende Kunst, Neue Folge 7, Heft 10, 1896, S. 224–228.

23 In diesem Sinne tautologisch sind auch viele der Kartons, die Ka- wara für seine Date Paintings eigens fertigte. Viele von ihnen sind mit einem Schnitt aus einer lokalen Zeitung ausgekleidet. Häufig entnahm er der Tagespresse auch die Untertitel der Bilder.

letztlich eine simple, aber doch bemerkenswerte Tatsache evident wird: dass nämlich jedes sukzessive Lesen auch ein simultanes Sehen ist und jedes simultane Sehen auch sukzessives Lesen.

Barsch nimmt in seiner Arbeit nun eine Neudatierung vor. Er setzt nicht nur ein Datum, das zum Zeitpunkt der Produktion noch in der Zukunft liegt – also derjenigen zeitlichen Sphäre, die Kawara strengstens ausgespart hat –, sondern er setzt auch ein Datum nach Kawaras Tod (was er allerdings 2013 noch nicht wissen konnte). Und Barsch tut noch etwas: Mit dem 21. Oktober 2015 bringt er eine filmisch-fiktive Narration ins Spiel, nämlich den Science-Fiction-Spielfilm *Back to the Future II* von 1989. Die amerikanische Schreibweise des Datums folgt dem Schauplatz dieses Films. Gegen den (zynisch formuliert) subjektivistischen Gegenwartsfetisch[24] bei Kawara setzt Barsch einen Hollywood-Film, dessen Zeitreise-Motiv auf technizistisch-eternalistischen Visionen von Zeit fußt. Während sich das ins Bild gesetzte Datum zum Zeitpunkt der Produktion auf Zukünftiges bezieht, bezieht sich die Ikonographie auf Vergangenes, einen kunsthistorischen Code, der einer Kunst angehört, die bereits Geschichte ist. So verbinden sich in der strengen Komposition Adaptionen von Vergangenheit und Zukunft, während ausgerechnet die Gegenwart ausgespart bleibt. In Bezug auf die Idee von Datierung erscheint dies gewissermaßen folgerichtig: Nicht schon für sich allein gewinnt das Datum Sinn und Funktion, sondern nur innerhalb eines differentiellen Systems mit einem Davor und einem Danach.

Auch mit der Installation des Gemäldes im Ei des Tyrannosaurus ist die Ästhetik der originalen Werkserie in wesentlichen Momenten ausgehebelt. So verliert das Gemälde nicht nur seine nüchterne Strenge; auch die für die modernistische Malerei konstitutive Flächigkeit ist abhandengekommen. Das Bild ist nicht allein Bildfläche, sondern ebenso ein dreidimensionales Objekt, schwankend zwischen vitalem Körper und unbelebtem Ding. Und doch ist das Setting nicht nur Negation von Kawaras Werk, holt es doch gerade das Biografische am Datum hervor. Das Autobiografische wird überführt ins Biografische, das Zivilisatorische ins Vorzivilisatorische. Dass Paul Barsch sein Gemälde außerdem an die Stelle eines prähistorischen Jungtiers setzt, lässt es als im doppelten Sinne ursprünglich erscheinen, als Körper am kollektiven wie individuellen Nullpunkt. Insofern Bild und Bios enggeführt werden, erscheinen Datum bzw. gezählte Zeit einerseits organisch und natürlich; insofern es jedoch eine urzeitliche Art ist, an deren Stelle sie tritt, bleibt die gezählte Zeit andererseits unbegreiflich und fremd.

[1] Scott Gelbers RothkoNetflix1 und Diplodocus hallorum

Erneuter Schauplatzwechsel. Zwischen den Vorder- und Hinterbeinen des gigantischen Diplodocus hallorum steht Scott Gelbers Malerei *RothkoNetflix1* (2014). Frontal und mittig steht auch die mit ihren 290,83 mal 268,29 Zentimetern bemerkenswert große Malerei, doch hat sie unter dem 28 Meter langen Saurier jeden Eindruck von Größe verloren. Die Bildvorlage ist unverkennbar. Es gibt vielleicht ein Dutzend Bilder im San Francisco Museum of Modern Art, die jede:r Besucher:in im Gedächtnis behält. Wie sich dieses Dutzend zusammensetzt, darüber mögen die Meinungen auseinandergehen, aber Mark Rothkos *No. 14, 1960* gehört ganz gewiss dazu, denkt Wölfflin. Das kalte Blau, das brennende Rot: die Ton- und Farbkontraste sind so einfach, so klar und bestimmt gegeben – ein Mindestmaß von Mitteln auf ein Höchstmaß von Wirkung gebracht –, dass es von jedem sofort aufgefasst wird und der Erinnerung sich dauernd einprägt. Das Bild hat klassischen Charakter. Entstanden ist es 1960 in New York City. Der Maler war damals sechsundfünfzigjährig.[25]

Wie man weiß, widmete sich Rothko seinen Bildern in stundenlanger Beobachtung, um zu überprüfen, ob es vollendet war, denn im Augenblick der Vollendung, so war der Künstler überzeugt, „the intimacy between the creation and the creator is ended. He is an outsider."[26] Rothko, der in den 1950ern und -60ern zu den großen Persönlichkeiten der US-amerikanischen Kunstszene gehörte, hat seine Popularität bis heute kaum eingebüßt. Seine Farbfeldmalereien gelten als „romantische Erlebnisse eines atmend-bewegten, das Endliche überschreitenden Raumes", als bildnerische Meditation, in der nur ein langsames und meditatives Sehen das

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24 Auch wenn die Date Paintings überindividuelle, numerische Orts- zeit zeigen und auch in ihrer Form frei von jeder Idiosynkrasie und subjekthaften Spur sind, bleiben sie insbesondere durch die Auswahl des Datums an die Künstlerperson gebunden, denn nicht jedes Datum hat Kawara gemalt. Bezüglich der Bedeutung der Gegenwart ist einschränkend zu sagen, dass auch Vergan- genheit (als diejenige Zeitform, in der allein die Arbeiten rezipiert werden können) und endlose Dauer (als Zeitform ihrer monumen- talen Ästhetik) eine Rolle spielen, doch dürfte unstrittig sein, dass der Fokus der Werkserie auf dem Tempus der Gegenwart liegt.

25 Dieser Textteil ist eng an Wölfflins Besprechung von Arnold Böcklins Odysseus und Kalypso angelehnt. Vgl. Heinrich Wölfflin, Gedanken zur Kunstgeschichte. Gedrucktes und Ungedrucktes, Basel 21941, S. 57.

26 Mark Rothko, [Ohne Titel], in: AK Mark Rothko, Nationalgalerie Berlin, Staatliche Museen Preußischer Kulturbesitz/Neuer Berli- ner Kunstverein, 26. Mai–19. Juli 1971, red. v. Felix Andreas Baumann, Berlin 1971, S. XIX–XXI, hier S. XIX–XX.

„langsame Kommen des Bildes" bewirkt.[27] Vor Rothkos Tafeln verlangsame sich der Schritt, denn das Pulsieren der schwebenden Farbfelder hat, wie immer wieder betont wird, eine stark suggestive, sogar hypnotische Wirkung. In andauernder Kontemplation und Immersion sollen die Tafeln rezipiert werden und insbesondere in Isolation gegen andere Bilder. Gruppenausstellungen konnte Rothko kaum ertragen.

Die Bildvorlage, deren ikonisch gewordene Komposition, Farbigkeit und Maße Scott Gelbers Bild neben dessen Prinzip der Frontalität genau übernimmt, wird in *Jurassic Paint* nun radikal profaniert. Neben der massiven Skulptur des Dinosauriers verliert das Bild alles Schwebende und Sublime, wird stattdessen schwer und klein. Das wie ein Etikett aufgesetzte Netflix-Logo tut sein Übriges. Es lässt sich nicht nur als Kommentar zur Gegenwart von Rothkos *No. 14, 1960* lesen, in der das Gemälde derart ikonisch geworden ist, dass es selbst schon wie ein Logo und Index für Blockbuster-Kunst funktioniert, sondern auch als Kommentar zu veränderten temporalen Praktiken im Umgang mit Bildern: An die Stelle des auratischen Einzelbildes sind miniaturisierte Bilder im Plural getreten. An die Stelle anhaltender Kontemplation tritt ein unter den Bedingungen des Digitalen eingeübter Sehhabitus der Wiederholbarkeit, Flüchtigkeit, Diskontinuität und Zerstreuung, für den Netflix als stellvertretend gelten kann und der im *binge watching*[28] – 2015, im Jahr der Ausstellungseröffnung von *Jurassic Paint*, durch das *Collins English Dictionary* passenderweise zum Wort des Jahres gekürt – besonderen Ausdruck findet. Angesichts dieses so expliziten Aufeinanderprallens zweier Sehformen – „nenne man sie Augengeist, Formgeist oder wie auch immer"[29] – schmunzelt Wölfflin. Die Rezeption eines Rothko und das ‚Netflixen' mögen eine gewisse zeitliche Dauer gemeinsam haben, denn hier wie dort versinkt man immersiv, vielleicht stundenlang, im Bild. Im Detail aber könnten die Rezeptionsmodi nicht unterschiedlicher sein: In Netflix bleibt das Publikum stets „one story away" (so lautet seit 2020 der Slogan des Unternehmens), mithin stets auf das Nächste und Potenzielle verwiesen. Rothko dagegen lässt die Aktualität der Gegenwart aufscheinen, in der zeitliche Sukzession und zeitliche Diskretheit ihre Relevanz verlieren. Auch das große Bildformat verlangte in Rothkos Augen, dass man sich dem Bild ganz übergibt, denn „das größere Bild [...] ist nicht etwas, das man beherrscht"[30]. Netflix-Nutzer:innen sind hingegen als zeitsouveräne Subjekte konzipiert, die mit den Instrumenten des roten Punkts und der roten Linie, die den Verlauf und exakten Zeitpunkt des Streams anzeigen, frei über die Zeit verfügen. Gegen ein „sehendes Sehen", das sich in die Farben und Flächen des Bildraumes versenkt, setzt Gelbers *RothkoNetflix1* den Modus des „wiedererkennenden Sehens", das leichtgängige Einrasten der Wahrnehmung in bekannte Muster, vor dem, wie Wölfflin immer wieder betont hat und Rothkos Œuvre selbst bezeugt, auch die Kunstgeschichte nicht gefeit ist.[31]

Nachlebende

Legt man die beschriebenen Szenen nebeneinander, so zeigt sich, dass alle drei Malereien um modernistische Lösungsansätze desselben alten Problems kreisen, das grob gesprochen darin besteht, Zeitlichkeit zu malen.[32] Neoavantgardistische Konzepte von Bildzeit, in denen Gegenwart als plötzlicher Einschnitt (wie bei Fontana), als transzendentale Dauer (wie bei Rothko) oder in der monumentalen Singularität des Datums (wie bei Kawara) erscheint, werden von Zoe Barcza, Paul Barsch und Scott Gelber qua Bildzitat aufgegriffen, in Teilen unterstrichen, in anderen Teilen konterkariert, in jedem Fall aber vereindeutigt. Ihr Gemeinsames ist die Zerstreuung der modernistisch begriffenen Gegenwart, in der Zeit nicht monadisch erscheint, sondern als Geflecht heterogener zeitlicher Bezüge. Wenn es richtig ist, dass sich die Kunst der 1960er Jahre durch einen „chronophobic impulse", verstanden als eine „obsessional uneasiness with time and its measure"[33] auszeichnete, so geben die genannten Arbeiten Grund zur Annahme, dass an deren Stelle heute eine gewisse ‚obsessional easiness' getreten ist. Wölfflinisch gesprochen: Im eigenartigen Sentimento dieser neueren Kunst verflüssigt sich die Zeit.

27 Werner Haftmann, [Über Mark Rothko], in: AK Mark Rothko (wie Anm. 26), S. VII.

28 „Binge Watching", im Deutschen manchmal als „Serienmarathon" bezeichnet, meint das Schauen mehrerer Folgen einer Fernsehserie ohne Unterbrechung. Obwohl Binge Watching im Prinzip schon mit Videokassette und DVD möglich war, steigerte sich die Bedeutung und öffentliche Aufmerksamkeit für diese Sehpraxis mit Video-on-Demand-Plattformen wie Netflix, in der in der Regel alle Folgen einer Staffel gleichzeitig publiziert werden.

29 Wölfflin, Gedanken zur Kunstgeschichte (wie Anm. 25), S. 11.

30 Vgl. Mark Rothko, Writings on Art, hg. v. Miguel López-Remiro, New Haven/London 2006, S. 74.

31 Die Begriffe „sehendes Sehen" und „wiederkennendes Sehen" gehen zwar auf Max Imdahl zurück, aber die Grundidee dieser beiden Sehformen beschäftigt auch Wölfflin. Vgl. Heinrich Wölfflin, Über kunsthistorische Verbildung, in: ders., Kleine Schriften (1886–1933), hg. v. Joseph Gantner, Basel 1946, S. 159–164.

32 Bekanntlich trieb dieses Problem schon Lessing um. Seine im Laokoon dargelegte Lösung bestand darin, die Zeit aus dem Kompetenzfeld der Bildkünste zu streichen und sie ganz dem Raum zu verpflichten.

33 Pamela M. Lee, Chronophobia. On Time in the Art of the 1960s, Cambridge (MA)/London 2004, S. xii.

Die Zusammenkunft von Dinosaurier und Gemälde schenkt dem zeitlichen Verhältnis, das die Bilder zu ihren Vorlagen der 1950er und -60er Jahre einnehmen, eine zusätzliche Pointe. Sind die Werke eines Fontana für unser Empfinden so urzeitlich wie ein Diplodocus hallorum? Ist uns beides derart fremd, dass es ebenso gut hätte gleichzeitig stattfinden können? In einer Hinsicht ist die große chronologische Falte, die New Scenario wirft, jedenfalls kein Irrtum unserer Wahrnehmung, sondern in der Sache gerechtfertigt: Beide Phänomene, Dinosaurier und Modernismus, erfahren ein bemerkenswertes Nachleben.[34] In popkultureller Überformung sowie mit dem Fortbestand zumindest ihrer Fossilien haben sie einen Anteil an der Gegenwart (ein Dasein, das allerdings stets als eines ‚nach ihrem Ende' markiert bleibt). In diesem Sinne sind sie gleichermaßen *chronisch*.[35] Beide erinnern an die Idee absoluter Gegenwart, sind die memoria an eine Zeit, die wir als selbst *memoria*-unfähig imaginieren. In gewisser Weise sind sie selbst medial verwandt, denn ähnlich wie der Dinosaurier ist auch die Kunst des Modernismus viel intensiver durch die Masse pikturaler Reproduktionen in unser visuelles Gedächtnis eingedrungen als durch ihre Originale. Bei aller Gemeinsamkeit kann der Verdacht der Anachronie natürlich nicht ganz verschwinden. Er hat mit der simplen Tatsache zu tun, dass der Dinosaurier das Bild – dasjenige Medium, das ihn uns so vertraut gemacht hat – selbst nicht kannte. Seine Gegenwart war eine bilderlose. So kommt es zu einer Begegnung, die Wölfflin vielleicht die Konfusion von Sehformen genannt hätte, und Rancière die Verwirrung von Wahrheitsregimen bzw. die Durchkreuzung von Epochen.

In Anlehnung an Bruno Latour hat Alexis Dworsky in seiner kleinen Kulturgeschichte des Dinosauriers den Dinosaurier als *Faitiche* beschrieben, als etwas, in dem *fait* (Faktum) und *fétiche* (Zauber oder Einbildung) zusammenkommen.[36] So ist der (nachlebende) Dinosaurier in Wahrheit ein Zusammenspiel von Naturwissenschaft, Populärkultur und Politik und eine höchst paradoxe Figur: das sich wandelnde Ikon einer unwandelbaren Vergangenheit, das menschlich eingefärbte Symbol des Vormenschlichen, verfügbares Symbol des absolut Unverfügbaren. Auch historiographisch gesehen ist der Dinosaurier ein interessanter Fall, da, um die vergangene Existenz der Dinosaurier anzuerkennen, die wissenschaftliche Naturkunde zuerst die Chronologie entdecken musste. Nötig war nicht nur die Vorstellung einer Zeitskala mit enormer Ausdehnung, sondern auch eine bestimmte Interpretation der Fossilien, die von antiken Interpretationen[37] abwich. Während die abendländische Naturkunde vor dem 19. Jahrhundert in erster Linie klassifikatorische Ordnungssysteme entwickelt hatte, entstanden nun nach und nach chronologische Systeme, die die Naturgeschichte in distinkten Perioden formulierten. Auch die Vorstellung des Aussterbens von Lebewesen war *conditio sine qua non*, denn in einer christlich informierten Naturlehre war alle Schöpfung in einer *scala naturae* gedacht worden: Der Vorstellung nach war die Welt mit jeder nur denkbaren Art von Organismen bevölkert, die sich in eine unendlich gegliederte Kette einordnen ließen, vom mikroskopisch kleinen Lebewesen bis zum Menschen. Das Aussterben von Arten hätte Lücken geschaffen und die Kette zerbrochen.[38] Mit der Einführung einer chronologischen Naturkunde änderten sich nun auch die Ansprüche an das Bild der Natur. Während in der frühen Neuzeit und bis ins 19. Jahrhundert hinein naturkundliche Illustrationen vor allem dann als objektiv galten, wenn sie gerade nicht das individuelle Exemplar einer Spezies darstellten, sondern ein idealisiertes oder wenigstens charakteristisches Musterbeispiel, eine „geglättete Natur"[39], wurde dieser stilisierende Eingriff im Laufe des 19. Jahrhunderts infrage gestellt. Realismus zog genau dann in das Bild ein, als man begann, Natur in den Registern historischer Zeit zu erforschen.[40] Das naturwissenschaftliche Bild des Dinosauriers stand folglich seit seiner Entdeckung unter dem Gebot des Realismus, einem Gebot, das die Paläontologie jedoch kaum erfüllen konnte. Fiktionen, *fétiches*, mussten

34 Zur Geschichte des kunsthistorisch gesehen schwergewichtigen Begriffs „Nachleben" siehe Georges Didi-Huberman, Das Nach- leben der Bilder. Kunstgeschichte und Phantomzeit nach Aby Warburg, übers. v. Michael Bischoff, Berlin 2019 sowie erläu- ternd dazu den Aufsatz von Mehmet Sülek in diesem Band.

35 Das chronische Nachleben des Dinosauriers in der Populärkultur seit den 1970er Jahren dürfte auch zur semantischen Verkop lung von Dinosaurier und Kindheit beigetragen haben, die u.a. in dem Gefühl Ausdruck findet, mit Dinosauriern „aufgewachsen" zu sein. Diese Idee taucht nicht nur in Jurassic Paint auf (siehe insbesondere den Begleittext von Johannes Thumfart), sondern auch in Steven Spielbergs namensgebenden Film Jurassic Park. Die Kopplung erscheint aus mehreren Gründen passend: Sie ve bindet einerseits die Vorstellung von Ursprünglichkeit, andererseits die Idee eines geteilten Verhältnisses zur Zeit. Das Kind begleitet der Mythos eines Bewusstseins ohne jeden Zeitbezug, ei nes Bewusstseins, das im Hier und Jetzt völlig aufgeht; auch das Tier ist nach allgemeiner Vorstellung einer anderen Zeit als der Gegenwart nicht fähig.

36 Alexis Dworsky, Dinosaurier! Die Kulturgeschichte, München 2011. Damit widerspricht Dworsky der Position W. J. T. Mitchells, der den Dinosaurier ausschließlich als image, als rein kul- turelles Produkt und US-amerikanische Nationalikone begreift.

37 Weder die aristotelische noch die neuplatonische Naturphilosophie verlangte es, Fossilien auf ehemals existierende Lebewesen zurückzuführen. Während es sich in der aristotelischen Lesart um Lebewesen handelte, die von Anfang an in Stein gewachsen waren, konnte sich der Neuplatonismus mit der These aushelfen, dass sich im Stein schlicht Ideen manifestierten. Einen Überblick über die historischen Ansätze der Fossiliendeutung gibt Herbert Hagn, Die Entwicklung der Paläontologie und Geologie von den Anfängen bis ins 19. Jahrhundert, in: Mitteilungen der Bayerischen Staatssammlung für Paläontologie und Historische Geologie, Bd. 35, 1995, S. 217–237.

38 Weiterführend vgl. Stephen Jay Gould, Die Entdeckung der Tie- fenzeit. Zeitpfeil oder Zeitzyklus in der Geschichte unserer Erde, übers. v. Holger Fließbach, München 1990.

39 Lorraine Daston/Peter Galison, Objektivität, übers. v. Christa Krüger, Frankfurt am Main 2007, S. 38 u. S. 58.

40 Vgl. Jane Davidson, A History of Paleontology Illustration, Bloo- mington 2008.

gewisse Wissenslücken füllen, wollte man sich ein Bild vom Urzeittier machen. Eine Strategie fand man im aristotelischen Diktum der Poesie: Man zeigte, was man für *wahrscheinlich* hielt.

Szenario statt Situation

In *Art and Objecthood* macht Michael Fried die interessante Beobachtung, dass der modernistischen Malerei – bei ihm ähnlich eng gefasst wie bei Greenberg – im Wesentlichen kontinuierliche und vollständige Gegenwärtigkeit eigne: „[A]t every moment the work itself is wholly manifest."[41] Anders als bei der Minimal Art sei die spezifische Situation, in der Werk und Betrachter:in zusammenkommen, für die Malerei des Modernismus gewissermaßen irrelevant, denn „a single infinitely brief instant would be long enough to see everything, to experience the work in all its depth and fullness"[42]. In zeitphilosophischer Terminologie ausgedrückt: Modernismus läuft unter den metaphysischen Vorzeichen des Endurantismus.[43] Das Werk ist zu jedem Zeitpunkt vollständig präsent: Was wir von ihm wahrnehmen, sind nicht lediglich einzelne zeitliche Fragmente des Werks, sondern das Kunstwerk selbst in seiner ganzen Existenz. Voraussetzung dieser transzendenten Kraft der Kunst, der es Fried zufolge vergönnt ist, den Rahmen des Anthropomorphen zu überschreiten, ist die Abwendung des Werks von seiner Objekthaftigkeit. So problematisch Frieds Kritik in vielen Punkten auch sein mag, so hilft sie doch in unserem Zusammenhang, die in *Jurassic Paint* affirmierten und negierten Aspekte modernistischer Bildzeit präziser zu erfassen. In *Jurassic Paint* ist die Rezeption der Kunst – dies verbindet sie, wenn Fried richtig liegt, mit (zumindest einiger) modernistischer Kunst – in keiner Weise situativ. Auch hier gilt: Zu jedem Zeitpunkt ist das Werk, genauso wie die Ausstellung, vollständig manifest. Obwohl *Jurassic Paint* den Malereien einen betont spezifischen Kontext und Umraum schafft, ist dieser Kontext keine Situation im geläufigen Sinne. Sie erfordert keine körperlich-affektive Involviertheit, ist weder sensitiv für die Bewegungen des eigenen Körpers noch die Teilnahme anderer Rezipient:innen und auch um Singularität, Ereignishaftigkeit, Ergebnisoffenheit, Unübersichtlichkeit und Vergänglichkeit des gegenwärtigen Moments geht es nicht.[44] Dies heißt nicht, dass New Scenarios Ausstellung nie Teil einer Situation sein kann, sondern dass sie nicht als eine solche konzipiert ist. Denn Präsenz – spätestens seit Mitte des 20. Jahrhunderts der heilige Gral so mancher bildenden Kunst – ist in der Logik und Ästhetik dieser Ausstellung nahezu unerheblich. Gegen die offene Handlung steht hier die festgestellte Formatierung.

Als abschließende Hypothese sei daher vorgeschlagen, dass die Ausstellung *Jurassic Paint* ihrem Wesen nach nicht Situation ist, sondern Szenario. Der Begriff des Szenarios, den Paul Barsch und Tilman Hornig mit ihrem Duo-Namen bereits selbst ins Spiel bringen, scheint aus verschiedenen Gründen treffend, um den temporalen Modus der Ausstellung zu beschreiben. Der Begriff des Szenarios findet vor allem in zwei Bereichen Anwendung: dem Theater und der Ökonomie. Die Nähe zum Theater zeigt der Begriff schon morphologisch an, insofern er auf „scaena", das lateinische Wort für „Bühne", zurückgeht. Im Zusammenhang mit dem Theater entwickeln sich in Europa ab dem 16. Jahrhundert Wortgebräuche, in denen „Szenarium" oder „szenario" die Szenenfolge eines Dramas, eine Skizze des Handlungsablaufs, manchmal auch den Rohentwurf eines Dramas meint.[45] In diesen Bedeutungen steht das Szenarium also im engen Zusammenhang mit Theatralität und zielt darauf ab, zeitliche Sukzession und Komplexität zu einer einfacheren Ganzheit zu verdichten, wobei es an sich skizzenhaft bleibt. Neben dieser Bedeutungsdimension ist das „Szenario" seit der zweiten Hälfte des 20. Jahrhunderts als wirtschafts- und sozialwissenschaftliches Instrument in die Ökonomie eingezogen. Die Entwicklung von Szenarien dient hier als Methode zur Gewinnung von Zukunftsbildern, die auf Kombinationen von Entwicklungsannahmen beruhen.[46] An der Art und Weise, wie das Szenario entwickelt wird (ob induktiv oder deduktiv, mit oder ohne Berücksichtigung von Wahrscheinlichkeiten), lassen sich verschiedene Formen der Szenarienentwicklung unterscheiden. Beim *Scenario Planning* etwa werden Szenarien ohne Berücksichtigung von Wahrscheinlichkeiten auf Basis eines vorab festgelegten Rasters (*framework*) entwickelt, wobei die so entstandenen Szenarien als gleichwertige Alternativen angesehen werden. Das Szenario richtet sich hier auf ein be- stimmtes Objekt in Bezug auf einen definierten Kontext und ist dabei auf keine Zeitform festgelegt: Sze- narien können sowohl in die Zukunft als

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41 Michael Fried, Art and Objecthood, in: Artforum, Bd. 5, Heft 10, 1967, S. 12–23, online verfügbar unter artforum.com/print/196706/art-and-objecthood-36708, 10.09.2022.

42 Ebd.

43 Die Minimal Art würde dementsprechend unter perdurantisti- schen Vorzeichen agieren. Zur philosophischen Debatte um En- durantismus und Perdurantismus vgl. einführend Florian Fischer, Philosophy of Time: A Slightly Opinionated Introduction, in: Krite- rion – Journal of Philosophy, Bd. 30, Heft 2, 2016, S. 3–28.

44 Eine konzise und auf die Kunst bezogene Beschreibung des Si- tuationsbegriffs findet sich bei Jörn Schafaff, Rirkrit Tiravanija. Set, Szenario, Situation. Werke 1987–2005 (Kunstwissenschaftli- che Bibliothek, Bd. 52), Köln 2018, S. 22–41. Weiterführend vgl. etwa Andreas Ziemann (Hg.), Offene Ordnung? Philosophie und Soziologie der Situation, Wiesbaden 2013.

45 Vgl. Art. Szenarium, in: Brockhaus. Enzyklopädie in 30 Bänden, Bd. 26, Leipzig/Mannheim 212006, S. 783.

46 Vgl. ebd., Art. Szenariotechnik.

auch in die Vergangenheit entwickelt werden und auch das Medi- um ihrer Artikulation ist variabel. Entscheidend ist: Modaliter sind sie zum Zeitpunkt ihrer Äußerung nicht real, sondern kontrafaktisch.[47]

Beide Dimensionen des Szenariobegriffs lassen sich sinnvoll auf die Ästhetik von New Scenarios Ausstellung beziehen: das Theatrale (u.a. durch Musik und Bildaufbau, die besonders bühnenhaft wirken und die Objekte in einem „framed theatrical space"[48] positionieren), der Modus des Kontrafaktischen (der sich u.a. dadurch einstellt, dass die Leblosigkeit der Saurierskulpturen nicht verborgen bleibt), die Idee der Kombinatorik (die in der vorangestellten Tabelle augenfällig wird), die Holzschnittartigkeit der Szenen (die zum Teil so mechanisch, ja fast plump wirken, dass man lachen muss).[49] So widerlegt die Ausstellung einmal mehr Frieds Annahme, dass Situativität und Theatralität in der Kunst Hand in Hand gingen: *Jurassic Paint* ist ihrem Wesen nach nichtsituativ und doch höchst theatral. Die Ausstellung *Jurassic Paint* lässt sich als kontrafaktisches Szenario begreifen, „in mehr oder wenigen knappen Strichen entworfen"[50], in dem die Kombination von Dinosaurierskulpturen und junger Malerei das *framework* bildet und diese Kombination in mehreren Bildern durchgespielt wird. Die einzelnen Bilder lassen sich ihrerseits als gleichwertige Alternativen verstehen, die in einem potenziellen Nebeneinander stehen, nicht in einem realen Nacheinander. Dabei gründet das prismatische Bildset in jenen Parameter-Kombinationen, die die anfangs gezeigte Tabelle präsentiert. Zusammengenommen verweisen die einzelnen Bilder auch auf ein Feld anderer möglicher Bildfindungen, sodass es nicht das auratische, formal geschlossene Einzelbild ist, um das es geht, sondern um Bilder unter dem Vorzeichen der Exemplarik. Wie die Figur des Dinosauriers, die zeitlich unbestimmt bleibt, insofern sie gleichermaßen von ihrer natürlichen Ausrottung und ihrer Wiederauferstehung in der Popkultur erzählt, lässt sich darum auch die Ausstellung *Jurassic Paint* in keiner Zeitform eindeutig verorten. Weder sind die Bilder als bloße Dokumentationen von Real-Vergangenem markiert, noch sind sie die Dokumente eines sich verändernden Jetzt und auch als pure Zukunftsentwürfe lassen sie sich nicht recht verstehen. Stattdessen bewegt sich die Ausstellung in einer *fiktionalen* Zeit außerhalb der zeitlichen Trias von Vergangenheit, Gegenwart und Zukunft.[51] Von der literarischen und filmischen *fiction* unterscheidet sie sich, indem sie auf Narrativität weitgehend verzichtet. Geboten wird informationelle Dichte, aber ohne Erzählung. Was fehlt, ist der Gang der Ereignisse.

Ebenso wenig wie Situation will *Jurassic Paint* historiographische Geste sein. Obwohl die Ausstellung Ikonen der westlichen Kunstgeschichte in Bildzitaten explizit aufgreift und in einen spezifischen Raum versetzt, zielt sie damit weder auf Historisierung noch auf Aktualisierung, sondern enthebt die Arbeiten der realen Zeitlichkeit und Modalität des Faktischen. So gibt *Jurassic Paint* dem Kunstwerk zwar „Zusammenhang und Atmosphäre", wie es Heinrich Wölfflin von dem:der Kunsthistoriker:in verlangt hatte, und agiert dennoch ganz anders als die Kunstgeschichte: An die Stelle von Historisierung und Aktualisierung tritt Fiktionalisierung, an die Stelle des Wirklichen das Kontrafaktische. Entgegen Peter Bürgers Diagnose von 2014, dass „unsere Epoche" die „Gegenwartsfixierung" der Avantgarde auf die Spitze treibe, darf man mit Blick auf New Scenarios Projekt *Jurassic Paint* eher Christine Ross zustimmen: Zeitgenössische Kunst ist „a pivotal site of temporal experimentation".[52]

Zusammenfassung

Gegenstand dieses Artikels sind die Beziehungen zwischen Bild und Zeit in New Scenarios digitaler Aus- stellung *Jurassic Paint* (2015). In drei teils experimentell verfahrenden Analysen soll gezeigt werden: Mo- dernistische Konzepte von Bildzeit werden von den Künstler:innen aufgegriffen und veruneindeutigt, so- dass Zeit letztlich zerstreut, gefaltet und vor allem mediatisiert erscheint. Dabei wirken die Exponate der Sphäre realer Zeitlichkeit und der Modalität des Faktischen enthoben, woraus die These entwickelt wird, dass eine adäquate Interpretation der Ausstellung auf die ästhetische Kategorie der Situation verzichten und an deren Stelle die Kategorie des Szenarios setzen sollte. Mit diesen Befunden will der Artikel einen Beitrag zur kunsthistorischen Unternehmung leisten, die darin besteht, das methodische Repertoire der Ge- genwartskunst, mit (ihrer) Zeit und Geschichtlichkeit umzugehen, in seiner Fülle und Spezifik zu begreifen.

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47 In der terminologischen Unterscheidung von Hypothetischem und Kontrafaktischem folge ich Georg W. Bertram, Was ist ein philosophisches Gedankenexperiment?, in: ders. (Hg.), Philoso- phische Gedankenexperimente. Ein Lese- und Studienbuch, Dit- zingen 32018, S. 15–26.

48 Josette Féral, Theatricality. The Specificity of Theatrical Langua- ge, in: SubStance, Bd. 31, Heft 2/3 (Nr. 98/99): Theatricality, 2002, S. 94–108, hier S. 98.

49 Die scharfsinnige Analyse des Mechanischen als Quelle des Ko- mischen stammt von Henri Bergson, Das Lachen. Ein Essay über die Bedeutung des Komischen [1900] (Philosophische Bibliothek, Bd. 622), übers. v. Roswitha Plancherel-Walter, Hamburg 2011.

50 Bertram, Philosophisches Gedankenexperiment (wie Anm. 47), S. 19.

51 Damit ist nicht gemeint, dass Fiktion „mögliche Welten" zur Dar- stellung bringt. Der Fiktionsbegriff ist hier vielmehr im Sinne des- sen zu verstehen, was die Soziologin Elena Esposito als fiction beschrieben hat, als Entwurf einer alternativen Realität, die auf die reale Realität zurückwirkt.

52 Peter Bürger, Nach der Avantgarde, Weilerswist 2014, S. 14; Ross, The Past is the Present (wie Anm. 6), S. 4.

Temporality in New Scenario's *Jurassic Paint*

– Vivien Grabowski

Heinrich Wölfflin would probably have enjoyed New Scenario's exhibition project *Jurassic Paint* (2015), at least prima facie. After all, as Wölfflin noted in his short 1921 essay *Das Erklaren von Kunstwerken*, the "isolated work of art [...] always holds something disquieting for the historian." "He will try," he continues, "to give it coherence and atmosphere," for instance by "bringing in the contemporary-related and thus drawing a circle around it." One might think that the duo New Scenario acted in this Wölfflinian spirit when they developed their digital exhibition, for in a sense that remains to be specified, *Jurassic Paint* can certainly be understood as a rejection of the isolated work of art and as a production of atmospheric coherence before the criterion of contemporaneity. The basic idea of *Jurassic Paint* is quickly told: It consists of bringing painting into the scenery of a dinosaur sculpture park and both together onto the digital screen. A total of twelve paintings by New Scenario and ten other artists are presented online alongside life-size dinosaur replicas. The conjunction of dinosaurs and painting, in which some might recognize the joining of maximally disparate things, if not the "most unforgivable of all sins, anachronism," instead of a merging of contemporary relatives, is claimed by New Scenario as an explication of a double kinship: "two prehistoric yet resilient species" are combined, according to the accompanying text.

With these preliminary remarks, the thematic program of this text is marked out in essential points. The subject is the image-formed structure of temporal relations developed in *Jurassic Paint*. The focus is on temporal references, historiographical figures, and time-image relations, the analysis of which aims to trace the temporal habitus underlying the exhibition. In three individual investigations it will be shown: Time appears dispersed, folded, ambiguous, and above all mediatized. In the best case, this article thus provides further empirical fodder for the large-scale art historical project, which consists of understanding the methodological repertoire of contemporary art, dealing with (its) time and historicity, in its fullness and specificity. The text is experimental in that the anachronism that comes into view with the exhibition is not only to be the subject of the investigation, but also part of the method. Thus, he repeatedly lets the figure Heinrich Wölfflin meet New Scenario's exhibition *Jurassic Paint*, a thought experiment that leads to interpretative accents, such as methodological ones, that would probably not have come about otherwise.

Wölfflin in Jurassic Paint
Florence in September 1895. A research trip has brought Wölfflin to the city, but it turns out to be a bitter disappointment. On September 8, in a letter to Jacob Burckhardt, his Basel colleague and pioneer of the art-historical research trip, he sobered up: "More comes out when you lock yourself in your room with your things for an afternoon than when you spend a week wandering through the odds and ends of churches and collections," because "traveling falls flat." One imagines if Wölfflin had had the opportunity that afternoon to open his laptop and surf through the *Jurassic Paint* online exhibit.

The exhibition begins with a simple photograph of a forest landscape on which the title of the show appears in a typography that makes the reference to Steven Spielberg's 1993 feature film *Jurassic Park* clear. The entire exhibition is accompanied by music: An edit version of Sergei Prokofiev's 1936 musical fairy tale *Peter and the Wolf, op. 67*, can be heard. In a second slide, again against the backdrop of a forest photograph, a table builds up line by line in small white letters that, according to the title, is supposed to contain "scientific classification[s]." Twelve dinosaur species are listed in the first column, each of which is assigned a period or epoch (such as Triassic or Early Jurassic), a time in millions of years, and a body size in meters. With these in each case four parameters of a dinosaur are combined per line four further parameters: For each 'prehistoric' animal an artist, a work title, the year of origin of the work as well as its dimensions are added. While the difference between the lifetimes of the dinosaurs is 180 million years, the artistic products dated between 2009 and 2015 span exactly six years. Clicking on a table row opens a single photograph showing the respective artistic work installed in the forest and in the context of life-size sculptural replicas produced of the respective dinosaur species. They are exclusively paintings hanging or leaning on tree trunks, stuck in broken dinosaur eggs, standing next to a carcass, held protectively by the animals, brushed by as they walk by, or transported on their backs. The dinosaurs themselves hardly take any notice of the images.

The setting of the exhibition proves to be structurally complex. Not only do a number of different media (technologies) intertwine, such as painting, photography, film, text, adventure park, musical fairy tale, and the Internet, but also at least three domains of the image: the image of art, science, and entertainment. Furthermore, through the image-within-an-image constructions, the images appear in different environments: the paintings and sculptures appear in the Dinopark, the photographs of them in turn in the browser. The embedding of paintings in specific spaces, which is of course not new in the history of art (think, for example, of Mondrian's spatial designs or El Lissitzky's Demonstration Spaces), was in its historical antecedents usually aimed at the best optics and was primarily directed at the painting to which the built pictorial continuum had to respond. In *Jurassic Paint*, on the other hand, it does not seem at all clear what is the background for what here, the animal sculptures for the paintings or the paintings for the animal sculptures. Their equal presentation quickly leads to the question of their affinities, and thus to the never-ending exhumations of painting as an artistic medium, as well as its perceived 'dinosaur status' in art. Thus a reciprocal dynamic is set in motion, in which the dinosaurs soon appear as cultural artifacts, the images soon as living beings - an analogy that evokes old questions of art historiographic modeling: Is the history of art an organic one? Is there a natural development, even an evolution of art and its forms? The figure of the dinosaur provides no clear indication of this. Although the dinosaur mobilizes the biologistic model of a natural evolution of styles, to which Wölfflin, as is well known, was also inclined, the historical circumstance of its sudden extinction at the same time points to the external conditionality of all evolution, to rupture and nonlinearity, to the absolute rupture that neutralizes any internal logic of development.

We may assume that Wölfflin would not have had much use for fast surfing on the net. For art history, at any rate, his vision was clear: "One should get into the depth, not even more into the breadth." For Wölfflin, however, fathoming depth did not mean stopping at the qualitative exploration of the individual work of art. In his analyses, he usually devoted himself to a group of works for the purpose of working out their common ground, because "[t]he individual is seen by everyone, the difficulty lies in seeing the whole together." With this seeing together of the whole, Wölfflin famously aimed at uncovering the developments of underlying forms, at "a secret inner life and growth of form." For Wölfflin, art history was in principle natural history, and talk of painting as a "resilient species" might not have seemed too foreign to him.

Three Depth Drills

The arrangements of works by Zoe Barcza, Paul Barsch, and Scott Gelber lend themselves particularly well to a depth-first look at temporal relations in Jurassic Paint. This analysis explores some of their multiple temporal references, demonstrating that and in what ways all three engage with modernist designs of painterly pictorial time.

[1] Zoe Barcza's *Shred IV* and Plateosaurus

Wölfflin clicks and opens a photograph in the background of which a painting measuring 195 by 150 centimeters hangs just above the ground on a tree trunk, while two dinosaur sculptures of the species Plateosaurus are shown in the left foreground of the image. The picture is cropped in such a way that only the torso, thighs and front legs of the front animal are visible. The rear animal, on the other hand, is in the picture with its entire body, its mouth wide open, its teeth bared, its claws in position - the pose of a threatening attack. Zoe Barcza's painting, titled *Shred IV*, reveals four large, centered, finely painted slits on a white, scratched ground. The fact that these cracks cannot be the result of a collision with the dinosaurs in the painting is made clear not only by the unmistakable stasis of the animals, but also by the fact that deep black, monochrome emptiness appears between the scraps of canvas instead of tree bark. The cracks in this painting are obviously painted. Wölfflin looks closely at the painting, follows the cracks, their contours, their shape, the shadow. He studies their position as well as the movements and transparency of the white ground before opening a second browser window, tapping the search window, and calling up Lucio Fontana's sectional images.

Fontana's pictures slit with knives, the so-called *tagli* - a continuation of earlier works begun in 1958 in which he perforated picture surfaces with small holes - in most cases have only two components: the monochrome surface of the picture carrier and one or more slits. The *tagli* are particularly interesting with regard to the relationship between image and time: By showing only the trace of a manufacturing event, they bring time into the picture performatively, instead of representing it representatively; *represented temporality* gives way, one could say in reference to a formulation of Alberto Oliverio, to an *acted temporality*. The sectional images break away from an iconography of time that shows time in painted bodies

that appear to move. Instead, they set a form of time that becomes perceptible only on the real body of the image and is realized in the reception as a perceptual event - as a perceptual event of a suddenness, a *subito*. The cut becomes significant in another sense, because art history has repeatedly emphasized that Fontana's *tagli* are not only physical cuts into the canvas, but also cuts into the tradition of the panel painting. In this respect, their painting-historical clou consists in a double rejection: the rejection of any form of painterly illusionism and of flatness. Fontana's paintings open up to space in that, like time, they do not seek to represent it mimetically, but claim to make it real. Thus the cut acquires not only perceptual-aesthetic significance, but in the sense of a painterly-historical *incision* also historiographical. Unlike the physical cut, which in principle can already be comprehended in the act of cutting itself, i.e. in the mode of presence, the historiographical incision can only occur at a temporal distance. For the fact that something was 'incisive' can only be understood when it is over and subsequently some time has already passed, in other words: in the tense of the plus quamperfect.

In *Jurassic Paint*, artist Zoe Barcza turns Fontana's pictorial concept into the exact opposite at first glance. She turns real cuts into painted ones, a kind of trompe-l'œil - and thus precisely the extreme case of classical illusionism, with which modernist painting mostly wanted nothing to do. Trompe-l'œil is about exchange for a short time. The important thing is that the illusion is followed by the realization that it is only a picture after all, not the depicted object itself. "The viewer's pleasure in artful deception consists, strictly speaking, not in being deceived, but in *having been deceived*." The illusionistic deception also operates in the pluperfect tense, thus following a temporal order akin to the historiographic incision. Thus, by using this genre of imagery, Barcza does not reverse Fontana's concept of imagery on a temporal level, but actually repeats it. In this way, a similar temporal *subito*, a suddenness, is established, which, however, remains in tension with the slowness of the actual production. The illusion of suddenness crosses the realization of duration.

[1] Paul Barsch's O. K.'s Time Travels (Back to the Future) and Tyrannosaurus rex.

Wölfflin moves to the second scene. Behind a few branches and in a perspective that Wölfflin finds extremely "picturesque," the photograph affords a view of the nest cavity of a Tyrannosaurus rex containing five dinosaur eggs. Only one of them has broken open. What has hatched, however, is not a young animal, but a painting. The much too large landscape format is stuck at an angle in the shell, in which it clearly does not fit with its 33 by 43.1 centimeters. From 2013 is the work, on which the 21 October 2015 is written in white letters on a dark gray background. The painting is by Paul Barsch, is part of a still unfinished series of works and bears the title *O. K.'s Time Travels (Back to the Future)*. Thus, a reference that can hardly be overlooked is once again named: O. K. means the Japanese conceptual artist On Kawara, who died on July 10, 2014 in New York City. The painting follows in its iconography probably Kawara's most famous works, his *Date Paintings*, which he made between 1966 and 2013. Collectively also known as the *Today* series, the more than three thousand paintings reveal nothing other than the date they were made. For each individual painting in the series, the artist adhered to strict rules, fixing the exact date on which he created the painting in white even block letters and numbers on a monochromatic background. The date was always written in the respective language as well as the usual spelling of the place of its production. Like other series of works, Kawara's *Date Paintings* make use of existing systems of articulating and representing time, more precisely: the cultural technique of calendrical dating, whose linguistic and at the same time pictorial quality they exhibit. In its formal repetition, the *Today* series initially functions like a visual metronome: *Today* registers time exclusively as published, discrete, supra-individual, numerical (place) time that can be reckoned with, and represents it in a medium that is classically considered non-time-based. Their form is tautological: in that what appears as a number on them relates precisely to the process of making that number itself, painting repeats itself and reifies its presence. Wölfflin would certainly have drawn attention to something else: the ambiguous "form of seeing" that On Kawara's *Date Paintings* demand. Their reception makes us constantly switch between seeing and reading, simultaneity and succession, which ultimately makes evident a simple yet remarkable fact: namely, that every successive reading is also a simultaneous seeing, and every simultaneous seeing is also successive reading.

Barsch now carries out a re-dating in his work. Not only does he set a date that is still in the future at the time of production - that is, the temporal sphere that Kawara strictly omitted - but he also sets a date after Kawara's death (which, however, he could not yet know in 2013). And Barsch does something else: with October 21, 2015, he brings a cinematic-fictional narrative into play, namely the science fiction feature film *Back to the Future II* from 1989. The American spelling of the date follows the setting of this film. Against Kawara's (cynically formulated) subjectivist fetish of the present, Barsch sets a Hollywood film whose time

travel motif is based on technicist-eternalist visions of time. While the date placed in the picture refers to the future at the time of production, the iconography refers to the past, an art-historical code that belongs to an art that is already history. Thus, adaptations of past and future combine in the austere composition, while the present, of all things, is left out. In relation to the idea of dating, this seems in a sense logical: the date does not gain meaning and function on its own, but only within a differential system with a before and an after.

With the installation of the painting in the egg of the Tyrannosaurus, the aesthetics of the original series of works is also undermined in essential moments. Thus, the painting not only loses its sober austerity; the two-dimensionality constitutive of modernist painting is also lost. The painting is not only a picture surface, but also a three-dimensional object, oscillating between vital body and inanimate thing. And yet the setting is not only a negation of Kawara's work, it brings out precisely the biographical in the date. The autobiographical is transferred into the biographical, the civilizing into the pre-civilizing. The fact that Paul Barsch also places his painting in the place of a prehistoric young animal makes it appear original in a double sense, as a body at the collective as well as individual zero point. Insofar as image and bios are closely brought together, date or counted time appear organic and natural on the one hand; insofar, however, as it is a primeval species in whose place they take their place, counted time remains incomprehensible and alien on the other.

[1] Scott Gelber's RothkoNetflix1 and Diplodocus hallorum.

Another change of scene. Between the front and back legs of the gigantic Diplodocus hallorum stands Scott Gelber's painting *RothkoNetflix1* (2014). Frontal and centered, the painting is also remarkably large at 290.83 by 268.29 centimeters, but it has lost any impression of size beneath the 28-meter-long dinosaur. The pictorial model is unmistakable. There are perhaps a dozen paintings in the San Francisco Museum of Modern Art that any:r visitor:in will remember. Opinions may differ as to the composition of this dozen, but Mark Rothko's *No. 14, 1960* is certainly one of them, Wölfflin thinks. The cold blue, the burning red: the contrasts of tone and color are so simple, so clear and determined - a minimum of means brought to a maximum of effect - that it is immediately grasped by everyone and permanently imprinted on the memory. The picture has a classical character. It was painted in New York City in 1960. The painter was then fifty-six years old.

As is known, Rothko devoted himself to his paintings in hours of observation to check if it was completed, because at the moment of completion, the artist was convinced, "the intimacy between the creation and the creator is ended. He is an outsider." Rothko, who was one of the great personalities of the U.S. art scene in the 1950s and '60s, has hardly lost his popularity to this day. His color-field paintings are considered "romantic experiences of a breathing-moving space that transcends the finite," a pictorial meditation in which only slow and meditative vision brings about the "slow coming of the image." In front of Rothko's panels, the pace slows down, because the pulsation of the floating color fields has, as is repeatedly emphasized, a strongly suggestive, even hypnotic effect. The panels are meant to be received in ongoing contemplation and immersion, and especially in isolation against other paintings. Rothko could hardly bear group exhibitions. ...

The original picture, whose iconic composition, colorfulness, and dimensions Scott Gelber's painting precisely adopts alongside its principle of frontality, is now radically profaned in Jurassic Paint. Next to the massive sculpture of the dinosaur, the painting loses everything floating and sublime, becoming instead heavy and small. The Netflix logo, applied like a label, does the rest. It can be read not only as a commentary on the present of Rothko's No. 14, 1960, in which the painting has become so iconic that it itself already functions like a logo and index for blockbuster art, but also as a commentary on changed temporal practices in dealing with images: The auratic single image has been replaced by miniaturized images in the plural. Sustained contemplation has been replaced by a viewing habitus of repetitiveness, fleetingness, discontinuity, and distraction, practiced under the conditions of the digital, for which Netflix can be considered representative and which finds particular expression in binge watching - in 2015, the year of the exhibition opening of Jurassic Paint, appropriately named word of the year by the Collins English Dictionary. In view of this so explicit clash of two forms of seeing - "call them eye spirit, form spirit, or whatever" - Wölfflin smiles. The reception of a Rothko and 'Netflixing' may have a certain temporal duration in common, for here as there one immerses oneself in the image, perhaps for hours. In detail, however, the modes of reception could not be more different: In Netflix, the audience always remains "one story away" (that's the company's slogan since 2020), consequently always referred to what's next and potential. Rothko, on the other hand, allows the actuality of the present to emerge, in which temporal succession and temporal

discreteness lose their relevance. In Rothko's eyes, the large image format also demanded that one surrender oneself completely to the image, because "the larger image [...] is not something one masters." Netflix user:s, on the other hand, are conceived as time-sovereign subjects who freely dispose of time with the instruments of the red dot and the red line, which indicate the course and exact time of the stream. Against a "seeing seeing" that immerses itself in the colors and surfaces of the pictorial space, Gelber's RothkoNetflix1 sets the mode of "recognizing seeing," the smooth engagement of perception in familiar patterns, from which, as Wölfflin has repeatedly emphasized and Rothko's œuvre itself attests, even art history is not immune.

Posterior
Placing the described scenes side by side, it becomes apparent that all three paintings revolve around modernist approaches to solving the same old problem, which, roughly speaking, is to paint temporality. Neo-avant-garde concepts of pictorial time, in which the present appears as a sudden incision (as in Fontana's work), as transcendental duration (as in Rothko's), or in the monumental singularity of the date (as in Kawara's), are taken up by Zoe Barcza, Paul Barsch, and Scott Gelber qua pictorial quotation, underlined in parts, counteracted in others, but in any case ambiguated. What they have in common is the dispersion of the modernistically conceived present, in which time does not appear monadically, but as a mesh of heterogeneous temporal references. If it is true that the art of the 1960s was characterized by a "chronophobic impulse," understood as an "obsessional uneasiness with time and its measure," the works mentioned give reason to believe that a certain 'obsessional easiness' has taken its place today. In Wölfflinian terms: In the peculiar sentimento of this newer art, time liquefies.

The meeting of dinosaur and painting gives an additional punch line to the temporal relationship that the paintings occupy to their originals of the 1950s and 60s. Are the works of a Fontana as primeval to our sensibilities as a Diplodocus hallorum? Are the two so alien to us that they might as well have taken place simultaneously? In one respect, at any rate, the great chronological wrinkle that New Scenario casts is not an error of our perception, but is justified in the matter: Both phenomena, dinosaur and modernism, are experiencing a remarkable afterlife. In pop-cultural overforming as well as with the continued existence of at least their fossils, they have a share in the present (an existence that, however, always remains marked as one 'after their end'). In this sense they are equally chronic. Both recall the idea of absolute presence, are the memoria of a time that we imagine as itself incapable of memoria. In a sense, they are themselves medially related, for like the dinosaur, modernist art has entered our visual memory much more intensely through the mass of pictorial reproductions than through its originals. With all commonality, the suspicion of anachrony cannot disappear completely, of course. It has to do with the sim- plen fact that the dinosaur itself did not know the image - the medium that made it so familiar to us. Its presence was an imageless one. Thus an encounter occurs which Wölfflin might have called the confusion of forms of seeing, and Rancière the confusion of regimes of truth or the crossing of epochs.

Following Bruno Latour, Alexis Dworsky, in his small cultural history of the dinosaur, has described the dinosaur as faitiche, as something in which fait (fact) and fétiche (magic or imagination) come together. Thus, the (post-living) dinosaur is in fact an interplay of natural science, popular culture, and politics, and a highly paradoxical figure: the changing icon of an unchanging past, the human-tinged symbol of the pre-human, available symbol of the absolutely unavailable. Historiographically, too, the dinosaur is an interesting case, since in order to recognize the past existence of dinosaurs, scientific natural history first had to discover chronology. What was necessary was not only the conception of a time scale of enormous extension, but also a certain interpretation of the fossils that departed from ancient interpretations. While Western natural history before the 19th century had developed primarily classificatory systems of order, chronological systems now gradually emerged that formulated natural history in distinct periods. Also the idea of the extinction of living beings was conditio sine qua non, because in a Christian-informed natural doctrine all creation had been thought in a scala naturae: According to the conception, the world was populated with every conceivable kind of organism that could be placed in an infinitely articulated chain, from microscopic living beings to human beings. The extinction of species would have created gaps and broken the chain. With the introduction of a chronological natural history, the demands on the image of nature now also changed. Whereas in the early modern period and into the 19th century natural history illustrations were considered objective above all when they depicted precisely not the individual specimen of a species, but an idealized or at least characteristic prime example, a "smoothed nature," this stylizing intervention was called into question in the course of the 19th century. Realism moved into the image precisely when nature began to be studied in the registers of historical time. Consequently, the scientific image of the dinosaur was under the imperative of realism since its discovery, an imperative that

paleontology, however, could hardly fulfill. Fictions, fétiches, had to fill certain gaps in knowledge if one wanted to form a picture of the prehistoric animal. A strategy was found in the Aristotelian dictum of poetry: One showed what one thought was probable.

Scenario instead of Situation

In Art and Objecthood, Michael Fried makes the interesting observation that modernist painting - in his case similarly narrowly defined as in Greenberg's - is essentially continuous and complete presentness: "[A]t every moment the work itself is wholly manifest." In contrast to Minimal Art, the specific situation in which work and viewer come together is in a sense irrelevant to Modernist painting, for "a single infinitely brief instant would be long enough to see everything, to experience the work in all its depth and fullness." Expressed in time-philosophical terminology, modernism runs under the metaphysical auspices of endurantism. The work is fully present at all times: what we perceive of it is not merely individual temporal fragments of the work, but the work of art itself in its entire existence. The prerequisite of this transcendent power of art, which, according to Fried, is granted to transcend the framework of the anthropomorphic, is the work's turning away from its objecthood. As problematic as Fried's critique may be in many respects, in our context it helps us to grasp more precisely the aspects of modernist pictorialism affirmed and negated in Jurassic Paint. In Jurassic Paint, the reception of the art - this connects it, if Fried is correct, to (at least some) modernist art - is in no way situational. Again, at any given moment, the work, like the exhibition, is fully manifest. Although Jurassic Paint creates an emphatically specific context and surrounding space for the paintings, this context is not a situation in the common sense. It does not require bodily-affective involvement, it is neither sensitive to the movements of one's own body nor to the participation of other recipients, and it is also not concerned with singularity, eventfulness, openness to results, confusion, and the transience of the present moment. This does not mean that New Scenarios exhibition can never be part of a situation, but that it is not conceived as such. Presence - the holy grail of many visual arts since the mid-20th century at the latest - is almost irrelevant in the logic and aesthetics of this exhibition. Against the open plot here stands the established formatting.

As a final hypothesis, therefore, it may be suggested that the exhibition Jurassic Paint is by its very nature not a situation, but a scenario. The concept of scenario, which Paul Barsch and Tilman Hornig already bring into play themselves with their duo name, seems apt for various reasons to describe the temporal mode of the exhibition. The concept of the scenario is used primarily in two areas: theater and economics. The proximity to the theater is already indicated by the term morphologically, insofar as it goes back to "scaena", the Latin word for "stage". In connection with the theater, word usages develop in Europe from the 16th century on, in which "scenario" or "szenario" means the sequence of scenes of a drama, a sketch of the plot, sometimes also the rough draft of a drama. In these meanings, then, the scenario is closely related to theatricality and aims to condense temporal succession and complexity into a simpler wholeness, while remaining sketchy in itself. In addition to this dimension of meaning, the "scenario" has entered economics since the second half of the 20th century as an economic and social science tool. Scenario development is used here as a method for obtaining images of the future based on combinations of development assumptions. Different forms of scenario development can be distinguished by the way in which the scenario is developed (whether inductively or deductively, with or without consideration of probabilities). In Scenario Planning, for example, scenarios are developed without taking probabilities into account on the basis of a predefined grid (framework), whereby the resulting scenarios are regarded as equivalent alternatives. The scenario is directed at a specific object in relation to a defined context and is not fixed to any tense: Szenaria can be developed into the future as well as into the past, and the medium of their articulation is also variable. Crucially, modaliterally they are not real at the time of their utterance, but counterfactual.

Both dimensions of the concept of the scenario can be meaningfully applied to the aesthetics of New Scenarios exhibition: the theatrical (among other things, through music and image composition, which have a particularly stage-like effect and position the objects in a "framed theatrical space"), the mode of the counterfactual (which arises, among other things, through the fact that the lifelessness of the dinosaur sculptures is not hidden), the idea of combinatorics (which becomes obvious in the preceding table), the woodcut-like quality of the scenes (which in part seem so mechanical, almost clumsy, that one has to laugh). Thus the exhibition once again disproves Fried's assumption that situativity and theatricality went hand in hand in art: Jurassic Paint is by its very nature non-situational and yet highly theatrical. The Jurassic Paint exhibition can be understood as a counterfactual scenario, "sketched out in more or less succinct strokes," in which the combination of dinosaur sculptures and young painting forms the framework and this combination is acted out in several paintings. For their part, the individual paintings can be understood as equivalent

alternatives that stand in a potential juxtaposition, not in a real succession. The prismatic image set is based on the parameter combinations presented in the table shown at the beginning. Taken together, the individual images also refer to a field of other possible image inventions, so that it is not the auratic, formally closed individual image that is at issue, but images under the sign of exemplarism. Like the figure of the dinosaur, which remains indeterminate in time, insofar as it tells equally of its natural extinction and its resurrection in pop culture, the exhibition Jurassic Paint can therefore also not be clearly located in any form of time. Neither are the pictures marked as mere documentations of the real past, nor are they the documents of a changing now, nor can they be properly understood as pure designs for the future. Instead, the exhibition moves in a fictional time outside the temporal triad of past, present, and future. It differs from literary and cinematic fiction in that it largely dispenses with narrativity. What is offered is informational density, but without narrative. What is missing is the course of events.

Just as little as Situation, Jurassic Paint does not want to be a historiographical gesture. Although the exhibition explicitly takes up icons of Western art history in pictorial quotations and places them in a specific space, it thus aims neither to historicize nor to update, but rather to relieve the works of the real temporality and modality of the factual. Thus, although Jurassic Paint gives the artwork "context and atmosphere," as Heinrich Wölfflin had demanded of:the art historian:in, it nevertheless acts quite differently from art history: fictionalization takes the place of historicization and actualization, the counterfactual takes the place of the real. Contrary to Peter Bürger's 2014 diagnosis that "our epoch" takes the avant-garde's "fixation on the present" to the extreme, one may rather agree with Christine Ross with regard to New Scenario's Jurassic Paint project: Contemporary art is "a pivotal site of temporal experimentation."

Abstract
The subject of this article is the relationship between image and time in New Scenario's digital exhibition Jurassic Paint (2015). In three partly experimental analyses it will be shown: Modernist concepts of image-time are taken up and ambiguated by the artists, so that time ultimately appears dispersed, folded, and above all mediatized. The exhibits seem to be removed from the sphere of real temporality and the modality of the factual, from which the thesis is developed that an adequate interpretation of the exhibition should dispense with the aesthetic category of the situation and replace it with the category of the scenario. With these findings, the article aims to contribute to the art-historical enterprise of understanding the methodological repertoire of contemporary art to deal with (its) time and historicity in its fullness and specificity.
(deepl translation, eng footnotes tbc…)

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Auf Nähe und Distanz

– Renate Pocia und Julia Reich

VR-Ausstellung als Aushandlungsort für Performances

[Abstract:] In einer virtuellen Performance können Zuschauer*innen jederzeit ihre Brille abnehmen und der Situation entfliehen. Doch zugleich zwingt die artifizielle Situation zur ständigen Selbstreflexion. Aus dem Spannungsverhältnis von Nähe und Distanz entsteht ein potenzieller Empathiezuwachs.

Performancekunst ist im Museum des 21. Jahrhunderts nicht mehr wegzudenken. Sie findet in Sammlungssäalen und Foyers genauso wie im Aussenbereich ihren Aufführungsort – und neuerdings ereignet sie sich verstärkt auch im virtuellen Ausstellungsraum. Als flüchtige und kaum zu dokumentierende Ausdrucksform gilt sie als Paradefall kritischer Reflektion von musealen Praktiken des Sammelns, Bewahrens und Ausstellens. Überträgt man sie in ein rein virtuelles Ausstellungsformat, gewinnt das in ihr angelegte Potenzial eine gänzlich neue Dynamik. Denn auch wenn das Flüchtige der Performance durch das

Konservatorische dieser auf Servern abgelegten artifiziellen und komplexen Datenwelten zunächst in eine institutionelle Logik rücküberführt zu werden scheint, verschiebt sich hier graduell der Fokus auf andere, grundlegende auch die Rolle der Besucher*innen betreffende Fragestellungen. Da diese wiederum die grösste gemeinsame Schnittmenge zwischen dem Ausstellungshaus als solchem und der Performancekunst darstellen, bietet sich ein solches Ausstellungsszenario insbesondere an, um jene Aspekte sozialer Nähe und Distanz im Virtuellen aufzufächern, die jüngst in den pandemisch geprägten Jahren durch Social Distancing besonders an Brisanz gewonnen haben.

Mit *WHITEOUT* (19.06.–10.11.2019), der «weltweit erste[n] Virtual-Reality-Gruppenausstellung zur zeitgenössischen Performancekunst»[53] eröffnet das NRW Forum 2019 eine Ausstellung, an der sich diese spannungsreiche Trias zwischen Performance, Institution und virtueller Sphäre nachempfinden lässt. Die vom Kollektiv *New Scenario* (Paul Barsch und Tilman Hornig) konzipierte und kuratierte VR-Schau ist dezidiert als digital-explorativer Erweiterungsbau des physischen Museumsraums angelegt; ein Gedanke, der sich in den dort gezeigten Performances fortschreibt. Denn die Künstler*innen Maria Hassabi, VaBene Elikem Fiatsi und Christian Falsnaes loten hierin die Grenzen, aber auch Möglichkeiten mit und in VR aus. Als körper- und handlungsbasierte Kunst, deren affektives Wirkungspotential sich oft aus dem Hier und Jetzt sowie im Zusammentreffen von Publikum und Performer*innen entfaltet, scheint sich Performancekunst innerhalb eines rein virtuellen Ausstellungsortes zunächst schwer mit dem sich immer noch aus den Anfängen von Virtual Reality speisenden gängigen Alltagsverständnis eines eskapistischen, sozial isolierenden Mediums[54] zu vereinen.

Im Sitzen durch die Ausstellung

Am lauen Sommerabend des 17. Juli 2019 versammelten sich zahlreiche Menschen auf der Terrasse des Düsseldorfer NRW Forums. Dass dieser Sommer der letzte vorpandemische sein sollte, an dem sorgloses Beisammensein, die Nähe zu anderen noch kein rares Gut war, ahnte seinerzeit niemand. Die meisten kamen anlässlich der gross angekündigten Retrospektive des britischen Dokumentarfotografen Martin Parr, dessen humorvolle und gleichsam groteske Alltagschroniken in den repräsentativen Räumen des Ausstellungshauses arrangiert waren. Parallel zum Treiben bei Parr eröffnete in der oberen Etage zeitgleich die Virtual-Reality-Ausstellung *WHITEOUT* mit vergleichsweise weniger Aufsehen. Aller Nebensächlichkeit zum Trotz sollte doch gerade diese Ausstellung einen in naher Zukunft eintretenden Alltag entlang der Grenzen physischer Nähe und Distanz vorzeichnen.

Dort eintretend bietet im schwarzgetünchten Raum nur der artifizielle Schein der Ultraviolettlicht-Röhren (Abb. 1) und die fluoreszierend reflektierenden Oberflächen ein wenig Orientierung. Punktuell leuchtet an den Wänden das arbeitende Innenleben der Computer auf, die ähnlich einem Ausstellungsobjekt hinter Plexiglas präsentiert sind. Der Eintritt in diese tech-ästhetische Rechner-Sphäre erfolgt nur in Begleitung des Museumspersonals, das Besucher*innen zu einem von vier Gaming-Stühlen geleitet. Sitzt man nun in den überaus bequemen Polstern, folgen Erläuterung über die Handhabe der VR-Brillen und Controller sowie darüber, was es in der VR zu erwarten gilt: unendliches Weiß. Statt also den Ausstellungsraum zu durchschreiten, navigieren Besucher*innen innerhalb der VR mittels Drehstuhl und Handbedienung, wodurch der Eindruck kontrollierbarer, wenn auch etwas befremdlich wirkender Fortbewegung hervorgerufen wird. So nähert man sich den Arbeiten körperlich-apparativ fixiert qua Fingerzeig. Die Rezeptionsbedingung wird hier folglich von der medialen Vermittlungsform des Interfaces bestimmt, die gleichsam eine interaktive Dimension einführt. Diese Form der «natürlichen Bewegungsvisualisierung»[55] kann gemäss dem auf virtuelle Kunst spezialisierten Kunsthistoriker Oliver Grau bereits als Interaktion gelten, die bei zunehmender Natürlichkeit des Interfaces eine illusionierte Distanzlosigkeit hervorzurufen vermag, obwohl gerade die «Distanzgeste»[56] als zentral für kritische Reflexion gilt.

Während bereits die gedämpfte Lichtszenerie im Ausstellungsraum an eine Notstromversorgung während Blackouts denken lassen, wird die dürftige Orientierung innerhalb des zu erkundenden VR-Ausstellungsraums durch den Wahrnehmungswechsel in ein grell-weisses, konturloses Nichts in der VR noch gesteigert. Schlimmstenfalls verursacht der Übergang das Phänomen der Motion Sickness – eine

53 Selbstbeschreibung auf der Website des NRW Forums: https://www.nrw-forum.de/ausstellungen/whiteout, Stand: 15.02.2022.

54 Vgl. Kasprowicz, Dawid; Rieger, Stefan: Einleitung, in: Handbuch Virtualität, Wiesbaden 2020, S.2–19.

55 Grau, Oliver: Virtuelle Kunst in Geschichte und Gegenwart. Visuelle Strategien, Berlin 2002, S. 172.

56 Ebd., S. 183.

Differenz zwischen der visuell wahrgenommenen Bewegung und der eigenen Körperwahrnehmung im Raum (Propriozeption) – wodurch der Gleichgewichtssinn irritiert wird. Denn der eigene Körper ist in der VR abwesend; er wird weder durch einen Avatar noch durch partielle Körperteile, wie etwa Hände, repräsentiert. Im starken Kontrast dazu stehen die drei sehr körperbezogenen Performances der Künstler*innen. Jede Performance hat paradoxerweise im unendlichen Weiss ihren eigenen Austragungsort, weshalb sie zugleich zum einzigen Orientierungsangebot für die Besucher*innen innerhalb der VR werden. Über die Controller ansteuerbar können die Zuschauer*innen so in ihre illusionierte Nähe rücken. Anders als bei präsentisch durchgeführten, ko-leiblich erfahrenen Performances im Realraum, die eine zwischenmenschliche Interaktion und damit auch eine beziehungs- und bedeutungsstiftende Nähe zwischen Künstler*in und Publikum ermöglichen (und sei es ‹nur› das Zusammentreffen von Blicken), scheint ein solcher sozialer Moment in der VR ausgehebelt zu sein. Schon das sonst kollektive Kunsterlebnis im von den Besucher*innen geteilten Realraum wird durch den ausschliesslich via Datenbrille zu betretenden VR-Raum vereinzelt, intim und Ich-erlebnisintensiviert. Die Performance im technoiden White Void präsentiert sich also quasi-exklusiv: Die Zuschauer*innen sind hier nie zu spät, es entsteht kein Gerangel um die beste Sicht und niemand kommt in die ethische Bedrängnis, sich zu fragen, ob es nun eines Eingriffes in die Performance bedürfe, weil der*die Künstler*in seine*ihre körperlichen Grenzen ausreizt. Denn es handelt sich um ins Virtuelle überführte Performances; das heisst virtualisierte Performances, deren realer Austragungsort und -zeitpunkt nicht deckungsgleich mit dem gezeigten Geschehen sind. Damit nehmen die VR-Performances als in sich abgeschlossene, von aussen nicht mehr beeinflussbare, loop-artige Darbietungen die von der Kunsthistorikerin Claire Bishop in aktueller Performancekunst beobachtete Tendenz einer konzeptuellen Anpassung an die musealen Zeitstrukturen und Publikumsgewohnheiten eines Kommens und Gehens im Unterschied zur Black Box des Theaters auf.[57]

Immersion auf Abstand

Alle drei Performances fanden in einem hell erleuchteten Studioraum mit Hohlkehle vor einem Team samt technischer Apparatur statt und antizipieren höchstens das Ausstellungspublikum über die Kamera, welche das Geschehen im Radius von 180° aufnimmt. Diese spezielle Aufnahmetechnik ermöglicht, in der späteren VR-Nutzung die eigene Sichtposition entlang eines Halbkreises frei zu wählen, wobei das Nähe/Distanz-Verhältnis durch die gleichbleibende Entfernung der Kamera bestimmt ist und die Besucher*innen etwa auf geschätzte 1,5 m Abstand hält. Entsprechend finden sich die Rezipient*innen hier nicht inmitten eines Rundumerlebnisses, sondern in einer weitestgehend frontalen Guckkastenperspektive platziert, wie sie lange im Theaterkontext vorherrschte und den Bühnenraum (samt alledem was sich auf ihr abspielte) vom Publikumsbereich als zwei getrennte Sphären behandelte. Der Eindruck von Distanz verschärft sich zusätzlich durch den sogenannten Fliegengitter-Effekt, der sich durch ein farbiges Pixelraster im gesamten Sichtfeld bemerkbar macht. Dadurch ist immersives Eintauchen nicht nur erschwert, sondern zugleich als visuelle Illusion entlarvt. Das visuelle Artefakt der Displayauflösung entzaubert regelrecht die Vorstellung von VR als technologisches Medium der völligen Immersion, indem es die (bild)mediale Herstellung und ihre Projektionsfläche regelrecht vor Augen führt. Was in manchen Fällen der Medienkunst gern als medienreflexive Geste genutzt wird (beispielsweise der Display, der sich selbst als solcher zu erkennen gibt), ist hier jedoch nicht als künstlerisches oder kuratorisches Mittel zu verstehen. Vielmehr handelt es sich um die technische Unausgereiftheit der verwendeten VR-Brillen,[58] die eine Wahrnehmungstoleranz der VR-Rezipient*innen einfordern. Zugunsten einer illusorisch-immersiven Erfahrung antizipieren Nutzer*innen den Soll-Zustand, gleichen etwa Leerstellen oder Fehler aus und gehen in rezeptive Vorleistung für eine derzeit noch ausstehende technische Leistung.

Will VR (und im übrigen Performancekunst ebenso) gerade mit dieser Aussenposition der Betrachter*innen mittels Immersion brechen, scheint hier der Versuch einer Einbeziehung und Herstellung eines Näheverhältnisses durch die datenbrillengesteuerte Rezeption eher in die Akzentuierung von Distanz, von Grenzen der Teilhabe und der medialen Mittelbarkeit umzuschlagen. Dieser Umschlag kollidiert mit den Performances, was unweigerlich ein Spannungsverhältnis aufbaut. Die drei Künstler*innen reagieren in unterschiedlichem Grade auf diese stark veränderte Ausgangssituation. Während zwei der virtualisierten Arbeiten – *Staged?* (2016/2019) von Maria Hassabi und *wouNded-wouNd* (2018/2019) von Va-Bene Elikem Fiatsi [crazinisT artisT] – bereits vor Publikum aufgeführt und für Whiteout im sterilen Studiosetting

57 Bishop, Claire: Black Box, White Cube, Gray Zone: Dance Exhibitions and Audience Attention, in: The Drama Review, 62 (2), 2018, S.22–42.

58 Selbst Alain Bieber, Leiter des NRW Forums, moniert die Qualität des VR-Bildes. Vgl. Backhaus, Peter: Virtuelle Performance-Schau Whiteout. Das Nichts als Erfahrung, Corso, Deutschlandfunk, 18.07.2019, https://www.deutsch landfunk.de/virtuelle-performance-schau-whiteout-das-nichts-als-100.html, Stand: 21.02.2022.

vor dem Technik-Team re-interpretiert wurden, entwickelt Christian Falsnaes mit *Studio* (2019) eine neue Performance, die sich an den spezifischen Gegebenheiten des virtuellen Raums ausrichtet.

Gegengeste des Unspektakulären

Im Unterschied zu den New Yorker Räumen von The Kitchen, wo *Staged?* erstmals 2016 auf einem pinken Teppich, unter dem warmen Lichtkegel eines Scheinwerfermeers, inmitten der sonst abgedunkelten Szene lang inszeniert wurde, treten die vier Performer*innen im gleichmässig ausgeleuchteten, steril wirkenden und fast schattenlosen Whiteout, völlig neu in Erscheinung (Abb. 2).[59]

Maria Hassabi konzipierte *Staged?* und *Staging* (2017) als zwei Teile eines performativen Diptychons, das die Expositionskonventionen des Theaters und Ausstellungsapparates befragt und hierin das Verhältnis zwischen Publikum, Performer*innen, Raum und Zeit auslotet. Während *Staged?* für den Theaterraum entwickelt wurde und die Frage nach einer finiten choreographierten Form mit Anfang und Ende aufwirft, verschiebt sich mit *Staging* der Fokus auf den reaktiven Prozess der Formwerdung im Modus des Loops im Ausstellungsraum. Neben der jeweiligen Reflektion ihrer Präsentationsdispositive ist beiden Arbeiten die konstante Re-Konfiguration der Performer*innenkörper gemein, die wegen ihrer extrem verlangsamten und dadurch passiv wirkenden Bewegungen wie lebend(ig)e Skulpturen oder Bilder anmuten. In den mal vereinzelnden, mal zusammenführenden Ein- und Entfaltungen der Performer*innen verliert sich schnell der Blick für den menschlichen Einzelkörper. Auch dank der farbintensiven, gemusterten Kostüme verschwimmen zunehmend die Körpergrenzen und verdichten die vier Performer*innen zu einer amorphen, artifiziellen Gestalt, die mit ihrem Untergrund zu verschmelzen scheint.

Das Fragezeichen im Titel von *Staged?* ist doppeldeutig: Es rekurriert zum einen auf die gestalterische In-Szene-Setzung (Raum, Lichtsetzung, Kostüme etc.) und zum anderen auf den Inszenierungsgrad der Körperbewegungen, die gleichsam kinematographische Rekurse an das Standbild oder Slow Motion aufrufen und damit indirekt auf die Aufnahmesituation im Studio verweisen. Während gerade Lichtspots und Kostüme konventionelle Strategien des Theaters um Erwartungen des Spektakels generieren, bricht die Performance mit ihnen, indem sie mit verlangsamten, fast regungslosen Bewegungen entgegnet. Zwar existieren in der VR-Version von *Staged?* keine Scheinwerfer und eine Bühne ist als solche im unendlichen Weiss auch nicht auszumachen, und doch funktioniert die Performance weiterhin als eine Art Gegengeste. Denn vor allem VR als Präsentationsdispositiv (von Kunst) ist seitens der User*innen oft vom Wunsch nach spektakulärer Erlebnishaftigkeit durchzogen, dem hier ein Zeichen des entschleunigt Unspektakulären entgegengesetzt wird.

Unbehaglicher Voyeurismus im Virtuellen

Die Arbeit *wouNded-wouNd*, der Performance- und Installationskünstlerin Va-Bene Elikem Fiatsi (‹sHit if not She›)[60] [crazinisT artisT] wendet sich im Unterschied zu Hassabi nicht der Formalisierung oder Abstraktion von Körper(n) zu, sondern nutzt ihren eigenen, geschlechterfluiden Körper als Aushandlungsfläche von genderbasierter, sexualisierter Gewalt, Ausgrenzung und Vulnerabilität.
Wenn Fiatsi in roten Plüschheels und fliessendem Gewand auf die ausgeleuchte Szene tritt, beginnt sie sich Schicht um Schicht vor dem Publikum in der abgedunkelten Amsterdamer Veranstaltungshalle zu entkleiden.[61] Ihre Enthüllung wird begleitet von der Aufdeckung einer Toilette. Davor kniend taucht sie anschliessend ihren Kopf samt ihrer langen Braids in eine braune, zähe Flüssigkeit hinein und zieht mit ihren Zähnen weibliche Unterwäsche aus dem fäkalienähnlichen Morast hervor. Ritualhaft wiederholt sie den Vorgang unzählige Male, wobei sie das ständige Untertauchen und Luftanhalten zunehmend anstrengt: ihr Körper beginnt zu zittern, sie ringt qualvoll nach Luft und ist bed(r)eckt mit braunen Rinnsalen.

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59 Im Rahmen des Crossing The Line Festivals fand die Premiere von Staged? (zu dem Zeitpunkt noch ohne Fragezeichen im Titel) am 04.10.2016 in der gemeinnützigen Institution The Kitchen in New York City statt.

60 Auf der Website und Instagram-Page von Fiatsi heisst es «‹sHit› if not ‹she›» und auf der Seite des NRW Forums wird sie wie folgt zitiert «[sHe/it...] is my bio-political pronoun but simply call me [sHit]; if you can not deal with your own confusions». https://www.crazini startist.com/biography/, https://www.nrw-forum. de/en/exhibitions/whiteout, Stand: 23.02.2022. Im Text wird im Folgenden das weibliche Pronomen ‹sie› verwendet.

61 Fiatsi performt wouNded-wouNd erstmals im Rahmen des multidisziplinären Festivals Lost & Found 2018 in Amsterdam. Die Beschreibung dieser Performance basiert auf einer filmischen Dokumentation, die hier eingesehen werden kann: https://vimeo.com/255491375, Stand: 18.02.2022.

Obwohl der Performanceverlauf in der VR weitestgehend gleich ist, ist das Aktionsfeld in der realräumlich performten Version schon vor dem Auftritt der Künstlerin von den Besucher*innen umringt. Mit der zu Beginn einsetzenden Entkleidung tritt die Künstlerin auch mit dem Publikum in Interaktion: Sie übergibt Teile ihrer Kleidung in die Hände der Zuschauenden bis sie nackt den Blick auf ihren meist männlich gelesenen Körper preisgibt. In *WHITEOUT* ist die Künstlerin jedoch allein (Abb. 3). Das rote Tuch mit bereits enthüllter Toilette markiert hier ihren Aktionsraum im sonst so steril wirkenden weissen Nichts. Auch die stückweise Entkleidung und das Hinabtauchen und Hervorholen der Unterwäsche mit dem Mund der zähflüssig gefüllten Toilette passiert ohne Publikum. Während die Selbstpein der Amsterdamer Performance sich in der betroffenen Stille der Umherstehenden ausdrückte, die sich kaum zu klatschen trauen, als sie von einem weissen, fast nackten Mann pietàgleich aus der beleuchteten Szene getragen wurde, scheint eine derartige publikumsseitige Empathie verunmöglicht zu sein.

Mit *wouNded-wouNd* betont Fiatsi einen potenziell verletzenden Akt für nicht-binäre Personen: den Prozess der Entkleidung und den der Sichtbarmachung von Geschlechtsteilen, mit denen sie sich womöglich nicht identifizieren. Im Raum mit Publikum ist damit ein heteronormativ codierter Blick auf ihren Körper freigelegt, welcher wieder in der performativ hergestellten Verletzbarkeit gegen sich selbst gewendet wird und eine Selbstreflexivität der Schauenden anregt. Zwar müssen im Whiteout publikumseinbindende Gesten entfallen (etwa die direkte Blickadressierung oder die Übergabe ausgezogener Kleidung) und doch büsst die Performance im VR-Dispositiv ihr affizierendes Potential nicht ein. Vielmehr scheint sich dieses zu verschieben und andere Affizierungsformen hervorzurufen: Während Performancebesucher*innen als Teil einer zuschauenden Menge ihren eigenen Voyeurismus durch die Gemeinschaft legitimieren, intensiviert die VR durch das isolierte Schauen das Unbehagen der blickenden aber vom performenden Gegenüber nicht wahrgenommenen Position. Daher scheint die eigene Körperlosigkeit paradoxerweise die Verletzlichkeit des Künstlerinnenkörpers zu betonen und Empathie zu erwecken. Ähnlich zu den teils selbstverletzenden Aktionen der Body-Art der 1970er Jahre, arbeitet auch *wouNded-wouNd* mit dem Unbehagen der Zuschauer*innen, insbesondere wenn die röchelnden Geräusche den gequälten Körper zur Schau stellen. Indem die Zuschauer*innen in der VR als ungesehene Voyeur*innen in den intimen Raum treten, vermag auf diese Weise das Mitansehen der Selbstpein eine andere Qualität von Empathie hervorkehren, eine, die eher über die Selbstreflexion der eigenen, medialisierten Schauposition verhandelt wird, statt über das uneingelöste Versprechen immersiver Ko-Präsenz. Zentraler, unleugbarer Unterschied ist, dass es den Zuschauer*innen mit der Abnahme der VR-Brille vergleichsweise leichter gemacht wird, sich der Situation zu entziehen.

Doppelrolle im Virtuellen

Jene medialisierte Schauposition des Publikums nimmt Christian Falsnaes virtualisierte Performance *Studio* als Ausgangspunkt (Abb. 4). Beruht seine künstlerische Praxis grundsätzlich auf der Nähe zu seinem Publikum, um es über Instruktionen zu teils absurden Handlungen bewegen zu können, es also als formbares (Körper)Material seiner Performances zu nutzen, ist dies in und mit VR kaum realisierbar. Deshalb entschied sich Falsnaes im Unterschied zu Hassabi und Fiatsi eine ‹orts›-spezifische Arbeit für *WHITEOUT* zu entwickeln, die die medialen Entstehungsbedingungen der Performance und gleichsam die Grenzen des Virtuellen thematisch macht. Allein der Titel *Studio* verweist auf die Aufnahmesituation, von der bereits eingangs die Rede war und die in der Performance gedoppelt ist. Denn Falsnaes ist hier selbst ausführende Person, die den Instruktionen von Minni Mertens, einer professionellen Schauspielerin, vor laufender Kamera folgt. Umgekehrt verfolgen die VR-Nutzer*innen eine Video-Produktion hinter den Kulissen und schauen zu, wie Falsnaes von Mertens in drängend-restriktivem Imperativ zu zunehmend entwürdigenden Handlungen animiert wird. Die Situation erscheint zunächst in ihrer Ähnlichkeit zu Shooting-Szenarios nicht ungewöhnlich, nimmt aber mit jeder neuen Anweisung und Falsnaes unterhinterfragter Durchführung an unaushaltbarer Groteske zu: Während Mertens ihn eingangs zum intensiven Schütteln seiner Gliedmassen und zum durchgängigen Schreien auffordert, ihn im militärischen Drill trotz körperlicher und stimmlicher Ermüdung anspornt fortzufahren, drapiert sie den mittlerweile nackten Falsnaes puppenartig in demütigen Posen für die Kamera. Die Zuschauer*innen nehmen in Studio zwei kollidierende Rollen ein: Zum einen werden sie durch das medienreflexive Setting (ähnlich wie bei *wouNded-wouNd*) zu Voyeur*innen, die aus dem Off zuschauen. Zum anderen sind sie ganz offensichtlich die einzigen Adressat*innen der Aufführung, diejenigen, für die Falsnaes diese Demütigungen auf sich nimmt und diejenigen, die ihn durch das Auge der Kamera beobachten (wenngleich nicht frontal, sondern von der Seite). Falsnaes versetzt die VR-Nutzer*innen in die Position der nicht-teilhabenden Schauenden, überträgt ihnen performancetypisch

gleichsam eine Mitverantwortung für die Situation und kehrt damit eine VR vorgeworfene Schau- und Spektakellust gegen sie selbst.

In der Isolation verbunden

Das Verhandeln von Nähe und Distanz ist sowohl im White Cube – einer von Brian O'Doherty in den 1970er Jahren theoretisierten weissen, neutralen Zelle, welche bis heute noch die gängigste Präsentationsform für Kunstwerke ist – als auch in der Performancekunst grundlegend verankert. Die durch die sakral anmutende Autorität des weissen Raums gebotene ästhetische Distanz zu den Exponaten ist durch das Publikum sowie das markierte Aktionsfeld auch der performativen Darbietung anheim. Wird beides jedoch in eine virtuelle Anwandlung des White Cube verlagert, wie es in der Düsseldorfer Schau zu sehen ist, verschieben sich hierdurch auch die produktions- und rezeptionsästhetischen Kategorien. Anders als bei kopräsentisch erfahrenen Performances, deren Herstellungsprozess gleichsam ihr Expositionsmoment ist, und auch im Unterschied zu telematischen Performances, die verteilte Körper virtuell verbinden, fallen bei den virtualisierten Performances Produktion und Rezeption (zumindest im virtuellen) Ausstellungsraum auseinander. Dabei ist die VR als Medium der Hervorbringung und gleichzeitig als Austragungsort in den performativen Arbeiten nicht nur thematisiert, sondern auch problematisiert, wodurch innerhalb der überschaubaren Ausstellung jedoch ganz grundlegende, die virtuelle Sphäre betreffende Fragen nach Publikumsteilhabe, Affektivität und Unmittelbarkeit aufgeworfen werden. Die Rolle des Zuschauenden gerät dadurch in Whiteout besonders in den Fokus. Einen nicht unwesentlichen Anteil daran hat allein schon die körperlose Repräsentation des Publikums innerhalb der VR, die Sita Popat Taylor als Intensivierung eigenkörperlicher Präsenz beschreibt: «The absence of visual engagement with my body when it would normally be visible draws attention to its subjective presence in relation to the virtual space».[62] So ergibt sich hier entlang der körperlichen Abwesenheit und der virtuellen Präsenz der Künstler*innen ein wechselseitiges Spannungsverhältnis, das immer wieder die blinden Flecken markiert, das aber auch auf die Distanz und Nähe, und nicht zuletzt auf die Interferenz von Selbstwirksamkeit und Wirkungslosigkeit, Ermächtigung und Entmachtung innerhalb der virtuellen Sphäre verweist. Denn durch das Wissen um den reinen, quasi replikförmigen, digitalen Zustand der Performance werden institutions-autoritäre Grenzen Seitens der Besucher*innen hinterfragt, weil man sich zum einen in der Gewissheit wägt, nicht gesehen zu werden und zum anderen das eigene Handeln keinen Effekt auf die Performance hat.

Wenn das Museum hier nicht mehr als physischer Ort der kollektiven Erfahrung konstituiert wird, welche Rückschlüsse lassen sich daraus für eine institutionell-intendierte Erweiterung, also dem ‹virtual outreach› des NRW Forums herausziehen? Museen haben grundsätzlich das Potenzial, relevante Orte für soziokulturellen Wandel innerhalb der Gesellschaft zu sein. Im Kontext einer aktuell zunehmenden Virtualisierungstendenz muss auch die Rolle des Museums neu justiert werden, liegt doch gerade der komplexen Binnen- und Verweisstrukturen solcher Institutionen als Speicher- und Vermittlungssysteme eine Logik des Virtuellen bereits zugrunde.[63] Nicht umsonst behandeln viele jüngst erschienenen wissenschaftlich-museologische Publikationen sowie Veranstaltungsreihen und Symposien die künftigen Herausforderungen, die sich durch die digitale Transformation ergeben. Vor diesem Hintergrund greift die Ausstellung Whiteout das Spannungsverhältnis von Nähe und Distanz nicht nur auf, sondern lotet es auf die Ebene der hier besprochenen, virtualisierten Performances verschiedentlich aus.

On proximity and distance

– Renate Pocia und Julia Reich

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62 Popat Taylor, Sita: Virtually Touching: Embodied Engagement in Telematic and Virtual Reality Performance, in: Butterworth, Jo; Wildschut, Liesbeth (Hg.): Contemporary Choreography. A Critical Reader, London 2018. Online veröffentlichter Abdruck: https://eprints.whiterose.ac.uk/125649/1/Popat%20Virtual ly%20Touching.pdf, Stand: 21.02.2022.

63 Vgl. Niewerth, Dennis: Dinge – Nutzer – Netze: Von der Virtualisierung des Musealen zur Musealisierung des Virtuellen, Bielefeld 2018, S. 397.

VR Exhibition as a Negotiation Site for Performances

[Abstract:] *In a virtual performance, spectators can remove their glasses at any time and escape the situation. But at the same time, the artificial situation forces constant self-reflection. The tension between proximity and distance leads to a potential increase in empathy.*

Performance art has become indispensable in the museum of the 21st century. It is performed in collection halls and foyers as well as outdoors - and recently it has increasingly been taking place in the virtual exhibition space. As a transient form of expression that can hardly be documented, it is considered a prime example of critical reflection on museum practices of collecting, preserving, and exhibiting. If it is transferred into a purely virtual exhibition format, its potential gains a completely new dynamic. For even if the ephemeral nature of the performance seems at first to be transferred back into an institutional logic through the conservational nature of these artificial and complex data worlds stored on servers, here the focus gradually shifts to other questions that also fundamentally concern the role of the visitors. Since these in turn represent the greatest common intersection between the exhibition house as such and performance art, such an exhibition scenario lends itself in particular to fanning out those aspects of social closeness and distance in the virtual, which have recently become particularly relevant in the pandemic years through social distancing.

With *WHITEOUT* (June 19-November 10, 2019), the "world's first virtual reality group exhibition on contemporary performance art", the NRW Forum opened in 2019 an exhibition in which this tension-filled triad between performance, institution, and virtual sphere can be traced. The VR show, conceived and curated by the collective *New Scenario* (Paul Barsch and Tilman Hornig), is decidedly designed as a digitally explorative extension of the physical museum space; an idea that is perpetuated in the performances shown there. The artists Maria Hassabi, VaBene Elikem Fiatsi and Christian Falsnaes explore the limits and possibilities of VR. As a body- and action-based art whose affective impact potential often unfolds from the here and now and in the encounter between audience and performers, performance art within a purely virtual exhibition space initially seems difficult to reconcile with the common everyday understanding of an escapist, socially isolating medium that is still fed by the beginnings of virtual reality.

Through the exhibition sitting down

On the balmy summer evening of July 17, 2019, numerous people gathered on the terrace of the Düsseldorf NRW Forum. At the time, no one suspected that this summer would be the last pre-pandemic one in which carefree get-togethers, closeness to others, were not yet a rare commodity. Most of the visitors came to see the widely publicized retrospective of the British documentary photographer Martin Parr, whose humorous and, as it were, grotesque chronicles of everyday life were arranged in the prestigious rooms of the exhibition center. Parallel to Parr's hustle and bustle, the virtual reality exhibition *WHITEOUT* opened simultaneously on the upper floor with comparatively less fanfare. Despite all the triviality, it was precisely this exhibition that was supposed to foreshadow an everyday life that would occur in the near future along the boundaries of physical proximity and distance.

Entering the black-painted room, only the artificial glow of the ultraviolet light tubes (Fig. 1) and the fluorescent reflecting surfaces offer a little orientation. The working inner organs of the computers, which are presented behind Plexiglas in a manner similar to an exhibition object, are illuminated at points on the walls. Entry into this tech-aesthetic computer sphere is only possible in the company of museum staff, who guide visitors to one of four gaming chairs. Once seated in the extremely comfortable cushions, visitors are explained how to use the VR goggles and controllers and what to expect in VR: infinite white. Instead of walking through the exhibition space, visitors navigate within the VR by means of a swivel chair and hand control, which creates the impression of controllable, if somewhat disconcerting, locomotion. In this way, one approaches the works in a physically-apparatively fixed manner by pointing one's finger. The reception condition is consequently determined here by the medial form of mediation of the interface, which, as it were, introduces an interactive dimension. According to the art historian Oliver Grau, who specializes in virtual art, this form of "natural visualization of movement" can already be considered interaction, which, with the increasing naturalness of the interface, is able to evoke an illusory lack of distance, although it is precisely the "gesture of distance" that is considered central to critical reflection.

While already the dim light scenery in the exhibition space makes one think of an emergency power supply during blackouts, the poor orientation within the VR exhibition space to be explored is increased by the change of perception into a blinding white, contourless nothingness in VR. At worst, the transition causes the phenomenon of motion sickness - a difference between the visually perceived movement and one's own body perception in space (proprioception) - irritating the sense of balance. This is because one's own body is absent in VR; it is represented neither by an avatar nor by partial body parts, such as hands. In stark contrast to this are the three very body-related performances by the artists. Paradoxically, each performance has its own location in the infinite white, which is why they become the only orientation offer for the visitors within VR. Controllable via the controllers, the viewers can thus move into their illusionary proximity. In contrast to performances in real space, which are carried out in a presentational, co-bodily experience, and which enable interpersonal interaction and thus also a proximity between artist and audience that creates relationships and meaning (even if it is 'only' the meeting of glances), such a social moment seems to be cancelled out in VR. The otherwise collective experience of art in the real space shared by the visitors is already isolated, intimate and intensified by the VR space, which can be entered exclusively via data glasses. The performance in the technoid White Void thus presents itself as quasi-exclusive: the spectators are never too late here, there is no scramble for the best view, and no one gets into the ethical predicament of wondering whether an intervention in the performance is necessary because the artist is pushing his or her physical limits. For we are dealing here with performances that have been transferred into the virtual; that is, virtualized performances whose real venue and time are not congruent with the events shown. As self-contained, loop-like performances that can no longer be influenced from the outside, the VR performances thus take up the tendency observed by the art historian Claire Bishop in current performance art of a conceptual adaptation to the museum time structures and audience habits of coming and going in contrast to the black box of the theater.

Immersion at a distance

All three performances took place in a brightly lit studio space with a cove in front of a team including technical equipment and at most anticipate the exhibition audience via the camera, which records the action in a radius of 180°. This special recording technique makes it possible to freely choose one's own viewing position along a semicircle in the later VR use, whereby the proximity/distance ratio is determined by the constant distance of the camera and keeps the visitors at an estimated distance of about 1.5 m. Accordingly, the recipients do not find themselves in the midst of an all-round experience, but rather placed in a largely frontal peephole perspective, as was long prevalent in the theater context and treated the stage space (along with everything that took place on it) as two separate spheres from the audience area. The impression of distance is further exacerbated by the so-called fly screen effect, which is made noticeable by a colored pixel grid in the entire field of view. This not only makes immersive viewing more difficult, but also exposes it as a visual illusion. The visual artifact of display resolution literally disenchants the notion of VR as a technological medium of total immersion, by literally bringing the (image)media production and its projection surface before one's eyes. What in some cases of media art is readily used as a media-reflexive gesture (for example, the display revealing itself as such), however, is not to be understood here as an artistic or curatorial device. Rather, it is a matter of the technical immaturity of the VR glasses used, which demand a perceptual tolerance on the part of the VR recipients. In favor of an illusory-immersive experience, users anticipate the target state, compensate for gaps or errors, for example, and engage in receptive advance performance for a technical achievement that is currently still outstanding.

If VR (and performance art as well) wants to break with this outside position of the viewer by means of immersion, the attempt to include and establish a relationship of proximity through the data glasses-controlled reception seems to turn into an accentuation of distance, of the limits of participation and media mediocrity. This shift collides with the performances, which inevitably builds up a relationship of tension. The three artists react in different degrees to this strongly altered initial situation. While two of the virtualized works - *Staged?* (2016 / 2019) by Maria Hassabi and *wouNded-wouNd* (2018 / 2019) by Va-Bene Elikem Fiatsi [crazinisT artisT] - have already been performed in front of an audience and re-interpreted for Whiteout in a sterile studio setting in front of the technical team, Christian Falsnaes is developing a new performance with *Studio* (2019) that is oriented towards the specific conditions of the virtual space.

Counter-gesture of the unspectacular

In contrast to the New York spaces of *The Kitchen*, where *Staged?* was first staged for a long time in 2016 on a pink carpet, under the warm cone of light of a spotlight, in the midst of the otherwise darkened scene, the four performers appear in a completely new way in the evenly lit, sterile-looking and almost shadowless whiteout (fig. 2).

Maria Hassabi conceived *Staged?* and *Staging* (2017) as two parts of a performative diptych that questions the conventions of exposition in the theater and exhibition apparatus and explores the relationship between audience, performers, space and time. While *Staged?* was developed for the theater space and raises the question of a finite choreographed form with a beginning and an end, *Staging* shifts the focus to the reactive process of becoming form in the mode of the loop in the exhibition space. In addition to the respective reflection of their presentation dispositives, both works have in common the constant reconfiguration of the performers' bodies, which, because of their extremely slowed and thus passive movements, seem like living sculptures or pictures. In the sometimes isolating, sometimes merging in and out configurations of the performers, the view of the individual human body is quickly lost. Thanks also to the intensely colored, patterned costumes, the body boundaries become increasingly blurred, condensing the four performers into an amorphous, artificial figure that seems to merge with its background.

The question mark in the title of *Staged?* is ambiguous: on the one hand, it refers to the creative setting of the scene (space, lighting, costumes, etc.) and, on the other, to the degree of staging of the body movements, which, as it were, invoke cinematographic recourses to the still image or slow motion and thus indirectly refer to the recording situation in the studio. While light spots and costumes in particular generate conventional strategies of theater around expectations of spectacle, the performance breaks with them by countering with slowed, almost motionless movements. Although there are no spotlights in the VR version of *Staged?* and a stage cannot be discerned as such in the infinite white, the performance still functions as a kind of counter-gesture. For VR as a presentation device (of art) is often permeated on the part of the user by the desire for a spectacular experience, which is countered here by a sign of the deceleratedly unspectacular.

Uncomfortable Voyeurism in the Virtual

The work *wouNded-wouNd*, by performance and installation artist Va-Bene Elikem Fiatsi ('sHit if not She') [crazinisT artisT], unlike Hassabi, does not turn to the formalization or abstraction of body(s), but uses her own gender-fluid body as a negotiating surface of gender-based sexualized violence, exclusion, and vulnerability. When Fiatsi steps onto the lit scene in plush red heels and flowing robe, she begins to undress layer by layer in front of the audience in the darkened Amsterdam performance hall. Her unveiling is accompanied by the uncovering of a toilet. Kneeling in front of it, she then dips her head, including her long braids, into a brown, viscous liquid and uses her teeth to pull female underwear out of the feces-like morass. Ritualistically, she repeats the process countless times, the constant submersion and holding her breath increasingly exhausting her: her body begins to tremble, she struggles agonizingly for air, and is covered with brown rivulets.

Although the course of the performance is largely the same in VR, the field of action in the version performed in real space is already surrounded by visitors before the artist's appearance. With the undressing that begins at the beginning, the artist also interacts with the audience: she hands over parts of her clothing into the hands of the spectators until she reveals a naked view of her body, which is mostly read as male. In *WHITEOUT*, however, the artist is alone (fig. 3). Here, the red cloth with the toilet already revealed marks her action space in the otherwise sterile white nothingness. Even the piecemeal undressing and the dipping down and bringing up of the underwear with the mouth of the viscously filled toilet happens without an audience. While the self-torment of the Amsterdam performance was expressed in the affected silence of the bystanders, who hardly dare to clap when she was pietà-like carried out of the illuminated scene by a white, almost naked man, such audience empathy seems to be impossible.

With *wouNded-wouNd* Fiatsi emphasizes a potentially violating act for non-binary persons: the process of undressing and making visible sexual parts with which they may not identify. In the space with an audience, a heteronormatively coded view of their bodies is thus exposed, which is again turned against itself in the performatively produced vulnerability and stimulates a self-reflexivity on the part of those looking. Although

audience-involving gestures (such as the direct addressing of the gaze or the handing over of undressed clothing) must be omitted in *WHITEOUT*, the performance in the VR dispositive does not lose its affirmative potential. Rather, it seems to shift and evoke other forms of affirmation: While performance visitors, as part of a watching crowd, legitimize their own voyeurism through the community, VR intensifies the discomfort of the position of looking but not perceived by the performing counterpart through the isolated looking. Therefore, paradoxically, the own bodilessness seems to emphasize the vulnerability of the artist's body and to arouse empathy. Similar to the partly self-injurious actions of 1970s body art, *wouNded-wouNd* also works with the discomfort of the spectators, especially when the rattling sounds display the tortured body. In VR, as the viewers enter the intimate space as unseen voyeurs, witnessing self-torment in this way is able to evoke a different quality of empathy, one that is negotiated through self-reflection of one's own mediatized staging position rather than through the unredeemed promise of immersive co-presence. The central, undeniable difference is that the removal of the VR glasses makes it comparatively easier for the viewers to withdraw from the situation.

Double Role in the Virtual

Christian Falsnaes' virtualized performance studio takes this medialized show position of the audience as a starting point (fig. 4). While his artistic practice is fundamentally based on the proximity to his audience in order to be able to move them to partly absurd actions via instructions, i.e. to use them as malleable (body) material for his performances, this is hardly feasible in and with VR. Therefore, in contrast to Hassabi and Fiatsi, Falsnaes decided to develop a 'site'-specific work for *WHITEOUT*, which makes the medial conditions of emergence of the performance and, as it were, the boundaries of the virtual thematic. The title *Studio* alone refers to the recording situation that was mentioned at the beginning and that is doubled in the performance. For here Falsnaes is the performer himself, following the instructions of Minni Mertens, a professional actress, in front of a running camera. Conversely, the VR users follow a video production behind the scenes and watch as Falsnaes is animated by Mertens to perform increasingly degrading actions in an urgent and restrictive imperative. At first, the situation does not seem unusual in its similarity to shooting scenarios, but it increases in unbearable grotesqueness with each new instruction and Falsnaes' under-questioned execution: while Mertens starts by asking him to shake his limbs intensely and to scream throughout, spurring him on in military drill despite physical and vocal fatigue, she drapes the now naked Falsnaes in humiliating poses for the camera like a doll. The viewers take on two colliding roles in *Studio*: On the one hand, the media-reflexive setting (similar to *wouNded-wouNd*) turns them into voyeurs watching from off-screen. On the other hand, they are obviously the only addressees of the performance, the ones for whom Falsnaes takes on these humiliations and the ones who observe him through the eye of the camera (albeit not frontally, but from the side). Falsnaes puts the VR users in the position of the non-participating viewers, transfers to them, as it were, a co-responsibility for the situation in a manner typical of performance, and thus turns a lust for spectacle and spectacle, which VR is accused of, against itself.

Connected in isolation

The negotiation of proximity and distance is fundamentally anchored both in the white cube-a white, neutral cell theorized by Brian O'Doherty in the 1970s that remains the most common form of presentation for artworks today-and in performance art. The aesthetic distance to the exhibits offered by the seemingly sacral authority of the white room is also inherent to performative presentation through the audience as well as the marked field of action. However, if both are shifted into a virtual manifestation of the white cube, as can be seen in the Düsseldorf show, this also shifts the production and reception aesthetic categories. Unlike copresent performances, whose production process is, as it were, their moment of exposure, and also unlike telematic performances, which virtually connect distributed bodies, in virtualized performances production and reception (at least in the virtual) exhibition space fall apart. In this context, VR as a medium of production and at the same time as a venue is not only thematized but also problematized in the performative works, whereby within the manageable exhibition, however, very fundamental questions concerning audience participation, affectivity, and immediacy are raised that relate to the virtual sphere. The role of the viewer thus comes into particular focus in *WHITEOUT*. The disembodied representation of the audience within VR, which Sita Popat Taylor describes as an intensification of the viewer's own physical presence, plays a not insignificant role in this: "The absence of visual engagement with my body when it would normally be visible draws attention to its subjective presence in relation to the virtual space." Thus, along the physical absence and the virtual presence of the artists, a reciprocal relationship of tension arises here, which again and again marks the blind spots, but which also refers to the distance and proximity, and

not least to the interference of self-efficacy and inefficacy, empowerment and disempowerment within the virtual sphere. For through the knowledge of the pure, quasi-replicative, digital state of the performance, institutional-authoritarian boundaries are questioned on the part of the visitors, because on the one hand one weighs oneself in the certainty of not being seen, and on the other hand one's own actions have no effect on the performance.

If the museum is no longer constituted here as a physical place of collective experience, what conclusions can be drawn from this for an institutionally-intended expansion, i.e. the ' virtual outreach ' of the *NRW Forum*? In principle, museums have the potential to be relevant places for socio-cultural change within society. In the context of a currently increasing tendency towards virtualization, the role of the museum must also be readjusted, since the complex internal and reference structures of such institutions as storage and mediation systems are already based on a logic of the virtual. It is no coincidence that many recent scientific and museological publications, as well as series of events and symposia, deal with the future challenges posed by the digital transformation. Against this background, the exhibition Whiteout not only takes up the tension between proximity and distance, but also explores it in various ways at the level of the virtualized performances discussed here.

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Bridging Differences, Exhibition Catalog / (print)
T3 Photo Festival Tokyo 2022 // 2022 (p. 49-52)

《チェルノプイリ.ペーパーズ》

ニューシナリオ(2015-)は、ポール.パーシュ(1980 -)とテイルマン.ホー ニグ(1979-)によるコンセプチュアルで、タイムペースドなパフオーマン スの展示形式のためのプラットフオームの名称であり、プロシェクトです。彼らのプロジェクトは、ホワイトキューブの外で実践されてきました。それ は例えぱ、貸切られた高級リムジンの中や、身体の穴という穴での極小 の展示であり、大勢で押しかけることが難しい展示の作品写真はウェプサ イトでいつでもどこからでもだれでも鑑賞することができるようになってい るのです。本出展作の《チェルノプイリ.ペーパーズ》(2021)もまたウェ プサイトで公開されている作品であり展覧会になります。

本作は、チ1ルノプイリ爆発事故の跡地で開催された展覧会の記録写真 を迪るように見ることができるウェプサイトです。マウスでスクロールして い〈と、風景写真がある1点にズームしていき、出展作家のペインテインク や、事故以降放置されたオプジ1へとズームしていきます。作品が配置さ れ、見るぺき中心が存在することによって、「ただひたすらに続〈廃墟」で なく、そこに何があったはずなのかという想像力が撞き立てられます。

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KUNSTFORUM International #280 / mentioned in ARTICLE (print/online)
https://www.kunstforum.de/artikel/infrastrukturen-des-wissens-und-alternative-mythologien/ // 2022 (p. 88-139)

Infrastrukturen des Wissens und alternative Mythologien

– Ellen Wagner

[...] Auch den Social Media wird oft unterstellt, Massen archivierter Bilder und banaler Statements anzuhäufen, die der Vergewisserung des Einzelnen über seine Präsenz und Aktivität (zumindest online) dienen, doch letztlich im Orkus des Vergessens ohne kollektive Relevanz versinken. Dieses Schicksal droht auch die Kunst zu ereilen, die immer mehr gefordert ist, sich ein digital präsentables Outfit als distribuierfähiges Bild, für Webseiten, Blogs und Insta-Stories, zuzulegen. Sprich: Gefragt sind attraktive

Hintergründe, am besten solche, die sich dem physischen Betreten durch Betrachter*innen sonst verwehren und gerade deshalb einem Werk im Vordergrund versprechen, im Archiv der Installation Shots noch länger „up-to-date" zu bleiben.

Beinahe katastrophentouristisch kuratierte das Duo New Scenario 2021 eine Gruppenausstellung in der Sperrzone um das Atomkraftwerk bei Prypjat. Das „Durchwandern" der Schau hinterlässt den Eindruck, einen nie enden wollenden Instagram-Feed zu absolvieren. Chernobyl Papers zeigt Fotos deformiert figurativer Zeichnungen in trostlosen Landschaften, online im unaufhörlich näher zoomenden Webseiten-Scroll.

Das Projekt transformiert das Unglück in einen Feed der Alltäglichkeiten und verzerrter menschlicher Gestalten – und schafft damit vielleicht weniger eine angemessene Reflexion der nuklearen Katastrophe als eine Allegorie auf eine post-digitale Mediennutzung, die Singularitäten vor Sensationen stellt, zwischen den charakteristischen Suchbewegungen im Netz: dem Scrollen und dem Zoomen. Gezeigt wird die „Kunst als Märtyrer", das Archiv der persönlichen Timeline verbindet sich mit dem Schauer des Endlagers – denn die verseuchten Blätter mussten natürlich in der Zone bleiben. Verfügbar sind nun ihre digitalen Doppelgänger, die solide Kulturpessimisten vielleicht als nicht weniger „kontaminiert" bezeichnen würden. [...]

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ArtAsiaPacific Magazine / ARTICLE
http://artasiapacific.com/News/ArtistsExhibitDrawingsInChernobylsDeadZone // May 4, 2021

Artists Exhibit Drawings in Chernobyl's Dead Zone

– Chloe Morrissey

Thirty-five years after the world's largest nuclear disaster took place in Ukraine, the alternative art platform New Scenario has curated a site-specific exhibition, "Chernobyl Papers," in the now abandoned Chernobyl Exclusion Zone. Drawings by 40 international artists were installed onsite, and documentation of the project was released online in two chapters on April 23 and 30.

New Scenario's ninth virtual presentation in their ongoing exploration of non-traditional exhibition settings, "Chernobyl Papers" was staged at the Exclusion Zone without permission from Chernobyl authorities. Comprising more than 2,580 square kilometers in the 30-kilometer radius around the most contaminated area, the Exclusion Zone has been considered an illegal destination ever since the explosion in April 1986. With the help of "stalkers"—explorers who enter the Zone illegally—the New Scenario team, including founders Paul Barsch and Tilman Horning, spent five days installing and documenting sketches by artists including Keren Cytter, Michiko Nakatani, İnci Furni, and Timur Si-Qin in abandoned warehouses and classrooms in the area. According to the press release, these drawings "will remain there forever—contaminated and rotting."

Previously, artists have worked with Ukrainian authorities to exhibit in the Exclusion Zone. The "ARTEFACT" project—supported by the Ukrainian Cultural Foundation and the Ministry of Culture, among other state agencies—launched in 2018 with a "rave" in Valeriy Korshunov's immersive installation in the ghost town of Pripyat. In 2016, Australian artist Guido Van Helten's mural Chernobyl Exclusion Zone, based off the work of photojournalist Igor Kostin, was installed inside a disused nuclear tower to commemorate the 30th anniversary of the disaster.

Art groups in other countries have also initiated projects in restricted areas contaminated by radiation. In 2011, the Tokyo-based artist collective Chim↑Pom created a long-term international exhibition titled "Don't Follow the Wind" in the Fukushima Exclusion Zone around the Fukushima Daiichi Nuclear Power Plant. Featuring 12 artists including Ai Weiwei, Meiro Koizumi, Ahmet Öğüt, and Trevor Paglen, the project remains inaccessible to the general public despite its "opening" in March 2015.

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Les Inrockuptibles, Expos / ARTICLE (print)
N° 1304 / page 74 / Nov, 25. 2020

A special experience

– Ingrid Luquet-Gad

Fondée en 2015, la plateforme NEW SCENARIO tire son épingle du jeu et propose des expositions virtuelles qui repensent radicalement l'accès, la diffusion et la documentation de l'art. A découvrir sans attendre.

Tandis que le monde de l'art tout entier se mettait au format d'exposition digital, une plateforme virtuelle effectuait le chemin inverse et se mettait hors ligne. C'était peut-être la seule, tout comme elle fut jusque-là l'une des rares à avoir véritablement pris la mesure du format en question. Fondée par les artistes Paul Barsch et Tilman Hornig en 2015, New Scenario se présente comme une plateforme dédiée à une approche conceptuelle, time-based (relative aux œuvres "basées" sur le temps, tels l'art vidéo, sonore, la performance...) et interactive, débordant l'installation physique consacrée du cube blanc au milieu d'une pièce, afin de produire de nouvelles expériences et significations propres à un contexte, celui du site qui héberge chacun des projets. La page d'accueil liste sur fond noir les six expositions déjà visibles et annonce en lettres vertes la prochaine à venir. Une reprise de service imminente donc, qui fait oublier cette fermeture au printemps dernier, confinement de l'espace digital qui entendait impulser une prise de conscience : c'est un espace qui, à défaut d'être réel, doit être pris au sérieux, et ne souhaite pas reproduire en version web les logiques et les habitudes établies de l'avant-crise sanitaire. Et l'on ne peut que se ranger à cette approche et s'ennuyer des viewing rooms des galeries qui font preuve d'un manque flagrant d'innovation, montrant des reproductions d'œuvres dans une salle aseptisée quelconque, avec comme seul effort de présentation l'incrustation d'un banc devant l'œuvre – suggestion de mise en contexte domestique, car il faut vendre à tout prix. De même, les foires, devenant la risée de ces nouveaux lieux de la critique institutionnelle que sont certains comptes Instagram de mèmes (dont @jerrygogosian, @freeze_magazine), ont reproduit le système excluant des previews et pre-previews VIP, et n'ont pas manqué de rendre payant l'accès à leurs sites lambda bien peu inspirés, ni interactifs ni imaginatifs. Comme si les autres expériences digitales, telle New Scenario, poussées précisément par une volonté de faire les choses autrement, de rendre l'art plus accessible et inclusif, d'élargir ses modes d'accès, d'expérience, de circulation, de documentation et, par là, ses publics, n'avaient jamais existé. Il faut alors se souvenir de cette époque née d'une autre crise, celle de Wall Street en 2008, qui avait poussé une génération précarisée à s'engouffrer dans l'utopie digitale, cette époque abritant un art dit post-internet et des plateformes comme DIS Magazine, fermée en 2016, aujourd'hui largement discréditée et passée sous silence, car réduite à ses gimmicks esthétiques de surface, à une esthétique technopop ou apocalyptico-glitch. New Scenario y participe, et, par ses expositions, en rassemble certain·es des principaux·ales acteur·trices. Sur le site, on se plongera sans retenue dans les premières expositions : Crash, incrustation collective d'œuvres dans la limousine du film Cosmopolis de David Cronenberg, ou Jurassic Paint, répertoriant les artistes comme des dinosaures et plaçant leur œuvre dans un paysage paléolithique. Il y a encore Body Holes, l'exposition la plus connue, conçue à l'occasion de la 9e Biennale de Berlin, organisée par le collectif DIS, qui présente chaque œuvre dans un orifice du corps humain; et plus récemment, Cameron, le "re-enactment" d'une performance de l'artiste Bruce Nauman, dont le film sert de point de départ à huit récits de fiction théorique. S'il y a un seul format virtuel à explorer, c'est New Scenario. newscenario.net

A special experience

(ENG)
Founded in 2015, the NEW SCENARIO platform is taking the lead in offering virtual exhibitions that radically rethink the access, dissemination and documentation of art. To discover without delay.

While the whole world of art was beeing transformed into a digital exhibition, a virtual platform was going the other way around and going offline. It was perhaps the only one, just as it was until then one of the few to have really taken the measure of the format in question. Founded by artists Paul Barsch and Tilman Hornig in 2015, New Scenario is presented as a platform dedicated to a conceptual, time-based (relative to time-based works, such as video art, sound art, performance art...) and interactive approach, going beyond the dedicated physical installation of the white cube in the middle of a room, in order to produce new experiences and meanings specific to a context, that of the site hosting each of the projects. The home

page lists on a black background the six exhibitions already visible and announces in green letters the next one to come. An imminent resumption of service, therefore, which makes us forget the closure last spring, the confinement of the digital space that was intended to impel awareness: it is a space that, if not real, must be taken seriously, and does not wish to reproduce in a web version the logics and established habits of the pre-health crisis. And one can only agree with this approach and be bored with gallery viewing rooms that show a blatant lack of innovation, showing reproductions of works in any sanitized room, with the only effort of presentation being the inlaying of a bench in front of the work - a suggestion of putting it in a domestic context, because it is necessary to sell at all costs. In the same way, the fairs, which have become the laughing stock of these new places of institutional criticism that are some Instagram meme accounts (including @jerrygogosian, @freeze_magazine), have reproduced the system that excludes VIP previews and previews, and have not failed to charge for access to their lambda sites, which are not very inspired, neither interactive nor imaginative. As if other digital experiences, such as New Scenario, driven precisely by a desire to do things differently, to make art more accessible and inclusive, to broaden its modes of access, experience, circulation, documentation, and thus its audiences, had never existed. We must then remember this era born of another crisis, that of Wall Street in 2008, which had pushed a precarious generation to rush into digital utopia, an era in which so-called post-internet art and platforms such as DIS Magazine, closed in 2016, now largely discredited and passed over in silence because reduced to its surface aesthetic gimmicks, to a technopop or apocalyptic-glitch aesthetic. New Scenario participates in it, and, through its exhibitions, brings together some of the main actors. On the site, we will plunge without restraint into the first exhibitions: Crash, a collective inlay of works in the limousine of David Cronenberg's film Cosmopolis, or Jurassic Paint, listing artists like dinosaurs and placing their work in a Paleolithic landscape. Then there is Body Holes, the best known exhibition, conceived for the 9th Berlin Biennale, organized by the DIS collective, which presents each work in an orifice of the human body; and more recently, Cameron, the "re-enactment" of a performance by artist Bruce Nauman, whose film serves as the starting point for eight narratives of theoretical fiction. If there is one virtual format to explore, it is New Scenario. newscenario.net [Translated with www.DeepL.com/Translator]

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AQNB, Focus / INTERVIEW (online)

Watching in horror: New Scenario talk chaos, collapse & COVID-19 in this time after post-internet to launch their t-shirt collaboration with AQNB

– Steph Kretowicz

"The art world has never felt more boring," write Paul Barsch and Tilman Hornig matter-of-factly via email about the "uninspired, conservative, clumsy and market-driven" way many of the major galleries and institutions responded to the far-reaching ramifications of pandemic. "The only real exciting and inspiring intervention was Travis Scott's appearance on Fortnite." As the clever minds behind the online exhibition space New Scenario, the two German artists know what they're talking about. Launched in 2015 with a group show called C R A S H—installed in a Hummer limousine and viewable only via its documentation—the project was one of the first to take seriously the idea of the internet as a viable (and interesting) alternative to the white cube.

It isn't without irony then that New Scenario shut down their URL archive in mid-April—along with the countless IRL art spaces around the world—in response to lockdown measures, announcing, "Due to the current Corona crisis this website is closed until further notice". But then the work of the duo has never been anything if not unexpected. Approaching each project like a sort of film production—where a given scene would be the set, with contributing artists its actors—projects included paintings displayed in a dinosaur park, a series of texts written in response to a video, and a hyper-staged depiction of a university zombie apocalypse viewable through a virtual tour.

Their most memorable work, however, is surely Body Holes, notorious for having the miniature work of 46 artists and collectives inserted into one of seven human orifices, photographed and then displayed online. Commissioned as part of the DIS-curated 9th Berlin Biennale in 2016, the show was part of what's regarded as a watershed moment of the post-internet art scene, with Body Holes' heady lineup of recognisable names from that generation mirroring that of the BB9 programming. It's from that project that New Scenario offers their generous contribution to AQNB's current Patreon subscription drive, with our first artist edition merchandise collaboration, 'New Scenario x AQNB—Bodyholes Green Ear Limited Edition' available for preorder until July 31.

Taken from the original collection of images by artists like Pakui Hardware, Sean Raspet, Michele Gabriele, and Jesse Darling, among others, Hornig's 'Green Ear' is one of the less confronting placements of works otherwise exhibited in anonymous, mouths, anuses, vaginas. The project—viewable by going to the BB9 website and clicking on 'FINGER ME'—evokes a sense of both beauty and disgust, with a light touch of nihilist irony and absurdism that has come to define New Scenario.

This sort of 'horrified fascination' surfaces in a number of your projects, which makes me think about the notion of taboo and a sort of emotional ambivalence. Is this approach perhaps reflective of a more general ambivalence to the way the art world operates?

New Scenario: Hard question. Our projects are in a way also a reflection on the art world and how stiff, structured, exclusionary, unimaginative and mostly boring it is. With Body Holes, we followed the question of whether the human orifices, and thus something very intimate and relatable, can function as practical art spaces. That's not so much as talking about the body (of course, it does also) but more of making the viewer themself the host for the exhibition—shifting and scaling the exhibition space from external to internal—and more generally asking: could every imaginable 'space' be a space for art?'

Our intention really was not to break or explore some taboo. Of course, showing human orifices is a difficult topic depending on where you look but we tried to keep a neutral analytical approach and block out the usual concerns and cultural implications, because it was not about showing the orifice but about showing artworks in that space.

I ask because of this 'anti-not-anti' attitude to the white cube of the New Scenario project. Now that the online has become the norm—however, clumsily—amongst art institutions in response to social distancing, you've shut down the site. Is this simply a contrarian, or reactionary impulse, or is there more to it?

NS: After witnessing Koenig's first moving attempts to livestream on Instagram, and other big institutions to open clumsy online viewing rooms, we thought, 'this is it, we are closing the website'. If all these people move online now, we have to be a step ahead. It was obvious how little thought was ever given to what happens, or had happened in the online part of the (art) world. The crisis really showed how uninspired, desperate, pressured and fragile the art system is. You could see how desperate even the blue chips were by 'helping' with exposure for their mid-tier harvesters, probably fearing for their base to disappear under the financial impact of the COVID crisis. The closing of the website was also an attempt to take the situation seriously, and also apply the concept of the lockdown to the digital space; to deprive IRL viewers of the possibility to access the online platform; to show that these spaces are connected and one should not take anything for granted. It makes (no) sense to do this, but this is a reflection of what happened elsewhere. The art world simply replicated their IRL models in the digital realm. Art Basel viewing rooms, really? It felt like some kind of mindless, abrupt 'gentrification' was happening, and we wanted to shield our precious platform from being a cheap template for a business model. Of course, the internet is not a playground and 'no-rules' place anymore. A lot of the IRL structures and real-world problems and power plays have taken over, as it has never been independent and decoupled from the analogue world. If you don't pay your hosting, your domain doors get closed. But still, the virtual realm allows for far more possibilities in shaping it as a space for art than what the big players of the art world presented in response to this situation. To see this, was in a way very sad and eye-opening. It's as if the many collective achievements and long history of online art projects had never existed.

Another reason it occurred to me that you'd be taking this moment to go offline, is New Scenario was arguably one of the first to exhibit and document exclusively online. Katja Novitskova recently said on AQNB's Artist Statement podcast that the aesthetics of post-internet were taken and made into a gimmick. Do you think this approach to documenting and exhibiting online has also become a gimmick?

NS: Back then, when artists started to document their exhibitions to be viewed and shared online, a lot of people thought this was just a nice but unimportant gimmick. But it was a conscious and serious move, and

likewise the development of the documentation. That's why emerging online projects (and post-internet) had such an impact. Today, a lot of shows are produced IRL for the main reason to present them online. It has become a natural thing, and there are a lot of really nice approaches, projects and concepts out there. A lot has happened since. People realize that you don't really need a gallery or an institution to display your art. You can bypass the system in some way, and also reach wider audiences online, if you put some thought into your projects and their presentation. We don't know if this praxis of showing online even bears the potential of gimmicky-ness. It's a common praxis that nobody even questions anymore. There is potential of changing the ways we view, and share, and distribute art, opening up possibilities of access and participation for groups of people that were otherwise excluded before.

It's interesting then, that you chose an image from 2016's Body Holes from DIS' 9th Berlin Biennale, which refers back to what many regard as the peak (and ultimate end) of post-internet. Perhaps, it parallels this idea of online and distributed art production and engagement having finally been exhausted and losing some kind of relevance?
NS: We think it was more like everybody wanted it to be the peak, and took the opportunity of the biennale's exposure to declare it the end. We felt like post-internet had challenged established definitions of what art was back then (and how art should work, and look, and be looked at). A lot of artists and people in the art world had trouble wrapping their heads around this and integrating it into their concepts of art that they had struggled for years to digest, absorb, and be able to navigate. The label post-internet quickly developed an Eigenleben [life of its own] and people got hooked or offended by its surface aesthetics to the extend that most people denied it any content, substance and agency. What is left today, and what you see in newer works that are inspired by early post-internet art, are exactly these hollow formalistic gestures. The essence of post-internet was never in the surface, and all the artists from that time still do amazing work, just not under this label. Early post-internet challenged this stupid conception that political or critical art has to look 'rusty', 'beaten up', or handmade, stuff like that. It was not about 'the internet', or the transformation of art from real to virtual, or vice versa. It was about using the internet as a tool for production, research, distribution, interaction in real life and online at the same time, as we understood it. For the younger generation this seems self-evident nowadays.

 In a 2017 interview with AQNB, you referred to "this strange hopelessness and helplessness that seems to be omnipresent, that in extreme ways manifests in a death wish hope that only total chaos and collapse can bring change and a better life". Is this moment of rupture—being pandemic, protest, political upheaval—making you rethink your approach? Are you optimistic?
NS: This was said in reference to the project HOPE and its general reference to apocalyptic narratives, fake news, preppers, conspiracy theories that made the subject of the 'zombie' interesting and relevant. The current global situation shows clearly our fragile and unstable systems and the whole spectrum of stupidity and absurdity of the human existence. And, yes, we are optimistic, for the art world to collapse ;)**

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Zombies in the Time of Social Distancing

–Mariko Mikami

The unexpected pandemic, quickly spreading around the globe in the first half of 2020, has revealed once again that we have less control of our external conditions and environment—or certainly less than we could predict. The SARS-CoV-2 characterized by rapid human-to-human transmission has forced international governments to impose restrictions on the freedom of movement. This is also true in Germany, where I currently live. Borders are closed, planes are grounded, movement is restricted within cities, people are forced to stay at home, 9-5 working rhythm is suspended, and physical distancing is required in both public

and private spaces. At the same time, however, body-less digital communication proliferates. Despite its grotesque manner, we cannot help checking the statistics of infected and deceased people worldwide, or dare to block the flow of tragic information related to the virus. Our feelings are unsettled or shaken by the peculiar invisible virus. It feels as if we were suspended in the air, with our feet never reaching the ground.

While the crisis has exposed the vulnerable parts of modern societies that differ politically and socially (i.e., in healthcare systems, segregated city structure, poverty, class, race, and gender issues, mental wellbeing, etc.), it has also revealed the basic historical assumption that the visual arts established - the need for constituent physical spaces and attendance of our bodies. This premise may be taken for granted by those who come to see artworks in an exhibition venues. Even Internet art that exists conceptually online is displayed in site as a physical object. The seemingly global distribution of packaged products for organizers consists of art exhibitions and events that involve inviting artists, guests, and journalists to the exhibition space. It extends further through opening parties and related exclusive programs, that promote the exhibitions through influential art journals and social media. Visitors network and socialize—and all of these activities depend on the physical spaces and corporeal attendance of those involved. Surely, these physical meetings used to create a festive and uplifting atmosphere, which helped the art industry grow and its ecosystem to develop into what knew before the pandemic. However, after the coronavirus crisis, inviting people can be perceived as violent, to some extent. It could mean that organizers are asking visitors to take the risks of being infected and to infect others, and, on extreme cases, to die.

For sure, one of the most common ways of emancipating the art world from the physical restrictions is digitalization. Since there are no viable alternative, this process will surely accelerate in the art world. After the crisis began for good, traditional art institutions that had enough resources—human, financial, and those related to collections—began to quickly populate the media with online programmes, including exhibitions. Day after day, a flood of digital programmes is being offered for limited duration by renowned art institutions around the world.[64] Digital exhibitions and online curation can be roughly categorized into five combined approaches: the simplest shows still installation views, including exhibition documentation (New Museum); video materials introducing the exhibition, with music and interviews including curator and expert insights (Tate Modern, Witte de With Center for Contemporary Art); thumbnail images displaying exhibited works and their expandable content links (Castello di Rivoli); catalogues or similar online resources, sometimes with videos inserted (Guggenheim); and interactive VR tours (Mori Art Museum).[65] As the Network of European Museum Organizations proposed that budgets and strategies for digitalization should be invested into digital offerings, services, and infrastructures in future, digital content including virtual exhibitions will become more prevalent and will open doors to those who previously could not access exhibitions.[66]

Despite these omnipresence of proactive programs, digitalization itself is not the almighty savior. I find myself strangely detached while watching museum videos through my laptop with noise cancelling earphones. Sitting and having lunch at my work desk, I simultaneously oscillate between the artwork and email updates about COVID-19. I don't dress up or put on makeup for the opening, nor do I get to be seen by anybody at all. This distracting and relaxing "at home" attitude towards art exhibitions reveals how exhibition spaces are designed for viewing artworks with less interference, which reflects the power of physical places and spaces. When it comes to visual art exhibitions, we use our bodily peception more than we think. The space is clean and with no external noises. Therefore, even though the virtual room holds exhibition pieces, I feel no sense of presence and the room seems rather empty. For sure, digitalization is not always a perfect fit for all media and modes of representation. When it comes to classic forms such as paintings, the images transmitted through screens become homogeneous, muted, and flat. The three dimensional texture is reduced to a 2D plane made of 0 and 1 digits, and the color reflection through light is

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[64] Lucy Lovell and Time Out editors, Check out these virtual tours of museums around the world, Time Out, April 6, 2020 https://www.timeout.com/travel/virtual-museum-tours; Laura Feinstein, Beginning of a new era: how culture went virtual in the face of crisis, The Guardian, April 8, 2020 https://www.theguardian.com/culture/2020/apr/08/art-virtual-reality-coronavirus-vr; Stuart Braun, Six museums to explore virtually during lockdown, DW, April 13, 2020, https://www.dw.com/en/six-museums-to-explore-virtually-during-lockdown/a-53073411 International contemporary art institutions responding to the corona crisis are also introduced country by country at e-flux.com. https://www.e-flux.com (all accessed on April 30, 2020).

[65] This categorization is tentatively formed and all museums mentioned here are randomly selected amongst globally influential contemporary art museums, regardless of organisational categories, by the author on May 1, 2020

[66] NEMO, Survey on the impact of the COVID-19 situation on museums in Europe, April 6, 2020 https://www.ne-mo.org/fileadmin/Dateien/public/NEMO_documents/NEMO_Corona_Survey_Results_6_4_20.pdf (accessed on April 30, 2020)

reduced into RGB combinations—depending on the setting and the resolution of the screen. When it comes to digital archives, all the parerga are usually excluded. Most of the institutions don't show the frames or the walls on which the works are exposed. The connection between the artworks is difficult to imagine if we cannot see the whole space. With some triggers, whether it is lighting or objects being physically present, our intuition senses the power of representation, and the authorization of artworks inside the space. But digital experiences lack somatic reception to temperature, smell, humidity, weather, noises, light reflection, and unexpected meetings with these elements.

Thanks to the high-resolution videos and screens and their specifications, we can evoke feelings that stimulate physical reactions. However, digitalization often cutsout the lower half of our body. Even if we attend live online meeting, we see only the top half of the bodies, as if we were ghosts (a legless body is usually the symbol of ghosts in Japan). From my experience as a production coordinator working for artists around the world, I personally believe activities of the flaneur in different cultural spheres are the inspirational, informative sources for artistic production that cannot be gathered from reading books or blogs. Cultural exchange lead to creative achievements, garner stronger and wider imagination of others, which lasts for a long time beyond those borders. Freedom of movement is certainly one of the most basic human rights that we achieved, taking into consideration the reasons for the fall of the Berlin wall, the segregation of the apartheid, and the imprisonment as form of modern punishment (although this anthropocentric idea sacrifices the freedom of movement of other living organisms and ignores the ecological point of view, I will skip this argument here). Unexpected meetings with locals and stray cats at the corner of the street, the delicious smells in the shopping arcade under twilight amidst a mild spring breeze on the cheek — these unexpected events experienced by the flaneur are something we cannot program and control.

Such unpredictable and uncontrollable reception can be internalized. As Proust eloquently implied, our bodies remember involuntarily, and our memories extend far into oblivion. They can be suddenly evoked with a tiny physical trigger. These body memories resonate in time. As Jörg Heiser pointed out, "what stays in people's minds after a traumatic experience is the seemingly irrelevant or absurd detail".[67] Such details and chance meetings stay with us far longer than we intend, certainly more than what might have been planned. The speed of forgetting things is subject to change. Sometimes we push our memories abruptly into oblivion because we want to forget. But some remain—absurdly as if by chance—even in the age of the viral YouTube videos and Instagram, which seduces us to consume images in an infinite-scroll of cyberspace. Even if the hardware is switched off and the images vanish, the afterimages remain in our mind. Such strong memories are sometimes supported by the power of narratives (imagine, the Proust effect is also described as a novel). Since visual arts are abstract, disruptive, and open to interpretation (although the work of art historically allows limited interpretation), a narrative can pin down a specific context to resist forgetting.

Words trigger memories. In this regard, verbal communication and art criticism should play a stronger role in the digital age to evoke memories and experiences. Since the 1980s the value of artworks is strongly connected to their financial exchange value in the market, but it's time to give more space for valuing art with words, long-term consideration, and imagination. Art exhibitions generally consist of artworks that can be exchanged in the market, however, the exhibition itself is rarely sold. Online exhibitions that are intended to exist only in cyberspace blur the definition of artwork and the roles of artists and curators. An online exhibition, "HOPE" (2017) curated and created by the artistic collective New Scenario in cooperation with Technical University Dresden in Germany, is a 360 degree panorama VR tour of a university paired with zombie apocalypse scenes, in which artworks by 14 artists are digitally displayed.[68] Zombies roam through 17 rooms of the campus. Some creatures gaze directly at the viewer. Since this is a completely interactive online exhibition, reminiscent of the video game Resident Evil (known in Japan as Biohazard) players can detect and click the circular icons to choose which door to open, whether to take a lift, which floor to exit, and which works to watch. However, this is not a game but an exhibition. The goal is not to attack zombies and survive, as our existence in the virtual tour is completely transparent, like ghost without legs. As we walk around the university building swarming with zombies, we accidentally come across unexpected characters, images, and situations. Although our body isn't in cyberspace, we can feel the sense of free movement, the sense of actively being there, and the sense of participation. Of course all these options are programmed and

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[67] Jörg Heiser, In Times of Crisis, Is Art a Salve or a Distraction?, Frieze, September 23, 2019.
https://frieze.com/article/times-crisis-art-salve-or-distraction (accessed on April 30, 2020)
[68] New Scenario is an artist collective established by Paul Barsch and Tilman Hornig in 2015. They have focused on images of the digital age and curated exhibitions in cyberspaces. Their website is currently closed "due to the current Corona crisis this website is closed until further notice. http://newscenario.net (accessed on April 30, 2020)

designed, so true freedom of movement is restricted, but this virtual exhibition strives to combine physical and virtual elements seamlessly in a large-scale project realized through creative, interdisciplinary work and close collaboration between the university and scientists. Such in-depth physical experiences are hardly found in the digital exhibitions of big art institutions that treat online exhibitions as replicas of physical exhibitions, not taking into consideration the fact that images function differently in the digital age. Ironically, contrary to museums that have been enriching their digital content, these young artists have taken down their website due to the coronavirus crisis. Although the crisis significantly increases the use of the Internet, there is a dark side of the situation: computers might become zombies— they can be hacked or infected by viruses or trojans that will perform malicious activities without the knowledge of owners.[69] Moreover, any online content depends on the IT infrastructure each user can afford, but we must not forget about the fact that Internet platforms are owned and designed by huge American and Chinese IT corporations. Another fact proving that Internet is far from an utopian solution, is that cyberspace can also be a space for surveillance that could be used by governments. The algorithms are always there to follow us.

Crisis generally causes instability, and instability creates spaces for a change. We, the living, the survivors of the corona pandemic, must accept that we cannot dream of an immediate overturn of the fundamental frameworks modern societies have built and that lives currently rely on —namely, national governance, constitutional states, global capitalism, surveillance of society, science and technology-oriented nations, etc. However, we know that their meanings and values do change. Now, we more than ever live in world parallel to cyberspace. Technology continues to develop and AI will certainly change our lives even further, by researching and analyzing the past, while predicting parts of our future. Art can do what AI cannot. Art does not find the correct answer a set of data. Instead, it questions the being of oneself and the value beyond definitions of good or bad, 0 or 1, of what is ethical or immoral. It questions things in between these values, even if they are contradictory or illogical. Art emancipates us from being zombified: art shows us that we don't need to segregate, discriminate, and stigmatize as viruses do to the infected. Through art, we are able to perceive things all-at-once. It is contemporary art that can question assumptions and restrictive frameworks of society and the broader social world. In this sense, art should not be governed. We should be able to freely choose which way to go, and think critically about the meaning of things we're facing. It should not be simply a matter of dichotomous questions: bodily perceptions in physical spaces or virtual experiences in cyberspace, whether to change or stay the same, to forget and push all things into oblivion, or conversely, to assimilate and memorize. Meaning and values suspend and change through time, and we are at a point now when we can use our imagination to resurrect ourselves from an attitude of the living dead—to reactivate our reception, that has been the vessel through we generate our ways of seeing.

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Online Exhibitions: The Curator as Director

–Paul Barsch/New Scenario

As the documentary appearance or reproduction of a work of art becomes more and more important due to the increasing possibilities of digital dissemination, there is also a shift towards exhibitions that are developed for online reception. The formerly physical, walkable but locally bound exhibition space becomes the production site, and the formerly general documentation will be developed into a digital, non-walkable[70]

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[69] Exonemo, an internet based Japanese artist collective founded in 1996 compares the Internet as Yami in Japanese that has two meaning: dark (闇) and sick (病) and co-organizes an offline flea market event titled the Internet Yami-ichi (literally, the internet black market), reminiscent of the nerdiness of Internet lovers expressed with self-abusing irony. Lucas G. Pinheiro, Ablack market for people "consumed by the internet", RHIZOME, September 2, 2015, https://rhizome.org/editorial/2015/sep/2/internet-yami-ichi/ (accessed on April 30, 2020)

[70] In the case of a VR solution (virtual reality), however, one can speak in a certain sense of it being walkable. In the future, the digital space will be walkable just as much as the physical space.

but globally accessible exhibition. Thus, if one shifts the location of the exhibition into the digital space in which (at least for the time being) flat pictures are the predominant actors, and turns the physical space into the production site for these pictures, then the production of the exhibition changes in such a way that the artwork has to be staged for the extended view through a camera (or other recording medium).[71] The curator becomes an (image) producer or director who has to conceive and control this view of the artwork to be exhibited in a specific setting and a structure and narration for its digital presentation. The digital exhibition structure can be made far more flexible (and even changeable) than the architecturally defined narration or structure of a physical exhibition space.[72] The curator also influences the setting in which they either choose a certain location, situation, or scenario for the (image) production (found setting), or they create a setting in the sense of a stage design (physical and digital) or have it made (built setting).[73] The setting and the artworks, as well as particular web solutions or narrative structures, can be the starting point and central focus of the exhibition concept and influence the respective selection, production methods, or means of production.[74] The curator must therefore understand the various modes of action and conditions that the individual production and presentation steps entail, both technically and in terms of content, in order to be able to use them fully and creatively. In the case of an online exhibition, it is therefore important to understand the digital possibilities and modes of action in order to think and act beyond the possibilities of physical exhibition-making.

Due to rapidly changing digital circulation mechanisms, the importance of exhibition documentation has also changed. The significant difference in regard to mere exhibition documentation, however, lies in the conscious shaping and combination of the staging of curated works of art in the chosen setting (image production) and the online presentation concept (web solution) in terms of the overall curatorial concept of the exhibition. The documentation in this case is more or less identical to the actual exhibition, since here, as with the transfer of a physical spatial exhibition into two-dimensional, distributable images (sharing and circulation), no transformation into another dimension or state of matter has to take place. The exhibition images shown online can circulate directly, but they may be torn out of their exhibition habitat or their narrative structure and thus become mere documents again.[75]

Teknologi-trivialiteters tyngde

–Andreas Ervik

Det elektroniske er overalt. Aldri før har det vært viktigere med kunstnerisk utforskning av teknologiutviklingen.

[…]
Nettverksnormalitet

Noen av arbeidene beskrevet over har jeg sett utstilt, men de fleste kjenner jeg kun fra dokumentasjon. Dette er ingen unik erfaring, men snarere en kjensgjerning som har rukket å bli en floskel: Dokumentasjon

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[71] The digital space can also become a production space, and a digital work of art is always also presented in a certain setting. Furthermore, the question arises as to whether the neutrality of subsequent presentation or documentation steps has to be reproduced in this production stage, or whether it makes more sense to continue the artistic process here, as in all other stages that can be designed.

[72] The coder or web designer thus becomes an exhibition technician or architect.

[73] Different, multiple, or changing settings can also be used for production and presentation, as long as they are part of the overall exhibition concept.

[74] In the case of New Scenario, specially selected settings were for the most part the starting point of the exhibition projects, and these went on to influence various conceptual decisions due to their composition. http://newscenario.net

[75] When converting digital exhibition images into a physical two-dimensional printable or three-dimensional presentation version, it is possible to display the surrounding structure, e.g. the browser, i.e. the digital setting, or to display it with the playback device, e.g. the computer in a physical space.

erstatter kunstverket. Uavhengig av kunstnernes ambisjoner og visningssteders publikumsoppslutning formidler kunstbloggere og sosiale medier kunsten til betraktere i en helt annen størrelsesorden enn de to førstnevnte oppnår. Dette gjelder især i disse korona-tider, der galleriene stenger og publikum sitter hjemme. Når kunst blir en del av nettverksstrømmen avtar behovet for kunsthistorisk og konseptuell forankring, men samtidig oppstår et sterkere fokus på å skape umiddelbar appell i den nådeløse konkurransen om oppmerksomhet.

Blant dem som i tydeligst grad har tatt konsekvensene av den digitale omveltningen, er galleriet New Scenario. Ved å fokusere på dokumentasjon fremfor selve kunstutstillingen, har de gjort internett til sitt primære visningsrom. Slik har de produsert gruppeutstillinger med verk plassert i aparte lokasjoner, som betrakteren kan se fra sin egen pc-skjerm. Crash (2014) installerer skulpturer i en limousin, og ble ifølge galleriet sett av over 10 000 mennesker iløpet av den første uken. Body Holes (2016) stapper arbeider fra ulike kunstnere inn i hulrom i menneskekroppen. New Scenario viser hvordan digitale nettverk gjør at kunstuttrykk verken har en garantert posisjon innenfor visningsrommene, eller utenfor dem. Arbeidene kommer ikke først og fremst til sin rett i nøytrale hvite kuber, men som flyktige bidrag til scrolle-vennlige sosiale mediestrømmer.

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Zeszyty Artystyczne #37 / ARTICLE (print)
http://za.uap.edu.pl/wp-content/uploads/2021/01/37M.pdf?fbclid=IwAR1Ftfj8KEDqIZQc79i2iAh0YT_-4mv2w54ZacYkWwkPVkCJ7TvhIV_Czv0 // January, 2020

Aktualne strategie site-specific wobec przestrzeni galeryjno-instytucjonalnych

— Inside Job (Ula Lucińska / Michał Knychaus)

[...]
W takim wypadku, tym, co wyłania się zza dekonstruującej instytucjęmgły, jest przestrzeń realna, ale nieoczywista – odmieniona przez zupełnie nowy, oparty na mediacji kontekst. W tej niezwerbalizowanej wspólnocie realizowana jest wobec tego funkcja redefiniowania kategorii społeczno-kulturowych i próba zmierzenia się z problemami współczesności. Paul Barsch w taki sposób opisuje główne założenia prowadzonej przez niego i Tillmana Horniga platformy New Scenario: „[chcielibyśmy] uwolnić się od tej nudy i eksperymentować z innymi formami prezentacji sztuki, a także w jakiś sposób zwiększyć trudność i długość percepcji zarówno na poziomie prezentacyjnym, jak i dokumentalnym, tworząc coś, co jest w stanie się wyróżnić i jednocześnie ma zdolność do przełamywania rutyny «scrollowania». (...) staramy się unikać nawyku automatyzacji"11.

New Scenario to internetowa platforma przeznaczona do prezentacji dokumentacji wystaw, które odbywają się poza przestrzeniami galerii. Z metodologicznego punktu widzenia, ta nowa forma prezentacji i doku- » 11 Paul Barsch and Tilman Hornig in Conversation with Vitaly Bezpalov and Natalya Serkova, http://tzvetnik.online/portfolio_page/paul-barsch-tilman-hornig-sonversation/ [dostęp: 21.09.2019]. Il. 4. Pakui Hardware, Lost Heritage, 2015 dla BluntxSkensved DEEP SKIN, 2015, dzięki uprzejmości artystów oraz BluntxSkensved, fot. Gregory Blunt 92 Inside Job (Ula Lucińska / Michał Knychaus) mentacji ma na celu podważenie zasadności działania instytucji, ale także postuluje sytuację, w której artysta dysponuje niezliczonymi możliwościami prezentacyjnymi – a co za tym idzie, posiada wolność budowania nowych kontekstów. Takie sytuacje dają możliwość uznania otoczenia – uchwyconego nawet przez chwilowe interwencje w konkretnych miejscach (trudnych do zobaczenia/zdobycia itd.) – za immanentną część pracy, a tym samym rozszerzenie jej samej o wartość tego, co do tej pory stanowiło tło (biała ściana). Twórcy New Scenario dodają: „uważamy, że dzieła sztuki muszą poruszać się w różnych kontekstach, aby w pełni

wykorzystać swój [dzieła] i ich [kontekstów] potencjał oraz znaczenie. Neutralna biała ściana zapewnia tylko jedno, konkretne odczytanie, raczej sterylne i hermetyczne. Ta sama praca jest oglądana i (prawdopodobnie) odczytywana inaczej, jeśli jest pokazywana w innej lub w więcej niż jednej oprawie"12.

Śladami Paula Barscha i Tilmana Horniga podąża aktualnie wielu młodych twórców i kuratorów inicjujących podobne projekty. Do takich zaliczyć można z pewnością działania Gregory'ego Blunta i Emmy Skensved. Spośród ich realizacji najbardziej zaskakująca wydaje się wystawa Deep Skin, zorganizowana w Laboratorium Cząstek Stałych, 2100 metrów pod ziemią, w Północnym Ontario w Kanadzie. Ta trwające prawie przez rok wydarzenie określane jest jako najgłębsza podziemna wystawa sztuki w historii.
[...] for full article follow link above

Current site-specific strategies towards gallery-institutional spaces

[...]
In this case, what emerges from behind the fog that deconstructs the institution is a real but non-obvious space - transformed by a completely new, mediated context. In this non-verbalised community, the function of redefining socio-cultural categories and the attempt to face the problems of the present is thus realised. This is how Paul Barsch describes the main principles of the platform New Scenario which he runs with Tilman Hornig: "[we would like] to break free from this boredom and experiment with other forms of art presentation, and somehow increase the difficulty and length of perception on both the presentational and documentary levels, creating something that is able to stand out and at the same time has the ability to break the routine of 'scrolling'. (...) we try to avoid the habit of automation" 11.

New Scenario is an online platform designed to present documentation of exhibitions that take place outside of gallery spaces. From a methodological point of view, this new form of presentation and documentation aims to question the legitimacy of the institution, but also postulates a situation in which the artist has innumerable presentation possibilities at his disposal - and thus the freedom to construct new contexts. Such situations offer the possibility of considering the surroundings - captured even by momentary interventions in specific places (difficult to see/get to, etc.) - as an immanent part of the work, thus extending the work itself by the value of what has hitherto constituted the background (the white wall). The creators of New Scenario add: "we believe that artworks need to move in different contexts in order to fully realise their [the work's] and their [the contexts'] potential and meaning. The neutral white wall provides only one specific reading, rather sterile and hermetic. The same work is viewed and (probably) read differently if it is shown in a different or more than one setting."

Paul Barsch and Tilman Hornig are currently followed by many young artists and curators who initiate similar projects. These certainly include the work of Gregory Blunt and Emma Skensved. Among their projects, the most surprising seems to be the Deep Skin exhibition, organised at the Particle Laboratory, 2100 metres underground, in Northern Ontario, Canada. This almost year-long event has been described as the deepest underground art exhibition ever. (translated with www.DeepL.com/Translator)
[...]

11 Paul Barsch and Tilman Hornig in Conversation with Vitaly Bezpalov and Natalya Serkova, http://tzvetnik.online/portfolio_page/paul-barsch-tilman-hornig-sonversation/ [dostęp: 21.09.2019].
12 Ibidem.

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Aktionen in endlosem Weiß

—Ursula Scheer

Was von der Performance-Kunst bleibt, wenn sie in virtueller Realität stattfindet: Das NRW-Forum Düsseldorf macht mit seiner Gruppenausstellung „Whiteout" die Probe aufs Exempel

Unendlich dehnt sich der weiße Raum in der virtuellen Welt, die Museumsbesucher im NRW-Forum Düsseldorf betreten können. Erst scheint die Leere absolut, dann tauchen menschliche Figuren auf. Langsam rücken sie näher, bis der Betrachter die ins Nichts Geworfenen bei dem beobachten kann, was sie tun: Da verschränken vier auf dem Boden liegende Akteure um die Künstlerin Maria Hassabi tänzerisch ihre Leiber ineinander und verknoten sich zu einer lebendigen Skulptur; dort filmt ein Kameramann, wie ein Mann – der Performance-Künstler Christian Falsnaes – sich auf die Kommandos einer Frau hin in immer wilderen Bewegungen verausgabt; und an anderer Stelle tritt ein als Frau gekleideter schwarzer Mann, Va-Bene Elikem Fiatsi, der unter dem Pseudonym crazinisT artisT auftritt, an eine weiße Toilettenschüssel und beginnt, in dieser nach Unterwäsche zu tauchen.

Seit die Performance-Kunst in den sechziger Jahren die Grenzen zwischen freier Theaterszene und Museum zu verwischen begann, stellt sie körperliche Präsenz in den Mittelpunkt – radikaler und auf andere Weise als das traditionelle Sprechtheater. Ein Schauspieler, der eine Bühnenrolle ausfüllt, verschwindet hinter der Figur, die er verkörpert. Sein realer Körper werde überdeckt von einem semiotischen, heißt es in der Theatertheorie. Bei der Performance (die natürlich auf das Theater zurückwirkte) ist das anders: Dem Ritual näherstehend, bringen ihre Akteure sich physisch ganz ein. Marina Abramović als wohl bekannteste Performance-Künstlerin exerziert diese Selbstpreisgabe immer wieder neu. Der Zuschauer wird vom passiven Beobachter zum involvierten Teilnehmer. Die körperliche Anwesenheit des Publikums, das zumindest potentiell in eine Interaktion mit dem Akteur oder der Akteurin treten kann, schafft mit am Werk auf Zeit: der Performance.

Was aber geschieht, wenn das Hier und Jetzt des Ereignisses in den virtuellen Raum überführt wird? Performances zu filmen oder zu fotografieren war immer eine unbefriedigende Lösung, die eher dokumentarischen Wert hatte. Es macht einen fundamentalen Unterschied, ob man Joseph Beuys beim stillen Gespräch mit einem toten Hasen zugesehen hat, damals, am 16. November 1965 in der Galerie Schmela in Düsseldorf, oder ob man heute Bildspuren davon auf den Bildschirm lädt. Dabeisein ist alles in der Aktionskunst; Videos und Fotos können den räumlichen und zeitlichen Abstand nur bedingt überwinden. Das eigentliche Werk bleibt ephemer.

Kein Wunder also, dass die Virtual-Reality-Technik nun als neues Medium für Performances entdeckt wird. Mit einer VR-Brille und Kopfhörern ausgestattet, taucht man visuell und auditiv in eine andere Welt ein. VR schafft die Illusion, wirklich anderswo zu sein, in einer Situation, nicht außerhalb des Rahmens: Das ist die vielbeschworene Immersion.

Nur seinen realen Körper nimmt der Zuschauer nicht dorthin mit. In der vom Kollektiv New Scenario (Paul Barsch und Tilman Hornig) kuratierten und gedrehten VR-Schau „Whiteout" in Düsseldorf, die dem Besucher keinen Avatar als digitalen Surrogatleib mit auf den Weg gibt, verfügt er nicht einmal über einen virtuellen. Als wäre man ganz Auge oder ein Geist, gleitet man durch die weiße Raumillusion und rückt an die Akteure heran, ohne sie jedoch umrunden zu können. Eingreifen in das Gesehene kann der Zuschauer nicht. Aufgezeichnet statt live gesendet, läuft das Geschehen immer wieder unveränderlich ab. Unsichtbar für die Akteure wie andere Besucher, wird der Zuschauer auch nicht Teil einer Gemeinschaft. Stattdessen rückt ihn die Simulation entgrenzter Nähe in eine neue, unangenehme Position: die des einsamen Voyeurs.
Auch für die Künstler, die das NRW-Forum in seinem Pionierprojekt – der „weltweit ersten Virtual-Reality-Gruppenausstellung zur zeitgenössischen Performancekunst", wie es stolz heißt – präsentiert, ist der Abschied vom Publikum eine Herausforderung, weil ihre Performances die Wirkung normalerweise aus der Unmittelbarkeit beziehen.

Va-Bene Elikem Fiatsi etwa, der als Transgender in seiner Heimat Ghana Anfeindungen ausgesetzt ist,

provoziert in seinen zum Teil selbstgefährdenden Performances Scham-, Mitleid-, Angst- und Ekelgefühle und setzt sich auf diese Weise mit sexuellen und postkolonialen Identitätsfragen auseinander. „Ich will, dass meine Zuschauer ihre eigene Verwundbarkeit hinterfragen", sagt er bei den Dreharbeiten zu „Whiteout", nachdem er allein vor der VR-Kamera in einem weißen Studioraum genau einen Take hatte, um seine qualvoll anzusehende Performance zu vollführen. Die Energie vor einem kleinen Filmteam im Studio sei eine andere als an einem Ort voller Menschen, sagt er.

Ist die Performance dann noch eine Performance? Oder ein Kurzfilm? Die Dokumentation einer Performance? Die Auswahl der Positionen in „Whiteout" illustriert gegenwärtige Tendenzen der Aktionskunst (und der Kunstförderung); die eigentliche Faszination des Projekts aber liegt in den grundsätzlichen Fragen, die es aufwirft.

Eine VR-Gruppenausstellung wie die des NRW-Forums, die den „White Cube" des klassischen modernen Ausstellungswesens ins Maßlose überdehnt, kann Aktionen verschiedener Künstler an verschiedenen Orten zusammenbringen: Das lyrische Körperfindungsstück „Staged?" der Zypriotin Maria Hassabi wurde in New York gefilmt, die Beiträge „Studio" des Dänen Falsnaes und „wouNded-wouNd" von Fiatsi entstanden in Düsseldorf. Es zeigt sich, das VR-Kunst nicht dem Computerspiel und dessen Ästhetik Konkurrenz machen muss. Sie kann auch auf echte Menschen zurückgreifen – und sie in eine unwirkliche Welt projizieren. Das entwickelt einen ganz eigenen Reiz, weil ausgestellte Physis auf maximale digitale Sterilität trifft. Doch das eigentlich performative Moment, der Kitzel des Einmaligen, Ungeplanten, Überraschenden, kurz: des Lebendigen wird an den Zuschauer delegiert, der sich in Grenzen nach eigenem Belieben durch den VR-Raum bewegt. Er schaut, solange er will, auf was er möchte, aus einer von ihm gewählten Position. Und muss schweigen, allein, wie Beuys mit seinem toten Hasen.

Actions in endless white

—Ursula Scheer

What remains of performance art when it takes place in virtual reality: With its group exhibition "Whiteout", the NRW-Forum Düsseldorf is putting performance art to the test.

The white space in the virtual world, which museum visitors can enter in the NRW-Forum Düsseldorf, expands infinitely. First the emptiness seems absolute, then human figures appear. Slowly they move closer until the viewer can observe the people thrown into nothingness in what they are doing: Four actors lying on the floor around the artist Maria Hassabi merge their bodies in a dance-like way and knot themselves into a living sculpture; there a cameraman films how a man - the performance artist Christian Falsnaes - is acting out on a woman's commands in ever wilder movements; and elsewhere a dark skinned man dressed as a woman, Va-Bene Elikem Fiatsi, who appears under the pseudonym crazinisT artisT, approaches a white toilet bowl and begins to dive into it for underwear.

Since performance art began to blur the boundaries between the free theatre scene and the museum in the 1960s, it has focused on physical presence - more radically and in a different way than traditional spoken theatre. An actor who plays a stage role disappears behind the figure he embodies. According to theatre theory, his real body is overlaid by a semiotic one. In the performance (which of course had an effect on the theatre), things are different: being closer to the ritual, its actors physically bring themselves in. Marina Abramović, probably the best-known performance artist, keeps practicing this self-disclosure anew. The viewer is transformed from a passive observer into an involved participant. The physical presence of the audience, which can at least potentially interact with the actor, creates a temporary work: the performance.

But what happens when the here and now of the event is transferred into virtual space? Filming or photographing performances was always an unsatisfactory solution that had more documentary value. It makes a fundamental difference whether one watched Joseph Beuys in a silent conversation with a dead rabbit, then, on November 16, 1965, at the Schmela Gallery in Düsseldorf, or whether one now displays traces of it on the screen. Being there is everything in action art; videos and photos can only conditionally

overcome the spatial and temporal distance. The actual work remains ephemeral.

So it's no wonder that virtual reality technology is now being discovered as a new medium for performances. Equipped with VR glasses and headphones, one dives visually and audibly into another world. VR creates the illusion of really being somewhere else, in a situation, not outside the frame: this is the much conjured immersion.

Only the viewer does not take his real body with him there. In the VR show "Whiteout" in Düsseldorf, curated and created by New Scenario (Paul Barsch and Tilman Hornig), which doesn't give the visitor an avatar as a digital surrogate body, he doesn't even have a virtual one. As if one were an eye or a ghost, one glides through the white illusion of space and approaches the actors without being able to orbit them. The viewer cannot intervene in what he is seeing. Recorded instead of broadcast live, the events are always repeating. Invisible to the actors as well as other visitors, the viewer does not become part of a community. Instead, the simulation of unbounded proximity moves the viewer into a new, unpleasant position: that of the lonely voyeur.

For the artists who the NRW-Forum presents in its pioneering project - the "world's first virtual reality group exhibition on contemporary performance art", as it is proudly called - saying goodbye to the audience is also a challenge, because their performances normally draw their effect from immediacy.

Va-Bene Elikem Fiatsi, for example, who as a transgender is exposed to hostility in his homeland of Ghana, provokes feelings of shame, compassion, fear and disgust in his performances, some of which are self-endangering, and in this way deals with sexual and postcolonial identity issues. "I want my viewers to question their own vulnerability," he says during the shooting of "Whiteout," after he had exactly one take alone in front of the camera in a white studio room to perform his agonizing performance. The energy in front of a small film team in the studio is different than in a place full of people, he says.

Is the performance still a performance then? Or a short film? The documentation of a performance? The selection of positions in "Whiteout" illustrates current tendencies in performance art (and art funding); but the actual fascination of the project lies in the fundamental questions it raises.

A VR group exhibition like that of the NRW-Forum, which overstretches the "white cube" of classical modern exhibitions, can bring actions of different artists together in different places: The lyrical body finding piece "Staged?" by the Cypriot Maria Hassabi was filmed in New York, the contributions "Studio" by the Danish artist Falsnaes and "wouNded-wouNd" by Fiatsi were made in Düsseldorf. It turns out that VR art does not have to compete with computer games and their aesthetics. It can also draw on real people - and project them into an unreal world. This creates its own unique appeal because exhibited physis meets maximum digital sterility. But the actual performative moment, the tickle of the unique, unplanned, surprising, in short: the living, is delegated to the viewer, who moves within limits through the VR space at his own discretion. He looks, as long as he wants at what he wants, from a position he has chosen. And must keep silent, alone, like Beuys with his dead rabbit.

[Translated with www.DeepL.com/Translator]

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Kunst-Performances im virtuellen Weiß

—Thomas Frank

In der Ausstellung „Whiteout" können Besucher die Körper-Aktionen über VR-Brillen miterleben.

Es ist schwarz im virtuellen Anbau des NRW-Forums: an den Wänden kleben schwarze Teppiche. Vier Drehstühle erinnern im UV-Licht an Sessel aus einem Science-Fiction-Film. Hier haben Paul Barsch und Tilman Hornig von der Künstler-Plattform „New Scenario" laut Aussage des NRW-Forums etwas geschaffen, was es weltweit noch nicht gab: „Whiteout" – eine Ausstellung, in der Kunstwerke von zeitgenössischen Performance-Künstlern komplett virtuell erlebbar sind. „New Scenario" hat sich einen Namen damit gemacht, Online-Schauen mit internationalen Künstlern abseits des „White Cube", also des klassischen Museumsraums, umzusetzen.

Ich hocke mich auf einen Drehstuhl, setze mir die VR-Brille samt Kopfhörer auf. Zunächst sehe ich nur braunweiße Pünktchen. Eine sonore männliche Stimme ertönt, zählt einen Countdown hinunter und kündigt drei Performances an, die ich mir anschauen kann. Inzwischen ist alles weiß vor meinen Augen. In der Ferne erblicke ich ein winziges, knäuelartiges Gebilde. Mit einem Controller in der Hand kann ich mich näher heranklicken. Ich erkenne den dänischen Künstler Christian Falsnaes. Regungslos steht er da: Pullover und Hose in Schwarz, barfuß. Einige Meter von ihm entfernt eine Performerin, gleiches Outfit, nur trägt sie schwarze Schuhe. Vor Falsnaes wartet ein Mann hinter einer Film-Kamera mit Dolly auf einer Schiene. „Studio" nennt er sein Werk, er inszeniert das Making-Of seiner Performance.

Ein leiser, unheimlicher Sound ist zu hören. Die Atmosphäre wirkt beklemmend. Irgendwann befiehlt die Performerin dem dänischen Künstler, in die Kamera zu schauen. Ihr Ton ist harsch, militärisch. Einige Minuten später fordert sie ihn, sich mit allen Körperteilen zu bewegen, was er tut. Falsnaes lässt alle Glieder zappeln, was klamaukig aussieht – ich muss schmunzeln, fühle mich aber zugleich bedrückt. Ich denke an Foltergefängnisse, an Guantánamo, an Abu Ghraib, an Folterstätten von Drogen-Kartellen.

Schließlich soll Falsnaes so laut schreien wie möglich – er führt den Befehl aus. Schreit und schreit und schreit. Ich spüre am eigenen Leib, wie er seine Stimmbänder schindet, der Lärm in den Ohren macht mich kirre, mir wird immer unbehaglicher zumute, doch ich kann nicht entkommen. Es sei denn, ich setze die VR-Brille ab, aber ich will das Gebrüll aushalten. Nach zehn Minuten endet die Inszenierung von Falsnaes.

Die Performance im virtuellen Raum wirkt vielleicht intensiver als sie im realen Raum wirken würde. Denn da sind nur die Künstler in purem Weiß. Keine optischen Ablenkungen, keine Besucher, auf deren Reaktionen ich bei einer realen Performance mitachten würde. Der Titel „Whiteout" ist das Konzept von Paul Barsch und Tilman Hornig. Whiteout bezeichnet ein meterologisches Phänomen: Bei einem Schneesturm etwa verschwindet der Horizont, alles wird ausgeweißt. „New Scenario" hat dieses Prinzip künstlerisch umgesetzt. In einem Düsseldorfer Film-Studio wurde eine weiße Hohlkehle aufgebaut – eine runde Wand, vor der die Performances ohne optische Störungen durchgeführt wurden.

Wenn man sich mit dem Sessel nach links oder rechts dreht, erlebt man die anderen beiden Performances. In „Staged?" der zypriotischen Künstlerin Maria Hassabi treffe ich auf vier Tänzerinnen in Harlekin-Kostümen – darunter sie selbst. Sie liegen oder sitzen, ihre Körper sind verdreht, gebogen, ineinander verschachtelt. Im Zeitlupen-Tempo recken sie ihre Beine in die Luft, winkeln sie an, strecken die Arme aus, biegen sich zueinander hin oder voneinander weg, umarmen und küssen sich. Hassabi und ihre Mitstreiterinnen zelebrieren eine entschleunigte Akrobatik, man sieht ihre atmenden Körper, die dezenten Bewegungen der Muskeln. Ihre Körper formieren sich aber auch zu lebenden Skulpturen mit permanent wechselnden Formen.

Die dritte Performance vollführt die ghanaische Transgender-Künstlerin Va-Bene Elikem Fiatsi alias „crazinisT artisT". Titel: „wouNded-wouNd". In rotem Kleid schreitet sie zu einem roten Tuch auf dem Boden, entblößt sich nach und nach und kniet sich vor eine Kloschüssel mit flüssigem Zement. Fiatsi steckt ihren Kopf immer wieder hinein und wieder hinaus, ihr Gesicht ist beschmiert, ihre Rastazöpfe verklebt. Mit

dem Mund fischt sie nach Gegenständen im grauen Brei – mal misslingt es, mal gelingt es und zwischen ihren Zähnen klemmt ihr verschmutzter BH. Fiatsi atmet immer schwerer. Ihre Performance mutiert zum Kampf, zur Qual, zur existenziellen Bedrohung. Ihre zunehmende Erschöpfung überträgt sich auf mich. Ich fühle mich aufgewühlt, schwer, beklommen. Fiatsi inszeniert die Kämpfe ihrer eigenen Verwandlung vom Mann zur Frau, die Kämpfe gegen die Intoleranz etwa ihrer Eltern, die Kämpfe, sich für die eigene Identität immer wieder rechtfertigen zu müssen.

Diese Virtual-Reality-Schau ist mehr als bloße digitale Spielerei, sie ist ein Gewinn für die Kunst.

Art performances in virtual white

–Thomas Frank

In the exhibition "Whiteout" visitors can experience the body actions with VR glasses.

It is black in the virtual extension of the NRW-Forum: black carpets, black walls. Four swivel chairs in UV light are reminiscent of chairs from a science fiction film. According to the NRW-Forum, Paul Barsch and Tilman Hornig from the artist platform "New Scenario" have created something here that has not yet been created worldwide: "Whiteout" - an exhibition in which works of art by contemporary performance artists can be experienced completely virtually. "New Scenario" has made a name for itself by creating online shows with international artists outside the "white cube", i.e. the classic museum space.

I sit on a swivel chair, put on my VR glasses and headphones. At first I only see brown-white dots. A sonorous male voice sounds, counts down a countdown and announces three performances that I can watch. Meanwhile everything is white before my eyes. In the distance I see a tiny, ball-shaped structure. With a controller in my hand, I can click closer. I recognize the Danish artist Christian Falsnaes. He stands there motionless: sweaters and trousers in black, barefoot. A few meters away from him a performer, same outfit, only wearing black shoes. In front of Falsnaes a man is waiting behind a film camera with Dolly on a splint. He calls his work "Studio", he stages the making-of of his performance.

A soft, eerie sound can be heard. The atmosphere is oppressive. At some point the performer orders the Danish artist to look into the camera. Her tone is harsh, military. A few minutes later, she challenges him to move with all his body parts, as he does. Falsnaes makes all his limbs fidget, which looks clumsy - I have to smile, but at the same time I feel depressed. I am thinking of torture prisons, of Guantánamo, of Abu Ghraib, of torture sites of drug cartels.

After all, Falsnaes should scream as loudly as possible - he is carrying out the order. Scream and scream and scream. I can feel him abusing his vocal chords, the noise in my ears makes me go crazy, I feel more and more uneasy, but I cannot escape. Unless I take off my VR glasses, but I want to bear the roar. After ten minutes the production of Falsnaes ends.

The performance in virtual space may appear more intense than it would in real space. Because there are only the artists in pure white. No optical distractions, no visitors whose reactions I would be interested in in a real performance. The title "Whiteout" is the concept of Paul Barsch and Tilman Hornig. Whiteout describes a meteorological phenomenon: in a snow storm, for example, the horizon disappears, everything is whitened out. "New Scenario" has implemented this principle artistically. In a Düsseldorf film studio, a white cyclorama was built - a round wall in front of which the performances were performed without optical disturbances.

If you turn your armchair to the left or right, you will experience the other two performances. In "Staged?" by the Cypriot artist Maria Hassabi, I meet four dancers in harlequin costumes - including herself. They lie or sit, their bodies are twisted, bent, interlocked. In slow motion, they stretch their legs into the air, angle them, stretch out their arms, bend towards or away from each other, embrace and kiss each other. Hassabi and her companions celebrate a decelerated acrobatics, one sees their breathing bodies, the discreet movements of the muscles. But their bodies also form living sculptures with permanently changing forms.

The third performance is performed by the Ghanaian transgender artist Va-Bene Elikem Fiatsi alias "crazinisT artisT". Title: "wouNded-wouNd". In a red dress, she strides to a red cloth on the floor, gradually exposes herself and kneels in front of a toilet bowl with liquid cement. Fiatsi puts her head in and out again and again, her face is smeared, her braids glued. With her mouth she fishes for objects in the grey mud - sometimes it fails, sometimes it succeeds and between her teeth her dirty bra gets stuck. Fiatsi breathes harder and harder. Her performance mutates into battle, torture, existential threat. Her increasing exhaustion is transferred to me. I feel agitated, heavy, anxious. Fiatsi stages the battles of her own transformation from man to woman, the battles against the intolerance of her parents, for example, the battles of having to justify oneself again and again for one's own identity.

This virtual reality show is more than a mere digital gimmick; it is a gain for the arts.

[Translated with www.DeepL.com/Translator]

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CONCRETA 13 / WRITING (print)

Exposiciones online: el comisario como director

—Paul Barsch/New Scenario

A medida que el aspecto documental de la reproducción de una obra de arte se vuelve más importante debido a las crecientes posibilidades de la difusión digital, también se está dando un cambio en el caso de exposiciones que se desarrollan para una recepción online. El antiguo espacio expositivo físico, transitable pero limitado localmente, se convierte en lugar de producción, y la documentación que antes era general se desarrolla en una exposición digital, no transitable pero globalmente accesible[76]. Así pues, si se traslada el lugar de exposición al espacio digital, en el que —al menos de momento— las imágenes planas son los actores predominantes, y el espacio físico se convierte en ellugar de producción para dichas imágenes, entonces la obra de arte debe escenificarse para que sea vista a través de la cámara (u otro modo de registro)[77]. El comisario[78] se convierte así en un productor (de imágenes) o director que tiene que idear y controlar esa vista de la obra artística para exponerla en su entorno, así como una estructura y una narración para su presentación digital. La estructura de la exposición digital puede ser mucho más flexible (e incluso mutable) que la narración o estructura arquitectóni-camente definida de un espacio expositivo físico[79]. El comisario también influye sobre el entorno, ya que escoge la ubicación, situación, o escenario concreto para la producción de la imagen (entorno encontrado), o crea o hace construir un entorno (entorno construido) en el sentido de un diseño de escenario (físico y digital)[80]. El entorno, las obras artísticas, o unas soluciones web o estructuras narrativas concretas pueden ser el punto de partida para el concepto de la exposición e influir en la selección, en los métodos de producción o en medios de producción respectivos[81]. Por consiguiente, el comisario debe comprender los diferentes modos de acción y las condiciones que la producción individual y la presentación implican, tanto desde el punto de vista técnico como del contenido, para poder utilizarlos plenamente y de forma creativa. En el caso de una exposición online es, pues, importante comprender las posibilidades digitales y los modos de acción para pensar y actuar más allá de las posibilidades físicas de la

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[76] Sin embargo, en el caso de una solución de realidad virtual (RV) se puede decir que es transitable en cierto sentido. En el futuro, el espacio digital será tan transitable como el espacio físico.

[77] El espacio digital también puede convertirse en un espacio de producción y la obra de arte digital también se presenta siempre en un entorno concreto. Además, surge la cuestión de si la neutralidad de ulteriores pasos de presentación o documentación ha de ser reproducida en este escenario de producción, o si tiene más sentido continuar el proceso artístico ahí o, en general, en todos los demás escenarios que puedan ser designados.

[78] El comisario en un sentido amplio, como organizador-productor de exposiciones.

[79] El programador o diseñador web pasa, pues, a ser un técnico de exposiciones o arquitecto.

[80] También pueden utilizase entornos diferentes, múltiples o cambiantes para la producción y presentación, siempre que sean parte del concepto expositivo general.

[81] En el caso de New Scenario, principalmente los entornos especialmente seleccionados fueron el punto de partida para los proyectos expositivos, lo que tuvo una influencia sobre distintas decisiones conceptuales debido a sus características. En línea en http://newscenario.net [Última consulta realizada el 2 de abril de 2019].

realización de exposiciones. Los receptores, que siempre forman parte también de un entorno concreto que tienen a su alrededor, ven la obra de arte en dicho entorno, desde dicho nivel de observación, podría decirse. En el caso de una exposición física, los receptores siempre ven la obra de arte en un contexto espacial (que puede ser mentalmente ignorado, pero siempre permanece visible). En el caso de una exposición online, el contexto espacial es más complejo, ya que los receptores ven la obra de arte (escenificada o documentada) en otro contexto espacial (su entorno circundante), desde su espacio de visionado, a través de un aparato de reproducción. Además, la obra puede ser vista desde cualquier otro nivel de observación más elevado. Existen numerosas variables entrelazados dentro y fuera de la obra, por ejemplo la obra más su entorno circundante, o el detalle más la obra circundante, o la obra en la galería xy más el Londres del siglo xx circundante, etc[82]. Igualmente, los mismos receptores pueden mirar la misma obra en el teléfono de alguien que esté junto a ellos en el metro mientras van al trabajo, en un artículo sobre la evolución de los precios en el mercado del arte, en lugar de hacerlo en una galería, y tal vez hacerlo a través de otros ojos. El entorno está pues indispensablemente ligado a la obra de arte y debe ser considerado artísticamente o comisarialmente en los conceptos y en la documentación de la exposición. Debido al rápido cambio de los mecanismos de difusión digital, la importancia de la documentación de las exposiciones también ha cambiado. Sin embargo, la diferencia significativa con respecto a la mera documentación expositiva reside en la formación y combinación consciente de la escenificación de obras comisariadas en el entorno escogido (producción de imagen), y el concepto de presentación (solución web) relativo al concepto comisarial de la exposición en su conjunto. La documentación en este caso es más o menos idéntica a la exposición en sí, ya que aquí, —al igual que con la conversión de una exposición espacial física a imágenes bidimensionales que puedan ser distribuidas (compartidas y puestas en circulación)— no ha de realizarse ninguna transformación a otra dimensión o estado material. Las imágenes de una exposición que se muestran en Internet pueden circular directamente, pero pueden ser arrancadas de su hábitat expositivo o estructura narrativa y convertirse así de nuevo en meros documentos[83].

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I Was a New York Subway Rat Too

—Christina Gigliotti

Known for creating projects where artists and viewers come together in imaginative places outside your standard gallery or project space, New Scenarios' (Paul Barsch & Tilman Hornig) most recent collaboration is made for viewing (and reading) solely on their website. We are told that this loose re-enactment of Bruce Nauman's 1968 video recorded gesture of himself playing a note on the violin was sent to eight writers, who were then asked to react to it. Not much other information was given to the writers, and they likely weren't told that the video hadn't been sent only to them.

Cameron Nichole is Chloë Sevigny is Bruce Nauman. I'm watching Cameron meander back and forth on a rooftop fake-playing one note on the violin which sounds more like if you just pretended to finger a guitar for a moment, and I start to feel this feeling that I haven't felt since 2012 when I moved away – I really miss New

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[82] Por lo tanto, los receptores solo pueden estar en el mismo nivel espacial de observación que la obra, o en el siguiente nivel superior desde el que ven la obra documentada más su entorno circundante desde su propio contexto espacial. Así pues, si los niveles más complejos tienen una función especial en la exposición, deben ser objeto de especial consideración. Nunca dejan de tener una función. Para la producción artística, esto también significa que los niveles de observación exteriores a la obra pueden ser codiseñados, o tener una influencia sobre el visionado de la obra, al igual que sucede con la imagen guiada y la composición dentro de una obra pictórica.

[83] Al convertir imágenes de una exposición digital en una versión física imprimible de dos dimensiones o en una presentación tridimensional, es posible mostrar la estructura circundante, por ejemplo, el entorno digital, o mostrarla mediante el aparato de reproducción, como el ordenador en un espacio físico.

York. It's the chain link fence, the shape of the highrises, the orange haze, and Cameron's semi-greasy pulled back hair that makes me feel nostalgic for the days where as soon as you step outside your apartment (which is also stifling) your outer layer of skin simultaneously melts and evaporates. Your makeup drips down your neck to the back of your kneecaps and your shirt clings to your soaked shoulders. Face filters on social media have been a thing for a while, and the green dots on Cameron's face remind me of articles I've read that people are getting plastic surgery to look how they do with the beautifying filters on. I feel fascinated and then sad, but then guilty about feeling sad because that probably comes from some preconceived judgements about people that I need to work on.

Going into it, some of the reactionary texts seem so self-indulgent to me, like the writer was getting high off expanding upon a thought they deemed revelatory. Maybe they didn't think their reader would find their ruminations painfully dull. Or maybe that was the point. As I read through the texts what stood out to me was the similarity in form, which made me feel like they must have collaborated, but probably not. At times I felt like I no longer had an understanding of the English language, (am I having a stroke?). Words repeat and race each other to the finish line. Are we in the present, or did that happen already? Do I live in New York now, or seven years ago? I let the audio play as I read, the repeated sound inserting itself into the repeated recollections of memories from the authors. My understanding of time was also becoming unhinged. It still is. Cameron is Chloe is Bruce, New York is Berlin. I still haven't recovered from this eternal loop.

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ATP DIARY / ARTICLE (online)
http://atpdiary.com/new-scenarios-nichole-sevigny-nauman/?fbclid=IwAR0ZQhQKtLKont_-VSjGRZfEYpgD86lD7zd1a nP8g1Tip-ONI7iUCvufdI8 // Feb. 13, 2019

New Scenario's Cameron Nichole is Chloë Sevigny is Bruce Nauman (is Dalia Maini)

—Dalia Maini

The combination of existing and sample videos, generates a fake video that shows an event that has never occurred in reality, putting a strain on the truth of the events and the privacy of the actors. But here the overlap occurs only potentially, through the attainment of the names and the evocative power of the word.

November 9th 2018, whilst scrolling through my Instagram newsfeed, I discovered a post from New Scenario (a curatorial project by Paul Barsch & Tilman Hornig). A white inscription that read "January 2019" flashed intermittently on a black background, but nothing more. From that moment I had been awaiting with trepidation the release of this platform, and for subsequent months, only few details were rationed out, seducing and inflaming my curiosity further.

However, since 2014, New Scenario has been playing with virtual space, challenging the canonical parameters of exhibition-making and the modernist space of the white cube. On December 30th 2018, after some further small clues, a video with a background of the limpid skyline of New York, offers the titled: *Cameron Nichole is Chloë Sevigny is Bruce Nauman.*

Already ambiguous, the phrase blurred the identities of the mentioned characters: a model in the vest of a musician, an actress and an artist and confused them with the names of the participants of the project: Rahel Aima, Lucrezia Calabrò Visconti, Gaby Cepeda, Steph Kretowicz, Courtney Malick, Simon Würsten Marín, Natalya Serkova, Natasha Stagg – surprisingly none of them are artists.

On January 27th 2019, a black "Now Online" on a pale yellow layer welcomed me to enter newscenario.net and discover what the object of my curiosity was about.

The website opens with a dry introduction: The authors were asked to write a text inspired by the remake of Bruce Nauman's black and white performance Playing A Note on the Violin While I Walk Around the Studio (1968), in which the artist measures the space through the movement of his body and the monotone sound of the violin. The result of this re-enactment is a looped video that follows the movements of Cameron Nichole while she plays a note on a New York-ish rooftop. Her face is littered with green dots that resemble green motion tracking markers?- a special effect used to track the movements of an actor so they can be replaced by other characters. Through a possibility of manipulating the image, the phantasmatic presence of Chloë Sevigny in the role of Bruce Nauman is revealed. However, those green spots could represent many urgent questions about the manipulation of images – for example, the recent phenomenon of Deepfake, a technique of synthesising human images based on artificial intelligence. It is used to combine and overlay real images and videos with images or video sources through a machine-learning technique called "generative adversarial network" (GAN).

The combination of existing and sample videos, generates a fake video that shows an event that has never occurred in reality, putting a strain on the truth of the events and the privacy of the actors. But here the overlap occurs only potentially, through the attainment of the names and the evocative power of the word.

After watching the video I eagerly read the contributions of the authors, summarized in a reader downloadable in pdf, and I immediately realize that the moving images are more than an initial point, but a narrative device for broader reflections. It plays on different points of view in relation to the same thing – in fact, the first step of the project was sending to all the contributors the same makeover of the performance. Sensing the video, through a text device, the writers exercised expressing themselves, their research, their reality. Surprisingly, the contributions, many of which with staged on the background of the Big Apple, the visual support from which they arose, were often personal. In front of me what I see is a text-based project, an exhibition that consists of texts.

In order to understand better the artist's point of view, I sent an email to the New Scenario. They explained to me that the project is the result of a residence they held in New York, a tribute to the city and a chance to live it in a different way. This particular and least known performance of Bruce Nauman seemed to them the most suitable in terms of setting, movement, sound, background as a starting point. However, as artists, they are interested in its reconstruction and contextualization in the now. Connecting the name of Chloë Sevigny – a figure loved by New Yorkers, with Nauman, equally appreciated, seemed a perfect match. Actually I think the two of them can get long pretty well, or maybe they do, especially in a city like New York, where the contamination between high culture and pop culture have always been a means of experimentation and creation of the new. Switching personalities can be the perfect game to experiment with the outer and the inner, as merging practices is the matter of every innovation.

So, to my question of why a project of words? New Scenario expressed to me the desire to move away as much as possible from the apocalyptic aesthetics and experiential mode of HOPE (2017), whose exhibition space is a college in virtual reality, coinhabitated by zombie students, art works and performances to be visited through the depth of the web. They state that "In all the former projects the settings served as the surrounding or embedded the artists artworks, but here the 'video work' is just a trigger to open up an imaginative setting or several settings through writing. The texts become the artworks, and are connected through the video". The narration thus becomes the wire – beyond the screen – through which reality is built. For this reason *Cameron Nichole is Chloë Sevigny is Bruce Nauman* is focusing attention on the text as an artistic medium as such, which still plays a fundamental role in the art system.

After experimenting and exaggerating the potential of images, constructing multiple scenarios for art presentation in virtual matter, questioning the position of the spectator and of the artwork, the latter project of the New Scenario implements a shift in the point of view, positioning itself as a true hymn to the imaginative thought. There is more beyond the images and *Cameron Nichole is Chloë Sevigny is Bruce Nauman* discloses how the imaginative process takes place in it's being induced and specific, but still the producer of meanings for the otherness. Image and word can share the same space, in this case that of the Internet, and may support each other, without having to slavishly explain each other. So the word in it's evocative capacity opens up to a beyond *ut picture poiesis*[84].

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[84] Ut pictura poiesis is a Latin phrase meaning "as is painting so is poetry". The statement occurs most famously in Horace's Ars Poetica, than quoted from Lessing in his Laocoön: An Essay on the Limits of Painting and Poetry (1766), and wants to affirm the equal force in

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TANK MAGAZINE / BLOG POST

Cameron Nichole is Chloë Sevigny is Bruce Nauman

A girl who isn't Chloë Sevigny plays a violin under the setting New York sun. Eight writers from around the world respond.

Most of the art we look at is online in some capacity, but very few examples attempt to do much with the medium. Every "post-internet" artist who came up circa 2012 is showing work in meatspace now. New Scenario is an online exhibition space seeking to challenge this trend, as founders Paul Barsch and Tilman Hornig explain, "What we try to do is to intentionally provide different contexts and artistically shape the environments in which the works can act, unfold and present themselves in a different light and thus be approached from a different angle or viewpoint."

Their latest project Cameron Nichole is Chloë Sevigny is Bruce Nauman exists in two parts. The first is a video re-enactment of Bruce Nauman's performance, *Playing A Note on the Violin While I Walk Around the Studio (1968)*. The second is a series of eight texts from an international assembly of writers – including Natasha Stagg and TANK contributor Rahel Aima – who were invited to respond to the video without any additional context. None of the writers knew they were being sent the same video.

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OFLUXO.NET / Interview (online/print)

Un/Certain Space: A series of Interviews about Online Art Residencies. (Pt.3: New Scenario and 63rd-77th STEPS)

—Nuno Patricio

NEW SCENARIO — Stay Unpredictable!

How did the idea for New Scenario come about?
The idea arose in the process of the preparation of our first project CRASH which we curated with our friend Burkhard Beschow. We were looking for an adequate format or framework to present this exhibition, so we created the platform New Scenario. Out of deliberations concerning the making and presentation of CRASH, as well as former exhibition experiments and new ideas, we started to fill this platform with follow-up exhibitions.

Can you tell us more about your many initiatives towards what you describe as "an extension to create new contextual meaning"?

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sense making of the two sisters arts. This sentence during time became obsolete, in fact W. J. T. Mitchell trenchantly observed that "We tend to think that to compare poetry with painting is to make a metaphor, while to differentiate poetry from painting is to state a literal truth."

We are of the opinion that artworks need to travel across contexts to fully enfold their potential and meaning. The neutral white cube setting provides only one particular reading of the artwork; a rather sterile and hermetic one. The same work is viewed and (probably) read differently if shown in a different setting or in more than one setting or context. Naturally, artworks travel prespecified paths from studios to galleries, museums, fairs, collectors & owners homes, storage spaces, books, through history, etc... But most of these contexts are more or less connected to the work as a commodity, and are therefore considered to be of low contextual meaning, are often disconnected from the viewer anyway, or are lacking in presentational qualities. What we try to do is to intentionally provide different contexts and artistically shape the environments in which the works can act, unfold and present themselves in a different light and thus be approached from a different angle or viewpoint. We put the works in dialogue with special settings, in order to shape this dialogue and the space for communication between artworks and viewers, artworks and artworks or viewers and viewers. That's also the reason why we set up group exhibitions and work with artists, rather than just presenting our own artwork. The compilation of different artists works creates a dialogue between these works and their attached individual contexts and meaning and also provides a context in itself. They then function as independent actors or characters that act together and against each other to tell some kind of story.

New Scenario offers different grounds of experimentation for artists, blurring the boundaries between the online and offline duplexity. What importance do you think New Scenario takes when providing this kind of dialogue between the artist, the viewer, and the curator?
The constructed online and offline duplexity has never been a concern or boundary to us. We use an easy accessible online infrastructure to present the exhibition projects and use different apps and technologies to produce them, but we also like to shape things with our hands and build physical things. It's all just different modes of working that require different skill sets. We experiment with ideas, formats and presentation, and likewise each artist experiments with their own work, materials and so on. There is not really a collaborative experimentation ground in our projects in a micro sense. Experimentation takes place on individual levels in different stages of the process. In most cases the executive part of the production is very specific and leaves only little space for experimentation. We have had artists invited to produce works towards a specific or imagined setting (see BODYHOLES) where they had to experiment within their individual practice towards the dimensions of human orifices. Collaborative experimentation with work and settings have mostly not been doable due to the production process and peculiarities of the projects. RESIDENCY was the only collaborative project, which approached the format of the residency and exhibition space in an experimental way. We hope that through experimentation with exhibition formats and presentation of art we can shape and influence the way in which artists, viewers and curators approach art and exhibitions and open them up for artistic encounters and joyful interactions. ...

What has been your most difficult project to set up so far and why?
The last two bigger projects BODYHOLES and HOPE have been the most difficult, in terms of preparation, organization and production. Mainly because there have been a lot of artists and people involved. Both of these projects took almost a year from preparation to presentation.

How do you envision the future of art documentation?
Whereas now the most prominent actor in documentation is the flat image, it will probably get much more invasive and immersive if we end up living with virtual or augmented realities. The shift back from the flat image to a quasi physical space will happen, but without losing all of the former stages and presentational fragments of an artwork. Old and new forms of documentation will exist in parallel to each other and for different purposes. The most interesting question is whether we can shape the documentation to be interesting and challenging.

Are you already preparing something for the next chapter of New Scenario? Could you give us a glimpse of what you have in mind?
Yes, we always prepare new projects:). We´re constantly discussing and negotiating ideas and possible projects. Once in a while one of us throws out a new idea, and then we keep talking about it, cancel it, begin thinking about it again, transform it, work on it. Is it a good idea at all? Or how could this be done and what does it need to make it work? Is it relevant? Does it create impact? Does it fit in with the other New Scenario projects? Is it a good project to do now, or should we come back to it later?... We keep talking about all these different ideas until we feel that we have found the best possible solution and feel that it makes sense and that it's the right time to do it and worth doing it ... and then we start producing. Some ideas have been with

us since we started New Scenario. But to come back to the question: we mostly keep this process hidden. Unless a project addresses the process. We think it's more magical if the viewer is excluded from production and is only able to experience the finished product. We try to stay unpredictable. New Scenario emerged out of a need to escape the boredom of status quo art presentation, so we have to stay awake and not fall into the trap of predictability and thus the same boredom. Freshness, openness, unpredictability, and overcoming one's own taste is crucial in order to create something relevant.

And what will your future plans for New Scenario be?
Keep on pushing boundaries and challenging what art and its presentation can be, will be and can become. Blur everything. To free art and defend art from the limited, stubborn human mind and perception. Art is ungovernable. Stay unpredictable! :)

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Inside the Digital Cube

—Natalie Kane

When a lecture theatre full of zombies and digital artworks is just a few clicks away there is no reason you have to scroll through installation shots on a website documenting offline exhibitions. Natalie Kane writes about new formats for presenting digital art, and finds that the dreams of the early internet haven't died yet – you just have to know where to look.

The internet is haunted by the presence of absence, failed attempts, dead links and community recollections, the hovering promise of dreams to revolutionise and give us an authentic engagement with an art (for lack of a better word) that – whether by virtue of being digital or virtual or online – has something else to offer. On some level, there is still a collective hope that even the commercialised internet contains further, bolder, places for art and artists beyond the constraints of the existing art system. New forms of interrogation have arisen in reaction to the complexities of surveilled, algorithmic and databased space. There is a resilience in response, a call to action to challenge the cards the modern internet has dealt us. A particularly productive friction has evolved between networked, online space and the position occupied by the digital AFK (or "away from keyboard", promoted as an alternative to the more common acronym IRL by researcher Nathan Jurgenson).

Some of the work challenging these particular anxieties is being produced by small, independent and experimental groups such as Off Site Project, run by recent Central Saint Martins graduates Elliott Burns and Pita Arreola. As well as holding shows online, they have organised a series of "micro-ZIP-folder-exhibitions" that you can take "off site", allowing you to experience work offline – locally, personally, in the privacy of your own desktop – rather than in the "presence" of a network. Here, the conventional organisation of computer files becomes a framework for exhibition design. Once you open the folder on your own device, you can augment, corrupt and reappropriate the content with the explicit encouragement of the project and its artists.

Off Site Project's November to December 2017 exhibition, a solo show by Aaron Scheer, was also part of The Wrong (biennale), an online "decentralised art biennial" founded in 2014 by David Quiles Guilló. The most intriguing question about this endeavour might appear to be: Why recreate this deeply flawed structure online? But in fact this particular project reimagines, rather than replicates, the biennial format. It offers a way of seeing the global scope of art without all-powerful artistic directors or the jostling for sponsorship and jury approval. The Wrong applies an ethos of "radical inclusion": not only can anyone apply, but if you think you should be included, you will be. More than eighty curators and over 1400 artists are expected to participate, mainly in its online spaces but also in "temporary AFK exhibitions" that occur worldwide until 31 January 2018. The project is vaguely reminiscent of earlier, more innocent hopes of the internet as a

democratic and creative public space, where members of a community work alongside, rather than in competition with, one another.

In contrast to the surfeit of links on The Wrong's home page, New Scenario (run by German artists Paul Barsch and Tilman Hornig) organised a series of exhibitions that evince an alternative vision for a more explicitly"curated" online space. In conjunction with the 2016 Berlin Biennale, they presented the NSFW exhibition "Body Holes", for which artists made works for the seven orifices of a human body, which were then photographed and presented online. Their latest group exhibition "Hope" goes in some ways further. It feels somewhere between a video game and immersive theatre. Playing on the conventions of the physical much in the way game environments do, the mise-en-scène opens in a lecture theatre filled with students-turnedzombies, where faintly glowing orbs tempt visitors to click on the corners of the 360-degree environment. They lead you through bloodstained corridors to an engineering workshop and an empty office, occasionally pausing to experience the artworks embedded within. One door opens into a library, where the multiplied figure of a woman stares inwards at you, occasionally whispering "psst … hey!" in your ear. The post-apocalyptic setting situates works within a narrative, further contextualised by a flow chart sketched out on a chalkboard linking to a lecture by artist Daniel Keller about a "Meme Warfare Centre".

Art created within such spaces can respond to the constraints that define such platforms by subverting or pushing them to their extreme. In "Hope", for example, you always stand in the centre of a room – a constraint of 360-degree virtual environments that is an unusual point of encounter for an art viewer. The project also brings to mind the artworks and exhibitions that have been made for and in existing virtual spaces such as the online multiplayer world Second Life. One of the best examples is Lynn Hershman Leeson's Life Squared (2007), which remixed the artist's thirty-year archive into a virtual reconstruction of the Dante Hotel in San Francisco. Leeson turned the game mechanics into a series of medium-specific rules, while also testing the dynamics of experiencing work with the limits of the physical removed.

But what of the artistic potential within the closed, privatised platforms that make up a far bigger part of our everyday experience of the internet today? "Them", a project by Lemonade Gallery (founded in 2014 by Dan Eastmond) that took place over a month in 2016, involved inviting twenty-four artists to present a live-stream on the gallery's YouTube channel during a specific window of time. Molly Soda, for example, invited those watching to join her in a karaoke sing along with songs at their request, while Keaton Fox used mirrors and projectors to gradually distort her own live image. The format provided artists with an arena in which to perform, think or act out loud with a public that tuned in. "Them" pulled at the relationship between viewer and viewed on live streaming video sites in ways that bring to mind JenniCam (1996–2003) and other early experiments with "lifecasting". The works at times – especially when you caught them live – felt voyeuristic, with so many performances happening in the artists' intimate, domestic spaces: in bedrooms, on couches, in kitchens and on computer desktops. Interestingly, Lemonade Gallery's website archives the videos without institutional mediation of their content. There are no captions, no position statements – only artists performing their work. The curator is invisible, and the gallery has sidestepped the usual hierarchy by stepping away from trying to own that space themselves.

Arguably, institutions are by nature ill-equipped to understand the nature of digital work. Many grant-dependent spaces feel under pressure and this competitiveness stems, in part, from the race for survival that comes with government cuts. But too often, such institutions force a narrative of what digital space with art in it should be, denying what it actually is. Take, for example, Arts Council England's flagship programme The Space. Founded in 2012 as a platform for digital art, it recently switched its focus to "creating new works that have digital at the heart of the creative process". Instead of engaging with the methods, tools and technologies digital arts practitioners were already using, it too often tried to make work conform to a certain limited notion of "digital" that ended up homogenising it.

The Space's first digital commission was Metahaven's The Sprawl (2015), originally envisaged as a crossplatform, multi-social network, episodic internet documentary. Each episode would align with a particular digital media platform – from You- Tube to Instagram to Tumblr – before eventually being "stitched together" in a linear fashion on The Space's website.Instead, however, the work became an artists' film and multi-screen installation, with the online elements moved onto another website, sprawl.space, which became an often confusing, narratively messy series of YouTube clips. Metahaven tried to engage with the inherent "online-ness" of propaganda and journalism in a networked context but the work never quite lived up to its original ambition.

AGNES, by Cécile B. Evans, an ongoing work commissioned in 2014 by Serpentine Galleries, is a rare example of a large institution understanding the nature of their own place on the internet – structurally, culturally and functionally. The eponymous online assistant asks visitors intimate, sometimes intrusive questions and guides them through a succession of links, occasionally visiting Serpentine's own pages, with a running commentary, accompanying contextual videos and a soundtrack. You have little choice where you

are taken, and your specific journey seems either arbitrary or determined by what you say about, for example, your current emotional state, rather than any logical need. AGNES takes us on a journey that makes no sense to anyone but "her" (I use "her" with a caveat here: does AI have a gender, or is it gendered?), much like other, similarly illegible processes that we experience too often online.

The uncanny, strange yet familiar, relationship a visitor had with AGNES represented a vast expansion of the norms and expectations a user brings to their interactions with an arts organisation's website. As a site-specific installation in digital space, it used an institution's website not as a platform for digital work but as a medium in which Evans's benevolent agent could interrogate both the dynamics of the relationship between user and site and the institution's digital presence itself. In more general terms, artist Jane Frances Dunlop, who researches the online spaces where performance takes place, says: "I think site-specificity offers the best paradigm for digital art online: assume artists can and will respond to the given territory, as opposed to creating new 'neutral/empty' areas".

Just like platforms such as Facebook, the institutions offering artists online spaces to show work often end up co-opting them. I often feel like a level of sacrifice needs to happen for institutions to abandon their attempts at "branding" the latest platform for the consumption of art. If institutions provide a space for artists, they must be careful not to overly define this space, and think hard about questions concerning the ownership and control of platforms for digital art, as well as who defines spaces as "for artists" and why. Rather than squandering resources trying to redefine the field in a top-down way, it would be better to provide infrastructure, to give artists, autonomy and (importantly) money to let them do what they like instead of forcing them into a branded territory that attempts to legitimise their work within the problematic framework of the existing institutional art world the internet once promised to help us overcome.

Natalie Kane is Curator of Digital Design at the Victoria & Albert Museum in Lonson. Alongside artist Tobias Revell, she is half of the curatorial research project Haunted Machines.

In der digitalen Zelle

—Natalie Kane

Wenn ein Vorlesungssaal voller Zombies und digitaler Kunstwerke nur ein paar Klicks entfernt ist, gibt es keinen Grund durch die Online-Dokumentationen von Offline-Ausstellungen zu scrollen. Natalie Kane schreibt über neue Formate digitaler Kunst und erkennt, dass die Träume des frühen Internet noch leben – man muss nur wissen wo.

Ein Gespenst geht um im Internet: In der Anwesenheit des Abwesenden, den fehlgeschlagenen Versuchen, den toten Links und Erinnerungen an Communitys überdauert der Traum von einer revolutionären und authentischen Begegnung mit einer anderen Kunst – sei sie digital, virtuell oder online. Es gibt noch immer die Hoffnung, dass auch das durchkommerzialisierte Internet entlegene und fremde Orte für Kunst und Künstler jenseits der Beschränkungen des etablierten Kunstsystems bereithält. Als Antwort auf den überwachten, algorithmischen Datenraum sind neue Fragestellungen entstanden. Es gibt Widerstand gegen das moderne Internet und Aufrufe zum Handeln. Zwischen dem vernetzten Online- und dem digitalen AFK-Raum („away from keyboard" [nicht an der Tastatur], das der Netztheoretiker Nathan Jurgenson als Alternative zum bekannteren „IRL" vorgeschlagen hat) hat sich ein produktives Spannungsfeld entwickelt.

Die Initiative geht oft von kleinen, unabhängigen und experimentellen Gruppen aus, wie etwa Off Site Project der Kuratoren Elliott Burns und Pita Arreola. Neben Online- Ausstellungen organisieren sie „Mikro-ZIP-Datei-Ausstellungen", die man „off-site" besuchen kann, also offline innerhalb der vier Wände des eigenen Computers. Die gebräuchliche Form einer Computerdatei wird zum Rahmen der Gestaltung einer Ausstellung. Öffnet man den Folder, kann man seinen Inhalt erweitern, manipulieren und anders verwenden; man wird von dem Projekt und seinen Künstlern explizit dazu aufgefordert.

Aktuell läuft bei Off Site Project eine Ausstellung von Aaron Scheer, die auch Teil von The Wrong (Biennale) ist, einer 2013 von David Quiles Guilló gegründeten „dezentralen Kunstbiennale". Die interessanteste Frage wäre: Warum dieses zutiefst problematische Format online nachbilden? Tatsächlich bildet das Projekt das Biennalen-Format aber nicht nach, sondern erfindet es neu. Es zeigt das globale Spektrum der Kunst ohne allmächtigen künstlerischen Leiter, den Kampf um Sponsoren oder die Gunst der Jury. Für The Wrong gilt das Ethos „radikaler Inklusion": Es kann sich nicht nur jeder bewerben, sondern auch jeder teilnehmen, der möchte. Mehr als achtzig Kuratoren und über 1400 Künstler sind dabei, vor allem in Online-Räumen, aber

auch in „temporären AFK Ausstellungen", die über die Welt verstreut noch bis Ende Januar 2018 stattfinden. Das Projekt erinnert an die frühen, noch unschuldigen Hoffnungen des Internet als demokratischer und kreativer öffentlicher Raum, in dem Mitglieder einer Community miteinander und nicht in Konkurrenz zueinander arbeiten.

Im Gegensatz zu der Unzahl an Links auf The Wrongs Homepage, organisiert New Scenario, ein Projekt der deutschen Künstler Paul Barsch und Tilman Hornig, Ausstellungen, die einen stärker „kuratierten" Online-Raum erkennen lassen. Im Rahmen der Berlin Biennale 2016 zeigten sie die NSFW (Not Safe For Work)-Ausstellung „Body Holes": Künstler machten Arbeiten für die sieben Öffnungen des menschlichen Körpers, die dann fotografiert und online gestellt wurden. Ihre jüngste Gruppenausstellung „Hope" geht in mancher Hinsicht weiter und ist irgendwo zwischen Computerspiel und immersivem Theater angesiedelt. Die Inszenierung spielt mit den Konventionen der physischen Welt ähnlich wie Game Environments und beginnt in einem Hörsaal voller in Zombies verwandelter Studenten. Schwach pulsierende Kreise locken den Besucher in jede Ecke des 360-Grad-Environments, in blutbeschmierte Gänge, Labore, ein leeres Büro und manchmal zu Kunstwerken. Eine Tür führt in eine Bibliothek, in der man von einer vervielfachten Frauenfigur angestarrt wird, die einem „psst … hey!" ins Ohr flüstert. Das postapokalyptische Setting gibt den Arbeiten einen erzählerischen Rahmen, der über einen Programmablaufplan auf einer Tafel weiter kontextualisiert wird, die zu einem Vortrag des Künstlers Daniel Keller über „Meme warfare" verlinkt.

Plattformen wie New Scenario sind einigen Regeln und Beschränkungen unterworfen, aber Kunst, die in solchen Räumen entsteht, kann auf diese Zwänge mit Subversion antworten oder sie ins Extrem treiben. Bei „Hope" zum Beispiel befindet man sich immer im Zentrum des Raumes, eine Beschränkung von virtuellen 360-Grad-Environments, die ungewöhnlich für die Betrachtung von Kunst ist. Aber das Projekt erinnert auch an Arbeiten und Ausstellungen, die für und in bestehende/n virtuellen Räume/n wie der Online-Multiplayer- Welt Second Life entstanden sind. Eines der besten Beispiele dafür ist Lynn Hershman Leesons „Life Squared" (2007), das ihr dreißig Jahre umspannendes Archiv mit einer virtuellen Rekonstruktion des Dante Hotels in San Francisco remixte. Leeson verwandelte dafür die Spielmechanik in eine Reihe mediumspezifischer Regeln und erprobte Dynamiken der Werkerfahrung jenseits physischer Grenzen.

Aber wie steht es um das künstlerische Potenzial privater Plattformen, die heute den weitaus größeren Teil unserer alltäglichen Interaktion mit dem Internet ausmachen? Die 2014 von Dan Eastmond gegründete Lemonade Gallery lud für das einmonatige Projekt „Them" (2016) vierundzwanzig Künstler ein, einen Live-Stream auf dem YouTube-Channel der Galerie zu präsentieren. Molly Soda motivierte die Zuseher etwa zum Karaoke Singen, und Keaton Fox deformierte ihr Live-Bild nach und nach mit Spiegeln und Projektoren. Das Format bot den Künstlern eine Arena, um vor und mit einem Publikum zu performen, zu denken und zu agieren. „Das Spiel mit der Beziehung zwischen Betrachter und Betrachtetem auf Live-Stream-Seiten erinnert an Jennicam und andere frühe Experimente mit „Lifecasting". Oft fühlte man sich wie ein Voyeur – besonders wenn man sie live sah –, weil viele der Performances bei den Künstlern zu Hause stattfanden, in intimen Räumen wie Schlafzimmern, auf Sofas, in Küchen und auf Computerdesktops. Interessanterweise archiviert die Webseite der Lemonade Gallery die Videos ohne Information: Es gibt keine Werkangaben, keine Statements, nur die Künstler, die performen. Der Kurator ist unsichtbar, und die Institution hat die üblichen Hierarchien vermieden, indem sie davon absah, diesen Raum selbst auszufüllen.

Institutionen sind wohl naturgemäß schlecht gerüstet, das Wesen digitaler Kunst zu verstehen. Viele von Förderungen abhängige Räume stehen in der Folge des Überlebenskampfes nach der Kürzung öffentlicher Gelder unter Konkurrenzdruck. Generell aber zwingen die kuratorischen Versuche der Präsentation neuer Erfahrungsformen dem digitalen künstlerischen Raum eher auf, was er sein sollte, nicht was er ist. Ein Beispiel dafür ist „The Space", das Vorzeigeprojekt des Arts Council England. Es wurde 2012 als Plattform für digitale Kunst gegründet und änderte vor kurzem seine Ausrichtung auf „die Produktion neuer Arbeiten, bei denen das Digitale im Mittelpunkt des kreativen Prozesses steht". Statt einer Auseinandersetzung mit den Methoden, Werkzeugen und Technologien bestehender digitaler Praktiken, versuchte man die Arbeiten an einer bestimmten, beschränkten Vorstellung des „Digitalen" auszurichten, mit dem Ergebnis sie zu homogenisieren.

Die erste digitale Auftragsarbeit von The Space war Metahavens „The Sprawl" (2015), das ursprünglich als plattformübergreifende Internetdokumentarreihe in verschiedenen sozialen Netzwerken geplant war. Jede Folge sollte woanders – auf YouTube, Instagram oder Tumblr – gezeigt und dann später auf der Webseite von The Space „zusammengenäht" werden. Am Ende wurden daraus jedoch ein Künstlerfilm und eine Multi-Screen-Installation, während die Online-Elemente, eine verwirrende, chaotische Reihe von YouTube Clips, auf die Webseite sprawl.space kamen. Metahaven versuchten sich mit dem inhärenten „Online-sein"

von Propaganda und Journalismus in einer vernetzten Welt auseinanderzusetzen, aber das Projekt wurde seiner eigentlichen Zielsetzung nicht wirklich gerecht.

„AGNES" (2014–) von Cécile B. Evans, eine Auftragsarbeit für die Serpentine Gallery, ist ein seltenes Beispiel dafür, dass eine Institution ihren eigenen Platz im Internet strukturell, kulturell und funktionell versteht. Die titelgebende Online-Assistentin stellt den Besuchern intime, manchmal zudringliche Fragen und führt sie durch das Internet, mitunter auf die eigenen Seiten der Serpentine, begleitet von einem laufenden Kommentar, Videos und einem Soundtrack. Man hat wenig Einfluss darauf, wohin man geführt wird, der Weg scheint entweder zufällig oder davon abzuhängen, wie man sich beispielsweise über seine Gemütslage äußert. „AGNES" nimmt uns mit auf eine Reise, die nur für „sie" einen Sinn ergibt (ich verwende hier „sie" mit Vorbehalt: hat eine künstliche Intelligenz ein Geschlecht, oder ist sie gegendert?), so wie viele ähnlich undechiffrierbare Prozesse, denen wir online allzu oft ausgesetzt sind.

Die unheimliche, fremde und doch vertraute Beziehung, die man mit „AGNES" hat, erweitert die Normen und Erwartungen, die man als Nutzer bei Interaktionen mit der Webseite einer Kunstinstitution hat. Als „Seiten"-spezifische Installation im digitalen Raum wird die Webseite der Institution nicht als Plattform für ein digitales Kunstwerk, sondern als Medium genutzt, in dem Evans' wohlwollende Vermittlerin sowohl die Dynamik des Verhältnisses zwischen Nutzer und Webseite als auch den digitalen Auftritt der Institution selbst hinterfragen kann. Wie die Künstlerin Jane Frances Dunlop sagt, die Online-Räume für Performance erforscht: „Seiten-Spezifität ist das beste Modell für digitale Kunst online: Davon auszugehen, dass Künstler auf die Gegebenheiten des Terrains reagieren können und werden, und nicht neue, ‚neutrale/leere' Zonen schaffen."

Wie Facebook und andere Plattformen vereinnahmen am Ende auch Institutionen häufig die Künstler, denen sie Online-Räume zur Verfügung stellen. Ich glaube, dass es ein Opfer vonseiten der Institutionen braucht und die Versuche aufgegeben werden müssen, diese jüngste Plattform für Kunst „branden" zu wollen. Wenn Institutionen Künstlern einen Raum anbieten, dann müssen sie darauf achten, diesen Raum nicht zu stark zu definieren und zu regulieren. Sie müssen genau über Eigentümerschaft und Kontrolle ihrer Plattformen für digitale Kunst nachdenken. Statt Ressourcen für die Neuerfindung des Feldes von oben herab zu verschwenden, sollte man lieber Infrastruktur zur Verfügung stellen, Künstlern den Raum übergeben, Autonomie und (sehr wichtig) Geld – damit sie das machen können, was sie wollen. Man sollte sie nicht den Zwängen eines Branding unterwerfen, das versucht, ihre Arbeiten im Rahmen genau der institutionellen Kunstwelt zu legitimieren, die das Internet einst versprach zu überwinden.

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No Gallery? No Problem: 9 Millennial Art Strategies That Are Shaping the Future of Contemporary Art

Self-promotion shouldn't be a dirty word. Here's how millennial artists are using it to find success outside of the gallery system.

[...]
Rule #3: Haters Will Say It's Photoshopped, and It Is

Even if you're too lazy to leave your apartment, you still have no excuse for not organizing art shows. You really don't need space at all, or even a camera, to put exhibitions online. Take Bebi, Garden Ceremony, or New Scenario—all artist-run exhibition projects that were completely computer-generated.*** Bebi, produced by Belgian artist Yannick Val Gesto, is so realistically rendered that you would never know it wasn't actually a white-cube gallery space. "Serenade," an online exhibition organized by the Garden Ceremony (Filippo De Marchi and Giovanni Riggio) takes the form of a video. In it, art objects populate a

computer-generated room and a soundtrack and subtitles create a dynamic viewing experience. New Scenario, programmed by Paul Barsch and Tilman Hornig, is another "dynamic platform for conceptual, time-based and performative exhibition formats." TL;DR: Get a URL, host an exhibition.
[...]

***correction

None of New Scenario's groupshows were computer generated. Its all real sites and real artworks documented in physical spaces. There is always some post-production done on the computer (e.g. photoshop to do some changes and /or let the images look better) and the exhibitions can mostly be viewed online through a computer or similar device. But exept few computer-generated art works (Aoto Oouchi's work in CRASH or Jon Rafman's video in HOPE, ...) nothing is rendered or computer-generated!!!! New Scenario

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Catching Eyes — New ways of conducting gaze in the project HOPE of the artist duo New Scenario

—Ellen Wagner

In projects such as CRASH (2015) and Bodyholes (2016), Paul Barsch and Tilman Hornig showed that even the narrowest of crevices can be used to show art. Whether between the seat cushions of a stretch limousine or the most intimate wrinkles of our body - no place was too far away for the artists working together under the name New Scenario to irritate our perception of space. While the results here were documentaries in the form of image series, HOPE (2017) is based on 360° photographs taken at the Dresden University of Technology, which was transformed into a wimmelpictureesque scenery populated by extras between everyday university life and teen horror, high school massacre and zombie apocalypse for the shooting. The attractive and threatening soundscape surrounding the online project is complemented by a mix of civilisation and administrative sounds such as telephone ringing, honking and device noise, harpsichord sounds, circular saw noises and natural sounds reminiscent of rustling insects and thundering thunderstorms. With the mouse pointer, arrow keys or forefinger on the mobile phone screen, you can navigate online through the lecture hall, cafeteria, copy room, corridors, laboratories and offices in search of the incredibly pulsating circle symbols, which indicate links to further rooms and artworks.

More than in previous exhibition projects, HOPE poses the question of how the way we navigate through the digital environment built by New Scenario influences our relationship to the embedded works. In other words, are we "infected" with a virus that transforms us into digital undead? And how does this state become reflective?

In the metaphorical sense, zombies are wandering creatures without individuality, driven by a foreign determination, which willingly follows the instructions of other people or systems, such as consumer capitalism under the signs of digitalization. Zombies stand for an adaptation that implies inability to critique and self-reflection. Hungry for closeness, but incapable of real interest in the other, in social associations and ultimately in itself, the zombie stands for a mixture of active movement and self-chosen passivity, with which we move in digital environments, "prosume" content and even if we do not automatically succumb to it, are always exposed to the dangers of political fatigue and a flattening of the social.

In HOPE, the transition from active participation to passive spectators in our dealings with art, but also with human and non-human objects in general, becomes noticeable in digital contexts. The works, which often consist of motionless elements, are presented in specially produced YouTube clips, which are filmed, orbited from a constant distance from the camera or zoomed in slowly. Like a bird of prey or a drone above the prey, the camera circles around objects such as Monia Ben Hamouda's work made of make-up sponges, bones, cable ties and pig ears. There is no need to pan from a detailed view of a larger context, the tension-generating means run out of steam. They contribute to the hypnotic atmosphere of a threatening unknown, in which something seems to happen at any time.

As a user, you can't align your gaze on the works by yourself, but remain at the camera's doorstep, stalking your way up and down the stairs while scanning them along objects. The animation of the artworks is actually a stimulation - but neither the objects being viewed nor the subjects to be viewed are animated, but a foreign eye as something third that cannot be controlled by us, on which we are dependent, which promises us an overview, but above all gives us a perspective that we are not able to change ourselves within the setting. The 360°-photos and the posing groups of people are centered around us, but the glances often pass us by or through us. The gaze, which plays around us but does not actively make contact with us, can also be found in individual works: in Bailey Scieszka's video Sentimental Cyberslam (2017), an unhealthy clownishly made-up head floats in front of an apparently blood-covered front made of toilet doors. It talks about post-apocalypse and the downfall of civilization, about queerness and magical toy dolphins and looks past us all the time as if reading from signs next to the camera. In the end, it looks up as if he expects a reaction to the faultlessly delivered service. It is these subtleties such as these that make the works, which are often based on bold motifs, interesting; in terms of content, there is a desire for rebellion which, however, is clearly not unaffected by external conventions of presentation in formal terms.

Mariechen Danz's object Mask (head cut toxout) (2015) is presented by New Scenario in such a way that we miss her eyes by a narrow margin: In the YouTube video on a photocopier, one after the other, it is scanned from below, illuminated, repeatedly copied over and over again. The title reminds us of the mask as a wraparound cover, but also of a freshly cut "slice of head" or the result of a gravure printing process, in which every colour highlighting on the print requires a cut into the printing block formed by the human face. To see a parallel to the neo-liberal postulate of the "high-circulation" reproduction of an individual "cut-to-size" self would not be far from here.

The gaze as a presumed carrier of subjectivity is effectively staged in HOPE, by illuminating the mask, the contact lenses of the cyberslam protagonist, the expressive facial expressions of the extras or the camera work in the filming of the objects - but the staging remains clearly recognizable as an external one. In the variety of positions, a narrowness is evident which we are allowed to "discover" by clicking and scrolling, in a labyrinth in which one always seems to come out where one started shortly before. The taking up of motivic and staged eye-catchers of the mass media brings the way in which we get to focus on images and objects, especially digitally reproduced, viewed and brought to our attention.

The mixture of a call for personal involvement - represented by the gaze - and the limitation of opportunities for participation is characteristic of the post-digital media landscape. In HOPE, it appears on three levels - in individual artworks, their presentation and the 360° photographs that we have to pass through. There is a tension between the critically commenting function of the works and the use of staging formulas of the entertainment industry, which are quite literally aimed at an external stimulation and illumination of the eyes. This tension also points to the fact that even in the emancipated handling of media content and formats, as well as with our self as the media carrier of images and projections, we can sometimes hardly break out of standardized forms of communication. The situation that we are actually "zombified" digitally by certain use-training habits in dealing with the media to a certain degree, but that we are not irretrievably discarded of our ability to act and move, becomes perceptible in HOPE in a way that unfolds its ambivalent effect precisely in the bold.

Catching Eyes — Neue Wege der Blickführung im Projekt HOPE des Künstlerduos New Scenario

—Ellen Wagner

In Projekten wie CRASH (2015) und Bodyholes (2016) zeigten Paul Barsch und Tilman Hornig, dass sich jede noch so schmale Ritze nutzen lässt, um Kunst zu zeigen. Ob zwischen den Sitzpolstern einer Stretchlimousine oder den intimsten Falten unseres Körpers – kein Ort war den unter dem Namen New Scenario zusammenarbeitenden Künstlern zu entlegen, um an ihm unsere Raumwahrnehmung zu irritieren. Während die Resultate hier Dokumentationen in Form von Bildstrecken waren, basiert HOPE(2017) auf 360°-Fotografien, aufgenommen in der Technischen Universität Dresden, die für das Shooting in eine wimmelbildartige, von StatistInnen bevölkerte Kulisse zwischen Unialltag und Teenie-Horror, Highschool-Massaker und Zombie-Apokalypse verwandelt wurde. In die das Online-Projekt untermalende anziehend-bedrohliche Geräuschkulisse mischen sich Zivilisations- und Verwaltungsgeräusche wie Telefonklingeln, Hupen und Geräterauschen, Cembaloklänge, Kreissägenartiges und Naturgeräusche, die an raschelnde Insekten und Gewittergrollen erinnern. Per

Mauszeiger, Pfeiltasten oder Zeigefinger auf dem Handyscreen navigiert man online durch Hörsaal, Mensa, Kopierzimmer, Flure, Labore und Büros, auf der Suche nach den unheimlich pulsierenden Kreissymbolen, die Verlinkungen zu weiteren Räumen und Arbeiten andeuten.

Stärker als in früheren Projekten stellt sich in HOPE die Frage, wie die Art, in der wir durch die von New Scenario gebaute digitale Umgebung navigieren, unser Verhältnis zu den eingebetteten Arbeiten beeinflusst. Anders gesagt: Werden wir hier „infiziert" mit einem Virus, der uns in digitale Untote verwandelt? Und (wie) wird dieser Zustand dabei reflektierbar?

Im metaphorischen Sinn sind Zombies umherirrende Wesen ohne Individualität, getrieben von einer Fremdbestimmtheit, die sie bereitwillig den Vorgaben anderer Personen oder Systeme, etwa dem des Konsumkapitalismus unter den Vorzeichen der Digitalisierung, folgen lässt. Zombies stehen für eine Angepasstheit, die Unfähigkeit zu Kritik und Selbstreflexion impliziert. Hungrig auf Nähe, aber unfähig zu echtem Interesse am anderen, an sozialen Zusammenschlüssen und letztlich an sich selbst, steht der Zombie für eine Mischung aus aktiver Bewegung und selbst gewählter Passivität, mit der wir uns in digitalen Umgebungen bewegen, Content „prosumieren" und dabei, auch wenn wir ihnen nicht automatisch erliegen, stets den Gefahren einer Ermüdung im Politischen und einer Abflachung des Sozialen ausgesetzt sind.

In HOPE wird das Umschlagen von aktiver Teilhabe in passives Zuschauen in unserem Umgang mit Kunst, aber auch mit menschlichen und nicht-menschlichen Objekten generell in digitalen Zusammenhängen spürbar. Die oft aus unbewegten Elementen bestehenden Arbeiten werden in eigens produzierten YouTube-Clips präsentiert, wurden sozusagen verfilmt, aus konstanter Entfernung von der Kamera umkreist oder langsam herangezoomt. Wie ein Raubvogel oder eine Drohne über der Beute umkreist die Kamera etwa Monia Ben Hamoudas Objekte aus Make-up-Schwämmen, Knochen, Kabelbindern und Schweineohren. Der Schwenk von der Detailbetrachtung auf einen größeren Zusammenhang bleibt aus, die spannungserzeugenden Mittel laufen ins Leere. Sie tragen zur hypnotischen Atmosphäre eines drohenden Unbekannten bei, in der sich scheinbar jederzeit etwas ereignen könnte.

Als UserIn kann man den Blick auf die Werke nicht selbst ausrichten, sondern bleibt dem Auge der Kamera ausgeliefert, das zoomend sich heranpirscht und scannend an Objekten entlanggleitet. Die Animation der Exponate zeigt sich tatsächlich als Belebung – belebt werden aber weder die betrachteten Objekte noch die betrachtenden Subjekte, sondern ein fremder Blick als etwas Drittes, das nicht von uns zu kontrollieren ist, auf das wir angewiesen sind, das uns Überblick verspricht, aber vor allem eine Perspektive vorgibt, die wir innerhalb des Settings nicht eigenmächtig zu wechseln vermögen.

Auch die 360°-Fotos und die für diese posierenden Menschengruppen sind um uns zentriert, doch gehen die Blicke oft an uns vorbei oder durch uns hindurch. Der uns umspielende, aber nicht aktiv Kontakt aufnehmende Blick findet sich ebenso in einzelnen Arbeiten: In Bailey Scieszkas Video Sentimental Cyberslam (2017) schwebt ein ungesund clownesk geschminkter Kopf digital freigestellt vor einer scheinbar blutverschmierten Front aus Toilettentüren. Er redet von Postapokalypse und dem Untergang der Zivilisation, von Queerness und magischen Spielzeugdelfinen und blickt die ganze Zeit über seitlich an uns vorbei, als lese er von Schildern neben der Kamera ab. Am Ende blickt er auf, als erwarte er eine Reaktion auf die fehlerfrei abgelieferte Leistung. Es sind Feinheiten wie diese, die die oft auf plakativen Motiven basierenden Arbeiten interessant machen; in denen sich auf inhaltlicher Ebene ein Wille zu Rebellion abzeichnet, der im Formalen jedoch sichtlich nicht unberührt bleibt von äußeren Darbietungskonventionen.

Mariechen Danz' Objekt Mask (Kopfschnitt toxout) (2015) wird von New Scenario so präsentiert, dass uns ihre aufgerissenen Augen knapp verfehlen: Es wird im YouTube-Video auf einem Fotokopierer liegend ein ums andere Mal von unten gescannt, beleuchtet, immer wieder neu immer wieder gleich kopiert. Der Titel lässt an die Maske als überstreifbare Hülle denken, aber auch an eine frisch aufgeschnittene „Scheibe Kopf" oder das Resultat eines Tiefdruckverfahrens, in dem jede farbliche Hervorhebung auf dem Abzug eines Einschnitts in den hier vom menschlichen Antlitz gebildeten Druckstock bedarf. Eine Parallele zum neoliberalen Postulat zur „auflagenstarken" Vervielfältigung eines individuell „zurechtgeschnittenen" Selbst zu sehen, läge hier nicht fern.

Der Blick als mutmaßlicher Träger von Subjektivität wird in HOPE effektvoll in Szene gesetzt, durch Beleuchtung der Maske, die Kontaktlinsen des Cyberslam-Protagonisten, die expressive Mimik der StatistInnen oder die Kameraarbeit in der Verfilmung der Objekte – doch bleibt die Inszenierung klar als äußere erkennbar. In der Vielfalt der Positionen deutet sich eine Enge an, die wir klickend und scrollend „selbst entdecken" dürfen, in einem Labyrinth, in dem man immer dort herauszukommen scheint, wo man kurz zuvor gestartet ist. Das Aufgreifen motivischer und inszenatorischer Eyecatcher der Massenmedien rückt die Art, wie wir Bilder und Objekte, besonders digital reproduzierte, betrachten und vor Augen geführt bekommen, in den Fokus.

Die Mischung aus Aufforderung zu persönlicher Involvierung – repräsentiert durch den Blick – und Begrenzung der Möglichkeiten zur Teilhabe ist charakteristisch für die postdigitale Medienlandschaft. Sie tritt in HOPE auf drei Ebenen – in einzelnen Arbeiten, deren Art der Präsentation sowie der von uns zu durchquerenden rahmenden 360°-Fotografien – hervor. Es entsteht eine Spannung zwischen der kritisch kommentierenden Funktion der Arbeiten und dem Einsatz inszenatorischer Formeln der Unterhaltungsindustrie, die ganz buchstäblich auf eine äußerliche Belebung und Beleuchtung der Augen ausgerichtet sind. Diese Spannung verweist nicht zuletzt darauf, dass wir auch im emanzipierten Umgang mit medialen Inhalten und Formaten sowie mit unserem Selbst als medial präsentem Träger von Bildern und Projektionen mitunter schwer aus standardisierten Kommunikationsformen ausbrechen können. Die Situation, dass wir tatsächlich zu einem gewissen Grad durch bestimmte Nutzugsgewohnheiten im Umgang mit Medien digital „zombifiziert", dadurch aber nicht unwiederbringlich unserer Handlungs- und Bewegungsfähigkeit entledigt sind, wird in HOPE auf eine Weise spürbar, die gerade im Plakativen ihre ambivalente Wirkung entfaltet.

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Zombie Subjectivity: New Scenario

–Pierre-Alexandre Mateos and Charles Teyssou

In a heated debate over the issue of Coney Islands sideshows, Dick D. Zigun—the unofficial mayor of C.I., as he branded himself—laconically responded to his opponent's proposition to leave the visitors standing: "Post-modern people prefer to sit"[1].

HOPE, the latest curatorial endeavor of New Scenario (Paul Barsch and Tilman Hornig), just added to this statement the digital ubiquity that was lacking this now-defunct industry. As with almost all of the duo's creations, the scenario enjoys the benefits of its simple premises: staged at Technical University Dresden, the visitor point-and-clicks their way through a Romerian Zombie bacchanal. The exhibition is a panoptic B-movie, where every pixel is meticulously arranged into a tableau vivant, including all the protagonists of the university.

Zombies have had an unimaginable academic and critical trajectory. From its classic cinematic one-directional and sea-level behavioral psychology his attraction grew to the Mount Olympus of critical tools. At such highs, only world-encompassing concepts are able to breathe the rarefied air. Its gymnastic skills are unparalleled and can be bought in any size or color. Zombie subjectivity, zombie capitalism, zombie formalism, zombie labor, zombie data, zombie anthropology, zombie porn, etc... Its conceptual volatility is heroic like a 24h spa-chain for depleted concepts. He became the brand on which we hang all our fears, a genius marketing palliative.

From the horror of virality to the anxiety of connection, Zombie has become the nightmare of the globalization-phobic. Gothic allegories have always been hot, haven't they? Remember the Vampire in queer studies? While a thousand zombies were spreading in the carefully cleaned alley of Hamburg during the G20 to denounce the neo-capitalist order, around half of them were posing in Dresden for the sake of a digital diorama populated by fourteen artists. From the lecture hall where it seems to have reached its visceral climax, the epidemic has spread rapidly through most of the university's departments. Mass hysteria has rapidly won over the already fragile scholar of modern rationality. Apparently unperturbed by the spectacle of this disarray, a teacher points to Daniel Keller's diagram, which details the creation of a Meme Warfare Center in response to the contamination of the internet by the alt-right, via the meme icon Kek. Instead of facing viral strategy with ballistic activism, the alt-woke manifesto echoed by Keller advocates for the launch of a post-ironic meme warfare that would appropriate the alt-right meme war tactics within the left accelerationist strategies. Fighting a pandemic with a counter-pandemic. In this warfare, every "citizen" is

also a "user". The reciprocity is not automatic. Most of the "users" are politically flat. In Gregor Rozanski's video IS IT ART OR IS IT JUST (experience of the product) (2017), they FaceTime from a Japanese neo-bistro, take a selfie to share their intrepid EasyJet lifestyle, or simply learn from a very early age how to manoeuver in this space of intense collision. But experience has never been so material-consuming. Technological adrenaline produces an overwhelming sum of garbage. From time to time, we have an ecological gasp that evaporates rapidly after a second fix. Shall we punctuate Earth with Joachim Coucke's totemic sculptures? These colonnades of black and white plastic-coated wire are digital follies, the fake ruins of the 2.5 quintillion bytes of data generated daily.

Has the virus been developed inside the lab of the university? That's perhaps what we are supposed to think with the irreconcilable protuberance (I can't even reply you) (2017) or the chimeric skeleton in the age of Soylent (I'm just trying to be pretty) (2017) of Monia Ben Hamouda. Genetically modified objects of Meret Oppenheim for the former and fragment of a cryptozoological creature (a cockatrice?) fetishized by T. J Barnum for the later, they are potentially the source of contamination of this University. Part cinema props, part incongruous biotech cadavre exquis, they are maybe the Patient Zero of the pandemic: a rhizomic red pill leading to Pegida; a Deleuzian reticular disease; a Guattarian paradigm shift; or the same excrescence that motivates the collective hysteria and the martial law in Shivers (1975) and Rabid (1976), the bipolar movies which irrigated all Cronenberg's filmography.

In a matter of obsessional behavior, school and university have always been a fertile ground. During 2006 in Portugal, three hundred students pretended to be infected by viral strawberries after watching and mimicking a popular teen show called Morangos com Açúcar. In 2010 in the Nation of Brunei, the abode of peace, dozens of kids were mysteriously infected by a fit of histrionics and claimed to be possessed by Jinn spirits. Or more modestly in Leroy, New York in 2011, a few kids started to convulse and show Tourette-like symptoms. The most popular and recent example of mass hysteria was probably the clown sightings of 2015-2016 contaminating North America and Western Europe, which generated multiple pranks YouTube videos.

Taking places in a dodgy bathroom of the university entirely repainted by the menstruation of Carrietta White (Stephen King's Carrie, 1974), artist Bayley Scieszca hides behind a trashy clown mask that Lisa Frank's mass-produced rainbow stickers in the 1990s would not have denied. The emanation of horrorcore, Scieszca is a bizarre Juggalo (or Juggalette) figure, a product of the band's Insane Clown Posse—a Detroit based hip-hop band mixing horror masks, Wrestlemania, and liters of chemical soda—who converge one time a year at the Gathering of the Juggalos.

Clowns and art have always had a difficult relationship: The cheapest artwork in The Simswas Tragic clown. If popular in the nineteenth century (Renoir) and early twentieth century (Picasso and Picabia among other clown-adjacents), Stephen King (again!) spells the end of the magnanimous clowns and their gaudy supporters (maybe the film Patch Adams—1998 is not innocent, either). They are at least since Bruce Nauman (Clown Torture, 1987) the mosr recent recipients of a long agony started with the Italian opera (Pagliacci, 1892) and culminating in Jigsaw attraction for Universal Studio.

Between forced laughter and voluntary death, the Bakhtinian theatre of Jon Rafman, Dream Journal (Hope) (2017), explores the edges of the digital junkspace, where lost contents, obsolete codes, and anonym avatars coagulate into dream sequences. In his 3D animated video, Rafman narrates the peregrination of the Camgirl reincarnation of Ann Lee in the underworld. Killed on the battlefield, her soul wanders through the corridor of a university campus whose high Victorian gothic architecture is invaded by tropical plants. As in The Divine Comedy, the more she walks, the hotter it gets. On her way, she meets an android masturbating on a Thomas Bayrl mechanism, Masc for Masc furry fandom playing American football and flirting gregariously, vore- oriented Satanists organizing healing ceremonies... She wakes up several times during her travels, only to realize that she is doomed to live in this Penrose triangle chain of 4chan fantasies. This Rabelaisian odyssey finds its conclusion when she follows a group of avatars into the mouth of a giant monkey, in which they all burn.

In one of the horror scenes of the exhibition, the rector of the university is caught holding a rope in order to hang himself. Death is the most obvious way to absorb the trauma of a zombie attack. Most of the time, suicide does not have to function in order to work. Failing to prevent the zombie mutation, it will at least

result in his relief. At his feet, a student writes on a blood pool HOPE in capital letters, while from an office desk, an Otto Dix drawing of a mutilated face of an army veteran witnesses the liberating ceremonial.

Dada were pioneers in introducing the horrific within the exhibition format, the most notable example being Dada-Vorfrühling (Dada Early Spring), an exhibition organized by Max Ernst and Johannes Theodor Baargeld inside the men's toilet of a Cologne Tavern in April 1920. For the opening, visitors were greeted by a little girl dressed in a communion outfit, chanting obscene poetry. Some of the contributions inside featured violent iconography, while the others encouraged the viewer to destroy the artworks on display. Particularly disturbing, Baargeld's participation, entitled Fluidoskeptrik der Rotzwitha von gandersheim, consisted of an aquarium filled with fake blood in which an alarm clock, human hair, and a replica of a human hand were floating on the surface. Neither an error nor a curse, for sure it was the exquisite bloody taste of eternity.

[1] Martin, Douglas, Amazing! Incredible! Siamese Sideshows!; (Well, 2 Masters Of the Freak Show On a Single Street), New York Times, 1996

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Berlin's art incubators

–Ché Zara Blomfield

Berlin is full of expats that boost the local art scene with fresh ideas and truely international programms. Here are five of the most exciting projects with no geographic or conceptual boundaries.

[…]
While Peles Empire creep out of or manipulate the white cube, the only project here that is working outside the white cube is New Scenario, a curatorial collaboration between artists Paul Barsch and Tilman Hornig that started in 2015 and manifests as online exhibitions through newscenario.net. Their first was CRASH, curated together with Burkhard Beschow, including 11 artworks by 11 artists installed in various flashy locations of the interior of a stretch limousine. Each artwork was documented separately and put online, and while the imagery originates from Berlin the exhibition received "thousands of (online) visitors in its opening". A visit to the exhibition involves going to the website and selecting to view artworks such as a painting of a swan (on a chain?) by Anne Fellner, crammed against one end of the vehicle and reflected throughout the surfaces, or a set of three watches on a baguette by Adam Cruces, installed inside a speaker and drinks compartment.
New Scenario were 'bored by all the generic and standardised exhibitions around us', saying they went online because: 'In terms of presentation and documentation of artworks we felt there is a lot more that is possible, that this is a realm that can and must be shaped, artistically and conceptually.' They also said that the overwhelming visitors to CRASH encouraged future projects, especially 'if you consider the average amount of visitors who get to see a show in a physical space'. These include: 'Body Holes', co-curated with Nuno Paricio, an exhibition in human orifices hosted by the 9th Berlin Biennale, and installations paintings set amongst life size Dinosaur replicas for 'Jurassic Paint'. Through these exhibitions New Scenario have exhibited many international established artists including several I've happily worked with: Jesse Darling, Joey Holder, Rachel de Joode and Jon Rafman, and some I'd be curious to: Ann Hirsch, Jaakko Pallasvuo and Mariechen Danz.
For their most recent, and incredibly unique project, 'HOPE', hundreds of actors and extras were cast as zombies, and over six months were dedicated to a take over of the Technische Universität Dresden campus. Initiated by Gwendolin Kremer (curatorial director, Altana Galerie, TU) New Scenario were invited to present something (they were thinking in their gallery) and resultantly 14 rooms (excluding the gallery), and

with the sponsorship award "Catalogues for Young Artists" from the Alfried Krupp von Bohlen and Halbach-Stiftung, were heavily set dressed to represent a recent outbreak in walking dead, each room presenting a single artist's works, before being photographed in 360º. Referencing paintings by Hieronymus Bosch and Brueghel der Ältere, the staged scenarios of Jeff Wall and cinema, New Scenario sketched a rather dystopic vision of our contemporary/near future life while pushing perception and possibilities of presenting artwork forward.

Past projects in Berlin, such as Times Bar initiated by Americans Calla Henkel and Max Pitegoff which closed in 2012, certainly still resonate but fast forward to 2017, it is hard to see what will be influential now of those mentioned amongst other projects spread through the city, including Cave3000, M.I/mi1glissé, Frankfurt am Main, Walks News, Liszt and panke.gallery. If art is to have any power against what it supposedly should, then working bottom-up is of utmost importance, which means working with what you can get your hands on and continuing to challenge the top-down structures, and one way is thinking outside the box.

Gute Kunst entsteht nicht im Museum! Die internationale Szene erfindet ihre eigenen Ausstellungsformate

[...]

ZOMBIES IM VIRTUELLEN RAUM

Während Peles Empire das Konzept des White Cube ad absurdum führen, bewegen sich New Scenario bereits komplett außerhalb dieses scheinbar neutralen Rahmens. Die in Dresden und Berlin beheimateten Künstler Paul Barsch und Tilman Hornig kuratieren seit 2015 sehr erfolgreiche Online-Ausstellungen. Die erste ihrer Art, CRASH, zeigte elf Werke von elf Künstlern im Inneren einer Stretchlimousine. Während der Eröffnung sahen sich tausende von Besuchern die Ausstellung an. Das bedeutete in dem Fall, die Website aufzurufen und die Kunstwerke anzuklicken, für die man sich interessierte. So lehnte etwa das Gemälde eines Schwans der Berliner Künstlerin Anne Fellner auf der Rückbank des Fahrzeugs. Eine skurrile Installation mit Weizenbaguette und Armbanduhren des amerikanischen Künstlers Adam Cruces fand sich im Inneren der Lautsprecheranlage wieder.

»Wir waren von den immer gleichen, standardisierten Ausstellungen um uns herum gelangweilt«, sagen Barsch und Hornig. »Wir hatten das Gefühl, dass es im virtuellen Raum viel mehr Möglichkeiten gibt, um Kunstwerke zu präsentieren und zu dokumentieren.« Gleich die erste Ausstellung verbreitete sich rasend schnell im Netz und fand eine große Zahl an Besuchern. »Gerade wenn man bedenkt, wie viele Menschen durchschnittlich eine Ausstellung an einem physischen Ort besuchen, war der Erfolg enorm«, sagen die Initiatoren. Die gemeinsam mit Nuno Patricio kuratierte Ausstellung »Body Holes« wurde anlässlich der Berlin Biennale 2016 realisiert und nutzte menschliche Körperöffnungen als Ausstellungsfläche. Für »Jurassic Paint« wurden Gemälde neben lebensgroßen Dinosauriernachbildungen platziert. Mit ihrem Online-Format gelang es Barsch und Hornig, eine beeindruckende Riege internationaler, aufstrebender Künstler auszustellen, was ihnen im realen Raum wohl kaum gelungen wäre. So waren etwa die in London ansässige Multimedia-Künstlerin Jesse Darling, die an der Schnittstelle zur Wissenschaft arbeitende Joey Holder oder die Internet-Art-Skulpturen von Rachel de Joode online bei ihnen zu sehen.

Für ihr neuestes Projekt HOPE trieben sie das Ganze noch auf die Spitze. Sie engagierten Hunderte von Schauspielern und Statisten, die als Zombies verkleidet den Campus der Technischen Universität Dresden kaperte. Gwendolin Kremer, Direktorin der universitätsinternen Altana Galerie, hatte Barsch und Hornig eingeladen, eine Ausstellung zu kuratieren, wobei sie vermutlich davon ausging, dass die Schau in der Galerie stattfinden würde. Stattdessen inszenierten Hornig und Barsch eine Zombie-Epidemie in der Universität, in 14 verschiedenen Räumen vom Flur bis zum Hörsaal. Jeder Raum widmet sich dem Werk eines Künstlers und wurde als 360-Grad-Aufnahme fotografiert. Referenzen an die Gemälde von Hieronymus Bosch und Brueghel dem Älteren sind ebenso wenig zu übersehen wie Bezüge zu den inszenierten Fotografien von Jeff Wall und der jüngsten Filmgeschichte.

Frühere Berliner Projekte, wie die von den Amerikanern Calla Henkel und Max Pitegoff initiierte »Times Bar«, die legendäre, nächtliche Ausstellungen zeigte und 2012 schloss, wirken immer noch nach. Ob eines der oben genannten Projekte langfristig Einfluss haben wird, ist zum jetzigen Zeitpunkt schwer zu sagen. Sicher ist: Einflußreiche Kunst entsteht nicht im Museum oder in großen Institutionen, sie fängt unten an, bei Künstlern und in Low-Budget-Projekten. Man nutzt, was zur Verfügung steht, stellt Hierarchien in

Frage. Darin liegt auch die Stärke der Berliner Projekte.

SCHIRN MAG / ARTICLE
http://www.schirn.de/en/magazine/antsy/new_scenario_hope_zombie_online_project_2017_paul_barsch_tilman_hornig/ // August 22, 2017

Zombies like us

–Philipp Hindahl

THE INTERNET IS FULL OF THE UNDEAD. THE ARTIST DUO NEW SCENARIO MAKES THEM VISIBLE — IN WORKS THAT FUNCTION ONLINE, AND EVEN OFFLINE SOMETIMES.

Zombies are our constant companion. Sociologists argue that we are the diligent zombies of late capitalism, political scientists identified a zombified democracy, while media scientists talk about the zombification of old technology — appliances that still work have a shadowy existence in the cellar. The horror effect zombies have is well known in pop culture. At Dresden Technical University, artist duo New Scenario staged a variation on the zombie apocalypse in 360°.

Paul Barsch and Tilman Hornig make up the artist duo New Scenario, and are simultaneously the curators: "Hope" is actually a group exhibition with 14 artists. The venue: the university, at least as a virtual replica, and viewable in the browser. Once you have detected and clicked on the somewhat inconspicuous circular icons, you can navigate from one room to the next. From the lecture theater with zombie students to the lift, from the office where a noose already hangs ready, to the cafeteria. The rooms are full — students vs. zombies. Or everyone vs. everyone, it is difficult to say exactly in the horrible confusion.

THE ZOMBIE APOCALYPSE
Originally, Barsch and Hornig were supposed to develop something for the university exhibition space. "They probably imagined we would do something in the room itself, but we took the entire setting of the uni, and added a twist by making it the venue for a zombie apocalypse," Paul Barsch narrates. Why precisely that? "Well, we could have cooked up some sort of attack situation, but that would have been too real. We wanted to create a scenario that is extreme, but also as free as possible. The zombie apocalypse can be conceived as a film or drama. And it is deliberately made to look a little staged." The whole thing was photographed using a 360° camera over a period of six months.

Two things come together in "Hope" — the uni and zombies. Enough to start a teenie horror film rolling in your mind. But what does 'zombies in the university' actually mean? The suspicion: "The genre has become popular again, and in our so-called crisis post-apocalyptic settings are gaining in relevance. People are beginning to get ready for the end of the world. There is an entire movement called the Preppers." A society expecting imminent demise. Luckily, "Hope" is not overly pessimistic. Instead, a cheerful feeling of doom is prevalent everywhere.

EVERYTHING YOU WOULD RATHER NOT SEE ON THE INTERNET
Jon Rafman absolutely shares this love for post-apocalyptic scenarios. His video work "Dream Journal (Hope)" is embedded in the 360° environment. Figures, who seem to come directly from a Cosplay parallel universe, wander as if dazed through a roughly rendered computer game world. It seems familiar because it draws on a stock of images we know only too well. And it is alien because Rafman plays cleverly with the viewer's feelings of disgust. Daniel Keller is also interested in everything you would rather not see on the Internet. His lecture "The Basilisk" on the meme culture of the Alt Right can be experienced in the virtual lecture theater of TU Dresden. Images pass through Internet forums as if through a collectively operated, anonymous machine that assigned meaning. These fragments suddenly crop up again in the mainstream like zombies, except that they are very real and have been reassigned as propaganda instruments of the new right

wing in the United States.

In the piece "Residency", the duo New Scenario has also availed itself of formats from pop culture. Reality TV, once the epitome of trashy entertainment, is something millennials remember from their own youth, and the artistic treatment of this familiar form is itself virtually a genre in its own right — at the latest since Britta Thies' series "Translantics" or Ryan Trecartin's garishly colorful video works. New Scenario also tried its hand at the quasi-genre with the "Residency" project. But what is it actually about? At the beginning of this year eight artists moved for six days to a remote village on Mt. Mariina Skála in the very north of the Czech Republic. In the introduction to the series you see a mountain hut, which would not look out of place in "Twin Peaks".

THE PROCESS IS THE RESULT
One senses overtones of a romantic artist idyll, roughly in the early 19th century. "Oh, absolutely!", says Paul Barsch. "Caspar David Friedrich also painted there. We deliberately presented the hut in a theatrical manner, while the rest was filmed with a mobile phone and accompanied by generic music. Rather than simply having an exhibition in this small hut on the mountain, we installed a residency there. You seldom see the process that precedes a complete exhibition, for example." And here it is the other way around — is the process the result? "We shot scenes every day and then immediately posted the video on the Net."

What value does the physical exhibition still have, when all the art is available in the browser? Barsch: "The exhibitions are so designed that they can be looked at via online platforms." For "Residency" there was a vernissage, "Hope" was accompanied by a small show in the exhibition room of the university. The digital exhibition remains — even though the first attempts appear strange today: "About ten years ago museums began to build up their virtual presence in "Second Life". And after this hype many online exhibitions still sought to replicate the white cube." However, images function differently in the digital age. They have their own dynamic — like zombies.

Zombies wie wir

DAS INTERNET IST VOLLER UNTOTER. DAS KÜNSTLERDUO NEW SCENARIO MACHT SIE SICHTBAR — IN ARBEITEN, DIE IM BROWSER FUNKTIONIEREN UND MANCHMAL AUCH OFFLINE.

Der Zombie ist unser ständiger Begleiter. Soziologen finden, wir seien die arbeitsamen Zombies des Spätkapitalismus, Politikwissenschaftler sehen eine zombifizierte Demokratie, während Medienwissenschaftler von einer Zombifizierung alter Technik sprechen — Geräte, die noch funktionstüchtig sind, fristen ein Schattendasein im Keller. In der Popkultur ist der vom Zombie ausgehende Lustgrusel ein alter Bekannter. Eine Variation der Zombie-Apokalypse hat das Künstlerduo New Scenario in 360° an der Technischen Universität Dresden inszeniert.

Paul Barsch und Tilman Hornig sind das Künstlerduo New Scenario, und zugleich sind sie die Kuratoren: "Hope" ist eigentlich eine Gruppenausstellung mit 14 Künstlern. Ort: die Universität, zumindest virtuell nachgebaut und im Browser zu betrachten. Entdeckt man die unscheinbaren Kreis-Icons und klickt darauf, navigiert man von einem Raum in den nächsten. Vom Hörsaal mit untoten Studierenden in den Aufzug, vom Büro, in dem die Schlinge schon bereithängt, in die Mensa. Die Räume sind voll — Studierende gegen Zombies. Oder jeder gegen jeden, ganz genau ist das in dem gruseligen Durcheinander nicht festzustellen.

DIE ZOMBIE-APOKALYPSE
Ursprünglich sollten Barsch und Hornig etwas für den Ausstellungsraum der Uni entwickeln. "Die haben sich wahrscheinlich vorgestellt, dass wir nur etwas in diesem Raum machen. Aber wir haben das ganze Setting der Uni genommen, und zwar mit dem Twist, dass dort eine Zombie-Apokalypse stattfindet", sagt Paul Barsch. Warum gerade das? "Wir hätten uns auch eine Attentatssituation ausdenken können, aber das wäre zu real gewesen. Wir wollten ein Szenario schaffen, das extrem ist, aber auch so frei wie möglich. Die Zombie-Apokalypse lässt sich filmisch oder theatral denken. Es sieht ja auch absichtlich etwas gestellt aus." Fotografiert wurde das ganze mit einer 360° Kamera über einen Zeitraum von einem halben Jahr.

Bei "Hope" treffen zwei Dinge aufeinander — Uni und Untote. Da geht der Teenie-Horrorfilm im Kopf direkt los. Aber was bedeutet das denn: Zombies in der Hochschule? Vermutung: "Das Genre ist wieder

populär, und in unserer sogenannten Krise gewinnen postapokalyptische Settings an Relevanz. Die Leute fangen wieder an, sich auf den Weltuntergang vorzubereiten. Das ist eine ganze Bewegung: die Preppers."
Eine Gesellschaft in Naherwartung des drohenden Untergangs. Zum Glück ist "Hope" nicht ganz so pessimistisch geraten. Hier herrscht allenthalben fröhliche Untergangsstimmung.

ALLES, WAS MAN IM INTERNET LIEBER NICHT SIEHT
Die Vorliebe für postapokalyptische Szenarien teilt Jon Rafman vollkommen. Seine Videoarbeit "Dream Journal (Hope)" ist in die 360°-Umgebung eingebettet. Figuren, die direkt aus einem Cosplay-Paralleluniversum zu kommen scheinen, traumwandeln durch eine grob gerenderte Computerspielwelt. Sie wirkt vertraut, weil sie aus einem Bildervorrat schöpft, den wir nur allzu gut kennen. Sie ist fremd, weil Rafman gekonnt mit den Ekelgefühlen der Zuschauer spielt. Für alles, was man im Internet lieber nicht sieht, interessiert sich auch Daniel Keller. Im virtuellen Hörsaal der TU Dresden ist sein Vortrag "The Basilisk" zur Meme-Kultur der Alt Right zu sehen. Bilder gehen durch Internetforen wie durch eine kollektiv betriebene, anonyme Semantisierungsmaschine. Diese Bruchstücke tauchen plötzlich wieder im Mainstream auf, wie Untote, nur diesmal ganz real und umgewertet als Propagandainstrumente der neuen Rechten in den USA.

Ein anderes Projekt, das sich ebenfalls an Formaten der Popkultur bedient, hat das Duo New Scenario mit der Arbeit "Residency" umgesetzt. Reality-TV, einst Inbegriff des schlechten Entertainment, kennen Millenials aus ihrer Jugend, und die künstlerische Bearbeitung dieser vertrauten Form ist schon fast ein eigenes Genre — spätestens seit Britta Thies Serie "Translantics" oder Ryan Trecartins schrillbunten Videoarbeiten. New Scenario versuchte sich mit dem Projekt "Residency" auch daran. Aber worum geht es da eigentlich? Anfang dieses Jahres sind acht Künstler für sechs Tage in ein abgeschiedenes Dorf am Berg Mariina Skála in der Böhmischen Schweiz gezogen. Im Intro der Serie sieht man eine Berghütte, die auch in "Twin Peaks" nicht fehl am Platze wäre.

DER PROZESS IST DAS ERGEBNIS
Man hört das Echo eines romantischen Künstlerideals, ca. frühes 19. Jahrhundert. "Auf jeden Fall!", sagt Paul Barsch. "Dort hat ja auch Caspar David Friedrich gemalt. Wir haben die Hütte extra so theatralisch dargestellt, während der Rest mit dem Handy gefilmt und mit generischer Musik unterlegt wurde. Anstatt in dieser kleinen Hütte auf dem Berg einfach eine Ausstellung zu machen, haben wir dort eine Residency eingerichtet. Man sieht ja selten den Prozess, der einer fertigen Ausstellung vorangeht." Und ist es hier umgekehrt — ist der Prozess das Ergebnis? "Wir haben jeden Tag aufgenommen und das Video direkt online gestellt."

Welchen Stellenwert hat die physische Ausstellung noch, wenn die ganze Kunst im Browser verfügbar ist? Barsch: "Die Ausstellungen sind so konzipiert, dass sie über die Online-Plattform angesehen werden können." Für "Residency" gab es eine Vernissage, "Hope" war von einer kleinen Schau im Ausstellungsraum der TU begleitet. Die digitale Ausstellung bleibt — auch wenn die ersten Versuche heute befremden: "Vor etwa zehn Jahren haben Museen angefangen, ihre virtuelle Präsenz bei "Second Life" aufzubauen. Auch nach diesem Hype versuchten viele Online-Ausstellungen, den White Cube nachzubilden." Dabei funktionieren Bilder im digitalen Zeitalter anders. Sie haben ihre eigene Dynamik — wie Untote.

Zombies wie wir. New Scenario im Interview

(heavily edited and curtailed interview done prior the Schirn article. released at artefact blog)
http://www.artefakt-sz.net/interview/zombies-wie-wir-new-scenario-im-interview // Oct. 4, 2017

von Philipp Hindahl

Der Zombie ist unser ständiger Begleiter. Soziologen finden, wir seien die arbeitsamen Zombies des Spätkapitalismus, Politikwissenschaftler sehen eine zombifizierte Demokratie, während Medienwissenschaftler von einer Zombifizierung alter Technik sprechen — Geräte, die noch funktionstüchtig sind, fristen ein Schattendasein im Keller. In der Popkultur ist der vom Zombie ausgehende Lustgrusel ein alter Bekannter. Eine Variation der Zombie-Apokalypse haben Paul Barsch und Tilman Hornig – gemeinsam als New Scenario unterwegs – in 360° an der Technischen Universität Dresden inszeniert, Titel „HOPE". Im Gespräch erklären die Künstler, was daran politisch ist, und welche Freiheiten extreme Szenarien bieten.

Bei "HOPE" hattet ihr eine Doppelrolle als Künstler und Kuratoren.

Genau, „HOPE" ist wie eine Gruppenausstellung angelegt. Wir wurden von der Kuratorin Gwendolin Kremer angefragt, ob wir etwas für den Ausstellungsraum der Uni entwickeln wollen. Die haben sich wahrscheinlich vorgestellt, dass wir nur etwas in diesem Raum machen. Aber wir haben lieber das ganze Setting genommen — also die Technische Universität Dresden, und zwar mit dem Twist, dass da eine Zombie-Apokalypse stattfindet. Wir haben dann Spezialisten engagiert, die die 360°-Fotografie machen konnten. Die eigentliche Produktion war eine ziemliche Herausforderung und hat ein halbes Jahr gedauert, mit drei, vier Shootings in der Woche.

Wie habt ihr dann die Arbeiten ausgewählt?

Wir haben Arbeiten ausgewählt, die unserer Meinung zum Thema und auch zu den jeweiligen Räumen passen. In den klassischen Uni-Räumen wie Mensa, Bibliothek oder Hörsaal haben wir dann die Kunstwerke inszeniert, aber jeder Raum hat auch ein eigenes kleines Metathema. Einige der Künstlern haben ihre Arbeit an das Setting angepasst. Jon Rafmans Video gehört in seine Reihe "Dream Journal", ist aber genau auf den Raum zugeschnitten, und der Grundriss des Raums kommt darin auch vor.

Jon Rafman hat ja auch eine Vorliebe für postapokalyptische Szenarien. Überhaupt treffen bei "HOPE" zwei Dinge zusammen — Uni und Untote. Da geht der Teenie-Horrorfilm im Kopf schon direkt los. Aber was bedeutet das denn: Zombies in der Hochschule?

Deswegen fanden wir Jon Rafman auch passend. Das Zombie-Genre ist wieder populär, und in der sogenannten Krise gewinnen postapokalyptische Settings an Relevanz. Die Leute fangen wieder an, sich auf den Weltuntergang vorzubereiten — das ist eine ganze Bewegung, die Preppers. Es gibt also durchaus diese aktuelle gesellschaftliche Komponente, an die wir anknüpfen. Wir wollten ein Szenario schaffen, das extrem ist, aber auch so frei wie möglich. Eine Attentatssituation zum Beispiel wäre zu real gewesen. Die Zombie-Apokalypse lässt sich filmisch oder theatral denken und in ihrer Künstlichkeit lassen sich viele Themen verhandeln. Um die Inszenierung zu unterstreichen, sieht ja alles absichtlich etwas gestellt aus. Es geht auch um den medial inszenierten Ausnahmezustand.

Zombies sagen also auch etwas über unsere Gesellschaft und unsere Medienumgebung aus?

Ja. Daniel Keller beschäftigt sich in seinem Vortrag auch mit so etwas. Er nennt das Meme Magick. Das setzen Alt-Right und 4Chan-Trolle ein, um die öffentliche Meinung zu manipulieren. Und diese rechtspopulistischen Memes erinnern auch ein wenig an untote Bilder.

Reality-TV ist — neben Horrorfilmen — noch ein Format, das man als Millenial aus dem Fernsehen kennt. Mit "Residency" habt ihr auch so eine Serie gemacht. Worum geht es da eigentlich?

Anstatt in dieser kleinen Hütte auf dem Berg einfach eine Ausstellung zu machen, haben wir dort eine Künstler-Residency eingerichtet. Man sieht ja selten den Prozess der einer fertigen Ausstellung vorangeht.
Und da ist es jetzt umgekehrt — der Prozess ist das Ergebnis.
Den Prozess haben wir jeden Tag aufgenommen und das Video direkt online gestellt. Auf der Website kann man neben den täglichen Videos zusätzlich einen Ordner mit Fotos der Ausstellungsdokumentation herunterladen.

Der Ort ist ja interessant. Auf der Website stehen genau die Koordinaten. Dann gibt es dieses Intro, das ein bisschen an Twin Peaks oder an erhabene Landschaftsmalerei erinnert. Hat das nicht auch was mit Romantik zu tun?

Auf jeden Fall! Wir haben die Hütte extra so theatralisch dargestellt, mit 2K Drohneuaufnahmen und einem minimalistischen theatralischen Soundtrack, während der Rest mit dem Handy gefilmt und mit generischer Pop Musik unterlegt wurde. In der böhmischen Schweiz hat auch Caspar David Friedrich gemalt. Und nun ist das ein Erholungsgebiet — wo in der Nebensaison wenig los ist. Eine Residency ist ja immer etwas besonderes, aber was passiert eigentlich währenddessen? Alle Teilnehmer müssen sich irgendwie arrangieren, irgendwie Kunst machen, haben Spaß, kochen, trinken. Bei uns hat das prima funktioniert. Alle haben sich prächtig verstanden. Außerdem gab es kein vorher festgelegtes Ergebnis, deswegen haben wir dieses Projekt auch mit einem Augenzwinkern genommen, auch als Kommentar auf den ganzen Residency-Zirkus, den man als Künstler mitmachen muss. Wir hatten vorher 300 Bewerber, und die Auswahl war schwer. Da tut es einem Leid, Leute mit einem guten Portfolio abzulehnen.

Die meisten eurer Arbeiten sind aber im Browser zu sehen?

Die Ausstellungen sind so konzipiert, dass sie nur über die Online-Plattform angesehen werden können. Bei "Residency" konnte man aber tatsächlich zur Eröffnung gehen. Da kamen auch einige aus Prag, Berlin und Dresden an diesen abgeschiedenen Ort. Bei "HOPE" gab es als Kompromiss noch eine interaktive Präsentation der Webausstellung im Ausstellungsraum der Uni.

Ich frage mich, was das bedeutet, wenn wir Kunst nur noch im Browser betrachten. Wir müssen dann nicht mehr ins Museum gehen.

Viele Museen zeigen ja mittlerweile ihre Sammlung online. Als vor zehn Jahren Second Life ein Trend war, haben die Museen begonnen, dort auch ihre virtuelle Präsenz aufzubauen. Das war ein richtiger Hype aber nun interessiert es niemanden mehr. Auch viele spätere Online-Ausstellungen haben versucht, den White Cube nachzubilden. Wenn man aber etwas im virtuellen Raum macht, gibt es natürlich viel mehr Möglichkeiten. Wir wollen die Dinge dann auch anders machen, schauen, wie kann eine Ausstellung noch gemacht werden, wenn man nicht mehr so sehr an den physischen Raum gebunden ist. Auch in Hinblick auf den Betrachter. Die eigentliche Erfahrung, ins Museum zu gehen bleibt nach wie vor relevant, aber in einer Online-Ausstellung kann man eine andere Erfahrung haben — in Umgebungen, die man sonst gar nicht erfahren könnte, wie bei "Body Holes".

Viele zeitgenössische Museen verstehen sich zunehmend als Ort für politischen Diskurs. Dafür bleibt das Museum als Ort ja sehr wichtig.

Das wird auch nicht obsolet. Die Leute haben immer das Bedürfnis, irgendwohin zu gehen. Klar, viele Museen denken jetzt darüber nach, alles ins Netz zu verlagern. Aber das ist natürlich lang- weiliger, als wirklich hinzugehen. Man muss ja nur bei den Bildern bleiben: Die Leute können sich die Mona Lisa tausendfach googeln, aber trotzdem wollen die Leute ins Museum um die echte Mona Lisa sehen.

Im Internet kann man sie viel besser sehen als im Louvre — in HD sieht man den Farbauftrag und jeden Riss im Firnis.

Das ist ja immer noch was anderes — im Browser sieht man eben nie das Ganze. Es geht ja auch darum, dort zu sein, während auch andere dort sind. Da gibt es immer noch diese Präsenz von Körpern im Raum und die Raumerfahrung, die man nicht missen will.

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New Scenario goes beyond art curators

–Piero Bisello

To be discovered: artists Paul Barsch and Tilman Hornig's project New Scenario is an innovative online platform that challenges the way group exhibitions are done.

Just over a year ago the IX Berlin Biennale led to an outbreak of some of the most negative reviews one could find in the art world in recent years. We begged to differ and praised many of the artworks in that show as examples of contemporary art at its best. Interestingly, a huge part of the IX Berlin Biennale happened online, not in the sense of an extensive online communication but rather because of the remarkable number of artworks in that show that could only be seen on a browser. We thought some web-based artworks of BB9 were some of the best artworks in the exhibition altogether and among them we especially applauded "Body Holes" by New Scenario.

New Scenario is a project founded in 2015 by Paul Barsch and Tilman Hornig, a duo of artists who after meeting in school and sharing a studio for a while decided to collaborate on a new way of presenting, documenting, and curating artworks. If by "art curator" one understands an individual who comes up with a

selection of artworks to be presented in an exhibition, Barsch and Hornig are much more than art curators. Every project by New Scenario is indeed a curated online exhibition insofar as it presents a selection of artworks through images online. But it is also a radically original and challenging "exhibiting situation", that is to say a series of conditions the artworks find themselves in. For example, in "Jurassic Paint" the artworks in the images are situated in a jungle with roaming dinosaurs. Or in the case of "Body Holes", we find them inside nostrils, vaginas, penises, belly buttons, assholes, etc.

In an age where every artwork seems to need an online life to have a life at all (for example through images on social networks), Barsch and Hornig thought that online documentation of artworks was missing something. As they told us: "*We felt the need to give some serious consideration and creative thought on how to use digital possibilities to shape these experiences.*" Almost sounding like a mission statement, they continued: "*Documentation and presentation of artworks is a realm that can and must be shaped, artistically and conceptually. The internet and digital forms of presentation hold a lot of potential to create more diverse experiences. For example, our project* CRASH (in collaboration with Burkhard Beschow) *is a spatiotemporally fanned-out group exhibition that uses the charged and ill-designed space of the interior of a stretch limousine to establish a cinematic and narrative atmosphere in which the artworks can enfold and interact.*" All considered, a project by New Scenario is then a curated exhibition and a new way to understand online documentation of artworks at once.

We mentioned Barsch and Hornig are artists, hence one might ask whether a New Scenario project is one of their artworks as well. We can think of an artwork as necessarily bearing some kind of authorship, and since the question of authorship in the case of the New Scenario project is indeed multi-layered—it includes, as Barsch and Hornig told us, "*that of the individual artists represented in the individual artworks and ours, represented in the concepts and overall appearance and structure*"—the answer to the question "are these projects artworks" is also complex and multilayered, or perhaps impossible to deliver. However, the question is fruitful since it points to the fact that New Scenario is a good example of an art project that challenges traditional categories and definitions in art theory. Along with the quality of the artworks and the aesthetic originality of the "scenarios", these deeply theoretical implications brought about by New Scenario are also what we find exciting about the project.

A last point of interest about New Scenario also needs to be mentioned: not many exhibiting situations in contemporary visual art challenge the artists to work with stricter aesthetic and narrative conditions than the "scenarios" determined by the curators of New Scenario. On this point, Barsch and Hornig told us: "*We provide the artists with an overall idea of what the project will be like, and sometimes, if we have them, pics of the specific space or setting. The artists are free to develop or contribute whatever work they want. In other cases we directly ask for existing works if we think they fit the concept. In some cases, like in the latest project* HOPE [a virtual reality tour of some university spaces in Germany with zombie apocalyptic scenes in which artworks are shown] *we offered some artists tighter frameworks, like the development of a chalkboard image or a poster work, or we collaborated with one artist to make a video more site-specific.*" It seems more common in other artistic forms for an artist to be asked to deal with challenging artistic conditions. For example, we can think of great filmmakers such as Spike Lee making genre-films (see his bank robbery film "Inside Man") or architects having to retain some usability in designing visually eccentric buildings. What New Scenario has fruitfully done is having asked contemporary visual artists to embrace challenging restrictions to similar extents and this is a choice we find rather uncommon among contemporary art curators.

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Experimentierfeld Ausstellung

–Teresa Ende

Online-Ausstellung HOPE des Künstlerkollektivs New Scenario von Paul Barsch und Tilman Hornig

Wer meint, Kunstausstellungen seien stets an einen bestimmten Ort und einen begrenzten Zeitraum gebunden, wird umdenken müssen. Jedenfalls bei der Betrachtung der neuen Online-Ausstellung HOPE des von Paul Barsch und Tilman Hornig gebildeten Künstlerkollektivs New Scenario.

Auf der Suche nach neuen Ausstellungsformaten und Formen des Zeigens – jenseits vom „Zeitspeicher" Museum und dem neutralen White Cube – gründeten die Künstler Paul Barsch und Tilman Hornig, die an der HfBK Dresden bei Lutz Dammbeck bzw. Martin Honert studiert haben, im Jahr 2015 das Künstlerkollektiv New Scenario. Beide Künstler kritisieren, dass traditionelle Präsentationsformen von Kunst mitunter austauschbar erscheinen, und sind der Ansicht, dass zeitgenössische Kunst nach neuer Kontextualisierung verlange. Aber lassen sich die geforderten anderen Sinnzusammenhänge und eine neue Ortsspezifik ausgerechnet durch und im globalen Massenmedium des Internet herstellen?

Was zunächst als Widerspruch erscheinen mag, funktioniert auf der Internetseite newscenario.net, wo die Ausstellung HOPE präsentiert wird, sehr gut. Aus der Vogelperspektive blickt die Kamera (und damit der Betrachter-Nutzer) zunächst auf das Menschengewimmel in einem Hörsaal der TU Dresden herab, ohne Einzelheiten erkennen zu können. Nach wenigen Sekunden rauscht die Kamera hinab und plötzlich finden wir uns mitten unter Zombies und ihren blutigen Opfern, aufmerksamen oder gelangweilten Studierenden und ihren untoten Wiedergängern wieder. Apokalyptisches Gemetzel und herkömmliche Hörsaalatmosphäre, Fiktion und Realität fallen in eins. Der Betrachter wird Teil des Werkes.

Der Ausstellung im Internet ist eine vier Monate während Produktionsphase vorausgegangen. Sie umfasste vor allem aufwändige Fotoshootings mit Happening-Charakter und bis zu 200 beteiligten Laiendarstellern, die, kostümiert und theaterblutverschmiert, unter der Regie des Künstlerduos in mehr als 20 Räumen der Universität zu großen lebenden Bildern arrangiert wurden. Diese haben die Fotografen Stefan Schrader und Christoph Simon in dutzenden 360-Grad-Panorama-Aufnahmen festgehalten, die in ihrer Bühnenbildästhetik an die inszenierte Fotografie eines Jeff Wall denken lassen. Barsch und Hornig bearbeiteten die Rundumbilder für den Internetauftritt weiter und unterlegten sie mit zusätzlichen Inhalten, so dass für den Online-Auftritt ein labyrinthisches halb reales, halb fiktionales universitäres Raumgefüge entstanden ist, beschreibt die Projektinitiatorin und Kuratorin der Altana Galerie Gwendolin Kremer.

Beim virtuellen Gang durch dieses Labyrinth steht nicht das Schock-Potenzial der blutverschmierten Zombies im Vordergrund, die die fotografischen Darstellungen massenhaft bevölkern. Die Figur des Zombie stellt eine Projektionsfläche dar, in der sich Fragen nach der Rolle moralischer Standards in Extremsituationen, Kritik an der Konsumgesellschaft, Ängste vor Naturkatastrophen, Pandemien und Terrorismus spiegeln. Die Beliebtheit von TV-Serien wie „The Walking Dead" bezeugt die Faszination am Furcht erregenden Anderen, der uns die Fragilität unserer Ordnungen, von Staatlichkeit und der Realität wie wir sie kennen vor Augen führt.

Entsprechend lassen sich von den Bildschirmoberflächen mit den Panoramen der verfremdeten Campus-Räume – Bibliothek, Hörsaal, Kopierraum, Labor, Mensa usw. – zahlreiche einzelne „content points" öffnen: Sie zeigen Bilder der Werke von insgesamt 14 internationalen Künstlerinnen und Künstlern, die Barsch und Hornig für das Projekt ausgewählt haben, darunter Videos, sowie wissenschaftliche Texte, die auch im Handbuch zur Ausstellung nachzulesen sind. Ernstgenommen dauert der „Besuch" dieser Ausstellung damit seine zwei Stunden.

Die Macher haben der Gefahr widerstanden, in der Altana Galerie auf dem TU-Campus ein irgendwie geartetes materiell greifbares Pendant zur Online-Ausstellung zu inszenieren. Konsequenterweise sind im Foyer des Görges-Bau lediglich drei große Bildschirme und ein Touchscreen installiert, der den Zugang zur

Präsentation im Internet und ihre Erkundung ermöglicht, zumal hier die surrealen und mitunter humorvollen Details der hochauflösenden Panoramafotografien großformatig zur Geltung kommen.

Davon abgesehen erfolgt die Ausstellungsbetrachtung per Smartphone. Das ist so ungewöhnlich nicht, schließlich eigenen sich viele Betrachter, die jüngeren zumal, Kunst heute vielfach digital an, und zwar vor allem über Bilder und Videos, die auf unseren Mobilfunkgeräten praktisch überall und zu jeder Zeit zugänglich sind. Wer braucht da noch das Original, ließe sich ketzerisch fragen. Assoziatives individuelles Betrachten in Eigenregie, eingebunden in ein potenziell endloses digitales Verweissystem, Interaktion mit jederzeit zugänglichen „Objekten" auf der einen Seite? Die Anziehungskraft des einzigartigen, sinnlich erfahrbaren Objekts, räumlich präsent zwischen anderen Besuchern, die es ebenfalls wahrnehmen und darauf reagieren, auf der anderen Seite?

New Scenario geht es nicht um ein Entweder-oder, gar um die Ablösung des materiellen Objekts oder die Abschaffung des Museums. Die beiden Künstler haben sich mit ihren Online-Ausstellungen bewusst für einen Experimentierraum entschieden, in dem sie alternative Formen zeitgenössischer Kunst und ihrer virtuellen und gleichwohl aktiven Betrachtung erproben. Dieser Prozess ist nicht abgeschlossen. Die mit HOPE realisierte Form der virtuellen Ausstellung mag radikal erscheinen. Vor allem ist sie zeitgemäß – und aufgrund des Mediums doch aller Zeitlichkeit enthoben. The future starts now, mit jedem Klick wieder und wieder.

Die Online-Ausstellung HOPE des von Paul Barsch und Tilman Hornig gebildeten Künstlerkollektivs New Scenario, kuratiert von Gwendolin Kremer, Altana Galerie der Kustodie der TU Dresden, ist zugänglich unter: www.newscenario.net sowie bis 30. Juni im Foyer des Görges-Bau, Helmholtzstr. 9, Dresden.

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Crisis and infection: an interview with New Scenario on chaos + positivity ahead of their upcoming project H O P E

−Matt Welch

New Scenario was initiated by Paul Barsch and Tilman Hornig in 2015. Its first project C R A S H, in collaboration with Info-Punkt (*note: it was not done in collaboration with Info-Punkt but Burkhard Beschow, who was part of Info-Punkt*) took form as online documentation of an exhibition in a limousine that drove around a city whilst artworks by a group of invited artists were arranged and photographed. This debut project set in place the group's ideas for exploring alternative forms of curation, exhibition production and experiencing art.
New Scenario focuses on the use of the internet as one of the main platforms in which we look at art today; through static documentation on screens. As projects have unfolded, it seems increasingly concerned with images as fetishised documents; points of visual access that utilise our eyes to stand in for our other senses as receptors of experience, especially in the art world. The most recent projects, Residency and H O P E, elaborate on and complexify these relationships of exhibition-making and documentation further.
In Residency, taking place between February 21 to 26, an open call was put out online inviting artists to apply to stay at the foot of a small mountain, Mariina Skala in Czech Republic. This culminated in a day-long exhibition in a hut/viewing room at its peak. Seven participants, Barsch, Hornig and Simona the dog, stayed in a nearby apartment where they produced artworks for the show. Each day was meticulously documented through still images and video, and was published as a webpage with short video diaries.
On their website, Barsch and Hornig describe New Scenario as happening outside of the white cube by extension. Their 2016 project, Body Holes, which featured artworks commissioned to be exhibited in orifices of the body, and were included in Berlin Biennale 9, garnered a lot of exposure for the group. The two artists

have talked about the project as not something specifically 'anti-white cube' but an alternative exploration alongside these tried-and-tested methods of viewing and mediating art.

With their latest, and in many ways most ambitious project to date, H O P E, launching May 5, New Scenario employ a university campus as a lurking institutional signifier. A stage and set for an exhibition of 14 artists to unfold within, the show will feature Joachim Coucke, Mariechen Danz, Monia Ben Hamouda, Kareem Lotfy and Jon Rafman among others. Inhabiting both online and off, the IRL version will be held at Dresden's Altana Galerie and will run to June 30, while the webpage will remain open. Moving on from the use of the artists' residency and the human orifice as examples of institutionalised containers to investigate, their focus is here turned to the educational-industrial-complex inhabited and infected in crisis.

I've just had an exclusive preview of the new project H O P E, without giving too much away, can you tell us about the project and how it came about?
Paul Barsch: This was so far the most challenging and hardest one to create. It follows previous projects as a curated group exhibition with 14 great artists involved and embedded in some new scenario, but this time we chose a different viewing experience. The setting is not extraordinary in the sense of space, which is familiar, but extraordinary in the sense of what happens there. The project involved about 170 extras, 10 make-up artists, eggs and a lot of dirty clothing, to name a few things. We were invited by Gwendolin Kremer, curator of the Altana Galerie at Dresden's Technical University to do a project there. The physical space of the gallery or the university was not really something that interested us enough to do a New Scenario project but we had an idea and twisted the whole scenery to make it work. The project was funded by the Alfried Krupp von Bohlen und Halbach Stiftung who for the first time funded an online 'catalog' project, so we were able to do things that we couldn't do before. The small physical part of the exhibition will be an interactive presentation of the online-exhibition at the Altana Galerie with a map and guide developed by artist Max Stocklosa.

H O P E has come around soon after Residency. In Residency, its online presentation has a very specific tonality. The formatting, edits and music point to early reality tv aesthetics such like MTV's The Real World. What is the project's intentions in using this formatting? It can be read as a nostalgic, pop-fictionalisation of a group of young people and their experiences together, but also feels like a deeper critique towards the residency as an institutionalised artistic opportunity that artists apply to take part in?
PB: It's all this, yes. Beside this very specific and impressive location we wanted to put a focus on the process of doing an exhibition and the gathering of artists. A focus on having a good time and to transport this special vibe around all activities and non activities – the drinking, hangouts, cooking, discussing, sleeping, hangover working, and all that. We had a great time, really. Everybody became friends. We also wanted to take New Scenario on a detour with a different and unexpected approach towards presentation aesthetics. But the core of the project; yes, it's some kind of artistic investigation into the residency as a thing.

You have subjected yourselves to the administrative world of the artist residency. How was this process?
PB: The amount of people that applied was unexpected and nearly impossible to handle. We received so many good applications. It felt good to be on the other side this time, but at the same time we felt so sorry to reject people. Our favorites are kept in mind for future projects.

An audience was present in the documentation of Residency's final exhibition. These visitor protagonists along with the artists and the New Scenario organisers all flattened into the videos. In a sense has this extended from Body Holes to look at human bodies as sites of psychosocial experience, with bodies co-opted as characters in a reality-movie being made about them?
PB: Thats a good point, and probably yes! We were walking around the Cologne art fair yesterday and what was much more interesting than the art and booths were the gallerists and visitors in their behaviour and poses. The human bodies play an important part in the Residency project and its presentation. Bodies become proxies for the artworks that are only shown in the end. The bodies are more present in the daily video diaries than artworks, as so it was the case with the physical presentation of the final exhibition. The new project moves a step further in that direction though because here a lot of bodies were involved and staged on purpose.

In this new project, a vast amount of people are negotiated as static images in a documentary role creating a tension brought on by the theatrical imagery, teasing the viewer with a frozen

narrative. Can you talk about the reasons you used only still images and not film, such as in Residency, to unfold and manipulate a durational narrative?

PB: There was the idea to use film, but instead we decided to stay closer to presentational formats we used before. We used a format that is not so present in the context of art documentation to create a new experience for perception. This time we put the viewer right in the middle of the scene and this time they can somewhat be more active and move. We used still images in order to arrange and stage everything the way we wanted, and this allows the narrative to remain blurred. We didn't want to tell a specific story or plot, everything is just equally infected.

As a space, or a world, H O P E nearly exists. Its interesting that the artworks that inhabit this world take on the burden to contextualise it so much. Social and political narratives in works read as specific, dynamic characters inhabiting the scenes. Can you talk about the selection process, and the collaborations with Technical University Dresden and Gwendolin Kremer?

PB: Yes, the scenes unfold their full potential and narratives only in conjunction with the artworks which are the more hidden but the most important characters. We used artificial but familiar scenes to reflect on society and states of crisis. Some of the artworks were especially made for this show, like Jon Rafman's work 'Zombie Dream' or Bailey Scieszka's 'Sentimental Cyberslam'. Some ideas for the scenes were developed around the selected artworks as well. Our selection process was choosing artists that we thought could contribute strong works that fit. The collaboration with the University and Gwendolin Kremer was more focusing on planning and organizing everything, which was a huge help in the production process.

The title makes me think back to Barack Obama's 2008 US election campaign which used 'Hope' as its slogan. Our current political narratives feel apocalyptic in relation, perhaps as cinematically futile as H O P E's set as a neutral institution to view art in. Is there specific meaning behind the title, and what does 'Hope' mean in the context of New Scenario?

PB: H O P E was a title that was only introduced late in the production process. It can be read as a contradiction or counterpoint to what is depicted in the scenes, some kind of nihilist irony but at the same time transports a positive message that acts as a compensator. It also refers to this strange hopelessness and helplessness that seems to be omnipresent, that in extreme ways manifests in a death wish hope that only total chaos and collapse can bring change and a better life. A growing majority of people prefer to study apocalypse survival guides, crude conspiracy theories and ways to save one's own neck than to look for ways to socially engage and build a better future.

In this situation, New Scenario is utilising exhibition making as a way to engage in both the heightened project world of survival and the real world socially. The world of the project relies on an online art image consumer to fuel and navigate it; in one's viewership, the viewer rejects the white cube, or irl space, how does this affect physical experiences?

PB: Of course if you engage online it's not the same experience as IRL but a great part of art experience has shifted to that realm anyway. So the question of how to document and present art in this context has become super important and we felt like there is much more possible because the digital realm offers a lot of different possibilities to communicate, show and distribute and it is (still) easily accessible and available globally to most people. We see our projects more as an extension to established forms of presentation. We reject the white cube not because we are anti-white-cube but to radically examine what else is possible in terms of exhibition making, sites, documentation and the mediation of artworks.

You inhabit curatorial, organisational and artistic practices. Is this in-between state valuable to you and productive for the future? Or could you see the project moving more specifically into one of these categories, such as with the opportunity to present H O P E in a physical show at Altana Galerie, itself becoming a mode of practice, with H O P E for example being read as an artwork in and of itself?

PB: This inbetween state is so far valuable and productive because it offers a lot of freedom where we are able to switch from one mode to the other and we never felt boundaries important or restrictive. The platform will remain the main container to present all projects to come but of course the whole format is an open venture and its projects can take any shape. We build and read the projects as artworks as well, but there is a lot more facets and layers to it, and this makes it hard to find a fitting label.

Art in unusual places: The eye-catching exhibits happening outside the white cube

Off-site projects are as old as art itself. From the living room of someone's apartment to derelict buildings and old churches, artists have been converting and occupying alternative spaces for some time now, including areas so remote they're barely seen. But while putting work in places other than the so-called 'white cube' is certainly not a new concept, its accessibility has shifted markedly with the possibilities of the internet, specifically by its dissemination of documentation. There's really no way of really qualifying whether this move away from gallery walls is part of a greater contemporary trend, but seeing art in strange spaces is an increasingly regular occurrence thanks to digital distribution, and it's well worth exploring in detail.

There's an exciting way in which this long practice of moving beyond the confines of the gallery has in some ways given rise to the amateur and DIY space, which can receive just as much attention and legitimacy now as large galleries. This attention, however, is probably due to its online circulation than any move towards creating an inclusive and accessible area for all, and the politics of community and being 'in the know' still runs through these new, often temporary places, in the same way it does an institution.

There is also a complex set of differences at play regarding off-site spaces, between the disenchantment with the current context of art and a gentrified quest of exploration. In a classic art world dichotomy, they cannot be separated from the tension between lack of funds and resources, and an abundance of it that allows you to 'move beyond.' Yet, in the same way that an image is only the sum of its context and caption, an art work in a new place takes on a multitude of new meanings, examining and disrupting its environment, as well as itself, depending on where it's viewed.

There are some projects that do this well, and here are number of relatively recent projects that happened and are happening outside the white cube, thus capturing our imagination:
[...]

Body Holes: Put together by New Scenario, this exhibition happened inside butt holes and other orifices in June, 2016 as part of the last Berlin Biennale. The show exists online, in the form of photographic documentation, but the site-specific nature of the work feels relevant to the work in this instance. Their first project C-R-A-S-H (2015) documented work inside of a hummer limousine.

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Meet the duo turning human orifices into exhibition spaces for the Berlin Biennale – *New Scenario proposes new definitions of 'hole-in-one'.*

— Aric Miller

New Scenario is a collaborative artistic and curatorial project by Berlin and Dresden-based Paul Barsch and Tilman Hornig. They describe their project as "a dynamic platform for conceptual, time-based and performative exhibition formats." These shows exist outside the realm of the white cube in order to re-contextualise works of art in places such as limousines, abandoned zoos and human orifices. The work they produce is primarily analogue, yet relies on the internet for distribution, highlighting the importance of documentation.

They have attracted a great deal of attention as of late, specifically for their project BODY HOLES, that premiered at the 9th Berlin Biennale, curated by DIS. "If the body were a museum. There would be seven galleries," reads the description on their website, referring to the fact that works of art were placed in seven different human orifices, then documented and presented as an online exhibition. Their work is playful while at the same time serious in its critique of institutional and commercial frameworks of art production and distribution. They join a growing milieu of artists, such as hotel-art.us and Lock-Up International, looking beyond the white cube in order to experiment with new models of exhibition making.

How was your collaboration and New Scenario born?
We collaborated on a lot of projects and exhibitions together before we started New Scenario. When we started to work on the first show, C R A S H, we created the platform and the project as a conceptual and programmatic framework. The show was curated with Burkhard Beschow, who is part of info-punkt – a project that also investigates forms of (online) presentation and distribution. The idea for New Scenario was born out of curiosity and what we felt was the necessity to take a look beyond the white cube and established forms of exhibition making and how they are represented online.

New Scenario could be seen as both a curatorial and artistic practice. How do you negotiate between the two realms... or do you see them as one and the same? How do you find working collaboratively versus alone?
The way we work differs from the way a 'real' or classic curator works in an institution. We were not educated as curators. We work from an artist's perspective. So our practice is curatorial in a way because we invite other artists or work with specific artworks that we choose – and it's artistic because we shape these projects in the same way we would shape an artwork. For us, it doesn't make much difference, but we understand that one can't draw a sharp line here. Working collaboratively makes a lot of sense with New Scenario; all ideas are shaped through communication. The projects come to maturity through intensive exchange. It's a long and difficult process sometimes, but it's worth it. There's always another person, so you can't get lost in your own process. The different approaches and perspectives the other artists provide through their work make the projects rich and what they are; this wouldn't work in the same way if we were to present just one point of view, or only our particular view. Most of the time we give the artists full freedom in the production of their works. We provide them with a rough idea of the location and the concept, and then we work with what they deliver. There's not much negotiation with the artists about the execution though, on how to specifically present or show their work. That's the part we control and shape – the conceptual framework, so to say – in order to create a tight and convincing presentation. So the forms of collaboration and communication change with the different stages of the projects. Our goal is to create group shows that are visually and conceptually challenging, entertaining, and that stand out from the rest.

In your first project, C R A S H, you staged an exhibition inside a limousine. What was the intention in choosing the location as this type of vehicle, which is typically represented as the transportation choice of high-wealth individuals, and a place most of us never experience?
The interior of a stretch limo is quite interesting, almost the opposite of the white cube, but at the same time they have a lot in common. It's a place charged with a lot of atmosphere due to its imagined function, which is to carry rich and dubious people. Some kind of twilight zone, a space of transition and movement that is relatively narrow and cosy, slightly lit up by colored artificial light, clean and almost gloomy, a space that suggests luxury and is hidden from the outside world. The white cube has some similar qualities and functions, yet it is visually the total opposite. This super artificial, spaceship-like interior triggered us; that was the main reason to do the show. We were curious to see what happens when artworks are presented and documented in this kind of extreme environment. We wanted to investigate how the environment interacts with the artwork, how it creates a narrative and special atmosphere, and vice versa. At the same time we were also fed up by today's standardized look and approach towards exhibitions, and the typical process it takes.

In your second project, Jurassic Paint, the online documentation takes the form of a scientific table describing each artist/work of art as a dinosaur. In the images, art works such as paintings are interspersed alongside real-life concrete dinosaurs. How was this project conceived?

The table is playing with the similarity of the important primary specifications of the different subjects: the name or title, the dimensions, and the year or age. These specifications are sometimes more important than an actual artwork or the actual habits of an animal. People tend to be easily impressed by size, age, or popular names. A brontosaurus is popular and valued for its sheer size; on a simple level, paintings often work the same way. We designed the page in this pseudo-scientific classification so that one can access specific images through the artist/artwork and/or through its related dinosaur. Two different doorways – sculpture or painting – leading to the same image. We didn't want to value the paintings over the sculptures, we wanted to draw attention to the handmade, concrete dinosaur sculptures, which we think are beautiful. (The autodidact Franz Gruß put a lot of work and dedication into creating this sculpture park, which he started in his own garden in the 70's. As a result of his achievements, he was admitted into the VBK, the association of fine arts, back in GDR.) We guess some people derided the project because of this dinosaur topic. And of course it has some ironic and humoristic qualities, but what interested us was the combination of 'wild' nature, realistic, large-scale, prehistoric sculptures and rectangularly shaped, contemporary paintings, and their relation to one another. It's most of all a show about painting as an artistic medium, about related questions and ongoing discussions and discourses – the never-ending proclaimed deaths, burials and exhumations of this artistic medium and its perceived "dinosaur status" among the arts.

Your most ambitious project to date is of course BODY HOLES, which you premiered online as part of the 9th Berlin Biennale. How did the project take shape?

Body Holes was realized over the course of one year with curatorial help from Nuno Patrício. We had different thoughts and ideas in the beginning of how to approach the subject and about how to present it, but during the production process we slowly tightened it up. Near the end we were asked by DIS to present BODY HOLES at the 9th Berlin Biennale, which we did. The project was released simultaneously on the #fearofcontent section of the Berlin Biennale website and on our platform, newscenario.net. Both presentations are slightly different in appearance in order to fit each platform, but structurally they are similar. Over the course of the production, several shooting sessions took place with different volunteers. Medical specialists and other helpers were involved. Some shootings took place in Berlin, some in Dresden, some in Basel. We kind of went from orifice to orifice and invited the artists in the process. We didn't really have a full list of artists when we started. The project grew over time and we ended up with over forty incredible contributions.

While works of art are placed inside bodily orifices, what do they become outside of the holes? Do they cease to be works?

It depends on the nature and concept of each individual artwork. Most were created (site-)specifically for a particular orifice. Some would 'work' outside that context as well due to their artistic and aesthetic qualities but others would lose some of their quality and sense. The (Lord-Of-The-Rings)-Ring would just be a normal Lord-Of-The-Rings-Ring. It's the combination of object and environment (and documented condition) that forms the artwork – or the specific artistic state of matter – which is situated somewhere between these parameters and not merely bound to the object itself.

All your projects exist solely online in the form of documentation. How do you approach documenting the projects, and how does the documentation influence the project overall?

The online form was necessary due to the nature of the projects so far. Regardless, we find it appealing that there is this physical distance, or an absence of the physical space or physical latitude. The shows manifest in a documented form were we can set the focus and guide the viewer, but at the same time they can be viewed very closely and very intimately from home, and one has the freedom to move between the images and texts or projects. Not physically showing the limousine was one of the main goals of the show C R A S H – to keep the whole thing in some form of abeyance and inanity. It feeds into the overall illusive atmosphere. New Scenario is not bound to online-only presentations, but online presentation will always be at the center of the projects. DYCHTOPIA, for example, was a curated, eight-page section released in the form of a book. Future projects can, or will, have physical manifestations in which viewers can engage physically. It just depends on the nature of the projects; they might take very different shapes.

What are you planning for future projects?

We have a long and secret list of projects we want to do and right now we're working on two big projects; one that will involve a lot of extras, a lot of people, and one that will kind of be the total opposite of BODY HOLES. We keep it short with details, we don't wanna spoil the fun.

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BODY HOLES – Der Körper als Ausstellungsfläche

Das Projekt Body Holes präsentiert Kunst in sämtlichen Körperöffnungen. Was steckt dahinter?

„If the body were a museum. There would be seven galleries"… heißt es auf der Website von New Scenario über das viel diskutierte Projekt Body Holes. Für eine virtuelle Ausstellung wurden Kunstwerke nicht wie gewohnt auf Sockeln oder vor kahlen Wänden positioniert, sondern in Mündern, Nasen oder Ohren. Im Prinzip kommt jede natürliche Körperöffnung in Frage.
Hinter dem Projekt, das Werke von rund 40 aufstrebenden Künstlern vereint, stecken Paul Barsch und Tilman Hornig. Über ein Jahr lang hat das Duo die Auftragsarbeit Body Holes anlässlich der neunten Berlin Biennale vorbereitet und kuratiert. Sie arbeiteten dafür unter anderem mit Künstlern wie Yves Scherer oder Rachel De Joode zusammen, die ihre Kunstwerke eigens für die Plattform New Scenario in Miniaturgröße anfertigten und anschließend in verschiedenen Körperöffnungen positionierten. Nur was soll das Ganze?

Das Ausstellungskonzept löst sich von traditionellen Präsentationsformen wie dem White Cube-Prinzip und wagt etwas ganz Neues auszuprobieren. Auch wenn den ungewöhnlichen Verbindungen von Kunstwerk und Körperteilen eine Schock-Ästhetik innewohnt, tragen sie dazu bei, neuartige Kontextualisierungen zu schaffen. Indem die anonymen Körper zur Ausstellungsfläche erhoben werden, werden sie in gewisser Weise neutralisiert und von sexuellen Wahrnehmungen oder politischen Konnotationen befreit, so die Hoffnung von Barsch und Hornig. Ganz bewusst wurde bei der Wahl der Körper auf Vielfältigkeit gesetzt.
Das ungewöhnliche Ausstellungsprojekt von Barsch und Hornig findet ausschließlich online statt – eine wohl überlegte Entscheidung, da es als Happening nur schwer umzusetzen gewesen wäre.

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Körperöffnungen als Kunstschauplatz - "Body Holes" bei der Berlin Biennale

Vergesst den guten alten White Cube, überglatte Ausstellungskonzepte haben ausgedient. Das Künstlerduo „New Scenario" setzt auf alles andere als sterile Museumsräume: Beim Projekt Body Holes werden unsere Körperöffnungen kurzerhand zur Galerie.

Body Holes macht die Stellen unseres Körpers, die wir am liebsten übersehen, zum Zentrum des Geschehens: Bauchnabel, Mund, Ohren, Nase, Vagina und Anus werden zu Räumen, in denen Kunst gezeigt wird und damit zu den intimsten Galerien, die die Kunstwelt je gesehen hat.

Hinter dem Projekt steckt das Künstlerduo „New Scenario", namentlich Paul Barsch und Tilman Hornig. Für Body Holes haben sie über 40 Miniatur-Kunstwerke in Auftrag gegeben, die von Künstlern aus aller Welt

realisiert wurden: Auf einer Zunge thront ein winziger klassizistischer Kopf, in einer Ohrmuschel findet sich eine mikroskopisch kleine Fotografie, Fliegen umkreisen eine Honigpfütze in einem Bauchnabel, ein erhobener Glasfinger ragt aus einem Anus und aus einem Penis kämpft sich eine winzige Drahtskulptur.

In der Online-Ausstellung wurden die Kunstwerke in Fotografien entsprechend inszeniert. Das funktioniert so gut, dass eine Vagina erst auf den zweiten Blick als solche wahrgenommen wird. Die Körperteile werden so derart abstrahiert, dass es die Stigmatisierung des menschlichen Körpers und daran geknüpfte gesellschaftliche, politische und sexuelle Ansichten in Frage stellt. Es ist aber vor allem auf schelmische Weise unterhaltsam. Willkommen in den Abgründen menschlichen Vergnügens.

Am 3. Juni wurde Body Holes als Online-Ausstellung im Rahmen der 9. Berlin Biennale eröffnet und ist seitdem entweder über deren #FearOfContent Online-Angebot oder direkt über „New Scenario" zugänglich.

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The Massage Magazine / ARTICLE
http://themassage.jp/newscenario/ // Aug 12 2016

フィジカルな展示空間を解放するオンラインキュレーション・プロジェクト「**new scenario**」。最新の展示会場は肉体の「穴」。

Paul BarschとTilman Hornigによる、ホワイトキューブの展示空間の領域外へ展示空間を拡張するプロジェクト「new scenario」の新作がベルリンビエンナーレの開催に合わせてアップされていました。

ジュラシックパーク、リムジンときて今回の展示場所はなんと肉体の「穴」です。コンセプトは「もし人間にミュージアムがあったとしたら、7つのギャラリーがある」とのこと。今回はテキストもあったり、こんなに体に穴ってあったっけ？って思ってしまうほどの作品数。なんと総計で40以上です。今回の展示はビエンナーレの一部でもあるようで、今までにない規模になったのはそのためかもしれません。
既存のキュレーションという概念を軽々と覆してみせる「new scenario」。そのラディカルな部分は、実際の展示を決して見ることができないという点にあります。彼らの展示の方法論は、フィジカルな展示であるにもかかわらず結果的にはイメージに定着されて初めて鑑賞しうるものです。そのコンセプトは、Artie Vierkantの〈Image Object〉の概念にとてもよく似ていますね。
しかし、とりわけ重要なのは、「new scenario」ではデジタルな意匠が消え去っているという点です。それはイメージが物質性から解放されることよりも、作品が設置される展示空間のフィジカルな性質から解放されることの方が、彼らが重要であると考えていることを意味しています。シンプルかつ小さなその発想の転換が、どれほど豊かな創造の可能性を生み出すのか、サイトを見てもらえれば理解してもらえると思います。過去の展示もすごいので、そちらもぜひチェックしてみてください。

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SLEEK Magazine / ARTICLE
http://www.sleek-mag.com/2016/08/11/body-hole-berlin-biennale/ // Aug 12 2016

The Show Where the Human Body is the Exhibition Space

—German Henry

The human body can be a wonderland with all its curves and orifices, it can inspire artworks and even be art itself. But an online exhibition part of the 9th Berlin Biennale has used the body and all its holes as an exhibition space. "Body Holes" is a project that intends to customise, or better yet, reimagine — through the

seven openings of the human body — the well-known white cube in a gallery. "If the body were a museum, there would be seven galleries," says New Scenario (Paul Barsch & Tilman Hornig) — the duo behind the aptly named project.

In order to make "Body Holes" possible, New Scenario asked numerous emerging artists including Yves Scherer, Bruno Zhu and Carson Fisk-Vittori to produce miniature art that could fit in the body part it was assigned to them. Once the art pieces were finished, over 40 different holes were used to exhibit them in a digital space that brilliantly showcases the body in all its diversity. "Indeed, when using something as political as a body as your exhibiting space, representation becomes a new concern," said New Scenario for The Creators Project. "It would be a pointless endeavour to replace white walls with white butts."

For the young artists, the project is not a suggestion to end the use of the white cube, but instead a portrayal of what can be achieved by considering the environment as a supplement to the artwork. In "Body Holes", New Scenario aims to present the audience with images that are both visually and intellectually stimulating, and by no means taboo or inappropriate. Take a look at the seven sub-galleries in "Body Holes", curated by New Scenario in collaboration with O Fluxo for the BB9 below. Please be aware that some images are NSFW.

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The duo filling up orifices with mini art installations

—Lauren Sharkey

Belly buttons, butt holes, bell ends – New Scenario is the pair asking artists to fill body holes with art for a new online exhibition

The human body has been used and abused many times in the art world – a means of creating an alter ego, a marker of one's true identity and pure sexual gratification being just a few. But rarely has it been used as a home for artwork itself.
Fed up with the limitations of a traditional whitewashed gallery space, artist duo New Scenario's latest curatorial project sees seven orifices transform into exhibition spaces for miniature sculptures created by over 40 rising artists. Each artist was given complete creative control; their only instruction being the hole in which their work would be placed.
Spanning the realms of liquid, metal and nature, the resulting BODY HOLES features plants emerging from the tip of a penis, Lord of the Rings memorabilia placed inside a vagina and unreadable texts inserted into nostrils. "When you look at a lot of art like we do, you get sick of all these shows that follow the same pattern. (They're) quite boring from a creative perspective. It's nice when something has the potential to de-stigmatise the perceptions of our bodies," the pair commented.
Put together especially for the 9th Berlin Biennale, BODY HOLES is for those who reject the increasingly homogenised nature of art along with anyone who feels even slightly intimidated by minimalist gallery walls. In line with New Scenario's previous work (which includes a peek into the undocumented via limo interiors and dinosaur habitats), the exhibit will remain solely online to be accessed by whoever, whenever.
Below, we chatted to New Scenario (aka Paul Barsch and Tilman Hornig) about turning art on its head, body diversity and the complications of shoving small-scale art inside mouths, anuses and belly buttons.

What sparked the concept for BODY HOLES?
New Scenario: We wanted to step away from the hermetic interior of a stretch limo and use the human body as a carrier of artwork. From a wide angle view to a close-up zoom, so to say.

Some may perceive the project to be shocking or even arousing. What were your intentions? Do you hope that this alternative use for bodily orifices will normalise them in some way?

New Scenario: We haven't met a single person that was shocked by it yet. While shooting the images, we got a sense of how doctors may perceive the body. The doctor has to do an examination, and we have to arrange and shoot an artwork. In this process, a vagina or penis is not a sexual organ anymore; it's just the space you have to deal with. The intention was to approach these parts as neutral exhibition spaces. We think it's nice when something has a potential to de-stigmatise the perceptions of our bodies.

There's a real diversity in the bodies used. Was this an important factor? How do you go about finding people willing to have art placed into (sometimes questionable) holes?

New Scenario: It wasn't actually too hard to find people willing to provide their 'exhibition space'. We tried to have a diversity of genders, skin tones, age, and hairiness to show a wider, abstract and more universal perspective on the human body. We didn't want the show to be read as representing only one type of body. That's also why we decided the identities of the models should not play any role in the perception of the show. They were simply necessary, brave and helpful enough to embody our vision.

A project like this must come with several challenges. Was it difficult to physically place and photograph the artworks in the holes?

New Scenario: Yes! Some pieces were really hard to shoot. For the vagina shooting, we had a gynaecologist helping but it was still quite hard to handle the work. Luckily, the model was super chill and everything worked well but it's not like you inspect the space first. We only met the models during the shooting and then had to deal with all the peculiarities of the orifices and artworks. A couple of works had to be redone because they didn't fit. It's a challenge to shoot under these circumstances but an enjoyable process once you get the result you were imagining.

You've previously said you're not "anti-gallery" but seem to feel the traditional white cube format no longer works for everyone. Can you elaborate on the idea of an alternate setting for art?

New Scenario: Yes, that's right. We're not anti-gallery. We love to visit and to do white cube shows. That format makes sense, works well and is just fine for everyone - but right there is also the problem. Today, the white cube has become safe terrain; an easy formula to make a solid good looking show. When you look at a lot of art like we do, you get sick of all these shows that follow the same patterns. We felt that moving towards new terrains would give us a lot more freedom and room to experiment.

The settings are the starting point that shape the show. All shows (until now) were accessible through documentation only which means the image the viewer is confronted with becomes very important. However, it's not traditional documentation anymore. It's something else, something that we as artists are able to shape. The exhibition site has become the studio and the documentation has become the exhibition. The lines become blurry. We love the idea that an artwork is an entity that – just like us – can travel; one time be nailed to a white wall, next time sitting in the back of a truck and another time hanging out with a bunch of wild mountain goats.

Art can be quite intimidating to some. Does your online approach aim to make the art world more accessible?

New Scenario: The problem lies more in the perception and learned ideas of how to approach art. People tend to think they have to 'understand' an artwork. They think they have to read or interpret it in a particular way. And when confronted with 'naked' pieces in sterile white rooms, they feel pressured. Of course, it's hard to interpret a strange looking installation of found materials attached to some video screens. But that's not the point. When listening to music, you don't have to understand the song. The understanding comes through time. It's the same with art, we suppose.

Our approach is not of educational or political nature. But the combination of site and artwork may be an entry point that gives the viewer some reference or connectivity other than the 'naked' work can provide. We try to keep our shows unpredictable and fresh: simple enough to be entertaining and enjoyable yet complex enough to be intellectually challenging. If our shows help to change the views of some people or give them easier access to the art world, that's great.

What's your favourite body hole?

New Scenario: The nostril is cool when you discover it through a macro lens – all that hair and small particles of dirt and bits of snot. A nostril gets quite abstract close up.

So what's coming up for New Scenario?
New Scenario: That's always a secret. But we are working on two new projects right now.
Let's end the interview with this pathetic quote from Bruce Lee that we found when googling the word
'routine': *"If you follow the classical pattern, you are understanding the routine, the tradition, the shadow –
you are not understanding yourself."*

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Meet the Artist Duo Using the Human Body as Exhibition Space

—Andrew Nunes

Body Holes, a project by an artist duo known as *New Scenario,* is a fascinating attempt to break the white
cube. The curatorial project consists of over 40 artworks made by rising art world names like Yves Scherer
and Rachel De Joode, displayed on a variety of body parts rather than impotent white walls.

"If the body were a museum. There would be seven galleries," reads the project's home page. Mouths,
noses, ears, belly buttons, and "peeholes" become the new homes for small-scale artworks. Each artist was
given a specific body part as exhibition space, but the nature of the work itself was entirely up to artists, so
long as it could fit into the body hole.

The combination of miniature scale and unusual backdrop produces artworks that feel unusually
refreshing in approach. These aren't the same style of works being made for galleries and institutions. A
replica of the *One Ring* from LOTR finds itself inside of a vagina in Fenêtre Project's *98.6F.* Bruno Zhu
lodged a near-microscopic text inside of a nostril. An anus houses Michele Gabriele's *FIRSTY-FISTY,* a resin
sculpture of mosquitoes and other insects.

Paul Barsch and Tilman Hornig, the creative minds behind *New Scenario,* created *Body Holes* over
the course of a year as a commission for 9th edition of the Berlin Biennale. Unlike most of the Biennale's
works, this project is only available online, a sensible choice since humans-as-exhibition-space seems slightly
impractical to present over many months.

Who do the exhibition space bodies belong to? *New Scenario* protects their anonymity and tells us
that the identity of these brave individuals is not an important part of the project, but they do mention that
"It was important for us to have some kind of variety of different bodies, genders, ages, and skins tones so the
viewer is able to experience the body in a wider sense." Indeed, when using something as political as a body
as your exhibiting space, representation becomes a new concern; it would be a pointless endeavor to replace
white walls with white butts.

"We tried to document each piece with the right balance of object and environment, with a neutral
and practical approach. And we think the images—the combination of artwork and orifice—are able to reflect
this approach and somehow neutralize the charged nature of body holes," *New Scenario* tells The Creators
Project. "It's great if the project is able to help normalize and de-stigmatize our bodies and free them from
constrained cultural, political, and sexual perceptions."

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Body Holes as Little Galleries

—Chris Nelson

Body Holes — a project by Paul Barsch and Tilman Hornig of the art duo New Scenario for the Berlin Biennale — aims to personalize and embody the proverbial white cube of a gallery. "If the body were a museum," they say, "there would be seven galleries."
They're referring, of course, to the body's seven orifices: mouth, nose, ears, navel, plus the much-maligned nether three. For the project, over 40 such holes have been stuffed and/or decorated with miniature artworks by emerging names, e.g. Yves Scherer, Bruno Zhu, Michele Gabriele, Carson Fisk-Vittori.
Each artist was designated a body part as his or her exhibition space and the nature of the work was up to them — as long as it could fit in the given hole, thus liberating the body from cultural and sexual objectification.

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New Scenario's Body Holes

—Jeppe Ugelvig

Is the body a temple because the temple in itself is a body? As Mary Douglas once posited, institutions are founded on analogy. In the digital aftermath of 60s performance art and 90s "body-works," the physical body and its representation online must once again be re-negotiated and defined as a "site" for work.

BODY HOLES, curated and realized by New Scenario (Paul Barsch and Tilman Hornig) in conjunction with the 9th edition of the Berlin Biennale and in collaboration with Nuno Patricio (O Fluxo), uses the orifices of the human body as the quite literal site and scenario for the showcase of artworks. The works in Body Holes present themselves solely through their digital representation as installation photography: as an online exhibition, we are invited to journey across and through the fragmented, multi-gendered virtual body-institution, never fully revealed or accounted for, which acts as a host for 46 works. Body Holes is the most elaborate project by New Scenario as of yet.

Divided into seven "sub-galleries", the works are installed in and around the body's general body holes: the nose, the ear, the bellybutton, the penile pee-hole, the vagina, the anus, and the mouth. Each artist was asked by New Scenario to contribute a work based on a specific body hole, using it both as a thematic and as a literal site for the work: each piece is photographically documented as it inhabits the hole of an anonymous model, and arranged in subcategories on the exhibition website. Besides the strangely disquieting sensation of regarding genitals and other body parts in an objective manner (evoking neutral institutional installation photography, an ongoing interest of New Scenario), this macro photography produces a strange, vast spatiality of the human body—as landscape, as cave, or as museum. With a nod to surrealism, the isolation and enlargement of the body's different parts produce a metaphorical displacement that furthermore underlines the body as an institutional construction.

The literary, metabolical, and psychoanalytical implications of most of these holes, if not all of them, are obvious: most of Freud's theorized libidinal stages are centered in and around body holes. The umbilical cord as the motor of pre-natal life; the vagina as the psycho-political 'origin of the world'; the asshole as the primary erogenous zone; the penis as the emblem of political phallogocentrism—these are complicated sites

of absorption and excretion, potent with meaning. However, the artists far from restrict themselves to sexual readings of their given hole, as they also treat them as magical spaces, eerie caves, sculptural material, or simply as "white cube" plains/spaces for the exhibition of foreign, non-human objects. By celebrating its features, Body Holes attempts to de-fetishize the human body as well as the status of installation photography in digital culture.

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Mousse Magazine #54 / INTERVIEW (print)
Interview by Melanie Bühler // June 2016

CURATING HOLES

—Melanie Bühler

Paul Barsch and Tilman Hornig are New Scenario. For the past two years these Dresden- and Berlin-based artists have worked under this moniker. They have commissioned and staged artworks to be photographed in a limousine (*C R A S H*), as part of a post-apocalyptic slime world (*DYCHTOPIA*), with dinosaurs (*JURASSIC PAINT*), and in the orifices of human bodies (*BODY HOLES*). Published on New Scenario's website, the elaborate stagings are accessible through documentation only. While predominantly analog in its methods of working, the project connects to a phenomenon the Internet is largely responsible for: the heightened importance of exhibition documentation.

In the 1960s, Fluxus artists were occasionally obsessed with holes and bodily orifices. This was later read as an attempt to de-fetishize the art object as it had become prevalent at the time via the reduced forms of Minimalism and the formal assemblages of Pop. With *BODY HOLES*, recently released as part of this year's Berlin Biennale, New Scenario celebrates these bodily features yet again, literally punching holes in the smooth art imageries that proliferate online, and in the process de-fetishizing not only the art object but also its documentation.

Hornig and Barsch use few words when releasing their projects, and the accompanying texts are often written by collaborators. Thus, it's time to direct some questions to the initiators themselves.

MELANIE BÜHLER: What is New Scenario, and how did the project start?
NEW SCENARIO: New Scenario is a curatorial project with an artistic approach, or better an artistic project with a curatorial approach. A project that pushes the boundaries of art making, curatorial practice, and documentation with the aim to create atmospheric, joyful experiences related to art viewing. New Scenario creates exhibitions that display art in unique settings or environments. The settings are the starting point.

Putting together artworks, a specific environment, and a conscious staging in order to produce a strong image is very challenging and exciting, something that really interests us. The settings we choose always have strong narrative and visual potential. The project started in the process of developing our first show, *C R A S H*. We had this idea to do a group show in the back of a limousine, a place where hardly anyone ever goes, and where no one exhibits art. To frame it and to have a platform to launch it on, we created New Scenario. In the working process, a lot of ideas for new shows emerged right away, so we decided to go on and make it into something rather long-term.

MB: Besides New Scenario, you both work as artists, and your artworks are also part of New Scenario's projects. What attracted you to work in a more editorial/curatorial way? How do you see these different modes interacting or overlapping?
NS: As artists we're always looking for new possibilities to exhibit work. Being invited by a curator to show in an art space, gallery, or institution is the usual, but it's kind of a standardized process and mostly not too exciting in terms of formats or concepts. Most often you end up in a group show in a white space, maybe accompanied by good artworks, nice intellectual concepts, perhaps slightly unusual display ideas or features.

Instead of waiting for somebody to come up with an interesting, challenging concept or idea, you have to go out and do it. If you want to see a painting in the engine compartment of a car, for example, you have to put it there yourself. If you then want to share this with other people, you can get them on site, or you

can document the scene. And once you start documenting and thinking about how to document the creative process, the work continues. You continue working *with* an artwork after you worked *on* it.

There are a lot of different ways to show both the work and the environment in a good light. We always felt that documentation and planning an exhibition are part of the artistic process. Neither is too different from creating an artwork. Of course, documentation, postproduction, and building a platform are different steps with different inherent rules or methods, but we approach them and think about them in the same way we make our art. It's just another form of image making when you aim for an exhibition that only exists through documentation. The image has to be capable of representing the artwork and its very distinct features. (Maybe there is a hidden relation to how we raise kids today. We tend to overprotect and control every step they take. The days are gone where the only rule you had as a kid was to be home for dinner at seven o'clock.)

A lot of the artworks we create as individual artists also affect the documentation of another part of the work or become an extension of it. To work on new ways of documenting your work as an artist is a challenging and exciting process. It's even more challenging if you have to work with the work of other artists. When we think about different settings an artwork could be placed in, and get different things together—things that would otherwise not show up in that context—we invest a lot of effort to make it convincing. That's why we often include ourselves in the shows. New Scenario is also about building a network of like-minded people.

MB: You have worked with very different settings as the backdrops, or conceptual frameworks, for your stagings. Could you walk me through the different projects and explain why you chose the settings in question?

NS: *C R A S H* displayed works by thirteen artists in the back of a super-stretch Hummer limousine. The inside of a limousine is a place that everyone knows about, but most never experience. It's a surreal place, almost the opposite of a white cube with its strange, spaceship-like, ill-designed environment with moody lights and fake luxury, yet it's similar in that it's sterile, shielded, and associated with elitism and luxury. The show leads the viewer from a shot of the empty interior to close-ups and wider views of specific artworks that we arranged inside. The viewer becomes a witness to the remains of some imaginary event. It turned out very narrative and sci-fi-like.

JURASSIC PAINT was produced in Saurierpark Kleinwelka, half an hour away from where we grew up in Saxony, Germany. The park is a fascinating place that we often visited as kids, with life-size concrete dinosaur sculptures in the woods. It's a painting-only show, because we liked the juxtaposition of concrete dinosaur sculptures and paintings—two ancient but still popular species. In terms of heatedness and emotion, the level of intensity of the discussion surrounding dinosaurs between science and fundamental religious fanatics is comparable to debates around painting and its status among other fields of art. We also liked the relation between medium-size paintings, life-size dinosaurs, and open, wild nature.

DYCHTOPIA was a curated eight-page contribution for a book, mould map #4. It is a dystopian vision of a distant future where machines and living matter have merged to create one world-spanning organism. We asked six artists to contribute images that we printed and physically implemented into slimy settings that we built. The book dealt with possible European futures and activist imagery. We tried to make a dystopian point by proclaiming a future where there is no longer such a thing as a future or activism. With that premise we worked with the artworks in a really radical way, pushing the role and function of a curator and making the artworks somehow part of new works.

BODY HOLES is our most elaborate project so far. The production took one year and involved more than forty artists and a lot of collaborators and volunteers, and was curated with the help of Nuno Patricio from O fluxo. To shift from outside spaces such as a sculpture park, we chose to make the body the carrier of the exhibition. It's the one premise we all share, the tool by which we navigate and interact with the world. We had this idea to take the body's orifices, the gateways of metabolism, as neutral and practical exhibition spaces for art. As centers of absorption and excretion, these places of exchange are knots of communication and sensual spaces with strong sexual gravity—features that are ideal for creating a new scenario.

MB: In a text as part of the C R A S H spread, Joseph Hernandez writes, "'Artists' and researchers seek out places... to have space, to have room, but also to have a built-in narrative." This excerpt seems very fitting to the space that New Scenario occupies with its practice. Obviously, it's a radical departure from the white cube. On the other hand, the settings you choose—the "new scenarios," as you call them—have very strong connotations, one might say built-in narratives, to stay close to Hernandez's quote. It's a long way from having a work shine in the LED lights of the white gallery space and framing it in the hairy hillside of an anus. This also connects to the short "about" section on your website: it says that New Scenario "happens outside the realm of the white cube and is meant to function as an extension to create new contextual meaning." Could you elaborate?

NS: The white cube is a standardized space. It's preserving a certain neutrality, a characterless backdrop, putting the focus on an artwork or arrangement of artworks. We see New Scenario as an extension of standardized exhibition practice. There is never only one way, nor a perfect way, to display an artwork. A specific setting can add a lot to a work in terms of narrative or meaning. An artwork itself comes with its own narrative that is also directed toward how it wants to be documented. We put different and maybe contrasting things in dialogue, and the resulting discussion is much more interesting than just one part talking alone.

We're not claiming that the white cube is dead and all art should be set free and exhibited in the wild. Our point is that if you leave that space and exhibit artworks in extreme environments and extreme contexts and go beyond the usual presentation, you can also make a convincing exhibition that is furthermore visually and intellectually challenging and entertaining. Art history has many examples of artists and movements that left the white cube and put their art elsewhere. On Kawara showed his date paintings in Kindergardens around the world. But since we all now have fast access to images online, the possibilities of presentation have opened up. Land art and conceptual pieces were documented in images and in writing, but now we have the possibility to present our works online in a specific exhibition format where the viewer can navigate between the pieces and easily switch to other resources. It is widely public and openly accessible. It breaks your scrolling routine and viewing habits.

We don't know if this approach would be interesting any more if every show looked like this. It's a question of saturation, placement, and surprise. Once you leave the white cube you have to deal with different things. You have to consider and work with the specific nature and conditions of the setting. Every new setting requires a new approach in terms of production, postproduction, documentation, and presentation. It gets close to movie making.

MB: I'd be very curious to hear what kind of narrative BODY HOLES stands for.

NS: We don't think that *BODY HOLES* has the same narrative potential as, for example, *C R A S H*, where the viewer really could imagine some kind of scene that may have happened in the back of the limo. *BODY HOLES* was an attempt to test the possibility of using human orifices as practical exhibition spaces, regardless of their sexual, cultural, and political connotations. We tried to keep a neutral perspective—a close-up and not too stylized view of the artworks in relation to the orifices. Of course, we were aware of the explicit context, but that was one driving force, to see what happens when you work in this intimate environment. How does the artwork change the view of the orifice, or vice versa? Each image in the show has its own narrative. The whole project is too diverse to tell a cohesive story.

MB: Various writers and art critics have recently discussed the status of the documentation image, and how it has risen to prominence with the proliferation of online images and in turn influences how exhibitions are physically installed. As a result, one could argue that the reality of the image is given priority over the reality of the space, taking cues from an online viewing experience. With your work for New Scenario, the documentation of the work is the only reality of the project accessible to the viewer. What does it mean that your projects exist only through documentation? Do we still need physical exhibition spaces, or does exciting documentation suffice when really most exhibitions are looked at online? And, given that you employ a visual language that is very different from the classical installation shot, are there any other image types, for instance commercial images, movie settings, et cetera, that inspire the ones you produce for New Scenario?

NS: We draw a lot of inspiration from movies and art history, but any new project calls for its own manner of documentation, its own visual language. We try to produce pure, strong, and significant images, to put a focus on both the setting and the artwork to create this special dialogue. Because our projects so far exist only through documentation, we limit the latitude of the viewer, leading their view in order to create a special experience or atmosphere. Instead of a physical space we try to open up an imaginative space, where the artwork exists and can be viewed in several different contextual stages and relations.

In a real space, the viewer can move freely and can communicate physically with the work or other people. That will always be relevant. Humans are bodily and imaginative animals. But the material boundaries of space and time limit your possibilities to experience physical exhibitions. You can't be simultaneously in Amsterdam and Shanghai, and normally you can't visit six shows per week. We've always been fascinated by good-quality, creative documentation of exhibitions. The more work and thought that are put into a physical exhibition and its digital representation, the greater the experience, excitement, and gain (and probably the more attention that will be paid to it). It makes no sense to only put a lot of work into the physical show and not care about good documentation if you want it to be seen widely online as well.

A lot of people have begun to realize this. As an unknown artist, artist space, or gallery the only way to be seen by a wider audience is through the images you put online. That's why this awareness started within a younger generation of artists, art blogs, and galleries. Museums and institutions simply did not need to care about online representation because they were not dependent on visitors from the web. When we launched *C R A S H* we had more than ten thousand views within the first week. Those were fascinating numbers, a positive acknowledgement that kept us going.

MB: Compared to other online exhibition formats, it's interesting to me that your work is predominantly analog, by which I mean, what we see are photographs of actual artworks in sets that actually exist. These artworks were made—you commissioned them—and they must conform in size and medium to the setting chosen for the photo shoot. They were shipped to you. You arranged them in the settings you chose and then took their pictures before sending them back to the respective artists. This seems like such a slow, laborious process when the artworks and images could have also been digitally rendered and Photoshopped, involving none of those physical constraints, costs, and limitations. Why go through this when, at the end of the day, the outcome is a digital image?

NS: One could say that we're producing handmade digital shows, ha! The physical aspects of image production are of a practical nature on one hand and of artisanal joy on the other. We were both trained as painters/sculptors and enjoy the physical process as much as getting the most out of an image in Photoshop and thinking about a nice and simple online navigation or announcement strategy. We don't draw a line between physical and digital, and we don't really see the difference between highlighting some parts of a painting with a brush or highlighting parts of a photograph with the Photoshop dodge tool. In the end, a digital image is also just colored light that hits your eye, that you as an artist can alter however you want.

Even though the quality and possibilities of digital renderings have made huge progress in the last few years, it's still a very nerdy, laborious, complicated process to get close to the realistic look that we want for our shows. We do have some Photoshop skills, but sometimes the goal is beyond us and we simply don't have the skills to do it, and we don't have the budget to have it done by someone else.

Sometimes it's indeed necessary to alter some images in postproduction, adding or changing things, but it's always much easier for us to operate in a physical setting, where we can easily switch perspectives, camera angles and work placements.

MB: Will future New Scenario exhibitions exist in physical spaces?

NS: Yes, there are no limitations. We like the fact that we can work out a complete package and present it online, like a movie. But for other projects it may make sense to have an additional, physically accessible space. We have a lot of different ideas for future projects—even projects that work with and address the white cube while at the same time avoiding it. We constantly collect ideas. Some come up spontaneously, some develop slowly. We spend a lot of time in discussion, and only if both of us are totally convinced of an idea do we start working on the production. We try to make every new show different from the one before it, and also able to stand alone in the lineup of all our projects. We don't share our ideas with anyone until we start working on a project. And we don't really let people participate in the process, except for our collaborators.

Every new scenario has to be unpredictable. In the majority of cases we don't even communicate with the artists that much. They often only see the finished outcome. It's a matter of trust, and I guess they know that we are able to deliver quality. Maybe they also want to be surprised.

MB: What is the status of the texts that serve as parts of your projects?

NS: From the very beginning it was important for us to have them. The texts add additional layers to the overall atmospheric feel of a show. Take for example *C R A S H* and the text by d3signbur3au (Dorota Gaweda and Egle Kulbokaite). That text definitely pulls the show in a sci-fi direction, while another might add a more dense and domestic feel. Like a description of a fictional character or inhabitant of a scene. Through the interaction of images and texts, the ways that one can read the show open up. The texts are gateways into other narratives that the images alone cannot provide. They are meant to be breaking points so that the viewer can pause from the visual presence of the images. We see their function as like a voice-over in a movie. We don't want to have writings that reflect on the show or on the images it contains. We see the texts as being on the same level as the artworks.

Melanie Bühler lives and works in Amsterdam as an independent curator. She is the founder and curator of the discussion series Lunch Bytes. Recent exhibition projects include Inflected Objects #2: Circulation – Mise en Séance at De Hallen Haarlem (2016), Inflected Objects #1: Abstraction – Rising Automated Reasoning at Swiss Institute Milan (2015) and BRANDS – CONCEPT/AFFECT/MODULARITY at S.A.L.T.S., Basel (2014). She is the editor of No Internet, No Art. A Lunch Bytes Anthology (Onomatopee, 2015) and her writings have appeared in various exhibition catalogues, publications and magazines.

CONCEPTUAL FINE ARTS.com / ARTICLE
http://www.conceptualfinearts.com/cfa/2016/06/07/berlin-biennale-2016-last-goodbye-to-the-prematurely-dead-post-internet-label/ Piero Bisello // June 7 2016

[…] We felt the curators were well aware of this difference and framed an entire section of this Biennale as an online only exhibition.

Some of the most interesting artworks are actually in this section. Our favourite is the last series of New Scenario, a project initiated in 2015 by artists Tilman Hornig and Paul Barsch. Their curatorial approach is to produce high resolution images of artworks in unusual contexts. From a Jurassic jungle to a limousine, all their set ups have tried to challenge conventions of how artworks are presented. For the Berlin Biennale 2016, they gave themselves the difficult and physically demanding task of transforming body holes into exhibition spaces. Anuses, belly buttons, vaginas, penises, nostrils, ears: they all become galleries spaces to present contributions from 44 artists via the sleekest close-up images. [...]

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Art - Das Kunstmagazin / ARTICLE
http://www.art-magazin.de/szene/presseschau/16216-rtkl-presseschau-zur-berlin-biennale-durchgerauscht-durchs-hirn Johannes Bendzulla // June 13, 2016

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The Art Newspaper / ARTICLE
http://theartnewspaper.com/news/berlin-cements-its-lead-as-europe-s-capital-of-digital-art-/
Laurie Rojas // June 3rd 2016

[...] Back online, the biennial's digital platform, Fear of Content, updates daily with theoretical essays, artist interviews and digital projects. Among them is an online exhibition organised by the New Scenario collective titled Body Holes, where 44 artists have created tiny artworks and "installed" them in people's mouths, ears, noses, and private parts. [...]

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Berlin Art Link / INTERVIEW
http://www.berlinartlink.com/2016/02/29/networks-post-cube-practice-an-interview-with-new-scenario/
Interview by Penny Rafferty in Berlin // Monday, Feb. 29, 2016

NETWORKS // Post-Cube Practice: An Interview with New Scenario

In recent decades many artists have turned their studios into offices from which they organize a multiplicity of operations and interactions. Others use the studio as a quasi-exhibition space, or abandon it completely for a flexible and mobile laptop workspace. New Scenario have created another rupture in the way artists produce today, by re-negotiating the gallery terrain crafted with a unique techno-fetishism. They produce the viewing environment which is then carefully documented and placed into a variety of compositions that are viewable from the website or PDF formatted by the two founding artists, **Paul Barsch** and **Tilman Hornig**. From limousines to Jurassic Park-style terrains, we are now seeing the era of the "post-cube practice". Berlin Art Link speaks to one half of the New Scenario concept team, Paul Barsch.

Penny Rafferty: What was the initial inspiration for New Scenario?
Paul Barsch: We became interested in atmospheres, initially *C R A S H* was created and the platform New Scenario framed that show, but we immediately sensed this was just the start of something bigger. New Scenario draws a lot of inspiration from films and visual culture but also art history; music and general life; sub and pop cultures inspire our modes of production, too. The most important aspect is the sense and feeling that this material can create a certain constellation of space.

PR: You say atmospheres but these places are digital. Is this something cosmic?
PB: We choose real places that exist, and work in physical settings. There is nothing digital except the camera we use, some post-production tools and in the end of course the presentation platform, the website. We mean atmosphere in a cinematic sense. Take *Blade Runner* for example, there is a special atmosphere created by

all the different aspects of the film: the setting, the story, the protagonists and so on. We try to make exhibitions that carry that psyche – this special atmosphere that makes a movie so vivid – to the viewer.

PR: What has been your most difficult terrain to curate so far?
PB: Our current project *BODY HOLES* is examining the bodies' orifices as practical and physical exhibition spaces for art. It's difficult because of the size and nature of the different orifices. In terms of technology and craft, it is simply hard to document the artworks in this environment.

PR: You talk a lot about films inspiring you, what has recently caught your eye with *BODY HOLES*?
PB: The *BODY HOLES* project is not inspired by any movie. We wanted to work with the human body: artworks in relation to the human body are very interesting subjects. The project is taking the question of the setting for an exhibition, when we leave the neutral space (white cube), to the extreme; extreme in size and nature. What happens if the human body—which is normally sharing the space with the artworks—becomes the carrier of that space? What happens to the artworks in those spaces? We are aware of the image potential; the orifices of the human body are very charged places.

PR: Are you taking the question of post-studio practice one step further?
PB: I would call it post-cube practice. For what we do with New Scenario we don´t really need a studio, not even a desk. Most of the communication is done via Facebook messages and hanging out IRL. We don´t really need a firm space to produce something because we produce exhibitions in specific settings on-site, and these settings change from exhibition to exhibition. We work with the same mind-set as if we would create art but the way we produce a project is temporary, bound to the setting and its specific conditions. What we do is image production. A specific artwork in a specific setting, specifically documented, makes a specific image that is one part of what you experience online and what we finally call the exhibition. In that sense our laptops are the only stable spaces for production. One could probably best compare the process to movie-making – at least to a certain degree.

PR: It seems to act as a response to new realities for artists, bridging the gap between the IRL and URL. Was pushing new technology always important to your practices?
PB: We are a lot more independent as artists than artists were 15 years ago. Good quality cameras are affordable, Photoshop is enhanced, and social media makes communication fast and direct. We are able to push out instantly and direct our output and high-quality images to the audience directly. We are not so much, or not at all, dependent on (expensive and nerve-wracking) specialists anymore. This is powered by technological development. We work and produce IRL (with some exceptions), with physical objects and in physical settings. Post-production is mostly done on the computer but this also feels more like handcrafting. The Internet is a good way to make the exhibitions available for viewers. A lot of settings we work in make it hard or impossible – sometimes it would just be super expensive to experience the same thing IRL. A website such as newscenario.net is a platform that is easily accessible, easy to maintain and low-cost compared to a printed publication, for example. To use new technology is mostly pragmatic; it's not about the technology factor itself. We are both trained as painters.

PR: Would you say New Scenario rejects the confines of the gallery for political or aesthetic reasons (or both)?
PB: New Scenario is not anti-gallery. New Scenario is examining the possibilities outside gallery space and logic. What happens with the exhibition and with the artworks when you leave that neutral space? Setting up a show in a white cube is not something that interests us. We like the challenge that every new setting confronts us with; basically to go out into wild terrain. Galleries are not really confined spaces. Inside these spaces a lot of things are possible and there are a lot of good examples that prove that. The problem, or where it gets boring, is a standardized exhibition practice that generates uninspiring gatherings of maybe inspiring artworks that look the same when documented. So in that sense New Scenario might be a 'political' statement, however, only indirectly addressing this routine.

New Scenario — Interview with Paul Barsch and Tilman Hornig

—Matteo Mottin

"The New Scenario platform is more like an archive where one can always go back to and watch a show. Like your favorite movie or book: you watch or read it from time to time. You just grab your DVD or book from the shelve or type in that website."

In the end of 2014 artists Paul Barsch and Tilman Hornig created New Scenario, a project devoted to create new exhibition formats beyond the usual white cube style exhibition. From hosting a show inside a person's anus to a painting group show in a dinosaur park in Kleinwelka, New Scenario is smartly redefining the online show format.

We asked some questions to Paul Barsch and Tilman Hornig.

ATP: How did you guys meet and how come you started working together on New Scenario?
Paul Barsch/Tilman Hornig: We met while studying at the Dresden Art Academy. Not in the same class but we had common interests and mutual friends. After finishing Meisterschülerstudium and hence saying goodbye to art school we had studios in the same building, so basically we were hanging out there, fooling around most of the time back then. The idea for New Scenario evolved in late 2014. It started with the exhibition in the Limousine – and while preparing this a lot of other ideas emerged. It was kind of obvious that we had started a real project. We have a long list with great ideas.

ATP: From which necessities did you decide to create this project?
PB/TH: We got a bit bored by the standardized white cube exhibitions, that basically look the same all over the world, on and off line. Once in a while we stumbled over images where artworks where placed or documented in different settings, in a shady backyard or somewhere unusual. That always adds a different layer or a certain atmosphere to the artwork. That makes it fun and interesting to look at. It opens up imagination and pulls a certain narration in. You get stuck with these type of images. You enjoy the experience. They break your scrolling routine. We found that most of the called online exhibition were just imitating the physical exhibition space, the white cube and thus just upgrading the same boring spectatorship. We started New Scenario to add something else, to create an alternative and show that there is more to online exhibiting (or exhibiting in general) than just plain documentation (or placement) of artworks in neutral space. We want to create exhibitions that transport a special experience a certain feeling or strange atmosphere. We strife to define and set standards in the field of online exhibitions. We try to add a cinematographic perspective to real life online (and offline). We consider curating for New Scenario as part of our artistic practice. We curate in the same way we would create artworks.

ATP: The shows you create are meant to be experienced mainly online through your website. The virtual duration of the show is hence infinite if compared with its physical installation. The "scenarios" you choose are also deeply connected with time and temporality. Could you discuss further about this?
PB/TH: Because of the nature of the setting or other circumstances it's mostly impossible to experience the exhibitions physically. The online availability makes it possible for everybody to see the shows. When C R A S H launched in January this year, more than 10000 people visited the website in the first weeks. It's hard to get this amount of people squeezed in a stretch limo 😊 The online exhibition can practically last forever. The New Scenario platform is more like an archive where one can always go back to and watch a show. Like your favorite movie or book: you watch or read it from time to time. You just grab your DVD or book from the shelve or type in that website. The physical installation, that what used to be the exhibition becomes the production site and what used to be the documentation becomes some sort of exhibition. It's far more complex than that, but in easy terms there is this shift. The production lasts half a day, the exhibition can be on forever. The "scenarios" we choose must have a specific potential and substance to be able to create a special feel or cinematic atmosphere. They must have the potential to be a movie. There is a great proximity to movie making in what we do. Maybe there is the connection with time and temporality. (Isn´t there a

connection to precise contemporaneity too?)

ATP: How do you choose the artists for the shows?

PB/TH: It depends on the project we have in mind. We try to work with artists whose works we like or have made an impact, that are easy going and open to our approach. Some projects require only certain types of artworks. In the case of JURASSIC PAINT, we only exhibited paintings. In the case of the upcoming BODY HOLES series, the artworks are limited in size. We ask people if they are interested to show their work in these kinds of "scenarios". Some artists reject or their galleries don't let them. Sometimes we have a specific piece in mind, that we wanna show, sometimes we leave it open to the artists what they wanna contribute. We try to get a good mix of male and female artists from around the world, and also push some underestimated names. The project is a good way to get to know other artists whose works you like. If the artists are well networked it also pushes the project, because the more people they know the more people will share – and viceversa.

ATP: You recently curated a section in MOULD MAP 4 – EUROZONE SPECIAL called "DYCHTOPIA". At first, it looks like a scifi trailer. In the credits of the pdf you can download from your website, you found out you actually wrote a script for that. Could you tell me more about its backstory?

PB/TH: The MOULD MAP 4 was meant to reflect on possible european futures and activist imagery. We tried to outline a far-out post-human future. A total coalescence of digital and corporeal matter into one world spanning organism. We asked artists to contribute one or more images that we merged into custom build sets to visualize this imagined organism. The script is more like a description of aspects or landscapes of that organism. It would be great to work with producers to actually turn this into a movie. A movie without actors of course. That's the future.

ATP: Could you introduce me (sorry for the pun) to the show "EPISODE 4: BATHROOM" you organized together with Agatha Valkyrie Ice from OSLO10?

PB/TH: The people behind [Agatha Valkyrie Ice](#) invited New Scenario to Basel mainly to produce Chapter 7: ANUS of the upcoming BODY HOLES series. An exhibition series that takes place in the orifices of the human body —such as mouth, nose,…—that will be published in early 2016. In the time Agatha curates [OSLO10](#) every exhibition embodies a room in Agathas imagined house. During our stay in Basel we created a physical exhibition that embodies the "bathroom" of Agatha. Both things are only loosely connected by subject. EPISODE 4: BATHROOM is an exhibition by Paul Barsch and Tilman Hornig and Chapter 7: ANUS is a project for New Scenario. The production of Chapter 7: ANUS was not part of the show and not public. Some of the works from Chapter 7: ANUS where incidentally displayed in the installation as a vague hint to the project.

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ON THE RUN #1—ONLINE / OFFLINE /ESSAY (print)
http://hdkepler.net/fr/on-the-run-1
PDF >>> http://hdkepler.net/wp-content/uploads/2015/12/ontherun_1.pdf / 2015

New Scenario

—Eleni Riga

Behind New Scenario's online platform, we find two young artists, Paul Barsch and Tilman Hornig, exploring the possibilities of online exhibitions. They have recently completed two time-based online exhibitions, crash and jurassic paint. Currently, they are working on another project under the name of body holes, which is an exhi- bition series that seeks to use the body's natural openings such as the mouth, nose, ears and other more intimate parts, as a navigation tool of the exhibition and as an en- trance to the digital realm. Barsch generously gave us his time and some inside information on their projects which will serve as an entry point for a plethora of questions on the on/o ine artistic and curatorial practices and the new duality of human

existence (on/o ine condition).

New Scenario projects are sometimes inspired by sci- lms such as Cosmopolis, by David Cronenberg, and Jurassic Park, by Steven Spielberg but this is only one aspect of their work. They nd their inspiration elsewhere "It could be anything from still image to moving image, texts, music or anything that triggers the mind." said Bar- sch. "Movies are only a starting point, they are setting a framework and creating an atmosphere. They are an ove- rall agreement between us and all collaborators to start examining, researching and working on a certain topic". In this essay, we will also be using these lms, these "emancipated" images as a framework to analyse the condition of the artwork and the human existence today.

Cinema is not a mere reference but a mode of produc- tion, a post-cinematic production where moving images and sounds pass from computer and network-based media. The digital space is not a one way-street, as the artist duo have other ambitious projects located in phy- sical space. For example, Hornig exhibited this year at the Galerie Joseph Tang in Paris with Fenêtre Project. Paul Barsch is organising the Pizza Pavilion in the Venice Biennale #56 and he is also participating in the exhibition business as usual at Turf Projects in UK. We should mention that Barsch has founded store contemporary, an artist-run space in Dresden. Nevertheless, working in the digital realm has allowed Barsch and Hornig to complete projects that would have been impossible to realize in the "white cube". Images are nodes of energy; they there- fore have an inherent capacity to migrate across di e- rent supports, inhabiting physical or digital spaces with the same ease.1 Images are fugitives, constantly on the run.

In the case of New Scenario's exhibitions, images es- cape from the white cube's neutrality, deconstruct them- selves into pixels and are delivered to the viewer's screen without any visible change. The movies that NS have chosen impose a setting with a speci c scenography and conditions that consequently change our experience. "A major part of curating outside the white cube should concern the whole setting, narratives, dramaturgies, etc. The recipient can only experience what he is confronted with and the way he is confronted".

However, the main purpose of their project was not to create a movie or an exhibition, but a picture. This pic- ture is created by other pictures that recontextualize and re ect on the rst one as meta-pictures 2 do.

These "emancipated pictures", distancing themsel- ves from the icons, distancing themselves from their creators and full of their own desires, can be sites of theo- retical discourse. New Scenario's use of the dinosaur, one of the oldest forms of life known in a project directly re- lated with the employment of advanced technology, is no coincidence.

In the book What do pictures want? w.j.t. Mitchell refers to a Jurassic Park lm scene where the skin of a velociraptor, that has been cloned by the scientists, serves as a screen onto which its dna is projected. Lacking the complexity of the helix, this single line of genetic code closely resembles html codes. It has an uncanny beauty which takes us away from the pre-cybernetic dream where mammals and computers live together in harmony, to a cybernetic post-humanist nightmare.

In the past, technology used to extend our body. The wheel was an extension of our legs, the camera of our eyes, the computer of our brain. Now technology is as- king for everything, it asks to be "real". We can say that technology today comes with a body, a human or an ani- mal one. With the help of arti cial intelligence, materials with organic texture, and tools that allow them to use our internet activity (posts on facebook, tweets, e-mails and blogs) to tap into the vast pool of information represen- ting human unconsciousness, androids can imitate hu- mans. But to what purpose?

Barsch was thinking something similar. "How all digi- tal network devices tend to become smaller and smaller and more powerful at the same time. He wondered what would happen if the devices and tools become so small that they are not visible anymore or if they become more and more biological and maybe coalesce with living mat- ter at some point, so that there is no di erence between device and human?" We will become frustrated trying to distinguish the "original" human being among all these "copies". A similar feeling of frustration is produced when wevisitthejurassic paint onlineexhibition.

"For its needs, we have installed the chosen artworks in a dinosaur theme park and have photographed them. In some cases, due to technical di culties or for the protec- tion of a very fragile artwork, we have used white canvas dummies of the same size and have reproduced the images in photoshop." It would be extremely frustrating for someone to try to nd the dummies among the origi- nals; they have been successfully "cloned". What do we nd so horrifying about clones? Is it their terrible resem- blance to the original, their uncanny power, a sense of lost superiority? Are they any di erent from the originals?

Are they better? In the biocybernetic era, in which the reproduction of artworks using technology allows us to reproduce every detail (and even to improve upon their aws) the aura of the artwork cannot be anything but enhanced. Barsch, also, mentioned during our conversation, that working in a di erent environment, outside of the "white cube," pro- vided the artworks with a di erent energy and that ultima- tely the digital space enhanced the aura of the artworks. The copied artwork is supposed to be equal to the

original. If this clone is distancing itself from its model, it becomes a real image by betraying its model. All that images want is freedom. In the jurassic paint example, we attempted to show that technology wants to acquire a body to assi- milate to its environment, and to combine the strange beauty of the organic body with immortal inorganic supe- riority. But if technology want to escape as images do by becoming "real" and acquiring a body, why do humans want to get rid of their own?

For the crash exhibition, New Scenario hired a limou- sine and either chose or produced the artworks in its in- terior with a selected team of artists. Using this innova- tive economy of production, they created a time-based exhibition, taking in consideration the cyberspacetime. By employing the constitutive elements of lm, (the idea of "sequence" and, the unity of location and time), Barsch and Hornig created a vehicle to an alternative curatorial exhibition format.

This show made me see again the lm Cosmopolis and i would like to use Eric Packer, his main character, as a case study to answer our question, we nd him saying:

"I'd always wanted to be quantum dust, transcending my body mass, the soft tissue over the bones, the muscle and fat. The idea was to live outside the given limits, in a chip, on a disk, as data, in whirl, in radiant spin, a conscious- ness saved from void." It seems that humanity feels that in order to escape from our human destiny, either from extinction or the natural death of each individual, we have to transcend our humanity by nding another form.

The chief theorist of Packer, Vija Kinsky, says "People will not die. Isn't this the creed of the new culture? People will be absorbed in streams of information." Parker is interested in the materiality of things—where they begin and where they end. Would it be too anthro- pocentric to say that images and people have the same needs and desires? Is the work of art losing its materiality like a person without a body? Less fragile, less in danger? Living forever stacked on the i-Cloud?

The body is a means of control, directly related to pos- session; by eliminating the body we feel that we give more importance to the mind. Information has the capacity to circulate unchanged throughout di erent materials and supports, just as images do. In the cultural contexts and technological histories in which cellular automata theo- ries are embedded, they encourage a comparable fantasy that we are essentially information,that we can do away with the body.

But people are not digital or analogical, there is no on and o. They are an entity, online and o ine at the same time without an escape. Stay tuned for New Scenario's on/o ine project, Body Holes.

1 Too Much World: Is the Internet Dead?, Hito Steyerl, e- ux, http://www.e- ux.com/journal/ too-much-world-is-the-internet-dead/

2 What do pictures want?, entretien avec W. J. T. Mitchell par Asbjørn Grønstad and Øyvind Vågnes http://www.visual-studies.com/interviews/mitchell.html

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BLOG Reposts:

DIS-Magazine
http://dismagazine.com/dystopia/77079/jurassic-paint-new-scenario/
http://dismagazine.com/blog/72792/new-scenario-presents-c-r-a-s-h/

AQNB
http://www.aqnb.com/2016/02/22/new-scenario-talk-temporary-gallery-feb-22/
http://www.aqnb.com/2015/09/18/jurassic-paint-2015-exhibition-photos/
http://www.aqnb.com/2015/02/06/c-r-a-s-h-2014-new-scenario-exhibition-photos/

O FLUXO
https://www.ofluxo.net/new-scenario-presents-chernobyl-papers-an-online-group-exhibition-inside-the-core-zone-of-the-chernobyl-disaster/
http://www.ofluxo.net/new-scenarios-hope/
http://www.ofluxo.net/new-scenarios-residency/
http://www.ofluxo.net/mould-map-4-eurozone-spezial/
http://www.ofluxo.net/jurassic-paint-by-new-scenario/
http://www.ofluxo.net/new-scenarios-debut-group-show-c-r-a-s-h-is-now-online/

KubaParis
http://kubaparis.com/new-scenarios-residency/
http://kubaparis.com/jurassic-paint/
http://kubaparis.com/crash/

Art Viewer
http://artviewer.org/crash/
http://artviewer.org/terraformers-at-bonington-gallery/

Tzvetnik
http://tzvetnik.online/portfolio_page/h-o-p-e/
http://tzvetnik.online/portfolio_page/new-scenario-s-residency/

UFUNK
http://www.ufunk.net/en/artistes/body-holes/

CJMS
http://cjms.com.au/new-scenario/

PIP
http://picsinpics.com/art/body-holes-when-the-orifices-of-the-human-body-become-art-galleries.html

Whiteeyes
http://whiteeyes.club/2017/09/25/new-scenario-bodyholes/

Gazette Drouot
https://www.gazette-drouot.com/en/article/new-scenario-creates-exhibition-in-chernobyl-exclusion-zone-/24012

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Talks / Workshops / IRL:

Grenzgänger: Ausstellung ✕ Virtueller Raum / LECTURE, TALK
https://www.burg-halle.de/hochschule/information/aktuelles/a/grenzgaenger-ausstellung-virtueller-raum-mit-new-scenario-paul-barsch-tilman-hornig/
Jan. 9, 2020, Kunsthochschule Burg Liebichenstein, Halle

Curating after the White Cube / WORKSHOP
Dec. 2019
Academy of Fine Arts, Prague

IRRE@bauhaus, lecture series / LECTURE, TALK
https://www.uni-weimar.de/bauhausmodule/aktuelles/detail/irrebauhaus-lecture-series-mit-new-scenario/
Nov. 26, 2019, 18:30, Bauhaus Universität Weimar

Sentiment Solutions / 360° WORKSHOP
2017, Hfg Offenbach

Good to Talk — "Constantly on the Run" / PANEL TALK
https://goodtotalk.de/
Sep. 9, 2017, 17:00

International artists come to Berlin, rent spaces, exhibit works on their own buck. Is living, exhibiting, sleeping, and working in the same place a sustainable concept or a matter of practicality. All power to DYI projects! Or is it a vicious circle of self-exploitation and precarity? Wouldn't it be cheaper and better for the environment to exhibit art online? The art editor of the Tagesspiegel Nicola Kuhn engages in conversation with international artists (and those that run project rooms) about how they live and work. Are these the pioneers of a super-diverse global community?

Guests include Ashley (Kate Brown and/or Lauryn Youden), New Scenario (Paul Barsch and/or Tilman Hornig), Peles Empire (Katharina Stöver and/or Barbara Wolff), Oracle (Bärbel Trautwein and Daniel Herleth, Oracle and Galerie Barbara Weiss), Ché Zara Blomfield (founder of the The Composing Rooms, and works for Spike Art).
Moderation: Nicola Kuhn (Tagesspiegel)

Kunsthalle Wien / TALK
http://www.kunsthallewien.at/#/de/veranstaltungen/paul-barsch-tilman-hornig
June 19, 2016

Temporary Gallery Cologne / TALK
http://www.temporarygallery.org/pages/archiv/2016/new-scenario.html Feb. 22, 2016