

Exhibition Reader

ARE WE NOT PLUNGING CONTINUALLY?

An educational and artistic
research program by
the Academy of Fine Arts
Leipzig and the Athens
School of Fine Arts

post
documenta
contemporary arts as territorial agencies



ARE WE NOT
PLUNGING
CONTINUALLY?

This publication documents the project *Are We Not Plunging Continuously?*, an exhibition that unfolded in two cities, Leipzig and Athens. The exhibition connected the independent art space nyl|west as part of LindeNOW#17 – a festival of independent art spaces in the west of Leipzig – with the project space Circuits+Currents of the Athens School of Fine Arts.

The participating artists, students of the respective art schools, presented new works that were either based on workshops with artists Mylasher (Leipzig) and Hypercomf (Athens), or shared similar approaches. They investigate the fragile structures of the post-pandemic context, both in the urban spaces and natural surroundings of Leipzig and Athens, exploring the conditions of extended artistic practice in two different places.

Hypercomf's workshop *Nature at Work/The Raw Ideas Diet* focused on developing artistic research subjects and practices as ideated ecosystems. Through online group meetings and individual work on different physical sites, the participants experimented with creating artworks as elements of ecosystemic interconnectedness. The workshop *VISION QUEST* by Mylasher aimed at reactivating one's own body after a year of intense online work due to the imposed physical distancing restrictions. Intuitive art making was the central starting point of the workshop, "as a school of experience and perception". The sessions took place in the forest (Leutzscher Holz in Leipzig), where participants explored their individual perception through different practices based on intuition and bodywork.



Are We Not Plunging Continually? is essentially a celebration of our first coming together. Not an actual physical encounter, but an encounter through artworks, raw ideas and quests for new perspectives, that is yet to be fulfilled. Borrowing a quote by Friedrich Nietzsche, “Are we not plunging continually?”¹ we seek to express our shared current condition at a time when uncertainty has become the new normal. Thereby, the title reflects an exploratory process that looks for tensions, affinities and connections between art practices that are separated by around 2.000 km.

1) Nietzsche, Friedrich (1887): *The Gay Science*. Leipzig: E.W. Fritsch, para. 125.





exhibition view



exhibition view



exhibition view



exhibition view



exhibition view



exhibition view



exhibition view



exhibition view

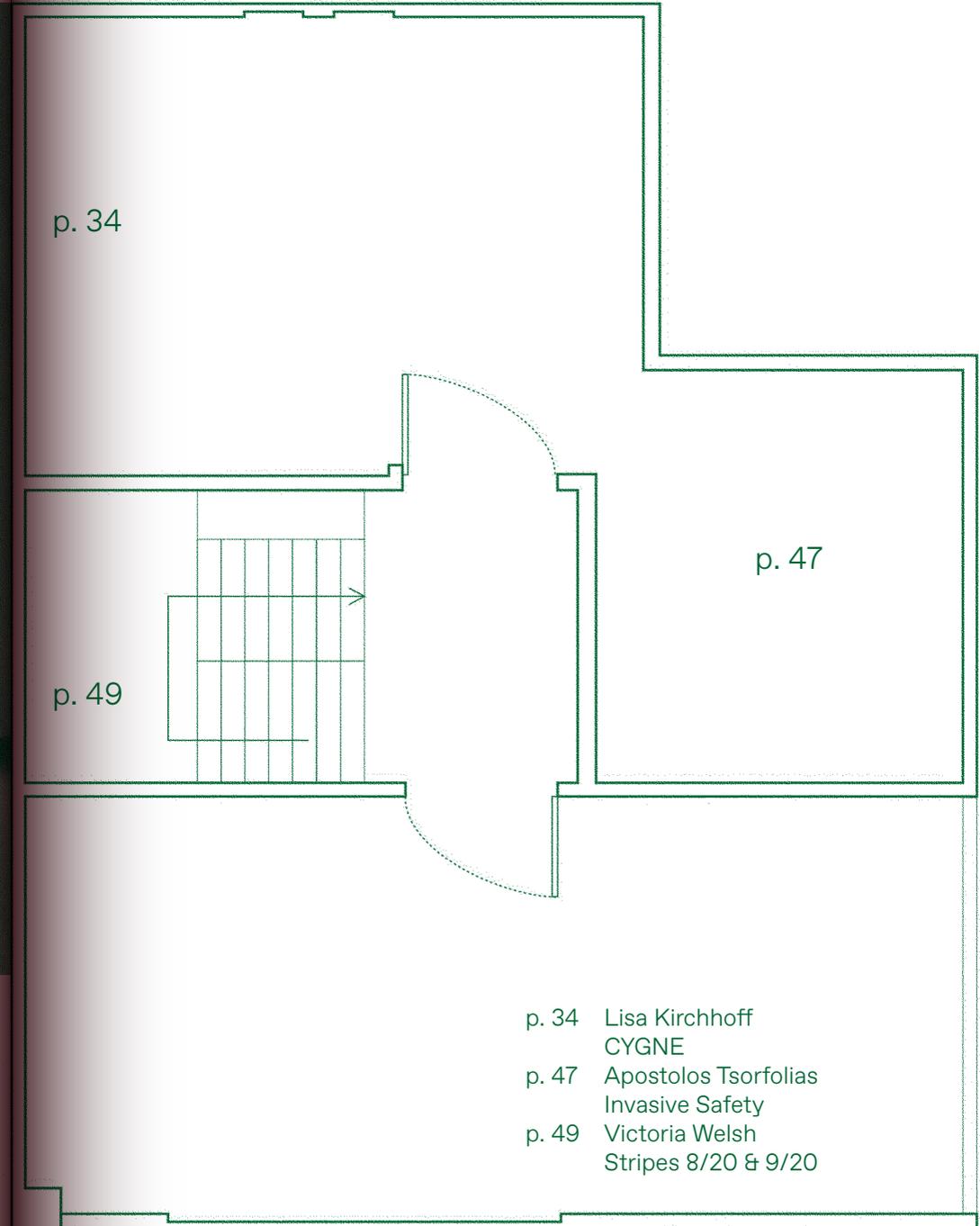


nyg | west
Circuits + Currents

Leipzig
Athens

01/10 – 03/10/2021
14/10 – 30/10/2021

Eva Andronikidou, Eva Angelaka, Ronny Aviram,
Lennard Bernd Becker, Katerina Chatzikosti,
Nasia Drimousi, FELL, Christos Fousekis, Evgenia Fragkolia,
Leon Galli, Julia Gerke, Lara Hampe, Julie Hart,
Yannick Harter, Lisa Kirchhoff, Franziska Koch, Koa Koppenhöfer,
Philine Kuhn & Jonathan McNaughton, Fabian Lehmann,
Tianxu Liu, Triantafyllia Ntouroupi, Snow (SeungLok) Paik,
Sophie Constanze Polheim, Kay Lotte Pommer, Lucie Reichmayr,
Natalia Sopidi, Phil Stahlhut, Neam Tarek, Apostolos Tsorfolias,
Despoina Vaxevanidi, Victoria Welsh, Fiete Worreschk,
Maria Zervoudaki & Magdalena Zotou



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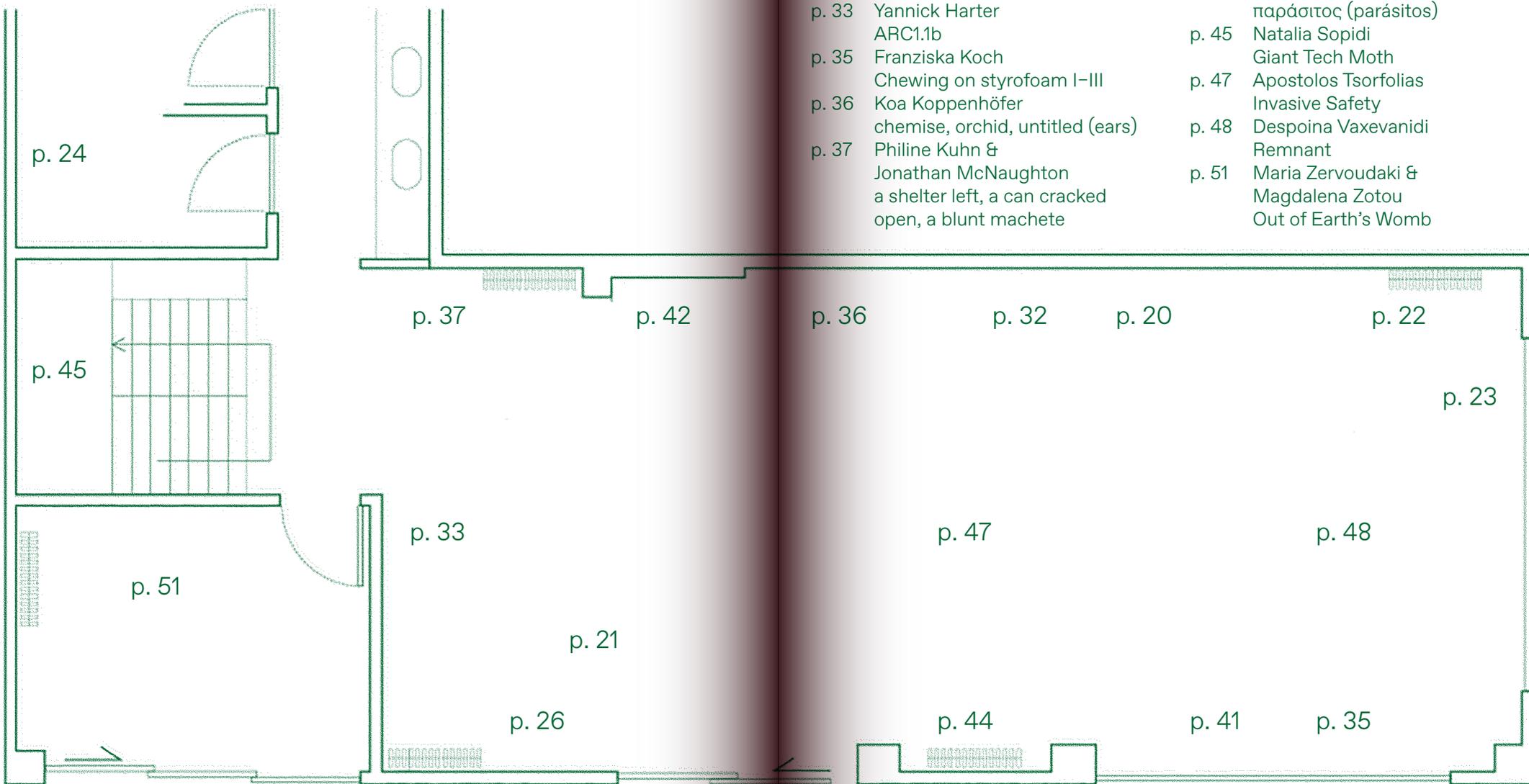
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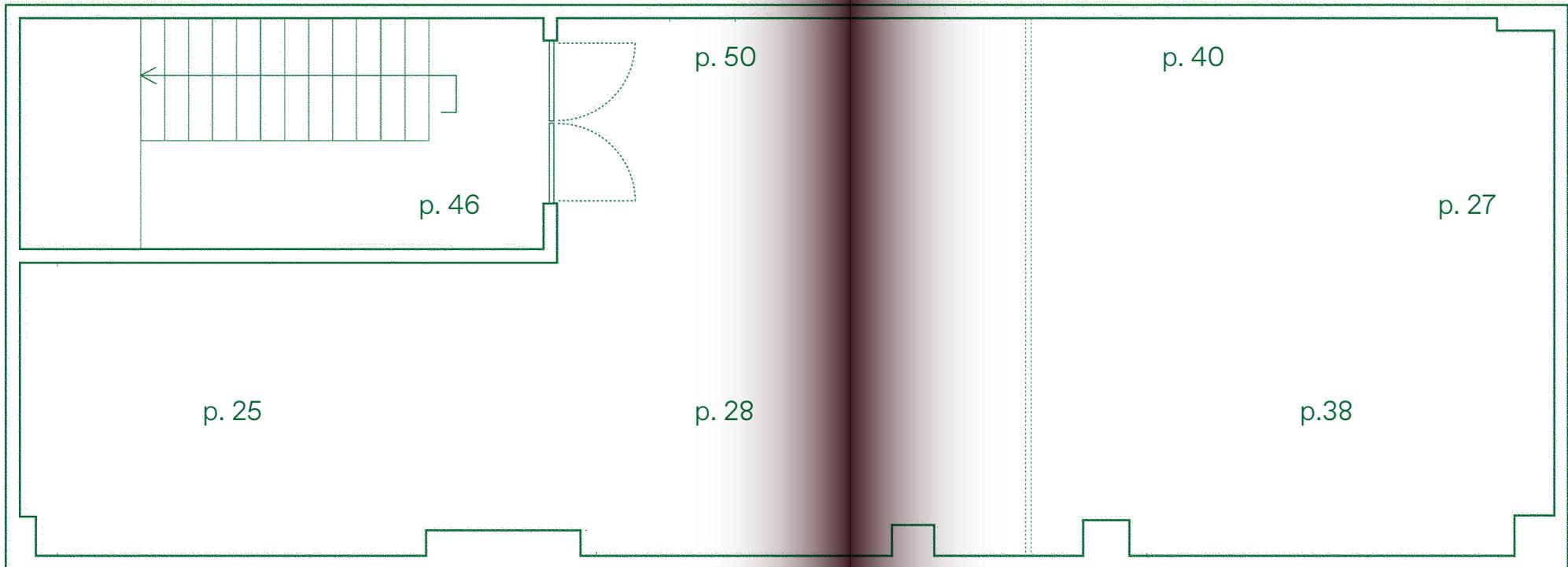
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At the end of the '70s, an artificial lake was created to meet the ever-increasing water supply needs of the city of Athens, by constructing a dam at Mornos river in mainland Greece. The remains of Kallion village and ancient Kallipolis have been lying at the bottom of the lake ever since.

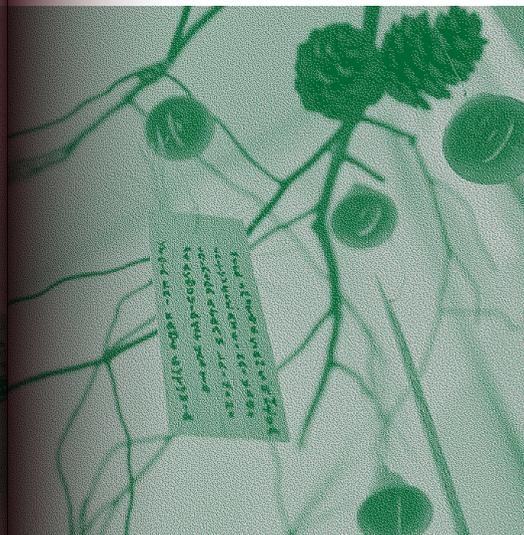
Ecotone~ noun< by greek οἶκος {home} and τόνος<τείνω {tone, tonality} // A transitional area of vegetation between two different plant communities, such as forest and grassland. It has some of the characteristics of each bordering biological community and often contains species not found in the overlapping communities. (Kallion Fokidas~ place name< Κάλλιον Φωκίδας< by greek Κάλλος {Beauty}, also comparative of adjectif καλό {good})

Special thanks to myAquarium shop (myaquarium.gr) and Spiros Vessalas, for the kind help, offer and advice.

Ecotone I: Kallion 2021, 2021, aquarium, weed, soil, glass jars, galoshes, digital prints and found objects, dimensions variable /

Ecotone I: Kallion 2021, 2021, digital prints, label, found objects, dimensions variable

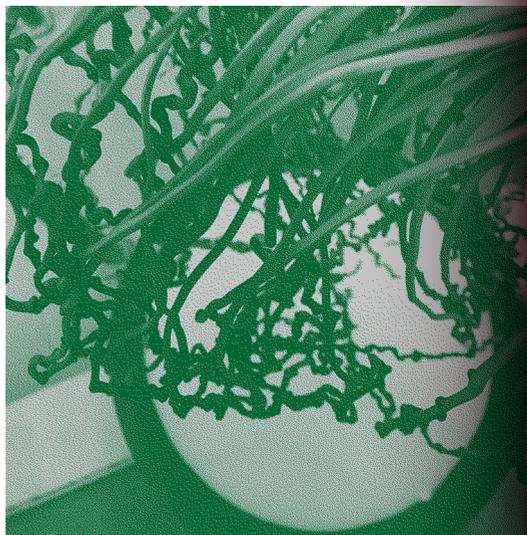
b. 1984, Athens (GR)
IG: @eva_cienfuegos



Negai is inspired by the rituals of Shinto, Japan's indigenous animistic religion. Since ancient times, bells have been associated with apotropaic qualities or as an indicator that an epidemic was about to spread due to strong wind. Eva Angelaka draws from her research in Japanese culture and animism to explore questions that relate to our common current condition: How do we understand our connection to nature? What does the wind mean to our life? Can we draw elements from the animism of Shinto in our cultural context to reaffirm our connection to nature?

Negai, 2021, brass bells, wire, metal grommet, wood, wishes, dimensions variable (wind bells ca. 5 cm diameter x 30 cm length each)

b. 1981, Athens (GR)
www.evaangelaka.wordpress.com



Both works shown in frame of post documenta are part of my Private Mythology. It is an endeavor to articulate the personal and biographical through symbols and narratives rooted in mythologies, which are shared to Mediterranean and Western cultures.

In the installation presented in nyl|west I refer to the biblical promise for fertility and plenitude. Here, that promise takes a radical shift. Reduced to a few symbolically charged elements, the work calls into question the meaning of such promises and expectations. The diptych presented at C+C has a similar yet not identical title. In the work, the journey towards the promised “land of milk and honey” ends with an ambiguous, blown-up and broken down images of salt on sand.

Milk and Honey / חלב וּדְבַשׁ, 2021, iron, salt, base of a palm frond, rope,
 Ø 70 cm x height variable /

Land of Milk and Honey / אֶרֶץ זָבֵת חֵלֶב וּדְבַשׁ, 2021, diptych, inkjet prints, 84 × 126 cm each

b. 1983 Haifa (IL)
 IG: @ronnyaviram

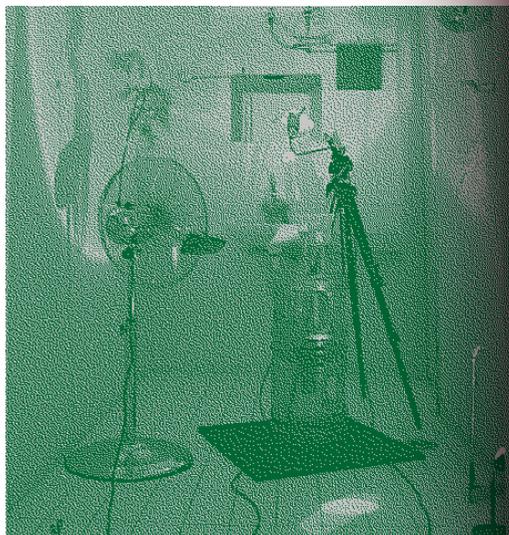


Hike or walk as a performative act. The attempt to follow an intuition. It is about the movement and dedicating it. It is about claiming, absence and refusal. Duration: Four to five days. Length of the route: Around 125 kilometers. The walk starts at point A and ends at point B for the opening at nyl|west gallery in Leipzig.

Walking shoes were exhibited in Leipzig, and foot outlines were on display in Athens as symbolic placeholders. Both installations were accompanied by a poetic text.

i'm going, 2021, hiking boots and text on transparent paper (A3), dimensions variable /
 i'm going, 2021, pencil drawing on floor and text on paper, dimensions variable

b. 1991 Troisdorf (DE)
 IG: @lennardberndbecker



Fragments from the installation “Where They Lived”, exhibited at ASFA in September 2021. The body of the installation was “cut” into pieces and some of them came to life in a different space, framed by different objects, still interact with each other and live in their own evolved way.

everything can reborn/reform/transform and co-exist together/ everything somehow eventually connect.

Where They Lived (fragments), 2021, mixed media and sound materials, dimensions variable

b. 1996, Athens (GR)
IG: @chatzikostii



In abandoned places, public or private, a group of utopian digital creatures appear. The entities form new settings, occupy the places and expand the boundaries. Their aim is to stop the reproduction process on Earth, human or not. Due to the destruction of their planet, the beings have found a new shelter on Earth and they wish to apply their own life system, since the earthly one is weakening and gradually killing them. Therefore, as a new means, they decide to form portals where they will be collecting decomposition material and construct new bodies assembling tainted, useless and dead organisms. In their new home, there is no garbage since everything has a certain use. Thus, through worthless and broken living or soulless structures, usable items or entities appear.

Over the face of the deep, 2021, digital video (5'25", with sound & subtitles in english) / Over the face of the deep, 2021, silicone sculptures, stones, urchin shell, glass, led tape, cable, defunct electronic devices and digital video (5'25", with sound)

b. 1994, Athens (GR)
IG: @c.i.a_drim



An essay film on leavings, ambivalence, mountains, and entertainment. (LAME)

When ruins, mountains and art galleries meet. This film goes through 3 years of the personal and professional life of the artist FELL, who represents himself and a few other selves in 7 chapters, where he opens up doubts and hopes for a world at an increasing pace, eats his friends, documents joy and loneliness and revisits his own artistic production. Uncomfortably philosophical, Ensaio Sobre a Besteira is inspired by José Saramago's novel with similar name, and has been recorded as a post-graduation project for the Academy of Fine Arts Leipzig, under the tutoring of Alba D'Urbano.

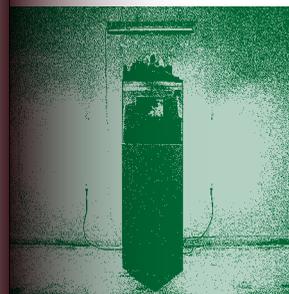
Ensaio Sobre a Besteira, 2021, Colour digital 2k film with sound, 38'30"

b. 1987, São Paulo (BR)
www.mondofell.wix.com

In the U.S. the demonstrations against systemic racism are felt just as urgent as the prevention from contagion. On 30 May, the BLM movement rallied outside the White House to protest the killing of G.Floyd. Protesters decry police violence while intervening at public monuments and denouncing Trump's politics. D. Trump is then led by his guard to his personal bunker at the White House, and remains there for an hour.

The installation is the diorama of a post-apocalyptic dump caused by the advance of an undefined virus. The only privileged residents of this dump are rodents, which see the dump as a hideout. However, they are constantly monitored by a CC system that studies and confines their livelihood. The work questions computational systems as functional devices seen as fitter than humans to safeguard humanity, "predicting" future perils and incoming sanitary crises. In this new predicament, the wealthy social strata do not inhabit the penthouse, but the basement.

Special thanks to Amy Mpenekou, Kostis Stafylakis and Evi Roumani.



THE RICH AREN'T SAFE ANYMORE!, 2021, 3D printed sculpture (29,5 × 29,5 × 1,45 cm), plexiglass, Raspberry pi monitor (17 × 13 cm) and neon lights

b. 1996, Athens (GR)
IG: @chris_fous



A reconstructed and a temporary "home".

A new space derives from an old and in decay house that was built by my grandfather. Reconsidering his strong and sometimes definite character, I decided to tell my side of the story. Aiming to give a new identity to "his" space, creating a fresh start for me and this particular place and also trying to decompose his figure and gain the power to compose my own memory from the ruins.

It's now, something that I BUILT, a safe space that I CAN carry with me even if WE move fast again again and again.

Not the fisherman's, 2021 digital collage on printed fabric, 70 cm x 100 cm /
Not the fisherman's, 2021, digital collage on printed fabric, pins, ropes,
dimensions variable

b. 2000, Athens (GR)
IG: @tzifra_

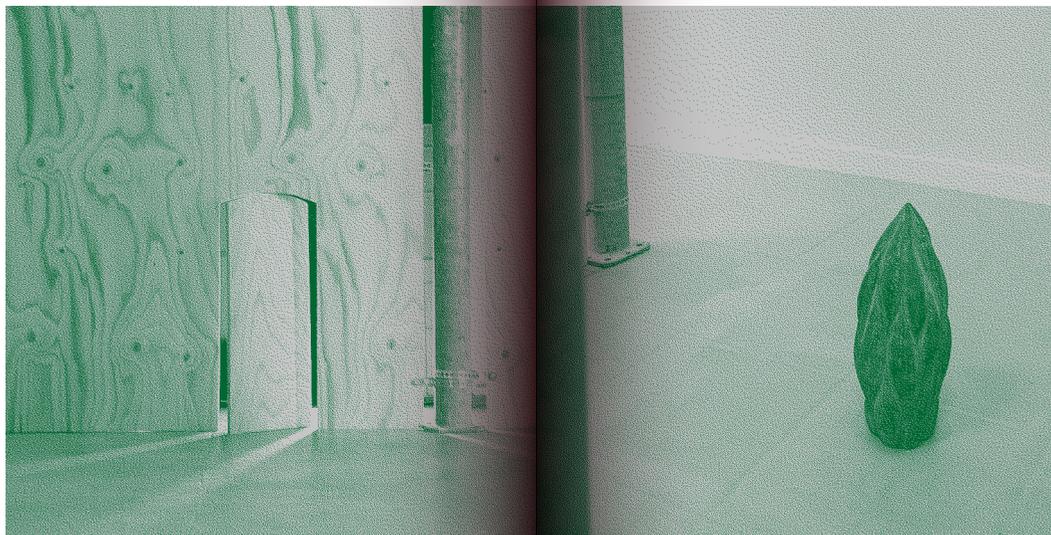


The sculpture "Confidence" is made of a miniature hunter's stand chained to a weight.

The work addresses territorial space, naturalness and power relations. Questions whether human relics will soon replace nature entirely or become a second, new nature are raised. The artwork, as a relict itself, is transformed into a caged animal.

Confidence, 2021, wood, metal chain and weight, color, 30cm x 40cm x 60cm

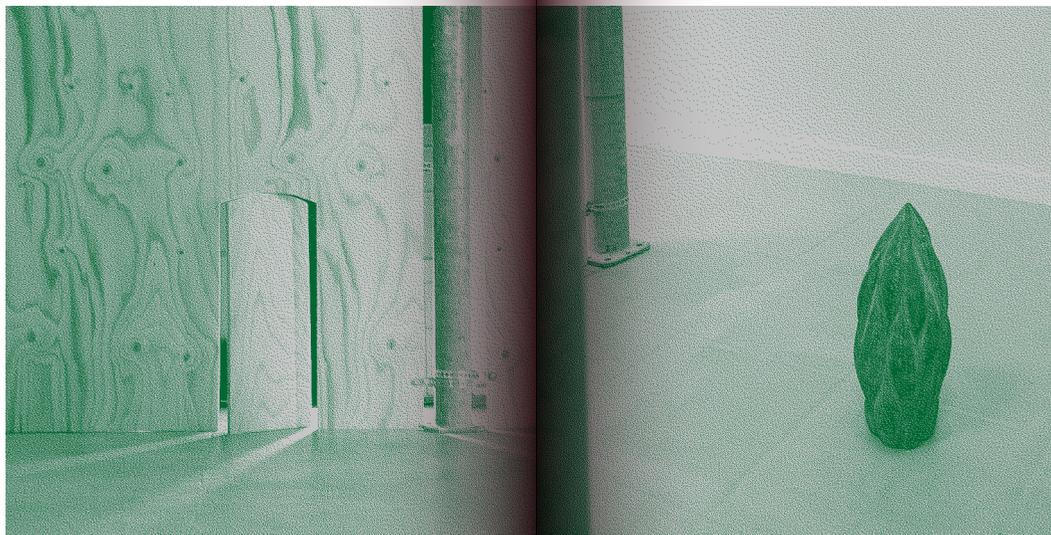
b. 1993, Altdorf near Nürnberg (DE)
IG: @full_selleck



A small door shifts slightly towards its frame, which is part of a larger space-structuring architecture. Light passes through the gap that has just been opened. This quiet moment of rotation reveals new perspectives and thus comments on the existing ratios. Through this gesture, the rigid architecture briefly appears dynamic. Visitors pass by, but the door seems to be of a different dimension.

A small door shifts slightly towards its frame, 2021, wood, dimension variable (door: 50 × 20 × 10 cm) / Units, 2021, wood, building supports (exhibition architecture in Leipzig), in collaboration with Lara Hampe & Kay Lotte Pommer

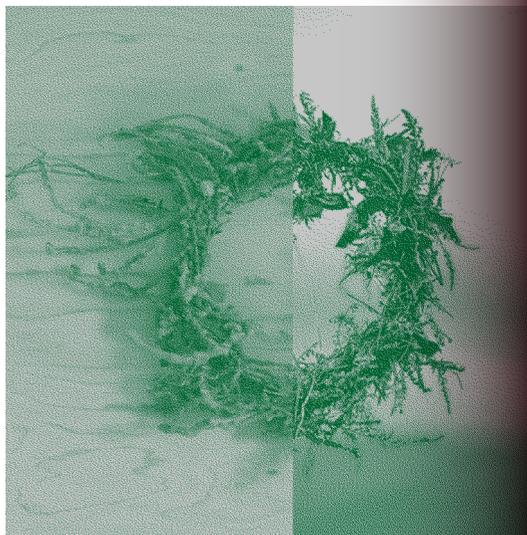
b. 1993, Germany
www.juliagerke.com



The work “aim high” is an interweaving of different temporal planes: A sheet of text has been placarded to one of the building poles; and a sculpture made of granite seems to grow out of the ground in its direction. A tension arises between several processes: while the paper is already beginning to yellow, the text is only in the process of being created in view of the numbered pages. Its affixation is recalling billboards in public spaces, which sometimes remain hanging even after the event they advertise. The granite sculpture grows upward in an iconic way and will probably last a long time; the growth of its material, on the other hand, defies human imagination.

aim high, 2021, granite (320 mm x 125 mm), text on paper (297 mm x 210 mm) / Units, 2021, wood, building supports (exhibition architecture in Leipzig), in collaboration with Julia Gerke & Kay Lotte Pommer

b. 1994, Germany
www.hgb-leipzig.de/klasseblank/?cat=301



In 2020, a traditional wreath for the Thanksgiving celebration was woven together with local people from the village of Thallwitz near Leipzig. It consists of neophytes, immigrant plants that are braided symbolically into the German tradition of the oak wreath to create new borderless, international and rituals. United in diversity.

Unkraut bleibt Unkraut, 2021, wild plants, neobiota, wax, 35 × 35 cm /
Unkraut bleibt Unkraut, 2021, C-Print on Hahnemühle Photo Rag, 100 × 66 cm

b. 1991, Germany
IG: @juljeh



Everything eventually evolves into crab. At least that's what a recent meme is telling us. It describes the phenomenon of convergent evolution. As a shift away from a social darwinist taking-in of evolution in the spirit of a survival of the fittest, the series "The arc of the universe is long, but it bends toward" draws upon the proposition of Russian naturalist and anarchist philosopher Peter Kropotkin, which implies that an important factor for evolution is mutual aid among species. The work juxtaposes aesthetics of evolutionary biology, AI aided design and labour struggles inside the gig economy and therefore raises the question whether those struggles can be driven by similar principles as an evolution brought about by mutual aid.

ARC1.1a, 2021, PUR-Resin, 3D Print, Inkjet Print, Steel, Aluminium, 60 × 40 cm /
ARC1.1b, 2021, PUR-Resin, 3D Print, Inkjet Print, Steel, Aluminium, 16,5 × 22 cm

b. 1990
IG: @streitwagon



The video work *CYGNE* questions the “natural” in a post-natural age and the embodied relationship between human and non-human beings, and places such discourses in a dystopian, atmospheric setting in the woods.

CYGNE, 2021, Video with sound, 16'09"

b. 1992, Berlin (DE)
IG: @lisakirchhoff_kate

Plastic pollution has increased at an exponential rate over the years, causing additional greenhouse gas and other emissions, potentially harming ecosystems and animals. The responses to the worldwide pandemic accelerate this dynamic even more. Through using materials such as found plastic bags or masks to create environmentally friendly riso prints, the artist explores this matter.

Chewing on styrofoam I-III, 2021, 3 riso prints, 42 × 30 cm each

b. 1991, Nürnberg (DE)
IG: @koch_franziska_



The work “Nothing but Colors” (I, II) is about perception and desire, condition of movement. There is a surface and a gaze, an ear on a shelf, a touch of flowers and a fabric left on the ground – one mirrors the other.

The digital images were shown at both exhibitions, a group of ceramic ears, relics of a stay in the forest, were splitted up and shown separately at the two places. Aluminium is framing the work.

chemise, 2021, inkjet print, 13 × 18 cm /
orchid, 2021, digital collage, inkjet print, 50 × 70 cm /
untitled (ear), 2021, ceramic (clay, nail polish) on sanded aluminium, 25 × 30 × 13cm

b. 1993, Basel (CH), grown up in Freiburg (DE)
www.koakoppenhoefer.de



i roll out my blanket.
is this the right place,
taking up its post among this line of trees.

a shelter left, a can cracked open, a blunt machete, 2021,
website (www.a-shelter-left.com), tree branch, length 1 m /
a shelter left, a can cracked open, a blunt machete, 2021,
website (www.a-shelter-left.com), A4 printout

b. 1987, Hamburg (DE) / b. 1985, Nürnberg (DE)
www.philinekuhn.com / www.jonathanmcaughton.com

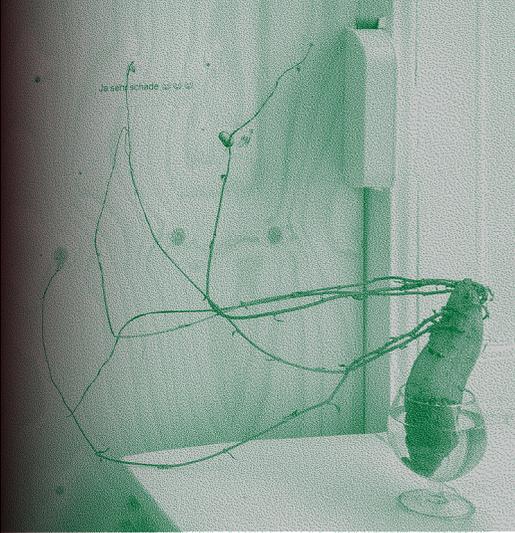


In the past, trend sports were emphatically performance- and competition-oriented. Fitness and strength sports also focus on the individual. From ego-orientation, we are now striving towards the search for connection, for community, for resonance and a new future. In my work for the exhibition at nyg|west, I decontextualise sports equipment by combining elements from popular sports with different forms and materials. The resulting works incorporate past and present – to reimagine a communal future.

My work for the exhibition at Circuit+Currents, Athens deals with the question how the perception of the past shapes our imagination of a future. Political events and daily life are connected to each other in a more or less visible way. In the same complex way how the past, present and future have a connection and influence each other.

Resonanzen (I + II), 2021, plastic, wood, fur, shower gel, dimensions variable /
Just now I had a cool memory about a better future, 2021,
i-pad, powerbank, 5 McDonald's paper cups, soil

b. 1988, Castrop-Rauxel (DE)
IG: @____fabianlehmann



“That is sad , I can’t be there.”

“Yes, so sad.”

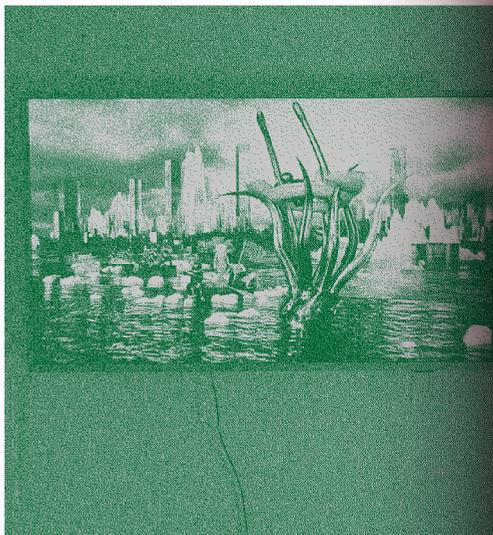


(A conversation between me and Sophie about the Airport Ticket was cancelled this week ,then I remembered before I left Leipzig I asked her for help to take care of my sweet potato, it is still breathing and being.)

As a Plan B , I decided to start from this case as a reaction for our special time-space. It became an evidence of my mind, even though I am not here, or can be there.

Untitled/ing, 2021, sweet potato, prints, water, dimensions variable

b. 1992, Tianjin (CN)
IG: @tianxu_liu

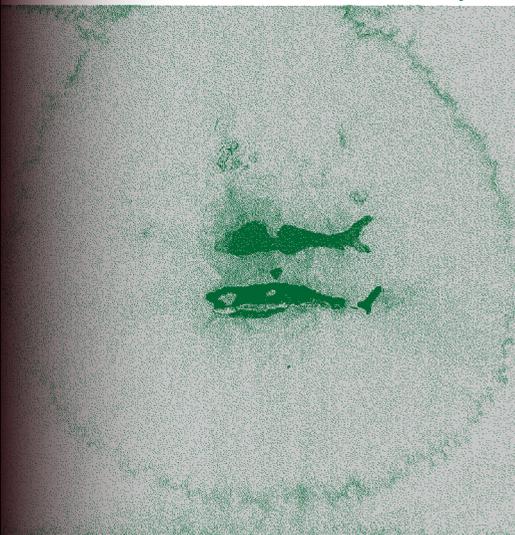


Geographers, anthropologists, and sociologists who research disasters suggest that human practices, over long periods, enhance the materially destructive and socially disruptive capacities of geophysical and hydro-meteorological phenomena, technological malfunctions, and epidemics.

Today, images of disaster are instantly delivered to our phones, turning catastrophe to a grotesque global spectacle. Artists often try to make sense of catastrophic experiences. The question is whether artworks inspire a sense of how catastrophe might be overcome; whether seeing others' suffering will rouse us to the indignation and action, or instead desensitize us, reinforcing our indifference.

Apocalypse Revisited, 2021, CG 3D image print (84,1 × 59,4 cm), postcards (13 × 18 cm), 3D printed sculptures, 3D animation video with sound and Augmented Reality applications (Flamingo_ART and Squid_ART)

b. 1970, Athens (GR)
IG: @u_dioica



I talk about things that used to be connected to us, but not anymore. Have you heard about “smooth handfish”? An entirely extinct fish species who used to walk on the sea floor of the Pacific Ocean. Our connection to them has ended. Our memories of them will fade away. It is too late now. And we are losing our connections with more and more things in this world. Here I visualize our connection to living things that are slowly disappearing and our memories of them also slowly disappearing.

I lie down in the wheat field. Depending on my view, the wheat is just one wheat field, yet thousands of different wheat plants, all becoming one again. Neither I, nor human beings, are different from wheat. The same, yet totally different, but all the same.

In case I don't see ya, good afternoon good evening and good night, 2021, rice paper canvas, 3 pigments, ice-sculptures, text, video, 90 × 60 cm, video 6.5 × 13 cm / It is same, yet totally different, but all the same, 2021, Digital print (119.8 × 84.1 cm) and text (29.7 × 21 cm)

b. 1986 Yeosu (KR)
IG: @snow_paik



The work belongs to the three-part healing series (forest I, lamentation, dreams and nightmares) that was developed in 2020–21. The series deals with the relations between nature, mythology, pop culture and modern witchcraft. It also refers to nature connectedness as a determinant of sustainable behaviors.

forest I (healing series), 2020, print on water-repellent textile, ceramics burned in self-built oven, snap hooks, ropes, 180 × 140 cm

b. 1993

www.sophieconstanzepolheim.com



The work “Framework enhanced, mansory collapsed” extends two of the space-structuring pillars with rounded sheet steel. A commentary on the exhibition architecture. The basic structure carries itself further into the space by a sculptural gesture. In contrast to the stable metal pillar, a fragile wall of latex falls over one of this construction and lays itself into the space. The gesture is almost a human one, it has collapsed, buckled. It seems like a skinning of an urban surface that is to be echoed in this architecture.

Framework enhanced, mansory collapsed, 2021, sheet steel, latex, ca. 2 × 25 cm x 45 cm (variable) / Units, 2021, wood, building supports (exhibition architecture in Leipzig), in collaboration with Lara Hampe & Julia Gerke

b. 1995, Bremen

www.kaylottepommer.com



Nature intermingles with organic, body-like structures. The parasitic infestation manifests itself in an aesthetic of the grotesque.

παράσιτος (parásitos), 2021, pigment-prints, 40 × 27 cm each

b. 1993, Munich (DE)



A huge Tech Moth emerged with contradictory characteristics, both a fast produced plastic as well as a recycled element. Inspired by Roman Polanski's *Rosemary's Baby*, an attempt was made to mix digital views with surrealism. Open source software was used for the 3D render and 3D printed failed parts were used for the moth.

Giant Tech Moth, 2021, PLA sculpture (16 × 8 × 4 cm) and video loop with sound, 1'20"

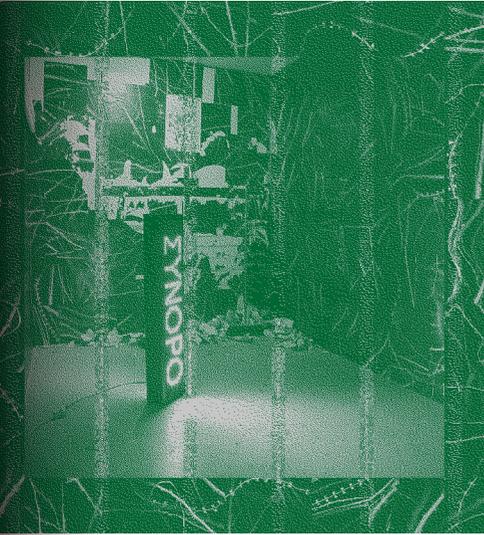
b. 1998, Athens (GR)
IG: @natalia.sopidi



The hypnotic short film *Sentinel*, follows a kayaking creature during routine patrols through a swampy area outside Leipzig. The horned creature is not further deciphered. Its horns though are a reference to the Disney films *Maleficent* (2014, 2019) in which Angelina Jolie embodies a guardian and protector of the moors as the lead actress. A dark, shimmering sound scape frames and emphasises the invisible threat that civilisation and humans pose to the environment and nature, as well as the ambivalent relationship that underlies civilisation's need to control natural spaces.

Sentinel, 2021, 4' video, 16:9, silicon horns
Credits music: Myen – Broiler, Kavari & Myen – Lagging

b. 1995 Bückeberg (DE)
IG: @brotherofdarkness



I was exploring a forest in Evia, Greece, and hurt my legs to a plant that had filled the forest, called Vata (Βατά) or Agriovata (Αγριόβατα). Vata is an invasive plant filled with spikes. It also produces wild blackberries in the summer. Its fruits are being eaten by birds, sheep, humans and other animals. There are over 25 refugee camps in Greece and more still in the making, surrounded with barbed wire, NATO wire and concrete walls. Materials that Greece is filled with.

Which are the fruits of our plants?

Invasive Safety, 2021, installation with LED sign and paper prints of Vata and Razor/ NATO wires scans (series of 12), dimensions variable

b. 1995, Athens (GR)
IG: @apostolos.ts



A saddle, symbol of the submission procedure of a proud mammal, lies upside down as a scream of a living being, collapsing from exhaustion. The exhaustion of natural resources, climate change, the destruction of the environment. The time has come for us to face the result of humankind's actions, like a child that faces his construction's collapse.

Remnant, 2021, two digital photos printed on metal, dimensions A3 /
Remnant, 2021, installation with saddle, metal, fabric, and sound

b. 1999, Athens (GR)
IG: @des.vanidi



"Stripes" is about the myth surrounding the memory and notion of origin as an object of investigation that dissolves upon closer analysis. They contain both architectural and abstract elements painted with a selection of hues of particularly emotional childhood memories.

Stripes 8/20 & 9/20, 2020, Oil on paper, 47 × 32 cm (08/20), 36 × 23 cm (09/20)

b. 1990 Berlin (DE)
IG: @welsh__victoria

The work shown at NYG, in the shape of three ceramic relics, bear witness to the artist's vision quest in dialog with their inner and outer Nature at the Auwald-Forrest.

Whereas the merged media object exhibited at C+C compounds an ancient mesopotamian flood tale with the contemporary doom scrolling on our ephemeral digital devices at the dawn of the accelerating climate catastrophe.

“6 days and 7 nights
 the wind came, the flood, the tempest overwhelmed the land
 the sea grew quiet, the storm abated, the flood ceased
 I looked at the day, quiet was all
 and all mankind had turned unto clay
 earth itself like some vast roof
 I opened a window, light fell upon my face
 I bowed, i sat down, I wept
 over the wall of my nose runs my tears
 I was observing in all world ends for the opening of the sea”

Tuppum, Smartphone enclosed in clay (adobe), 12 × 7 × 2,5 cm /
 Equuleus, Ceramic with oxidised markings, 22,5 × 6 × 14 cm /
 Nevus, Ceramic with oxidised markings, 9,5 × 11 × 1,5 cm (concave) /
 open the floodgates (tuppum), clay with cuneiform inscription,
 tablet screen, 24 × 18 × 1 cm / all works: 2021
 b. 1989, Bremen (DE)
www.hgb-leipzig.de/klasseblank/?cat=284



Every war leaves traces behind – geological, morphological, cultural and social. By taking soil from various areas that have suffered war damage, soil that includes their geological imprints, we created new ants' colonies (organisms that have many similarities with humans). Insects and plants are the first organisms, starting anew to inhabit the grounds. The narrative could describe every war, in every area, in every era.

The origins of potatoes are not clear, but it's an “immigrant” plant that traveled throughout the world. At first, potatoes were regarded with suspicion and fear but soon they became a popular plant that was cultivated as protection against famine, mostly during wars. Today the overconsumption of potatoes is considered an environmental problem.

Out of Earth's Womb, 2021, plexiglass boxes (2 of 30 × 30 × 3 cm, 2 of 30 × 30 × 5 cm, 1 of 30 × 30 × 8 cm) soil, ants, variety of tools, 1 plexiglass box (60 × 60 × 20 cm), soil, potatoes and video with sound, 6'53" /
 Out of Earth's Womb, 2021, 6 framed sketches, mixed media, (40 × 30 cm each) and video projection on screen (6'53", with sound)
 b. 1991, Athens / b. 1984, Avlona, Albania
 IG: @mariazervoudakh / @magdalena_zotou

The installation consists of rented structural supports and industrially-processed wooden panels that structure the exhibition space in Leipzig. By limiting the space to one square meter per artistic work, the resource “space” is divided equally among the exhibitors. Twenty-eight positions are found in a space of approximately 40 square meters – the unequal proportion of artistic works and space here entails an architectural over staging of equity, which reorganizes the space and defines new paths and visual lines of sight within it.

Like urban trees, the pillars direct the visitor’s gaze around corners, up above, and into niches of the exhibition. The visitor is immersed into an urban landscape that is transformed into a labyrinth. The western part of the city of Leipzig in particular has long been subject to the gentrification process of residential, urban, and cultural space – the access to certain spaces is conceived through a distribution à la “hard but fair” within the exhibition.

A conception of fairness being played out here requires, in its practical implementation, an even greater care for the individual artistic works – a curation (lat. *curare* “to care for,” “to worry about”): a careful sounding out of spatial neighborhoods of works was as much a part of the construction process as the preceding setting up and mounting of construction supports and wooden walls.

A similarly caring thought process takes place regarding the choice of material: contrary to a “throw-away” manner in exhibition construction, the modular building supports were borrowed and returned after the exhibition dismantling. The untreated wooden panels will be reused after the exhibition. The reorganization of the space is deconstructed again and leaves traces on the material that continues to move on.

Units, 2021, installation with structural supports and wood (exhibition architecture in Leipzig), dimensions are site-specific



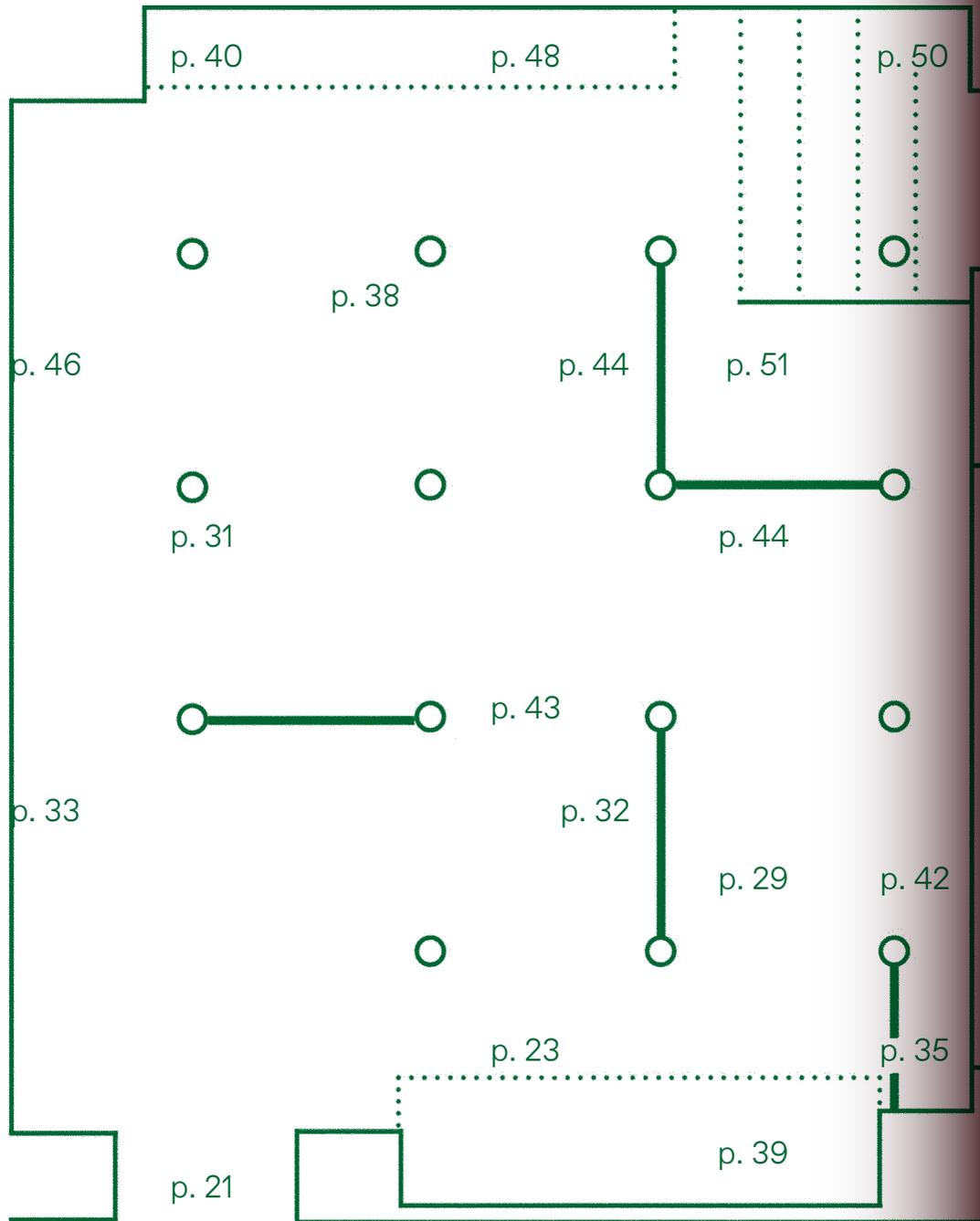
Julia Gerke, Lara Hampe, Kay Lotte Pommer



exhibition view

NYG|WEST, LEIPZIG

1/2 FLOORPLAN



- p. 21 Eva Angelaka
Negai
- p. 23 Lennard Bernd Becker
i'm going
- p. 29 Leon Galli
confidence
- p. 31 Lara Hampe
aim high
- p. 32 Julie Hart
Unkraut bleibt Unkraut
- p. 33 Yannick Harter
The arc of the universe is
long, but it bends toward
- p. 35 Franziska Koch
Chewing on styrofoam (I-III)
- p. 38 Fabian Lehmann
Resonanzen (I + II)
- p. 39 Tianxu Liu
Untitled/ing
- p. 40 Triantafyllia Ntouroupi
Apocalypse Revisited
- p. 42 Sophie Constanze Polheim
forest I (healing series)
- p. 43 Kay Lotte Pommer
framework enhaced,
mansory collapsed
- p. 44 Lucie Reichmayr
παράσιτος [parásitos]
- p. 46 Phil Stahlhut
Sentinel
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Remnant
- p. 50 Fiete Worreschk
Tuppum / Equuleus / Nevus
- p. 51 Maria Zervoudaki &
Magdalena Zotou
Out of Earth's Womb

Entry ↗

Are We Not Plunging Continually?
Exhibition Reader

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contemporary arts as territorial agencies

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1/10 – 3/10/2021 Leipzig
nyg|west
Georg-Schwarz-Straße 6
Opening hours during LindeNOW #17
Friday, 6–11 pm
Saturday, 6–10 pm
Sunday, 3–8 pm

14/10 – 30/10/2021 Athens
Circuits+Currents
13 Notara Str.
Opening hours by appointment,
Thursday–Friday, 6–9 pm
Saturday, 16–4 pm

Exhibition Design
Leipzig: Julia Gerke, Lara Hampe,
Kay Lotte Pommer
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with the participation of ASFA students

nyg|west **LINDENOW**
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circuits
+ Project Space
of the
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currents



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Συνεργασία της Ακαδημίας Καλών Τεχνών της Λειψίας και της Ανωτάτης Σχολής Καλών Τεχνών.



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Fabian Lehmann, Tianxu Liu,
Triantafyllia Ntouroupi, Snow (SeungLok)
Paik, Sophie Constanze Polheim,
Kay Lotte Pommer, Lucie Reichmayr,
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