

Daimler Art Collection

Seven Pieces for One Space

Daimler Contemporary, Berlin

September 27, 2002 – February 9, 2003

Renate Wiehager

Foreword

'I am in Kyoto—but hearing the cuckoo's call—I long for Kyoto.' This Japanese Haiku describes a perception of space that is central to our exhibition. "It describes a moment in which we have a specific access to a space of which we become aware by an acoustic signal – which immediately transforms the space into a different one." (Isabel Mundry) This metamorphosis of space qualities, the permeabilities of architectural space, visual space and acoustic space are phenomena which are fascinating for artists, musicians and architects alike. It is this fascination that emanates from the predominantly space-related projects of this exhibition which brings different disciplines together.

The Daimler Art Collection is founded on the artistic trends of the 20th century, which focused on the transfer and translation of aesthetic programs beyond generic boundaries. From Bauhaus artists via Zero Avant-garde through to Minimal Art in America and Europe—the foundations of our Collection—dialogue between art, architecture, music and choreography was a natural element of the protagonists' thinking and artistic work. This outlines the

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historical background to this exhibition. The starting point, however, was the matter-of-course approach of the contemporary artists to accounting for their work on the basis of discussions with, and their intimate knowledge, of the other disciplines—beyond workshops and thematic exhibitions. I was able to watch and grasp this highly stimulating intertwining of musical and graphical lines and space compositions on the example of the conversation, developed over many years, between Isabel Mundry and the Berlin artist Andreas Schmid. Over more than one year, they have developed works which give concrete shape to this specific and personal dialogue between art and music related to the exhibition space of the Daimler Contemporary.

Isabel Mundry (* 1963, Frankfurt/D) has composed a piece for tape with four trumpets, which will be premiered on the evening of the vernissage and subsequently played at different hearing stations during the time of the exhibition. Mundry: “I occupy myself with the question what we find out about the phenomenon of time when we focus on what we cannot escape anyway, namely our own transitory nature as a sequence of moments. My definition of a moment is that of something that develops a special shape—with a beginning and an end and a time in-between. This is a thoroughly spatial concept in the sense that space is something that marks a boundary from an open range of possibilities.” The artistic approach of Andreas Schmid (* 1955, Berlin/D) is a situative and temporary one. He works on existing spaces as transitory places between external and internal perception, which develop as the onlooker moves in space. For the interpretation of ‘latent’ spaces, he primarily uses lines which are tautened or bonded, drawn, painted, cut, photographed or laid. Schmid: “I react first mentally and visually and only then actively to a space and its major features and in a way I reinforce its characteristics which I have perceived and processed. With my interference, I also charge or activate emptiness.” Architect Peter Haimerl (* 1961) from Munich for the first time presents his urban *Zoomtown* project in Berlin. It reflects a concept of a city as a cultural space which develops like a net primarily through the movements flowing through it. *Zoomtown* redefines the centers of individual cities with a view to the increased mobility of its inhabitants and promotes the networking of metropolises by offering new means of transport. His vision is driven by the desire “to detect our chances and our resources in precisely the non-static space which can be used more effectively. It is a concept of space that is sent through gates, and this spatial flow can superimpose and complement imagination, fantasy, sounds and feelings.”

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The exhibition is complemented by important new acquisitions for the Daimler Art Collection: works by the artists Philippe Parreno (b. 1964 in Algeria, lives in Paris/F), Albert Weis (b. 1969, Berlin/D), Are You Meaning Company (b. 1973, Tokyo /J) and Katja Davar (b. 1968 in GB, lives in Cologne/D). Each of these works opens up new perspectives on the subject of the permeability of spaces. Another highlight of the exhibition is the new permanent sculpture by Auke de Vries (b. 1937, The Hague/NL) for Potsdamer Platz. The sculpture mainly consists of two constructive bodies, 'auto-mobile' building elements reuniting for a pas de deux under the Berlin skies. The daring equilibrium of the figuration signalizes its detachment from all limitations, approaching the freedom of the flight of birds.

(from the publication: 'Seven Pieces for One Space', Stuttgart/Berlin 2002, pp. 4-5. You can purchase this book online.)

Daimler Contemporary

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daily 11 am - 6 pm

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