

## Barbara Holub The Blue Frog Society

Die **Blue Frog Society** stellt sich erstmals öffentlich in Wien vor:

Dazu findet am Fr., 10.01., 17:00, im Rahmen der Ausstellung CrossSections.Potentials (kuratiert von Basak Senova) eine Informationsveranstaltung statt. Hier haben Sie Gelegenheit, Näheres über die Anliegen der BFS zu erfahren und Fragen zu stellen. Wenn Sie einen Beitrag machen wollen, oder ein Mitglied der BFS werden wollen, haben Sie hier die Gelegenheit.

**The Blue Frog Society\_  
A Habitat Without Territory**

Art Award of Salzburg / nomination  
Galerie im Traklhaus, Salzburg  
2011

**Links to the Blue Frog Society:**

World Council of the Peoples for the UN (WCPUN):  
<http://wcpun.org/focus-areas/>

Radio Praha:  
<http://www.radio.cz/en/section/arts/future-of-the-future-exhibition-at-pragues-dox-seeks-to-go-beyond-established-conceptions-of-past-present-and-future>

Ö1 Kunstradio / Ö1 Art Radio:  
[http://www.kunstradio.at/2010B/14\\_11\\_10.html](http://www.kunstradio.at/2010B/14_11_10.html)



**The Blue Frog Society\_  
A Habitat Without Territory**

64th UN DPI/ NGO conference  
Bonn, 2011

mit Shamina de Gonzaga/  
World Council of Peoples for the UN

Barbara Holub

**The Blue Frog Society | A Habitat Without Territory**

The Blue Frog Society claims a new habitat – a habitat without territory, not just as an idea, but as a messenger of a new future which was presented for the first time in New York on „Windows on Madison“/ Czech Mission to the UN/ Czech Center, 2011.

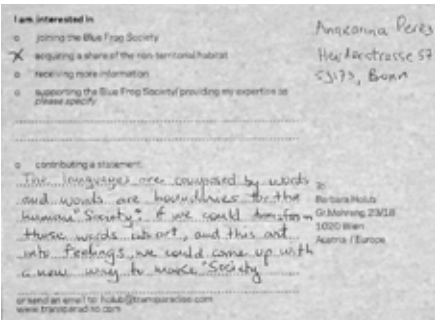
From Sept.3-5, 2011, The Blue Frog Society will be presented at the 64th UN DPI/ NGO conference on „Sustainable Societies, Responsive Citizens“ in Bonn, in collaboration with Shamina de Gonzaga, WCPUN (World Council of Peoples for the UN).

**Creating a Habitat Without Territory: New Values, New Commons**

The Blue Frog Society employs artistic strategies to investigate issues of territory and habitat that go to the very foundation of the dominant socio-economic system. It pushes the borders of the „possible“ to make space for the unplanned and unthinkable, emphasizing civic engagement and the need for common public space.

The BFS offers “shares” of the non-territorial habitat as a new form of collecting art: partaking in the development of the habitat and becoming part of a collective art project.

*The presentation of The Blue Frog Society at the 64th UN DPI/ NGO conference is supported by the WCPUN and the Ministry of Art and Culture of Austria.*  
bm:uk



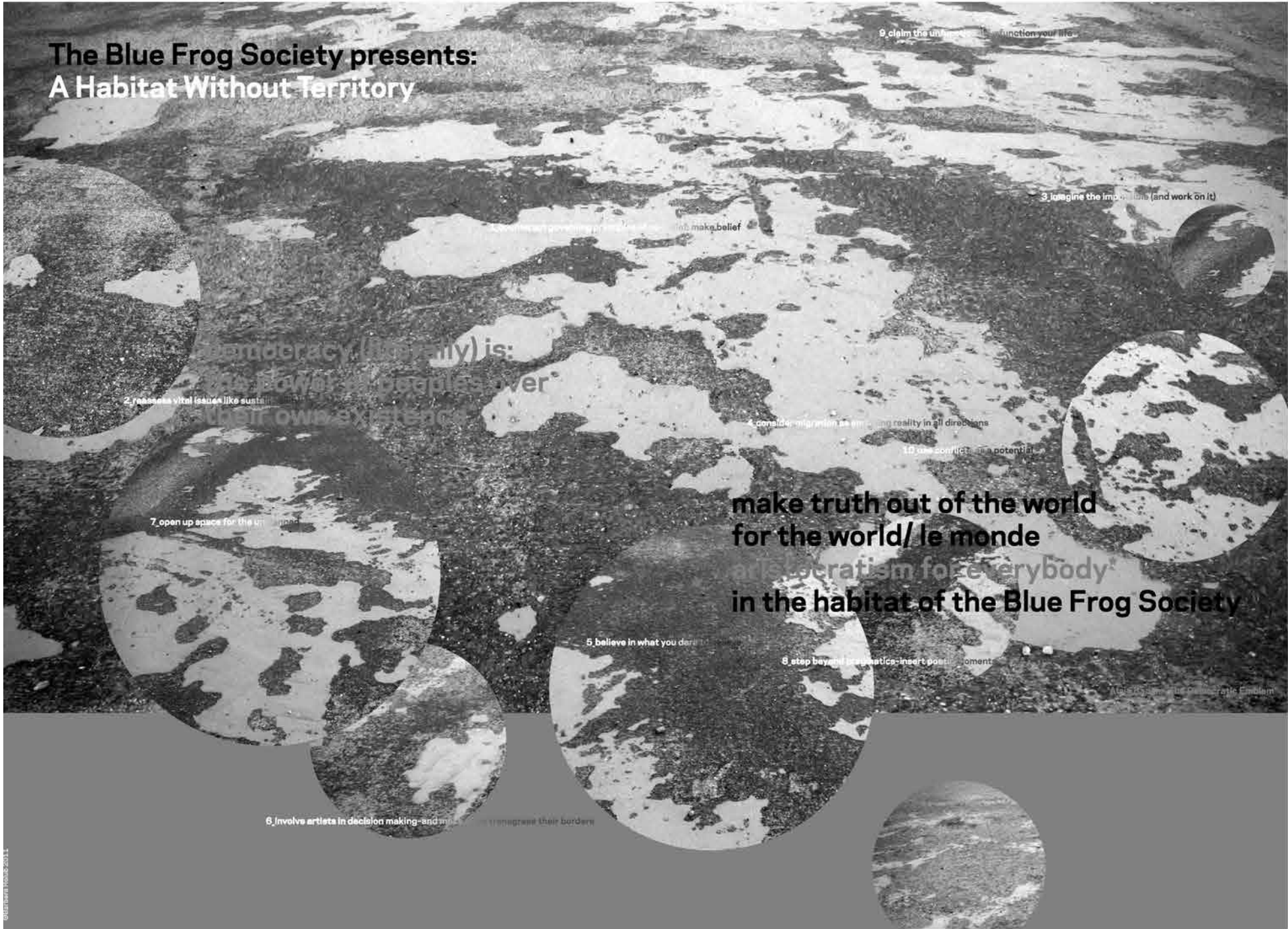


Barbara Holub

# The Blue Frog Society | A Habitat Without Territory

64th UN DPI/ NGO conference on „Sustainable Societies, Responsive Citizens“  
Bonn, Sept.3-5, 2011

in collaboration with Shamina de Gonzaga, WCPUN (World Council of Peoples for the UN)



The Blue Frog Society claims a new habitat – a habitat without territory, not just as an idea, but as a messenger of a new future which was presented for the first time in New York on „Windows on Madison“/ Czech Mission to the UN, curated by Jaroslav Andel for the Czech Center, 2011<sup>1</sup>, in collaboration with the Austrian Cultural Forum, New York.

At the 64th UN DPI/ NGO conference The Blue Frog Society will directly engage with the participants of the conference and invite them to contribute their ideas, desires, expertise from various angles and backgrounds as well as their critical input for building this community and discussing the future of a habitat without territory.<sup>2</sup>

## Creating, Supporting, Collecting: New Values, New Commons

The Blue Frog Society employs artistic strategies to investigate issues of territory and habitat that go to the very foundation of the dominant socio-economic system. It pushes the borders of the „possible“ to make space for the unplanned and

unthinkable, emphasizing civic engagement and the need for common public space, linking the art context to society.

This project also takes on a new understanding of „participation“ and „commons“, developing an open ended process of acting, referring to the current political dimension of new forms of commons, as Michael Hardt describes them: „politics involve the production of the commons (not only the distribution), i.e. the production and reproduction of social relations and forms of life“<sup>3</sup>. Jacques Rancière defines the relation between politics and aesthetics as a conceptual problem: artistic practices are possibilities of doing and acting, referring to the French notion of „le partage“ which involves partaking and sharing, both contributing to „common wealth“<sup>4</sup>.

Therefore the BFS offers „shares“ of the non-territorial habitat as a new form of collecting art: partaking in the development of the habitat and becoming part of a collective art project.

<<  
The Blue Frog Society | A Habitat Without Territory  
digital print on satin, embroidery  
250 x 180 cm  
2011

>>  
10 issues of The Blue Frog Society  
in: Barbara Holub *found, set, appropriated*,  
Verlag für moderne Kunst Nürnberg, 2010

<sup>1</sup> Holub’s project addresses the issues of territory and habitat that go to the very foundation of the dominant socio-economic system, invoking the tradition that started with Hans Haacke’s Shapolsky et al. Manhattan Real Estate Holdings, A Real Time Social System, as of May 1, 1971, which still haunts the Guggenheim Museum located a few blocks from the Window on Madison. More recently, artists such as the Slovenian group Irwin or Ingo Gunther have created symbolic state territories, harnessing various institutional forms of the state authority such as passport, visa, embassy, stamp. Holub’s project takes a different direction by raising the question of habitat in relation to our values, and thus foregrounding the interconnectedness of nature, culture and economy and our vital investment in it.

Barbara Holub belongs to a growing number of architects and artists who explore broader social issues in their practice. Her Blue Frog Society project originated in 2010 when she investigated an abandoned airfield and former racing track in Vienna-Aspern for her project “On the urban periphery” (with KÖR/ Public Art Vienna) – a wasteland/ urban void on the borders of Vienna, “before architecture” – before the construction site for the largest new urban development in Vienna for the next 20 years, “Aspern Lake City”, started. She carried out performative walks, investigating the potential of the unplanned and of unplanning, of welcoming unforeseen elements and movements in society. Her goal was to discuss both the potential of the neglected and conflict as driving forces for developing a multifaceted society beyond borders - and beyond false agreement and appeasement.

In the show “The Future of the Future” (2010, DOX Centre for Contemporary Art in Prague), Holub presented the Blue Frog Society (BFS) for the first time to the public with the “10 Issues of the Blue Frog Society”. (*Excerpts from the press release by Jaroslav Andel for the Czech Center, 2011*)

<sup>2</sup> This input will be presented right afterwards as part of the exhibition for the Artist Award of the Region of Salzburg, for which Barbara Holub has been nominated.

<sup>3</sup> Hardt, Michael (2009): Production and Distribution of the Common, A Few Questions for the Artist, in OPEN, 2009/16, NAI publishers

<sup>4</sup> ibid.

Barbara Holub (artist, studied architecture at the Stuttgart University of Technology, based in Vienna) founded transparadiso with Paul Rajakovics (architect, urbanist) in 1999 as platform in between architecture, urban design, intervention in the urban-public space, working on tools and strategies for direct urbanism. Since 2001 member of the editorial board of *dérive*, magazine for urban research, Vienna ([www.dérive.at](http://www.dérive.at)). 2004 Schindler grant at the MAK Center for Art and Architecture, Los Angeles. 2006-2007 president of the Secession, Vienna. Currently transparadiso is realizing a new city quarter in Salzburg for which it was awarded the Otto-Wagner-Urban-Design-Prize in 2007. Since 2010 Barbara Holub has been conducting the research project “planning unplanned, the role of art in the context of urban development” at the Institute of Art and Design/ Faculty of Architecture, Vienna University of Technology, where she is also lecturing. [www.transparadiso.com](http://www.transparadiso.com)

The presentation of The Blue Frog Society at the 64th UN DPI / NGO conference is supported by the WCPUN and the Ministry of Art and Culture of Austria.

- 6 Involve artists in decision making – and make artists transgress their borders  
Involve artists in decision making.  
Involve artists in decision making – and make artists transgress their borders. You as an artist have to unlearn your borders, your limits. You have to unlearn the system. You have to get involved. Make use of the artists. You as an artist reconsider your function in society. Life is out of control. Out of our control. Would artists (as individuals) decide differently? The *Blue Frog Society* took the risk. Had to take the risk. And there was no reason to regret.
- 7 Open up space for the unplanned  
Open up space for the unplanned. Be aware of overregulations. Do not trust the belief in solution. Free yourself from the plan. From the overregulation of a plan. Free yourself from the expectation to have a plan. Look for developing a plan for unforeseen moments, for the pleasure of the unplanned. This is a threat.
- 8 Step beyond pragmatics – insert poetic moments  
Step beyond pragmatics.  
Step beyond pragmatics – insert poetic moments.  
Step beyond pragmatics – insert poetic moments in the everyday. Take a detour once in a while. Take a detour especially when driven by anger. Take the elevator to the last floor and then walk downstairs to your floor (see Georges Perec). Say hi to people on the street in the city and remember the “Miracle of Milano” by Vittorio de Sica.
- 9 Claim the unfunctional – unfunction your life  
Claim the unfunctional – unfunction your life.  
Claim the necessity of unfunctioning. Unfunctioning creates new perspectives. Some exercises might help you. Unfunctioning needs to be trained. Exercises (after Georges Perec) might be helpful: “Note down what you can see. Anything worthy of note going on. Do you know how to see? What’s worthy of note? Is there anything that strikes you? Nothing strikes you. You don’t know how to see. You must set about it more slowly, almost stupidly. Force yourself to write down what is of no interest, what is most common, most obvious, most colorless.” What seems to be meaningless will develop new meaning – the value of unfunctioning.
- 10 Use conflicts as a potential  
Use conflicts as a potential.  
Use their complexity.  
Use your complexity.  
Use the potential of a conflict for creating a situation.  
Use the potential of a potential conflict for creating a situation. The conflict of the potential asks for simplicity. Reduce your complexity. Be simple. Think simple. Mistakes are not allowed. Be strong. Look into the mirror (in the morning). Allow yourself to make a mistake.

- 1 Counteract governing principles of no-belief: make belief  
Counteract governing principles of no-belief.  
Counteract the weakness of principles. Act instead of counteract. Act to make belief. Forget about what is considered fashionable or unfashionable. It is unfashionable to talk about (personal) lacks. It is fashionable to complain. It is considered naive to engage in issues beyond the personal well-being. It is unfashionable to not only talk about the lacks but to insist in the belief that fundamental change is needed.
- 2 Reassess vital issues like sustainability  
Reassess vital issues like sustainability.  
Reassess vital issues. Avoid empty phrases. Sustainability has become an empty word, a synonym for emptiness. How can it be filled with new meaning? Election periods and the need for immediate success prevent from long term thinking. Reassess vital issues like sustainability. Ask questions transgressing your imagination. What do you expect from an artist? What do you expect from yourself? Can an artist contribute to sustainability? Yes we can. But we need you to come along.
- 3 Imagine the impossible (and work on it)  
Imagine the impossible (and work on it).  
Imagine the impossible. And maybe it does not need so much work.  
Imagine the impossible. The impossible is personal. The impossible concerns society. We do not want to create a new utopia. Utopias also mean that something needs to be destroyed. We do not want to destroy. We want to cultivate. The moment you read these words you dedicate yourself to the possibility of the impossible. This is what is needed. What you need. What society needs. All societies. Sharing the moment of the impossible. Sharing. The impossible always escapes.
- 4 Consider migration as enriching reality in all directions  
Consider migration as enriching reality in all directions.  
Consider migration as enriching reality in all directions – and as basis of living in the 21st century. Ask for freedom of movement as human right. Freedom of movement must be considered a basic human right. For all. No ifs or buts. No more excuses. Mobility is forced onto us. But we want freedom of movement. We are in the position to ask for.
- 5 Believe in what you dare to believe  
Believe in what you dare to believe. Overcome self-censorship when necessary. Know when to listen to others and when not. We are few. We are many. Believe in what you dare to believe. The *Blue Frog Society* will help you to overcome your fear. Sometimes it is necessary to protect our thoughts. We have to act. Not now but time will come. Feel when the time is right. We do not need to protect ourselves from what we think but from what we do not think. Sometimes it is necessary to protect our thoughts. But now is the time to share our thoughts.



The Blue Frog Society\_
A Habitat Without Territory

Windows on Madison
(permanent Czech mission to the UN)
Czech Center, New York
2011



Barbara Holub
The BLUE Frog Society | A Habitat Without Territory
A project revisiting traditional concepts on habitat and territory

March 22, 2011 - June 10, 2011
Windows on Madison
1109 Madison at 83rd St | New York, NY 10028
presented by the Czech Center New York

Creating a Habitat Without Territory: New Values, New Commons

Panel discussion
March 24, 2011, 7pm
Austrian Cultural Forum | 11 East 52nd Street

with
Barbara Holub, Jaroslav Andel, Kristian Nammack (patron, collections consultant), Shamina De Gonzaga (Director of World Council of Peoples for the United Nations)
moderated by Olympia Kazi (Director of the Van Alen Institute)

The discussion will explore the idea of "shares" of the non-territorial habitat as a new form of collecting, as parts of a collective piece of art: What does it mean to collect art as process, partaking in the development of the habitat?

The Blue Frog Society claims a new habitat, "a habitat without territory," not just as an idea, but as a messenger of a new future.

By way of an imaginary new species, Holub's project addresses the issues of territory and habitat that go to the very foundation of the dominant socio-economic system, invoking the tradition that started with Hans Haacke's Shapolsky et al. Manhattan Real Estate Holdings, A Real Time Social System, as of May 1, 1971, which still haunts the Guggenheim Museum located a few blocks from the Window on Madison.

Holub's project takes a different direction by raising the question of habitat in relation to our values, and thus foregrounding the interconnectedness of nature, culture and economy and our vital investment in it.

If you are interested in joining the Blue Frog Society and/ or acquiring a share of the non-territorial habitat, please contact Barbara Holub: holub@transparadiso.com
Windows on Madison is curated by Jaroslav Andel (DOX Centre for Contemporary Art, Prague)
More information: www.czechcenter.com
www.transparadiso.com

ambiguous
beliefs
contradiction
(emotional)
greed disdained
in favor of
new commons/
new values
non-territorial
of what
poetics
reinvent
respect
sharing
social
space
thinking treasured
excerpt of the glossary of the
habitat of the Blue frog Society

make truth out of the world
for the world/ le monde
aristocratism for everybody\*
in the habitat of the BFS
democracy (literally) is: the power of peoples over their own existence\*
\*see: Alain Badiou "the democratic emblem"

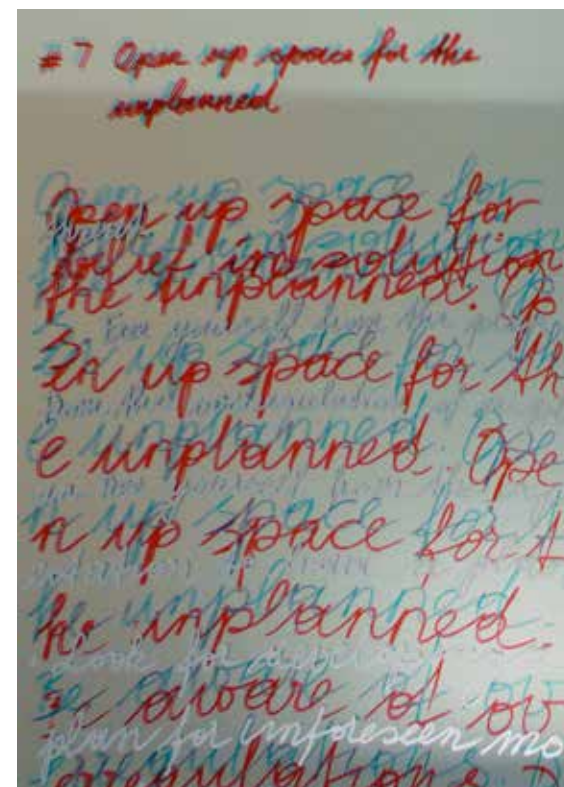
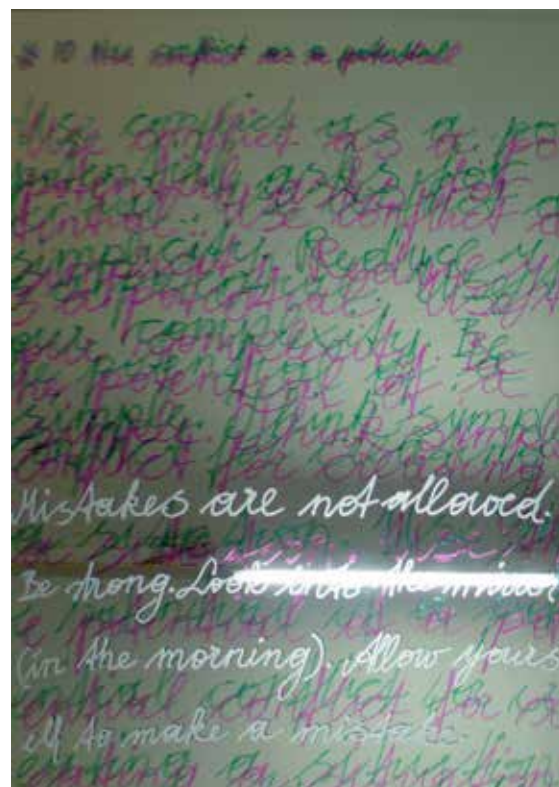
Habitat
of the
Blue frog
Society [BFS]
share & become a new collector of this non-territorial habitat

The BFS offers
:free
movement
without
borders
:maximum
instead of
minimum
needs/ longings
reconsider
[and do not
hesitate]
yours truly,
the Blue frog Society

The Future of the Future  
DOX Center for Contemporary Art  
Prague, 2010



exhibition view, DOX, 2010





## The Blue Frog Society

1. Treffen der Blue Frog Society in Wien  
März 2012

1st meeting of the Blue Frog Society in Vi-  
enna, March 2012

Yane Calovski

*Where do you as an individual experience borders (mentally and physically) in your close environ-  
ment?*

Mostly in the impenetrable mindset of government officials that are clearly antagonizing the  
independent cultural production. Macedonia has a conservative autocratic government.

*Do you want to change them? How?*

I want to change them. I have no answer how. Considering drastic measures is not at the end  
productive although I fantasize about waking up and not having idiots tell me what to think and  
how to produce my shit. I insist on dialogue and grinding down the bigotry that I face up daily.  
Making a union organization of likeminded NGO's and individuals into a independent national  
network with strong ties to the Balkan region and beyond is one way of braking down the local,  
centralized and conservative legislations on art and cultural production. Working together with  
governmental agencies in some capacity of independent/external advisory, in terms of helping  
establish better cultural policy through serious analyses that can hopefully lead to consequent  
changes in the system that next generations of up and coming artists and other cultural produc-  
ers can benefit from. It takes a huge effort to be diplomatic. But it is the only way that is legal  
and constructive. Otherwise all hell can brake loose and we don't want that (but we can safely  
fantasize); Speak and be heard. Hear the others, have public forums of exchange, positive and  
responsible political governance.

*Looking at the 10 issues of the BFS:*

*What is the most interesting aspect to you?*

*What is the most difficult one to consider? To realize?*

*Which function could art have to make a change in society?*

I see more and more artists who are silencing themselves, have lost belief in the political and  
social currency of their work, and have simply given up due to the lack of support for their work.  
In order to make change in society it is not necessarily the artwork but the statement that an  
artist want to make, the manifesto that an artists want to proclaim and believe in. The change in  
society starts by declaring oneself capable of criticality. I do not necessarily think that artworks  
as we know them and understand them historically can play a significant a role. The systems  
in which artists operate are controlled and therefore art seems for the most part incapable of  
making a serious change in society. Too much of what passes as 'relevant' is politically correct  
and too much bullshit gets done in the name of critical relevance of original brilliance. I am at the  
moment not very helpful of the role art and artists play in society.

organisiert von  
Shamina de Gonzaga und Barbara Holub

mit  
Barbara Imhof  
Paul Rajakovics  
Mehru Jaffer  
Barbara Hoelbling  
Christine Hohenbüchler  
Patrizia Grzonka  
Michael Neider  
Thomas Jelinek

correspondents

Andrey Parshikov  
Hilary Tsui  
Gema Alava  
Marek Milde  
Yane Calovski  
Helen Varola



## The Blue Frog Society

1. Treffen der Blue Frog Society in Wier  
März 2012

1st meeting of the Blue Frog Society in Vi-  
enna, March 2012

Helen Varola

I find all the questions you list relevant therefore I will list a suggestion that is not mentioned:  
Abandon your self, be an actor. Create yourself in the moment and pursue the challenges the  
unknown presents. Use this position to build a new design to guide you towards fulfilling this  
self. Do this every time you are inspired by an idea, someone, something. Create an infinite font  
of inspiration so that you can respond - never as your self - but as an actor. Once you establish  
your character, go out in the world and perform new feats. Be positive, clever and sneaky. Talk  
endlessly. Plan to be at a roundtable discussion at Davos, at the World Economic Forum 2013  
with world leaders. Invent an emotional moment. Don't climax more than once. And get it all on  
YouTube.

Hilary Tsui

I have read through the materials you sent, before I can submit anything, I would like to make  
sure I have enough/correct understanding of BFS.

If I understand correctly, the underlying motive of BFS is to put art into the sociopolitical and  
socioeconomic realm. If this is true:

1. What is BFS? A platform for actions? A think-tank? A project? Or others?

2. What are the key issues that BFS want to tackle short-term and long-term?

3. Who is BFS? Who are the driving force/ core team?

4. How will BFS's operational structure and decision-making look like? (esp. when it involves  
specialists from different spheres and people from different time-zone)

5. Financing model - it is an essential part of any project/ platform. The financing model will  
depends on all the questions above

Please allow me to ask very pragmatic questions, as it is extremely essential to get the basics  
clear for the founder(s), the contributors and for the audience. I would hope that BFS could  
sustain and have a real impact in the society. (to be honest, I believe that a "business plan" would  
be extremely useful for forming a project like this. As you will get a much better idea of what and  
how you want to achieve)

PS: can the above be my contribution to the first meeting?? :-)

Andrey Parshikov

*What I am proud of and the most interesting issues*

1) For Me. I am proud of Issue#2. For me personally, it's really big problem of the western  
welfare (or ex-welfare, ruined-thanx-crisis- welfare) world, not to be able to even imagine the  
absence of sustainability. It's extremely boring and over-self esteemed, to live and work all the  
time like a mechanical animal of post-industrial production and consuming. And for me it's really  
obvious, that reassessing of this, so-called vital issue, is the only way to survive in this quite new  
precarious world with quite new demands that had never existed before, and on which you can  
answer only, indeed "asking questions transgressing your imagination". And the only real solution  
for the society is, for sure, to come along with artists, trying to ask and answer these questions,  
trying to produce as much doubts as we can produce together to reassess the vital issues that  
cannot exist anymore in the contemporary state of things.

2) For the society. Of course, and its more than just obvious, the main, the most important  
issue, the issue I and all the society as well must be proud off, is the issue #4, called "consider  
migration as enriching reality in all directions". It seems to be quite obvious and simply neces-  
sary for the contemporaneity, but society is divided now in their opinion on this, what is for me, a  
catastrophe which seems to be never overcome. While society does not accept the freedom for  
movement as a basic human right, civilization cannot still think about the progress. Borders are  
not only between the countries, but also between the languages inside one mind and between  
the different types of the repression of the distribution of knowledge. The battle for this right is  
supposed to be the first civil war of the 21st century, in which, as usual, there are two enemies:  
progress and conservatism. With whom are you, cultural workers?

*What I am afraid of*

1) For me. I am afraid of the issue# 6 (involve artists in decision-making). Here I'm afraid of a  
very certain point. I do think, that it is totally unnecessary and even oh-so-bad, to try to involve  
artists to somewhere, to politisize them, to give them more responsibility they already have.  
Also, I think, if the artist for some reasons try to work with contemporary art or contemporary  
discourses and the system of small talks, he/she must have already been involved in a deci-  
sion, in other case, the artist does not really need it, and it would be a great mistake to involve  
her/him.

Die Blue Frog Society feiert das Neue Jahr am 13.1.2013 (russisch-orthodoxes Neujahr) als Zeichen für ein internationales, de-zentralisiertes Neujahr vor Ort am Ursprung der Blue Frog Society/ Wien-Aspern/ am östlichen Rand der zukünftigen Aspern-Seestadt  
- wider scheinbare Begrenzungen des Möglichen und für neue Utopien.

Das polyphone Neujahrskonzert versammelt verschiedene Stimmen/ Texte als informelle, improvisierte Performance mit Megaphon und Mikrophon, Gehen, Ausschreiten und Anarbeiten gegen den Wind... als Neujahrsgruß, der gegen den international gefeierten österreichischen Exportartikel „Neujahrskonzert“ wirkt, und das Potential eines Habitats ohne Territorium, ohne Grenzen, propagiert. Im Verborgenen, und doch sichtbar...

Mit Beiträgen von:

Tamara Friebe, Cathérine Hug, Folke Köbberling, Martin Krenn, Andrey Parshikov, Isa Rosenberger, Rita Vitorelli, Joanna Warsza



Isa Rosenberger  
**Unter dem Pflaster liegt der Strand**

Komm lass dich nicht erweichen,  
bleib hart an deinem Kern,  
rutsch nicht in ihre Weichen,  
treib dich nicht selbst dir fern.

Komm lass die nicht erzählen,  
was du zu lassen hast.  
Du kannst doch selber wählen,  
nur langsam, keine Hast.

Unter dem Pflaster,  
ja da liegt der Strand,  
komm reiß auch du  
ein paar Steine aus dem Sand.

Zieh' die Schuhe aus,  
die schon so lang dich drücken.  
Lieber barfuß lauf,  
aber nicht auf ihren Krücken.

Dreh' dich und tanz,  
dann könn'n sie dich nicht packen.  
Verscheuch' sie ganz  
mit deinem lauten Lachen.

Unter dem Pflaster,  
ja da liegt der Strand,  
komm reiß auch du  
ein paar Steine aus dem Sand.

*Text von Angi Domdey  
Quelle: Frauenliederbuch, 1980*



**Beitrag von Martin Krenn für  
das polyphone Neujahrskonzert  
der Blue Frog Society\_A habitat  
without territory.**

Bitte untenstehende Worte über das Mikrophon mit tragbarem Verstärker vor-  
tragen und dabei die markierten Worte besonders betonen:

Das wahre Bild der Vergangenheit huscht vorbei.

Erkannte gemeint ihm in als nicht sich die,

droht verschwinden zu Gegenwart jeder mit das Vergangenheit,

der Bild unwiederbringliches.

Nur als Bild, das auf Nimmerwiedersehen im Augenblick seiner Erkennbarkeit  
eben aufblitzt,

netlahutzsef Tiehnegnagrev eid tsi!

Folke Köbberling  
**Firmenhymne der „Tagesfiliale  
Köbberling Elektronik“**

1.  
Wir sind genial, beweglich und global,  
Verkaufen bestes Restmaterial!  
Wir sind so stark, in jedem Einkaufspark!  
Built up a wall, in every shopping mall

Refrain 2x:  
Für Widerstand bezahlen aus Köbberlings Filialen  
Schreiten wir zur Tat, Giga Ohm für diesen Staat

2.  
Brutal und liberal regiert das Kapital  
Die ganze Stadt legal ein Verkaufsregal.  
Preisverfall und Schlussverkauf.  
Landab landauf gehen wir alle drauf.

Refrain 2x:  
Für Widerstand bezahlen aus Köbberlings Filialen  
Schreiten wir zur Tat, Giga Ohm für diesen Staat

3.  
Der Großmarkt macht uns platt, geizig und nimmersatt  
Mit Milliarden Subventionen Bonzen noch belohnen  
Dum nimmt den Widerstand fest in eure Hand  
Und habt ihr's dann erkannt, schreit's herum im ganzen Land.

Refrain 2x:  
Für Widerstand bezahlen aus Köbberlings Filialen  
Schreiten wir zur Tat, Giga Ohm für diesen Staat

Am 6.Februar 2005 uraufgeführt im Roten Salon der Volksbühne, Berlin.

Rita Vitorelli > BFS NY concert

**Ton Steine Scherben  
Alles Ist Richtig** (1981)

Warum die menschlichen Schwächen wecken?  
Warum Gut und Böse im Bett verstecken?  
Warum wurde ich auf die Welt gejagt?  
Warum wird mir ewig nur das Eine gesagt?

Zukunft ist wichtig, Zustand egal.  
Alles ist richtig, alles normal.

Jeden Tag tausch ich meine Unendlichkeit  
für 'nen Linseneintopf Albernheit.  
Diplomatenchöre mit Elektroknall  
singen Simsimsara Überschall.  
Zukunft ist wichtig, Zustand egal.  
Alles ist richtig, alles fatal.

Zukunft ist wichtig, Zustand egal.  
Alles ist richtig, alles normal.

Die böse Liebe mit den Fettstiftflecken  
erscheint zur Goldenen Hochzeit mit 47 Schrecken.  
Die Tante Kotlett mit zu wenig Soße,  
die Krönung in der Tasche,  
Hand inner Hose.

Zukunft ist wichtig, Zustand egal.  
Alles ist richtig, alles noch mal.



A story of a project that never happened to be read on a derelict runaway.

## **AN EXHIBITION ACROSS EUROPE SEEN FROM THE AIRPLANES, FROM THE GOOGLE EARTH OR OTHER SATELLITE SYSTEM AND FROM THE LAND**

Based on the idea by Agnieszka Kurant  
Curated by Agnieszka Kurant and Joanna Warsza

Few years ago a friend and myself, we got obsessed with creating an art exhibition, which could be seen from the windows of landing and taking off airplanes as well as on the satellite pictures through programs such as Google Earth. We planned to commission artist to create the artworks in the outskirts of Warsaw, Paris, Brussels, and on oil fields in Baku. The art works were supposed to be created in the areas located underneath the airplanes' air routes in the vicinity of a few km from the airports – it can be on the rooftops, in the sea, in the village, in the wastelands. A series of site-specific works - such as land art, neon installations, community projects, gigantic sculptures and special signals - would appear in the public spaces that culture usually doesn't reach or where it is underdeveloped. The project was also aiming to take art out of the cities to the peripheries. Both the passengers looking out of the windows of airplanes, the Internet users and the local inhabitants and the local audience would be able to see this exhibition across Europe.

One of important features of contemporary Europe is a network of cheap airlines and an easy access to travelling, moving and getting to know each other. This phenomenon might be likely to disappear in the near future with the growing crisis. Our project, through its high visibility through the Internet, the original locations and means of production was supposed to integrate the possible audience from various social, economic and ethnic backgrounds within European societies. Going to see art in Bilbao or Paris few people think of the community of Sondika or Beauvais where the cheap airlines airports turned the lives of local communities upside down.

The take off and landing last around 3 minutes. During these short moments of time the passengers are practically doing nothing, sitting in their seats with their belts fastened looking out of the window and thinking. This situation often evokes deep reflections about the future or the past. This 'meantime', passive moments of boredom are experienced in a similar way by all the passengers despite of their nationality, race, age, social or material status and passport. In a way this experience, these moments of free suspended time create equality between all the passengers (business to economy class to Ryan Air). In these moments, looking out of the window and getting lost in their thoughts the passengers will see the exhibition, as well as people on the land. Therefore the exhibition was supposed to gather an immense public, probably much larger than any art exhibition in Europe so far. This show was supposed to become not only an art event but a phenomenon seen by many people from many countries in the world. Different artworks like a puzzle across Europe would communicate with each other and the project was to become part of everyday reality of Europe.

The site-specific artworks created especially for this show were supposed to be visible in the day time and at night, with outstanding sizes and various kinds: from gigantic inscriptions written on the rooftops of factories and warehouses, to large neon lights. They were supposed to take forms of gigantic inflatable's

or styro-foam models mimicking the fake models of missiles kept by the USSR on the borders during the cold war since in the satellite pictures they looked like real weapons. The works can also be cut (mowed) in the fields of corn or in the meadows, just like mysterious signs appearing in Nasca plateau.

This exhibition, since it was supposed to be seen from afar, could have finally become a sort of flag of the Earth and of Europe for other civilizations that they may see from the space, since it will appear in all satellite images. It will be a piece of information about US-the Europeans, which can be potentially seen on other planets.

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A friend told me that only every 5th project happens out of all the plans we seriously make. Speaking of making project together is a way of keeping in touch. We turned out to be too busy, and too much flying around to make it happen. At least for now.

