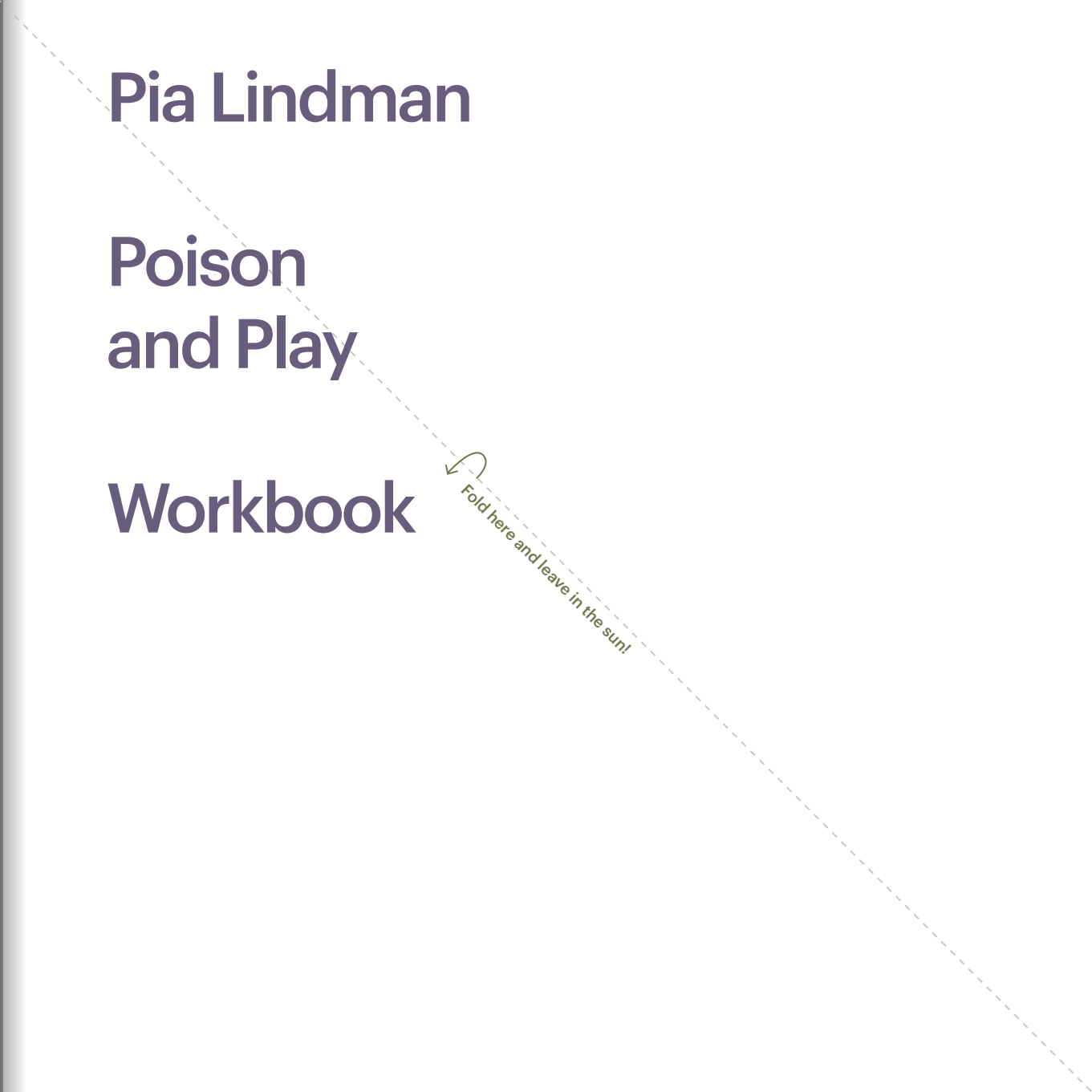


Pia Lindman

**Poison
and Play**

Workbook



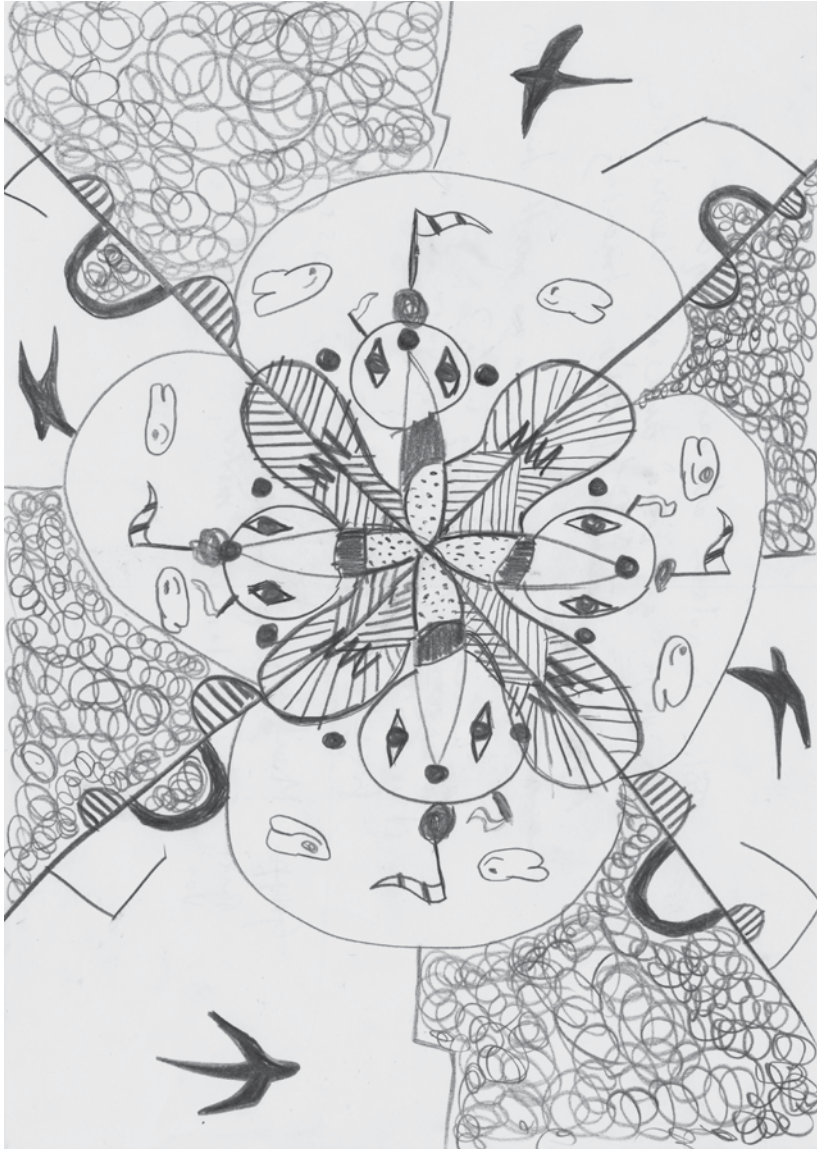
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Introduction

Aggression and Territory

Follow your impulse to be excessive - in someone's face - and dare to step into other people's space. Aggression can challenge creativity to emerge. If someone enters my space, how can I respond creatively? In the few seconds I react with fear and aggression, how can I distance myself from my aggression and invite creative play into the moment? How can I creatively live through the moment of my fight reflex?

Instructions for collaborating on a Mandala drawing: First, mark the center, then each of you in turn makes their own mark and repeats that mark in four directions. Continue until the drawing is finished.

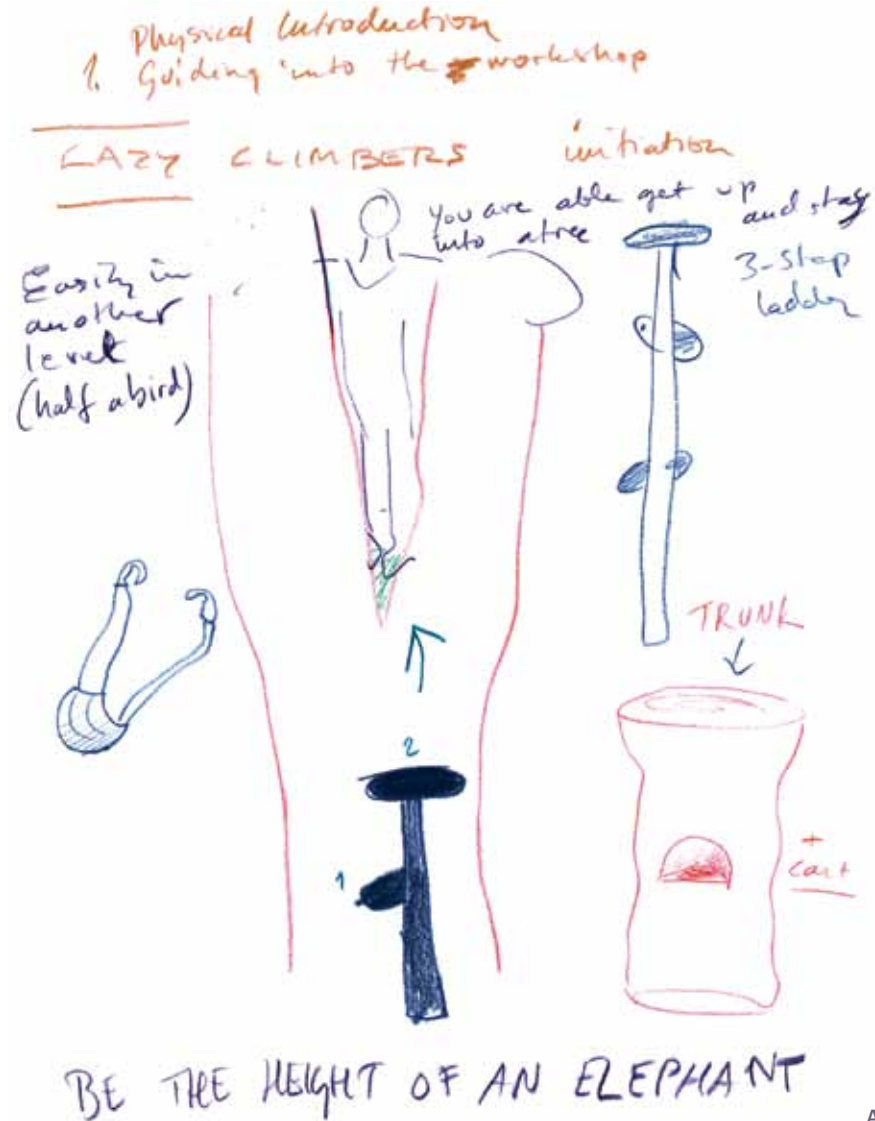


Mandala drawing.
Made together with Marina
Kronkvist and her two sons,
Ukko and Armas, and
Pia Lindman, July 2011.



Draw your own
Mandalas here!





Lazy Climbers

Rather than fight gravity, the Lazy Climbers workshop teaches you to allow your body to use it by finding a balance with the tree you are climbing.

We teach you to climb quite like the sloth: In a slow and contemplative way—or a bit lazily. As lazy climbers, we explore trees as living bodies with which we connect through gravity and our own bodies. Moving in this way brings our bodies to the edge of other dimensions, experiences, and perceptions: what does the world look like upside down, while hanging off of a tree branch?

FIRST THING:

Teams of responsibility

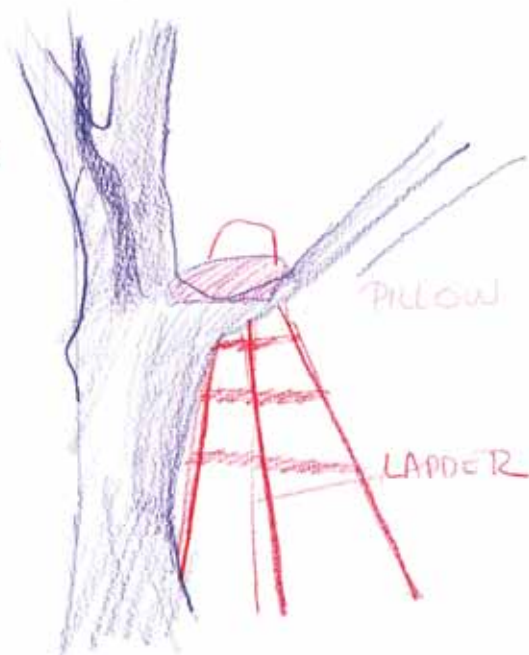
One always responsible of your own team - mate. Stand with your body ready

CLOSE to the one climbing, Look what & where the other one is doing

SAVE THE HEAD



2. In the head of an elephant
1. on the trunk of an elephant

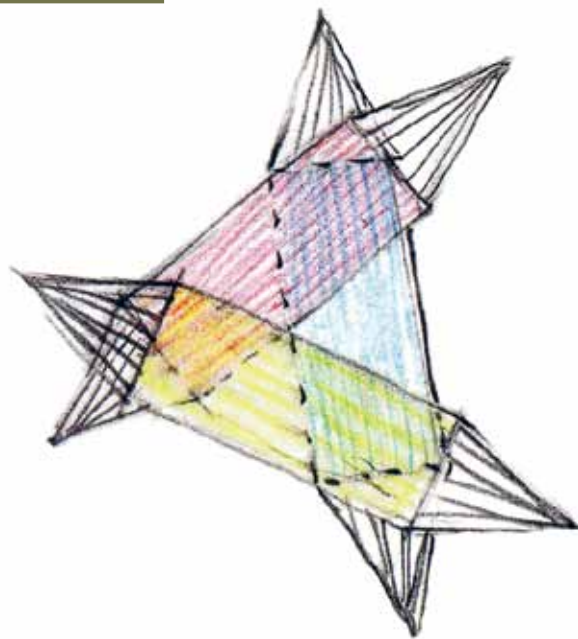


Advice to Lazy Climbers

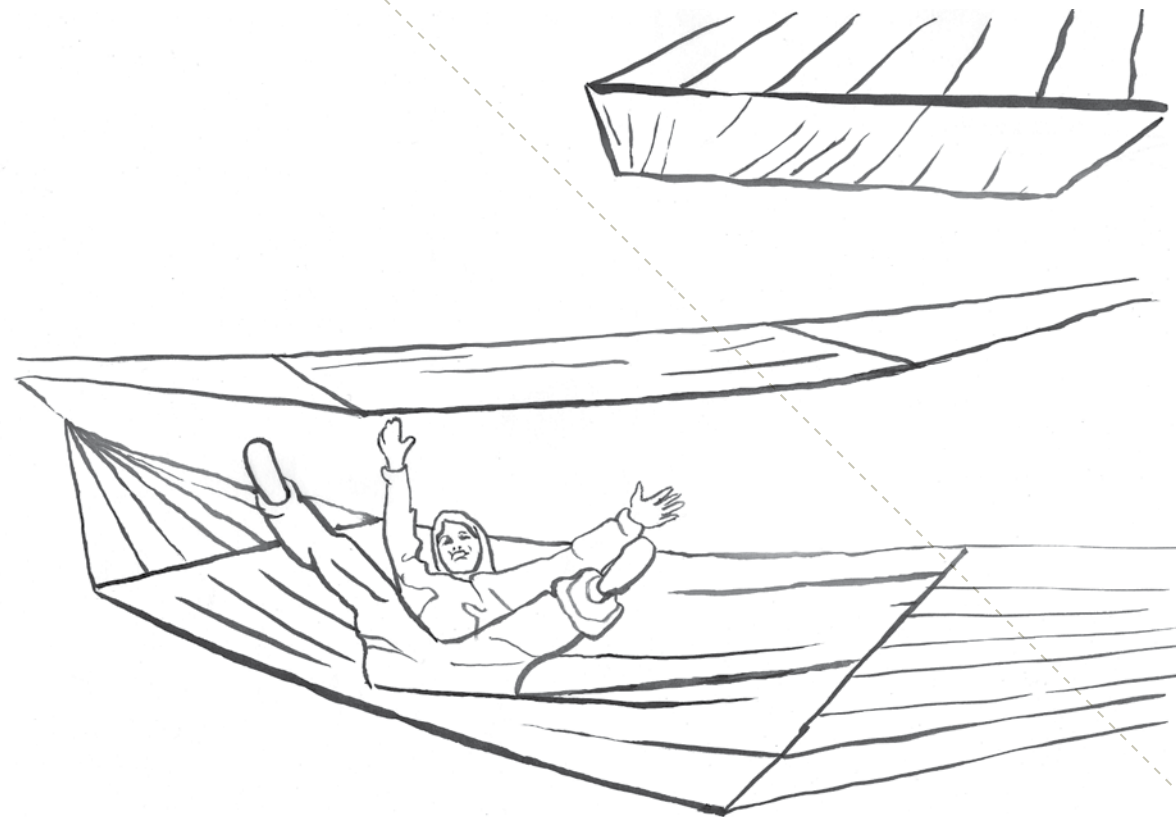
Fold here and leave in the sun!

Initiating Exercises

1 Climb and move around in the tightly suspended hammocks in the Hammock Color Chart installation (installed in Poison and Play at Haus der Kulturen der Welt).



The three hammocks are made of transparent fabric. They overlap each other and a bright light shines right above them. The top hammock is cyan blue, the bottom hammock is yellow, and the one in the middle is magenta. Each corner of the yellow hammock is thus mixed with the colors of the hammocks above and one corner of the magenta is colored by the cyan hammock. The little drawing shows the hammocks seen from above. → Fill in the colors in the big line drawing.

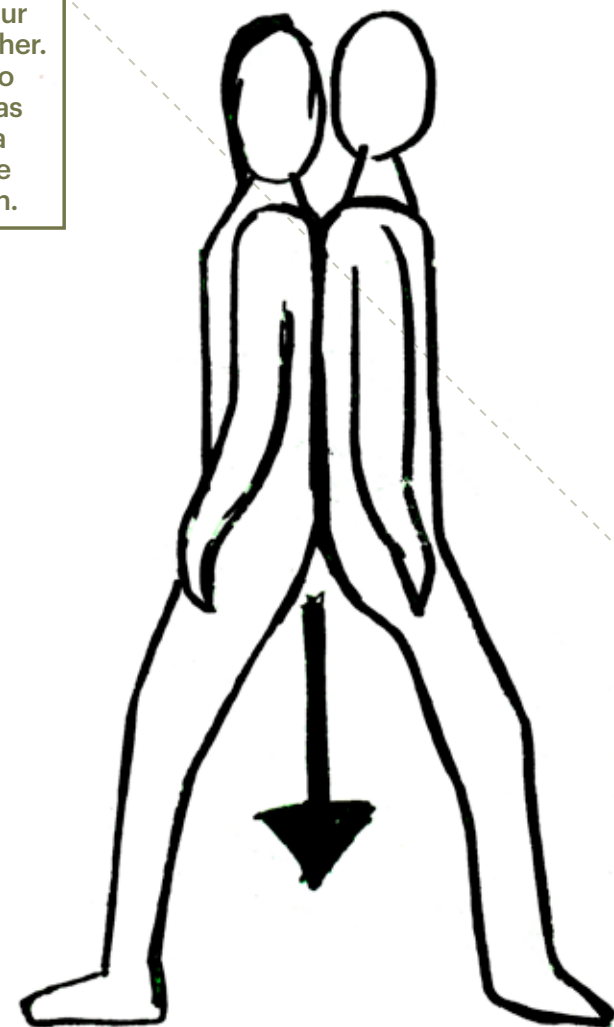


2 Find your own center of gravity. In "Basic Vibratory and Grounding Exercises", we learn to: "Stand with feet about 10" (35 cm) apart, toes slightly turned in so as to stretch some of the muscles of the buttocks. Bend forward and touch the floor with the fingers of both hands as in figure. The knees should be slightly bent. No weight should be on the hands; all the body weight is in the feet. Let the head drop as much as possible. Breathe through your mouth easily and deeply. Make sure to keep breathing. Let the weight of your body go forward so that it is on the balls of the feet. The heels can be slightly raised. Straighten the knees slowly until the hamstring muscles at the back of the legs are stretched. However, the knees should not be fully straightened or locked. Hold the position for about one minute."¹



¹ Alexander and Leslie Lowen, The Way to Vibrant Health, A Manual of Bioenergetic Exercises. Bioenergetics Press, Alachua Florida, 2003, p.9

3 Find a common center of gravity: Make a small pyramid with a partner by leaning your backs against each other. Bend your knees to go down into a position as if you were sitting in a chair and after a while raise yourselves again.





4 Trust your gravity into the care of others and learn to care for the gravity of another. In a group of at least five, form a circle around one person. The person in the center closes his eyes and lets himself fall. Everyone in the circle will support the person in the center and keep him from falling and getting hurt. The person in the center will bounce from one to the other in the circle.

Three exercises of how to be a human ladder:

- 1 Go on all fours: A climber can step up to a tree off your back. The climber should make sure to step only on the lower back or on the shoulders. A higher version: Two people go on all fours next to each other. One person goes on all fours on top of the two.
- 2 Stand with your feet approximately 70 cm apart and bend your knees 25-30 degrees. A climber can use your thigh as a step.
- 3 Place your hand tightly around a tree trunk. A climber can use it as a step (partly on the trunk and partly on your hand).

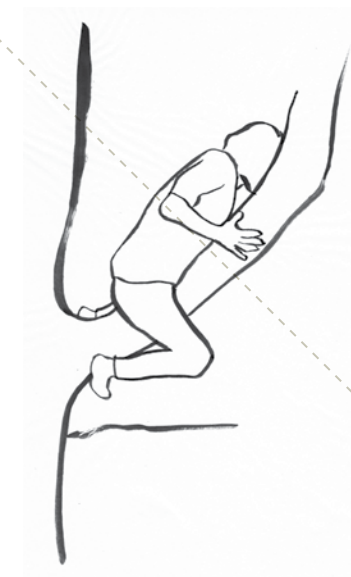
How can I help someone climb a tree?

By keeping yourself in a state of attention and readiness: knees bent and hands ready to support. Stay close to the climber's center of gravity with your whole body. If the climber falls, go to his center of gravity to support him. You do not have to lift the climber, but support the fall, so that there are no injuries. The most vulnerable part of a human body is the head. Always save the head first!



Climbing Guide

How to climb like a Koala

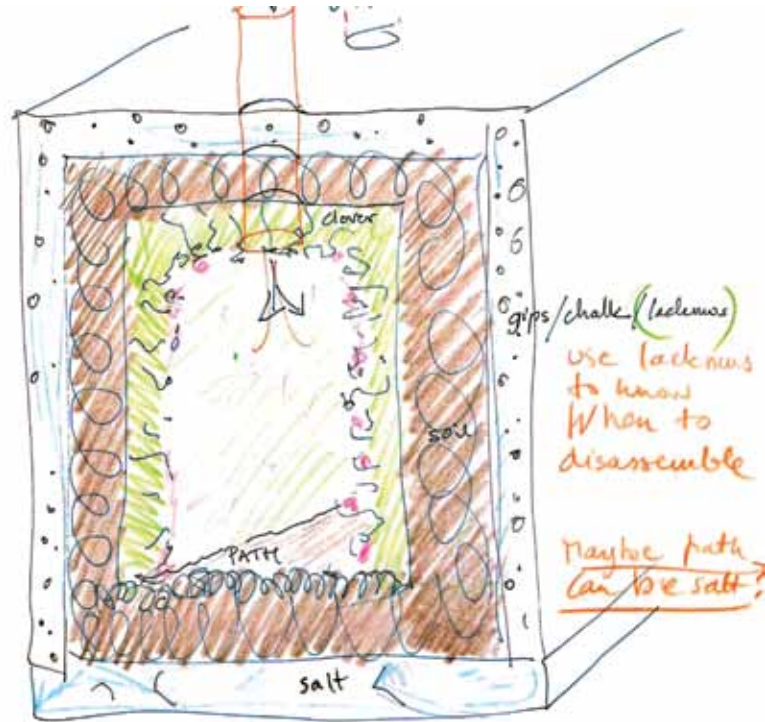


Find a tree to climb.
Draw or describe your
climbing process here!



Use a tree trunk in the
shape of a V. Use gravity
by pushing yourself
up the tree step by step.

[illegible]



If you cannot take
the poison to earth
Take earth to
poison

Mushrooms suck in heavy metals
How about chard, asparagus etc?

problems:
not enough light for
vegetation?
what other plants?

How does salt interact
with soil/water?
? May be need to leave
it out?

or gaps between
salt and soil?

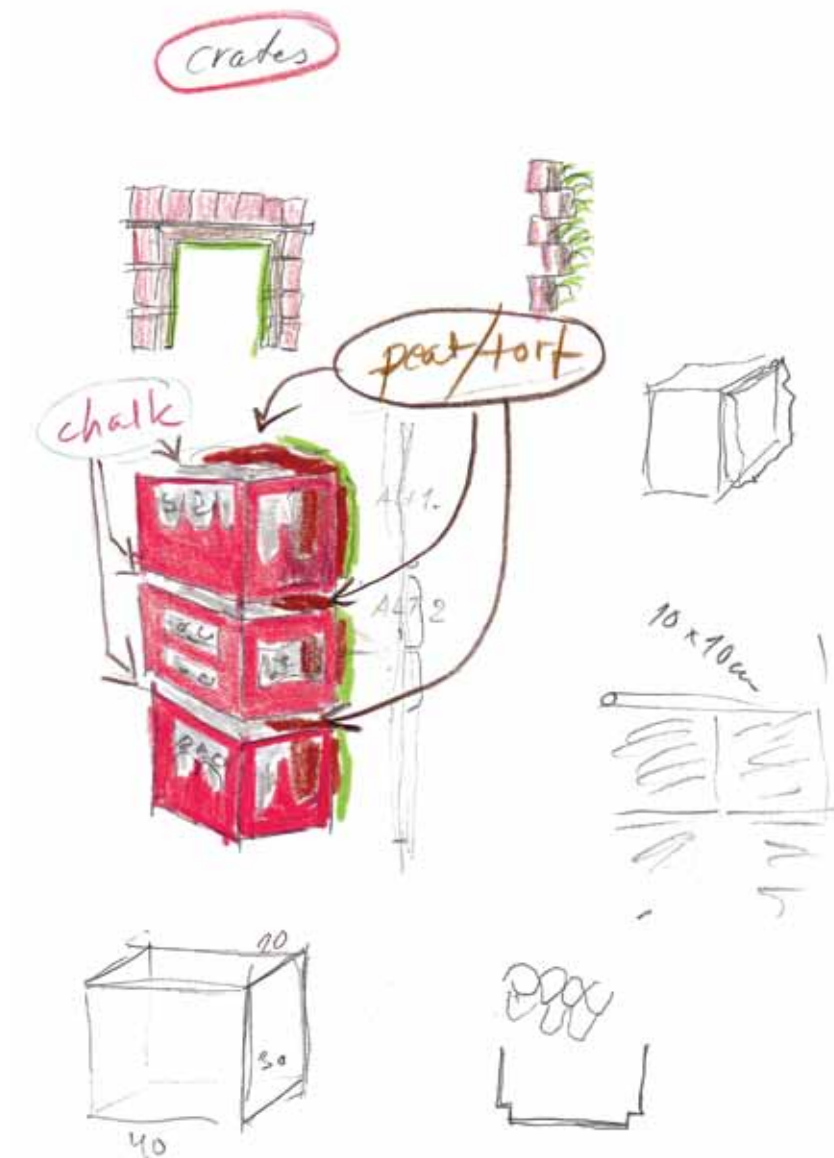
Oxid Bungalow

If you cannot take the poison to the earth, take the earth to the poison! *Oxid Bungalow*¹ is a lounging room and air filter using phytoremediation, peat, and chalk to filter acids, heavy metals, and other toxins. The air inside is cleaner than the air outside. This is how it works:

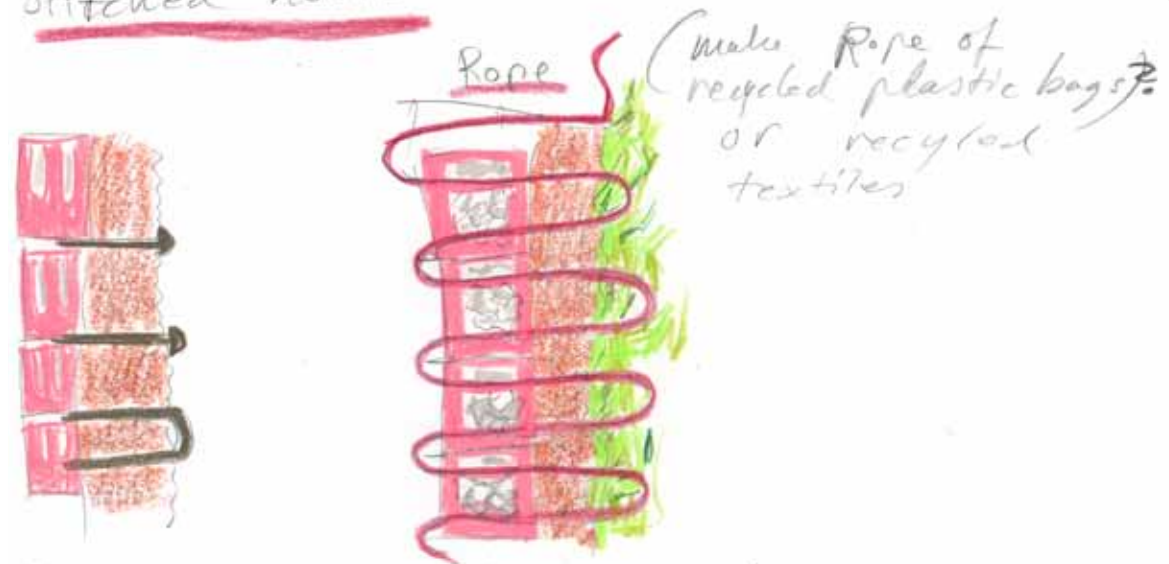
- The chalk on the outer edge of *Oxid Bungalow* sucks up heavy metals and neutralizes acids from the air.
- The peat on the inner edge of *Oxid Bungalow* contains enzymes that break down environmental toxins.
- The plants inside *Oxid Bungalow* suck up heavy metals and break down chemical compounds into non-toxic components. They also produce oxygen.

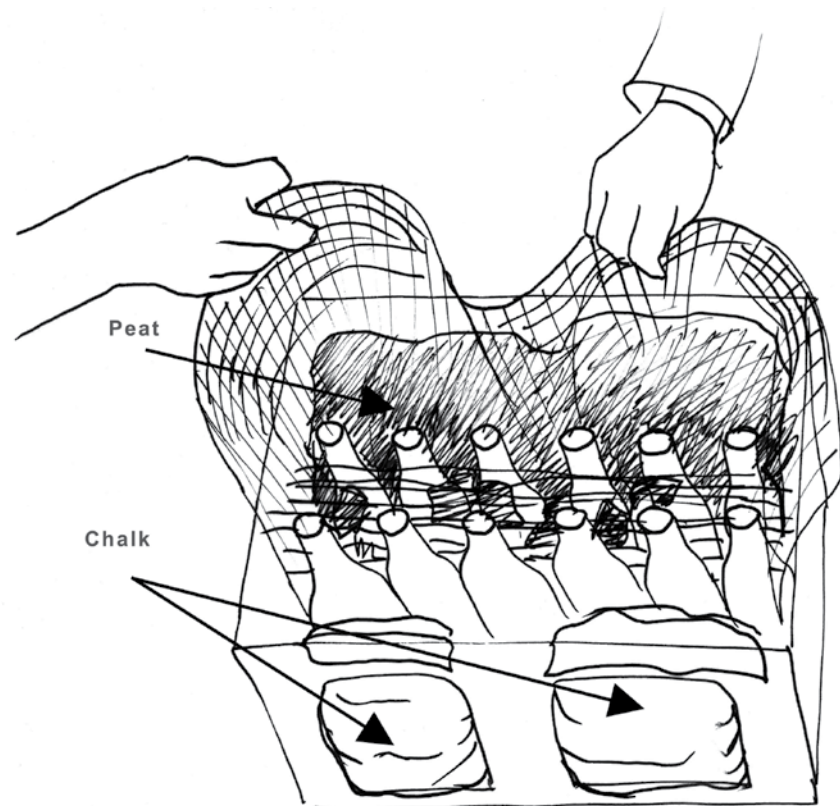
Plants growing in *Oxid Bungalow* are Asian Chards, Kale, Mangold, Nettle, Clover, Sunflower, and Pea.

¹ Oxid Bungalow is a concept by Pia Lindman. The final design for it was a collaboration between architect Svea Heinemann and Pia Lindman.

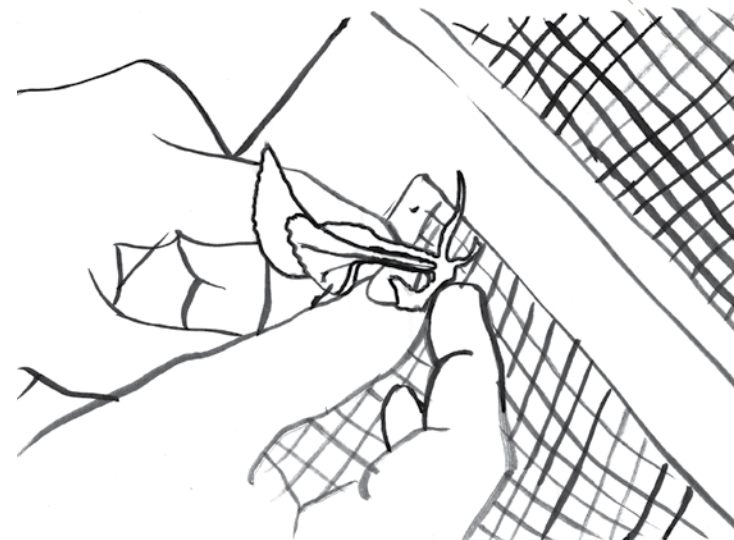


Stitched house!

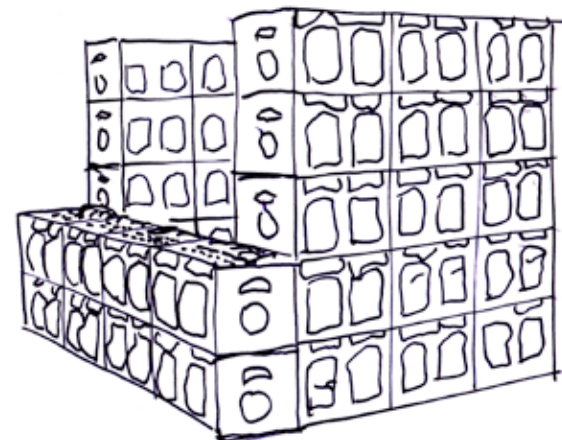




Oxid Bungalow is constructed with fifty beer crates filled with peat and chalk. One edge is padded with bags containing chalk and on the other edge, a net stops the peat from falling out. Two rows of empty bottles are kept in the middle of the crates—they participate in regulating humidity in the peat.



Cut a small hole in the net to allow for planting seedlings.



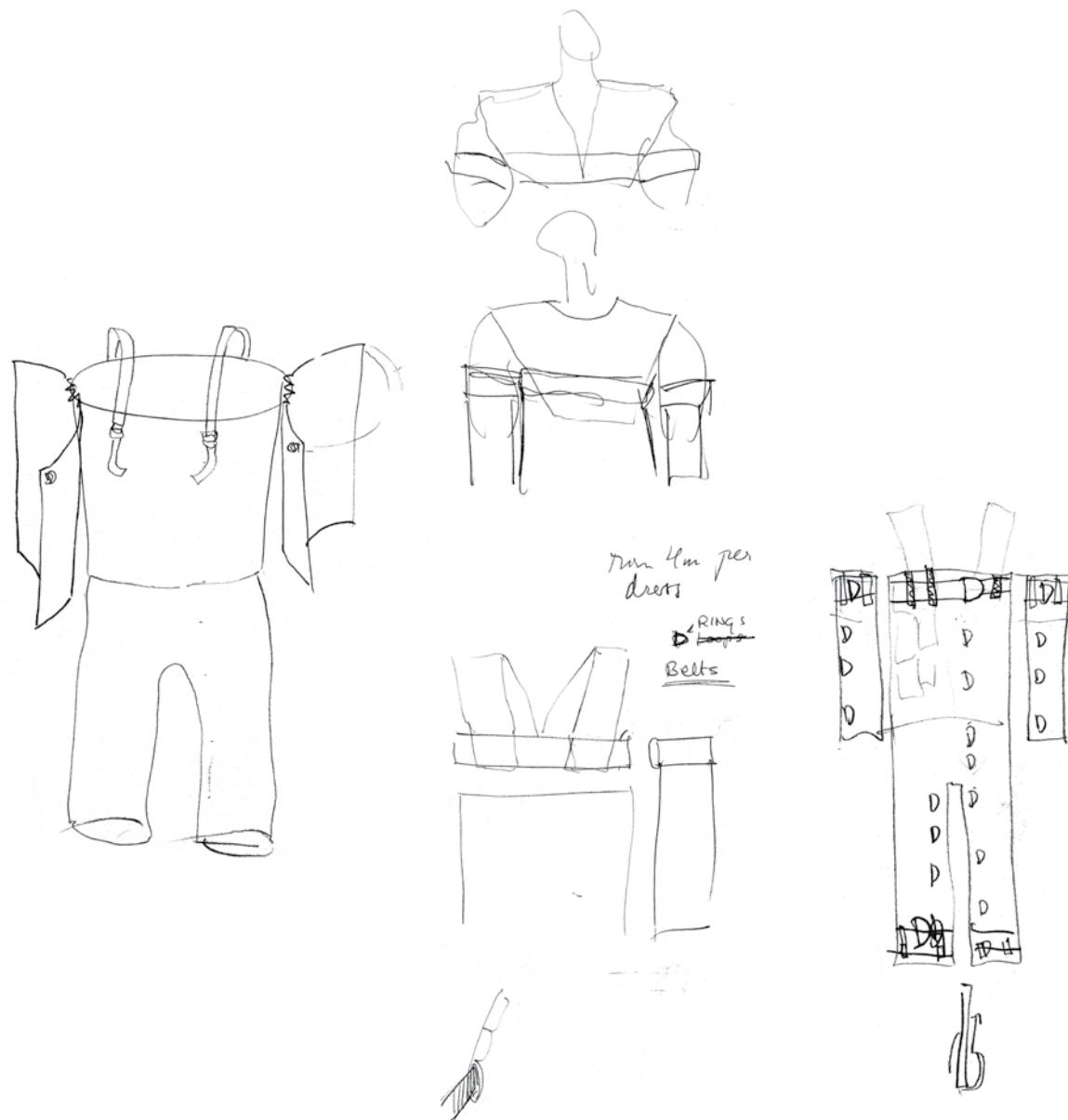
Beer crates stack up and form a perfect cube.



Oxid Bungalow is sited between the dock and the café/bar at Haus der Kulturen der Welt, 2011. The Kanzleramt is in the background.
→ Feel free to give this drawing (as well as all the others) some color!



One wall and the ceiling of Oxid Bungalow are covered with acrylic sheets, so that the sun can shine in. The next version will hopefully be built using Bioresin.

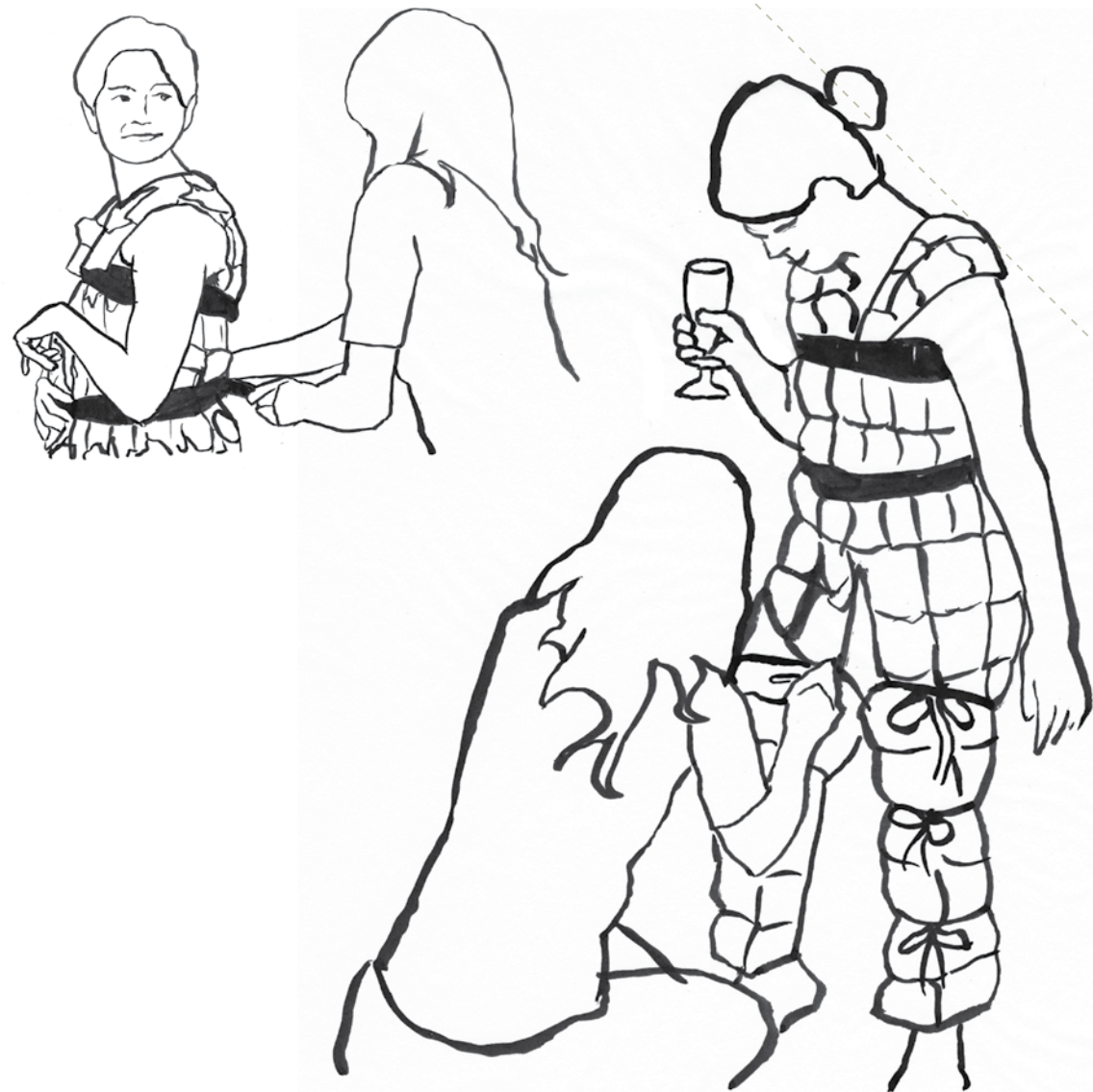
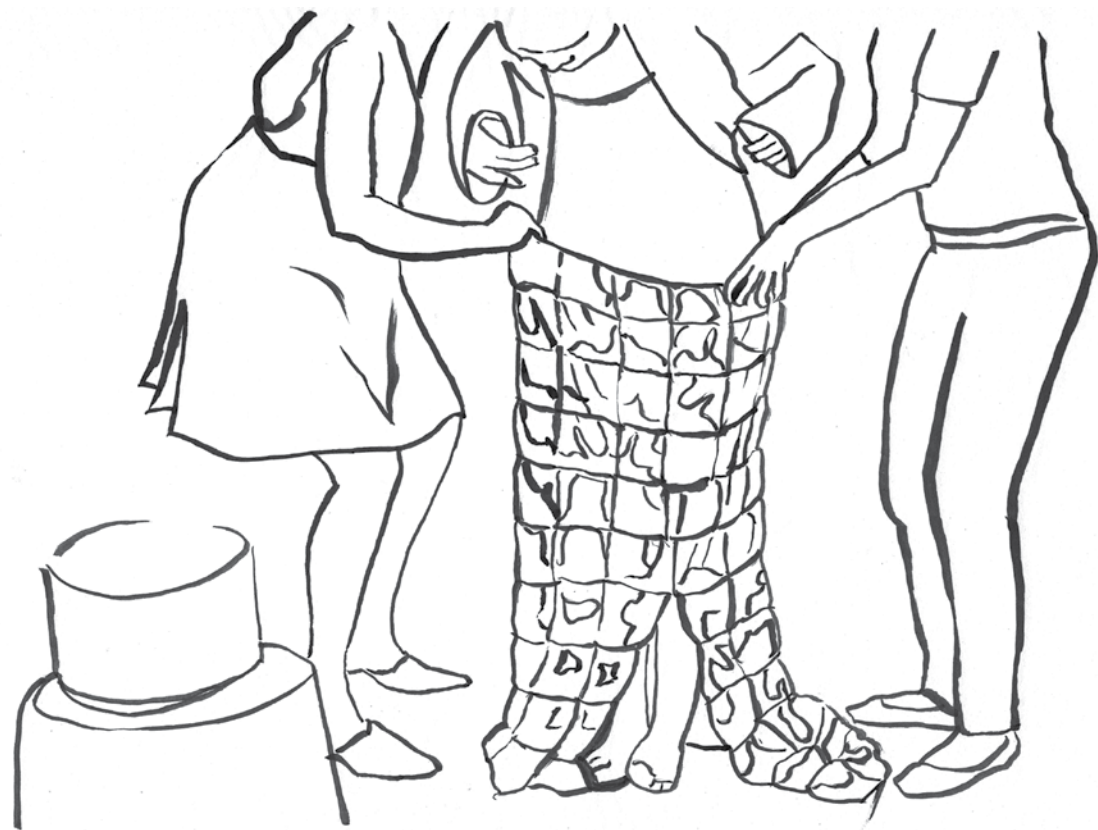


Peat Bath Dress

If your life is so pressed for time that you cannot allow yourself time-consuming detox treatments, the answer is to multitask: Go to a cocktail party and wear a detox peat bath, fashioned as an evening dress!

This dress is equipped with a hundred little pockets inside a sheer cotton lining. As you fill the pockets with moist, warm peat, the powerful cleansing enzymes in the peat seep through the lining directly onto your skin, which will thus receive the best detox flush ever. All while you are sipping champagne and mingling in the crowd!

This is a unique dress that receives its finishing touches in time, quite like process art. While it is being worn, the peat seeps through all the fabric and creates a beautiful chequered pattern of dark brown shades.





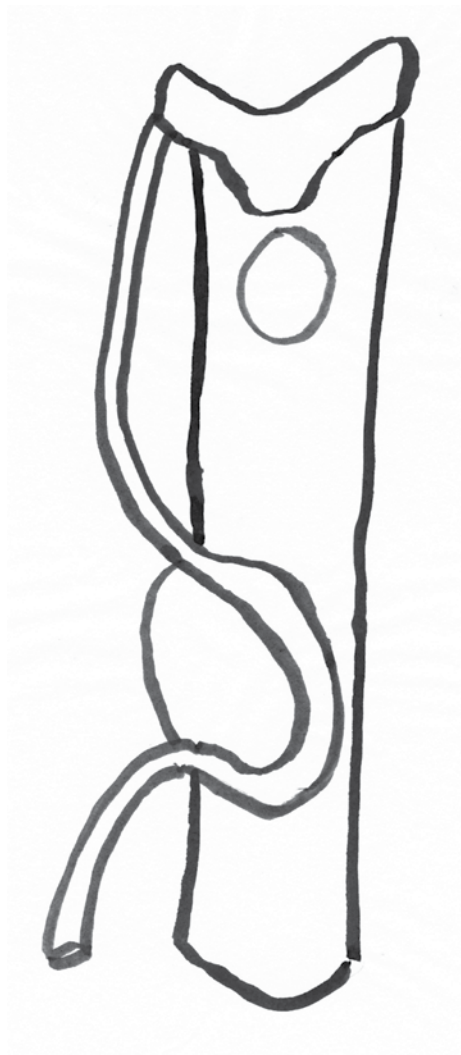
This drawing (2009) is based on a vision of my body while meditating. It shows the state of the affected areas three years after the cleansing process. Thyroid, liver, ovaries (or perhaps kidneys), vagina, anus and left thigh. In the vision, the colors were expressive of the state the organs were in.

Exercises

Internal Organs

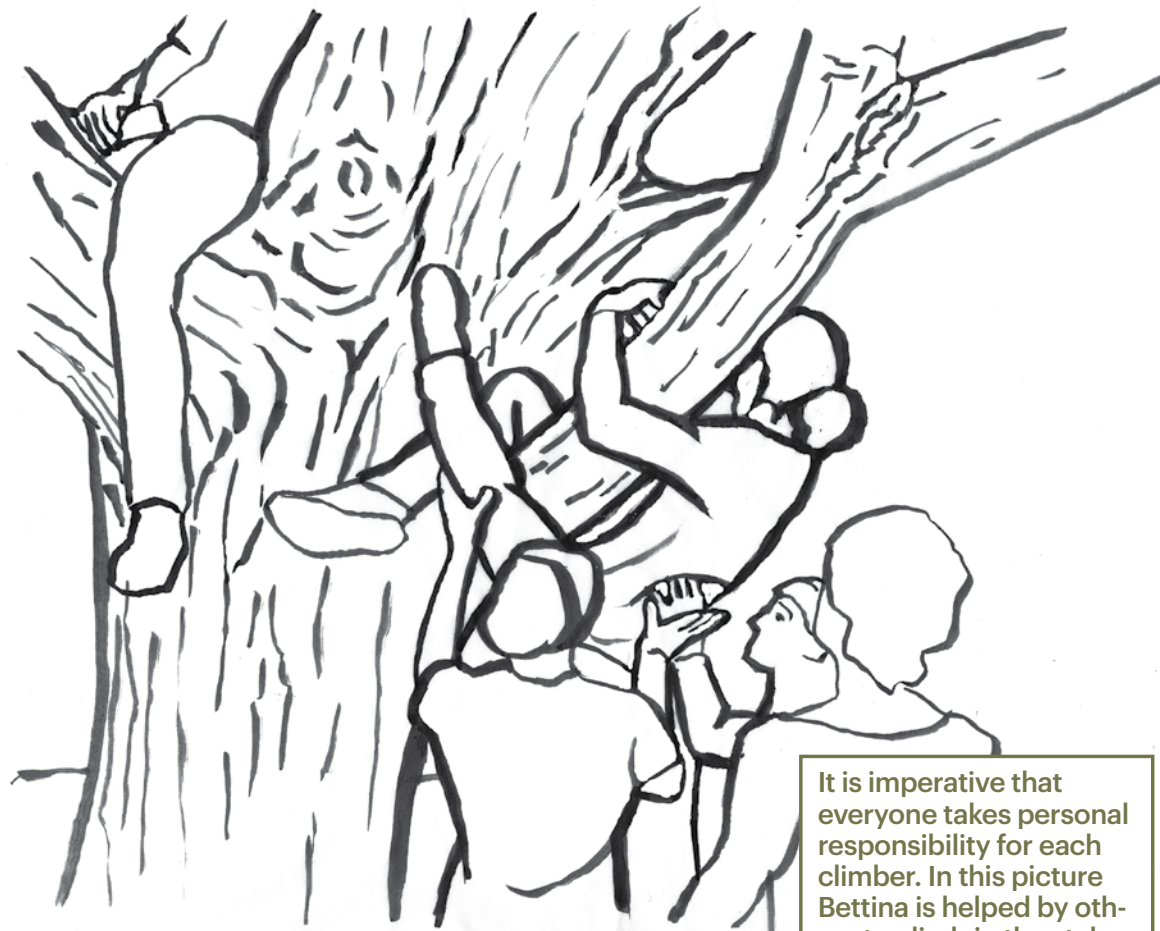
In 2006 I discovered I had been poisoned by mercury. My bones, brain, kidneys, liver, ovaries, intestines and anus were in great pain. My cognitive capabilities as well as my lymphatic, autoimmune, and gastrointestinal systems were defunct. There was no pill to take the poison away. It has been a painstakingly long process of four years to just begin to cleanse my body of mercury. And it may take, at least, another three with more symptoms to emerge in the future.

Imagine your own internal organs. Can you sense or feel them? Fill in your own colors in the line drawing. Make your own shapes and colors of your internal organs.



Draw and color your
own internal organs as
you sense them!

Lazy Climbers Exercises



It is imperative that everyone takes personal responsibility for each climber. In this picture Bettina is helped by others to climb in the style of a Koala.



How would you approach and climb this tree? Make marks where your body could center its gravity.



This tree might appear to be easy to climb, for instance in the style of a Koala. But none of the trunks are horizontal enough for the style of a Koala.



Start by finding out where you can center your gravity.



Support your feet on the trunk to the left. Find a place where you can rest your butt on the trunk to the right.



Leaning with your hip on the trunk to the right, heave yourself upwards.



Now you can rest
your butt again.



Now you can move upwards propping yourself on the two trunks shaping a V.

How many people are up in this tree?



Answer: eight

Find a tree to climb.
Draw or describe your
climbing process here!





Here is the artist inside *Oxid Bungalow* located next to the river dock at Haus der Kulturen der Welt. All the plants inside *Oxid Bungalow* are phytoremediating and edible. But what might deter you from chewing them? The wall on the left is missing its plants, would you like to complete it by drawing or coloring it?

Answer: Riverboats dock and take off by the Haus der Kulturen der Welt. Thus it is likely that there are some heavy metals in the air. Phytoremediating plants are especially good at sucking up heavy metals. Thus these plants may contain unhealthy levels of heavy metal.

Credits

Pia Lindman thanks:

Kari Antonsen, healer
 Freja Bäckman, artist
 Franco "Bifo" Berardi, media activist,
 member of Mollecular Organization
 Jean Ulrick Désert, artist
 Katja Echterbecker, artist, acrobat
 Heidi Fast, artist,
 member of Mollecular Organization
 Ulrika Ferm, artist
 April Gertler, artist
 Monika Götz, artist
 Svea Heinemann, architect
 Marina Kronkvist, artist,
 movement therapist
 Dr. Matthias Kroß (Einstein Forum)
 Heimo Lattner, artist
 Elisabeth Meyer-Renschhausen,
 sociologist, urban garden activist
 Alfred Mägerl, physiotherapist
 Mira O'Brien, artist
 Andreas Riska (Wenzlovar), sound artist, musician
 Prof. Dr. Ralf Stahlmann (Charité Berlin)
 Frank Taherkhani, martial arts
 professional and philosopher
 Akseli Virtanen, Dr.Sc (Econ.), Future Art Base coordinator,
 Aalto University, Finland, member of Mollecular
 Organization
 Goor Zankl, business manager of the Einstein Forum

Curators of *Stay Hungry* exhibition
 at Gleisdreieck Schrebergarten:
 Theo Ligthart
 Anna Redeker

Klaus Trappmann, Chairman of the
 Gleisdreieck Schrebergarten Cooperation

Sonia Alban-Zapata, owner of allotment 9 at
 Gleisdreieck Schrebergarten

Special thanks to the fantastic professional team
 in the department of Visual Arts, Film, and Media
 at Haus der Kulturen der Welt

More information, tips, images,
 and videos available online,
www.poisonandplay.blogspot.com

Poison and Play is accompanied by a weekend of
 workshops and seminars on October 14–16, 2011
 at Haus der Kulturen der Welt.

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Haus der Kulturen der Welt
John-Foster-Dulles-Allee 10
10557 Berlin
T: + 49 (0) 30 397870
F: + 49 (0) 30 3948679
E: info@hkw.de

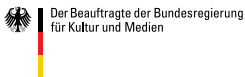
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Auswärtiges Amt



Der Beauftragte der Bundesregierung
für Kultur und Medien

Valerie Smith: The title of your new body of work is quite provocative. What is behind *Poison and Play*?

Pia Lindman: In 2006 I discovered I was poisoned. It was a horrible experience, but it pushed me to pay attention to parts of my body that I had previously ignored. I was able to feel organs in my body that you're not supposed to feel, such as, my kidneys, my liver, and I still feel my pancreas. My intestines were so irritated that they cramped when someone lit up a cigarette. For two years I was really sick and couldn't eat any sensual stuff in food: no salt, oil, or sugar, just white rice, boiled carrots or beets, and water, and sometimes not even that. I also smelled and sensed everything acutely, for example, someone frying an onion miles away.

This experience put my body and my mind into a hyper-sensitized condition, forcing me to make very clear choices in my life. Suddenly it wasn't so important to be a famous artist anymore. It was more important to survive and be happy. I also learnt that happiness is not hedonistic, but the very key to life. If you are unhappy and sick, you are not going to get better. Happiness sustains life, which is why we need to play, hence the title.

What is your guiding philosophy?

I am interested in bioenergetics, which has, unfortunately, disappeared into the mire of New Age ideologies. I study a Finnish limb correction treatment called *Kalevala*. I've never come across anything quite like it. It functions differently than other treatments I've tried, such as massage and osteopathy, because it's active, the person receiving the treatment is also participating in it by moving their body parts. In this way, you are able to monitor and regulate the impact. It becomes a collaboration between two bodies and two minds. You learn more this way, it's not just a passive relationship where one is giving a massage to a muscle.

I am also interested in quantum physics, which has been linked to psychosomatic issues that connect brain function with your psyche and organs, as well as, microbes and other autonomous active agents transporting information from one part of your body to another. It's as if neurological, metabolic, or hormonal languages are speaking simultaneously in your body. I believe communication is possible between them.

Buddhism and other Eastern religions have also developed exercises that help people control their relationship to their body.

You can do a lot through meditation, but bioenergetics also involves physical exercise. The New Age emphasis on meditation is still a mind/body relationship, where the mind has control over the body. I am more interested in physical exercise, which helps you communicate and listen to your body. For instance, slowing down your heart rate in order to affect the body, and therefore make yourself happy, is also possible to do with physical movements, but more energetically.

The last work I saw of yours was a video project dealing with tennis. Now you've gone into a bio energy area of investigation. How did you discover this work?

Obviously, a central theme in my work has been the body and much of it is based on performance. In the tennis piece I looked at the teenagers who are hired to pick up the balls when the play is interrupted. It is the body that becomes part of a mechanism, which has to function perfectly and in a specific way, exemplifying power and economy.

It was a deeply traumatising experience to be poisoned, because there were times when I was on the floor unable to move, my body had completely failed me. I was practically paralysed for three years. My digestion system didn't work and I definitely thought I was going to die. While on the slow road to recovery, I realised that this was where Western medicine had reached its limits. I went to see a gastrointestinal specialist, who gave me a colonoscopy and told me it looked healthy—no cancer, which was of course what we were all afraid of, but wouldn't discuss. Such was the extent of Western medicine.

Finally I found a healer in Berlin, who knew what I had and showed me how to jump start my intestines, liver, kidneys, spleen, and pancreas, because you can't get rid of the mercury until the organs are functioning. However, the mercury destroys the function of the organs, but with herbal medicine, I was able to eat. After a few weeks, I could start the detoxification of the mercury—a very difficult process. I changed my opinion about healers and people who use other knowledge; they helped me when nobody else

could. It was then that it became quite clear for me that it was about biochemistry. Biochemistry works, precisely because you do have your mind and body involved like a sensing feedback system.

How did you turn this knowledge of your physical well-being into an art form or practice?

I actually had a problem with this for three years as I was just concentrating on surviving and getting better. I didn't feel I could return to my previous ways of working and I wasn't sure if this was going to work as art. A group of friends and I bought a farm in Finland and we are going to build an ecological village with an education center and workshops. I might transform into a community builder, experimenting and researching how to build ecologically without poison. Or, a care provider, who gives treatments and teaches people how to live without poison. It's totally possible that the only way to meet me from now on will be by coming to my farm.

My friend Theo Ligthart came for a studio visit, because he wanted me to participate in *Stay Hungry*, an exhibition in the Gleisdreieck Schrebergärten in Berlin. I had nothing to show him, except a video for the *Industrial Biennale of Contemporary Art* in Ekaterinburg (September 9–October 10, 2010), which was about a poisonous factory in that city. Although the video was not ready to be shown, he encouraged me to dive into the idea of poison and suggested I get a garden lot to experiment. This was positive and gave me a platform for testing things out on a small audience to see their reaction.

I remember the PS 1 project, *Public Sauna* (2000), which was not so different from what you are doing now.

It's funny how *Public Sauna* is connected to my new work. After ten years I'm finding myself returning to the theme of *Sauna*. Back then, I was doing it because of gender politics and feminism; I also wanted to do a piece about public space, so I used what I knew best, which is Finnish culture. Currently, I'm doing the same: learning a thousands of years old Finnish traditional treatment, but with other motives in mind.

Can you talk about the different treatments that you've developed?

Oxid Bungalow is the first project that I started to dream about. The idea for it derived from a commissioned project I did about a landmarked gold refinery in the middle of Ekaterinburg, a city in the Urals, which had been closed due to toxins. Gold is refined by using mercury, arsenic, and hydrofluoric acid, which burns through your skin, dissolving the chalk from your bones and clogging up your arteries so you eventually die of a heart attack. Although 50cm of the internal factory walls had been removed, the building was still permeated with poisons, making it impossible to enter without protection.

The refinery was moved to another place so that it wouldn't poison people in the city, but the workers were sad and wanted it to reopen. They didn't care about the poison; they just wanted their lives, their identity, and their fellow workers back. My initial idea was to interview the workers to find out what was socially or psychologically stopping people from getting rid of this poison. For four hours I interviewed a retired officer in the Russian army working in the factory to make ends meet. Once I stopped the tape recorder, he began to speak of the three years he spent in Siberia meeting Mongols, who knew Bigfoot families—locally called *Almas*'. These magic stories relate to his roots in the world and allow him to make sense of his existence.

The refinery provided that for other workers. Although the poisons in the refinery have to be physically dispensed with, a mental release must also take place. You have to forgive and let go of your bitterness and anger otherwise you hold poison in your body. Together with the workers I wanted to develop an action that would free this tension.

You were documenting the interior of the gold refinery, which gave you the idea to develop the *Oxid Bungalow*?

I originally wanted to build the *Oxid Bungalow* inside the refinery using a window or door, to create a little veranda into the building, protecting people from the poisons inside. Making these little inserts into the façade and into the space of that building like a punctuation mark, accentuates the fact that there is a

poisonous space, and you can experience it through this filter. It was a response to a real biochemical problem. The chalk, plants, and turf would have neutralised the hydrofluoric acid, sucking up the mercury and arsenic, and creating pure oxygen. But, it was not going to be feasible, because there was no money and the factory was not responsive. Upon my return from Russia, I thought about building *Oxid Bungalow* somewhere else, and then I did the prototype at the Gleisdreieck, which we eventually transported here to Haus der Kulturen der Welt.

What are some of your other treatments?

There is the peat bath. You smear peat on your body, go into a sauna, and the peat retains moisture and warms up in the sauna. The sauna has to be kept moist with water on the rocks, which makes the peat nice and moist and warm, activating the enzymes in the peat. The enzymes clean up your skin by sucking the toxins out. Because one doesn't always have a sauna or time to pack peat on your body, I was thinking of combining a cocktail party and a peat bath with this nice peat filled "evening dress".

How do the hammock and the different colors work?

My healer told me that exposing myself to the color green, either by seeing it or through my skin, for example, green light on my skin, would help my body to heal. I also heard about a study that was published in Germany about how people in the countryside are happier than people in the city, because they are exposed to the color green. This news was hilarious, because when I was sick I was drawn to the color green. I bought green sheets, green shirts, green cups and mugs, everything was green, green; I couldn't resist it. And this was well before I visited the healer.

But the hammocks are actually magenta, blue and yellow.

I am interested in the effects that color has on the human mind and physique and the colored hammock provided a perfect color chart. In my research for this project I looked at Paul Klee's fascinating color chart². Klee was a visionary, who saw color as a sculptural space, where each of the three primary colors becomes a cone that curves—very spacey and futuristic. The idea

is that in the middle the cone is thick and dense, but at the edges it gets thinner and narrower until you have three colored shapes: the yellow, the red and the blue, chasing each other in this wild circle of motion. When you create the cross sections anywhere on that circle, you get a certain color. I was intrigued with the shape of these colors and thought, "What if this shape was a hammock, twisted, into a parabolic shape?" I wanted to make it physical with a model. But, if I were to exactly replicate the Klee model, then these hammocks would be suspended in the air in a way that you couldn't actually lie in them. There would have to be a centrifugal force to throw you into that horizontal movement. So I took that idea and developed it further.

The three hammocks are on a horizontal plain and lit from above, which creates secondary colors shining through; in this way, they color each other. It actually starts to mimic the Goethe Triangle. Johann Wolfgang von Goethe created a color triangle with red, blue, and yellow at the points of the triangle with a perfect 50% mixture in the mid parts of the triangle, as well as secondary mixtures³. He also created variations, tilting them in different ways and creating tensions. He speculated on the mental charge of color. You can lie or look underneath the hammock or on top of the hammock or move around to see how the colors affect you.

The fourth treatment is the massage, which you've been studying.

This Spring I passed my first exams given by the Finnish Folk Medicine Association. I graduated from a novice to an apprentice in *Kalevala* treatment. *Kalevala* is the Finnish epic. It's the unwritten story of Genesis conveyed through songs, orally transferred from generation to generation, as was the Greek Genesis, the Icelandic, and the Native American. This oral tradition had songs that were entire descriptions of human anatomy, of medicine and herbs used for certain diseases, of how to farm: when to do what or how to find certain things in nature, etc. These songs contained all the knowledge of that society. This is why this treatment is called *Kalevala*, because it is a tradition transferred by its practice through generations.

It's not just one type of massage. The long translation of the name is: Finnish traditional limb correction according to *Kalevala*. If you have problems in your spine or knees they can be treated in a very soft way, manipulating the body to correct itself. Osteopathy is similar but, in addition, *Kalevala* invigorates the metabolism, deals with the meridians, and the neural system so it works on multiple levels. Already, I know how to straighten a back with scoliosis!

It's a bit like sculpting, isn't it?

I wouldn't say no. Last summer I decided to work with other people's bodies, but I didn't know what form it would take. I had a dream where I could see people's bones through their flesh. I looked on the website of an ecological farm in Finland that offered educational workshops and alternative medicine and there I saw advertised lessons in the *Kalevala* treatment. I immediately knew this was what I had been looking for.

How does *Kalevala* relate to climbing in the trees?

Public Sauna, *Oxid Bungalow* and *Lazy Climbers* reinforce the concept of inviting people to participate in an artwork in the public realm. I like to activate people. Peter Pál Pelbart, a philosopher at l'Université Catholique Pontificale and a founding member of The Ueinzz Theatre Company from São Paulo, Brazil, has worked with similar exercises as those we do in the *Lazy Climbers* workshop. For instance, during a seminar he talked about his motivations for becoming involved in the theater as an important way of enacting life. A question arose about how authenticity relates to this theater play and he responded by saying life is a game. You might be authentic in playing the game, but it's a game and you place your bet, by putting yourself on the stage, you play out your life. This is how I interpreted him. This inspired me last summer to take the work a step further to where it's no longer me making artwork with participants, but people working along side me within their profession. The art is in the workshop, in what people experience as we do it together. I wanted to do a workshop on tree climbing, because I'm afraid of climbing them, but it's nice to relate to them. So I collaborated with an acrobat, Katja Echterbecker, and we made the workshop together.

Had she worked in trees before?

Never, it has really been a workshop we realised together. She learnt new things about how to relate to trees and gravity, yet she already knows a lot about how to climb, hold your balance, lean on people, and take somebody else's weight. But, teaching people how to hang in trees and turning this into a workshop and not a performance, is a new experience.

I remember seeing your project about alcohol poisoning at Künstlerhaus Bethanien. Again, that earlier project provides an odd continuity with your current work.

The *Puntila* project is about a Finnish alcohol tradition. So I made a work in which the audience could participate by drinking in front of a camera. That work was a step towards an interaction with people, bodies, and cultural tradition. However, now I feel the piece lacks energy, because it promoted a passive system where the audience doesn't fully participate. In a workshop situation the audience can play a more active part. The problem, of course, becomes that the audience has to commit. You actually have to place your bets in the game and play, not just be someone who comes in and looks. You can see how this happens in the exhibition space. If I'm there, people come in and just run through the show. But, if I say, "Hey, do you want to go in the hammock? Let me show you how," people respond. When you put your body into the game, wear the dress, climb into the hammock, that's when you really start to get something out of the exhibition.

July 8th: Valerie Smith with Pia Lindman
(Transcribed by Helena Ouakli)

- 1 Almas are the Siberian version of human or ape-like cryptids such as the Himalayan Yeti or the North American *Bigfoot*
- 2 Paul Klee, "Der Kanon der Totalität oder Principielle Ordnung", 1921/22
- 3 Johann Wolfgang von Goethe, "Zur Farbenlehre", John Murray, 1810

in vielen ihrer Fotoserien erkennen. Der Mensch und die Gesellschaft, die *Conditio humana*, stehen im Fokus ihrer Arbeiten. 1963 erschien ihre fotografische Liebeserklärung an ihre Stadt Frankfurt, die unter dem Titel „Großstadt“ in moderner grafischer Gestaltung erschien und heute ein gesuchter Klassiker unter den Fotobüchern ist. Ihrem talentierten und wachen Blick für Bildaufbau und interessante Perspektiven sind viele Bilder zu verdanken, die das Thema Mensch und Großstadt, Isolation und Einsamkeit in einer von Kälte geprägten Betonarchitektur wirkungsvoll zum Ausdruck bringen.

Tüllmann hielt mit ihrer Kamera die Atmosphäre jener Jahre fest und vermochte es, in vielen ihrer Fotografien vielschichtige Erzählungen zu liefern, im Kern pointiert scharf, manchmal elegisch und dann wieder mit entlarvendem Humor. Eine Fronleichnamsprozession fing Tüllmann 1964 exakt in jenem Moment ein, als der Eiserne Steg über den Main nur von Nonnen bevölkert wurde. Wie ein Korsett zwängen die Brückengeländer die Nonnen zu einem Strom, der aus der Stadt und aus dem Bild hinaus führt.

Die Studentenproteste hielt sie mit deutlicher Sympathie fest. Herbert Marcuse, Ernst Bloch und Rudi Dutschke durfte sie ganz aus der Nähe fotografieren. Nach dem Mordanschlag auf Dutschke fotografierte sie eine Szene im Terrassencafé in Frankfurt. Im Zentrum des Fotos befindet sich ein Leser der *Abendpost*-Nachtausgabe mit der Schlagzeile „Attentat auf Dutschke. Fünfstündige Operation“. Der Springer-Konzern und seine Zeitungen, allen voran die „Bild“-Zeitung, hatten eine Pogromstimmung geschürt, von der sich der Attentäter Josef Bachmann nachweislich hatte beeinflussen lassen. Gesten und Gesichter der fünf älteren Männer auf dem Foto zeichnen diese als Angehörige einer Generation und eines Klientels aus, die nicht selten unverhohlenen Sympathie zeigte für den feigen Anschlag und zu der Frage Anlass gab, was diese wohl vor 1945 getan hatten.

Abisag Tüllmann, die für alle wesentlichen Zeitungen und Magazine wie „Die Zeit“, „Stern“, „Frankfurter Allgemeine Zeitung“, „Der Spiegel“ arbeitete, hat neben ihrer Stadt- und Sozialfotografie auch ein großes In-

teresse für Auslandsreportagen gezeigt und zusammen mit Henryk M. Broder aus Israel berichtet. Sie fotografierte im kriegszerstörten Libanon, im Apartheidstaat Südafrika und dokumentierte Aktivitäten der Black Panther Party. Bekannt wurde sie auch als Theaterfotografin. Die Stücke unter Claus Peymanns Ägide in Berlin, Bochum, Stuttgart und Wien begleitete sie bis kurz vor ihrem Tod 1996. Die legendäre Fotoserie von der alten Therese Giehse in ihrer herausragenden Rolle als Mutter in dem gleichnamigen Stück von Bertolt Brecht stammt von Tüllmann.

Katalog: Martha Caspers (Hrsg.): „Abisag Tüllmann 1935–1996. Bildreportagen und Theaterfotografie“ mit Essays von Martha Caspers, Katharina Sykora, Kristina Lewis, Monika Haas, Barbara Lauterbach und Ulrike May. 204 S., zahlreiche Abbildungen in Schwarz-Weiß und Farbe, Hatje und Cantz, 29,90 €

Infos zu Abisag Tüllmann (* 1935, Hagen, † 1996, Hagen) unter www.kunstforum.de: 1 Artikel, 2 Ausst.rez.

Eine köstliche Erbsen. Sie knackt zwischen den Zähnen, schmeckt süß und nach grüner Wiese, obwohl sie gelb war und soeben noch in der Schote steckte. Pia Lindman hat sie aus ihrem Kunstwerk am Spreeufer hinter dem Haus der Kulturen der Welt gepflückt, aus dem „Oxid Bungalow“, einem Pavillon aus violetten Leergutkästen, die sie mit Torf gefüllt hat. Klee hat sie darin angepflanzt und Erbsen, die sich nun hellgrün vor dem braunen Torfkringeln, alles organisches Material, das Gärtner und Heilkundler zur Reinigung von Luft, Böden oder Körper einsetzen. Für die Optik hat Lindman zudem asiatische Kohlsorten eingesetzt. Bis zum August-Festival „Über Lebenskunst“ am Haus der Kulturen soll der Pavillon gewachsen sein und ein Dach erhalten haben, damit sich Besucher in ihm entgiften können. Die ökologischen Installationen der 1965 geborenen finnischen Künstlerin aus Berlin leben von praktischer Anwendung.

PIA LINDMAN, Oxid Bungalow, Mixed Media, 2011, Installationsansicht. Foto: Pia Lindman



BERLIN

CLAUDIA WAHJUDI

Pia Lindman – Poison and Play

Labor Berlin 6

Haus der Kulturen der Welt, Berlin, 2.7. – 4.8. & 5.9. – 31.10. 2011

Im Haus, im kleineren der beiden Ausstellungssäle, hat sie weitere Arbeiten aufgebaut. Die breiten Hängematten in leuchtenden Prismenfarben, die sie an schräg stehenden Metallstangen befestigt hat, ließ sie aus einem leichten Polyester fertigen, der die mathematisch berechneten Farben absorbiert und zugleich das Licht der Deckenscheinwerfer durchlässt. Gegenüber ragt ein schlankes Zelt aus Holz und unbehandeltem Filz auf, durch den das Licht der Strahler senffarben auf ei-

ne Massageliege fällt. An der hinteren Wand des Saals baumeln Organe aus Wolle: darunter Galle, Magen, Darm und Hirn. Lindman hat sie ohne Nadeln, nur mit bloßen Händen und Armen gestrickt. Das Garn hat sie in Farben tönen lassen, die sie während einer schweren Krankheit in ihren schmerzenden Organen zu fühlen meinte. Bei der Galle etwa hat das Türkis das Braun fest im Griff. Das Hirn ist dagegen naturfarben geblieben, sozusagen blank, leer, wie ausstrahlt. Pia

PIA LINDMAN, Lazy Climbers, 2011, Workshop-Projekt. Foto: Pia Lindman



PIA LINDMAN, Hammock Color Chart, Mixed Media, 2011, Installationsansicht. Foto: Pia Lindman



Lindman hatte eine Quecksilbervergiftung erlitten, ausgelöst, wie sie sagt, vom Amalgam in ihren Zähnen. Doch so persönlich diese Information und die Arbeiten sind: Bei „Poison and Play“, so der Ausstellungstitel, handelt es sich nicht um Betroffenheitskunst.

Das verdeutlicht gleich am Eingang der Arbeitstisch. Darauf liegt eine Kopie des Tagebuchs, in dem Lindman von ihren Versuchen berichtet, von der Vergiftung zu genesen: von Essen (Porridge), Sport (Yoga) und körperlicher Verfassung („I drop things, cut myself...“). In Ordnern finden sich Artikel über Farblehren, etwa von Goethe und Kandinsky, und ihre Wirkung auf Körper und Geist, in einem Karton steckt ein viele hundert Seiten starker UN-Bericht zu Quecksilber. Über dem Tisch schließlich hängen Farbexperimente mit Flüssigkeiten wie Blaubeersaft, Johanniskrautesenz und Urin. Obwohl spröde inszeniert, regt das Material zum Studium an, appelliert an Sinne und Intellekt. Und doch scheint etwas zu fehlen, wirkt der Raum wie eine Bühne, auf der das Theaterstück erst noch beginnen wird. Laden die Hängematten nicht dazu ein, sich hineinzulegen? Muss in dem Zelt nicht etwas stattfinden? Tatsächlich bietet Pia Lindman hier Workshops an, in denen sie als Dienstleisterin auftritt. Im Filzzelt will sie die Lymphen von Besuchern behandeln, im Garten Erwachsenen „Lazy Climbing“ beibringen, also ganz gemächlich auf Bäume zu klettern. Das Ergebnis der Workshops will sie im September präsentieren.

Pia Lindman ist vor allem für Performances bekannt und für interaktive Arbeiten mit dem Publikum, oder besser: mit ihren Gästen. Für Aufmerksamkeit sorgte ihre Sauna im Hof des New Yorker Ausstellungshauses PS.1. Als Lindman in den USA lebte, konsternierten die dortigen Sauna-Gebräuche sie sehr: der schamhafte Umgang der New Yorker mit dem Körper, wie sie sich erinnert, der Wunsch, nackt allein zu sein, die Neigung, fremde Körper konkurrierend zu taxieren, Sitzen, die der Finnen fremd waren. In ihrer Heimat, sagt sie, nutze man die Sauna für geselliges Beisammensein. Lindman errichtete daher im

Hof des PS.1 ein Holzhäuschen mit einer Doppelsauna. In ihm konnten die Gäste einerseits zwar so saunieren, dass niemand ihre Blößen sah, sich andererseits jedoch auch öffentlich nackt abdschen lassen, wenn sie wollten. Lindman agierte als Saunawärterin, erklärte den Betrieb und sorgte für die Auf- und Abgüsse. So konnte sie das Verhalten der Gäste beobachten und sie zu ihrem Erleben des Nacktseins befragen – künstlerische Ethnologie mit den Mitteln der Wellness. Auch nach den Terroranschlägen vom 11. September 2001 blieb Lindman der Rolle der teilnehmenden Beobachterin treu. Sie analysierte Gesten und Rituale individueller und kollektiver Trauer, teils in Re-Enactments, teils in Zeichnungen und Text. Die Künstlerin untersucht die Bedeutung körperlicher Erfahrung für das Erleben und deren Impulse für geistige und emotionale Veränderungen. Dabei geht es ihr nicht allein um Psychologie oder Psychosomatik, sondern auch um die Bedingungen, unter denen die Probanden ihre Erfahrungen machen, um soziale, kulturelle, politische und wirtschaftliche Prämissen. Zugleich bietet sie den Teilnehmern ihrer Experimente geschützte Räume, in denen sie sich ganz ihre Sinne konzentrieren können, etwas, wofür ja gemeinhin zwischen Frühstück, U-Bahn, Job und Supermarkt kaum Zeit bleibt. Heute wirkt Lindmans Ansatz noch vernünftiger als während des Sauna-Projekts. In den rund zehn Jahren, die seitdem vergangen sind, hat das ökonomische Denken tief in die Körper von Individuen und Gesellschaft hineingewirkt und sich der Einzelne digital vernetzt. Viele Ereignisse erleben wir nun ausschließlich virtuell.

Verglichen mit den Arbeiten aus New York wirkt das Berliner Vorhaben allerdings zunächst verdächtig esoterisch. Die Künstlerin, die ihr Publikum massiert, entgiftet, ihm Farblehren vorstellt, droht sich in eine Heilkundlerin zu verwandeln oder aber den männlichen Künstlerschamanen zu zitieren. Doch geht es hier um etwas anderes, demokratischeres: um die Weitergabe von Erfahrung und um Commitment, um Verbindlichkeit, darum, bei Werk und Rezipienten

zu bleiben, Fragen zu beantworten, Kritik auszuhalten, für Folgen geradezustehen. Nicht selbstverständlich angesichts von Flash Mobs, anonymen Facebook-Partys und endlos Optionen im Netz.

Lindmans Arbeiten appellieren zudem an interkulturelle Kompetenz. Die Lymph-Behandlung, in der sich die Künstlerin ausbilden lässt, zählen in Finnland zum kulturellen Erbe. Sie soll bereits in den Mythen erwähnt gewesen sein, die in das Nationalepos „Kalevala“ einflossen. Wie ihre Saunagepflogenheiten nimmt Lindman dieses Erbe mit an die Orte ihrer Ausstellungen, um es dort mit den Gewohnheiten ihrer Probanden abzugleichen. So macht sie jene Schichten von Kultur sichtbar, die in der Ethnologie normalerweise als die weniger sichtbaren gelten: Gesten, Sitten, Körperpflege, das Verständnis von Intimität, Tabus. Lindmans Arbeiten sind wie geschaffen für das Haus der Kulturen der Welt, wo sie die sechste Folge der Reihe „Labor“ mit Werken in Berlin wohnender internationaler Künstlerinnen bestreiten (s. Kunstforum Bd. 203/2010).

Dass Lindman dem Trend folgt, soziale Phänomene allein auf kulturelle Unterschiede zurückzuführen, ist nicht zu befürchten. Seit 2008 arbeitet die Künstlerin an „Soapbox Event“, einer Veranstaltungsreihe, die bereits an öffentlichen Orten wie der New Yorker „Federal Hall“ oder der Universität von Michigan stattgefunden hat. Dort stellte Lindman Seifenkisten auf und ähnlich wie in Speakers' Corner am Londoner Hyde Park konnte jeder Besucher von einer Kiste herab seine Meinung frei und laut äußern. Die Reihe wird von einem Blog begleitet (www.soapboxevent.blogspot.com). Die dort veröffentlichten Dokumentarvideos zeigen Menschen, die leidenschaftlich argumentieren und politisch Position beziehen. Die interaktiven Performances nennt Pia Lindman „Workshop für Demokratie“, und tatsächlich sind sie das. Wer zuhört, kann sich darüber freuen, pointierte Ansichten zu hören, und muss zugleich aushalten, dass der Sprecher womöglich eine völlig andere Weltanschauung propagiert als man selbst – und das auch darf.



SONJA BARRETT, Und wie heißen Sie? A wie Anton, 2011. Courtesy: die Künstlerin

Der Anspruch aufgeklärter Zeitgenossen, als die sich weltoffene Bewohner des Global Village verstehen, schließt die abstrakte Anerkennung gegenüber sogenannten migrantischen Hintergründen ebenso ein, wie die Gleichbehandlung von Menschen verschiedener Hautfarbe. Sobald es aber konkret wird, und um praktische Beziehungen geht, macht sich der alltägliche Rassismus bemerkbar, auch wenn sich dies nur in subtilen Nuancen von Vorurteilen und unbewussten exotischen Phantasien äußert. Die Irritationen im Verhältnis von Ansprüchen und ihrer Erfüllung verstärken sich noch, wenn Menschen, die nicht der Norm weißer Hautfarbe entsprechen, anstatt sich in die für sie vorgesehenen Rollen zu fügen, ihre negativen Erfahrungen selbstbewusst thematisieren, beziehungsweise kritisch Stellung nehmen und damit „unsere“ Ideale auf ihre Art einklagen.

Auf einmal werden dann vertraute Klischees nicht nur fragwürdig, sondern die Frage der Verantwortung für ihre Permanenz wird in vielen kleinen und unscheinbaren Gesten und



BERLIN

MICHAEL HAUFFEN

Making Mirrors

Neue Gesellschaft für bildende Kunst, Berlin, 24.6. – 31.7.2011

Handlungen erkennbar. Ist es etwa selbstverständlich, dass Leute die seltene afrikanische Namen haben, diese grundsätzlich mehrfach buchstabieren müssen, was ja bedeutet, sie in eine mehr oder weniger lange Reihe deutscher Namen zu übersetzen? Diese Frage stellt sich jedenfalls Sonia Barrett

und steuert gleichzeitig zwei Objekte zu dieser Ausstellung bei, die deren Titel „Making Mirrors“ wörtlich zu nehmen scheinen, wenn sie für jeden Buchstaben des Alphabets einen Handspiegel in einem vergrößerten Typenrad anordnet, so dass sich diese Namen zumindest symbolisch in ganz individuellen Gesichtern auflösen.

Dass im Hintergrund aller dieser alltäglichen Unstimmigkeiten behördliche Gewaltstrukturen stehen, führt Wolfram Kastner deutlich vor Augen: Er stellt Szenen nach, die eine polizeiliche Handlungsanweisung umsetzen, wonach Personen, die dem „Südländer Typ A“ entsprechen, mit besonderer Härte zu behandeln sind. Farida Heuck fasst die strukturelle Gewalt, die von derlei behördlichen Vorgaben ausgeht, in

prägnante Formulierungen und drückt sie auf T-Shirts, wobei es auch ihr darum geht, Auswirkungen auf alltägliche Klischees bewusst zu machen. Wie solche Klischees dann funktionieren, ist allerdings schon schwerer zu verstehen.

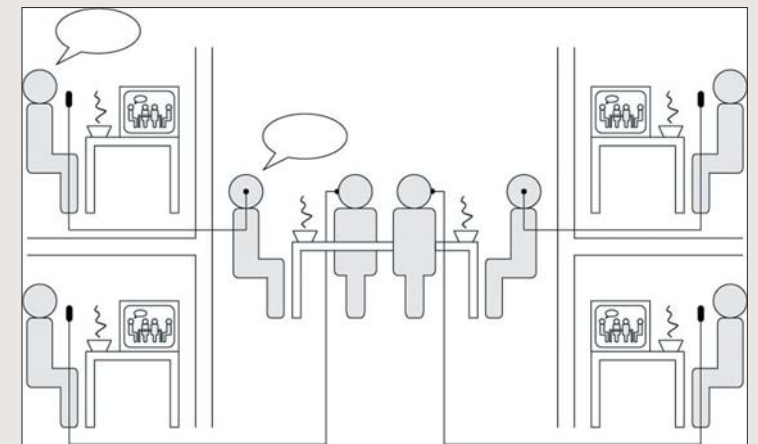
Ein Experiment von Dave Ball und Oliver Walker vergegenwärtigt das auf die eindrücklichste Art und mit einem genialen Setting: Vier Personen halten ein Tischgespräch ab, aber die von ihnen gesprochenen Worte sind nicht ihre eigenen, sondern werden ihnen von einem jeweils unsichtbar in einer Kabine sitzenden und die Szene per Videokamera verfolgenden Beobachter souffliert. Somit sprechen also vermittelt über ihre Repräsentanten vier Personen miteinander, die gänzlich unsichtbar bleiben. Die Ebene nonverbaler Kommunikation verselbstständigt sich und gerät aus den Fugen. Auch wenn die meisten TeilnehmerInnen des Experiments die daraus resultierende Verwirrung spielerisch ausgekostet und genossen haben, wird dennoch klar, dass es die Vorstellungen und Konditionierungen, die unterschwellig in jedem Ge-



WAYNE HODGE, Negerkuss Variation (Prototype #1), 2011. Courtesy: der Künstler

spräch mitlaufen, in sich haben, und den Verlauf der Kommunikation entscheidend prägen. Rajkamal Kalohn bietet eine exemplarische Erklärung durch seine Verweise auf das offizielle Malbuch „Coloring Germany“, an, das an Kinder von Migranten verteilt wird, und typische Klischees zementiert. Sogar wenn er sie dann kritisch parodiert, bestätigt er sie noch, in dem er vorhandene Fronten explizit macht.

Analog vergleicht Danielle Daude verschiedene Inszenierungen der Rolle der Carmen in der gleichnamigen Oper und stellt fest, dass es einen klaren Trend gibt, diese mit einer schwarzen Sängerin zu besetzen – ein deutlicher Beleg dafür, dass hier ein Transfer von Symbolen und Zurechnungen über die Hautfarbe stattfindet und performativ bekräftigt wird. Auch Wayne Hodge, der die Figur der Cleopatra aufgreift, und mit ihr in einen provokativen Dialog tritt, unternimmt den Versuch, eine historische Gestalt und den Bezug auf ihre Hautfarbe, als Topos zu fokussieren, durch den rassistische Vorurteile einen verklärten Ausdruck finden.



DAVE BALL & OLIVER WALKER, Dinner Party, 2010. Courtesy: die Künstler