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hangover



a slug



playful

three stars



messy



dark blue

drizzle

this work has started as a memory of a
recollection. There were no fixed ways
of telling a story without feeling the
need to non conform as i make space
for new apertures and aparats and
spacescapes, whatever they are or
were to be.

It falls and moves it's fluid sometimes
nice sometimes like piss on your face
the cheekbones get filled with the
drops and it's like you make and don't
make any progress it's the eternal
curse of the artwork the artist the
exhibition and the castle it flows
through sometimes through the gaps
and it feels like a mess but in fact

that's how new things get developed in

XX what life?

has taught me is not much, but as a

consequence i will try to transcribe

my experiences as a collective stamp.

In a way, i can think about myself

through the many. In another, I

sometimes struggle with the notion of

singularity within this event

No none neither not within not without

it happens to be very openly dismissed

this and its counter why I am attracted

to ends and then I see the hands

behind my back hold the answers it's

like the work I made what and life and

end and it's sometimes confusing not
externally but purely internally it's
none of the many questions and me
the people I am with now and then the
beginnings and ends

void

through the process of making there
appeared holes of opinions and

perspectives. It was not as much as
feeling disconnected from the
experience, as a way of preserving all
the things I wanted to keep close, to
cherish them with an implosion

My practice swallows me turns me
around like the waves of the ocean

battling a ship, a boat. It doesn't
consider me or I have swallowed it so

it throws me off and on. It overturns
me diminishes me, it feels like an
endless animal that I need to tame
every day. The void is where I live and
breathe and not all voids are the same.
I gravitate towards it and it does the
same
nonexsistant

at the lowest, we didn't know what to
expect. As rythm makes us
comfortable, unpredictability makes us
uncomfortable: like a space between
decision, unsure weather to continue
or to stop.
I dont like this position. I like all non-
existent works, all non-existent
thoughts and concepts. They are what

truly excites me. All that lays in the
future or me, and my practice. And
often I find that non-existent and non-
existancy are like objectivity – they do
not exist, there is no possibility for
them to unfold. They always have a
seed somewhere the non-existent,
already planted and asleep somewhere
but not yet perceived

tangible

as we were approaching the final form
by the end of november, a decision
was made to coexist with all the
unnamed happenings that were to be
created by us in the following weeks.
This process of making, functioning,
existing in this covid world takes over

only the tangible. The tangible appears
to be the new form of living and
breathing. The horizons are also
tangible, fragile, fractured, precarious,
uncertain, and complex and at times
difficult as well. It's also the cloud of
tangibility that has also occupied the
skies over eastern Europe for
centuries

horizons

***a permanently changing exhibition of the
eastern european network***

The first part of this new exhibition series is dedicated to Akademie Schloss Solitude's Eastern European network, which focuses on an exchange with independent art scenes in Bulgaria, Croatia, Poland, Romania, Serbia and Hungary.

The open format is intended to make artistic creative processes visible and give both fellows and visitors the opportunity to exchange ideas. All visitors are warmly invited to familiarize themselves with new artistic perspectives and broaden their horizons.

Fellows from Bulgaria/UK, Germany, Croatia, Poland, Romania and Slovakia/Hungary are participating in the exhibition curated by Gloria Aino Grzywatz: Works by Anca Benera & Arnold Estefán, András Blazsek, Krasimira Butseva, Barbara Gryka, Luana Lojić, Jasmina Hanf & Karolina Kaltschnee are on display. The Eastern European Network finds its origin in the cooperation between Akademie Schloss Solitude and the Center for Contemporary Art, located at Ujazdowski Castle in Warsaw, which led to the establishment of a new studio program at Ujazdowski Castle in October 2003. In the wake of the establishment of this program and the positive experiences gained

from the exchange with Poland, the fellowship program has been successively expanded to include Hungary, Romania, Bulgaria, Serbia and Croatia over the last twenty years. In addition to its long-standing partners in Poland and Croatia, the program has focused specifically on the independent art scenes in Bulgaria, Romania, Serbia and Hungary since 2019. Parallel to so-called »high culture«, independent »off spaces« represent an increasingly important element of the cultural landscape of their respective cities and regions, forming an essential part of a lively and highly varied cultural scene.

The exchange program with the Eastern European Network allows artists from Eastern Europe to develop and present their work at Akademie Schloss Solitude, while international fellows of the Akademie gain insights into the local art scenes in its Eastern European partner countries and have the opportunity to execute their artistic projects.

luana lojić

flames, rumbles and murmurs

This installation posits an elucidation of the concept of contamination as the intersection of the a-sensory: The invisible, the inaudible, the odorless, the nontactile using the methodology of cross-species transmission. The term cross-species transmission signifies a spillover of species, and defines the ability of a foreign virus introduced into a new host species to infect it and thus spread to a new population.

Corporate presentations of natural resources create extrinsically compartmentalized display standards. This project seeks to explore and experiment with ways of creating autonomous representations of nature, circumventing exploitive categorizations and standardizations. Developing an other, or third way of experiencing nature leads to a closer encounter with nonhuman actors – the poetics of microbial shapeology, habitat soundscapes, biospherical compositions and symbiotic vs. parasitic communications. This approach is intended to anchor an alternative solution through media experimentation, while concomitantly containing the multilayered biological, a+organic and social content of textual, visual and sound material.

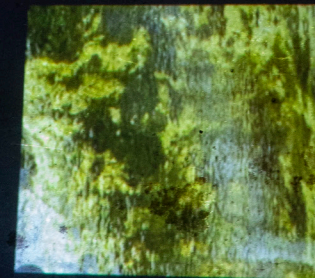


unnamed

suckers

lure

attraction





We are chameleons performing special tasks. We show up wherever we feel love, help and empathy are needed. Through our performative actions, we want to brighten any, even the worst situation. We believe in conversation that can promote understanding and convince people to believe in a more equal world. We were born during a pandemic, we hatched from eggs as a Pole after Brexit and a Pole from a small village of Końskowola, a LGBT ideology-free zone. We helped Kinga D. have an abortion in the Czech Republic because women cannot undergo this procedure in Poland due to legal restrictions. We traveled to Liberec, where the procedure was performed. Later we traveled to Prague, where we talked with residents, asking for words of support for Polish women.

barbara gryka
my flower

Thousands of outraged women, teens and allies have bundled up against the cold and returned to the streets after months of the largest protests the country had seen in decades.



nytimes.com

Near-Total Abortion Ban Takes Effect in Poland, and Thousands Protest

A contentious ruling in Poland, which spurred thousands of women and their allies to protest, came into legal force on Wednesday.





andrás blazsek

building geometry from topographical data

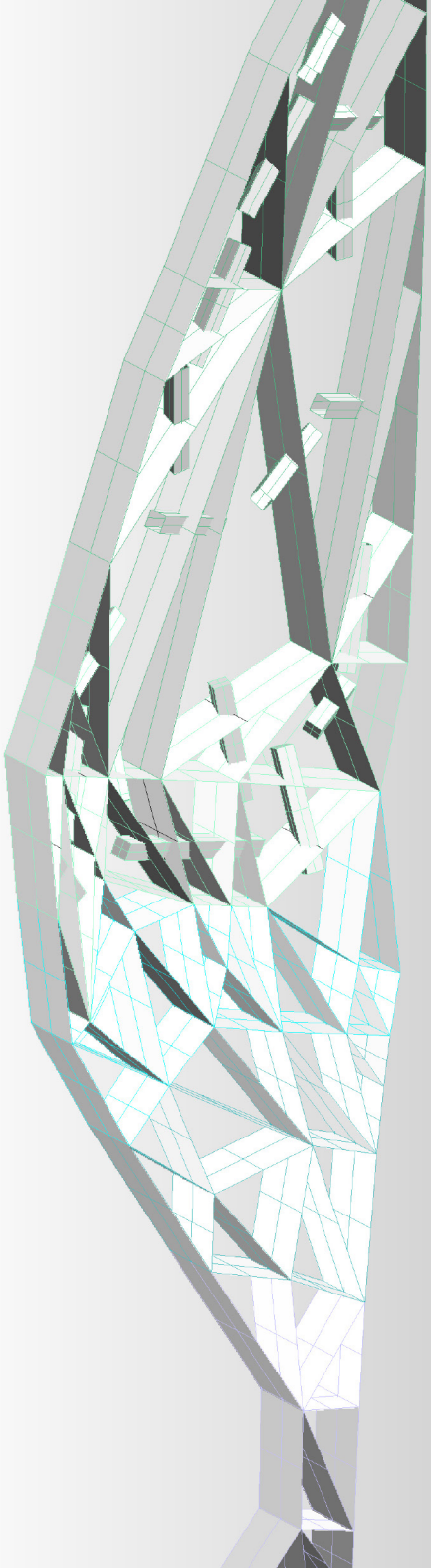
A large part of the natural landscape around the Danube River in Slovakia is concealed beneath an architectural environment, the Gabčíkovo Dam, built between 1977 and 1992. From its beginnings, the dam project was at the center of political debates between bordering countries Austria, Hungary and the former Czechoslovakia about land use and ecology, and became one of the first examples of ecological concerns leading to significant change in the region. Two major initiators, Austria and Hungary, abandoned the project, and local communities in Slovakia gave voice to their opposition. The adaptation of the landscape to an architectural environment composed of artificial lakes, water canals, hydroelectric turbines and electrical grids has also contributed to socio-political shifts, cutting off access to the river, fragmenting communities and radically altering lifestyles. The material and ecological transformation is irreversible.

András Blazsek revisited the site in the context of his project, and uses geographical data to create visualizations of the transformed landscape while concurrently experimenting with blending technologies like photogrammetry, 3D design, glass and light projection.





THE CONSTITUTION OF A
PHENOMENON
IN BETWEEN
MORAL BEHAVIOR AND HUMANITY
YEAR 1984





jasmina hanf & karolina kaltschnee

***kwiat jednej nocy – flower of a single
night. poland and its atlas of hate***

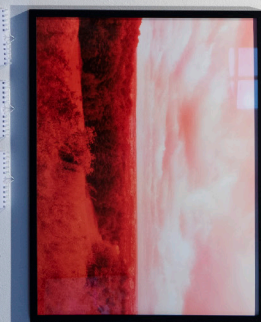
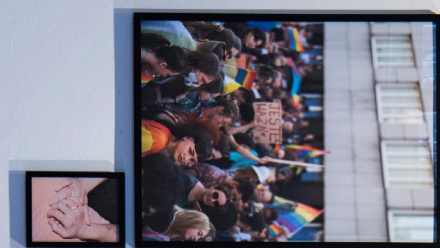
Photojournalist Jasmina Hanf and journalist Karolina Kaltschnee work as a team: They collaborate on projects – also completing research on abortion laws in Warsaw in 2020.

This year, they traveled through eastern Poland for six weeks in the context of the Gabriel Gruener fellowship. The topic of this year's research: Homophobia, specifically in Eastern Poland. In the six weeks, they drove over 7,000 kilometers, spoke with more than thirty people from the LGBT scene and explored so-called LGBT-free zones. They collected hundreds of photos and many hours of interview material. A selection of the collected material is intended to depict who they spoke to on their trip – and shows that although homophobia and conservative structures permeate the country, the active LGBT scene is fighting back and engaging in an increasing amount of activism. Is there a chance that Poland can become a more liberal country? Maybe.

Vor dem Restaurant Esperanto, um das
Bande herum, stehen 20, vielleicht 25
blinde Polizeikräfte. Wie eine Anordnung
auf Wehrmacht blinken aus jeder Seite
2 LED-Lampen, aber nichts sieht es und
auch schon nach Schnee und mein
Handy zeigt -1°C .

12 weitere Busse ~~stehen~~ parken neben dem
Restaurant. Die erste Polizeieinheit
steht 1,2 km vor der Innenstadt aus
ihren Wagen, 2 Männer, eine Frau,
ein Dillinois. Die Polizisten vernehmen
den ~~ersten~~ unteren Teil ihres Gesichts
das Homokommando hat sie angeordnet,
Karia und die Aktivistin aus Rzeszów.
Jahub meldet sie nicht, wir hatten ihn
angeboten, mit uns zu gehen. Die Gruppe
Stoppegodfilii steht auch nicht weit
entfernt. Es ist ein Tag nach der Beantgabe
der polnische Beiräte.

Im Kebab-Laden sitzen Leute auf der Terrasse,
Dänker-Gruppe eine Familie mit zwei Kindern,
es gibt Pommes mit Peji.



JESTEŚMY
LUDŹMI NIE
IDEOLOGIA!

KOD BRAMA
2413 #

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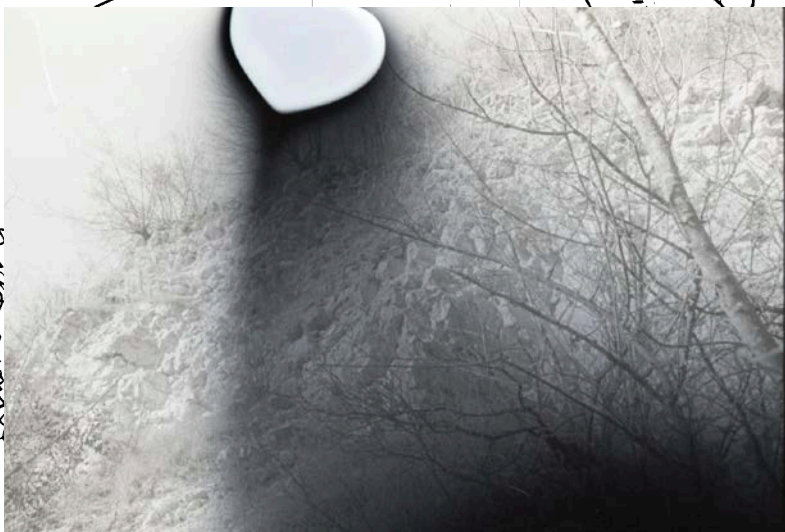


krasimira butseva

a study of a practice

Five years ago, Krasimira Butseva commenced her investigations into the history, trauma and memory of communist Bulgaria (1946–1989). She has spent these years visiting and documenting spaces of violence – sites of former forced labor camps, prisons, State security and residential buildings. She also began her work with politically left-leaning individuals: anarchists, socialists, farmers etc., who were oppressed as a result of their political beliefs. Additionally, she examined archived files, photographs and footage from the State security services, agents and informants. Narrating these histories is challenging: Perplexing, difficult, complicated, with so many gaps. No medium appears to do enough. No methodology can encompass an entirety. A study of practice employs language, words and text as primary points.

Krasimira explores the actions, network and structures and tries to understand how her work functions. She asks – what is the role of my visual inquiries? How are they received, understood and disregarded? How does she navigate the archival and historical systems and those of lived experiences, of (trans) generational trauma, of transitional justice?





**Dali Muru & The Polyphonic Swarm,
Dalia Neis & Enir Da, 2022**

**Dobriyat Dunav;
Margarita Radinska, 1968**

**Missing People: Entanglement,
Superposition, and Exhumation as Sites
of Indeterminacy; Hito Stereyl, 2012**

Listening to Images; Tina Campt, 2017

**Mass Violence and Memory in the Digital Age:
Memorialization Unmoored;
Eve Monique Zucker & David J. Simon, 2020**

On Silence and History; Lilia Topouzova, 2021

RAF: No Evidence; Arwed Messmer, 2017

**Remembering Belene Island: Commemorating
a Site of Violence; Lilia Topouzova, 2019**

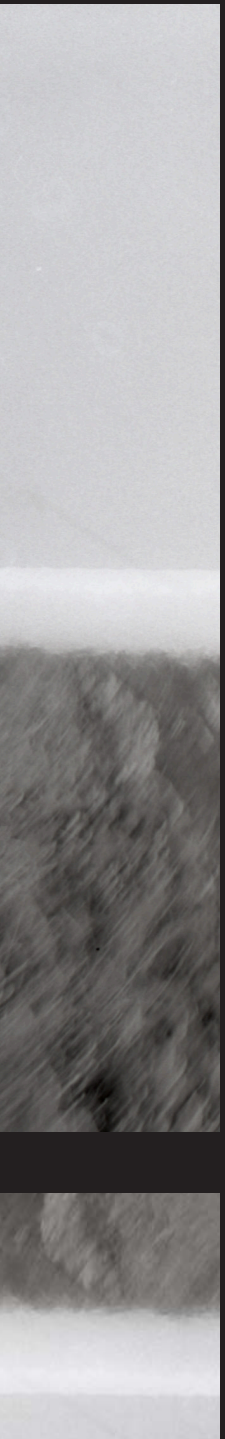
**The Blue Danube Waltz;
Johann Strauss II, 1867**

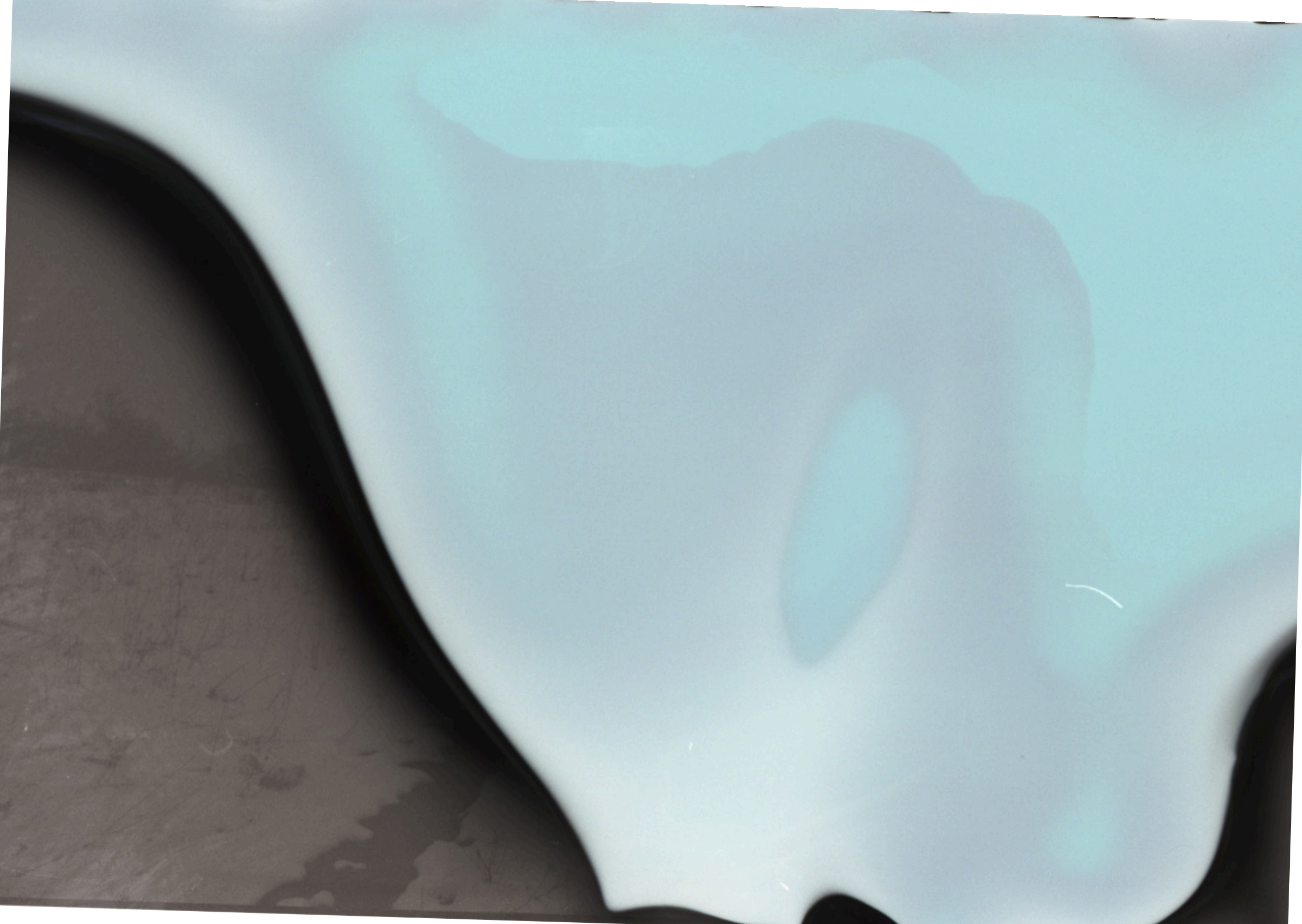
**The Body Keeps the Score: Mind, Brain and
Body in the Transformation of Trauma; Bessel
van der Kolk, 2015**

**The Civil Contract of Photography;
Ariella Azoulay, 2012**

**The Mosquito Problem and Other Stories,
2007**

**The Queerness of Memory;
Ana Hoffner, 2018**





anca benera & arnold estefán

blue ground

Blue Ground interconnects a number of distinct geographies and industries (from the Namib Desert to the Atlantic Ocean through the Black Forest and the Black Sea that share a common mineral: the diamond. Since the land-based diamond-mining is slowly depleting, the ocean became the next frontier for the mining industry.

Through a decolonial perspective, the film juxtaposes the scarred landscapes of the Namib desert with the current offshore mining traces in the Atlantic Ocean. The history of diamond mining in the Namib desert began in 1908 when a railroad worker at the areas of German South West Africa (today Namibia) found the first diamond under the sand. Today, some of the highest quality diamonds in the world are mined in the Namibian desert and more recently at sea, off the Namibian coast.

In Romania, in one of the largest shipyards at the Black Sea coast, the artists recorded the construction of the first custom-made diamond recovery mining vessel that will start offshore mining in Namibia in 2022. In *Blue Ground* the diamond comes to represent a symbolic frontier of human and technological relations to the landscapes.



Debmairine's latest diamond recovery vessel departs Durban, South Africa

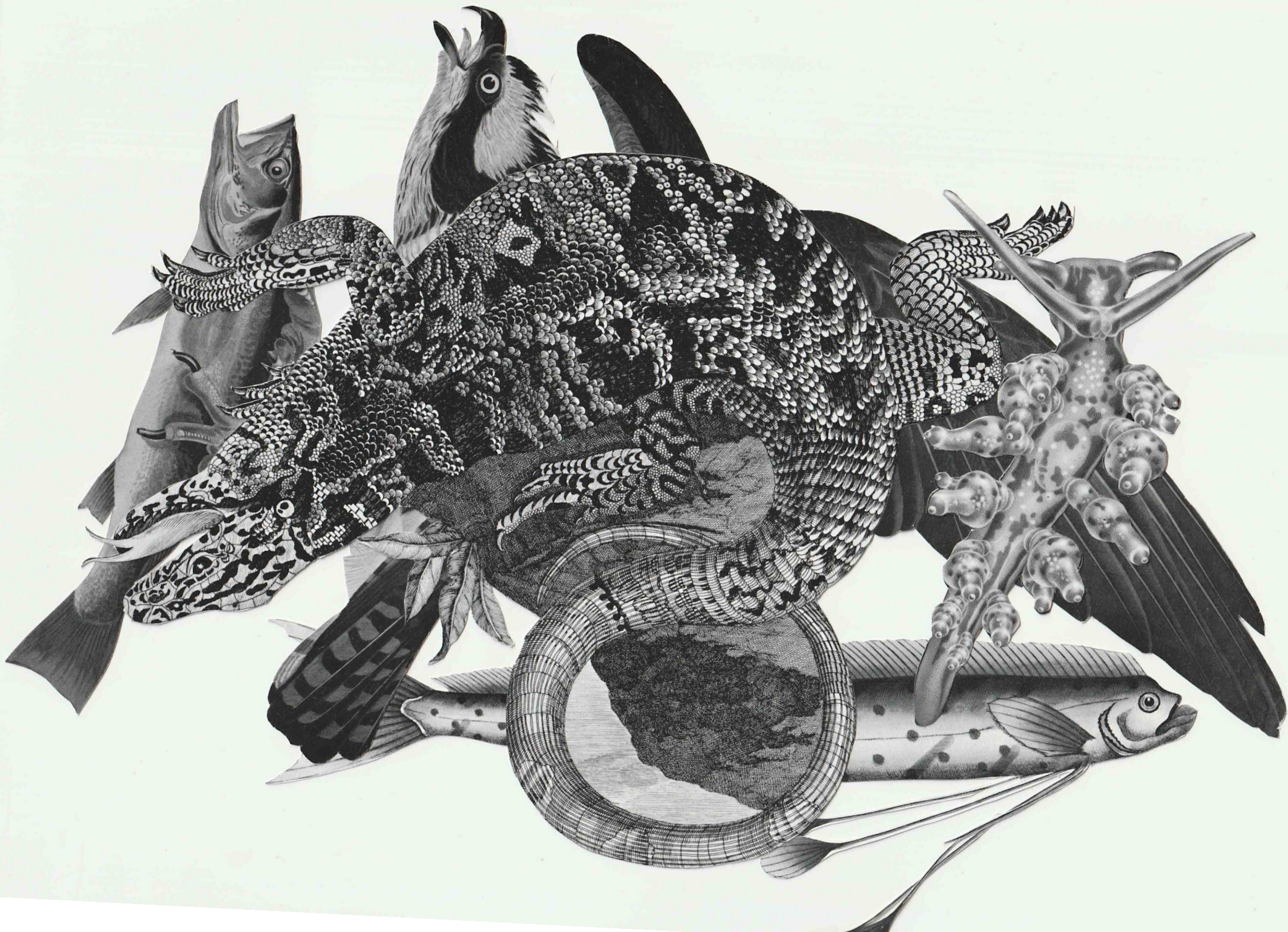


Debmairine's latest diamond recovery vessel, is the largest diamond recovery vessel in the world, much above the 100 million, much above the 100 million (AMV3) is fitted with a large amount of diamond recovery material on board to recover diamonds from the ocean floor. The vessel was launched on 17 August at Damen Shipyards in Durban, South Africa.



Debmarmine's latest diamond recovery vessel departs Damen, Mangalia, Romania to Cape Town, South Africa

Debmair's new diamond recovery vessel, whose construction was planned in 2017, is the largest diamond mining vessel in the world and was built in a shipyard in Namibia, at a cost of US\$ 470 million, much above the projected US\$ 142 million. The 177 metre ship will carry additional Mining Services equipment for heavy equipment for sub-sea crawling extractions, processing and sorting diamonds. The ship was officially handed over to Damen Shipyards, Mangalia, Romania. The Ship set sail from the Port of Cape Town, South Africa, where it will be finishing operations off the coast of Namibia early next year. The AMV-3 (AMV3) is fitted with four large cranes for loading material on board to the world and the new flagship of the Debmair fleet. The ship is expected to operate for at least 30 years.



gloria aino grzywatz

leave room

When we think of exhibitions, we still increasingly think of finished, self-contained spaces that can usually be visited over a period of several months, sometimes even years. The explorations of these rooms will probably open up different perspectives to each new visitor due to the individual lens and unique vision of each artist involved. The construct itself, however, remains the same: a space closed off for a specific period of time, preserved for viewers. *Horizons* does not want to give in to this state of a finished exhibition. Instead of focusing on gapless completion, this exhibition format increasingly privileges a divergent orientation. The focus is on the essential visualization of artistic creation, and thus attempts to understand art in its processuality. Detached from the actual state to create a space of possibility with an open outcome. The multimedia installation, *My Flower*, by the artist and activist Barbara Gryka, about the rights of women in Poland is not to be defined in its dimension by the length of the video work, but is extended beyond the limiting space of the screen and finally leads to a performance in the physical presence of the visitors. A similarly tragic story to the current abortion laws in Poland is also told by *Kwiat jednej nocy* –

Flower of a Single Night. Poland and its Atlas of Hate. For six weeks, photojournalist Jasmina Hanf and journalist Karoline Kaltschnee drove over 7,000 kilometers across Poland, explored the so called LGBT-free zones and talked to over 30 people from the Polish LGBTQIA+ scene. The result is an interplay of text and photography that shows that although the country is characterized by conservative structures and homophobia, opportunities for liberal change exist. The animation *Building Geometry from Topographical Data* by the artist András Blaszek, which runs across a monitor, impressively shows the most diverse possibilities of visualizing a place as well as its change and thus takes up the basic principle of the exhibition format on a multi-track level. The transformation of an existing place by means of geographical data into abstract formations seems at first to be more technological in its outer shell. The poetry of the artistic idea, however, is explained in the wholeness of its transformation processes and extends from a mere image to a shimmering structure of light and glass. With *Blue Ground*, Anca Benera and Arnold Estefán provide insights into geopolitical entanglements that are increasingly running wider circles in the globalized world. Through a decolonial

perspective, their video work, on which they continue to work, juxtaposes the rutted landscape of the Namib Desert with contemporary traces of offshore mining in the Atlantic Ocean, uncovering historical and social narratives through research-based methodology. The summary of the original idea of *Horizons* can be found in the fanzine in front of us, designed and conceived by the artists involved in the exhibition: Krasimira Butseva (*A study of a practice*) and Luana Lojić (*flames, rumbles and murmurs*), who did not hesitate to open their workshop to visitors and thus produced concentrated accessibility. Although there is a growing fatigue with the naming of the topic, it must be mentioned in all fairness that some artistic ideas and their realizations live only in theory for the time being due to the pandemic. Nevertheless, we like to think back to tomorrow today. To leave room. To leave room for spaces of thoughts.

Because when everything flows, nothing can
remain at a standstill.

I would like to thank all the artists involved. For their openness, spontaneity and trust in their own work.

Akademie Schloss Solitude

2022

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All installation photographs are taken by Frank Kleinbach.

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