

homecomings, etc.¹

Conversation, Installation, Performance

Returning to homecomings²

Sunday 21 September 2014, 5pm

Installation opening hours until 10 October: Saturdays 1pm-6pm and by appointment

Symposium

homecomings, etc.^{3, 4}

Friday 10 October – Saturday 11 October 2014

Symposium registration by Monday 6 October 2014 to rsvp@homecomings.de

Returning to a place marked by returns, within the context of such revolutions, all is brought into motion.

Last fall's group exhibition homecomings⁵ will expand with a symposium this autumn and be followed by a second group exhibition next spring. Seeing the symposium as a space for reflection as well as generation, the current actions investigate this bridge-like terrain.

We should long ago have got into the habit of moving about, of moving about freely, without it being too much trouble. But we haven't done so, we've stayed where we were; things have stayed as they were. We haven't asked ourselves why it was there and not somewhere else, why it was like this and not otherwise.⁶

Øystein Aasan's new installation *GATES / IN (NOT) SO MANY WORDS* (2014) is an invited response opening up a gesture previously made by Tatiana Echeverri Fernandez, in which the artworks from homecomings (2013) were (re)introduced, through the technique of Systemic Constellations, into the same exhibition space they occupied a year before.⁷ Observing how the artworks reacted when asked "why it was there and not somewhere else, why it was like this and not otherwise?" Aasan returns to the former exhibition as a point of departure, or arrival, setting into motion visitors, homecomings, etc.

Tatiana Echeverri Fernandez in turn sets quotation into jarred movement with fragments from Jean-Luc Nancy's *Corpus* and the preceding performance. Taking on the trifold definition of her title, *Intercalation*—the insertion of a molecule into DNA, an ion into a layered solid such as graphite, or a technique used to insert one narrative inside another, implying simultaneity—is performed by Michael Burditt Norton, traversing the present space and within Aasan's sculptural installation. Everything, including past, present, and future are intertwined and in relationship to each other.

A conversation between **Libia Castro & Ólafur Ólafsson** and curator **Florian Wüst** unfolds on the topic of "Site-Relation" in the light of their permanent neon installation *Dein Land existiert nicht* (2013). The work, created for homecomings, was the first iteration of the neon in German from within their ongoing project *Your Country Doesn't Exist* (2003-). As the opening conversation for the reflective and yet projective symposium, Florian Wüst will speak with the artists about their practice's confrontation with site, expanding this notion to include broader networks of relations, manifest in their work in both subtle and constitutive ways. How might methodology and means be navigated where histories layer and futures project?

¹ An exhibition series bridged by a symposium, curated by Cassandra Edlefsen Lasch and Annabelle von Girsewald

² BOX Freiraum. Courtyard, Boxhagener Straße 93, 10245 Berlin

³ Aedes Network Campus Berlin. Christinenstraße 18–19, 10119 Berlin

⁴ For more information, biographies, and the symposium time schedule refer to www.homecomings.de

⁵ homecomings took place 19 September–27 October 2013, in BOX Freiraum. Courtyard, Boxhagener Straße 93, 10245 Berlin

The project is inspired by Hreinn Friðfinnsson's *House Project* (1974-) and Georges Perec's *Espèces d'espaces* (1974). The initial group exhibition featured benandsebastian, Anton Burdakov, Libia Castro & Ólafur Ólafsson, Tatiana Echeverri Fernandez, Eric Ellingsen, Jean-Pascal Flavien, Hreinn Friðfinnsson, Elín Hansdóttir, Florian Neufeldt, Sophia Pompéry

⁶ Georges Perec, *Espèces d'espaces* (Species of Space, 1974)

⁷ This gesture took place 10 August 2014 and was led by Systemic Constellations facilitator Andrea Hofmann