





*The exhibition "On the Edges – Artistic Mor-*

phoses" explores the question of how artists, in rela-

tion to their surroundings, create their own worlds

through care practices and resilience strategies. Based on the artistic processes used for

artistic processes and morphoses can be mutually this purpose, the exhibition designs an exemplary network of relationships between the participating dependent. In 1953, she used a spiral pendulum rod to influence the growth of plants in her garden in artists and their works and thus aims to facilitate Waldstatt, Switzerland. The flowers each produced an involving, productive, reciprocal encounter. In biology, "morphoses" are non-hereditary variations a number (five, seven, nine, eleven and thirteen) of in the shape of plants and other organisms that unusual daughter flowers that she named. arise through the influences or stimuli of their This could not be reproduced afterwards through the seeds of the plants as heredity, but only environment. Based on this, artistic work can also rarely with a single daughter flower, in laboratory be understood as a formative reference to and experiments by means of intensive sun reflection. response to concrete conditions: for example, in the (critical) reference to social roles, empowerment/ Invisible phenomena and regularities of the world disability, desire or gender affiliation. The artists of experience underlying here became materially participating in the exhibition implicitly or explicitly tangible in this demonstration: A special influence design their own life worlds and practice alternative on the environment and an intense connection forms of relating to the world. In doing so, they with the plants stimulated to morphogenesis. The transform different knowledge practices and photographically documented marigolds are part of the exhibition. A testimony to the search for biographical experience into aesthetic forms of regularities and courses of forces are also the betterexpression that address the margins of our society and open up plural, intersectional, including known numerous pendulum pictures on graph (queer) feminist narrative perspectives. The artists' paper made by Emma Kunz with coloured pencil processes and works can be read against their and oil pastels, for which catalogues are shown in the exhibition. respective specific backgrounds as practices of resistance that form alliances within the framework Marie Lieb's artistic intervention around of the exhibition, create productive dissonances 1894 in a cell in the psychiatric clinic in Heidelberg, and establish relationships in new surroundings. in which she created a symbolic cosmos with The exhibition space thus becomes a meeting scraps of textiles, reminiscent of plants, stars and place for historical as well as current counterweaving patterns, as well as a second installation floor work, have been captured in excerpts in two narratives. As transformed artistic settings that in turn influence their surroundings, these works and photographs. In the exhibition, the fascination and enigma emanating from these documents their narratives are to be given space for mutual combine questions about artistic practice in questioning, updating, mediation and, among other things, reception and discussion accompanied by isolation and states of exception with reflections

Impressum

Project management: Ilse Lafer Exhibition concept: Martin Haufe, Deborah Jeromin, Dana Lorenz Silas Mücke, Karoline Schneider Educational concept: Martin Haufe, Chiara Rauhut Curatorial Team: Martin Haufe, Silas Mücke, Karoline Schneider Coordination, organisation and realisation: Martin Haufe, Silas Mücke, Karoline Schneider with the support of Deborah Jeromin, Dana Lorenz, Kevin Koen, Salome Lübke, Chiara Rauhut and Hagen Tanneberger Public relations: Meike Giebeler Translation. Rosi Hase (Sütterlin), Sabine Pomarède (English) Graphic design: Sophie Florian Texts: Silas Mücke, Karoline Schneider Copy editing: Anna Kowollik

Supported by the European Social Fund Young Researchers Groups REACT-EU: As part of the Union's response to the COVID-19 pandemic. The Academy of Fine Arts Leipzig is partially financed by public

funds allocated by the members of the Saxon State Parliament

On the Edges - Artistic Morphoses

Oct. 12th – Dec. 10th 2022

Gallery of the Academy of Fine Arts Leipzig Wächterstraße 11 04107 Leipzig

Exhibition as part of the artistic research project "The Art of Equal Participation" initiated by Ilse Lafer. Academy of Fine Arts Leipzig 2022

Thanks to the participating artists and the carlier I gebauer GmbH Madrid/Berlin, Emma Kunz Foundation Würenlos, Prinzhorn Collection Heidelberg, State Archive Appenzell Ausserhoden, State Archive Freiburg as well as to the rector of the HGB Thomas Locher, the personnel department with Monika Lange, Susann Landrock and Sybille Lozar, the budget and procurement department with Nancy Rauh, Steffi Müller and Torsten Wagner and all those who made this project possible and supported it.





events. Here, the reference to Donna Haraway's "worlding" is obvious, which can be understood as a participatory practice of becoming world.

The marigolds of the artist, researcher and healer Emma Kunz show particularly clearly how

3

on the appropriation of space and possible survival strategies. The artist Charlotte McGowan-Griffin has been researching the works and the biography of Marie Lieb, discovering medical records about her with drawings and letters. Based on the available sources, she created the experimental short film "Folie Circulaire" (Circular Madness), in which she traces the artistic interventions and the conditions of Marie Lieb's psychiatric treatment through original texts, images and artistic reenactments. She thematizes categorizations of madness and the Kafkaesque mills of institutions that can no longer be escaped through stigmatization and one-sided role attributions. As a counter-image, she creates a portrait of a female artist with humorous and dance elements and makes references to Virginia Woolf's essay: "A Room of One's Own".

Suffering under human conditions and its reduction also preoccupied the socially committed philosopher and mystic Simone Weil, who died at an early age. In her texts, as a metaphor, but also as a real practice of uprightness and movement, she asks, comparing suffering and the ground: "How can one free oneself from it? How does one free oneself from what is like gravity?"

In the exhibition, Thomas Hirschhorn dedicates himself to her philosophical-actionist work with his "Simone Weil-Map": a text-image mapping, similar to an evolved network structure, which was created during a Corona lockdown. A conversation along the artistic work will take place in the context of the exhibition together with the Simone Weil denykollektiv.

Sophie Lindner embarks on imaginary journeys into space in her work. She combines her own and family experiences of several female nurses in the GDR and care practices in her figure of the

"Spiritual Astronaut": created as a counter-image to male-dominated space narratives and in the context of care economies, she refers to the care role of working women in GDR society and beyond. Sophie Lindner's artistic work also evokes memories of the darker side of economically guided treatment of the sick under the guise of progress, such as illegal drug testing by West German pharmaceutical companies on GDR citizens. Against this background, the idea of the "Spiritual Astronaut", with a kind of cosmic migration history and GDR past, also appears as a question of a possible other GDR after 1989, with stronger social and dialogue values in demarcation from the neoliberal economic model. The poster on display in the exhibition from the work complex "Spiritual astronaut" appears as an indication of a serious ironic reassessment and symbolic interference in the still current competition of ideological crisis gains in space.

In a virtual space, Marie-Eve Levasseur creates "le corps-glitch" (The Body Glitch), an underwater landscape in which images of plant, animal and technological elements merge in a walkthrough VR installation that engages visitors. She proposes to explore a poetic science fiction that allows us to slip into another skin and simulate a possible future as a hybrid being.

Objects designed as future relics entitled "Antidote" are the exhibition contribution of the Lithuanian artist duo Pakui Hardware. They show sections of solidified hybrid beings made of organic forms, crafted from wood, resting on table-like metal frames with pointed feet. Their artistic works make us wonder what shapes bodies in present and future realities, what remains of them and what is left of them as well as what task art has in this context. Weightlessness and symbolic approaches between human and non-human actors are thematized by the performance group Polymora Inc. with reference to marine mammals. In the framework of their performance, they imagine and compare: "Tiefen. Deeps. ausatmen. exhale." a possible way of life of socially marginalized groups with dolphins and whales that live under water holding their breath, with only short pauses for drawing breath on the water surface.

Breathing, rising sea levels and ways of living underwater are also addressed in Miriam Simun's dance film "Your Urge to Breathe is a Lie". Her imagined evolutionary model of the octopod is presented through human synchronized swimming and contemporary dance and proposed as the basis of an idea for exercising new sensibilities and abilities. Exercises she understands as a form of technology to learn new life practices.

The exhibition "On the Edges – Artistic Morphoses" takes an artistically explorative and excerpt-like look at interrelated life worlds and resources and the dependencies and potentials associated with them. It aims at stimulating a power-sensitive, involved relationship to the world and reminds us that the individual and the particular are integrated into one whole and are not only shaped by their specific environment, but also shape, change and model it themselves.

Through this, new forms of thinking and imagining, political dimensions and possibilities of existence can be brought forth and shaped to meet the challenges of our time. The exhibition is intended to address a diverse audience. Accordingly, different approaches and visitor-sensitive forms of mediation are offered.

5

Marigold polarised 13 (1953) Marigold polarised 9 (1953) Emma Kunz with flowers in the garden (ca. 1952–53) <sup>3</sup> reproductions of photographs by Werner Schoch

Emma Kunz lived and researched at the time when electromagnetic waves (1888) and X-rays (1895) were scientifically discovered, named and made usable. She herself was convinced that thoughts also materialize and that mathematically verifiable laws exist for this. In order to prove her theories methodically, she carried out various experiments. One experiment that she conducted in front of an audience in her garden in 1953 is well known and documented: the socalled polarization of marigolds. Polarization is a term from nuclear and particle physics, among others, which in this context refers to the occurrence of a preferred direction for the angular momentum (spin) of particles. Emma Kunz used the term polarization for its influence on flower growth with the help of a pendulum.

Kunz first showed a model of the result she was aiming for to those persons present at her experiment: a marigold flower with copper wires representing the daughter flowers that were to emerge from the side of the mother flower. Using a spiral pendulum rod, she "pendulumed" flower after flower in the bed and instructed the plants in each of the five rows to produce a certain number of daughter flowers. After a few days, those present could see for themselves that the planned number of flowers sprouted from the side of the mother flowers. Two colour photographs of the bright yellow-orange marigolds with 9 and 13 daughter flowers and a portrait of Emma Kunz in her garden are part of this exhibition. All the photographs were made by the photographer Werner Schoch, who made reproductions of Emma Kunz's drawings for her, photographed her at work and was a friend of hers.

Emma Kunz was a Swiss radiesthesist, naturopath and artist with the methodical pretensions of a researcher. At the age of 18, she began to use her gift as a naturopath, to scry and to make her first drawings. As a naturopath, she achieved astonishing to prophetic diagnoses. Some of those who were healed became supporters, who provided Kunz, for example, with the large-format graph paper and oil pastels with which she realized her drawings. The drawings that Emma Kunz made with the help of her pendulum are to be understood as tools for diagnoses and predictions and are characterized by a complex visual language that can be traced through the catalogues on display in the exhibition.







Polarised marigolds, State Archives Appenzell Ausserrhoden, © Emma Kunz Foundation Exhibition view, photo: Anna Sophie Knobloch



"Cell of Mrs Lieb, 25.XI.94" (1894) Untitled [Cell of Marie Lieb] (1894) 2 reproductions - photographs of Marie Lieb Drawings and handwritten texts from the medical files on Marie Lieb (ca. 1897–1908) Reproductions – Staatsarchiv Freiburg E 120/1 Nr. 10183



Drawings and handwritten texts from the medical files on Marie Lieb Exhibition view, photo: Anna Sophie Knobloch

Marie Lieb created the works that have come down to us from her time as a patient in what was then called the "lunatic asylum" of the Heidelberg Academic Hospital and in the Großherzoglich Badische Heil- und Pflegeanstalt (sanatorium and nursing home) near Emmendingen. Another and last station of her hospital stays was the sanatorium and nursing home in Wiesloch, where Marie Lieb died.

All information on her person is taken from the medical records on file for her. In the course of her life, she lost two husbands and had nine children, five of whom died young. She was active in agriculture, including growing grapes and keeping animals. Based on her own writing on file, it is known that she had learned to write and read and had manual skills.

During her stays at the clinic, Marie Lieb made several

installations, wall and floor works that could be interpreted as artistic interventions, using materials available to her, such as fabrics, as well as food, faeces and flies. Other activities described in her files can also be seen as artistic practice: breaking objects, tearing clothes and linen, putting excrement on her forehead and chest, smearing herself with it and the walls of her cells, or placing bread in her vagina to offer to a doctor. She adorned herself with torn cloth, wove shoes and a dainty carpet from the torn clothes, and bound strips of cloth into multi-coloured blankets. According to further descriptions in the medical files, she sings, hoots, rhymes, makes noise, rants, is violent, ties bouquets of grass and directs guinea pigs to have sexual intercourse; she throws herself on the floor, but also uses it to create meaningful names and signs on it. Regarding the letters she wrote during her hospital stays, she said they could have been kept and printed, and together they would make a "book of life".

Two of her installations are documented by a photograph (11x16 cm) each in the Prinzhorn Collection, Heidelberg University Hospital. They are dated 1894 and are shown as enlarged reproductions in the exhibition "Artistic Morphoses". A few drawings and handwritten texts by Marie Lieb have been preserved by the files of the Emmendingen sanatorium and nursing home.

Charlotte McGowan-Griffin adapted and expanded her fifteen-minute short film "Folie Circulaire" (Circular Madness) from 2017 into a two-channel video installation (2022) for the exhibition "Artistic Morphoses". Her work is based on intensive research, based on the only two installation photographs of Marie Lieb contained in the Prinzhorn Collection. In several archives she found corresponding medical files that were previously considered untraceable or lost. In her artistic work, Charlotte McGowan-Griffin explores the person and the work of Marie Lieb and creates a cinematic portrait based on the files, through the medical perspective. She shifts her gaze from that of Marie Lieb's doctors to her as an artist, also addressing classifications of madness as well as violent and incapacitating treatment methods. Collaborating with the performer Anne Tismer, she reconstructs visual lore (photos, drawings) and its creation similar to an experimental archaeology and lets Marie Lieb speak through quotations. The artistic interest in Marie Lieb's works and biography as well as the involvement of one's own contemplation through the research is taken up in the film by means of a narrative voice (Alexandra Stewart), who reports on the film author and her working process. Among other things, the film raises the question of whether Marie Lieb created her visually transmitted works as an intimate and private preoccupation and to what extent these served to personalize or appropriate impersonal space with limited possibilities for action in forced isolation.

Did Marie Lieb hereby create her own environment, which is to be understood as a reaction to external constraints? Perhaps these works are also implicit criticism and an expression of demarcation. Or did Marie Lieb want to evoke fascination with her installations and drawings?





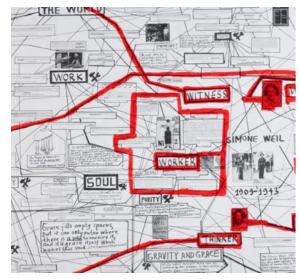


Images from *Folie Circulaire* © Charlotte McGowan-Griffin

Simone Weil-Map (2020)



Nov 10th 2022, 7 pm Thomas Hirschhorn and trans|discipline Simone Weil denykollektiv: *Meeting Point Simone Weil-Map Contemplative Intervention* 



*Simone Weil-Map* © Thomas Hirschhorn & Gladstone Gallery, New York Photography: Marc Domage

As in his "Monuments", which Thomas Hirschhorn has been creating on various philosophers since 1999, he dedicates his work in the exhibition to a personality he has chosen, the French philosopher and mystic Simone Weil (1909–1943). Using publications of her scriptures from her estate and existing visual material on her person, Thomas Hirschhorn created his own mapping of handwritten keywords, printed text excerpts with his own underlining and black and white illustrations on Simone Weil and her work. He connected the various contents by means of rather straight lines to form an extensive network of references. With the 250 m high and 450 m wide picture, the artist thematizes the survival of Simone Weil's intellectual work, which he began to explore artistically while interpreting it in his own way.

Embedded in the black-on-white net, which has clusters around keywordlike headings, are six framed words in the centre of the picture, highlighted in red: WOMAN, WORKER, WARRIOR, THINKER, HEALER, and WITNESS. On the right edge of the picture, the words SINGULARITY and RADICALITY can be read in boxes highlighted in red. The artist uses selected terms here to create a network of red, organic-looking connections. 26 further headings are each followed by a drawn tool symbol consisting of a diagonally crossed hammer and spanner, which connects a mechanical working context with Simone Weil's work and themes taken from it: MOVEMENT, OPPRESSION , THE VOID, JOY , ROOTS, EXTREMISM , ATTENTION, TRUTH, ETERNITY, LOVE, MYSTERY , THE WORLD, RIGOR, TIME, RELIGION, CHRIST, GOD - THE GOOD, SOUL, DEATH, PURITY, ART, WORK, GRAVITY, GRACE, ANOREXIA, POLITICS.

"Simone Weil-Map" is testimony to an intense exploration and associative tagging through which the artist associates himself with Simone Weil. His work was created during a Corona lockdown and has obvious thematic parallels to it.

In her work complex "Spiritual Astronaut", which Sophie Lindner has been continuously expanding since 2021, she links a mystically resistive view into outer space with the care practices of working women. In the exhibition, space as a competitive site of ideological narratives of the world and progress is countered by two down-to-earth historical zinc tubs containing, among other things, soil and sugar. Rods of wood with mirrors mounted on them and imitated fire trails remind of both rockets and stirring tools. Planetarium-like arrangements can be seen in the zinc tubs; the ring-shaped grooves of the tubs appear as orbits.

A small black-and-white photograph from 1970 shows GDR nurses with a family connection to the artist. Three young women with dark, medium-length hair, in white coats, two with bonnets, are pictured with a child in the middle.

The artist's mother is also a nurse; she experienced the transition from one order to another and the restructuring of the health system through the fall of communism in a specific way. More than 30 years after the end of the GDR, the idea of a health system that would unite the best of then and now appears to be increasingly neglected and a justified criticism by many of an ever more antisocial, politically supported economic system.

On a fabric banner with a placard-like print, Sophie Lindner shows herself as a "Spiritual Astronaut": slightly obliquely from behind, looking over her shoulder. She wears a white nurse's smock from GDR production with handwritten prints she made in black: "Polyclinic" and "Community Nurse" and in red: "Pastoral Care Worker", "Turbo Capitalism" and "Spiritual Astronaut". In several places on the smock, but also elsewhere in her work, a graphic planetary shape with rings appears, sometimes looking like an eye and is based on the celestial body Saturn.

Over the white smock, the artist wears a billowing light green-blue coat, on her head an aviator's cap with corresponding glasses on it. Her pose and departure movement are reminiscent of iconic depictions of pilots.

The slightly waving red inscriptions on the painting: "SEELSORGERIN ZITTERNDER PLANETEN" (CHAPLAIN OF TREMBLING PLANETS) and "AUF DEM WEG IN DEN MYSTISCHEN WIDERSTAND" (ON THE PATH TO MYSTICAL RESISTANCE) reinforce an equally serious and ironic attitude towards a male-dominated, neoliberal economic system, whose logic of exploitation and competition Sophie Lindner symbolically opposes with her work.







Spirituelle Astronautin © Sophie Lindner



After putting on the VR equipment, the visitor is immersed in an environment of fantastic organic forms. A river, plants, mushrooms and undefined surfaces in which one can view oneself. The visitor wanders around in this world and begins to slowly transform.





The visitor becomes a hybrid being that combines with plant, animal and technological species, without clear boundaries and in constant change. This liquefied corporeality is reminiscent of mutations, which are affirmed here in the sense of glitch feminism (Legacy Russel) or grotesque bodies (Sara Cohan Shabot) and treated more as a correction than a mistake.

The voice that narratively guides us through the virtual space borrows from science fiction authors such as Ursula K. Le Guin, Marge Piercy and Octavia E. Butler in its talk of a utopian, feminist and posthuman future. In her storytelling, it seems to reflect the mutated body of the visitor.

Marie-Eve Levasseur is a Canadian multimedia artist living in Tiohtà:ke/Montréal and Leipzig. Her projects make use of speculative fabulation. By designing technical as well as physical extensions and prostheses for human and non-human beings in imagined situations, she opens a cross-species dialogue about how we can cope in the system we live in. Her work is multidisciplinary and involves a continuous learning of new techniques. DIY and open source are part of her artistic approach.

In collaboration with: Programming and technical advice: Renaud Gervais Programming assistance: Guillaume Lévesque Production: Sporobole The three wooden sculptures standing on steel legs grow out of the artists' characteristic organic and biomorphic language of form. The shapes of the polished wood suggest a fusion of intestines, insect carapaces and roots.

"Antidote" was produced for the Biennale Gherdëina 7 in Val Gardena (IT). Curated by Adam Budak, the exhibition entitled "a breath? a name?—the ways of worldmaking" was dedicated to the human capacity to actively contribute to the process of (re)making the world, while the world we inhabit is already at its obvious limit: in a critical, precarious moment of socio-political turmoil, ethical vacuum and immunological crisis.

"Antidote" was shown together with the series of works Thrivers. The glass and leather sculptures appear as representations of human extremophiles – organisms that have adapted to hostile environmental conditions such as extreme cold, heat or radiation. "Antidote" can be read as a response to this adaptation: as the antidote, the possibility. Pakui Hardware is the name of the Lithuanian artist duo Neringa Černiauskaitė and Ugnius Gelguda, who have been working together since 2014. Pakui is a figure from Hawaiian mythology who has the ability to circumnavigate the 1557 square kilometre island of Oʻahu six times in one single day. Pakui Hardware is therefore high-speed, materially bound and with the desire to cross this very boundary.

Pakui Hardware are inspired by regenerative medicine technologies, science fiction and ancient myths. From synthetic and natural materials, they create creatures and artefacts from a time when we did not (yet) exist.









## Oct 14th 2022, 7 pm Tiefen. Deeps. ausatmen. exhale. Performance

For their interactive installation "Tiefen. Deeps. ausatmen. exhale.", Polymora Inc. and their performance partners transform themselves into sea creatures. They say: "Under water, gravity is suspended. We want to get braver, liquefy our body





Group picture and Oshun altar, *Tiefen. Deeps. ausatmen. exbale.* © Polymora Inc., ART3M1S, Giovanna di Filippo Vargas Photography: Nele Sander

landscapes, go deeper and practice singing with whales. We want to learn from the sea creatures about our struggles and visions and how we share an Atmosphere together."

The flower-decorated altar is dedicated to the Yorubá goddess (Orisha) Oshun. She is the goddess of fresh water and love in all forms. On the altar, you find fruits in the colours of the goddess, orange and yellow, videos on body landscapes, touches and water myths as well as pictures, names and signs of self-chosen ancestors of Polymora Inc. which are added to by those of the visitors in the course of the exhibition. Guided by the questions "What do you invite?" and "What do you let go?", visitors are also invited to send messages on dissolvable paper to a standing and a flowing body of water, filled in glass containers.

The interactive installation and performance is based on the text "Undrowned. Black feminist lessons from Marine Mammals" by Alexis Pauline Gumbs. In this work, Gumbs dedicates 20 chapters to interweaving Black feminist struggles with the living conditions of mammals in the ocean. Her books are on display in the exhibition.

The intersectional performance collective Polymora Inc. found each other through collaboration on three productions at Tanzlabor Leipzig and has realized seven joint projects since 2017. For Polymora Inc., collective means that all participants work together as equals. With this attitude, they want to change dance and theatre and explore the performing arts anew. They do this in the form of dance performances, video and spatial installations.

Concept, installation, performance: Polymora Inc., ART3M1S, Giovanna di Filippo Vargas. Costume: a.ACHAT. Sound: ART3M1S. Video: ZOFIA. Assistance: Salva

Your Urge to Breathe is a Lie (2019)

The video "Your Urge to Breath is a Lie" shows people practising choreographies in groups on land and in the water, in which movements of octopuses are imitated. In a translation process, the embodied knowledge of the octopods was filtered into a choreography that could also be comprehensible for human bodies and supplemented by forms of human work in the deep sea. Many of the movements, especially the recreation of tentacles, are only possible as a group in the process. Through constant training of the 17 exercises on land and in the water, the performers become a collective organism that continually expands its capacities.

The choreographies are not primarily to be understood as artistic performances, but as body work with the goal of a transhumanist transformation - a transformation that Miriam Simun understands as the physical, psychological and <sup>Images from Your Urge to Breatbe is a Lie</sup> <sup>©</sup> Miriam Simun emotional further development of the human being. Training is understood by her as a technology that, in contrast to artificial extensions and implants, can be drawn from the body itself. The video installation "Your Urge to Breathe" is a Lie is part of the project "Transhumanist Cephalopod Evolution".

The training programme developed for this purpose can be reproduced on a poster on site and taken home for individual practice.

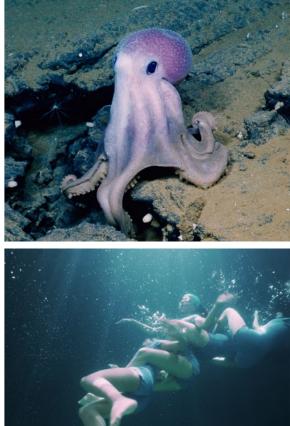
Miriam Simun is a research-based artist working at the intersection of ecology, technology and the body, using a variety of formats including video, performance, installation, text and collaborative sensory experiences. As a trained sociologist, Miriam Simun does research in collectives with different experts. Her research processes are largely rooted in lived experience, foregrounding physical and sensory ways of listening, learning and knowing.

Choreographer: Luciana Achugar. Director of Photography: Jendra Jarnagin





## Oct. 21st 2022, 6 pm Miriam Simun: Artist Talk



On the Edges – Artistic Morphoses Exhibition, Gallery

Thomas Hirschhorn Emma Kunz Marie-Eve Levasseur Marie Lieb Sophie Lindner Charlotte McGowan-Griffin Pakui Hardware Polymora Inc. Miriam Simun

12.10-10.12.2022

Wed.—Fri. 15:00—19:00, Sat. 13:00—17:00 As well as by appointment

Accompanying events, (	Gallery/Atrium
------------------------	----------------

Polymora Inc.: <i>Deeps. Tiefen. exhale. ausatmen.</i>	Oct 14th 2022
Performance	7 pm
Miriam Simun :Artist Talk	Oct 21st 2022, 6 pm
Sophie Lindner: <i>Profit und Umkehr im Orbit</i>	Nov 3rd 2022
Lecture Performance	6 pm
Thomas Hirschhorn und trans discipline Simone Weil denykollektiv <i>Meeting Point Simone Weil-Map</i> Contemplative Intervention	Nov 10th 2022 7 pm
Kristian Byskov & Margarita del Carmen:	Nov 14th &15th 2022
<i>Pedagogy of Space –</i> Workshop	11 am – 3 pm
Kristian Byskov & Margarita del Carmen: <i>The City in the Sandbox, The Development</i> <i>of the City as Social Practice</i> – Book Presentation	Nov 17th 6 pm
Mikhail Tolmalchev and Deborah Jeromin:	Nov 30th & Dec 1st 2022
<i>Regarding the pain of others</i> – Workshop	3–6 pm