

CLASS BONVICINI | OSCILLATING ON SITE

*"There is no space without concern.
Without concern there is no space."*

(Elke Krasny: Scales of Concern — Feminist Spatial Practices. In: Beitin, Koch, Ruhkamp (Ed.): EMPOWERMENT — Art and Feminisms. bpb, Bonn 2022)

In her essay "Scales of Concern", Krasny describes the urgency of consistently being and acting with concern for the space we inhabit, in order to enable new scales for the relations and entanglements between body, space, and matter. Oscillation as a subtle, vibrating movement between two points can describe the uncertainty of a ground but as well the tension between the embodiment of the old and the emergence of the new. In OSCILLATING ON SITE we bring together our individual spatial practices that address social, historical and material states in transformation. The newly finished architecture of the studio 95A offers different perspectives on space, art education and practices.

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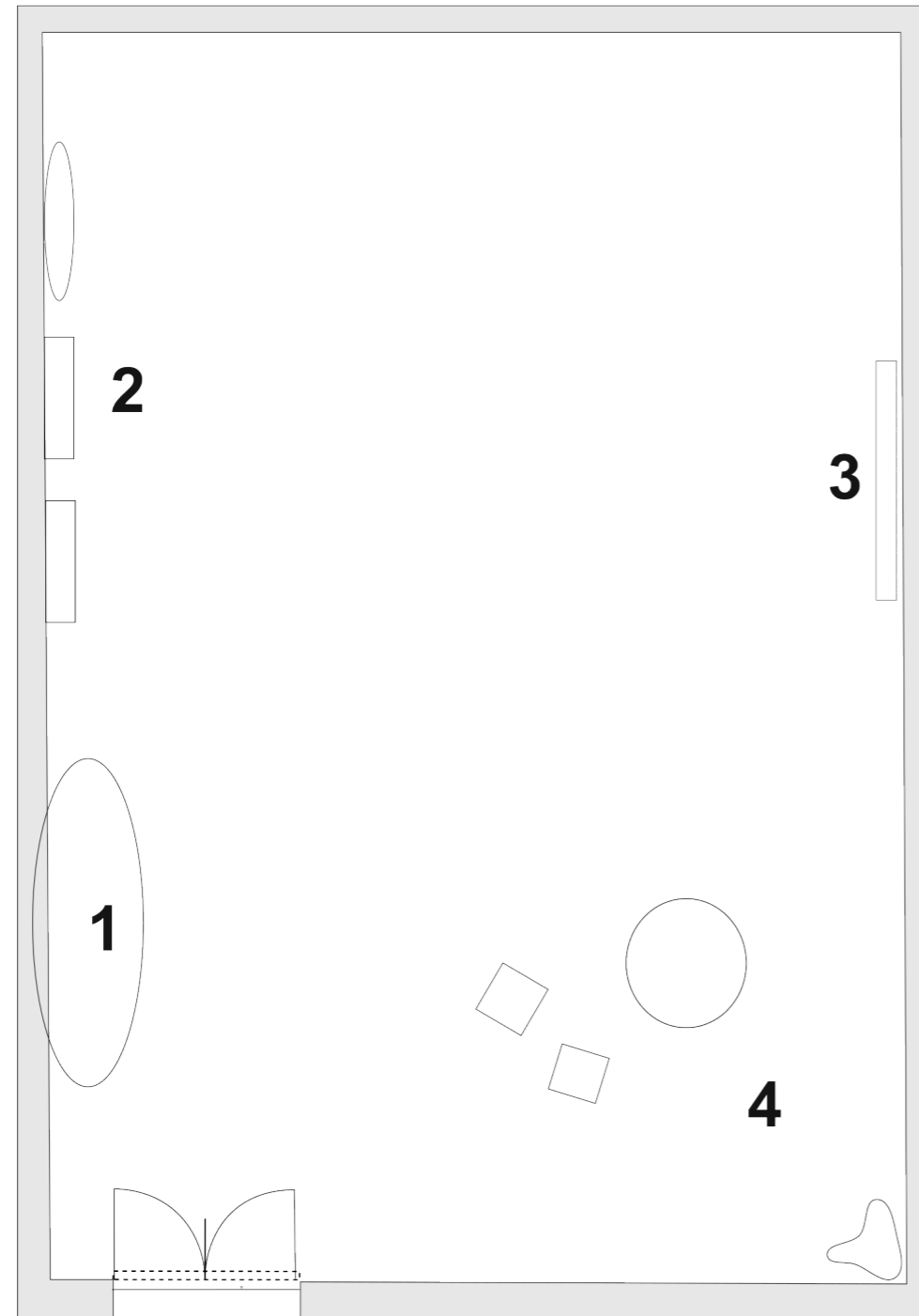
Francis Kussatz
— "I Dreamed
I Was Someone"
Graduation Show
and Performances

"I Dreamed I was Someone" explores the process of separation of 2 persona(s) that merge into each other, that detach from each other. In the midst of their journey, they embark on a search for their own selves, using the exhibition space as if it was their home.

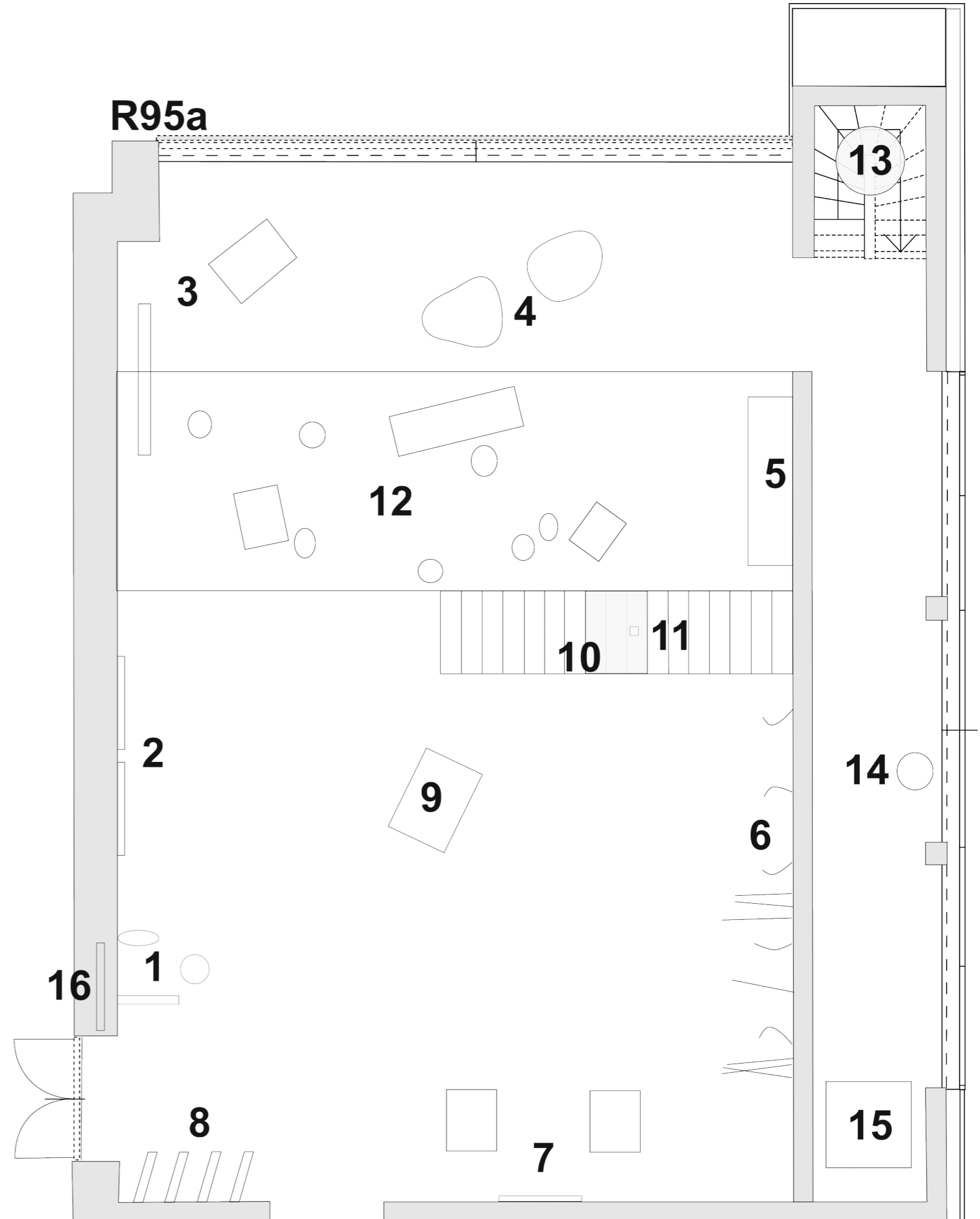
Jana says, "I feel like I've been taking the same photo of an identical, different person for 3 years."

It's an attempt at self-empowerment.
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R95a



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1 Anissah Chatha (with Sua Kang / Rabea Nora / Nil Zengin) — **wie alles drängt und sich engt**

group performance, steel ring | 170 x 170 cm | 2023

The ring is an eternal series of transitions. Carrying it, we lift it out of its state of non-being. This abstract ceremony provokes an action of change. The movement in space is an interaction with the immediate environment and comes from the suggestion of constant transitions. We are concerned with the man-made world and seek to awaken the collective consciousness. By performing rituals as symbolic practices, we create an alliance and a community. As a young intersectional feminist art collective, we analyze modern power as a constantly shifting set of force relations that emerge from every social interaction and extend into the social body. This silent procession, the carrying of the ring through the halls of the university, is our approach to claiming space and questioning the power structures found in our work environment. Recognizing that all areas of life are subject to the compulsion of optimization, we transform the concerns that space provides.

2 Seunghoon Baek — **Flash**

Photos with Plaster frame | 32 x 32 x 7 cm | 2023

The artwork reveals the relationship between the space that generates light and the light that forms the space.

The plaster frame's four vanishing points, which narrow down, and the four slanted faces of the plaster create the left, right, bottom, and top sides of the frame, making it a space on its own.

In the first artwork, the light appears small at the center of the frame. In the second artwork, the light expands and engulfs the frame. In the third artwork, the light completely engulfs the space, continuing to expand until it becomes the frame itself. This way, it reverts to the first artwork again. So the light constantly erases and creates the space.

3 Aaron Bircher — **Untitled**

Video (Loop) (2:56min) | 2023
@aaronoaah

4 Palina Benter — **I'm a tired flower**

Fabric, corset, nylon tights, condoms, soil, tiles | dimensions variable | 2023

An ecofeminist perspective on the oppression, exploitation and the ultimate feeling of exhaustion of women and our planet, symbolized by an installation of a hanging flower, laying flower petals and tiles. Flowers, often associated with women, always carry a sentiment when being gifted to someone. By providing care, they, much like women, act as care workers.

The womb of the hanging flower is squeezed into a corset, the sexual organs made of tights and filled with soil, are constrained by condoms, making them unable to reproduce and therefore functionless. The loose petals on the floor, reminding of breasts, do not have any sexual organs at all, leaving them also without function. Similar to how you feel when you are brought to a state of exhaustion, where you completely lose your inner ability to function. The broken, dirty tiles are another connection to the household. They contrast the fabric by being hard, not able to give in or adapt.

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R95a

1 Boris Arouimi — **Argos prototype**

ceramics, plaster, ice skate, ruins | dimensions variable | 2023

2 Pia Li Grau — **Shelby**

Engraving in glass mirror | 120 x 100 cm | 2023

Always the same reports, repetitions of the same incidents. Violence against female bodies. There is a need for us as individuals but also for us as a society, to continue to fight against the levels of injustice that have been violated for too long. Caring for others leads to freedom.

3 Nilam Ali — **Untitled**

Fabric, clay, string, sunflower shells, screen print | 165 x 180 x 200 cm | 2023

Untitled (kelim)

Photo transfer print, clay, photographs | 59,5 x 84,1 cm | 2023

4 Jolyon Jones — **LITE**

Plaster, plastic piece, ratchet strap | dimensions variable | 2023

@jolyon_jones

5 Maria Martini — **Brutkasten**

plaster, porcelain figurines | 160 x 30 x 20 cm | 2023

6 Sonnhild Schietzel — **Untitled**

Steel, paper | dimensions variable | 2023

7 Bailey Keogh — **TECHNO HOLISTIC MEDICINE**

Wood, stainless steel, video, sound | dimensions variable | 2023

TECHNO HOLISTIC MEDICINE (noun) is characterised by constant innovation, the digitisation of information and communication, and the growing importance of digital networks/platforms specifically within the space of spiritual and holistic health.

Technology mediates our perceptions of our bodies and our experiences from Webmd to TikTokers. However, there is no impetus for tech/media outlets to act on behalf of the security and health of the general public. Simple solutions are seductive tools of misinformation, disinformation and conspiracy theories, allowing followers a sense of calm from the chaos of complex problems. The treatments frequently discussed are essentially a cultural appropriation soup of Indigenous and/or Asian practices blended together to promote the easiest and most monetizable elements to audiences craving care and spiritual fulfillment. Techno Holistic Medicine is a video, sound and sculpture installation. The piece is not a criticism of the toxic spiritual wellness followers, who are often themselves vulnerable communities, or their profiteers who have succumbed to septic capitalistic pursuits. The piece attempts to draw sympathy to those swept up in a systemic, informational issue rapidly outgrowing the dark corners of the internet.

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8 Jolyon Jones — **Geld, Geild, Gild, Guilt**

240 Wunderbäume, threaded steel rod, threaded nuts | dimensions variable | 2023

These works deal with ways in which I can possess traces of things I can't afford but desire. I am interested in the social implications of incomplete transactions and the hierarchies that arise between creditor and debtor. The

Wunderbäume were attained through credit and will be returned after this exhibition.

9 Reem Awad — **Barbed Innocence**

Concrete, barbed wire, glitter | 100 x 60 x 3 cm | 2023

Stateless Palestinian refugee child of the 2nd/3rd generation in the Near East, growing up in the midst of conflict and displacement, witnessing violence, and living in a state of uncertainty, suffered from trauma and anxiety due to the volatile and unstable environment they lived in.

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10 Marco Siciliano — **1364 chewing gum**

Chewing gum | 81 x 51 cm | 2023

The site-specific sculpture stands on the staircase, making it impossible to climb without using one of the three steps. The 1364 chewed pink chewing gum simulates the movement and tension with which we charge the jaw in a stressful situation. The audience is invited to bridge this distance and confront someone else pain that disfigures and disgusts. However through its sweet taste and smell it portrays also the seduction a body has for pain.

11 Marco Siciliano — **12 Chewing gum**

Chewing gum, plinth, acrylglas | 10 x 10 cm | 2023

Twelve is the number of chewed-gum that forms the sculpture, unit of measurement of psychosomatic pain that forces the jaw to chew itself into an endless loop.

The jaw locks, fear takes over and the body remains helpless, subjugated by somatisation. The chewing-gum, which by its nature sticks, in here creates distance around a body that can no longer communicate because of its pain.

12 Miriam Döring — **REDDENED BY FIRE**

Ceramics, partly glazed, iron oxide, latex, silicone, emergency blanket, copper wire, epoxy resin, infrared light, concrete, sound (15:06 min, loop, sound design by Alberto Sardo) | Installation, dimensions variable | 2023

The installation "REDDENED BY FIRE" refers to the spatial situation of a

campfire and invites visitors to take a seat around the replicate of branches, surrounded by therapeutic infrared light and sound. Considering fire as ambiguous, and a fireplace as space which enables gestures of intimacy and eerie storytelling, the work ponders about the embodied and metaphoric experience of heat.

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13 Lena Braatz — **Taking advice from pinterest**

installation with glass objects, video projection, reflection foil | dimensions variable | 2022/23

14 Jule Tabea Martin — **Protection**

clay, plastic fingernails, nail piercings | 32 x 23 cm | 2023

Sometimes adorned with pearls, nail art piercings, or colored with lacquer, Jule Tabea Martins eggs evoke a sense of preciousness, reminiscent of the elaborate Fabergé eggs from the 19th century. The artificial fingernails act as a protective layer, encasing the fragile eggshell. Additionally, the pointed nails prevent direct access to the object. As viewers approach the piece, they discover its complexity. While the pointed fingernails add visual intrigue, they also pose a potential risk of injury. The delicate balance between protection and vulnerability is reflected in the fragile nature of both the eggshell and the long nails.

15 Gloria Jurado — **Spannung**

bricks from Berlin demolitions, lifting sling, galvanized steel | 100 x 100 x 100 cm | 2023

The artwork creates tension by intertwining speculation, demolition, and resource extraction, alluding to a system teetering on the brink of collapse. In this context, the life cycles of materials are subjected to the oppressive forces of the malpractices of the Anthropocene. As fragments of a demolished past, bricks emerge as repairing symbols representing reconstruction and new beginnings.

16 Maria Martini — **Backbone**

150m x 120 cm | Inkjet print on paper | 2023

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