

ANTJE FEGER / BENJAMIN FLORIAN STUMPF

SELECTED WORKS





“OCULUS NON VIDIT, NEC AURIS AUDIVIT.” *

The HAYY Residency, Istanbul

curated by Nüans

performance / installation / mixed media / 2013

heliograph / Morse code / binoculars / book / text / paper roll with transcript

In reference to the moment of transcendence in “The Self-taught Philosopher” (*Hayy Ibn Yaqdhan*) by Ibn Tufail an encoded excerpt of the book was sent into the cityscape of Istanbul with reflected sunlight using a self-constructed heliograph.

* “Neither Eye hath seen, nor Ear heard.” (1 Kor 2,9)





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Lichtenberg / Berlin
intervention / mixed media / 2013
loudspeaker / pedestal / mp3-player
black and white copies / fabric / timber

During our residency at Lichtenberg Studios we developed a mobile sound collage that reacted to the void atmosphere of the former Ministry of State Security (GDR). The sound collage consists of found footage of number channels which are used by the military and security services for transmitting encoded messages. The material is originated in the GDR, the FRG, and the Soviet Union. At building no. 18 we installed an enlarged image of a Soviet one-time-pad that was used for decoding messages.





Based on the colonial exhibition in Porto, 1934, and the Exposição do Mundo Português in Lisbon, 1940, we researched in different archives the aesthetics and the self-representation and presentation of the colonies, during these exhibitions. Our main interest lied in the colonial perspective and the way of presenting the alien in Portugal.

The chosen photograph** was taken by Domingos Alvão during the colonial exhibition in Porto and published in 1934 ***. This image shows four young Guineans in front of palm tree huts within a tropical vegetation. The setting conveys a sense of wilderness and nativeness in contrast to the constructed surrounding of the colonial exhibition including for instance a cable car and modern pavilions, not visible in this photograph.

By enlarging the image and transforming it into a grid pattern, it becomes a hazy and vague copy of the original. Taken from its context and alienated, the image plays with the perception of the contemporary viewer.

The technical and mathematic process of dividing and enlarging the image signifies the systematical and calculated way of displaying the alien and refers to the ethnological and anthropological categorisation and cataloguing as well as the mapping of Africa.

Staging this image with a golden curtain gives a link to the construction of colonial phantasies. There arises the question whether these historic colonial images and a cultivated imagination of a metropolitan superiority have infiltrated the collective memory and are still present today.

* The title luso-tropical refers to the doctrine of Lusotropicalism, formulated by the Brazilian sociologist and anthropologist Gilberto Freyre. Its basic premise was first sketched out by Freyre in the early 1930s and received a definitive form with the publication of "O Luso e o Trópico" in 1961 and was used as a political instrument of Portuguese nationalism during the Estado Novo.

** subtitle of the photograph: Aldeia Lacustre Bijagóz (Guiné)

***in: Album Fotografico II da 1a Exposicao Colonial Portuguesa, Litografia Nacional, Porto, 1934

LUSO-TROPICAL

LX-Factory / Lisbon, Portugal // Dordrecht, the Netherlands
curated by Noordkaap
installation (ca. 2,50 m x 3,80 m) / 2012
black and white photocopies / canvas / curtain / timber



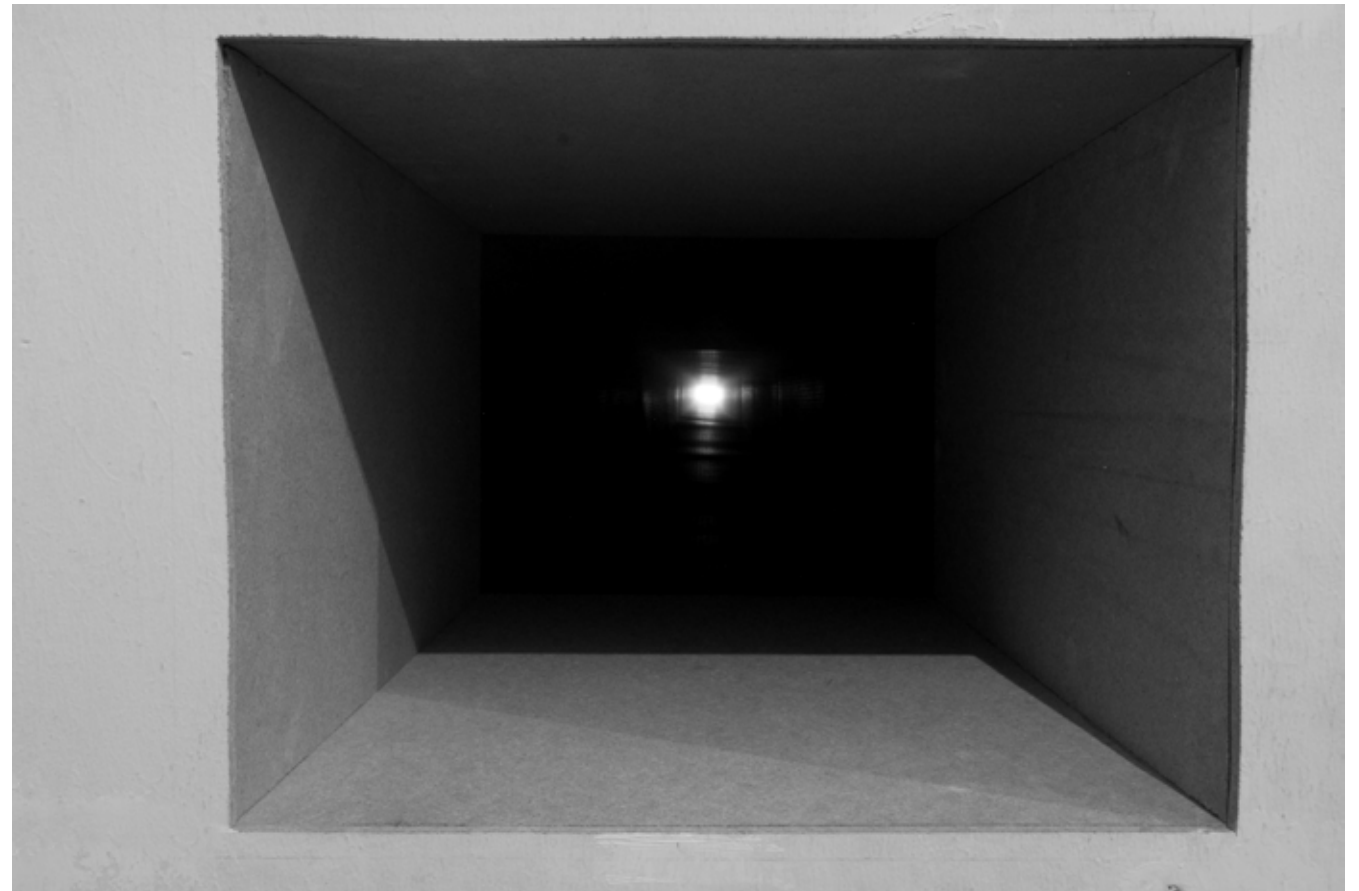


LANDSCAPE

Open Museum / plateau, Hamburger Kunsthalle / Galerie der Gegenwart
installation / mixed media / 2012
black and white print / timber / golden fabric

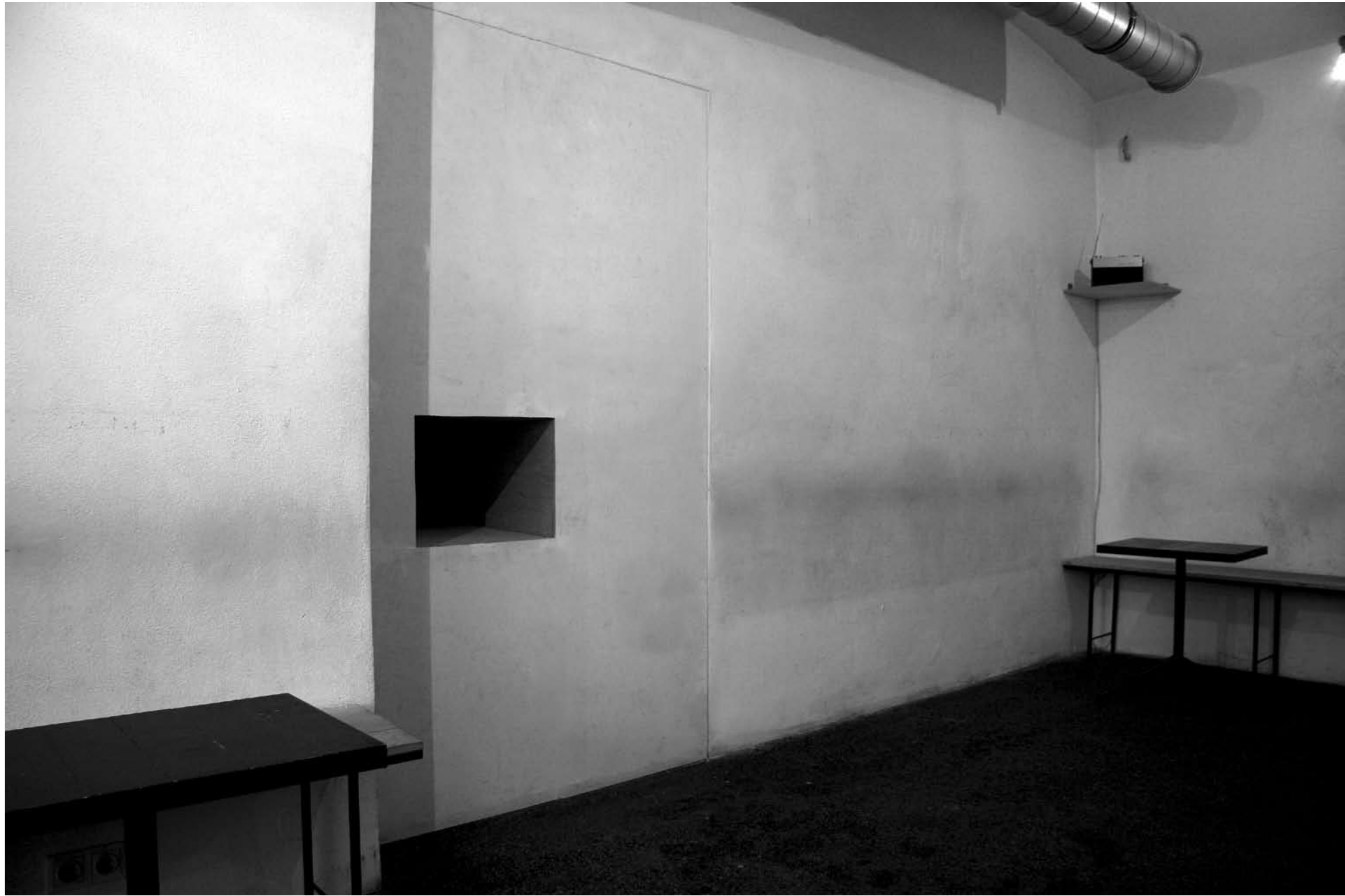
mountain / island St Thomas, etching from a map by Gerard van Keulen, Amsterdam, 1719
Africa panorama / Hagenbeck, Zoological Garden, built by the Swiss sculptor Urs Eggenschwyler
between 1905-07; photograph from 1911

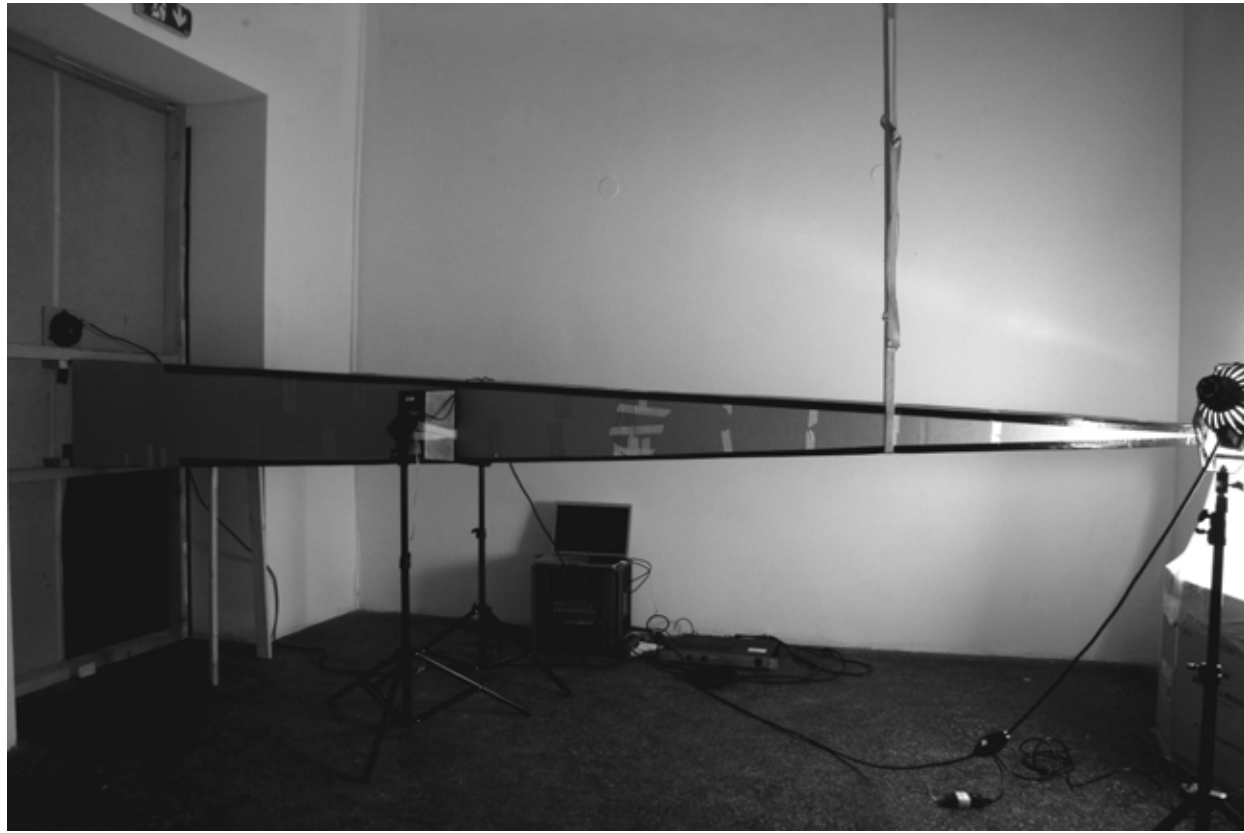




BROKEN SYMMETRY

Ve.Sch / Vienna
installation / mixed media / 2012
sound / bass frequency / loop / 08:10 min.
timber / cardboard / paint / spotlights / fog machine / timer
computer / amplifier / speaker / sound converter
radio / transmitter / MP3-player
sound / loop / 00:55 min.
sample by Jimmy Scott, *Sycamore Trees* from *Twin Peaks*, David Lynch







IN SEVERAL ASPECTS

In cooperation with Emanuel Mathias and Jana Müller
Halka Art Project / Istanbul, Turkey
roominstallation / mixed media / 2012

The project in several aspects deals with archiving as an artistic method. During the four weeks of our stay at halka art project we created a growing exhibition using strategies of overlapping, reorganizing and layering corresponding with the organism of the city of Istanbul. The working process was based on analyses of the social, cultural, spatial and esthetic dimensions of the city, including artist talks, screenings and field trips. The program and the growing exhibition involving local and foreign artists was open to the public and aimed to create a platform for discussion and intercultural exchange extending a transnational artist network.

Artists:

Yeni Anit (Istanbul), Nadim Assad (Berlin), Nancy Atakan (Istanbul), Franz von Bodelschwingh (Istanbul), Johanna Diehl (Berlin), Johanna Domke (Berlin), Irena Eden / Stijn Lernout (Wien), Antje Feger (Hamburg), Filomeno Fusco (Hamburg), Anna Heidenhain (Istanbul), Margret Hoppe (Leipzig), Timothée Huguet (Istanbul), Ludwig Kittinger (Wien), Gosia Machon (Hamburg), Emanuel Mathias (Leipzig), Ulrike Möschel (Düsseldorf), Ulrike Mohr (Berlin), Jana Müller (Berlin), Kevin Murphy (Berlin), Regine Müller-Waldeck (Berlin), Ellakasja Nordström (Stockholm), Lucas Norer (Linz), Suat Ögüt (Gent), Hülya Özdemir (Istanbul), Gamze Özer (Istanbul), Iz Öztat (Istanbul), Dragan Prgomelja (Hamburg), Renaud Regnery (Berlin), Maxime Rizard (Paris), Felicitas Rohden (Düsseldorf), Benjamin F. Stumpf (Hamburg), Katinka Theis (Berlin), Ylva Trapp (Stockholm), Berkay Tuncay (Istanbul), Simon Wachsmuth (Berlin), Moira Zoitl (Berlin)

<http://inseveralaspects.blogspot.de/>

The project was supported by Halka Art Project (TR), Institut für Auslandsbeziehungen (DE) and Muthesius Academy of Fine Arts and Design (DE).







KABIN

Istanbul / installation in public space (ca. 2 x 3 x 3 m) / mixed media / 2011
timber / wheels / metal / paint / doors / screen / cardboard / wallpaper
fabric / carpet / sofa / projector / media player / speakers



KABIN / installation views from outside



KABIN / left: view inside, right: visitors in front of KABIN



KABIN / view inside the screening room



KABIN / left: the installation at night; right: view inside the screening room

KABIN is a mobile installation with the basic measurements of a car and a small screening space inside. For 12 days it was placed on a rented parking lot next to the main street in Tophane, Istanbul. Video works by 17 international artists were shown inside. The videos shifted between nature and civilization and showed different aspects of the relationship between human beings, city and nature. The project KABIN as whole dealt with urban questions such as transformation processes and the handling of nature within the city.

Featured artists in the screening program:

Reynold Reynolds (Berlin) / Patrick Jolley (Dublin), Dani Leventhal (New York), Hege Dons Samset (Oslo/Berlin), Matthias Meyer (Hamburg), Timothée Hugué (Bordeaux/ Istanbul), Christian Mayer (Vienna), Angelika Waniek (Leipzig), Josephin Böttger (Hamburg), André Tasso Simões (Lisbon), Antje Feger / Benjamin F. Stumpf (Hamburg/ Kiel), Katinka Theis / Immo Eyser (Berlin), Ralf Weißleder / Florian Hüttner (Hamburg), Michael Gülzow (Vienna)



BEYOND THE BLANK

Frappant / Hamburg / installation / mixed media / 2011
cardboard / timber batten / fog machine / Arie spotlights
radio / transmitter / MP3-Player / sound, loop, 9:32 min.





BEYOND THE BLANK / installation views



BEYOND THE BLANK / installation view



PARK OTEL

Lightwriting (approx. 2,00 x 50,00 m) / c-print / 2010
photograph by Franz von Bodelschwingh



Park Hotel, around 1988

The Park Hotel is a sublime skeleton with an enormous omnipresence in the cityscape. It is only one of many deserted buildings and construction sites in Istanbul and therefore a symbol, an urban monument for a whole history and culture, a way of planning or not planning city development, which is influenced by global and local transformation processes.

It stands for conflicts between the municipality, economical protagonists and groups within civil society. (1) Due to ongoing processes since 1989 the ruin forms a huge gap, a blank in the centre of the city, a contrast to the lively surrounding of the Taksim Square area. These days it is partly used as a parking lot, storage and garbage dump.

As Ceren Oykut writes "Park Hotel stands or freezes as a monument representing our generation [...]. I believe that my generation – so afraid to write, raise its voice, express an opinion, and above all read – also experiences this moment of freezing: a generation between the past and the future [...]" (2)

In the beginning of the project we thought of an alternative use for the former Park Hotel. We were fascinated by the impact of this huge building and its myths. We developed concepts for interventions and created collages with huge letters or signs on the façade facing the Bosphorus. (3) Park Otel is a modified version of these first ideas. It includes the concept of informality by being written overnight – without permission. Arriving in the parking lot, we entered the dark building through narrow labyrinthine staircases sneaking up onto the rooftop. During the actual performance the enormous empty



Collage by Adem Baba, 2010

platform on the rooftop became a stage and the city the auditorium. The light writing was viewable from different parts of the city, from the Bosphorus and from the Asian side of Istanbul (e.g. Üsküdar). In the photograph we as actors vanish and the gesture becomes a manifestation of the visibility and invisibility of the deregulated, liberalized economic structures within the city. The present condition of the building forms a contrast to earlier images of this area and reflects the transformation processes within the city. Until a fire in 1911 most houses in the neighborhood were made of wood. During our research in the German Archaeological Institute across the street from the Park Hotel, we found images of the former Palace and former Park Hotel. We printed a detail of the photo by Sébah und Joillier (around 1900), framed it and gave it as a present to Adem Baba, who runs an informal tea garden in one of the stories of the construction site. He improved the image by making small changes and included it in his collection and artfully arranged decoration.

(1) see also Pelin Tan in: Mario Pschera, Çağla İlk, Çiçek Bacık (eds.) "Intercity Istanbul Berlin", Forum Berlin Istanbul und Dagyeli Verlag, 2010

(2) Ceren Oykut, born 1978 in Istanbul, in: „On Standing, Giving Up and Being Buried“ in: Lapses 3, edited by Basak Senova, 2009, pavilion of Turkey, Venice Biennial. p. 12

(3) First concepts for this work were made in February 2009 in collaboration with Manuel Klauser, architect, Berlin.



Park Hotel, view from rooftop



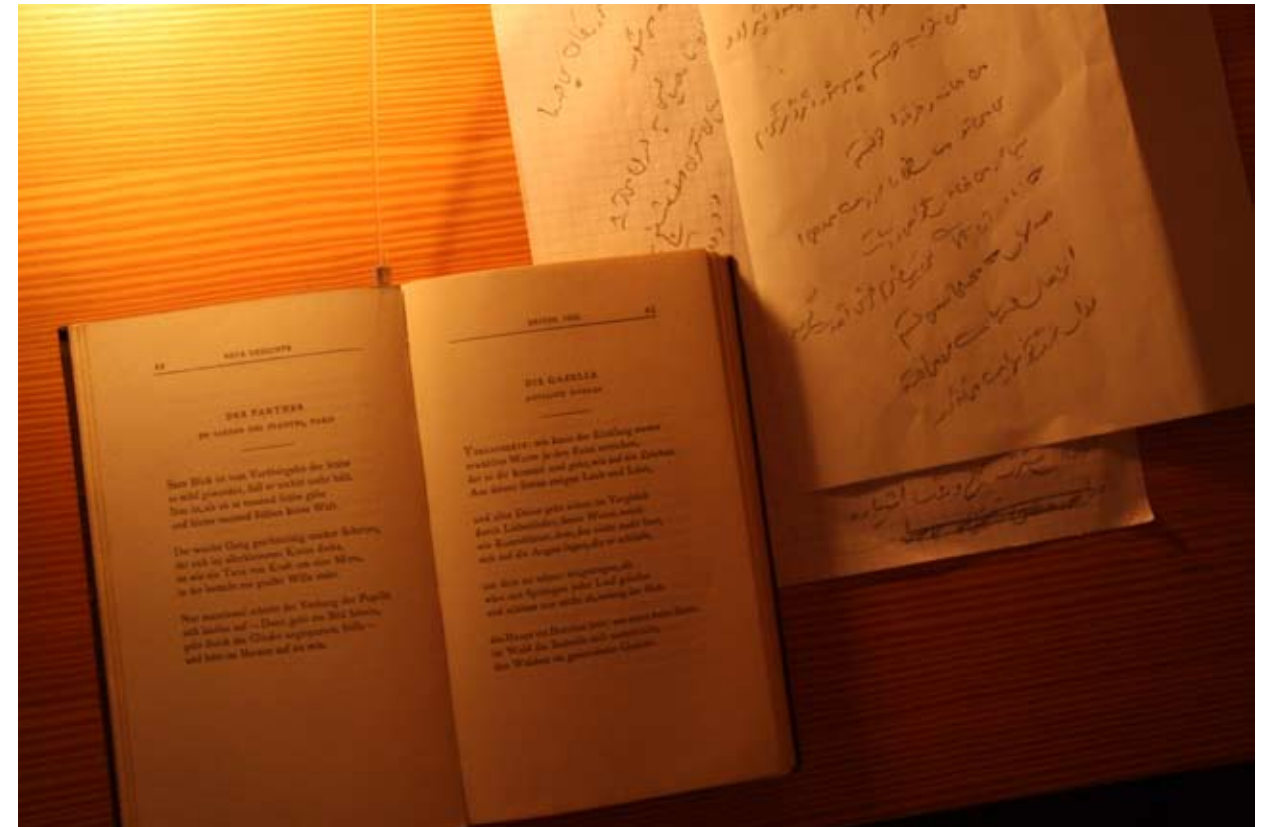
Park Hotel, rooftop, view towards the Marmara Hotel, Taksim Square



ISLE OF WHITE / installation views

ISLE OF WHITE

Schloss Gottorf / Schleswig / installation / mixed media / 2010
audio / 4 min. / The Panther by R. M. Rilke
translated into Persian and spoken by M. Sabahy
2 channel-projection (HD) / 12:40 min. / loop



ISLE OF WHITE / installation views

In their installation *Isle of White* Antje Feger and Benjamin F. Stumpf explore inner and outer borders which are especially sensible in the living conditions of refugees.

Research, interviews and visits in accommodations for refugees and institutions were the basis for their complex installation. In Spring 2010 they travelled to different places in Schleswig-Holstein and Hamburg as well as along the German-Danish border and on smuggling paths between both countries to research into these places in regard to the view of immigrants.

In their final work the research is mostly indirectly tangible. The visitor is confronted with the reconstruction of a tiny, cramped cell based on the living conditions of refugees. One can listen to a translation of the poem *The Panther* by Rainer Maria Rilke translated into Persian by a refugee from Iran who came to Germany because of his admiration for German literature and philosophy.

Through a cupboard one enters a projection room where the mental situation, the harassment and affliction of a refugee is shown. The experience and suffering is sublimated into atmospherically condensed scenes that are parallelised with landscape images. Instead of documentary imagery the film works with the forcefulness of the action and the atmosphere of the landscapes. This shows that *Isle of White* does not only refer to the specific border between Germany and Denmark, not only to specific places like isolated accommodations and not only to the present. Moreover, the winter landscape becomes a metaphor for human coldness and the anonymous character of a refugee becomes an image of the basic, existential experience of bondage, homelessness, coldness and harassment.

translated excerpt of the catalogue text by Dr. Uta Kuhl, curator, Landesmuseum Schloss Gottorf









A POCKET FULL OF MUMBLES ... / installation views

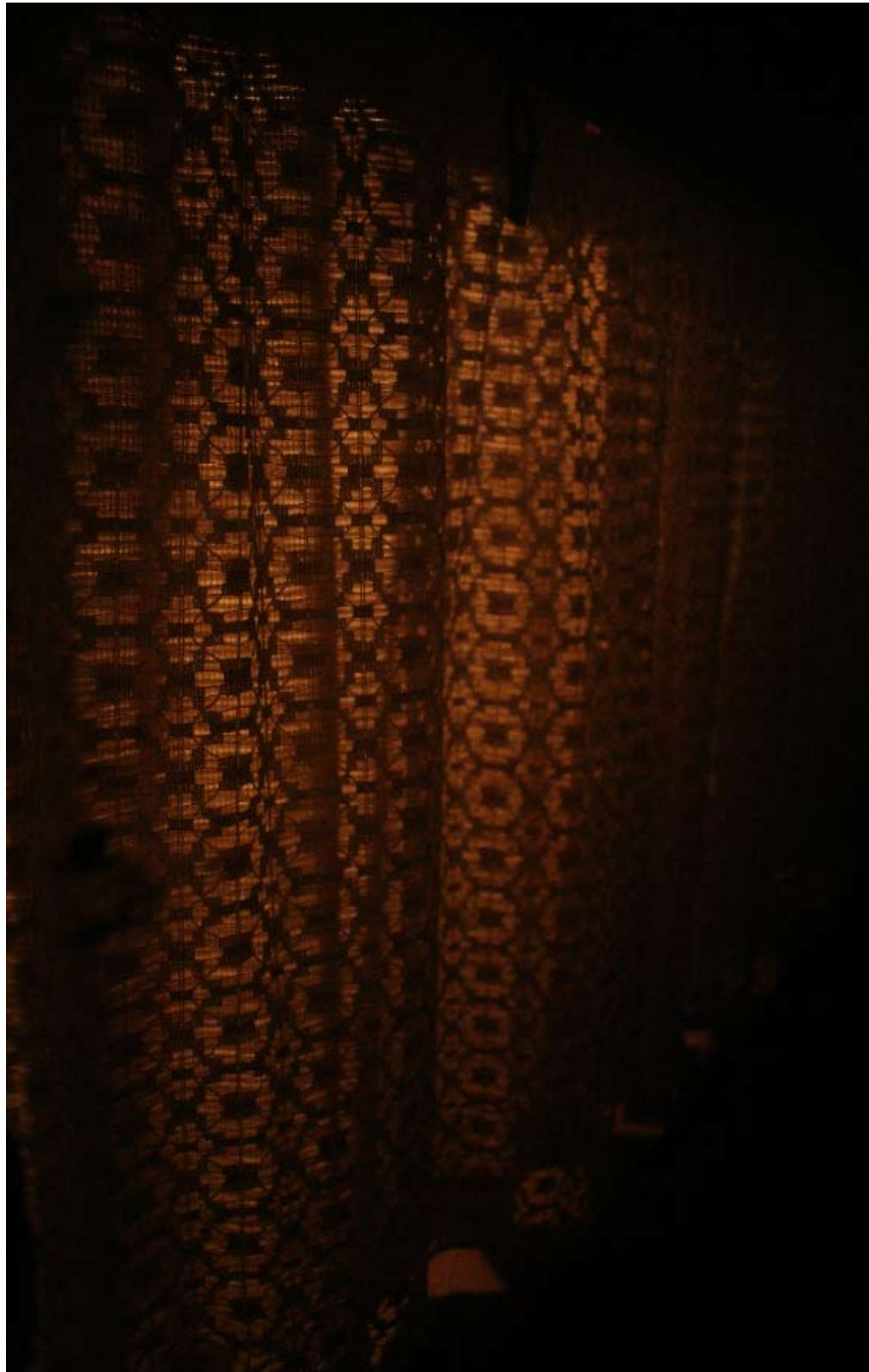
A POCKET FULL OF MUMBLES ...

Künstlerhaus Sootbörn / Hamburg / 2009 / installation on two levels
mattress / pillow / briefcase / Financial Times / suit / shirt ...
cardboard / timber batten / fog machine / 1000-Watt-spotlight
CD-player / loudspeaker / sound, loop, 10:25 min.

Cast away in the middle of an unlimited mobility the modern nomad carves out his own domestic place. How is the “condition humaine” of a businessman who leaves all personal belongings behind and loses his own cultural identity in the dissolving of distances in a transnational world? The functionality of places defines his life and he is longing for a spark of home.



A POCKET FULL OF MUMBLES ... / installation views



STORAGE / installation views

STORAGE

Westwerk / Hamburg / 2008 / installation
caravan / site fences / fog machine / dedolights / europallets
CD-player / speaker / sound, loop, 13:15 min.

In times of modern nomadism, a universal wish for protection and concealment coexists with a vague foreshadowing of the future. The replaceability of human beings appears in the image of a no man's land during a phase of global reorganisation and new interpretation of political and economic borders.



STORAGE / installation view



IN TRANSIT / installation views

IN TRANSIT

Benjamin F. Stumpf
Stadtgalerie / Kiel / 2009 / installation
desk / chair / lamp / map / plants / photos / coins / TV-set /
control desk / shelf / monitors / DVD-player / speaker
video, PAL, 2008, loop, 13 min.

The installation reflects a diffuse feeling for the current global situation. It is about migration, transit processes and trafficking. It deals with visible and invisible borders, with controlling and being controlled.





EVERYTHING WILL BE ALRIGHT I / documentation

EVERYTHING WILL BE ALRIGHT I

Kunsthalle zu Kiel / 2006 / performance / sound / with André Simões / Lisbon / Portugal
video surveillance system / 46 speaker / walkie-talkies / police uniforms

The impact of the state regalia is examined at a semi-public space. The video surveillance system of the 'Kunsthalle' is used as a part of the performance/ installation. Confusion is created by announcements. The aesthetics of the announcements change between a military strength and a smoothness of advertisements in shopping malls or announcements at an airport. Through this shifting in context the signification of control itself is questioned.



BALTIC DRAFT II / videostills



BALTIC DRAFT II

2006 / Project / Video / NSTC / 14:41 min. / Loop / with Danielle Leventhal / NY / USA

The film is a poetic collage of three characters who respond to their constantly changing environment in fictional and non-fictional ways during a travel through Finland, Estonia, Latvia and Lithuania. It deals with current media on the war in the Middle East in 2006 and includes an observation of a nuclear power facility as well as interactions with local people from the various religious communities. The characters are lost between the boarder-lines, between the cultures and within themselves.



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Born 1977 in Lüneburg, Germany · lives and works in Hamburg, Germany

2010-2012 postgraduate programme, Muthesius Academy of Fine Arts and Design, Kiel, Germany
2005-2006 Independent Study Program, Maumaus, Escola des Artes Visuais, Lisbon, Portugal
1997-2005 Studies of Fine Arts, Muthesius Academy of Fine Arts and Design and Anglistics, CAU, Kiel, Germany

BENJAMIN FLORIAN STUMPF

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2010-2012 postgraduate programme, Muthesius Academy of Fine Arts and Design, Kiel, Germany
2002-2008 Studies of Fine Arts, Muthesius Academy of Fine Arts and Design, Kiel, Germany
2005-2006 Independent Study Program, Maumaus, Escola des Artes Visuais, Lisbon, Portugal

AWARDS/GRANTS

2013 Artist in Residency, Hayy, Istanbul · Artist in Residency, Lichtenberg Studios, Berlin · Kunst im Untergrund, NGBK, Berlin · 2012 Artist in Residency, Halka art project, Istanbul, Turkey · Project support by the IFA (Institut für Auslandsbeziehungen) for Istanbul, Turkey · Exhibition support, Sparkassen-Kulturstiftung Stormarn · 2011 Artist in Residency, Salzamt, Linz, Austria · Travel grant, Istanbul, Kulturstiftung Schleswig-Holstein · Postgraduate stipend by the Muthesius Academy of Fine Arts and Design, Kiel, Germany · 2010 Project support by the Kunststiftung, HSH Nordbank · Artist in Residency supported by the State Schleswig-Holstein [BS] · Project support by the ECOC 2010, Istanbul, Turkey · 2006 Artist in Residency supported by the State Schleswig-Holstein, Germany [AF] · 2005 DAAD-grant for Lisbon, Portugal [BS] · 2004 Travel grant and project support, New York, Schönhauser Stiftung [AF]

EXHIBITIONS

2013 Kunst im Untergrund, NGBK, Berlin [P]
Landscape, Cigarrvägen 13, Stockholm, Sweden [S]
The Story of Hayy, Nüans, Istanbul [P]
Paths to recreation, Nüans, Tokio, Japan [P]
Open Doors, Fórum Eugenio de Almeida, Évora, Portugal
Mononale, Galerie 21, Vorwerkstift, Hamburg
Mystique, TGA, Magdeburg
2012 Baltic Raw, Hamburger Kunsthalle / Open Museum, Hamburg, Germany
In Several Aspects, Halka Art Project, Istanbul, Turkey
Under Palm Trees, Marstall Ahrensburg, Ahrensburg, Germany [S]
Ve.sch, Vienna, Austria [S] [P]
Noordkaap, Lisbon, Portugal · Noordkaap, Dordrecht, Netherlands

2011 Beyond the Blank, Frappant, Hamburg, Germany [S]
PUBLIC IDEA, Brunswiker Pavillon, Kiel, Germany [P]
Get a Desk Project, 5533, parallel event, 12. Istanbul Biennial, Istanbul, Turkey
KABIN, Istanbul, Turkey
Machine-RAUM 2011, Choosing another Strategy, Vejle Art Museum, Denmark
Isle of White, bb15, Linz, Austria [S]
2010 Verwehte Orte, Landesmuseum Schloss Gottorf, Schleswig, Germany [P]
Landesschau, Rathausgalerie Oslo, Norway [P]
Blackdoor Files, Black Door Istanbul, Turkey
PUBLIC IDEA, 5533, ECOC 2010, Istanbul, Turkey [P]
IIIIIIIIII, Speckstrasse, Gängeviertel, Hamburg, Germany
2009 Willkommen im Vogelapparat, Künstlerhaus Sootbörn, Hamburg, Germany [P]
Landesschau, Ostholsteinmuseum, Eutin, Germany [P]
Gottfried-Brockmann-Preis, Stadtgalerie Kiel, Germany [P] [BS]
SAMPLES #2, Deutscher Künstlerbund, Berlin, Germany
2008 Transit, European Media Art Festival, Osnabrück, Germany [P] [BS]
Zwischen Ulmen und Goldammern, Video Romanzen, Gerisch - Stiftung, Neumünster and Landesvertretung S-H, Berlin, Germany [P] [BS]
Transit, Flämische Str., Kiel, Germany [S] [BS]
Abseits 08, FIT – Freie Internationale Tankstelle, Berlin, Germany
Storage, Westwerk, Hamburg, Germany [S]
Abseits 08, Prima Kunst, Stadtgalerie, Kiel, Germany
2007 Baltic Draft II, Centre d'art Passarelle, Brest, France
Voyage voyage, Plataforma Revólver, Lisbon, Portugal
Mirador, Madrid, Spain
Ohnmacht, Maschinenhaus, Kiel, Germany [P]
Abseits 07, Galerie Oelfrüh, Hamburg, Germany
Stray for Art, Scope-Fair, Basel, Switzerland
2006 Convite de La Marmita, La Marmita Associação Cultural, Porto, Portugal
Ballermann die Ausstellung, Abseits 06, Kunsthalle, Kiel, Germany [P]
WATER PIECES 06, Int. Video Art, NOASS Gallery, Riga, Latvia
Springfluten-Performancefestival, Salza, Germany [AF]
Acoustic Turn, Salza, Germany [P] [AF]
Everything will be alright I, Kunsthalle zu Kiel, Germany
Invitation, NEMO Galerie, Eckernförde, Germany [S]
Everything will be alright II, Stray for Art, Scope-Fair, London, Great Britain [P]
Stray for Art, Galerie Umtrieb Salza, Germany
Kokeln im Knick, Cluster, Berlin, Germany
2005 Baltic Raw Tower, International Northern Europe Biennial, Hamburg, Germany [AF]
Landesschau, Lübeck, Germany [P] [AF]
Ver, ser visto, maquinas de ver, Institut Franco - Portugais, Lisbon, Portugal

[S] = Soloexhibition , [P] = Publication , [AF] = Antje Feger , [BS] = Benjamin F. Stumpf

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