

Marked Spaces



Schirin Kretschmann

B-Side#7

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Schirin Kretschmann (*1980 in Karlsruhe, Germany) is an artist, curator and teacher based in Berlin and Munich. Since the early 2000s she has realized public art projects as well as presentations in international galleries and institutions. She was awarded with scholarships by the Studienstiftung des Deutschen Volkes (German Academic Scholarship Foundation), MWK Baden-Württemberg (Cité scholarship in Paris) or the Swiss National Science Foundation, among others. She was working on artistic and curatorial research projects (*Praeparat Bergsturz*, Bern Academy of the Arts; *Six memos for the next...*, Magazin4 – Bregenz Kunstverein; DFG-Centre for Advanced Studies *Imaginarium of Force*, Universität Hamburg) and realized an artistic PhD at Bauhaus-University Weimar. Since October 2020 she holds a professorship at the Academy of Fine Arts in Munich.

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B-Side is a collection of texts that largely refers to the ongoing series of DAP Open Lectures. In these monthly sessions, which are essential in our PhD program in Fine Arts, we are challenged by the perspectives brought in from outside by guest speakers. Doing justice to the tradition of the B-sides of vinyl records, which often concealed experimental and unexpected pieces, we publish texts and visual essays of various types, sometimes more closely linked to the poetic and experimental regime of artistic practice, and other times more aligned with the seemingly analytical side that characterises the disciplines that cluster around it. We thus hope to contribute to the construction of a common critical and speculative body, for future memory and collective sharing.

B-Side#7 *Marked Spaces*

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Master of Disaster
Miguel Leal

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From the moment we first met, I understood Schirin Kretschmann's work as a negotiation with the idea of catastrophe, but a controlled one, a more or less unsteady and undeterministic attempt to tame chaos or to play with the possibility of accident, in a sort of dance with things and with what happens to them, to them and to the bodies that abandon themselves to such a game. But do not imagine an additive or absolutely chaotic work. Quite the contrary. It is a controlled catastrophe and its mode of appearance is always subtractive, with a presence that does not impose itself massively, even when it comes to the swarming occupation of a space, through a greasy substance, a pigment or a smell that spreads like a virus. Everything happens in a field of action where things are agents of contamination and impurity, almost always with a twinkle in the eye at the most recent art history and the mechanics of painting as a discipline with moving and diffuse boundaries. These are works made of mundane things that speak directly to us of the processes and events that remain *in between*, suspended in that space-time between event and non-event, between movement and paralysis, between form and inform, between being one thing and rejecting it at the same time. They are above all operations which, in this mediation with catastrophe, bring to the surface something that could only partially be desired or expected, because what truly moves us never, or almost never, announces itself.

In his 1981 course at Vincennes¹, Gilles Deleuze begins precisely by addressing the relationship between catastrophe and painting. Drawing on his favourite authors, from Turner to Cézanne, or from Klee to Bacon, he tells us about this kind of imbalance, these structures in the process of disintegration that characterise a certain type of painting. However, this attraction to falling and precipice will have less of an effect on painting than on the act of painting, in what Deleuze claims to be a type

1 March-June 1981, at the Centre Universitaire Expérimental de Vincennes (CUEV). See Deleuze, Gilles, *Sur la Peinture. Cours Mars-Juin 1981*, David Lapoujade, Ed., Paris, Les Éditions de Minuit, 2023.

of an *infinitely more secret catastrophe*², in which painting and the act of painting become indistinguishable. For Deleuze, this catastrophe, however destructive it may seem, is always controlled and, in its entropy, it is also a sign of a productive and surprising vitality, inseparable from a beginning, an appearance: *the birth of colour*³. Here we can return to the work of Schirin Kretschmann, in her negotiation with catastrophe and the evocation of those *pre-pictorial* states that define an important part of her projects. The way in which substances appear in her work as agents of various transformations — what I like to call *the transformative tendency* of artistic practice — controlled, but on the verge of an absolute loss of control, is often accompanied by this appearance of colour, a colour that emerges from chaos as a possibility. Paradoxically, this alchemy of colour, transformative by nature, is clearly visible in the series of works with dubbin, applied directly onto different surfaces of the exhibition spaces, in geometric and rigorous patches of deep black, which sometimes evoke the opening of the frame and an idea of non-image, but which are then subjected to various processes of transformation, changes of state, falls, drips, absorptions, separations, incorporations, outcrops... [Figs. 8-17] We find the same entropic *dispositif* in the works in which ice block constructions are covered with a thin film of sprayed coloured paint, and then, melting at ambient temperature, ends up shedding its skin, as in the ecdysis of snakes, a vital and transformative process of cyclical renewal [Fig. 7]. Also, when the artist draws temporary constructions with pigment, deposited to form precise but fragile geometric constructions on the floor, or swept away in broad movements that call up both the act of painting and the ordinary gestures of everyday life, it is still this controlled catastrophe that becomes a pretext for an appearance, that of a colour that rises or emerges, that of a formless form that insinuates itself between these changes of state, infiltrations, falls, destructions,

2 *Ibid.* p. 21.

3 *Ibid.* p. 23.

accidents and absorptions. This transformative manifestation of what lies latent in the substance of things is perhaps more evident in the pieces made with ice lollies, which, left to melt as if abandoned in the exhibition space, then spread across the floor in slow, viscous and formless stains of vibrant colours [Fig. 4-6].

Entropy is at the heart of Schirin Kretschmann's working processes, but, as I said, although there is erosion and a transformative chain reaction in these processes, I do not think there is anything destructive about them. These are strategies in which things and events are seen as living ideas, as living and transforming substances, in a space *between things*, *between media*, *between bodies*, a transitory and unstable space, therefore, which leads us to question, first and foremost, the small differences between what is, what was and what could be, in this transit in a space-time where these dimensions merge.

The text we print here, entitled *Marked Spaces*, begins with Schirin's memory of the narrow alleys of Istanbul, where a series of events unfold before her eyes and which, in their succession of small accidents and coincidences, largely define her attraction for what happens in the space-time between things — perhaps even before things — in a kind of suspension and freezing of what I just called pre-pictorial and which the artist refers to as a space of actuality, a place where real and pictorial space intersect. It is this suspension, this vague place of something that remains unresolved, that feeds her work.

It is enlightening that, in her text, Schirin Kretschmann chose to engage directly with the works of Hélio Oiticica and Barnett Newman, not least because this approach resolves many of the aporias and false oppositions that define the positioning of art history and criticism — at least in their most canonical and Western perspective — in recent decades. This conversation

is still an echo of her doctoral thesis⁴, where she attempted this approach as an indirect dialogue with her own work, and, in its specificity, it should not be seen as a narrowing of perspectives on her own practice as an artist, but rather as a sign of an openness to the contamination and immanence that the works of Oiticica and Newman refer to, as well as in some way all the others who are part of the imaginary museum that Kretschmann convenes for her text — Robert Barry, Daniel Buren, Yves Klein, Piero Manzoni, Lygia Clark, Robert Rauschenberg, and John Cage.

Although Kretschmann clearly points out what she understands to be Oiticica's opposing and therefore critical position towards the tradition or normativity imposed by European and North American cultural hegemony, what interests her in Newman is precisely the blurring of the boundaries between the pictorial space of visuality and real space, thus expanding the pictorial space beyond itself. From the point of view of Kretschmann's own practice, what is perhaps most important about this conversation between the works of Oiticica and Newman is, first and foremost, the way in which, in different layers, we perceive what this space of actuality that interests her so much might be: a place of tension where real and pictorial space intersect, suspending any hegemonic redemption of visuality or the object, to offer us instead something that is found in an interstitial space, often in an almost literal way, as when she chooses to work in the quasi-backstage of the *inframince*, between two walls, between the floor and the wall, between being and disappearing [Fig. 1]. In their own way, these in-between spaces directly bring forth the concept of the *organic line*, a proposal by Lygia Clark that would become fundamental to Oiticica himself. Clark refers specifically to that small gap between the *passe-partout* and the frame that we can see in framed pictures,

4 Schirin Kretschmann, *Malerei im erweiterten Handlungsgefüge im Rekurs auf Barnett Newman und Hélio Oiticica* [Painting in the expanded structure of action: in dialogue with Barnett Newman and Hélio Oiticica], defended in 2022 at the Bauhaus University in Weimar and published in 2024.

which she interprets as a potential space, a void that can belong simultaneously to the image and to real space. The frame — like the plinth — however simple it may be, has this function of separating two worlds. The *organic line* is the potential space between the two. This is the potential space in which Schirin Kretschmann moves. In her projects, the space between presence and absence, between inside and outside, is not only that of the suspension of the event but also that of interpretation, almost as if these were works that only the body could express, even though almost always an absent body, such as the one evoked in the title telling us that *she came in through the bathroom window* [Fig. 9], and then disappeared like a ghost, leaving only small signs of her presence; or in works such as the series *Let's Slip Into Her Shoes* [Figs. 10-12], where the abandoned artist's shoes once again mark the ghostly presence of a body, but a body that, in fact, never fails to claim an active role in her work. This presence is the manifestation of the eruption of reality that Schirin Kretschmann seeks in her art practice, because we always return to the body and its experience when we think about what we might call actuality, in the sense of a place of negotiation between illusion and reality, between the constructed thing and the thing as it presents itself to the world.

*

The text *Marked Spaces* was prepared by the author immediately after the open class she gave in March 2024 in the context of our PhD in Fine Arts. Due to several vicissitudes, its publication was delayed and, more than a year later, there are other things that could be said and other stories to tell about her work. I would just like to point out that in the exhibition currently on display at PEAC⁵, in Freiburg — *Ten by One* —, the idea of a narrative void overtaking the exhibition space, is there amplified by Schirin Kretschmann. Among other interventions, she

5 PEAC - Paul Ege Art Collection, Freiburg im Breisgau, Germany.

installs a wide, long lashing strap, tensioned with the aid of a ratchet, so as to completely wrap around the circuit that leads us through the ten rooms of the exhibition space, in a delicate embrace softened by thick masses of coloured sponge, but which, at the same time, in its tension, heralds the possibility of a catastrophe, of something that could happen at any moment [Fig. 18]. The same is true of the green marbles scattered across the floor of one of the rooms, forming unstable constellations while waiting for something, perhaps for the moments when they will become protagonists of a performance in which someone takes them one by one in her hand and then walks slowly along the edges of the exhibition rooms, in a mechanical yet corporeal and experimental cartography [Fig. 19]. In the midst of this waiting, other events unfold, almost as if those rooms and the ghosts that inhabit them were trying to tell us something in their own onomatopoeic language, speaking, for instance, through the sounds that burst from small speakers embedded in the walls, in an articulate but chaotic symphony of micro-events in which objects, as well as walls, floors, and ceilings, reveal their own bodies to us, like *living ideas*.

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Schirin Kretschmann

In my art practice I engage with the possibilities of painting in an expanded structure of actions. I come from painting, but I work with a wide range of media. My work does not revolve around the finished artwork, instead, it places process, synergy and entanglement at the forefront: it is about the creation of spaces through colour, of temporal developments and transitions. In its use of colour and materials and in its marking of aesthetic fields, my practice is an ongoing interrogation of marked spaces. In particular, I am interested in the concept of actuality as a term for an artistic field of actions that is formed at the situational intersection between pictorial space and real space.

In the three parts of my text I will follow key questions from my practice¹. How does a work emerge from situational perception and experience? How do I deal with what I have found and how do I deal with the structure of other authorships? How can I create dynamics between pictorial space and real space? The texts are, on one hand, cursory observations of my own artistic process, and on the other hand, I write about the practice of other artists. Through writing I create a tentative setting for my own actions. This process is not simply a matter of artefacts, but also of socialisation: when, how and through whom I have got to know an artist's works, what impulses have been created and continue to be created in one way or another, and the distinction between pictorial space and real space, artist and audience, art and non-art?

1 The texts are revised and shortened excerpts from the dissertation defended in 2022 at Bauhaus Universität Weimar and published in 2024: Schirin Kretschmann: *Malerei im erweiterten Handlungsgefüge im Rekurs auf Barnett Newman und Hélio Oiticica*, Weimar 2024. The considerations in Chapter III were first written in Schirin Kretschmann: *Liquid Matters. Ortsbezogene Interventionen mit Lederfett*, in Frank Fehrenbach, Lutz Hengst, Frederike Middelhoff, Cornelia Zumbusch: *Form- und Bewegungskräfte in Kunst, Literatur und Wissenschaft*, Berlin, Boston/ De Gruyter, 2021, pp. 231-249.

I. A Memory

Walking along the narrow streets I come across a vacant site. Behind it is a perfectly painted, pale yellow firewall, about twenty metres high and ten metres wide. In the middle of the firewall is a tiny opening about the size of a piece of A4 paper, that attracts my attention. Suddenly two women appear on the roof of the house and quickly throw down individual pieces of a red cupboard, one after another. Crash! Crash! Crash! The pale yellow field is sliced sharply by the falling pieces of furniture before they hit the ground loudly and stir up the dust. Then silence. Shortly afterwards, two boys come out of the house and try to pick up the rest of the furniture pieces. A neighbour opens the window and calls out to them. A woman, who had observed the whole scene from her balcony, waves at me laughingly and continues to hang out her washing.²

This note, that I made in Istanbul many years ago, is like a key for me in the understanding of artistic practice. The relationships between the elements illuminate the interwoven actions in an instant, in which I am abruptly entangled in the moment of my perception, in which I participate through my observation and intervene as it intervenes in my perception and transforms the space: a coincidentally observed situation that itself leads me to a reflection on my perception; a moment of irritation, that does not include a resolution, rather remains in a vague state: an actuality, in which pictorial space and real space intersect and where each of my artistic works begins.

The situation, seemingly so coincidental, appears as though it is without preconditions. But many moments of experience are reflected within it and its memory, that were already

2 Own notes, Istanbul 2009.

part of an continuous perception. My artistic work is part of such an ongoing perception, a permanent process of negotiating reality: seizing it, allowing it to become situationally visual in a more or less spontaneously opened pictorial space and carried further, transformed and returned to real space, without exactly being able to say where the boundary between the two lies.

Museum of the Void

Robert Smithson illustrated the idea of a *museum of emptiness* in a conversation with Allan Kaprow in 1967:

I'm interested [...] in what's not happening, that area between events which could be called the gap. This gap exists in the blank and void regions or settings that we never look at. A museum devoted to different kinds of emptiness could be developed. The emptiness could be defined by the actual installation of art. Installations should empty rooms, not fill them.³

Smithson talks here about an inversion of the fundamental idea of museum representation, which no longer considers the exhibition space to be the frame for the art piece within it, but as a work in itself, whose original emptiness should be referred to by the art installations.

The rhetoric of emptiness, vanishing, absence, omission, or the gap has been developed since the 1950s by artists of all genres. In relation to that, Robert Rauschenberg's *White*

3 Robert Smithson: *What is a museum? A Dialogue between Allan Kaprow and Robert Smithson* (1967), in: *The Collected Writings*, ed. Jack Flam, Berkeley et al. 1996, p. 44.

Paintings (1951) can be considered as fundamental:⁴ polyptychs consisting of seemingly neutral white panels that appear empty and should direct the gaze to the random optical sensations of the surface. Likewise, Rauschenberg carefully rubs out a sketch by Willem de Kooning to create *Erased de Kooning Drawing* (1953)⁵, and in doing so refers to the artistic act through the absence of lines, figure, spatial illusion, and therefore intention, expression and meaning. John Cage's piece *4'33"* (1952)⁶ has no intentional sound and directs the attention of the concert audience to the situational and contextual environment of the musical performance situation.⁷

Yves Klein's *Monochromes*⁸ are paintings without lines and contrasting colours that reduce what is visible in a picture to only one colour. In his exhibition *Le Vide* (1958) in the Parisian Iris Clert Gallery, which he conceptualised as *empty*, Klein again opens the space for an "immaterial pictorial sensibility" and for the experience of the transitory power of colour.⁹ He created a special zone, in which the exhibition visitors move between and through the blue elements and can even assimilate with the colour to eventually penetrate the empty interior of

4 Robert Rauschenberg: *White Paintings (Four Panels)* [Object], 1951. John Cage, who was at Black Mountain College with Rauschenberg in 1951-1952 and had already developed his theory on silence and situational noise or chance ambient sound, describes the works' ability to capture subtle changes in the environment. C.f. John Cage: *On Robert Rauschenberg, Artist, and His Work*, in: *Metro 2*, Milan 1961, pp. 36-51: "The White Paintings were airports for the lights, shadows, and [dust] particles".

5 Robert Rauschenberg: *Erased de Kooning Drawing* [Paper work], 1953.

6 John Cage: *4'33"* [Composition], 1952.

7 Cage explicitly reacted to Rauschenberg's *White Paintings* and also to Marcel Duchamp, who destroys the conventional attribution of the status of artwork through the situational and contextual reality of the place and the institution, and to whose work *Erratum Musical* of 1913 Cage refers directly: C.f. John Cage: *Lecture on Nothing* [1950], in: John Cage: *Silence*, Frankfurt am Main. 1987, pp. 6-35: "I have nothing to say, and I'm saying it."

8 Yves Klein: *Untitled* [Painting], 1956.

9 Yves Klein: *Le Vide* [Exhibition], 1958.

the gallery that Klein soaks in an immaterial colour space, as it were, intended to evoke a *blue sensibility*. Such a setting of transitions brings to mind Merleau-Ponty's concept of the transitory, which he outlined in *Phenomenology of Perception* in 1945:

If we want to take the phenomenon of movement seriously, we shall need to conceive a world which is not made up only of things, but which has in it also pure transitions. The something in transit which we have recognized as necessary to the constitution of a change is to be defined only in terms of the particular manner of its 'passing'.¹⁰

Klein detaches painting from the outward appearance and visuality of pictorial objects. This occurs as a mental or even spiritual mesh of meaning that is stimulated by the works and creates its own — spatial, social, mystical — context so that in the absolute presence of the artwork the observers can experience themselves.

In his *Achromes* (after 1957), Piero Manzoni takes up Klein's *Monochromes* and through his use of white emphasises what he believes is the exaggerated metaphor of the spiritual by reducing the effect of the colour to the material surface of the carrier.¹¹ In his later works, such as *Socle du Monde* and *Merda d'Artista* (both 1961),¹² Manzoni uses the iconic reference to the invisible or hidden as universal inversion, according to which simply *all* materials should become *Achromes* through artistic configuration.

Since the 1960s, the rhetoric of emptiness becomes increasingly critical of institutions regarding the exhibition space, the behaviour of the audience, and the role of the art market or culture industry: galleries are closed for the duration of the exhibition, as

10 Maurice Merleau-Ponty: *Phenomenology of Perception* (1945), London: Routledge 2005, p. 320.

11 Piero Manzoni: *Achrome* [Object], 1958.

12 Piero Manzoni: *Socle du Monde* [Object], 1961; Piero Manzoni, *Merda Artista* [Object], 1961.

for Daniel Buren's situational work *Papier collées blanc et vert, travail in situ* (1968), or deliberately designated as venues of artistic inactivity, such as Robert Barry's conceptual installation *Closed Gallery* (1969), which was realised in three different galleries.¹³

In his series of essays, *Inside the White Cube* (1976), Brian O'Doherty uses the example of developments in painterly and installation art from the beginning of the 20th century until the 1960s to discuss the white cube as an expression of certain social values that separate the aesthetic and political spheres, and thus conceal economic and social interests in an art autonomy.¹⁴ In this way, the white cube reproduces the dominant value system of the elites as a contextless presence of the artwork, that "postulates an ideal observer as the pure eye, free of body, sex or class".¹⁵ According to O'Doherty, it is in the connection of formalistic art with the pure aura of the exhibition space that an atmosphere is created, in which the presence of living people would almost be perceived as a disturbance.

The ideal gallery subtracts from the artwork all cues that interfere with the fact that it is 'art'. The work is isolated from everything that would detract from its own evaluation of itself. This gives the space a presence possessed by other spaces where conventions are preserved through the repetition of a closed system of values.¹⁶

13 Daniel Buren: *Papier collées blanc et vert, travail in situ* [Work in situ], Apollinaire Gallery, Milan, 1968; Robert Barry, *Closed Gallery* [Concept/in situ], 1969. The work consists of three invitations to the gallery exhibitions in Amsterdam, Turin and Los Angeles, printed on simple white cards informing the recipient: "During the exhibition, the gallery will be closed." Cf. Mathieu Copeland, Balthazar Lovay (ed.): *The anti-museum: an anthology. A retrospective of closed exhibitions*, exhibition catalogue (Fri Art, Kunsthalle Fribourg), Fribourg, Switzerland, 2016, pp. 34-45.

14 Brian O'Doherty: *Inside the white cube* (1986), San Francisco: The Lapis Press 1986, p. 14.

15 Cf. Christian Kravagna: *White Cube*, in: Hubertus Butin (ed.): *DuMonts Begriffslexikon zur zeitgenössischen Kunst*, Köln 2002, pp. 302-305, here p. 303.

16 O'Doherty 1986, p. 14.

Likewise, since the 1960s artists try to confront the museum white cubes with alternatives – such as Allan Kaprow with his environment *Yard* (1961), where the exhibition visitors are allowed to climb over a mountain of dirty car tyres in the courtyard of the Martha Jackson Gallery. In Robert Morris' material installations, which he realises in a group exhibition that he organised in an old, abandoned department store on Broadway, that had been converted into a warehouse for the Leo Castelli Gallery, the audience is free to arrange the pieces of scenery made out of various building materials that are lying around. Likewise, *Earth Works* by Robert Smithson, and others are primarily to be understood quite fundamentally as the withdrawal of art from its decontextualised musealisation. On the other hand, O'Doherty criticises the display of the empty museum space to emphasise its intrinsic value as it would be perceived as the actual exhibit and would have made “the exaggerated presence of the white cube” possible in the first place.¹⁷

In an extraordinary strip-tease the art within bares itself more and more, until it presents formalist end-products and bits of reality from outside – ‘collaging’, the gallery space. The wall's content becomes richer and richer (maybe a collector should buy an “empty” gallery space).¹⁸

Therefore, since the 1980s more attempts are being made in exhibition operations to overcome the white cube through the use of spaces with different atmospheres. However, the circular accentuation of the intrinsic value of the spaces, that O'Doherty has criticised as the exaggerated presence of the white cube,¹⁹ also cannot or does not want to counteract these exhibition concepts: to show an empty space doesn't mean to show *nothing*, every artistic approach to emptiness differs in a work-specific way depending on

17 Ibid., p. 14.

18 Ibid., p. 79sq.

19 Ibid., p. 14.

which dimensions or field of action is being referred to, as well as how the interaction between the place and observer and between the observers themselves is shaped, and which aspects appear or do not appear. Every artistic strategy of emptiness is at the same time also institution specific: it cannot be transferred randomly between spaces without the shift also changing the contextual charge that the empty space inevitably holds within it. Independent of this dual specificity that defines the work, is that upon entering an empty exhibition space the attention is at first directed to phenomena which are otherwise more peripheral, buried or fleeting during the reception of art: the dimensions and the material properties of the floor and wall surfaces, their proportions to each other, the lighting situation, the acoustics and the temperature in the space; all of which are essential for movement and physical orientation in the space and, not least, for one's own perception of the atmosphere. An empty exhibition space ideally sensitises the exhibition guests to their surroundings and their own perception, feeling and thinking.

Ubiquity

The concepts of materiality and colour on which my own artistic work is based do not assume a transcendent mediality, as is the case with Yves Klein, for example. Likewise, my site-specific interventions are not about presenting the local conditions or the exhibition space itself as an artwork or to transform it functionally in order to change its contexts. However, what the example of Yves Klein's staged emptiness fundamentally negotiates is an idea of painting that spatially removes the aesthetic boundaries of its contemplation, thereby transforming the classical picture-subject thinking into a dynamic relationship, one which – as in the Merleau-Ponty quote: “the particular manner of its ‘passing’” – is constantly changing, no longer produces static works and is ubiquitous.²⁰ It is precisely the ubiquitous that

20 Merleau-Ponty (1945) 2005, p. 320.

detaches this idea of painting from the aesthetic, self-reference of the observer and gives it an intrinsic essentiality, that can be found everywhere and allows the subject to transcend.

In contrast to Klein's transcendental optimism, I consider my works more as experimental arrangements with spontaneously staged processes and intentionally open endings. In his speech *The Creative Act* in 1957, Marcel Duchamp referred to the difference between intention and effect of art, which is also fundamental to the understanding of openness in my work.²¹ Accordingly, the viewer's aesthetic experience has a decisive function in the creative act.²² Duchamp writes, "...the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering its inner qualifications and thus adds his contribution to the creative act."²³ Thus, Duchamp places the emphasis on the observation that the boundary between subject and artwork is removed through the visual act. The work is first created in the experience, precisely because it is unavailable and only becomes available by the viewer making it their own. In this way it can also be found everywhere. Its meaning arises exclusively through discourse, because works can only be created through observation, for which the discursive world has previously generated a consciousness.

21 Marcel Duchamp: *The Creative Act* (1957), in: *The Essential Writings of Marcel Duchamp*, eds. Michel Sanouillet, Elmer Peterson, London 1975, pp. 138-140. In his 1957 speech at the *Convention of the American Federation of Arts* in Houston, Texas, Duchamp argued that no artwork communicates the exact intention to the spectator that the artist intends: "the personal 'art coefficient' is like a arithmetical relation between the unexpressed but intended and the unintentionally expressed."

22 Ibid., p. 140.

23 Ibid., p. 140.

Mechanical Solution to a Philosophical Problem

This circular aspect of the unavailability of the image and the instant production of meaning in the moment of the act of seeing is a central approach to my artistic practice, allowing me to begin each time anew with the emptiness of an exhibition space. *Cracked. White. Open.* (2012), the exhibition curated by Tilo Schulz and Marc Glöde in the Jochen Hempel Gallery in Berlin, resulted in a direct negotiation with the empty white cube. During the preparation for the exhibition, I noticed that the light grey, concrete floor of the still empty gallery was the largest uninterrupted surface. The traces of its liquid application and buffing were still easily recognisable, allowing it to appear extremely vibrant, almost painterly, in its expansiveness. What was supposedly taken for granted in the movement over this floor, seemed to me here like a special characteristic: A flat, stable surface, orientated orthogonally to the line of gravitational force, that made directional orientation possible in the space and for equilibrium to be perceived. The static structure of the ground sets the relationship to the wall and ceiling.

By tapping on the gallery walls, I subsequently found out that most of them were solid, however the longest wall consisted of a wooden partition that ended in a shadow gap two centimetres above the ground. Consequently, as my contribution to the exhibition, I realised the work *Keilerei (Mechanische Lösung eines philosophischen Problems)* (2012) [Fig. 1]. I initially cut short wooden strips, that were narrow enough to fit in the gap and tried to wedge them together in several places along the gap so that a foot lever was formed. Then I replaced the wooden strips with steel pieces in standard thicknesses and placed them in some places along the wall. In this way, upon closer inspection, the suggestion of a possible application of force was created, with which the wall could literally be lifted off its hinges by the exhibition visitors treading on the steel pieces. In

its casualness, the work invoked a borderline situation, a transference of decision-making to the exhibition visitors, to act upon the silent invitation of the work to destroy the wall – or to retreat to the position that the steel parts represented anything beyond some kind of practical use. The challenge in the reception existed between the meaning offered for the steel components to be interpreted as wedges and to decipher their interpretation and, only in doing so, create the work (or its meaning).

In my artistic practice I do not know the outcome of my work at the beginning of a project. Local conditions pique my interest: their characteristics and the possible resulting actions are always the point of departure in dealing with new exhibition situations. If further investigations prove the initial discoveries to be interesting, I stay with it and continue to activate my selection, not in the sense of expressing something, but to transform what is already there into media.

The discovery processes are never linear, rather they resemble a playful, randomly directed movement. How many and which parts of the process I control and what I leave open is based on experience and is not able to be formalised. What comes out of one's own perception and imagination is directly linked with the knowledge of other authorships – everything that I use is itself already made and owes itself to a specific origin. In deciding on the components of a work and where and how to begin, I involve myself in the fabric or the ongoing stream of such authorships, which I activate through my choices. This actualisation, therefore, constantly deals with a tacit knowledge, but it also equally becomes a matter of context, produced by and perceived in the artistic works.

The context of the white cube presented in the exhibition *Cracked. White. Open.* and its discussion as a convention in exhibition practice in the twentieth century belongs to the recurring points of departure for my artistic work in space. The white, illuminated gallery space does not present neutral conditions, rather it is a historical construct, that at the beginning

of Modernism “first had to be invented, so that the autonomous art can articulate itself without disturbance”.²⁴ The historicity of this construct includes the removal of decorative elements and painting the spaces white, as was established in the 1930s in New York primarily by Alfred H. Barr Jr.'s newly founded MoMA The Museum of Modern Art, and which has become the dominant principle for art exhibitions in Western art discourse since the 1940s and 1950s. This also includes the standardisation of these characteristics through the construction of museums since the 1980s, allowing more space for the individual pieces and isolating them from each other, so that the art can be received without any social context. These developments are also linked to the increase in size of the image formats and the elimination of frames and pedestals. The decontextualising of art through the white cube is part of the power discourse about the definition of artistic autonomy that opposes artistic references to precisely all of the elements of the world of perception, which are not classified as art in museums.

24 Markus Brüderlin: *Die Aura des White Cube. Der sakrale Raum und seine Spuren im modernen Ausstellungsraum*, Zeitschrift für Kunstgeschichte, 76. Bd., H. 1, Munich 2013, pp. 91-106, here p. 91.

II. Actuality: Barnett Newman vs. Hélio Oiticica

My studies were shaped by two very different contexts: I studied painting at the State Academy of Fine Arts Karlsruhe and fine arts at ENPEG La Esmeralda in Mexico City.

In the classes at the State Academy of Fine Arts in Karlsruhe with Leni Hoffmann, Pia Fries and Günter Umberg the focus was on the experience of the painted image against the backdrop of European avant-garde and painting since 1945 in Western Europe and the USA. Among the positions discussed, Barnett Newman holds my interest until today: his *Colour Field Painting* does not depict existential themes, but rather allows them to emerge from the painting itself and make themselves accessible to the viewer as an experience. This experience is governed by an actuality of being here and now that is produced by the act of seeing, and in Newman's works this should generate self-experience, a reflexive consciousness about the viewer's place in the world. Such a concept of aesthetic experience not only relates to the reception of a work, but equally to the production of works as well. I also regard my own work process as a sensory method of reception and production: before I can name which role colour plays in my work, the role of this colour is deduced by seeing, by observing situational contexts that enter my conscious perception. This results in a way of handling the colour, ultimately the processing and touching of it.

The stay in Mexico and working in urban spaces considerably changed the way I see the world of existing everyday objects and their social environments. The result of this for my work was, on one hand, in the sustained dedication to experimenting with substances and materials taken from daily life, as well as my interest in the anonymous authorship of constructed reality and in temporary aspects of material constellations. On the other hand, the question of the human perspective became the main focus with a surprising urgency: what does it mean

to be here now? What role does a partial perspective and positioning play for the what and the how of the image? How can I use strategies and materials to bring about a difference in the existing circumstances to open up viewers to an environment, specific patterns of behaviour or perception in particular places or the effects of these, and encourage reflection about them?

Whilst studying with Abraham Cruzvillegas in Mexico, I came across the work of an artist that still holds my attention today. In 2014, I had the opportunity to visit Oiticica's estate in his family home in Brazil and to have comprehensive conversations about his work with artists such as Hélio Oiticica Filho and Ricardo Basbaum.

In the 1950s, Barnett Newman quite fundamentally and most emphatically put the experience of the painted image up for discussion through his colour field painting. After having announced the end of painting in 1940, he created *Onement I* in 1948, which was groundbreaking for his subsequent works.²⁵ From then on, his practice of painting was governed by an understanding of actuality that was no longer based on the traditional painting concept of representation. For him the image is no longer a representation of something. Rather the image itself is produced through an internal, subjective process, through the act of seeing. In *Onement I*, Newman uses his so called *zip* for the first time: a vertical colour field that he painted, glued or drew in thin paint. Among the many considerations that he had regarding it, the *zip* was ultimately a visual medium to investigate the perception of painting itself. In *Onement I* the *zip* is ambiguous, it is simultaneously figure and ground. On one hand, it emerges from the surface and on the other hand, recedes behind the neighbouring colour field, which it is never simply dividing, but simultaneously, perpetually confirms as an entirety. In this sense, Newman's *zips* serve primarily to open up the viewer to a new way of seeing, as self-reflective practice, as

25 Barnett Newman: *Onement I* [Painting], 1948.

visualised auto-reflection. A switch thereby allows the boundary to oscillate between pictorial illusionism and real space via the painterly quality of the canvas' surface as colour field, the dismantling of pictorial structures, and the extreme formats of the canvases. The departure from the clearly identifiable construction of a pictorial illusion simultaneously transforms the conventional canvas painting into an object that enters into a relationship with its respective environment.

I encountered the work of Newman early on as a central position within the art of the North American post-war era, equally essential for the development of minimalism and land art as well as for the discussion of radical painting or expanded painting. Although Newman critically appropriated and transformed European modernism, I consider the Brazilian artist Hélio Oiticica's position as a counter position, taking a stance against all cultural, ethical and social conformity to European and North American hegemony from its peripheral location. This counter position is not only rooted in the local context of this work, but especially in his forms in which an embodied knowledge and lived experience question and attempt to overcome any kind of cultural conditioning of perspective and perception.

Hélio Oiticica started working a good decade after Barnett Newman and also defines his artistic practice by the actuality in the moment of its reception on site. Although Oiticica is not a painter and abandons all the traditional categories of artistic genres early on, his work is characterised by the specific use of colour. The switch, that in Newman's paintings would be determined in the exchange of illusionary pictorial space and real space, has been blurred in Oiticica's work in favour of a simultaneousness of internal and external, that he (not only) activated through the use of colour. Pictorial space and real space merge together in the viewer's participation in the work process as an experience, in which the information cannot be separated from the medium. In other words: Oiticica works to successively dismantle the viewer's threshold between the artistic works and

their environment. In so doing, he not only targets the visual, but also the inclusion of all senses and the involvement of the body.

Important for the specific understanding of the participatory is the work of Lygia Clark, a contemporary of Oiticica, who significantly influenced his artistic practice with her concept of the organic line. She uses the term of the organic line to refer to the observation that in framed pictures a tiny gap can be seen between the passepartout and the frame. She interprets this gap as an empty space which has potential to belong to both the pictorial space and the real space. The same phenomenon of transitory spaces and their relationship with fixed and movable spatial segments can be observed everywhere – for example, where doors or windows meet the floor or walls. Clark's *Bichos*²⁶ from 1960 consist of simple aluminium sheets held together with hinges that can be transformed into new formations by the exhibition visitors. However, they are not randomly transformable, but are recalcitrant, in that they not only enable movement along the hinges, but can also prevent it. Here, aesthetic experience does not refer to the Aristotelian *aisthēsis*, the pure sensory perception, but rather it remains in a transitory state, which is neither purely sensory nor purely imaginary, but a manifest, virtual transition per se.

Oiticica uses colour to realise this seamless interweaving of pictorial space and real space. In 1960 he develops movable, multi-view colour spaces with his work *Penetráveis*.²⁷ The first versions are based on the size of an individual human body. The later *Penetráveis* are larger and enclosed with static walls. Common to all of them is the labyrinth character, which also allows a view inside from above. Oiticica does not consider them completed works. As was the case with Lygia Clark before him, he also understands them as propositions, which are only activated and further developed through concrete action with them and inside them. The labyrinth structure demands and

26 Lygia Clark: *Bichos* [Object/Proposition], since 1960.

27 Hélio Oiticica: Group of works *Penetráveis* [Object/Proposition], since 1960.

regulates action without directly specifying it. In this respect, the *Penetráveis* are orientated from the outset towards the unfolding of certain performative actions of the exhibition visitors, which Oiticica continues to elaborate upon conceptually in later versions. In the first versions of this work concept, the individual's own interaction with the structure of the work is crucial, the participant is enfolded into the colour and enclosed inside an unclear colour structure. The movement into and through the structure of the *Penetrável* shapes the space just as it shapes the action, the physical behaviour.

Oiticica would like to create a presence in which the (colour) material works expressively beyond the setting in order to transform its surroundings. In clear contrast to Newman, it is precisely a sensory experience that should be connected with the sensing of a colour structure, and not be dependent on reflective thinking. In Oiticica's works between 1960 and 1965, this approach is the defining element of his multidimensional structures in which the actuality of this pre-reflective perception and action is intended to occur. Since these works are not just conceived to include an active role by the viewer, but to complete a step towards a form of production in which modified interventions to the optical or textual form of the object are not only intended, but expected as a tactile-bodily reception; then the implications of the white cube exhibition practice become clear when considered from today's perspective, whereas these were not taken for granted by the artists in the specific situation of Brazil in the 1950s and 1960s.²⁸

With the conception of the *Parangolés*,²⁹ which he continues to develop until his death in 1980, Oiticica abandons the conventions of painting and sculpture as well as traditional

28 The presentation forms of the first art museums in Brazil that were founded during this time, were characterised by European premises. The artists on the other hand, showed their work in exhibition formats that they developed themselves.

29 Hélio Oiticica: Group of works *Parangolés* [Propositions], since 1964.

modalities of expression in favour of an inter-media fusion of colour, built structures, dance, language, photography and film. Thus, the body and its spatial and temporal positioning become a precondition of all experience. Oiticica intends a collective creation of environments through physical-sensory and semantic participation in the interests of an anarchic stance against decadent, rigid, political and social forms.

Parangolé is anti-art par excellence; and I intend to extend the practice of appropriation to things of the world that I come across in the streets, vacant lots, fields, the ambient world—things that are not transportable, but in which I invite the public to participate. This would be a fatal blow to the concept of the museum, art gallery, et cetera, and to the very concept of 'exhibition'. Either we change or we remain as we are. Museum is the world: the everyday experience.³⁰

In this cursory explanation, I have briefly mentioned the political dimensions of Oiticica's endeavours, the participative fusing together of pictorial space and real space, also in reaction to his contemporary context which I explain further in other writings. My own artistic discourse responds more than fifty years later through my own partial perspective. One conclusion is vital: Oiticica's artistic strategy was not about eliminating pictorial space or real space. For him, it is about the tension that is created by the fusion of pictorial space and real space, the complexity and unpredictability of the figurative – as well as the real – that evades rational classifications and rules. The pictorial boundaries were marked by his artistic practice. Only in this way can Oiticica establish the pictorial space as an alternative, experimental field of action to the reality of everyday life. In its use of

30 Hélio Oiticica: *Environmental Program* [1967], in: Catherine David (ed.): *Hélio Oiticica*, Exhibition catalogue. (Witte de With Center for Contemporary Art et.al.), Rotterdam 1992, p. 103.

colour and materials, and in the marking of spaces and aesthetic fields of action, my own artistic practice sees itself as an ongoing inquiry of such marked spaces, for which Newman's method, based more in painterly convention, and Oiticica's experimental processes were equally insightful dialogue points.

Four significant aspects emerge:

- 1) It is clear in the comparison of Barnett Newman and Hélio Oiticica how much the relationship of pictorial space and real space influenced the fundamental understanding of artistic practice in the second half of the 20th century. One can – but doesn't have to – read both positions as a shift: from a largely uniform, static boundary between artwork and observer in Newman to a transformative dissolution of this boundary in Oiticica.
- 2) Dissolution does not mean that the differentiation between pictorial space and real space is simply removed. However, it is no longer clearly definable. As a result, it changes the understanding of the artwork, its perceived autonomy and the artistic practice, as well as the understanding of reception or, more broadly defined, the aesthetic experience. Clearly this aesthetic reflection is developed through art practice – not from theory – as demonstrated in Lygia Clark's fundamental concept of the *organic line*.
- 3) I recognize my own artistic practice as a shift in understanding of pictorial space and real space. When the boundary between artwork and its environment is no longer definable, this environment comes into focus more clearly.

- 4) This environment does not mean a universal aesthetic as is, for example, conceived in the concept of an entire artwork, rather it is a temporal structure, that can evoke very different visual strategies. Personally, I often prefer the multisensory qualities and materiality of colour in my artistic practice.

Colour is subject to many different qualities in relation to a surface or environment. Loose pigment powder, evenly applied, can transform surfaces into soft fields of colour and simultaneously capture traces of its environment. Coloured liquids, that slowly escape from a melting object, spread out seamlessly, bead up on sealed surfaces, absorb into porous structures, dry as crusts. Materials and surfaces bind or repel each other. Dyes suspended in grease slow the flowage and the drying process of the paint, so that the substances separate from the mixture and search for various ways to get into a surface. Coloured objects from daily life can be used to produce an interaction with other colours and things that are already in the selected environment. Often, everything that I need for a work already exists on site and only has to be marked through a small intervention. Or brought out. The way that I approach materials, is the same way I approach places: I try to find out what they can offer me, make decisions about the starting point and the way the work will unfold. Working specifically with certain materials and in locations that cannot be interchanged, results in me activating the things I find as *players*. [Figs. 2-7]

III Liquid Matter(s)

I have come to appreciate industrially produced dubbin, usually used to care for leather boots and horse saddles, applied thickly, slightly reminiscent of liquid asphalt and have found it to be particularly suited to site-specific, temporal-spatial, mark making due to its physical and aesthetic qualities. The markings provide more occasions for aesthetic experiences, which through their factual materiality and aesthetic appearance influence the perceptual field of a place and simultaneously go beyond the principle of site-specificity. As the dubbin is removed after the temporary exhibitions have finished and is stored in large laboratory jars, it becomes enriched over time with particles of dust and pollen, with insects and flakes of wall paint. In this way, the material creates an invisible, but physically concrete network between the places where the work is realised.

The first time I worked with dubbin was in 2011, when I applied it to the display windowpane of a project room in Basel: a field of black dubbin on the outside and a colourless field of dubbin on the inside as a counterpart [*Polish*, Fig. 8]. I marked the window façade as a connection between the internal space of the exhibition venue and its urban environment, which was characterised by asphalt construction sites and trade businesses at this time. In contrast to other painting mediums, dubbin does not harden after application, it changes the way it appears and continues to work. During the two-week duration of the project in Basel, dust particles collected on the grease fields and weather-related changes traversed its smooth surface as floes of material slid off. Passers-by also left their input behind on the surface with their hands.

In 2013 I realised *She Came In Through the Bathroom Window* in the Kunstraum Fuhrwerkswaage, in Cologne, which was a large field of black dubbin applied to the floor capturing the proportion of the architecture and the climatic conditions of

the vast hall of the former electrical substation [Fig. 9]. Whilst the ceiling heaters delivered warm air into the middle of the room and prevented the material from solidifying, the outer walls of the room remained cold and thus stabilised the shape around the edges. No information was given to the exhibition visitors about how to engage with the work, nevertheless, unlike the display window of the project room in Basel, the floor surface remained intact apart from one part at the edge. During the removal of the work, it was revealed that over the duration of the project it was not only the dubbin that had soaked into the floor of the hall; some of the colour from the material had also separated out and left bluish traces. The following investigation of the materials showed that the shades of these colour reactions ranged from light blue to grey blue to black, each according to the amount and duration of the exposure to the dubbin, and dependent on the material and temperature of the surface to which the dubbin had been applied.

The observation of colour gradients significantly influenced my subsequent dubbin works in the series *Let's Slip Into Her Shoes I-VIII* (2014-2021) [Fig. 10]. In 2014, the dubbin continuously soaking into the surface of a wall at the Kunstmuseum Stuttgart, not only made the traces of the past use of the museum walls discernible. Through its mutability and colour changes, the intervention was also able to react to the conservation conditions of the site, the museal production of duration, and timelessness. Dieter Roth's chocolate *Garden Gnome* from 1972 was in the same room, preserved from its natural (and actually intended by the artist) decay in a specially tempered display case, thus the dynamic temporality inherent in the work is cancelled out by the conservation process.

A wall installation consisting of fields of dubbin, which had been part of a group exhibition at the Jochen Hempel Gallery in Berlin, was acquired afterwards by the Kunstmuseum Stuttgart for a permanent installation in 2018 [Figs. 11 and 12]. I applied large areas of dubbin, layered thickly on top of each

other onto the wall opposite the entrance of the staircase. The trapped heat in this area, mainly created by the exhibition lighting, produced a chromatographic separation of the mixture of substances in some areas: whilst the colouring of the material remains within the originally defined fields, the almost colourless grease separates out and runs down into the fields below, so that the grease efflorescence of the individual fields gradually pools into a large field of grease. The process occurs slowly. It can only be observed over a longer period of time as a trace of a process, which envisions the latent capacity of the change of state, and the actual manifestation of such a change. The work offers various, possibly mutually exclusive, versions when moving along the staircase. When viewed directly, the opaque, blue-black fields seem to protrude sculpturally from the grease-soaked wall. Immediately in front of the wall piece, a striking view from below emerges, from which the composition of the individual elements seems to visually merge into an all-over, thin, runny film of grease on the wall. The specific situational conditions become agents of the work as do the properties of the materials involved and the actions that occur during the process. It cannot be predicted exactly what the work in the Kunstmuseum Stuttgart will look like in a few years' time and how the material used will have bonded with the museum walls. Since the duration of its presentation in the collection is not defined, its further handling is part of the open-ended nature of the work, and therefore, is just as much a matter of negotiation as the determination of its positioning was.

A further dubbin intervention in the Galleria Mario Iannelli in Rome consists of a single, jet black composition (*Labor II*, 2019) which is slowly coalescing to the wall [Fig. 13]. The intrinsic logic of the work, which explicitly includes dealing with its duration, is demonstrated here differently from the context of a museum collection: it was not removed after the end of the exhibition for which it was realised, rather it has taken its place until this date in its constantly transforming form in various subsequent

exhibition constellations. After its (multiple) presentations, the material will become so irreversibly coalesced to the wall, that this can be knocked out of the architecture and only be preserved as a fragment. For the subsequent exhibition, I placed a pane of glass on a corresponding wall, which had the identical format as the initially installed field of dubbin [*Glass Work*, 2019, Fig. 14].

For the intervention *Labor I* (2018) in the project space 45cbm in Kunsthalle Baden-Baden all of the exhibition walls remained empty [Fig 15]. Contrastingly, the ceiling was completely painted with the material that had been taken out of the large, glass laboratory jars, which stayed on the floor for the duration of the intervention. The neon tubes and fire alarm were omitted and were the only objects that protruded from the shiny, black field on the ceiling. The smell of dubbin also spread via the air conditioner to the entrance and out of the building, so that it was noticeable in the car park. When the temperatures increased, some drops fell from the ceiling and collected on the floor. While the olfactory blurring of boundaries indicates the fact that the museum space is not airtight, the effects of warming show how precariously the material is connected to the museum walls, and how the respective shape depends on the constant conditions in the exhibition space.

For the intervention *Paste*, that was realised in a project space in Ulm in February 2019, I revisited the idea of *Polish* that had been realised in the Basel space [Fig. 16]. This time both sides of the large display windowpanes were completely covered in dubbin. In the heated interior, the surface disintegrated and continuously slipped into floes of material – but so slowly that this process was not perceivable during an exhibition visit. On the exterior, due to the low temperatures, the material only reacted during the hours of direct sunlight, when it became liquefied and ran down the pane as an oily substance. As soon as the sun no longer shone directly on the area, the state stabilised until the following day. The constant transformation of the materials meant that its visual effects, and thus also the

possible interpretations changed daily. Whereas the surface in the interior developed into a highly aesthetic creation that was associated with Japanese ink wash painting, the exterior of Paste appeared as dirtiness, which caused passers-by to question whether the project space had been abandoned as an art venue. In contrast to the versions of the work in exhibition spaces, my permanent intervention *Let's Slip Into Her Shoes (V)* from 2017 in the Zentralinstitut für Kunstgeschichte in Munich [Figs. 17a, b] is not intended as an exhibition contribution, but rather as an indexical adaptation of the work in the historical rear section of the building, indeed integrating with it, yet without specifically belonging only to this place. The work is conceptualised with an open context and thus intends an implicit, site-specific liminality in response to the Nazi architecture of the building and its post-war use as a research institute. For the realisation of the work, I selected one of the two spiral staircases near the library that starts from the reading room, leading up to a gallery and down to the magazine stocks in the cellar. With its rounded walls, this staircase is characterised by its own tower-like situation aligned to the shape of the spiral staircase, which gives it a sense of being an intimate, secluded space inside of the Nazi architecture. The lighting seems improvised, the plaster flakes off some areas of the wall. An area of a building couldn't appear less suited for the placement of an artistic work. Only the second glance reveals daylight coming through an opening in the roof to allow the glass-domed ceiling to shine brightly. Whoever ascends the stairs reaches the staircase balcony in front of a locked fire door, and unexpectedly finds themselves located in a bright sphere with a view looking down to the shadowy ground below.

For my intervention, I applied blue-black dubbin on the staircase walls in an arrangement of medium-sized, rectangular DIN formats following the spiral shape of the stairs. The grease soaked into the surface of the wall instantaneously and quickly formed clearly recognisable halos around the dubbin fields. In some places I scratched the dubbin off again. The longer it

remained on the other areas of the wall, the more intense the colour became as it began to change from light blue to grey blue to black. The smell of the material could be perceived in the whole staircase area. Due to the spiral shape of the staircase, when ascending the stairs the fields appear occasionally as a counterpart, but without being close enough to touch; in the upper area of the staircase several of the dubbin fields allow themselves to be seen in a single glance during daylight. As delicate as they appear visually, the dubbin applied to the walls without a base coat has a persistent action penetrating into the inside of the walls. This continuous and irreversible effect of the dubbin on the building substance adds a further temporal layer to the transitory location. The work does not interpret the architecture as a historical monument, rather – once again – as a structure of action that goes beyond time and place, which is conveyed precisely through the discursive presence of this architecture.

Works: Musée imaginaire

The following artworks are explicitly listed without illustration and source references.

Robert Barry: *Untitled (Four Squares)* [Wall work], 1967.

Robert Barry, *Closed Gallery* [Concept, in situ], 1969.

Daniel Buren: *Papier collées blanc et vert, travail in situ* [Work in situ], *Apollinaire Gallery*, Milan, 1968.

John Cage: *4'33"* [Composition, in situ], 1952.

John Cage: *0'0"* [Composition, in situ], 1962.

Lygia Clark: *Bichos* [Object/Proposition], 1960.

Yves Klein: *Le Vide* [In situ], 1958.

Yves Klein: *Untitled* [Painting], 1956.

Piero Manzoni: *Achrome* [Object], 1958.

Piero Manzoni: *Socle du Monde* [Object], 1961.

Piero Manzoni, *Merda d'Artista* [Object], 1961.

Barnett Newman, *Onement I* [Painting], 1948.

Hélio Oiticica: Group of works *Penetráveis* [Object/Proposition], since 1960.

Hélio Oiticica: Group of works *Parangolés* [Propositions], since 1964.

Robert Rauschenberg: *White Paintings (Four Panels)* [Object], 1951.

Robert Rauschenberg: *Erased de Kooning Drawing* [Paper work], 1953.

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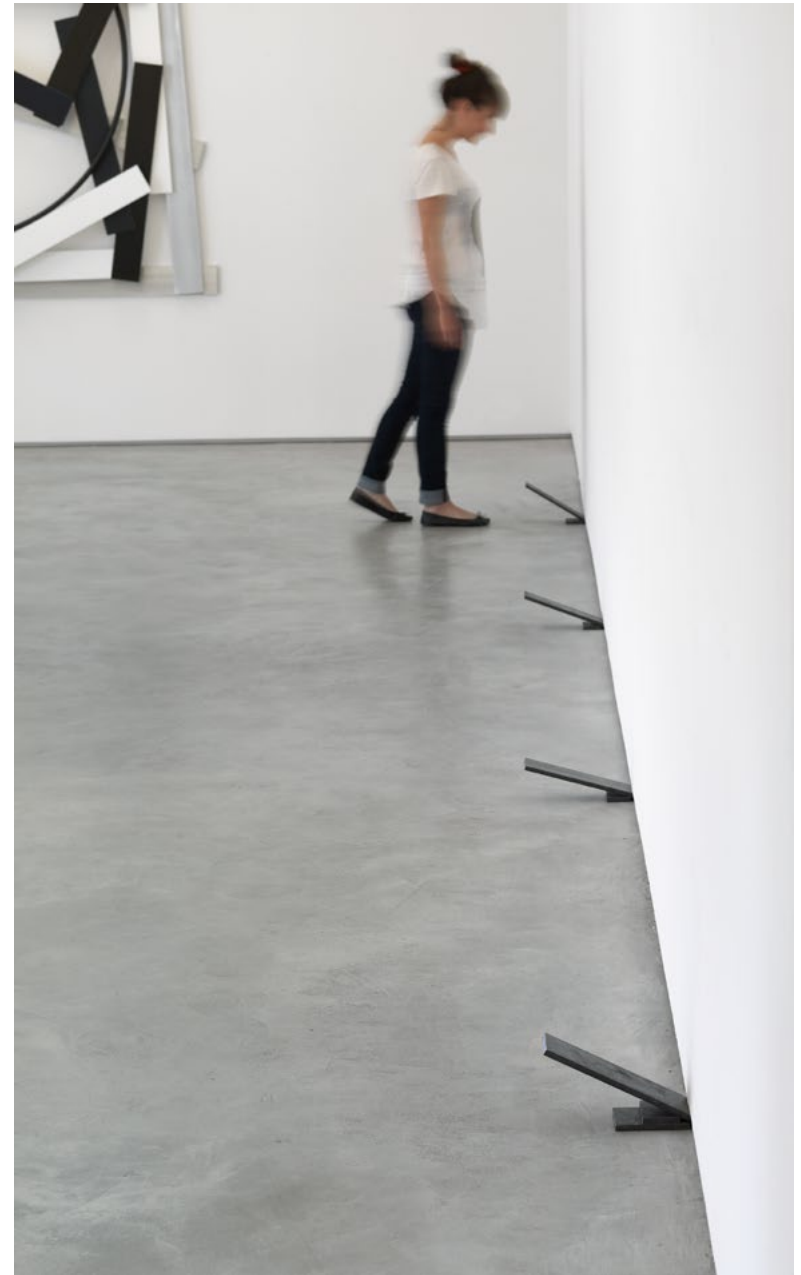


Fig. 1



Fig. 2



Fig. 4a



Fig. 3



Fig. 4b



Fig. 5



Fig. 6



Fig. 7



Fig. 8a



Fig. 8b



Fig. 9a

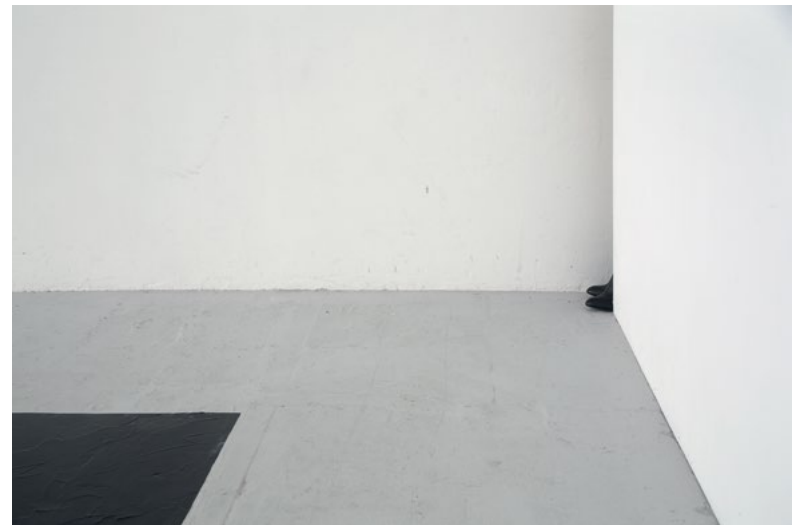


Fig. 9b



Fig. 10



Fig. 11b



Fig. 11a



Fig. 12



Fig. 14



Fig. 13



Fig. 15a



Fig. 15b



Fig. 16ab



Fig. 17b



Fig. 16a

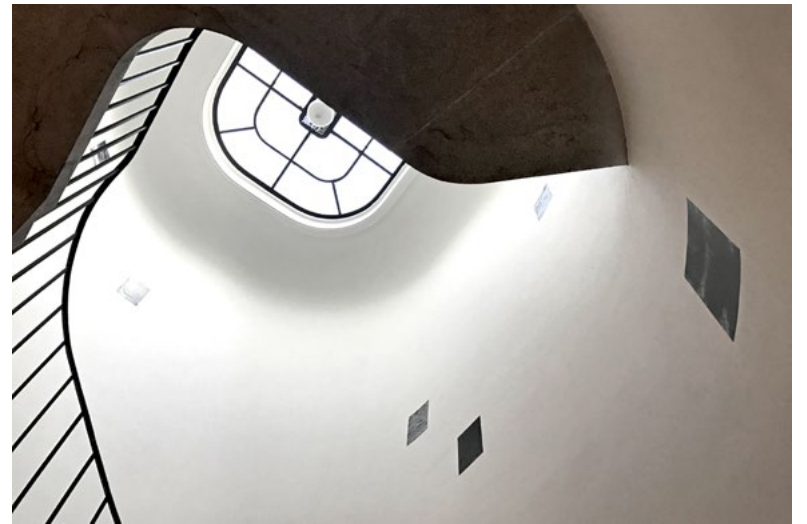


Fig. 17a



Fig. 19



Fig. 18