

Julian Charrière, Marjolijn Dijkman, Raphaël Fischer-Dieskau, Andreas Greiner, Robert Gschwantner, Spiros Hadjidjanos, Almut Linde, Ulrike Mohr, Mazenett Quiroga, Marike Schuurman, Raul Walch

Opening hours

6 Jul – 24 Aug 2024, Wed – Sat 2 – 6 pm
and by appointment at office@frontviews.de
Free admission

Location

frontviews at HAUNT
Kluckstraße 23 A / Yard
D - 10785 Berlin

curated by Dr. Almut Hüfler and Stephan Klee

<http://frontviews.de>

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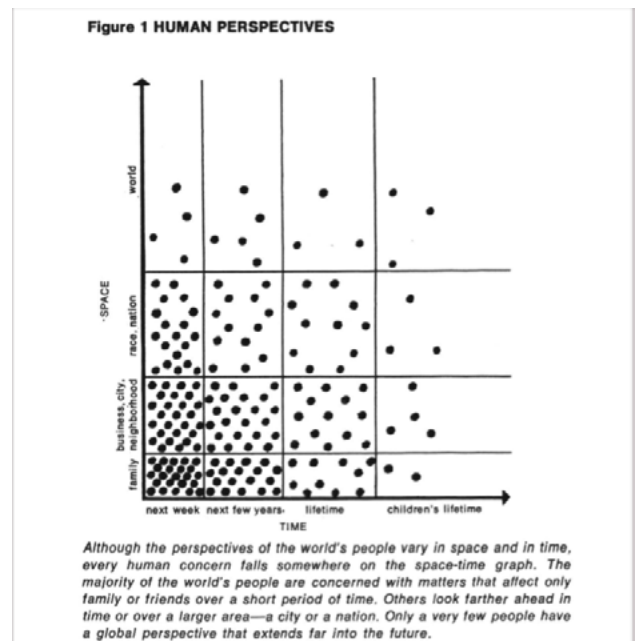
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EN

COLLAPSE IS NOT A DESTINATION conceptualizes our planet in the Anthropocene as an endangered garden with finite resources, in which our activities have a profound impact on our basis of existence. On display are works from the fields of sculpture, photography and installation. Using found materials, they offer a long-term time dimension and point to the dilemma of the capitalist growth paradigm: that the long-term effects of our short-term profitable actions are not adequately taken into account. The consequences have long been clear: ‚technical fossils‘ such as aluminium, concrete residues, plastic particles, carbon compounds from the combustion of fossil fuels, fallout from nuclear bomb tests, etc. can be found in sediment layers, microplastics can be detected in bodily fluids - and the man-made climate catastrophe can no longer be denied.

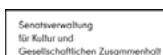
This development has been known for more than half a century and was described in *Limits to Growth*, the first report by the Club of Rome in 1972. Since then, we need to ask ourselves: Why is it still not possible for us as a collective to take countermeasures and stop the destruction of our livelihoods that has long been predicted in models? Why is it that we cannot „see“ or recognize reality?

The report pointed out that the human perspective is radically limited to what is close in time and space. Long-term or spatially distant effects do not seem relevant for decision-making, as we cannot grasp the complexity of the process and its dynamics in everyday life. At the same time, however, decisive changes for the entire process occur just there.



Donella H. Meadows, Dennis L. Meadows, Jørgen Randers, William W. Behrens III: *The Limits to Growth. A Report for the Club of Rome of Rome's Project on the Predicament of Mankind*. New York 1972. [https://collections.dartmouth.edu/ebooks/meadows-limits-1972.html#pubcfi\(/6/10\[title2\]!/4,/8/1:0./22/1:22\)](https://collections.dartmouth.edu/ebooks/meadows-limits-1972.html#pubcfi(/6/10[title2]!/4,/8/1:0./22/1:22))

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The title of the exhibition quotes Ugo Bardi, member of the Club of Rome and co-editor of *Limits and Beyond: 50 years on from The Limits to Growth, what did we learn and what's next?* from 2022: **„Collapse is not a destination, it is a process“**. A process that we can hardly stop with our usual way of thinking. „The crisis is that people do not recognize the problems they cause. They can do something, but they cannot perceive the result of their actions in a universal reality.“ (Almut Linde: *Radical Beauty*, 2018).

The exhibition uses artistic strategies to make viewers aware of the phenomena of complex processes and interrelationships. The two floors of the pavilion are dedicated to two major themes: Earth and electricity on the lower floor, forest and fire on the upper floor. *COLLAPSE IS NOT A DESTINATION* „shows“ instead of „tells“. Through the presence of the original material, the spatial and temporal distance is overcome for the moment of viewing; the implications of our capitalist lifestyle can be experienced sensually and directly.

Programme

Vernissage

Fri 5 Jul 6 – 9 pm

Panel Talk

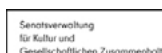
Thu 11 Jul at 7 pm

with Dr. Didem Aydurmus, Jörg Geier (Club of Rome), Prof. Dr. Almut Linde,
moderated by Dr. Almut Hüfler

Finissage

Sat 24 Aug 5 – 8 pm

supported by:



BERLIN



ARTIST
FUNDED _ KÜNSTLER:INNEN _ FINANZIERT

Julian Charrière, Marjolijn Dijkman, Raphaël Fischer-Dieskau, Andreas Greiner, Robert Gschwantner, Spiros Hadjidjanos, Almut Linde, Ulrike Mohr, Mazenett Quiroga, Marike Schuurman, Raul Walch

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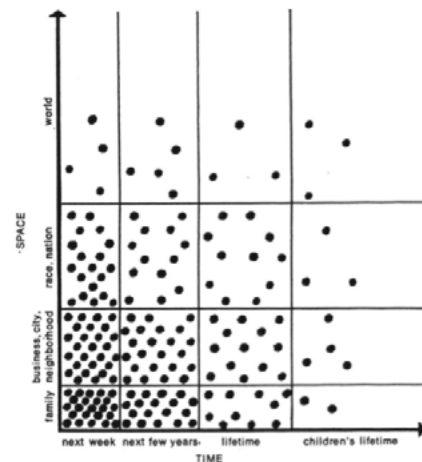
DE

COLLAPSE IS NOT A DESTINATION begreift unseren Planeten im Anthropozän als einen gefährdeten Garten mit endlichen Ressourcen, in dem unsere Aktivitäten tiefgreifende Auswirkungen auf unsere Lebensgrundlagen haben. Gezeigt werden Werke aus den Bereichen Skulptur, Fotografie und Installation. Mit vorgefundenen Materialien eröffnen sie eine langfristige Zeitdimension und verweisen auf das Dilemma des kapitalistischen Wachstumsparadigmas: Dass die langfristigen Auswirkungen unseres kurzfristig profitablen Handelns nicht angemessen einbezogen werden. Die Folgen sind heute längst deutlich: In Sedimentschichten finden sich ‚technische Fossilien‘ wie Aluminium, Betonreste, Plastikteilchen, Kohlenstoffverbindungen aus der Verbrennung fossiler Energieträger, Fallout aus Atombombenversuchen u.s.w., Mikroplastik lässt sich in Körperflüssigkeiten nachweisen – und die menschengemachte Klimakatastrophe ist nicht mehr von der Hand zu weisen.

Diese Entwicklung ist seit mehr als einem halben Jahrhundert bekannt und wurde in Limits to Growth, dem ersten Bericht des Club of Rome von 1972 beschrieben. Seither stellt sich die Frage: Warum ist es uns als Kollektiv trotzdem nicht möglich, gegenzusteuern und die in Modellen seit Langem vorausberechnete Zerstörung unserer Lebensgrundlagen aufzuhalten? Wie kommt es, dass wir die Wirklichkeit nicht „sehen“, nicht (an) erkennen können?

Der Bericht wies schon damals darauf hin, dass die menschliche Perspektive radikal auf das zeitlich und räumlich Nahliegende beschränkt ist. Langfristige oder räumlich entfernt liegende Auswirkungen scheinen für die Entscheidungsfindung nicht relevant, da wir die Komplexität des Prozesses und seine Dynamiken im Alltag nicht erfassen können. Gleichzeitig ereignen sich dort für den gesamten Prozess aber entscheidende Veränderungen.

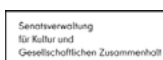
Figure 1 HUMAN PERSPECTIVES



Although the perspectives of the world's people vary in space and in time, every human concern falls somewhere on the space-time graph. The majority of the world's people are concerned with matters that affect only family or friends over a short period of time. Others look farther ahead in time or over a larger area—a city or a nation. Only a very few people have a global perspective that extends far into the future.

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Der Titel der Ausstellung zitiert Ugo Bardi, Mitglied des Club of Rome und Mitherausgeber von *Limits and Beyond: 50 years on from The Limits to Growth, what did we learn and what's next?* von 2022: **„Collapse is not a destination, it is a process“**. Ein Prozess, den wir mit unserer gewohnten Denkweise offenbar kaum aufhalten können. „Die Krise besteht darin, dass der Mensch die Probleme, die er verursacht, nicht erkennt. Er kann etwas tun, das Ergebnis seiner Handlungen in einer universalen Realität jedoch nicht wahrnehmen.“ (Almut Linde: *Radical Beauty*, 2018).

Die Ausstellung rückt Phänomene komplexer Prozesse und Zusammenhänge mit künstlerischen Strategien ins Bewusstsein der Betrachter*innen. Auf den zwei Etagen des Pavillons widmet sie sich zwei großen Themenbereichen: Erde und Elektrizität im Untergeschoss, Wald und Feuer im Obergeschoss. *COLLAPSE IS NOT A DESTINATION* „zeigt“ statt zu „erzählen“. Durch die Gegenwart des ursprünglichen Materials wird für den Moment des Betrachtens die räumliche und zeitliche Distanz überwunden, die Implikationen unseres kapitalistischen Lebensstils werden sinnlich und direkt erfahrbar.

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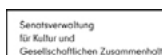
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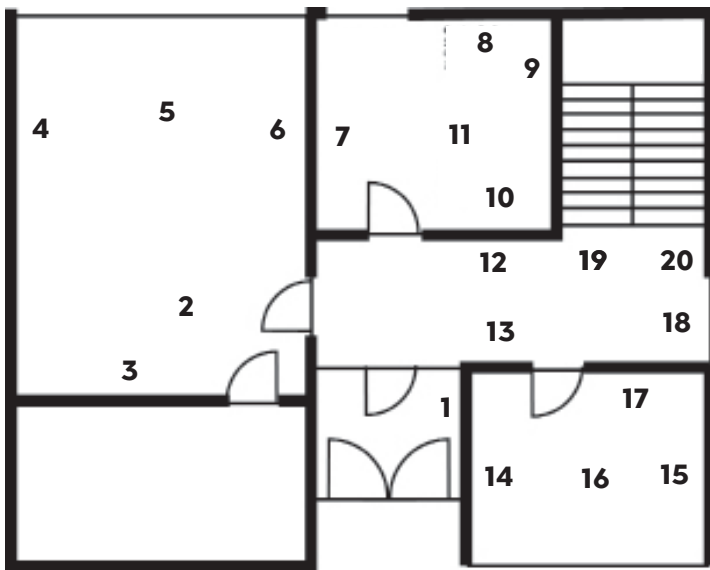
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Groundfloor



- 1 Marike Schuurman
Klein Buckow 1527-1986, Kohle, 2017
Inkjetprint of reclaimed negatives on aluminium
48 x 36 cm
- 2 Spiros Hadjidjanos
K_enn_ecot_t, 2021
Bronze Cast
52.4 x 41 x 6.4 cm
Installed with K_enn_ecot Pre-Cast, 2021
- 3 Julian Charrière
Eneman IV – Terminal Beach, 2016
Large-format black-and-white-photograph, double-
exposed through thermonuclear strata, archival
pigment print on Hahnemüle Photo Rag, mounted on
aluminium Dibond,
Red Palmira veneered frame, Mirogard
anti-reflective glass
120,2 x 150,2 cm
Installation with Ohne Titel,
coconut in lead sarcophagus, 2016,
20 x 14 x 14 cm
- 4 Almut Linde
DIRTY MINIMAL #88.2 - CAVE, 2014
Light-jet Print
120 x 180 cm

- 5 Almut Linde
DIRTY MINIMAL
#88.1 MINIMALIZED DIRT SQUARE/ GORLEBEN,
2014
Salt
200 x 200 cm
- 6 Almut Linde
DIRTY MINIMAL #88.2 - CAVE, 2014
Light-jet Print
120 x 180 cm
- 7 Marjolijn Dijkman
Depth of Discharge, 2021
4K, 2 or 4-channel sound composition
27:40 min
- 8 Marjolijn Dijkman
Earthing Discharge (#1), 2019
Framed C-print on paper
110 x 90 cm
- 9 Marjolijn Dijkman
Earthing Discharge (#2), 2019
Framed C-print on paper
110 x 90 cm
- 10 Marjolijn Dijkman
Earthing Discharge (#3), 2019
Framed C-print on paper
110 x 90 cm

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Groundfloor



11 Marjolijn Dijkman
Cloud to Ground, 2021
Resin, fulgurite, aluminium board
30 x 30 x 20 cm

12 Marike Schuurman
Partwitzer See 3-2 PH 5,5, Toxic 2022
Inkjetprint on aluminium,
framed in plexiglass box
147 x 120 cm

13 Marike Schuurman
Merzdorf 1400-1979, Kohle, 2017
Inkjetprint of reclaimed negatives on aluminium
48 x 36 cm

14 Marike Schuurman
Bernstein See 1-2 PH, 6,5, Toxic 2022
Inkjetprint on aluminium,
framed in plexiglass box
104 x 85 cm

15 Marike Schuurman
Bergheider See 3-PH3, Toxic 2022
Inkjetprint on aluminium,
framed in plexiglass box
104 x 85 cm

16 Robert Gschwantner
ERIKA0065, 2000
PVC tubes, oil: TOTAL ALTIGRADE GP & ELF 2T
50x85cm

17 Robert Gschwantner
North Beach, 2021
Collection II, PVC tubes, seawater, sand, plastic
particles, folded
95x70cm

18 Robert Gschwantner
North Beach Collection V, 2023
PVC tubes, seawater, sand, plastic particles
220 x 100 cm

19 Raul Walch
No One To Follow, 2020
Video, full HD, Loop 11:42 min
Edition of 2 courtesy the artist and Galerie
EIGEN + ART Leipzig/Berlin

20 Marike Schuurman
Presenchen - 1986, Kohle, 2017
Inkjetprint of reclaimed negatives on aluminium
48 x 36 cm

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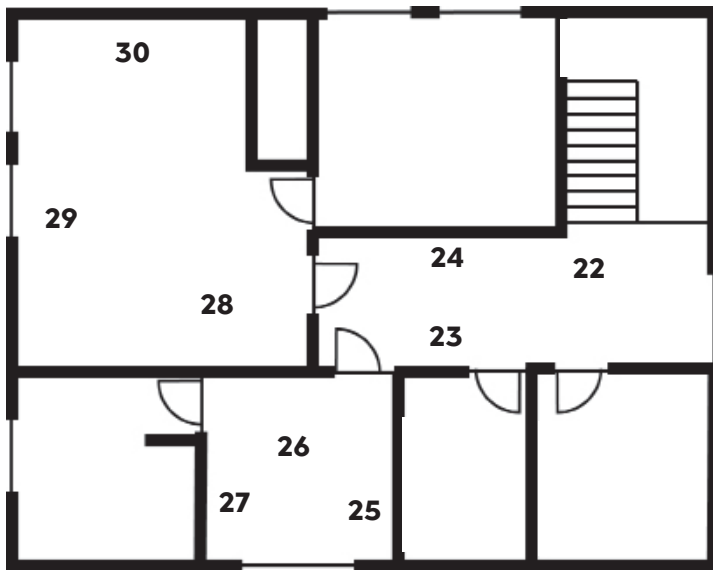
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First floor

21



- 25 Raphaël Fischer Dieskau
Solosuite for Extinct birds No.1, 2023
Alderwood, speaker, cable, electronics
15 x 16 x 9 cm
- 26 Ulrike Mohr
Sheltered (Nest), 2024
Ceramic and carbonized wood
85 x 30 x 110 cm
Installation with distilled smoke scent
- 27 Ulrike Mohr
Oiseau brûlé, 2024
Partially charred wood
30 x 9 x 36 cm
- 28 Ulrike Mohr
Sheltered (Pile), 2023
Ceramic and carbonized wood
75 x 20 x 100 cm
- 29 Spiros Hadjidjanos
Unfolded, 2019
Pine (Charred)
Part I: 174 x 24,5 x 15 cm - Part II: 183 x 39,5 x 0,5 cm
- 30 Andreas Greiner
Abschied (Harz) 2020
Vom Walde, 2020
Video created with an AI trained on thousands of forest images, image data set captured in the forest of Goslar, programmed by Daan Lockhorst
Video, looped. Sound concept and design by Louis McGuire, synthesized from Mendelssohn Bartholdy's choir piece "Abschied vom Walde / Farewell to the Forest", video tracking algorithm, programmed by Daan Lockhorst, looped.
Courtesy of DITTRICH&SCHLECHTRIEM Länge

- 21 Raphaël Fischer Dieskau
Concerto for extinct birds, 2024
Walnut, spruce, speaker, cable, electronics
210 x 210 x 25 cm
- 22 Mazenett Quiroga
Gente Serpiente (Snake people), 2019-2023
2 Bicycle tires and Acrylics
2 Branches, bronze
2 x 60 cm, 2 x 25 x 14 cm
- 23 Mazenett Quiroga
Gente Serpiente (Snake people), 2019-2023
2 Bicycle tires and Acrylics
Branch, bronze
2 x 60 cm, 25 x 14 cm
- 24 Mazenett Quiroga
Roots of the Sky, 2024
9 digital prints on cotton paper Hahnemühle,
covered with gold leaf 24K
59 x 47 cm each

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