

The Original Theatre of the City of New York

Simon Lässig and Vera Lutz with Ali Hussein Al-Adawy, Elene Chantladze, Jason Dodge, Jeff Wall Production, Anna Mendelssohn, Jennifer Scappettone, Maria Toumazou

19 Sept–1 Nov 2026

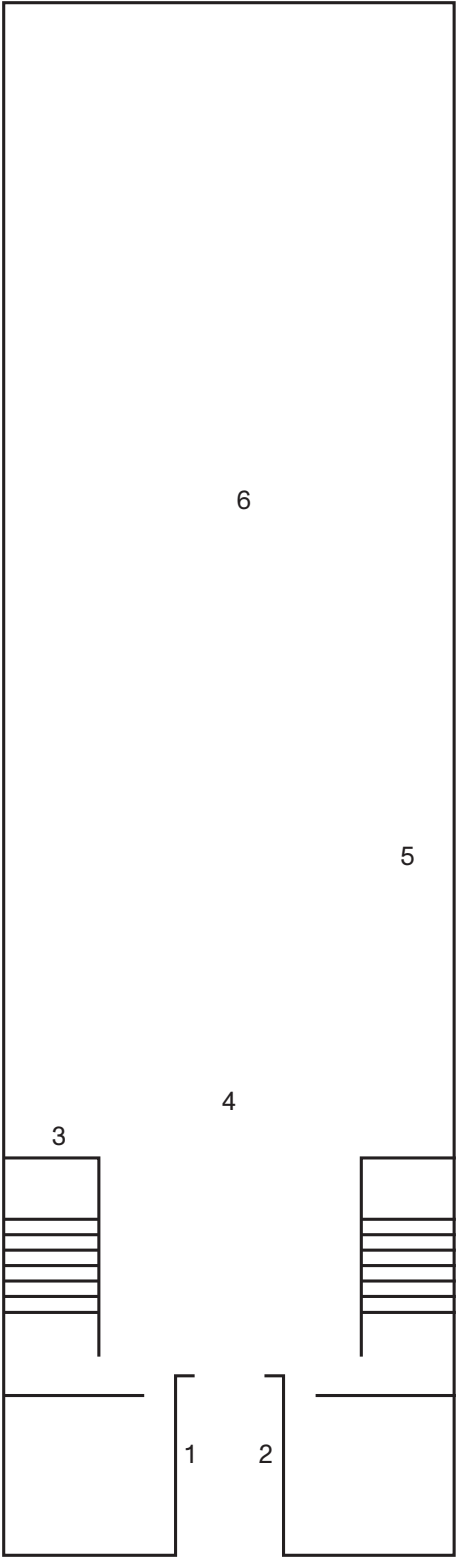
The Original Theatre of the City of New York is the second institutional duo exhibition by Simon Lässig and Vera Lutz, and a continuation of their joint exhibition *Romeo's Eyes* at Kunstverein München in 2025.

In *The Original Theatre of the City of New York*, Lässig and Lutz present their own works while simultaneously expanding the exhibition with contributions by film theorist Ali Hussein Al-Adawy, painter and author Elene Chantladze, artist Jason Dodge, Jeff Wall Production¹, poet Anna Mendelssohn, poet and translator Jennifer Scappettone, and artist Maria Toumazou.

If an exhibition can be conceived of as a text, then in *The Original Theatre of the City of New York*, Lässig and Lutz reverse the relationship between a text and its footnotes. The seemingly supplementary annotations take over the main text, the margins reveal themselves to be constitutive of the centre, while ideas of a stable relationship between subject and language, as well as of a singular self, are called into question.

¹ “Jeff Wall Production is the brand initiated by Pierre Bal-Blanc, which takes the title of his first project dedicated to the artist with the same name in 1988. The subject of this seminal project has since become the trademark of the following projects.”

Ground Floor / Erdgeschoss



Ground Floor

1

Maria Toumazou

hours of the day, pocket film, 2025

18 out of 24 pigment prints

Each 20 × 16 cm

2

Jeff Wall Production

From Acronym to Political Resemanticization, 2026

Wallpaper, graphic design: VIER5

Dimensions variable

3

Jennifer Scappettone

"PROFITED WHITENESSING; Or, Proposed / Wiring", 2026

Text

8 pages

4

Vera Lutz

Untitled, 2026

Lenticular prints

Dimensions variable

5

Simon Lässig

-526 cm, -341 cm, -337 cm, 2026

Objects taken from family members, plinth

120 × 100 × 25.5 cm

6

Jeff Wall Production

Reiterative actography, 1983–2026

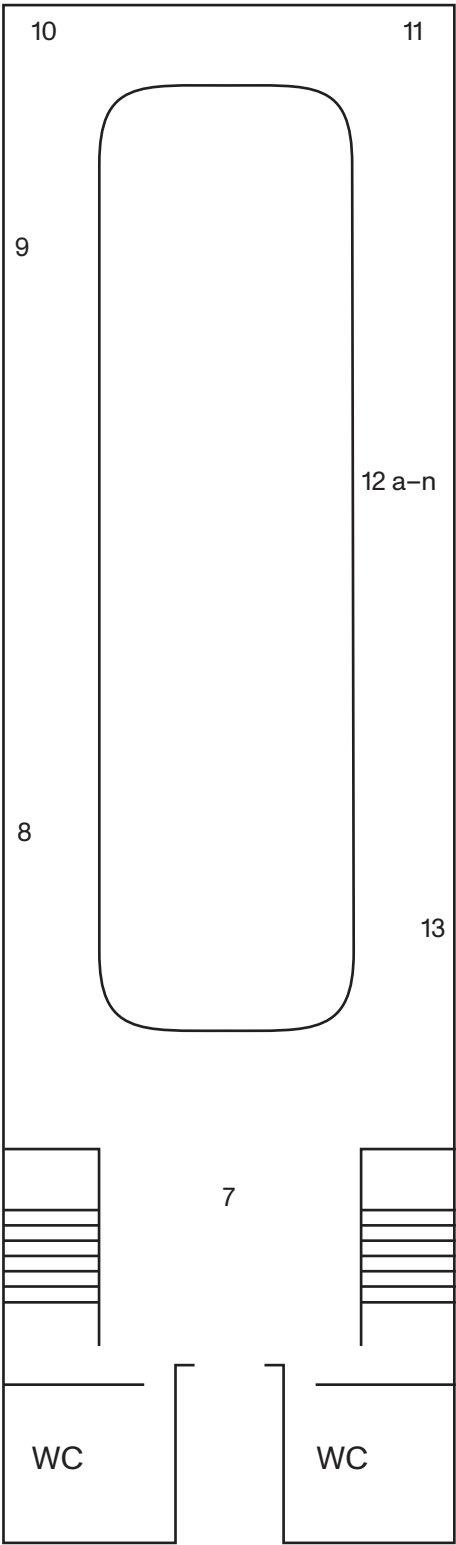
Arranged for Kunstverein Freiburg in tribute to Paul Neagu's *Anthropocosmos*

40 Moving boxes

Each 60 × 40 × 40 cm

Reiterative actography is the method through which Jeff Wall Production administers acts not as closed works, but as capacities for return, reactivated by contexts, hosts, and invitations that thereby become their co-authors.

Upper Floor / Obergeschoß



Upper Floor

7

Jason Dodge

8

Elene Chantladze and Simon Lässig

stories for children, 2023

Book, 132 pages, copy altered by Elene Chantladze

14.6 × 20 cm

Alterations

Front cover: removed; page 1 (blank page): removed; page 3 (title and names in Georgian and English): removed; page 5 (artist names and title in Georgian): names and titles crossed through in black pen; handwritten annotation in Georgian in blue pen:

Nika! I am making use of the blank, or empty, pages. I am also adding some poems for children to be printed, together with other material. Choose them yourself – I trust you, I trust you, I trust you, my dear! If you could translate them into English as well, I would be very grateful

residues of a paper with printed text in Georgian; page 7 (title in Georgian): printed poem in Georgian pasted onto the page:

*I want to caress you
to lower my head with respect
I want to embrace
my motherland
beautiful Georgia!*

page 10 (blank page): printed poem in Georgian pasted onto the page,

*I Will Not Give It Up!
Joined in brotherhood
with an army of mountains,
with the shield and sword
of the Karachogheli
Georgia stands
a witness to tomorrow,
Its beautiful sky
is like a flower
In the morning the dawn
blooms pink,
I love it, I will not give it up
not while I am alive,
This joy, after all,
is mine too!*

page 11 ("ignorants" in Georgian): handwritten annotation in Georgian in black pen: *drawing: 2nd page*; page 12 (blank page): drawing of two crying frogs in black pen by Irma Gulbeladze; page 14 (blank page): printed texts in Georgian pasted onto the page,

*Image of Night and Day
The bright white moon
sits still among the poplar trees
The stars in the sky
shine freely
The wind is playing in the fields and grasses
and as it is moving around
wakes the night from its sleep
Wet with dew,
the birds are dancing,
the narcissus cries,
and a chorus of dwarfs
wakes the hawk
from its sweet sleep*

*An army of clouds
spreads its raven wings
over the woods
and the trees are frightened
and hide in the lake of shadows*

*Someone unseen spreads
a white carpet
and the daisies loosen their bindings,
each one like a young child*

*Morning arrives
with rays of light
in endless colours
the bellflowers colour their lips
dark red
and spreading its arms
the wind moves around you. (Elene Chantladze)*

a second text,

Mura's Anger (a sketch)

On a sunny day, a young dog with black eyes and black fur was brought to our neighbourhood. They named the dog Mura. Mura was sweet. It played with the children, but every night it missed its mother and cried. Mura became older and was bright, strong and fearless. A faithful dog, Mura followed its owners and loved Aleko, the youngest child of the family. One day, Irakli came to visit his cousin Aleko. The weather was bad, so the children played in the house. Irakli fooled Mura. He laid a metal bar with a hanging piece of bread between two large chairs. Irakli sat down on a third chair and watched as Mura tried to

reach the bread. The dog tried hard to reach it but could not. In the end, Mura took its anger out on Irakli and scratched the boy's ear. Mura was punished for its behaviour. It disappeared, avoided the others and did not eat all day. Everybody, young and old, should know not to ever treat a dog badly. After all, a dog is our friend, protects our family and would even give its life for us. (Natia Bobokhidze, 8th-grade student at Public School No. 2)

page 15 ("a young dog named Mura" in Georgian): removed; page 16 (image): removed; page 17 ("An adventure" in Georgian): handwritten annotation in Georgian in black pen: *drawing: 2nd page*; page 17 (blank page): drawing of four children on a boat in black pen by Irma Gubeladze; page 21 ("untitled" in Georgian): text crossed out in black pen; residue of paper pasted onto page and removed; page 22 (blank page): handwritten annotation in Georgian in black pen:

Nika! My dear – the play Muktakhora, Autumn, and the montage Spring – in short, the ones I had Irma make drawings for, will probably be published as promised, in English and Georgian. I am not asking you for anything else

page 23 ("A Fat Kid (a stage play)" in Georgian); handwritten annotation in blue and black pen: *This in English and Georgian; drawing 2nd page*; page 24 (blank page): drawing of sleeping child with books and sweets in black pen by Irma Gubeladze; page 26 (blank page): black pen drawing of grapes on a vine in black pen by Irma Gubeladze; page 27 (image): removed; page 31 (image): removed; page 33 (image): removed; page 35 ("untitled" in Georgian): removed; page 37 ("untitled" in Georgian): poem in Georgian pasted on to the page,

*Mikia and Kikia
for N. Surmanidze
The young dog, Mikia,
and the little cat Kikia
sneak away from Nika
and go for a walk.
They walk and walk,
not knowing where they go
the road is wide and long
They walk and walk
Do you hear Nika calling us?
Let's go home, Miki!
Miki growls
I wonder if it is worth being friends with you, Kiki?
Kiki went still
and does not move
Nika carefully picks up
the little cat,
while Miki runs around freely
in the forest of small birds!*

page 48 (blank page): drawing of four children in flower and grape costumes on stage in black pen by Irma Gubeladze; page 49 ("montage for a stage" in Georgian): handwritten annotation in black pen: *Iko! Just make a small sketch*; page 53 (image): removed; page 67 (image): removed; page 69 (image): removed; page 79 (image): removed; page 83 (image): removed; page 85 (image): removed; page 89 (image): removed; page 91 (image): removed; page 93 (image): removed; page 95 (image): removed; page 107 (image): removed; page 110 (blank page): handwritten annotation in black pen: *of various kinds*; page 113 (image): removed; page 115 (image): removed; page 125 (image): removed; page 127 (image): removed; page 132 (blank page): handwritten poem in Georgian in blue pen,

The Donkey and the Boy (a play)

Boy: Donkey! See what you have done? Your loud screams have frightened my young horse!

Donkey: I did not kick you, did I? Just let me be!

Boy: They say mules are stubborn.

Donkey: You think only mules are stubborn? You know nothing.

Author: The donkey cried even louder. He would not give in. Only when his voice was broken and he could no longer cry did he finally stop.

The moral? A habit is stronger than any rule!

back cover: removed.

Jeff Wall Production

Every week there is something different, 2026

Score for reiterative actography at Kunstverein Freiburg, 18 Sept–1 Nov 2026

Each iteration of the actography is shaped by a score jointly defined by Jeff Wall Production and its host. It sets both the number of occurrences to be activated and the rhythm of their recurrence.

Week 1: *Transclasse*, 1986–2026, eight print photographs, with Yorgos Prinos. Produced in 1986, this photographic series records a moment of social transition made possible by photography and by a decisive encounter. Forty years later, Jeff Wall Production and Yorgos Prinos reactivate the images through their printing and framing. This return transforms the archive into a reiterated act, giving the past a new retrospective legibility.

Week 2: *Vidéo (Exploration)*, 1987, video, 16:52 min.

First video made by Pierre Bal-Blanc. It benefited from the emergence of the first portable video cameras and camcorders. Using a particularly economical device – simply tilting the camera, mounted on its tripod, to a 45-degree angle – Bal-Blanc produces a loss of gravitational orientation, which he explores within the image by filming himself as a life model. The final split-screen editing extends this device, turning the video into a sensual and hypnotic experience of duration.

Week 3: *Contrat de travail* (Employment Contract After Félix González-Torres), 1992, documentation of performance at Kunstverein in Hamburg, photos: Ralf Weissleder.

In this photo series, the viewer witnesses someone becoming the art object. The photos and documents also render the inner structure of Félix González-Torres's work visible, lending substance to the viewpoint of the performer executing that work. The reversal of the gaze carried out in the image – which itself proceeded from a reversal of perspective in which the visitor to the exhibition perceived only a pedestal waiting to receive a body or the spectacle of a dance turned toward itself – is tallied with a new aesthetic of reception.

Week 4: *I GOT UP* (Hugo Wheeler), 2021, Hot Wheels Athens, photos: Costas Caravetellis.

The exhibition *I GOT UP* adopts the formula used by conceptual artist On Kawara for a series he began on 10 May 1968 and continued until 1979. Visitors are invited to be present each week at the gallery at the times indicated on the postcards (10:49 a.m., 9:50 a.m., 10:50 a.m., 9:22 a.m.), determining when the project's participants – the curator, gallery staff, and members of the audience – get up after spending the night in the gallery. The photographic display takes the form of Sophie Calle's *The Sleepers*, a series she initiated in 1979.

Week 5:

Reproductions (pair) of Mutlu Çerkez dated 1994, to be installed on the wall on 13 July 2038. Framed cut-out reproductions, original catalogue containing empty slots, 29.5 × 23.4 cm. Reference page: Plate 34, 26963 13 July 2038 1994; Plate 35, 26963 13 July 2038 1994.

Reproductions (pair) of Mutlu Çerkez dated 1994, to be installed on the wall on 19 July 2038. Framed cut-out reproductions, original catalogue containing empty slots 29.5 × 23.4 cm. Reference page: Plate 36, 26969 19 July 2038 1994; Plate 37, 26969 19 July 2038 1994.

Reproductions (pair) of Mutlu Çerkez dated 1994, to be installed on the wall on 30 July 2038. Framed cut-out reproductions, original catalogue containing empty slots 29.5 × 23.4 cm. Reference page: Plate 38, 26980 30 July 2038 1994; Plate 39, 26980 30 July 2038 1994.

Reproductions (pair) of Mutlu Çerkez dated 1994, to be installed on the wall on 09 February 2038. Framed cut-out reproductions, original catalogue containing empty slots 29.5 × 23.4 cm. Reference page: Plate 32, 26809 09 February 2038 1994; Plate 33, 26809 09 February 2038 1994.

During the exhibition *The Year 2025 Will Not Take Place*, held at Hot Wheels Athens in 2025, reproductions from Mutlu Çerkez's catalogue were displayed in reference to paintings he made in 1994. These paintings were originally post-dated with the intention that they would eventually be remade in 2038 – an intention left unrealized following Çerkez's premature death. Presented on the floor, the reproductions remain in waiting, pending their installation on the wall in 2038.

Week 6: *Bibliography*, 1998–2026, books.

The forty cardboard boxes exhibited at Kunstverein Freiburg can be understood as the footnotes to this bibliography, materialized through the chronological alignment of all publications containing texts by Pierre Bal-Blanc. Together, they trace a critical practice developed over nearly three decades and now gathered under the designation Jeff Wall Production.

Week 7: *L'Amant*, 2026, various materials.

Materials from Artist Research Residency at Amant Siena, Italy, Summer 2026. Iconographic material forming part of the residency report at Amant Siena, which Jeff Wall Production was unable to submit to its host following the premature termination of the residency.

10

Vera Lutz

Untitled, 2026

Lenticular prints

Dimensions variable

11

Simon Lässig

No night, no day, no tendency to center, 2026

Table, stool, computer, digital video, 38:35 min, filmed in Prague 1988

12

Anna Mendelssohn

a)

Untitled (Radiated? Light?), undated

Typewriting on paper

Two parts, each 29.7 × 21 cm

Radiated? Light?

to see sense

to know the clatters

to be screamed at: "see sense"

and to know the impenetrability.

clatter not "see sense" silence "see sense"

*the immobile receptor seeing, trying, to
see sense.*

to question the "see sense". Being Blind.

"you come first" knowing that to be untrue.

to come first is to cheat and to lie.

so further back we go. Into the lyrics of

a poet's former agony. And they writhe: trying to write again!

Inventing phrases! The actions of an artificer. Be not whom you are.

I am other. Not the children. That was the warning.

The slipper. The sock. The mess. Now rush through

the messy wet street to the oncoming, crash through

BUS and back over the bridge to the poor houses

the town behind, the hospital at the roundabout, the

route into the country, the wandering around in

hard frozen fields with footprints, how precious!

Making fine prints in a thin layer of snow and back

to the shoulder of mutton, or human, hand stay me.

Heart mind me. Cram my lips with poisonous stares,

buried houses, fussing crows, crushing the crowds into

warm woolly mufflers. I shall turn you into

that young lad on a scruffy fast horse. Go. Go. Back

*out to the sea. Break through the sandbagged, concrete
barracked shoreline which NO light lights*

*no light other than electricity board pylons, thick tanks,
industrial machinery, clockwork ducks, a toy lighthouse,
a plastic guard, a dirty grey oil & radar'd, reagented ocean,
Go. to be checked by another official at the NEXT barrier
and then delve into night-life like the person with 24 hours
to live and not a penny to spend.*

b)

Untitled (NO, NO, NO), undated

Ink on paper,

14.8 × 20.8 cm

c)

Untitled (*language.*), ca. 1990

Ink on paper

28 × 21.5 cm

language.

*Where things break backward born seeming wait, whatever is denied & waits
for the preserved ever child to speak in this ongoing interlude,
waiting for the break, to breathe, so that everyone must stay —
within the foreground patternings of disproportionate perspective.
blood circulates. brains are seized, squeezed, rung dry & replaced neatly
layered. It is inadvisable to be insensitive. The brain can eat, count,
read phrases. I change him into something else to avoid becoming involved.*

brain

d)

Untitled (*notation*), undated

Ink on paper

29.7 × 21 cm

e)

Untitled (*our fathers*), ca.1995–2005

Ink on paper

26.7 × 19 cm

*our fathers who were great men
we recognized them
for what made them great
were their words
and their words were unafraid*

*don't for one second imagine
that they would have appreciated
the impudence of the wealthy
their sheer ignorant displays
of unadulterated competitive
murderous superficiality*

*the febrile incognizance of sexual limits
the repugnant erotic
the meanness of smug seamless purrs*

*our fathers who were great men
did not deal in death.
death dealt in them.*

f)

Untitled (*The matter of the matter*), undated

Typewriting on paper

15 × 21.2 cm

*The matter of the matter hard to solve in the language
of languators.*

In between five fingers the variation of three.

g)

Untitled, ca.1973–1976

Pencil on paper

30 × 21 cm

h)

Untitled (*Rue du Bac*), undated

Ink on paper

29.7 × 21 cm

Rue du Bac

own. own. own o o..... w n o.... x OWN.... IN..... "this world"
SEE DROWNING SEE BLACK reading wittgenstein except
the leap sauter dance without dragging depressed
through a child's eyes shoes on adults are large the
way a indefinite article plays it is ... a
play indefinite article it is a sign that
weighs nothing it is lighter than reality it is from ...
a play it was asked for the question was ... posed ...
the question ... was ask yourself what ... went ...
wrong these open plains my back was breaking was
being broken this was not what ... I understood ...
by peace the surroundings were ... not ... in ... question
sangria no it never is inviolable there may be
similarities individual letters perceptions desires
I ... don't want to eat ... any ... writing

i)

Untitled (*enclosed against my own wishes*), 1993

Ink on large sketchpad

29.7 × 21 cm

England cannot afford this war.

repulsion

towards chocolate eaters

Enclosed against my own wishes for a peaceful & happy freedom.

j)

Untitled (*a searing light*), ca.1995–2005

Ink on paper

29.7 × 21 cm

a searing light a log cabin
 a fountain pen
a forlorn morning a thick ballpoint
 a sharp incisor a disappearing image
 an angle due north east
 a sailor
 a tailor
 a child

*a greeting
 between two sailors
 two tailors
 two children
the fir tree confederacy
looking over its two boats
examining the cut of a sleeve
how it hangs, adjusting its balance,
running off.*

k)

Untitled, undated

Pastel and pen on paper

9.5 × 15 cm

l)

Untitled (*anacreon*), undated

Pastel, crayon and ink on paper

29.7 × 21 cm

Anacreon

*& dips in a book that looks, like another book
the verb has been used in a condemnatory fashion*

*“the badgers scratch the river’s
feet scenting out the nest
whose throbbing delight
they’ll assail red-toothed.*

*charles rosen; ‘the classical style’
their work on schoenburg.*

*And in the deeps of great water
the giant anaconda lies
like the circle of the earth,
covered in ritual mud,
devouring and religious.*

again

*still burning
what is it made of*

*I live here to be punished
they don’t recognize poetry or literature
it isn’t a literary house
it is a political science house
it operates with correct language,
correct answers, & correct behaviour.*

Ball Bull

The Screens

The Maids

yew trees

cannot live without a moon

m)

Untitled (*In creating one's own world*), undated

Ink on paper

42 × 29.5 cm

*In creating one's own world
firmly behind & within which
art continues to take priority
utmost patience is only broken
by the sight of weaponry,
of weeping, of large rooms, distant callers,
of expectations, certain times,
impenetrable enclaves, hidden
paranoia. convinced that poetry is a disease
hears many dinners across communities,
old food hauled up hills by pilgrims.
which number would that be?*

*I became what is lost, blindfolded
in the boot of a car full of unpublished
poems that one's parents searched for
afraid that some of their madness
had caught fire in the smouldering brain
of never self... NO ONE WRITES HERE ...
Soon we learn that it is farcical.
Sweets for treats. & collect colloquialisms,
but even these seem to affront our
uptight snappy pruners
who teach English to their interviewees
The job that was forget presentable lost on one executed head far from walking feet on
swimming over to the / island through shark infested waters desperately needing a world
to write in which was not invaded / by the unhelpful idea of rivalry snatching portraits,
rings, liberty, eyes, stomping on everything with a name / petty childish monsters, moni-
toring rindless thugs eaten oranged droplet creme de menthe birthdays, / one after the
other gone up in smoke, so that a paragraph of streets, novels in cinnamon with electric /
blue type contacting each corner olive stemmed, nectarine unhooked, malatesta's wrist
bone, widen / margin, raise base, deliver fighter pilot, each pause wastes time, black plaid
on antiguan backs / the worm will succeed in growing wings whippy enough to lay flat the
bats in the belfry, admit.*

*with apologies for the standard of typography as my writing arm and hand have been
damaged in a racist attack on a bus.*

n)

Untitled ([O] *not another war*), ca.1995–2005

Ink on paper

29.7 × 21 cm

13

Elene Chantladze

Untitled, undated

Mixed media on stone

3 pieces, dimensions variable

All works by Elene Chantladze: Courtesy of the artist, LC Queisser, Tbilisi / Cologne and kaufmann repetto, Milan / New York

All works by Jason Dodge: Courtesy of the artist and Galleria Franco Noero, Turin

All works by Jeff Wall Production: Courtesy of Pierre Bal-Blanc

All works by Simon Lässig: Courtesy of the artist, FELIX GAUDLITZ, Vienna and LC Queisser, Tbilisi / Cologne

All works by Vera Lutz: Courtesy of the artist and FELIX GAUDLITZ, Vienna

All works by Anna Mendelssohn: Courtesy of University of Sussex Heritage Collections and the Mendelssohn Estate. Special thanks to Sara Crangle, academic advisor to the Mendelssohn Estate and this exhibition

All works by Maria Toumazou: Courtesy of the artist

Vera Lutz and Simon Lässig would like to thank all the participating artists and: Heinrich Dietz, Johanna Thorell, Gloria Hasnay, Felix Gaudlitz, Hugo Wheeler, Anna Ruhdorfer, Lisa Offermann, Nika Lelashvili, Nini Kobaladze, Nina Bakhtadze, Milena Büsch, Andrea Sparacino, Sarah Sanders-Messmann, Sara Crangle, Karen Watson, Iain Morrison, kaufmann repetto, Mark Prince, Julia Gardener, Ilja Zaharov, Anas Kahal, Gabriel Herfarth, Sascha Bähre, Marc Doradzillo, Martin Puchenberger, Juliane Kriegl, Rosa Trumpfheller, Nila Weisser, Moritz Nebenführ, Lukas Schneeweiß

Programme

Fri, 18 Sept 2026, 7 pm

Opening, Speeches: Roland Meder (Cultural Mayor, City of Freiburg), Heinrich Dietz (Kunstverein Freiburg)

Sat, 19 Sept 2026, 5 pm

Talk with Pierre Bal-Blanc on Jeff Wall Production

Sun, 27 Sept 2026, 4 pm

Guided Tour with Dieu Thanh Hoang

Tue, 29 Sept 2026, 7:30 pm

Junge Kunstfreund*innen

Film Screening

The Anabasis of May and Fusako Shigenobu, Masao Adachi, and 27 Years Without Images

(Éric Baudelaire, 2011)

Meeting Point: Kommunales Kino

Wed, 30 Sept 2026, 7 pm

Curator's Tour with Heinrich Dietz

Fri, 9 Oct 2026, 5 pm

Junge Kunstfreund*innen

Guided Tour and Get-together

Sun, 11 Oct 2026, 4 pm

Guided Tour with Dieu Thanh Hoang

Sun, 18 Oct 2026, 2–4 pm

Children's Workshop

6–12 years (registration required)

Wed, 21 Oct 2026, 7 pm

Curator's Tour with Johanna Thorell

Sun, 1 Nov 2026, 7 pm

Event with the Film Curator Ali Hussein Al-Adawy

Meeting point: Kommunales Kino

Contact

Kunstverein Freiburg
Dreisamstraße 21
79098 Freiburg

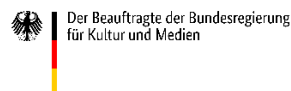
+49 761 349 44
presse@kunstvereinfreiburg.de
www.kunstvereinfreiburg.de

Opening Hours

Wed–Fri, 3 pm–7 pm
Sat–Sun, 12 pm–6 pm
3 Oct, 1 Nov, 12 pm–6 pm

Free admission

The exhibition is supported by:



Kunstverein Freiburg is supported by:



Baden-Württemberg
Ministerium für Wissenschaft,
Forschung und Kunst

