

The Palliative Turn

Carla Åhlander, Louise Ashcroft, Simon Blanck, Christoph Draeger, Kasia Fudakowski, Anna Gohmert, Annemarie Goldschmidt, Teal Griffin, Harry Haddon, Ethan Hayes-Chute, Lars-Erik Hjertström Lappalainen, Per Hüttner, Nina Katchadourian, Alex Kwartler, Karin Kytökangas, Keith Larson, Mathias Lempart, Dafna Maimon, Marit Neeb, Laura Pientka, Sascia Reibel, John-Luke Roberts, Xavier Robles de Medina, Lydia Röder, Ruth Rubers, Maxwell Stephens, Anna M. Szaflarski, Nala Tessloff, Jana Thiel, Olav Westphalen, Gernot Wieland

09.07.–03.10.2022

Künstlerhaus Bremen is pleased to host the Association for the Palliative Turn as part of its 30th anniversary. *The Palliative Turn* is a collaborative and interdisciplinary project that spans across an exhibition, a program of events and a magazine to be launched at the finissage. The project brings together contributions from artists, designers, a kinesiologist, a philosopher, a comedian, a grief and death counsellor, and a climate scientist amongst others, who have all entered into an exchange within the framework of the Association for the Palliative Turn (APT). Founded in 2020, APT is an open-ended collaboration dedicated to discussing and promoting a palliative approach to, and in the arts. With an experimental, speculative and humorous approach, APT applies the concepts and methods of palliative care to the current crises of civilization, viewing the period before systemic collapse as a time of insight, growth, and profound joy in all that is left. APT proposes no quick fix solutions, but an acceptance of the finitude of life and the limits of our remaining possibilities. What role can art take on as we head toward the inevitable end?

The Palliative Turn brings together more than 30 contributions from different practices, some of which will be on view in the exhibition, some of which will appear in a magazine, or will take place in the accompanying program of events. In the gallery of Künstlerhaus Bremen,

Kasia Fudakowski presents the process and results of a palliative assessment of the institution, Künstlerhaus Bremen. Dafna Maimon and Ethan Hayes-Chute show a new collaborative work that addresses saying goodbye. Other works address themes of cycles, limitations, and inscriptions that we are confronted with. The exhibition extends beyond the exhibition space into the courtyard of the Künstlerhaus and the public space: for example, Alex Kwartler will show a poster work in the neighbourhood of the Künstlerhaus Bremen, while the courtyard of the Künstlerhaus will feature a work by Mathias Lempart, created in collaboration with grief and death counselor Lydia Röder.

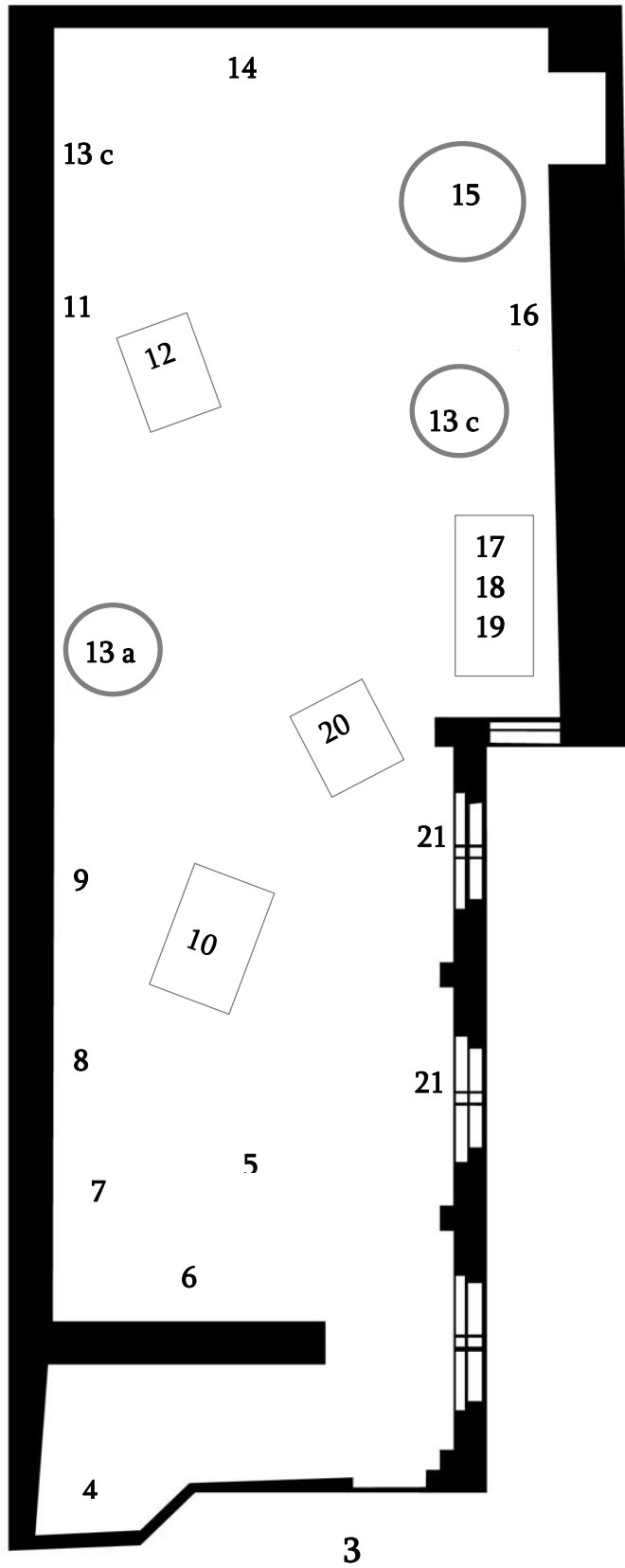
The Palliative Turn will be accompanied by public events such as performances, a Last Aid workshop with Lydia Röder, palliative drawing sessions with Olav Westphalen, a cemetery walk with Jana Thiel, and a palliative dinner. Kinesiologist Annemarie Goldschmidt will give a Health and Cell Death Workshop together with artist Per Hüttner. In her workshop *No Kids*, artist and comedian Louise Ashcroft invites us to reflect on what it means not to have children and forego a genetic legacy.

The Association for the Palliative Turn network continues to expand. With Laura Pientka, Ruth Rubers, Jana Thiel and Nala Tessloff, students and graduates of the Hochschule für Künste Bremen are also involved. Exchanges between participants are an important aspect of the project. New collaborations resulting from the process in Bremen will find their way into the Association for the Palliative Turn magazine, which will be published at the finissage.

Curated by Nadja Quante in close collaboration with Kasia Fudakowski and Olav Westphalen

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In the courtyard: 1, 2

1 **Alex Kwartler**

Non-Curo, 2021

Colour print on UV-coated paper

61,5 x 92 cm

Open edition

The poster work *Non Curo* by Alex Kwartler can be seen outside the exhibition space in the entrance to the courtyard of the Künstlerhaus and throughout the city. The work, which the artist conceived as a poster for the public space, is based on a Latin funerary text used by followers of the philosopher Epicurus since antiquity: "Non fui, fui, non sum, non curo" translates as "I have not been, I have been, I am no more, I do not care". In place of an "I am" is stoic acceptance. The striking yellow and black poster with its glossy surface is inspired by the concert posters of the legendary New York punk club CBGB.

Alex Kwartler, b. 1979 in New York, USA, is an artist. He lives and works in New Brunswick, USA.

2 **Mathias Lempart**

Riddle, 2021

Metal signs with engraving

16 pieces

The signs are a riddle with 16 terms from the palliative practice, which the artist and graphic designer Mathias Lempart compiled together with the grief and death counsellor Lydia Röder.

Mathias Lempart, b. 1990 in Poland, is an artist and graphic designer and lives in Berlin.

3 APT

Excerpt from the *APT Manifesto (Mural)*, 2022

Dimensions variable

The Association for the Palliative Turn (APT) was founded in 2020 by the artists Simon Blanck, Kasia Fudakowski, Mathias Lempart, Dafna Maimon and Olav Westphalen. The wall piece features excerpts from their manifesto, which is available for visitors to take at the entrance to the exhibition space and online at the APT website

www.palliativeturn.org.

Design: Shortnotice Studio, Berlin

Sascia Reibel, graphic designer and product designer, lives and works in Berlin and **Mathias Lempart**, artist and graphic designer, b. 1990 in Poland, lives in Berlin.

4 Kasia Fudakowski

***Palliative Assessment of Künstlerhaus Bremen*, 2022**

Questionnaire and workwear

Video, 11 min

Before the exhibition, Kasia Fudakowski, together with Dafna Maimon and Olav Westphalen, conducted a palliative assessment of the Künstlerhaus to find out how palliative the Künstlerhaus is. During the audit, the directors, team and board members and the artists working in the house as well as external colleagues and neighbours were interviewed. The results of the audit are presented in a video in the workroom next to the information desk.

Visitors are invited to make their own assessment of the Künstlerhaus using the questionnaires that can be found next to the video. How palliative do you think the Künstlerhaus is?

Kasia Fudakowski, b. 1985 in London, UK, is an artist and lives in Berlin.

5 Laura Pientka

Tender Blossom, 2022

Ceramics and wax candle

ca. 34 x 41 x 32 cm

Pientka's ceramic work is a mould of a male buttock with a burning black candle stuck in its anus. The sculpture, which is both a sculpture and a candlestick, plays with the delimiting moments of (palliative) medicine. Furthermore, the work refers to themes of pleasure, pain and religion.

Laura Pientka, b. 1994 in Delmenhorst, is an artist. She lives and works in Bremen.

6 Olav Westphalen

Mom Tattoo, 2021/2022

Pigment print on paper

29,5 x 37 cm

Mom Tattoo was a performance Westphalen did as part of an exhibition by APT at the Brandenburgischer Kunstverein. The artist had a motif designed by his mother tattooed on his upper arm. The tattoo shows a whale with the words "Mom".

The work refers to the sometimes more sometimes less conscious and unconscious inscription of the mother in the child's body, which will survive even the death of the person who "gave us life".

Olav Westphalen, b. 1963 in Hamburg, is an artist. He lives and works in Stockholm and Bremen.

7 Teal Griffin

a mobile for Arya, 2021

Wood, string, polythene

30 x 50 x 30 cm

A mobile for Arya is a mobile of miniatures of plastic bags that carries a morbid ambiguity: The plastic bags are as beautiful in their movements as they are life-threatening – for the creatures in the sea, for the people who depend on the sea, and for small children.

Teal Griffin, b. 1988 in London, UK, is an artist and lives in London.

8 Olav Westphalen

Care/Not Care, 2019

Collage

60 x 80 cm

The collage *Care/Not Care* is part of a series of 12 diagrams based on the so-called Klein'schen group, a mathematical construct introduced into linguistics by the semiotician Algirdas Julien Greimas as the "semiotic square". The semiotic square is used to represent the multiple levels of meaning of a sign in its relation to opposing concepts. It is therefore often based on conventional pairs of concepts, such as life/death or beautiful/ugly. A single word is thus expanded into a field of meaning in which it is anchored. The semiotic square was developed, among others, by the art historian Rosalind E. Krauss in her text "Sculpture in the Expanded Field" to understand the expanded field of post-war sculpture. Westphalen applies the semiotic square to "unpack" concepts and images he finds problematic. The linguistic level of the diagrams is accompanied by images that result from purely intuitive internet searches. The function of these diagrams is no longer to represent structures, but to produce new, associative, visual constellations.

9 Per Hüttner

Drawing from Studies for Duet with a Dying Plant, 2021

Digital drawings, printed on paper

DIN A4

In *Drawings from Studies for Duet with a Dying Plant*, Per Hüttner searches for and asks about facets of death and the relationship of humans to plants or even their own bodies as the habitat of other organisms. The drawings use non-western medicine such as Traditional Chinese Medicine and Ayurvedic to rethink humans' relationship to our surrounding world and our evolutionary past. Humour and irony plays an important role in the piece by putting seemingly unconnected occurrences next to each other.

Per Hüttner, b. 1967 in Oskarshamn, Schweden, ist artist and lives and works in Paris and Stockholm.

10 Jana Thiel and Volker Grahmann

THANATOLOGY MEDITERRANEUM - Studies on the palliative 'Wishing-Table', 2022

Metal, ceramics, plexiglass, glass, stone, plastic

ca. 170 x 150 x 115 cm

What might a self-service buffet look like immediately before the systemic collapse? To address this question, Volker Grahmann and Jana Thiel have constructed a pre-apocalyptic buffet display made of mild steel, which they have fitted with objects made of ceramics, bronze, stone and plastic. The objects form amalgams of supposedly natural aquatic plant parts, marine animals and other organisms that have a proximity to the biocorrosion and decomposition processes in the marine ecosystem as well as to artificial civilizational artefacts. An audio feature underpins the fictional setting with the stream of consciousness of a Mediterranean holidaymaker standing at a hotel buffet: the dynamics range between infinite regress and productive uncertainty.

Jana Thiel is an artist and works at a funeral home.

Volker Grahmann, b. 1977, is an artist and lives and works in Bremen.

11 Simon Blanck

1900–1999, 2014/2022

Slide show, 3:30 min

Simon Blanck's slide show 1900-1999 shows the dates 1900 to 1999 – all photographed from gravestones.

Simon Blanck, b. 1986 in Trollhättan, Schweden, is an artist and lives and works in Stockholm.

12 Dafna Maimon & Ethan Hayes-Chute

Camp Solong: Sheltered Hangups, 2022

Mixed materials

Dimensions variable, 60 min audio loop

Camp Solong is an ongoing collaborative Gesamtkunstwerk by Dafna Maimon and Ethan Hayes-Chute that they have been pursuing since 2016 in the form of jointly-run, nomadic summer camps for adults. In the *Camp Solong* sessions, which take place in custom-built cabins by the artists, participants learn to do what anyone going to summer camp dreads: saying "goodbye" (at the end).

In their work *Camp Solong: Sheltered Hangups*, newly produced for the exhibition *The Palliative Turn*, visitors are invited to climb into the den under the table, make themselves comfortable and listen in on the camp counselors goodbye expertise as they draw a phone call to its end.

Dafna Maimon, b. 1982 in Porvoo, Finnland, is an artist and lives and works in Berlin.

Ethan Hayes-Chute, b. 1982 in Freeport, Maine, USA, is an artist and lives and works in Berlin.

13 Marit Neeb

a *Column (Bad Liebenwerda #1)*, 2022

Polystyrene 1,5 mm, PU-varnish
49,5 x 185 cm

b *Column (Volvic #1)*

Polystyrene 1,5 mm, PU-varnish
45 x 175 cm

c *Untitled (Vittel #06)*, 2022

From the series *Bottles and Landscape*
Gouache on paper
60x70 cm

Neeb's works from the work complex *Bottles and Landscape* emerge from an examination of the forms and surface reliefs of PET water bottles. The sculptures, which look like columns, are oriented in their proportional enlargement to the dimensions of the human body. Their surfaces are printed with a monotype of industrial varnish that has been diluted with too much water, and thus show peculiar disturbances of stains and drops that seem like an organic structure.

The gouache *Untitled* also emerged from Neeb's examination of PET water bottles. Without changing the patterns, she stenciled the surface structure of the water bottles with brush and gouache. The shapes and contours disappear in spots, drops and traces. By deliberately using her tools and materials in a messy way, she attempts to subvert the message of advertising aesthetics and reject its symbolisation of landscape as a place of purification and purity. Neeb explores the extent to which the stereotypical symbolisation of landscape for marketing purposes can be reformulated into more contemporary imagery. The work oscillates between technical drawing and poetic ink painting, disrupted by the use of too much water.

Marit Neeb, b. 1971, in Potsdam, is an artist and lives and works in Berlin.

14 Xavier Robles de Medina

Gorillas in the Mountains of Southern Nigeria: World's rarest great ape pictured with babies, BBC News, 9 July 2020, 2022

Acrylic on wood

114 x 200 cm

Courtesy of Catinca Tabacaru Gallery and Xavier Robles de Medina

The source image of Xavier Robles de Medina's painting, taken from a camera trap in the Mbe Mountains, is a rare glimpse of an endangered subspecies of gorillas. However, the BBC article quoted in the title of the painting contains a positive message: "... the Wildlife Conservation Society (WCS) says the sighting raises hopes that the endangered animals are actually reproducing. The image was taken in the midst of the COVID-19 pandemic in 2020, when humans collectively retreated from public spaces. This reference to human activity and decelerated time also point to the artist's working process – it drags on for months and the image is slowly formed. It is this aspect of the image being interpreted by a human hand and at a human pace that transforms the digital, low-resolution jpg into something more complex. The depth of the jungle is clearly palpable in this painting and the gorillas stare directly at the person looking at the painting.

Xavier Robles de Medina, b. 1990 in Paramaribo, Suriname, is an artist and lives and works in Berlin and Paramaribo.

15 Karin Kytökangas

Situated on every side, 2022

PVC

Ø 200 cm

Kytökangas' work *Situated on every side* recalls memories of a beach which the artist regards as a palliative place, where all classes are together, old and young; it is timeless and forever present. The oversized dimensions of the beach ball evoke the association of an elephant in the glasshouse, a huge inhale that fills the space and will slowly deflate during the passing of time.

Karin Kytökangas, b. 1991 in Vetlanda, Schweden, is an artist and lives and works in The Hague, Netherlands.

16 Teal Griffin

Latex gloves on a wall, 2018

Oil on linen

29x30 cm

Teal Griffin's painting depicts, as the title states: latex gloves on a wall. The latex gloves lined up next to each other look like a curtain. The painting was created before the pandemic and refers to the interplay between closeness and distance, touch and hygiene measures in palliative care.

Teal Griffin, b. 1988 in London, UK, is an artist and lives in London.

17 Carla Åhlander,
You Can Trust Me, 2022
Digital C-Print
20 x 30 cm

Presented on a table, Åhlander's photographs were taken in a center for forensic psychiatry in Trelleborg, Sweden. The pictures show the rooms empty with a special focus on interior design and furniture. For the artist, the motifs symbolize the minimum of what we need to survive.

Carla Åhlander, b. 1966 in Lund, Schweden, is an artist and lives and works in Lund and Berlin.

18 Lars-Erik Hjertström Lappalainen
Text

On the table a collaborative contribution by Åhlander, Wieland and Hjertström Lappalainen is displayed, for which Hjertström Lappalainen wrote the text.

Lars-Erik Hjertström Lappalainen is a philosopher and art critic. He lives in Skarpnäck, Sweden.

19 Gernot Wieland
A Perfect Square, 2018
Super 8 Film digitized on HD Video
3 min, sound, color

Gernot Wieland works mainly with film, drawing and lecture performance in order to examine psychological conditions in society and in human beings. *A Perfect Square* is a three-minute long narration based on drawings, paintings and potato prints, that weaves a story about Kandinsky's square, doors and abandoned houses, and creates correspondences between shapes, colors and states of consciousness.

Gernot Wieland, b. 1968 in Horn, Austria, is an artist and lives and works in Berlin.

20 Ethan Hayes-Chute

Pläsnt Dschörnie Mobile Presentation Unit, 2022

Mixed media

Dimensions variable

Ethan Hayes-Chute's ongoing project *Pläsnt Dschörnie* is a fictional moving company whose business model is characterized by excessive care constantly teetering on unprofitability. In 2014, the project started with flyers, like those distributed by many moving companies. Since then, the project has been developing into other realms. In 2019, *Pläsnt Dschörnie* expanded into an enormous installation to include a utopian headquarters of the company, populated by performers carrying out the employees' eccentric daily routines. For *The Palliative Turn* Hayes-Chute presents a new elaboration of his project that takes the form of a customized shopping cart. Hayes-Chute draws attention to the state of uprootedness that accompanies any move, contrasting the stressful task of relocation with the the elaborate, unusually empathetic and family-like service of *Pläsnt Dschörnie*.

Ethan Hayes-Chute, b. 1982 in Freeport, Maine, USA, is an artist and lives and works in Berlin.

21 Ruth Rubers

You Never Know, 2022

Plastic case, Random generator

Ø 11 cm

Ruth Rubers' work playfully exploits the powerlessness we are confronted with when it comes to death. We never know how much time we have left but it is certain that at some point it will end.

Ruth Rubers, b. 1990 in Malchin, is an artist and lives and works in Bremen.

Accompanying Program:

Friday, 08.07., 7 pm

Opening followed by *APT Manifesto*, Performance by Maxwell Stephens

Saturday, 09.07.

3 pm Palliative Drawing Sessions with Olav Westphalen

In a series of simple exercises and experiments, drawing is employed as a means to heighten our awareness of subtle physical and mental processes. Can drawing give us access to parts of ourselves that are otherwise inaccessible? The sequence we will be testing out is not based on any research and makes no claim to work in any way.

No previous knowledge of drawing necessary, max. 12 participants.

Event held in German and English

Please register in advance at galerie@kuenstlerhausbremen.de

Participation free

5 pm **Exhibition tour** with members of APT

Sunday, 10.07., 12 noon

Walk on the Riensberg cemetery with Jana Thiel

How does a positive approach to death work? What is meant by the term "reburial" ("human composting")? And what might the cemetery of the future look like? On a joint cemetery walk with artist Jana Thiel, we will discuss ecological burial methods and the "death positive movement", among other things.

Meeting points:

11:15 am at Künstlerhaus Bremen (in the courtyard in front of the gallery entrance) or

12 noon at the entrance of Riensberg cemetery, Friedhofstraße 51, 28213 Bremen

Event held in German and English

Please register at galerie@kuenstlerhausbremen.de

Participation free of charge / Ticket for the streetcar to the cemetery has to be purchased by yourself

Wednesday, 27.07., 6 pm

Guided tour with Frederik Preuschoft (in German)

Wednesday, 28.09., 6 pm

Curator's Tour with Nadja Quante (in German)

Friday, 30.09.

7 pm talk by Livia Paldi

8.30 pm film screening with contributions by Christoph Draeger, Nina Katchadourian, Olav Westphalen, et al.

Saturday, 01.10.

11 am **Last Aid Course with Lydia Roeder (DE)**

3 pm Workshop with **Louise Ashcroft: NO KIDS (EN)**

A workshop for the childless, childfree and for those who have kids but might mourn the loss of their former selves

Childless 39-year-old artist and comedian Louise Ashcroft leads a workshop for people who don't currently have biological kids, and those who have kids but sometimes miss their childfree past life. Participants will use a questionnaire (available in German and English) to collect their own experiences, and together we will think about what it means to not have kids, not pass on genes, and not create a traditional family. A playful, inclusive space for mixed feelings, creative kinship and reflection.

Workshop held in English

Free participation

Please register at galerie@kuenstlerhausbremen.de

4.30 pm **Exhibition tour** with members of APT

6 pm Performance by **Per Hüttner: *Duet with a Dying Plant***

7 pm **Open roundtable** with members of APT

8 pm **Palliative Dinner** (Registration at galerie@kuenstlerhausbremen.de)

Sunday, 02.10.

11 am **Workshop with Annemarie Goldschmidt (Kinesiologist) and Per Hüttner (artist) (EN)**

For further information on the events, please visit

www.kuenstlerhausbremen.de

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Opening hours of the exhibition:

Wednesday to Sunday 2–6 pm

30.09. & 01.10. 2–10 pm

03.10. German Unity Day 2–6 pm

Free admission!

Address: Künstlerhaus Bremen, Am Deich 68/69, D-28199 Bremen,
www.kuenstlerhausbremen.de

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