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REGIONAL ART INSTALLATION

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The no man's land in the Duisburg harbor

The installation "Nomanslanding" in Duisburg harbor basin to awaken those grand emotions: It's about fear, uncertainty and also to vulnerability. But why this project fails?

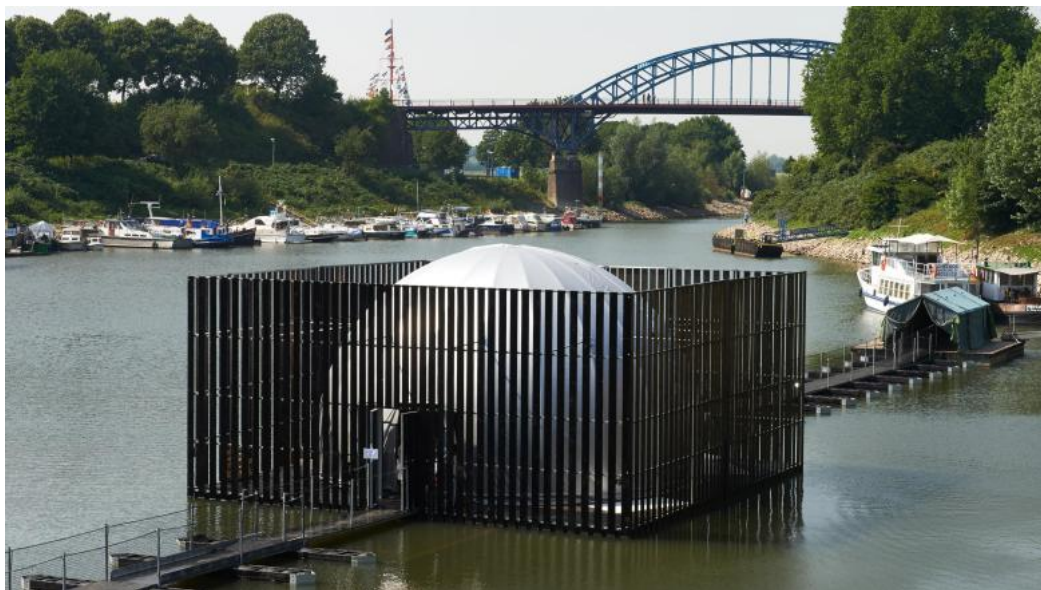
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From Christiane Hoffmans



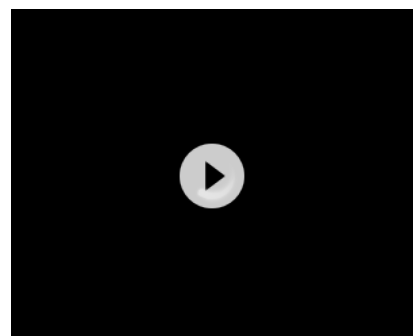
Installation "Nomanslanding" includes two large, mobile platforms that unite on the water surface gradually form a dome in the form of a hemisphere

Photo: dpa

Finally we go. Even the last visitor has deposited name and time on a sheet of A4 form and sealed the form with his signature. Then the group begins to move. Cautiously, a bit anxious, one after another to the solid ground of the shore leaves and enters a narrow floating dock. Our own state is not stable, the red lifejackets provide security. 15 meters are there until the target in the shallow waters of the harbor in Duisburg-Ruhrort is reached: half dome mounted on a pontoon.

The twenty people take on wooden benches under the dome square. A few meters away swims the second half of the dome, in the clearly visible also 20 men, women and children, however, sit in blue lifejackets. Between the two groups is only a narrow strip of water. How will it go on now, do not know the visitor. The curiosity is growing.

What should happen in the next few minutes, five Australian and European



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artists have set, and summarized under the title "Nomanslanding". "Nomanslanding" is derived from the term "no-man's-land", "no man's land", which describes a constitutionally sovereign loose country or territory between two war fronts. The reason for the portable installation that Sydney had its premiere in April and will continue on to Glasgow, was the commemoration of the beginning of World War 1914th

Participants will be exposed an unpleasant situation

In "Nomanslanding" it is a matter for the participants of the performance a situation of "fear" which produce "uncertainty" and "vulnerability", says Nigel Helyer, sound artists of the group. The artistic concept see before, that the people who expose themselves to this static and emotional unstable situation, open fit, get in touch with each other.

It'll go to him and his colleagues is not a replay, a Reenancement a historic war situation. "Nomanslanding" will take visitors to the point of uncertainty between the familiar and the foreign, as Katja Assmann, director of the Urban Arts Ruhr who curated the project in Duisburg within the RuhrTriennale, kitchen psychologically predicts.

The expectation that is awakened by that spanned announcement, the political track and the elaborate architectural staging, so is enormous. But can this Artwork fulfill such a claim at all? And it is generally advisable to impose a work in such a precise idea of its mode of action? To answer this question, one has to follow the progress of the floating-drama.

If all individuals have taken their seats, the journey begins. From lecterns from ferrymen navigate the floating cabinets. Very slowly, centimeter by centimeter, the two half-domes move towards each other. Since none of the spectators to leave his place, all follow more or less banned the creeping docking maneuvers. No one speaks.

The protagonist of the hour is the music that penetrates into the interior. In the beginning there are voices, string together the words: "toothbrush", "penknife", "razor", "Hymns", "coffee cup". One thinks immediately of the equipment of a soldier. This is followed by cheerful and fairground carousel tunes. The sounds evoke stories. Attracted the soldiers not with a hurrah to war? "Hurrah, shouted Diederich, for everyone was shouting it," Heinrich Mann wrote in 1916 in his "Man of Straw".

Volume and darkness reinforce the feeling

The lust for war was quickly followed by disillusionment: With bomb blasts and rockets hissing "Nomanslanding" respond artistically to the events of the war. The noise is very loud, but not so loud that you feel, you will be mistaken. Everything moves in a consumable moderate frame. With the swelling of the volume at the same time it is also dark in the room. Finster is when the two half domes have united.

The 20 plus 20 viewers now sit in a circle. Just at this moment occurs a singer on in a white dress and coaxed her soft voice a lament, which was composed for the installation. An oil lamp has her way across the room. Then the theater is over. The red group leaves the room on the way to the blue group has come - and vice versa.

And now? Moments of irritation, of vulnerability, uncertainty or even fear have set? Not a second is the sobering conclusion. The concept of the artist does not go on. Why is that, is easy to explain: There are too few people on the platform. And the few sit-behaved and well ordered in their places.

When your brain is a poet

"World" reporter Lars Paulsen tests at the Frankfurt Book Fair a special art installation. The own brainwaves are analyzed by a computer and immortalized in a poem

Source: The World



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12 Okt

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9 Okt

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A bit of chaos, a bit of disorder and unpredictability would be necessary, however, to give the uncertainty factor a chance. Even the music is much too moderate, and since both groups have the same listening to music, creating a harmonious coexistence: opposite sounds, dissonances would have been grueling and had the audience made uneasy. And the lady with the lamp oil is simply sentimental kitsch. The result is no poetry - no space for your own feelings and thoughts. The real drama of self-questioning takes place. What remains is the impression of a technically highly-tuned island.

That it is possible, with art to unsettle the viewer, to place them in an unstable state of mind, other artists have long been proven. Gregor Schneider has shown us all how one can influence emotional feelings with unexplained spatial situations. Its rooms such as the famous "Haus ur" are a real let down for visitors. Anyone who has ever embarked on a tailor-space, know how to influence feelings with sculptural interventions. This requires no music and no elaborate sets of wheels, but simply the power of design.

Simple ingredients for a mass event

In "Nomanslanding" were too many cooks at work. The work is undecided, she wears no handwriting and playing with trivial effects. A few words here and a few bombings since. This is a portable recipe for a mass event. No wonder that 15,000 visitors stood in Sydney in the lake. A serious work of art looks different.

If a group of five artists to create a work, then they must have a very precise aesthetic as well as intellectual agreement on the format and content of a work. Rimini protocol demonstrates how to do it. The German-Swiss artist trio developed for many years overwhelming productions obese subjects like war, power and violence, the encroaching deep into the interior of the viewer.

Two years ago, Rimini protocol for RuhrTriennale with "situation rooms" staged a walk-in installation on the arms trade. No one who had gone through the course with the acted scenes remained unimpressed.

That "Nomanslanding" can be attested not artistic weight, to have helped the three curators Katja Assmann, Lorenzo Mele and Michael Cohen. Because they are approached with fixed ideas on the conception of a work of art. They wanted a work that adapt to specific locations in Sydney, Duisburg and Glasgow and can go on tour. Only in the second step, the artists were culled. If trustees want to shine with artistically convincing work, then they can make any specifications. Clean place - as with "Nomanslanding" - a work of art light.

Until 13 9 .; On railway Basin, Duisburg Ruhrort; 14 day to 23 clock

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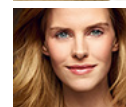
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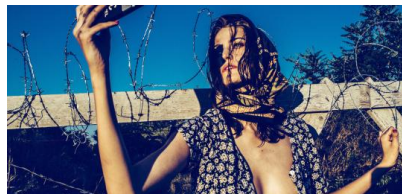
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