

#### SPACE REVISED #1–4

Raumaneignung, Raumverlust, Raumverschiebung und sozialer Raum sind die vier Blickwinkel, aus denen heraus für das Kooperationsprojekt *Space Revised #1–4* ein aktueller Zwischenstand in der jüngsten künstlerischen Auseinandersetzung mit dem Thema Raum gesucht wurde. In den Ausstellungen von GAK Gesellschaft für Aktuelle Kunst Bremen, Künstlerhaus Bremen, Halle für Kunst Lüneburg und Kunstverein Harburger Bahnhof wurde Raum somit nicht als abstrakter Container gefasst, sondern als ein von konkreten Standpunkten aus betrachtetes, vielschichtiges Fallengebilde — eine Landschaft mit Hebungen und Senken.

Appropriation and loss of space, spatial deviations and social space are the four perspectives from which the cooperation project *Space Revised #1–4* looked at the current positioning of recent artistic debates on space. In exhibitions initiated by GAK Gesellschaft für Aktuelle Kunst Bremen, Künstlerhaus Bremen, Halle für Kunst Lüneburg and Kunstverein Harburger Bahnhof space was not presented as an abstract container, but as a tangible phenomenon — a multilevel landscape, full of hills and valleys.

“To live means to leave clues behind... It forms the detective story following on from these clues.”\*



Christian Haake  
o. T., 2009  
Installation view

Two right angled wall sections lying next to one another of 20 x 13 cm—the work of Christian Haake for *Friendly Takeovers*. *Strategien der Raumaneignung* has not been created for its effect from a distance. Far rather it prompts the visitors to come up close to it. It even calls for one to bend a little so one can discover what has settled into a wall of the institution: a miniature scene of window, balcony door and balcony, which render a view of a residential building with prefabricated slab construction charm opposite. Situated on the same floor at the same height is a bathroom with an old-fashioned mirror and dark tiles in recognisably 1950s/1960s style, the yellow curtains of the adjacent window have been drawn, to protect the private sphere of its occupants. One almost expects shadows to move across or someone walk towards the bathroom mirror to prepare themselves for going out. The rooms on the other floors are all in darkness, all attention is directed at the two illuminated windows. A rupture in the scale reveals itself in the doubling of the bathroom mirror in life size to be found further to the right of this miniature of an everyday life setting.

In terms of Benjamin here Haake writes a detective story in which he minutely reconstructs the traces of living and diverts the gaze out from a (public) institution into the intimacy of the private. But he does not confront this view with reality but instead renders an everyday situation into a substitutional, artificial one, when he copies the miniature model from memory. The circle completes itself therefore from public to private to artificial (and with that again institutionalised and public) view.

\* Walter Benjamin, "Paris, die Hauptstadt des XIX. Jahrhunderts" in: *IZ, Illustrierte Ausgabe der Schriften Frankfurt/Amn 2003*, p. 178.

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Appropriation of space, loss of space, spatial displacement and social space make up the four perspectives out of which the cooperation *Space Revised # 1-4* by GAK Gesellschaft für Aktuelle Kunst Bremen, Künstlerhaus Bremen, Halle für Kunst e.V. and Kunstverein Hamburger Bahnhof traces current artistic discussions on the topic of space. The catalogue offers a broad insight into the exhibitions with works by G. Bijl, C. Bodzianowski, B. Braine/L. C. Reed, W. Breuer, T. Brown, Y. Duyvendak, FLOSS, C. Haake, E. Hansdóttir, G. Hudson, C. Jankowski, G. Leblon, D. Maier-Reimer, B. Maire, K. Mayer, R. Nashashibi, E. Olofsen, Peles Empire, F. Pisano, K. Schiemenz, G. v. d. Werve and J. Wood/P. Harrison.

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