

## OUTSET GERMANY\_SWITZERLAND – FUNDING PROJECTS 2020

in chronological order

### PROJECT 1

STEFFANI JEMISON + JUSTIN HICKS

1 Million Roses for Angela Davis

Staatliche Kunstsammlungen Dresden, Albertinum

Exhibition dates - 1 May -13 September 2020, Curator Dr. Kathleen Reinhardt

In the context of the special exhibition on the civil rights activist and philosopher Angela Davis, OGS is supporting the production of the sound and performance work MICROCOSMOS: ONE GIANT STEP

The project provides a stage for a young African American artist and opens up new perspectives for the museum.

The performance

Inspired by Nina Simone's gesture of generosity, MICROCOSMOS: ONE GIANT STEP is a sound installation that is based on an experimental opera, using the melody of "Young, Gifted and Black" as a limiting and liberating power. The topic, form and material of the musical cooperation by the New York-based artists Steffani Jemison and Justin Hicks are black music studies - the work represents research, listening, learning, making, writing, reading, practising and performing, all at the same time.

The exhibition

In September 1972, around 50,000 East Germans enthusiastically welcomed the African American civil rights activist Angela Davis to Berlin. Thousands of them had participated in the official state campaign "One million roses for Angela Davis", which contributed to securing the acquittal of the young academic, who had been charged with terrorism in the USA. In East Germany, and in left-wing circles in West Germany, Davis had been stylised as an international Communist icon. The aim of the exhibition at the Albertinum is to deconstruct this rigid image of Angela Davis and to take a broader look at the now-retired professor. The project illuminates her strategies of self-empowering women and radical black resistance, her advocacy of social and ethnic equality, and her fight against gender-based discrimination. As well as archive material and works by prominent East German artists, the exhibition also shows works by contemporary artists who refer directly and indirectly to Davis. The project looks at the socialist utopia that Davis imagined for the GDR, while not denying its complications, and examines Angela Davis' persistent dedication, which continues to inspire people in search of more just forms of social coexistence. After the exhibition, a work by the artist will be presented to the collection of the Albertinum Dresden.

## PROJECT 2

NEVIN ALADAĞ

Sculpture 21<sup>ST</sup>

Lehmbruck Museum, Duisburg

Exhibition dates - 7 May - 9 August 2020, Curator Dr. Söke Dinkla, Director

The new production

The artist Nevin Aladağ will complete two new sculptures for her monographic exhibition as part of the "Sculpture 21st" show in Duisburg; RESONATOR PERCUSSION and RESONATOR WIND. RESONATOR WIND, which makes special formal and substantive reference to the works in the collection of the Lehmbruck Museum, will be donated to the collection after the exhibition.

The exhibition

Nevin Aladağ is currently one of the most sought-after German artists. In a humorous and subtle manner, she searches for the utopian potential in everyday life, in order to then transfer it - in the spirit of Duchamps - to its artistic reality. For a catalyser she uses cultural practices such as music or various different visual patterns, which she works into her fabric pieces, in order to bring together, across mental and geographical borders, that which apparently does not fit together. Aladağ's artistic practice is shaped by a broad aesthetic media spectrum. As a sculptor she not only models with classical materials, but also links her works to metaphors and stories. This special material-aesthetic view characterises both her performances and her objects and room installations.

In the process, her works transcend formal and functional categorisation, and move without any theoretical ballast through historical, cultural and political discourses. Aladağ's artistic approach addresses one of the key points of the potential of contemporary, socially-relevant sculpture, which is examined at the Lehmbruck Museum in the programmatic series "Sculpture 21st".

## PROJECT 3

PATRICIA L. BOYD

Impressions

Kunstverein Munich

Exhibition dates - 2 September - 29 November 2020, Curator Maurin Dietrich, Director

The new production

Patricia L. Boyd will develop two comprehensive new pieces for the Kunstverein, one of which will

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concentrate explicitly on the unique geographical location of the Kunstverein in the public gardens of the Hofgarten. A further new production is concerned with part of the public transport system in Munich and its architectural forms – the semi-private (and in part privatised) protective space of public bus stops.

## The exhibition

From mid-September until the end of November, the Kunstverein Munich will present 'Impressions', the first institutional solo exhibition in Europe by the British artist Patricia L. Boyd (born 1980 in London, lives and works in New York).

In her works, the artist is occupied on the one hand with the circumstances and conditions of her immediate environment, and on the other hand reacts – in an institution-critical tradition – to the respective exhibition context. In the process she both questions and oversteps the boundaries of display and installation standards. Boyd's works emerge in relation to contexts, processes and dynamisms that influence, confirm, undermine or even suspend art's claim to its own social position. They are concerned with circulations (of energy, bodies, resources) and the places at which these overlap. The artist creates sculptures, mural and video works that are derived from the residues, impressions, value reversals, surplus effects and waste of these economies and their respective locations. One strategy that is characteristic of her practice is the reference to and reuse of the settings of her own previous artistic work, which produces a cyclical logic within her work.

The artist will provide OGS with a donation-in-kind. This work is as yet unknown.

## PROJECT 4

DINEO SESHEE BOPAPE  
Secession Vienna

Exhibition dates - 18 September - 8 November 2020, Curator Dr. Annette Südbek

## The new production

For her exhibition at the Secession, Dineo Sehsee Bopape will develop a new, place-related installation. The artist is planning a large architectural intervention consisting of various different complementary elements, which will also be activated by means of numerous detailed inputs. The setting will be activated in a manner very characteristic of Bopape, in that the artist employs various materials as shrines or monuments for different personal or collective events in the history of the African diaspora (and the indigenous peoples), which call forth "memories" of different eras.

## The exhibition

Starting from the history of her homeland of South Africa, in her impressive installations and video projects Dineo Sehsee Bopape is concerned with memory and the domination of land and bodies

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with reference to the lived experience of Africans. Her work is shaped by the search for a visual, tonal and material language that conjures up its own aesthetic by expressing the continuing energies of resistance and the emancipation of the Afro-diasporic peoples from the violence of extreme right-wing capitalist and patriarchal structures. Bopape's installations are dense constellations of politically- and symbolically-loaded elements that persuade with an intense physicality. In her work she uses everyday materials such as earth, digital media, clay, fabric, plastic, containers and paint. The choice of material is always determined by the attached ideas of sovereignty, homeland, language, song, memory, the present, and metaphysics.

## PROJEKT 5

DORA BUDOR  
Kunsthhaus Bregenz

Exhibition dates - 24 October 2020 - 10 Januar 2021, Curator Dr. Thomas Trummer, Director

### The new production

For this exhibition, Dora Budor, who can be seen at the KUB from autumn 2020, responds to the existing architectural conditions. Budor always works in situ. Her starting point is the historical architectural structure of the building. For this reason, her interventions are always preceded by extensive research, above all of the invisible qualities of the building, its hidden and discreet features. The Croatian-born artist thus takes up an important thread of the KUB's exhibition history: the stress test of architecture. This is a special contribution to the question of the physics of things in the age of their digital substitution.

### The exhibition

Dora Budor's works are systems that are developed from the precise observation of location-specific situations, in which they can also be seen. When analysing the given architectural conditions, the artist often incorporates elements with filmic references, in order to intensify the experience of the spatial situation. Budor traces the existing synergetic relationships between human and non-human actors, which she activates in order to sensitise our perception and transform every exhibition visit into unique temporal experience. The artist is given carte blanche to design her exhibition, which encompasses the entire building.