

**Portfolio**  
**Dina Boswank 2018-21**

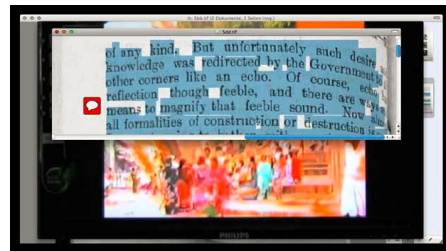
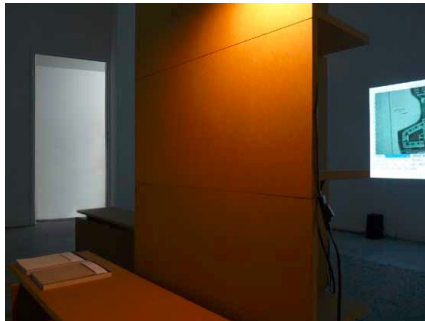
## ABOUT CONSTRUCTING (4/4)

video, book, sound\*funded by postgraduate fellowships HfG Karlsruhe, Goethe-Institut, Berlin Senate, and various collaborators\*2014-18\*various works and presentations

Within the long-term project „about constructing“ I am reading, recording and transcribing letters of G.D. Naidu, a tamilian Indian and radio inventor, who collected and published an assortment of conversations reflecting his failing entrepreneurial career, which entails a provocative destruction of his radio builds, in times of Indias partition (1948/49). Since 2016 I met about forty people in India to record readings. After being transcribed, the original text translates to a transgressive material for insertions, comments, alphabetical corrections, signs and notes about noises and cloudy doubts of a speech. Following a classical distinction used by musicians; noise and silence can be seen as a framework for what they „do, or create“. A voice therefore is often being used as a term for political empowerment. (LaBelle 2015, Vögelin 2017)

Different works and different attempts to work with the texts of the book as well as the the museum dedicated to G.D. Naidu (Coimbatore) came up and were developed either alone, as artist and researcher or within a group of performers and protagonist interested to engage with the material.

### 1 „about constructing“\*video (stand-alone, installation) and book\*Berlin and India 2014-18



installation views and videostills\*2014/17/18

„How to show?“\*Europäische Gesellschaft für

Forschung und Kunst – EGFK, Berlin 2014

„About Constructing“\*film screening\*Jaaga

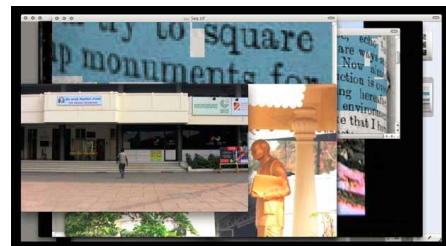
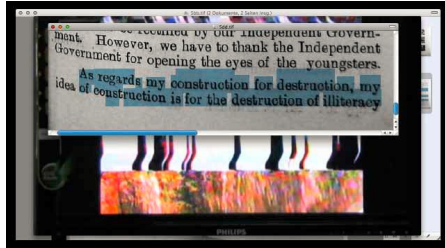
Art Space, Maraa – Bangalore, Center for Internet and

Society – Bangalore, Goethe-Institut Coimbatore\*2015

„Encounters in Science, Art and Technology“\*lecture

performance\*curated by Dr. Joanna Griffin\*Art

Art Biennale Kochi-Muziris, Sarai – New Delhi\*2017



### 2 „compelled drum“\*theatre performance\*in collaboration with Tadpole Repertory and director Neel Chaudhuri\*at Downstairs S47 and Sarai research centre\*New Delhi India 2015/16

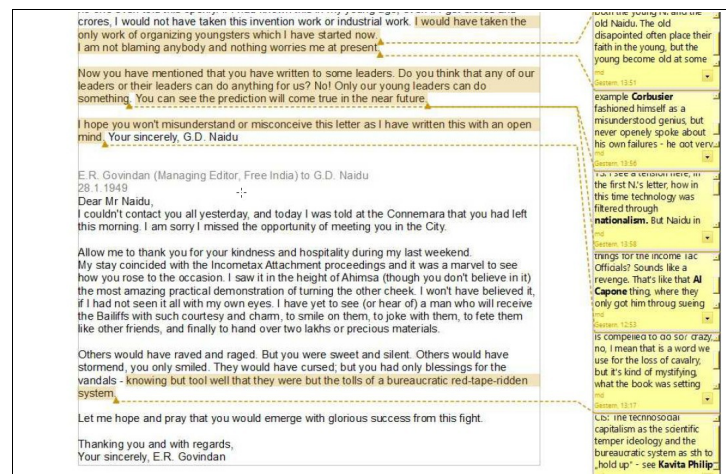
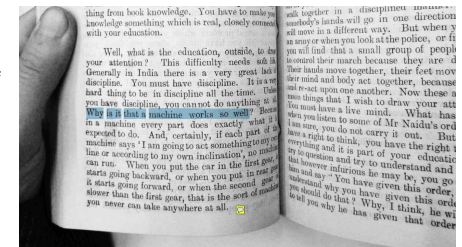
„In the experience of half a century what I have learnt in advertisement and in boasting, is very little. I could have blown my own trumpets in a better manner than some others, I have failed in doing so.“  
(G.D. Naidu, 1949)



Developed and set up with three actors and chapters of the book „My compelled drum“, that I have assembled and compiled out of more than 500 pages of letters. The book is very personal, yet intriguingly conceived by G.D. Naidu, the radio inventor himself, and displays ideas on „community technology“, so, works with whatever that ambivalent term implies.

as part of a residency at Sarai Institute at CSDS New

Delhi\*2015/16



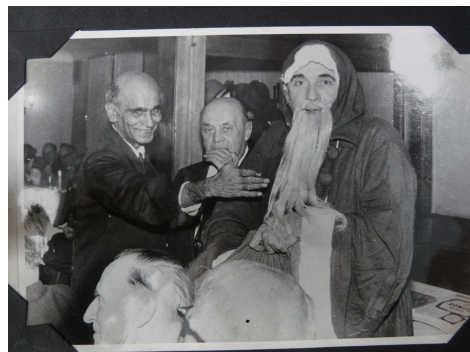
3 "listening to things falling apart\*sound works\*funded and supported by Stiftung Kunstfonds, Neustart Kultur and Listening Academy Berlin\*2021/22



Listening Academy\*discussion of methodologies and listening practices\*Uferhallen Berlin 2021

How to further combine letters, that are often dealing with imaginative functions of a genius, with a musical understanding: In relation to a language being quite resistant sound of noise created while breaking down letters in almost alphabetical repetitions, I want to let re-read one single interview I recorded with R. Ravikanth in 2016 (Sarai Institute, New Delhi, India), that is, by now, a „free footage/commons“ work. One of the key terms from Ravikanth's site is „the translation of sound waves“ and the history of broadcasting in India itself, more specifically the report of Lionel Fielden, BBC's first radio programmer in India. This very first beginnings of radio installments overlaps a great deal with GD Naidu's attempt to produce the first and also the cheapest Indian radio.

Within this work I will, in collaboration with about 8 sound artist working either within India or with Indian notions of sound art, put up a radio program as well as a revised transcript and text of a certain letter found in the book of G.D. Naidu, the radio inventor.



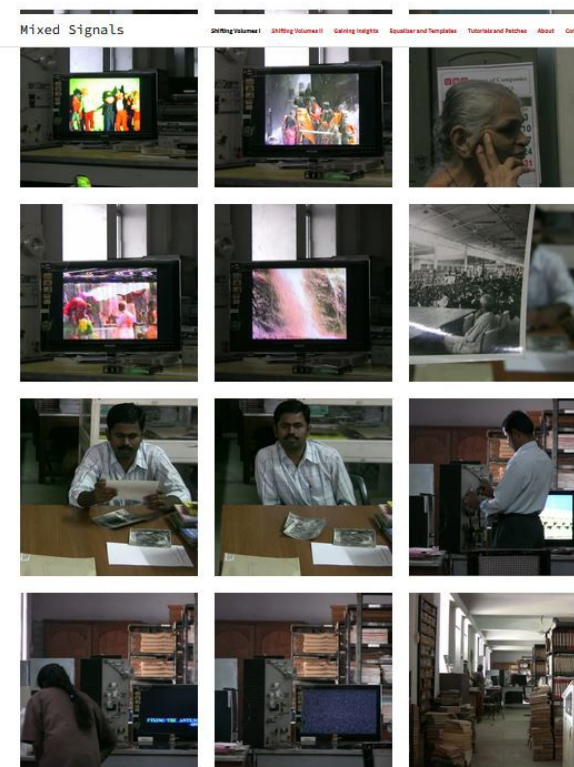
Archival Photography\*travelling the U.S.; and being educated in the U.S.  
\*image taken at G.D.Naidu Museum in Coimbatore, Tamil Nadu, India\*2012/22

4 "MIXED SIGNALS noisy radios in silent archives"\*in collaboration with Hasan Sharukh\*website architecture and Plug-In development (AI processing) for image/sound\*funded and supported by Goethe-Institut Mumbai, BeFantastic Bangalore and ZKM Karlsruhe within C3 programme\*2021/22

RADIO as a question to the history of voice&speech as well as technological autonomy:

The history of radio in India as a story about an object on travel. Where does it appear? Who listened to it? Where was the programme produced, under which circumstances and especially in the early years, with which LIVE musicians? How is radio as a „medium or storytelling object“ narrated in museums, schools, archives? And last but not least it is important to compare it to an everyday circulation of „voices and music through media objects“.

The accessibility to both historical narratives, its creative and open availability is a main issue. Old archival footage, sounds and pictures from the G.D. Naidu Museum (Coimbatore, Tamil Nadu), the place where India's first and cheapest radio was invented, is meant to become the base to develop browsing categories for the website. The users will be able to navigate through images transformed by sound experiments and old letter conversations, on an intuitive level.



Screenshot of website\*not yet published\*proposed launching date will be in 08/2022

displaying archival photography with the librarian, who also is the person trusting me in copying books and repositories\*Coimbatore 2012/17/22

**ZENTRALPERSPEKTIVE – gesture, media, politics (3/3)**

sound works, installations\*funded by Volkswagenstiftung within the project „throwing gestures/gesture-media-politics“ at HbK Braunschweig 2017-21\*various works and presentations\*book/publication (eds. Kaldrack, Strutz, Bettel) available at Verlag für Moderne Kunst, Wien

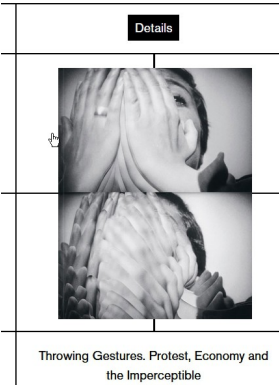
**About the project:** Throwing Gestures examines the recent intensification of interest in gesture and the entanglement between gesture, media, and politics. The gestures discussed pass from body to body and between states of medial representation. Protest movements, the respective aesthetics specific to those movements, the perpetuation of socio-economic crises over many decades, the plight of gig workers in precarious employment and mechanisms for the quantification of work and leisure are some of the issues addressed.

Gesture in focus—Gestural body movements play an increasingly vital role in disciplines across the board, including politics, art, the media, and technology. In Throwing Gestures, contributors examine the recent intensification of interest in gesture and the entanglement between gesture, media, and politics. The gestures discussed pass from body to body and between states of medial representation. Protest movements, the respective aesthetics specific to those movements, the perpetuation of socio-economic crises over many decades, the plight of gig workers in precarious employment and mechanisms for the quantification of work and leisure are some of the issues addressed. What do gestures communicate about society and politics in the context of transformation driven by ubiquitous technology and media?



Workshop No.IV, Kunstraum Kreuzberg, Berlin, 2018, with me, Timo Herbst, Irina Kaldrack rehearsing for our performance „G20“

Cover of book publication on the project:  
„Throwing Gestures“, eds. By Irina Kaldrack, Florian Bettel, Konrad Strutz  
2022, Verlag für modern Kunst, Wien, Österreich



**1. Count and Read while moving as being said\* a series of workshops, rehearsals and presentations in-between 2017-19 within the project Throwing Gestures\*\*sound installation and performances**



Workshop I, Schmiede Hallein, 2017, Hallein bei Salzburg, Österreich – installation view of performance space and sound work (\*headphones to listen to)

Gesture in focus—Gestural body movements play an increasingly vital role in disciplines across the board, including politics, art, the media. The texts are descriptions of hands in movement as being drawn by Timo Herbst. Participants and further interested people were asked to perform while reading out loud and/or listening to their own recordings and trying to imitate their voice. An incredibly slow and simultaneous affordance of body work.



„transformation chain“, conference „Affective Media“, University of Potsdam, 2017 – installation view of the performance in collaboration with Irina Kaldrack and Timo Herbst

**2\_G20\*exhibition and performace\*KV Leipzig\*2018, Leipzig\*video, sound, installation, transparent window installation/photography**



**„G20“, performance and installation, installation views, KV Leipzig, 2018**

“G20” was the title of a performative installation and exhibition organized by the Leipzig Association for Contemporary Art (KV – Verein für Zeitgenössische Kunst Leipzig) in October 2018. Using political gestures in frontal protest situations at the G20 Summit 2017 in Hamburg, Dina Boswank, Timo Herbst, Irina Kaldreck, Silas Mücke and Marcus Nebe developed an exhibition format that interlinks video recordings, sound works, photo installations, objects and performative lectures. Through overlays, reinforcement and disruption, various ways of thinking and different approaches to protest, political gestures and capacity for action are juxtaposed and further elaborated using spatio-temporal dramaturgy.



**3\_Zentralperspektive\*as part of the exhibition „Throwing Gestures“\*Kunstraum Kreuzberg, Berlin\*2018**



**installation view (photography by Torsten Schmitt), print-outs and sound station (left side), Kunstraum Bethanien, Studio 1, Berlin, 2018**

In the wake of the plundering of a supermarket at the G20 protests in Hamburg, press photographer Thomas Löhnes captured a widely-circulated photograph for the photo agency “Getty Images”. Using a central perspective, the image provides insight into the vandalized supermarket in which individuals wearing black balaclavas are seen carrying away objects.

“They could have rearranged it, too. Wouldn’t that have been an even stronger political statement?”

Friends of the artist spent long hours reading descriptions of the protagonists’ hand and arm movements aloud, commenting on them and linking them to processes of image description and the political necessity of the operation, paying close attention to their own voices while reading. An associative work edited into a dialogue that addresses our daily confrontation with “ethically unsettling” imagery.

**Workshops and Participative Works**  
**Dina Boswank 2022/23**

# New Kracht Picnics / blue skies above Hütte

[photography by Martin Maleschka, Dina Boswank, Markus Tauber

Thanks to - Miodrag Kuc (commissioned by ZK/U Berlin), Martin Maleschka (project initiator of „Auf den Platz fertig los!“), Museum Utopia and the Everyday (plus Forum Kulturerbe der DDR e.V. and Kulturland Brandenburg gGmbH), Björn Wojtschewski (DRK Brandenburg, EAE - Refugee Reception Facility Eisenhüttenstadt), Miroslawa Lugowska-Schiemann and Anna Krishker with guests and refugees (creativity group, EAE - Refugee Reception Facility Eisenhüttenstadt), Pia Torwirth (Project Assistance „Auf den Platz fertig los!“), Theater Group TheEi e.V., Markus Tauber, all illustrators...]

Im Sommer 2023 saßen wir, eine Gruppe aus Künstlern, befreundeten Nachbarn, Geflüchtete aus der Erstaufnahmeeinrichtung der Stadt, Fotografen, Kinder, Kunstpädagogen und zufällige Passanten vor einem Wandbild am Platz der Jugend und zeichneten. Insgesamt vier Mal im Zeitraum von drei Monaten und in verschiedenen Gruppen. Genau gesehen, tauschten wir uns aus über die Figuren und Farben des Kunstwerkes an der Wand einer ehemaligen Schule, überzeichneten abstrahierte Linien auf A4-Kopien und fragmentierten. Was erinnert an alte Symboliken und wie nennen wir diese? Welche Zeichen kennen wir von „zu Hause“? Wie erkläre ich den Anderen Prozesse der Repräsentation und Kunstfreiheit, die ich zu erkennen meine?



## New Kracht Picnics / blue skies above Hütte

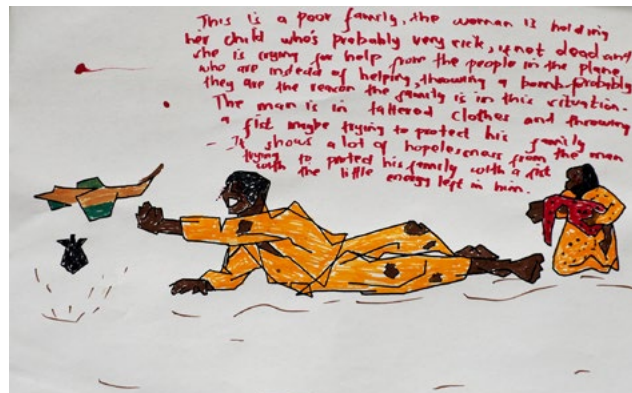
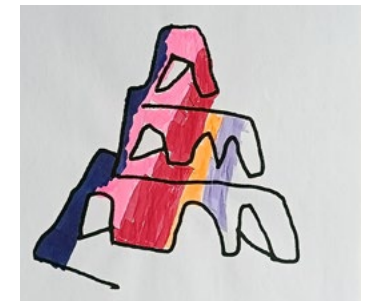
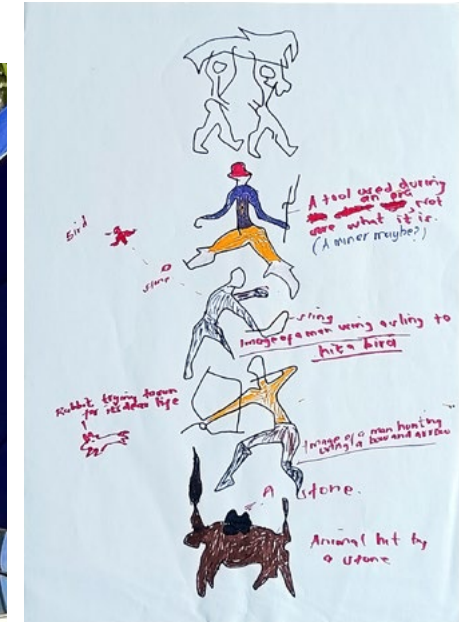
In summer 2023 we, a group of refugees from the „Erstaufnahmeeinrichtung / Refugee Reception Facility“ in Eisenhüttenstadt, some artists, friends, neighbors, art teachers from the nearby intercultural centre, children and by-passers, gathered in front of a mural at Platz der Jugend and drew some lines. Altogether we met on four occasions and in different constellations within three months. On every „Picnic“ as I, the inviting artist called it, sound recordings were made. The technical setting so far was always the same: a 4-channel-recording with a Zoom H4n and a pair of OKM (binaural mics) loosely being placed amidst the setting.

In English I did call it „New Kracht Picnics“.

Auf Deutsch nannten wir es einfach Picnic(k). Ein Picknick also, mit Pictures, mit Decken, Keksen, Musik und Tonaufnahmen. With many, many questions towards... – also in Auseinandersetzung mit einem Kunstwerk von Friedrich Kracht mit dem Titel „Die Entwicklung der menschlichen Gesellschaft“, das im Jahre 1965 an der Wand der damaligen Juri-Gagarin-Schule (am Platz der Jugend) angebracht und aus öffentlichen Mitteln finanziert wurde.

Konzept und Idee war es ein gemeinsames Nachsinnen zu initiieren, mit persönlichen Fragen zum Nachhall und Feedback zu konkreten Symbolen (Raketen, Tauben, Hammern, Peitschen, Urtypen) und gestalterischen Prozessen (Keramikfliesen, Rakubrand) der öffentlichen Kunst. Neu ist es, weil es ein verlässener Ort ist, ein Ort mit schulischer und politischer Einschreibung, der in Vergessenheit geraten ist. Auch deshalb, weil Kunst sonst kein Thema ist, das offen ist, wurde ich gefragt. Vor allem für Schüler von heute und damals?

[drawings of people living in the EAE-Erstaufnahmeeinrichtung / arrival centre for „refugees“ in Eisenhüttenstadt]

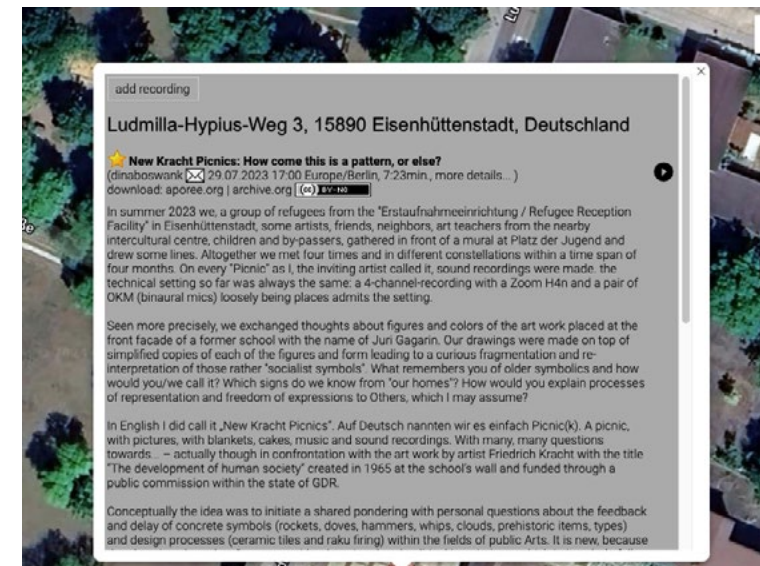


## New Kracht Picnics / blue skies above Hütte

In English I did call it „New Kracht Picnics“. Auf Deutsch nannten wir es einfach Picnic(k). A picnic, with pictures, with blankets, cakes, music and sound recordings. With many, many questions towards... – actually though in confrontation with the art work by artist Friedrich Kracht with the title “The development of human society” created in 1965 at the school’s wall and funded through a public commission within the state of GDR. Conceptually the idea was to initiate a shared pondering with personal questions about the feedback and delay of concrete symbols (rockets, doves, hammers, whips, clouds, prehistoric items, types) and design processes (ceramic tiles and raku firing) within the fields of public Arts. It is new, because the place is a „lost place“, a space with educational and political inscriptions, which in its whole fell into oblivion. The newness contradicts the obvious experience of a ruin. Maybe, because Art otherwise rarely is a topic of open discussions, I was asked. Mainly for pupils today or in former times?

„Were above all not signs, that stood for something else?“  
This semiotic purism is in no way inferior to Donald Judd’s „A shape, a color, a surface is something in itself.“

Das Zitat stammt aus einem Text von Olaf Nicolai im Katalog „System in der Kunst“ über die Arbeiten von Karl-Heinz Adler, bekannt als Vertreter der „konkreten Kunst“, die in der DDR abgelehnt wurde. Friedrich Kracht und Karl-Heinz Adler waren befreundete Künstler und Kollegen in der in der DDR einzigartigen Produktionsgenossenschaft Bildender Künstler „Kunst am Bau“, welche ab 1958 in Dresden eingetragen und ansässig war. Sie war in ihrer Arbeit vor allem ein Experimentierfeld für baugebundene Formsteinsysteme, die sich an der „konkreten Kunst“ orientierten, innerhalb und mithilfe der Genossenschaft aber das Problem der subjektiven Autorenschaft umgingen, die nicht zuletzt eine prägnante Frage jeder Form politischer Kunst in den Raum stellt.



## New Kracht Picnics / blue skies above Hütte

„Were above all not signs, that stood for something else?‘ This semiotic purism is in no way inferior to Donald Judd’s ‚A shape, a color, a surface is something in itself.‘“

The quote is taken out of a text, that was written by the artist Olaf Nicolai for the catalog “Systems in the Arts” about the works of another artist, namely Karl-Heinz Adler, representative for “concrete art”, which as a form of expression was refused and rejected in GDR.

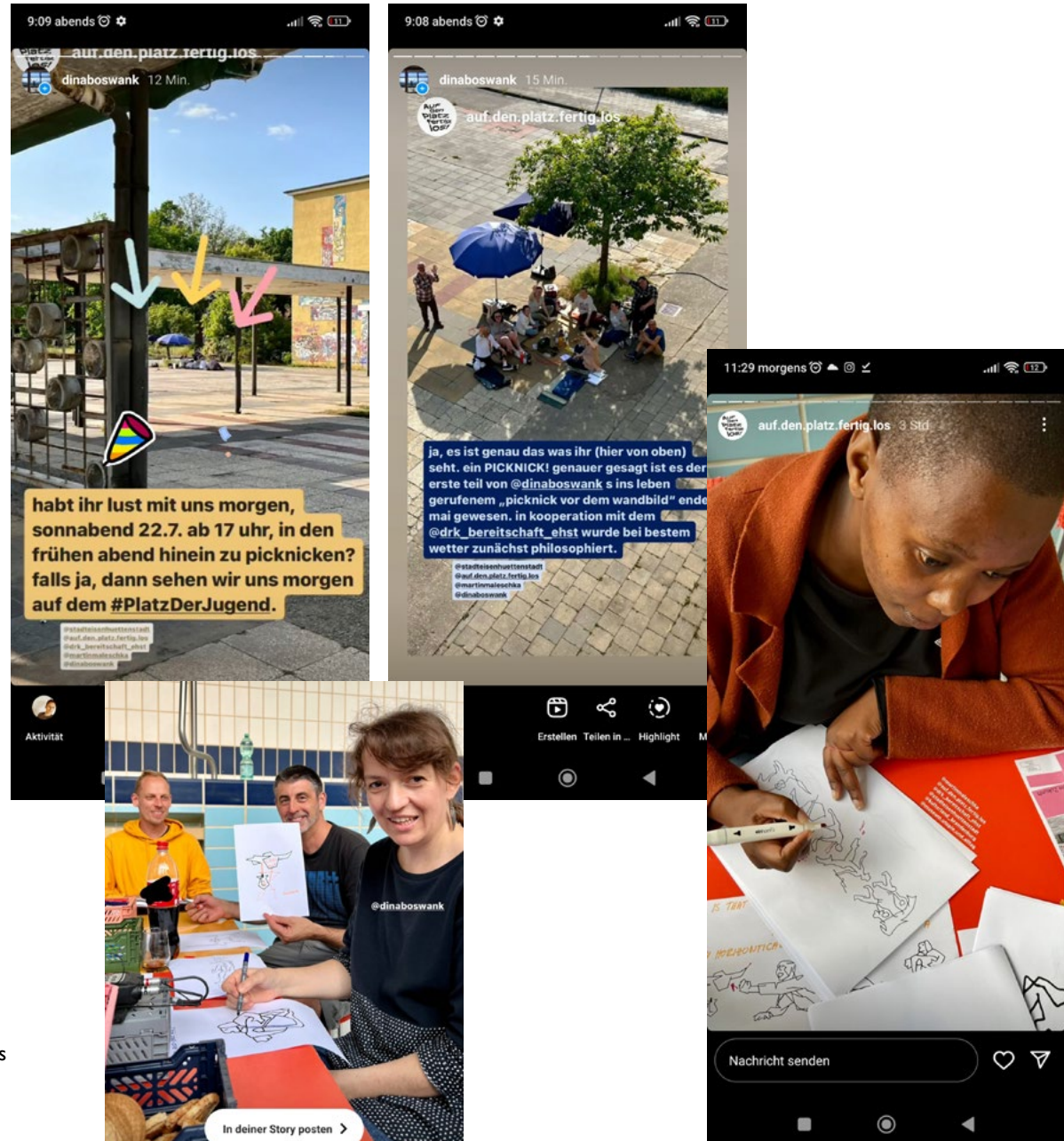
Friedrich Kracht und Karl-Heinz Adler had been friends and worked together as artists within the unique production cooperative “Kunst am Bau”, that would best translate to “Art in Architecture”. It was registered in 1958 in Dresden and stayed at that location until the 1990s. The work that evolved in that group mainly consisted out of experimentation within the field of form(ed) stone systems related to construction, for which the patterns for pouring the concrete were very much borrowed from the drawings of “concrete/konkreter art”. This way of commonly working together as artists also very much suited the problem of too obviously being accessible through subjective authorship, that could easily be a problem within a totalitarian state and, it therefore, one could argue, put a main aspect of political art at place.

[ Kracht Picnic I – How long do you listen to a rocket? – 17:49 min  
Kracht Picnic II – Could you write this for me? - 14:50 min  
Kracht Picnic III – How come this is a pattern, or else? - 7:23 min

Got to Radio Aporeee

at [www.aporee.org](http://www.aporee.org) and search for „Kracht Picnics“ to listen to three field recordings of the workshop meetings

direct link: <https://aporee.org/maps/work/projects.php?project=newkrachtpicnics> ]



# Tonskulptur / Sound Sculpture at summer art school „walk of fame“, Museum Utopie und Alltag, Eisenhüttenstadt 2023

**About the project:** Together with art teacher Liane Wehrkamp (Gesamtschule 3, Eisenhüttenstadt) we led a workshop on sound and space. Our object of interest as well as the vibrating tools for a group of 20 participants was a metal sculpture once created and put in place by the workers of the local iron ore factory EKO/AcelorMittal.

The history of the public space surrounding the sculpture and named with „Platz der Jugend“ is a common, still, a special one. The nearby school and community house is closed since 15 years and neighboring residential blocks were demolished just like hundreds of houses in the former East. The city appears to be left by its inhabitants, of which many moved out to suburbs not in the least for the recurring reasons of neglected urban public.

Only through a culturally funded initiative the public place with all its rusty benches, old concrete tiles and overgrown lawns was revived during the summer of 2023. Kulturland Brandenburg GmbH enabled a project frame for many youth oriented workshops and events of which the sonic experiment was part of.

[images of the metal sculptures, more precisely three identical sculptures to be worked with and into its sound capabilities]

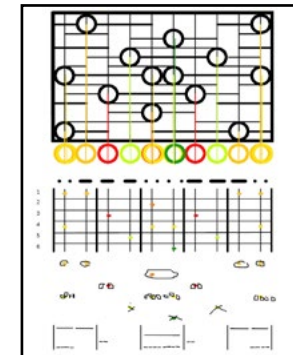
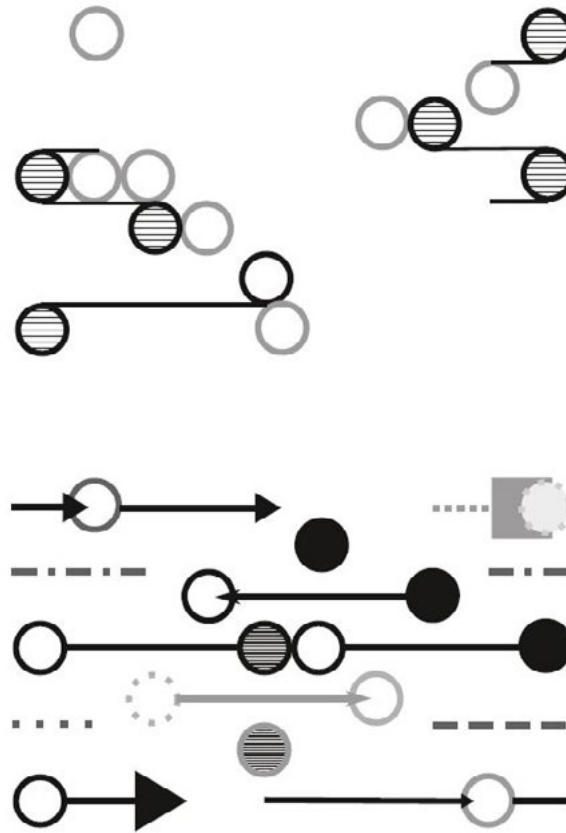


## Tonskulptur / Sound Sculpture at summer art school „walk of fame“, Museum Utopie und Alltag, Eisenhüttenstadt 2023

The technical set-up was easy to use and given for full control to the group of teenagers. It consisted of a set of six contact microphones attached to the steel frame of the sculpture, an analogue mixer, two effect tools for creating delays and recording certain loops for a choreographed repetition of rhythms as well a high-level speaker system given to us by the regional museum Burg Beeskow.

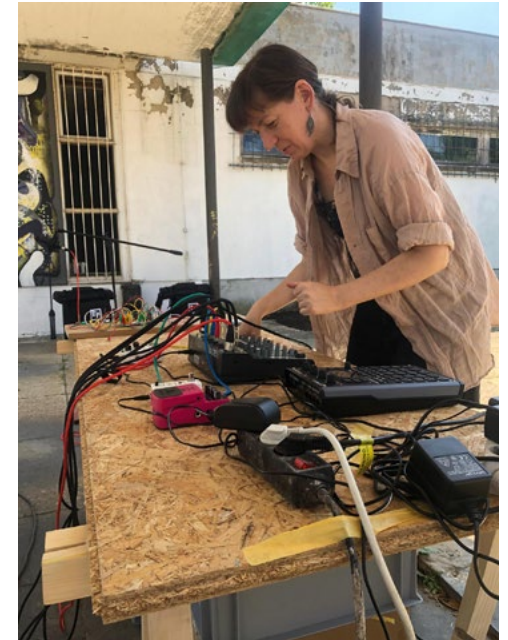
The contact microphones do not record voices or the movement of air or elektrical impulses in general. They are limited to the recognition of physical vibration, so that in order to make the sculpture hearable the participants had to drum on the steel, softly touch it or even beat it with different branches they found in the overgrown gardens.

For ensuring a general understanding on how to translate the sculptural elements in a rhythm we before-hand draw a graphical system through which we imagined different patterns and rhythms, that could be performed by a group of three to four people. The score was used as a flippable and scaleable copy on which we were able to mark out certain rhythm lines with colored markers or cut out pieces for readjustement.



[graphical score derived from a photograph of the sculpture and practicing participants, a group of teenage art students of the nearby Gesamtschule 3]

Tonskulptur / Sound Sculpture at  
sommer art school „walk of fame“,  
Museum Utopie und Alltag, Eisenhüt-  
tenstadt 2023



【final presentation of the sound patterns created and developed by  
the participants; images of the workshop in progress and the technical  
equipments used and discussed together】

# zentralperspektive / „gesture, media, poli- tics“

**About the project:** We (seven researchers) examine(d) the recent intensification of interest in gesture and the entanglement between gesture, media, and politics. The gestures discussed pass from body to body and between states of medial representation. Protest movements, the respective aesthetics specific to those movements, the perpetuation of socio-economic crises over many decades, the plight of gig workers in precarious employment and mechanisms for the quantification of work and leisure are some of the issues addressed.

Gesture in focus - Gestural body movements play an increasingly vital role in disciplines across the board, including politics, art, the media, and technology. The gestures discussed pass from body to body and between states of medial representation. Protest movements, the respective aesthetics specific to those movements, the perpetuation of socio-economic crises over many decades, the plight of gig workers in precarious employment and mechanisms for the quantification of work and leisure are some of the issues addressed. What do gestures communicate about society and politics in the context of transformation driven by ubiquitous technology and media?

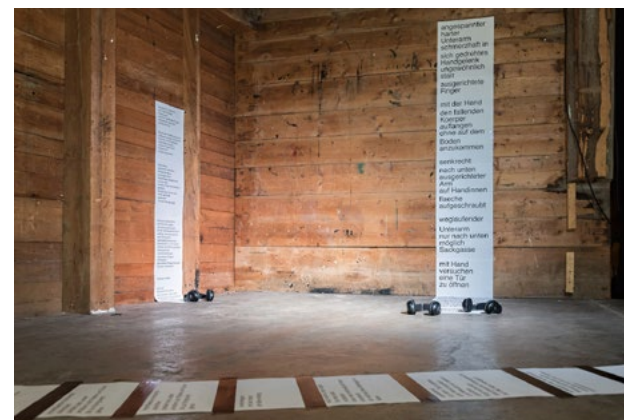
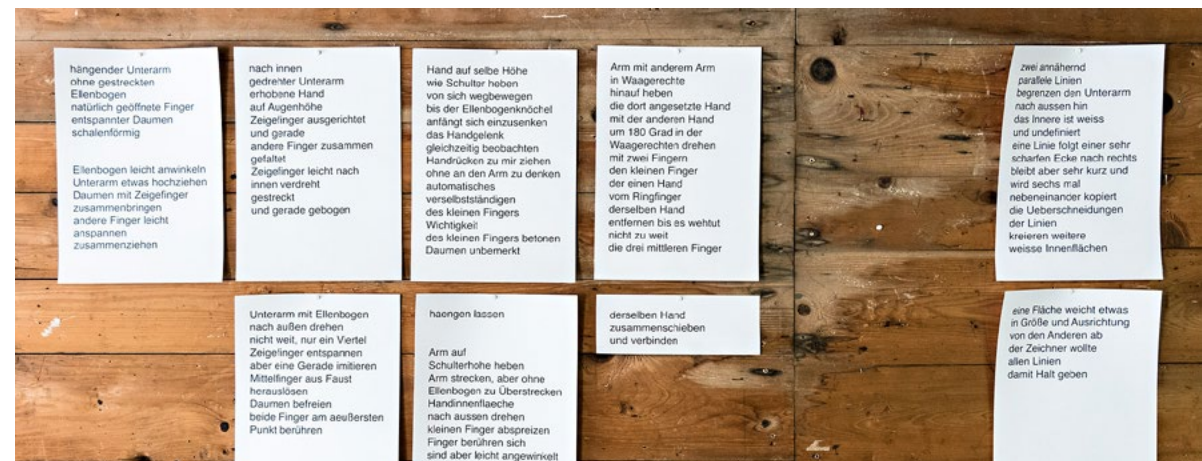
[artistic research project at HbK Braunschweig and die Angewandte Wien, 2017-21 - \*various works and presentations\*book/publication (eds. Kaldrack, Strutz, Bettel) available at Verlag für Moderne Kunst, Wien - funded by Volkswagenstiftung within the framework of „art and science in motion“]



# Workshops on the description and the wordings of body movements

Gesture in focus—Gestural body movements play an increasingly vital role in disciplines across the board, including politics, art, the media.

The texts are descriptions of hands in movement as being drawn by Timo Herbst. Participants and further interested people were asked to perform while reading out loud and/or listening to their own recordings and trying to imitate their voice. An incredibly slow and simultaneous affordance of body work.



„transformation chain“, presentation and performance at conference „Affective Media“, University of Potsdam, 2017 – installation view of the performance in collaboration with Irina Kaldrack and Timo Herbst

workshops and rehearsals of forthcoming projects of the participants, „Schmiede“ at Hallein bei Salzburg, Österreich, 2017 - installation view of the texts descriptions of movements within the performance space and a sound work (\*headphones to listen to the recorded movements and voices)

## G20 / Zentralperspektive . central perspective

“G20” was the title of a performative installation and exhibition organized by the Leipzig Association for Contemporary Art (KV – Verein für Zeitgenössische Kunst Leipzig) in October 2018.

Using political gestures in frontal protest situations at the G20 Summit 2017 in Hamburg, Dina Boswank, Timo Herbst, Irina Kaldrack, Silas Mücke and Marcus Nebe developed an exhibition format that interlinks video recordings, sound works, photo installations, objects and performative lectures. Through overlays, reinforcement and disruption, various ways of thinking and different approaches to protest, political gestures and capacity for action are juxtaposed and further elaborated using spatio-temporal dramaturgy.

In the wake of the plundering of a supermarket at the G20 protests in Hamburg, press photographer Thomas Löhnes captured a widely-circulated photograph for the photo agency “Getty Images”. Using a central perspective, the image provides insight into the vandalized supermarket in which individuals wearing black balaclavas are seen carrying away objects.

“They could have rearranged it, too. Wouldn’t that have been an even stronger political statement?”

Friends of the artist spent long hours reading descriptions of the protagonists’ hand and arm movements aloud, commenting on them and linking them to processes of image description and the political necessity of the operation, paying close attention to their own voices while reading. An associative work edited into a dialogue that addresses our daily confrontation with “ethically unsettling” imagery.

„G20“, performance and installation, installation views, KV Leipzig, 2018, in collaboration with Irina Kaldrack, Silas Mücke and Timo Herbst

„Zentralperspektive“, installation view, print-outs and sound station (left side), Kunstraum Bethanien, Studio 1, Berlin, 2018, photography by Torsten Schmitt



**Portfolio**  
**Dina Boswank 2009-15**

## Easy it cannot be ...

Soundinstallation  
2015  
with Julia Boswank

2 speakers  
2 big buttons  
1 arduino  
150 sound files (about 3 hours)  
set-up for further engagement and take-away

*with the voices of* inhabitants and passers-by in Chemnitz  
*thanks to* Kunstfestival Begehungen e.V. and Hörspielsommer Leipzig

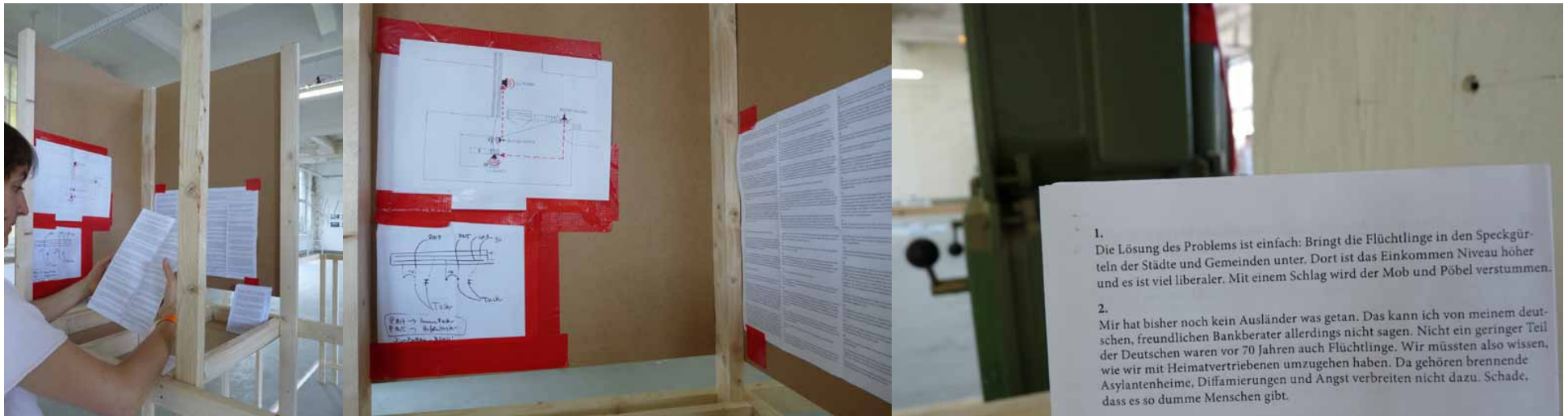
<Wolkenkuckucksheim>, Begehungen, Spinnerei Chemnitz, Ger, 2015  
<Hörspielsommer Leipzig>, festival for radio plays, Leipzig, 2016

Drawing from the insights of recent research into public sound cultures, this installation aims to merge public expressions of on-line commentary sections with the actual physical shape of urban material. Through the inscription, and of course reflection, amplification and fade-out of spoken words in a small section of a wall, pavement, street corner through simple, yet invisible, loudspeakers we are able to create a situation of possible surprise, eruptive thought, confusion, just noise, loss or even sudden common talk. The situation is an open one, temporary and sensual, not prescribing the decision of how to react to it.

An example: The foreign and unknown, its arrival, integration and curious questioning is currently excessively negotiated – especially in the online commentary sections of the national press. Here you find a mangle-mangle of creative insults, beautiful descriptions, sarcasm and autistic statements and therefore a textual base for the project itself. The commentaries were re-enacted, recorded via simple inquiring of people in the public space, subject to new comments and finally replayable through buzzers installed in the mentioned urban niches.



Installation views, Spinnerei Chemnitz, 2015



## about constructing

Research in Progress  
Video- and Sound Installations, Books  
since 2013

*1\_Research Video*  
*video, HDV, stereo, 37:50 min*  
*research book*  
*shelf, 2 benches, lamp*

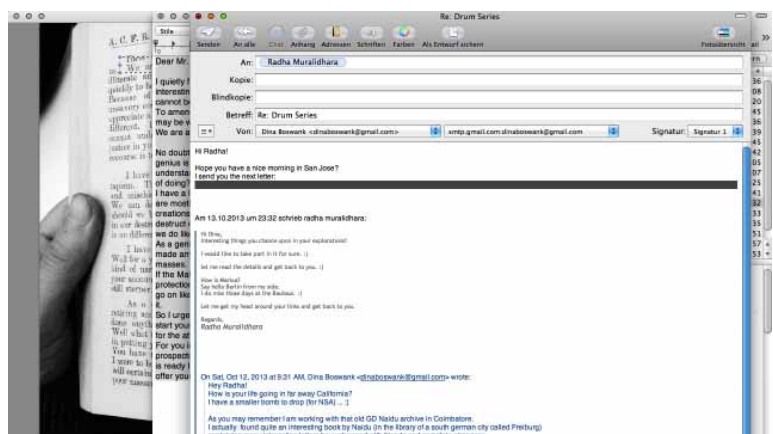
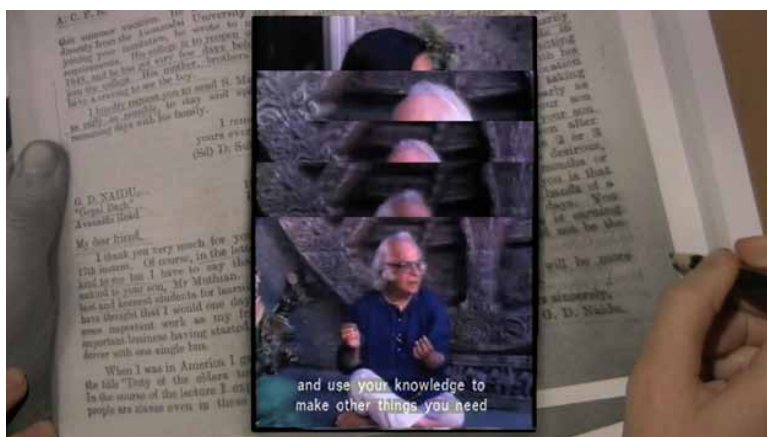
*with the voices of*  
Aarthi Ajit, Radha Muralidhara, Mohan Narayanaswamy, Archit Taneja  
Johnny Jaganath, Dina Boswank, James from MacOS  
*supported by*  
Post Graduate Fellowship Baden-Württemberg  
Goethezentrum Coimbatore, Tamil Nadu, India  
GD Naidu Museum, Coimbatore, Tamil Nadu, India  
Europäische Gesellschaft für Forschung und Kunst, Berlin  
secondhome projects, Berlin

<How to show? Lab for Research and Art>, Europäische Gesellschaft für  
Forschung und Kunst, secondhome projects, Berlin, Ger, 2014

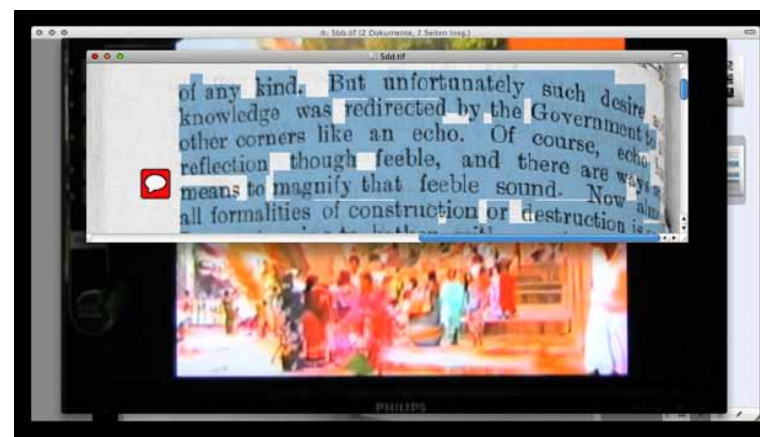
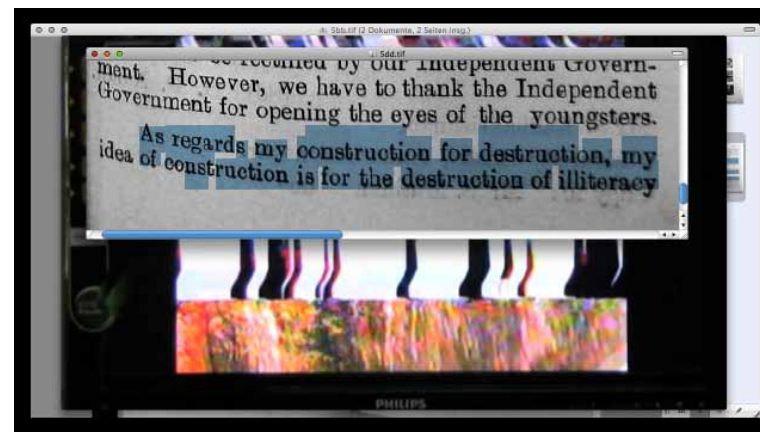
A research video -

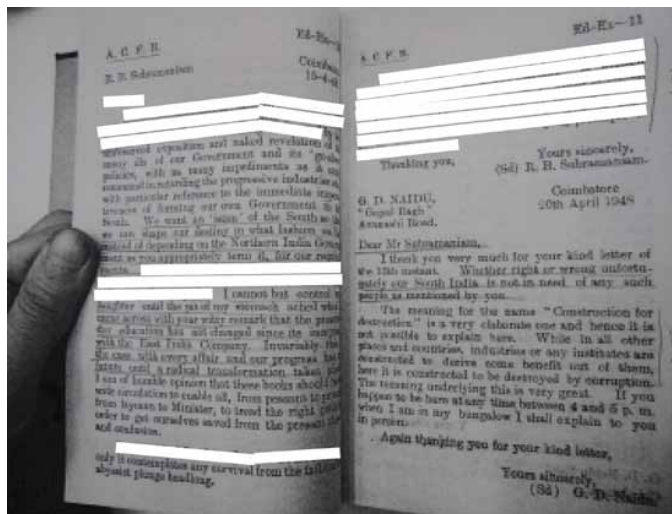
I am exploring the term „access“ and its description in Indian media cultures while being part of the PhD program in Arts&Design at Bauhaus-University Weimar. Through working with the book Construction for Destruction compiled by G.D. Naidu in the 1940s, conceptions of technology, creativity, and infrastructure are brought into discussion. The book comprises of letters asking for the meaning of destruction and the reasons for G.D. Naidu to destroy his radio inventions, which were the first ones built in India, and, furthermore, free in thought and copyright conceptions.

I use various sound and video tools to review the book together with media practitioners, artists or theorists, and further on to show the process of text production, image research, book copying, skypeing, and re-presenting. This video is showing the research and is itself research in the means of showing - unfinished, a staged process.



## Videostills





Dear Sir,  
It was accident that brought in to me a couple of books recently published regarding your views of industries etc. I was immensely fascinated

It is a matter of great satisfaction to me, that there is at least on man in our midst who calls a spade a spade.

Impoverished South needs more GD Naidus

On passing though the road I noticed that „Construction for Destruction building“ is written in blocks on the new radio factory which is taking shape. This happened to be a novel reading to me and may be so for others. Would you be kind enough to let me know what underlying principle it has in so naming.

Yours sincerely,  
(Sd) R. R. Subramaniam  
Coimbatore  
30th April 1949

Dear Mr Subramaniam,  
I thank you very much for your kind letter of the 15th instant. Whether right or wrong unfortunately for South India, is not in need of any such proof as mentioned by you.  
The meaning for the name "Construction for Destruction" is a very elaborate one and hence it is not possible to explain here. While in all other places and countries, industries or any institutes are established to derive some benefit out of them, here it is constructed to be destroyed by corruption. The meaning underlying this is very great. If you happen to be here at any time between 4 and 6 p. m. when I am in my bungalow I shall explain to you in person.

Again thanking you for your kind letter,  
Yours sincerely,  
(Sd) G. D. Naidu



Page 62/63 of the Research Book  
Installation views, Berlin

# Spielen

Soundinstallation  
2011

20 min  
6 speakers, white cable  
1 6-Channel-Soundcard  
1 computer  
6 paper objects with text

*with the voice of Heiner Junghans (actor, Lueneburg)*  
*thanks to Kulturministerium Brandenburg and Illusionist e.V. Berlin*

<Atelierhaus>, Schloß Wiepersdorf, Ger, 2011  
<Kuben packen, Kartons lüften>, Galerie satelit, Berlin, Ger, 2012

Inspired by pen&paper role players and after attending and recording various gaming sessions, which are always happening around a table, I developed sequences of words and pronunciation. These are spoken by an isolated voice in an endless dialogue with herself.

## *1\_Resonance*

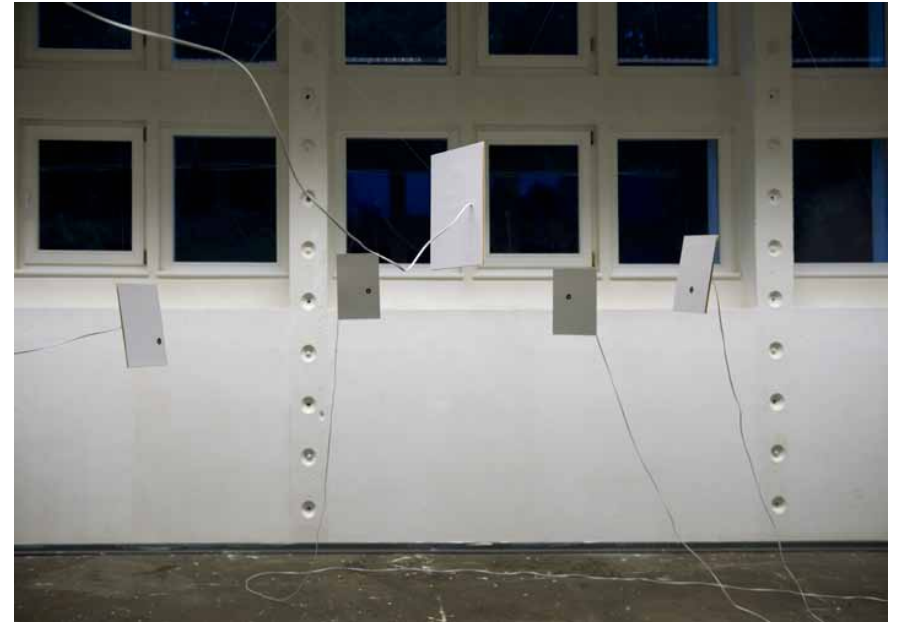
In a wide empty exhibition space six small speakers are placed in a decent distance. You can go close, stand in-between and listen to a voice, counting from one to twenty again and again. The words stay the same, but the pronunciation varies and opens up different imaginary situations with every new loop - and there are twenty of them.

## *2\_Action*

The speakers and the voice is the same as described above, but now words are shouted, overlaying each other, confusing the voice itself. Slowly, after some minutes, the words separate from each other and a space described by adjectives and verbs is rising up in-between the speakers. A specific situation in a very tiny space is being created and that space is ambivalent, fluid and far too small for six persons - it is constantly changing its form, colour and smell with every word being dealt in-between the six speakers.



Installation view, Atelierhaus Schloss Wiepersdorf



Installation views, Atelierhaus Schloss Wiepersdorf

# Transitions

Soundinstallation  
2014

4 Cube Roland Amplifier  
4 Mp3-Player  
4 looped soundfiles, app. 3:00 min each

*supported and hosted by*  
Paidia Institute, Cologne, Germany  
NoArte, San Sperate, Italy

<Dislocations>, Museo Crudo, San Sperate, IT, 2014

The waterflow of the river Concias in San Sperate is being controlled by two shutters, so that the river bed inside the city is an open wide concrete space, yet not designed to be clean and public, but a screen for wall paintings and frank activities. Around noon pupils are using it as a playground on the way back home and in the evening the benches at its side are filled with young men showing off.

Next to the main plaza there is a small white pedestrian bridge from which you can easily step down and make a 8-min-walk until you reach the end of the concrete ground and look out to green bushes.

Seeing that movement as a stereotypical staged transition from culture to nature, I wanted to amplify the spatial structures by adding sound or inscribing sound in the material. Sound, which I recorded by placing a directed microphone right next to my feet and walking through the streets, forests and abandoned villages around San Sperate.

The sounds of steps, straight forward ones, crushing ones, slowly ones, reflect on the walls of the concrete river bed and smoothly blend with surrounding birds, cars, hens, screaming children and planes into a dislocated soundscape.

Or dislocated moment in the well-known location. It triggers curiosity and the urge to find out their origin and their direction.



Installation views, river bed in San Sperate, Italy





# Normal people, that teach magic

Videoinstallation  
2010

3-Channel-Video  
HDV, DV-Pal 4:3  
two projections and one 15" TV  
32 min

<Nightshift>, exhibition, Goetheinstitut Bangalore, In, 2010  
<Nightshift>, exhibition, Goethezentrum Coimbatore, In, 2010

Thousands of young farmers are coming to Bangalore from northern parts of India (Orissa or Assam), because of their good reputation as security guards - they are said to be able to just sit'n'watch calmly like nobody else.

I talked to them, but all of us, the interpreter, the individual Guard and me where challenged with four languages; we talked about invisible dreams and thoughts with words being completely fluid in meaning:

Fragments of their home villages were expressed with fantastic ghost experiences (*bhutas*) - an extract from archaic folklore tradition. These experiences were either perceived by themselves or they are reflecting social and psychological influences within the mainly migrated, but still close-knit village community. A fictitious layer in the chaotic urban landscape, trying to fit into it without losing its inner logic.

In another context Walter Benjamin once noted that „falling asleep and waking up are the last experiences of thresholds, that are left to us.“ That interestingly relates to the idea of transferring an inner atmosphere into a kind of floating shape in the urban existence, dealing with the cityscape in an indian city, the criss-crossing of social rules in an anonymous atmosphere and *the long night-shifts* of the individual guard.

Of course, and that is the difference between Benjamin's and their context, the term threshold is not only referring to something abstract as it did for a philosopher in Europe at his time. They are spending their days and nights at a very clear spatial and social frontier, the gates of apartment blocks.

**I transcribed the texts of the interviews. Thus projected, it slowly unfolds intimate words line by line and the images just as slowly as the text are showing their individual exploration and movement in the narrow spaces they are working in.**

## **Part\_1 The Building**

A building is in focus. In its middle is a huge hole defining the future centre of a shopping mall. Not yet covered with plastic it is reflecting incoming sounds in every little corner and in every

frequency. A character in itself. So, the watchman and the boys are all listening. One is quite and restless, the other one wonders and sets up links. These links are scattered. A just arrived old lady can use her dreams to bring some structure into his thoughts. She comes from his village, that he left in early life.

## **Part\_2 The Entrance**

The existence and design of gates in front of apartment blocks is important in the Bangalorean landscape. It is a projected image of the inhabitants and a contrast to the open pavement [outside]. As a listener of one guard, who is telling me something about Dains [witches or Chudails], magical tigers and little fires in a finger, I am just as helpless as someone who can not enter any of these gates. It is reflecting, glassy, shining steel. The reader [as all outsiders] is constantly searching for a position and a thought, that allows him to understand and imagine the words in a continuous way.



Installation view, Goethe-Institut Bangalore

The hanging bunches of cables are part of a collaborative sound sculpture - conceived and realized together with Ayisha Abraham. Her and mine work was exhibited together in the Goethe-Institut Bangalore and Coimbatore.



We wondered, if that can be true?  
 Actually, I did assume there is a connection  
 to two train accidents. Both happened in the  
 early morning across the road.  
 The Chennai train was hitting a woman and her  
 mother-in-law. Two days later it was little  
 boy falling out of the train, while standing  
 in the opened door. He also died.  
 I am not sure about it. But they may have  
 changed their appearance? And came to this  
 building - as it is completely empty...  
 You once mentioned a little child crying?  
 Not sure, not sure.  
 This was told to me by an old woman.

Who put them there?  
 The villagers.  
 Where to take them?  
 To the police station.  
 But there was nothing they could do. Some guy  
 from the police asked them to kill people and  
 bring them back to life afterwards. They just  
 did that.  
 The Dains obeyed the policeman?  
 They couldn't do anything and sent them  
 finally back to the village. Dains are pretty  
 dangerous.  
 They just went away from the police station?  
 Yes, back to the village. Nothing happened.

#### Videostills

left side: Part\_1 The Building, right side: Part\_2 The Entrance

1st line: big projection, 2nd line: TV, 3rd line: small projection (only text)

# Vor uns liegt ein weites Tal \*

## In front of us is a wide valley

\* line of the song <Wir fahren auf der Autobahn> by Kraftwerk

Soundinstallation  
Karlsruhe, 2009

15 wireless headphones  
5 transmitters with a range of about 100 m and 5 mp3-player  
one map per person

installed at a highway crossing in Karlsruhe, Ger,  
March 4th till March 20th 2009  
<hörspiel!art.mix>, broadcasted on Bayern2, Ger, 26.2.2010  
<Artmix Galerie Hörspiel und Medienkunst>, www.br-online.de, 2010  
<Hörspielsommer Leipzig>, festival for radio plays, Leipzig, Ger, 2010  
<Cologne OFF V>, film festival (online), Cologne, Ger, 2009  
<Experimenta>, film festival, Bangalore, In, 2009  
<CeC>, media festival, Nainital, In, 2010  
<V\_Kunst „La vie en générale“>, Galerie Greulich, Frankfurt/Main, Ger, 2011

With traffic jam tellers, a map and headphones at the highway

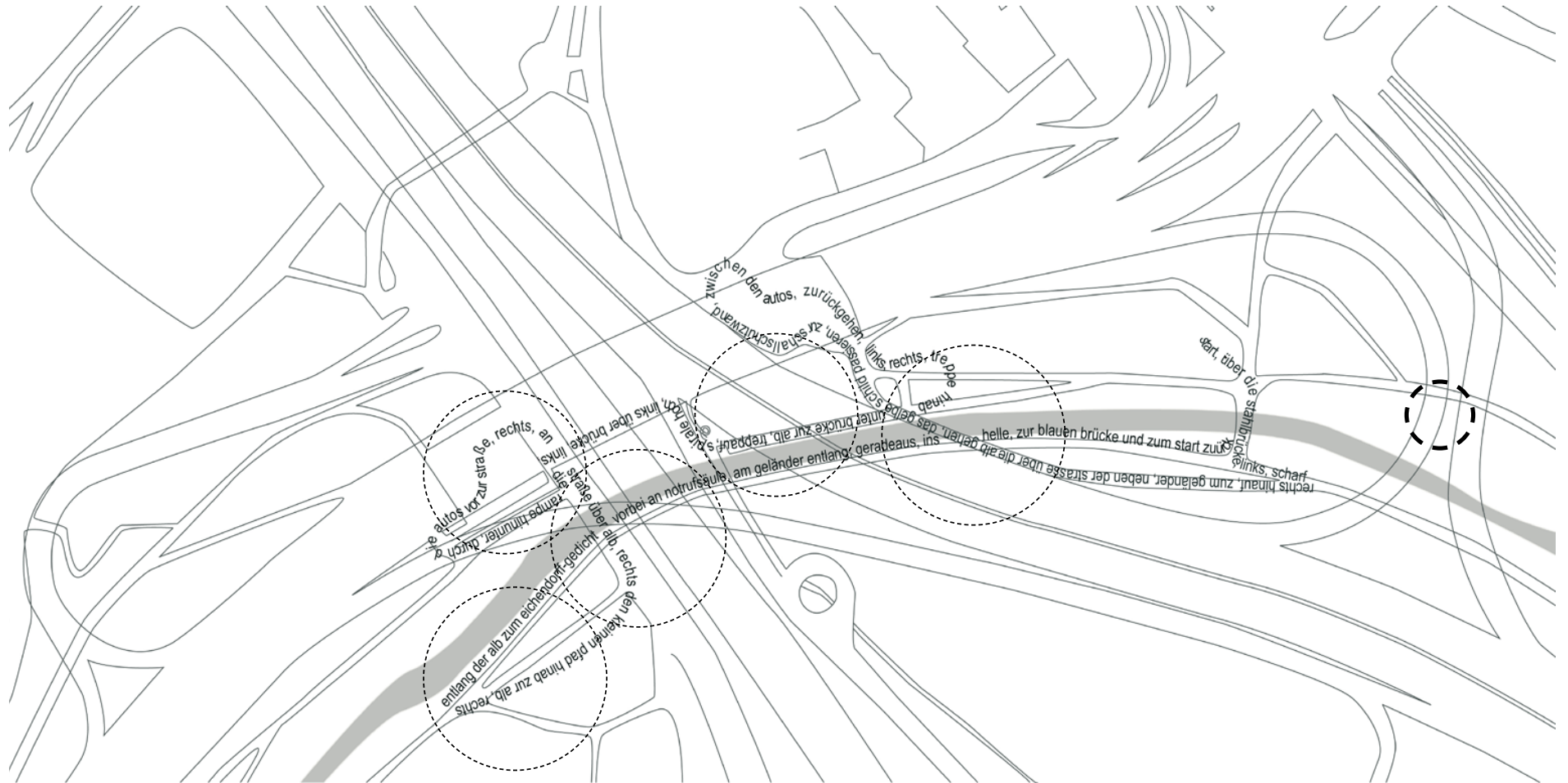
Commuters were asked to observe and compare the immediate neighbors as well as using them as a trigger for own memories and behaviours. Therefore they have got voice recorders. The car next to you, animals and own memories get into their spotlight and form short fragments of curiosity, surprise, boredom or sadness.

These edited recordings were hearable in between the fragmented and confusing architecture of a highway crossing in Germany via a wireless headphone system. Five transmitters with different audio sources were hidden and one had to search for voices and noises with the help of a map.

As the radiowaves were widening the car cell for the observer, they did also start a communication with the architectural setting of this typical highway crossing and its effects. As we are permanently confronted with fussy noises, the mobile audio player has created a space of immunity and safety, some kind of a sound bubble, which is surrounding us in the urban space.

These machines are alluringly alive. They are widening the borders of our self-centered everyday perceptions and are experimenting with our body as a junction of technological mediacy.

The architectural facts of highway bridges and underpathes are the cause and the effect of the thoughts being heard over the headphones. Here they get into communication with each other.



The map, marking the spots of the five hidden transmitters and the starting point.



Installation views, B10 Entenfang Karlsruhe  
 above: three different situations on the way and walking visitors with wireless headphones  
 below: starting point

