

THE POTS OF
ETABLISSEMENT

AWARDING OF THE PRIZES
FOR THE BEST WORK
SEEN IN 2010

THE POTS OF ETABLISSEMENT

There are end of the year prize ceremonies of different kinds, all of them are bizarre side effects of our attempt to organize time through a calendar, and maybe also, all of them efforts to put order, hierarchy, or – can you imagine – meaning into the darker hours of the year. I can not stop thinking that ‘end of the year lists’ must have significantly less impact in the hot premises of Canberra or Rio de Janeiro, but then again I do not know, ...

Most of our end of the year lists seem to attempt to make an order of things. There are many of these: the best records of 2010, the best holiday destinations of 2010, the best television programs of 2010, the best cook books... all of them marginal, arrogant and extremely limiting. Each of them is marginal because they ultimately deal with a category of the world one can perfectly do without. Imagine, a world without records, or without television or cooking programs.... Each of these lists is extremely arrogant as they seem most keen into underlining the specific position of specialist, a critic very often, author of that given/particular list. The list of the best theater plays is supposed to convince us again about the indisputable judging power of that particular theater critic, self declared specialist of that matter. But then again, all of these remarks are of course evident and secondary if these lists themselves were not increasingly limiting and reductive. Lists, and their proliferation are –in my opinion– another excess of our continuously reducing mainstream culture. Books like ‘1000 things to see, visit, read or eat before you die.’ became guides for mainstream behavior that ultimately make us enjoy more of all the same,.. look at the same, and maybe more importantly make us ignore almost everything – in life – that makes it slightly dangerous and exciting.

It is a curious phenomenon that in our viral digitalized and downloadable world, guides for the good path are more popular than ever. It is a pity, really, it is a shame,.. since in a universe where everything is available, one should stop considering the distinction between the most popular and the unknown, as everything is known, there is ultimately only the difference between good and bad, great and terrible, amazing and pathetic. .. and all these differences are part of a personal universe. It makes me think of Matt Mullican’s answer, when asked by Allan McCollum, about the model of the universe Mullican is generating with his work, if that model is one that applies to everyone, to people in Western Europe or to his friends... Mullican’s answer simply is : “ to me” , adding immediately “ you know, there are certain elements which are common sense”. This is exactly what the Pots of Etablissement are about. They are an annual prize ceremony of what HAS BEEN SEEN in 2010. And that makes a whole difference. Everything can be seen, everything can be selected. Still, as personal as some choices may appear, even though they are here presented in anonymity, they are carefully chosen for its apparent quality, .. hence as a whole they depict a heterogeneous universe. A universe of a possible 2010, as it could have been experienced. Islands, books, car tests, gallery exhibitions, paintings even. This is problematic but exciting, since it seems to indicate that we finally overcame our post modern reflex to interpret today as a pathetic reenactment of times before. As we can, phenomenologically, select, put pieces together, make a presentation and make the overview, it seems to me, we are again masters of our future. Fucked up, certainly, but no less than our past. As the pots themselves with their own specific form suggest: they are empty receptacles for mobile roots.

Kersten Geers

January 2011

FOGO ISLAND

Located off the eastern coast of Canada, Fogo Island is made of rock, nine colors of moss, and not so many people. In 2010 I was introduced to Fogo Island, traveled there, and, where amongst other activities, I viewed a series of films produced by Colin Low along with the academic Donald Snowden from 1967. Within circles of community development and social science Fogo Island, and these films, are famous for producing what is now called The Fogo Process, where the concerns of the Islander's were documented using film and screened back to them. This act initiated discussions that resulted in the reversal of economic decline, prevented the erasure of past histories, and preserved a future for the Island's inhabitants.

These films were produced as part of Société Nouvelle, a participatory film and video project created by the National Film Board of Canada in 1967, to mark the Canadian Centennial. For 13 years, Société Nouvelle used film and video production to illuminate the social concerns of various communities within Canada, with funding from eight different departments of the Canadian government. The impetus for the program was the belief that film and video were useful tools for initiating social change and eliminating poverty.

In the films, Fogo Islanders identified a number of key issues: the inability to organize, the need for communication, the resentment felt towards resettlement and the anger that the government seemed to be making decisions about their future with no consultation. Colin Low decided to show the films to the people of Fogo and thirty-five separate screenings were held with the total number of viewers reaching 3,000. It became clear that while people were not always comfortable discussing issues with each other face-to-face, they were comfortable explaining their views on film. By watching themselves and their neighbours on screen, islanders began to realize that they were all experiencing the same problems.

The Société Nouvelle program was designed to give voice to the "voiceless." A key aspect of Société Nouvelle was the transfer of control over the filmmaking process from professional filmmakers to community members, so that ordinary Canadians in underrepresented communities could tell their own stories on screen. Community dialogue and government responses to the issues were crucial to the program and took precedence over the "quality" of the films produced.

Currently a new revitalization project is underway on the Island of Fogo initiated by the Shorefast Foundation. Using the past films of The Fogo Process as inspiration, a series of economic and cultural initiatives have been set-up with the aim of bring prosperity to the Island through an investment in, and presentation of, its specific cultural and historical idiosyncrasies.

While the films are of great influence in understanding the Island, and should be given much credit for the thoughts I have had about this nomination, I believe it is Fogo Island itself that has generated a specific situation where the abovementioned events could take place. Therefore, I would like to present The Pot to the Island itself.



VENUSIA, MARK VON SCHLEGELL

Venusia, 2005 by Mark Von Schlegell Semiotext(e) ISBN 1584350261 248 pages

The human world on Earth as we know it ended suddenly and now humanity lives on a part of Venus. Many radical changes have taken place since Humanity attempted to make a home on Venus, but no one seems to have really noticed. The "flesh" of flowers is provided to everyone as food, part of "the Feed" ritual that takes place many times daily. Feeding on these flowers works to keep people in a state of oblivion where they do not remember their past and barely even know who they are or what their goals or dreams ever were. Ironically, anyone abstaining or choosing to go without flowers is called an "addict." When the main protagonist abstains from feeding on the flowers he experiences strange hallucinations and a slow filling of the mind with the past. We get different parts of the big story through the psyches of its major characters, a bookseller who due to a quirk in the system is mostly invisible to the intrusive state spy system, a beautiful high-level psychiatrist who still clings to a sense of right versus wrong, a midget government law enforcer with much to prove and a sentient plant. The main characters are led into a self-chosen route that takes them away from their Feed centered, Venusian lives. Due to the intertwining lives and emotional explorations of these individuals, it could have been confusing to witness the shifts in time and perception, history and future altogether, but the author manages to keep everything quite easy to follow. Some of the details, like a mind's ability to manipulate time and place, lend themselves to multiple readings due to their complex multiple layers but at no time is one lost as to what is happening or wondering why it is happening.

In addition to science fiction, the American author Mark von Schlegell (based in Cologne) also writes art criticism, and his work has appeared around the world in such magazines as Parkett, Flash Art, and Spex, and in art books and catalogs from institutions including the Whitney Museum, LAMOCA, and Palais Tokyo. Venusia was honor's listed for the 2007 James Tiptree, Jr. Prize in science fiction.

Venusia

Mark von Schlegell



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NAMIBIA 2005, STEFAN WILKE

Video, 34 min, 2005

The video by Stefan Wilke documents a trip to Namibia he did with his father in 2005, visiting remote relatives, farms, leftovers of German colonial history, taverns and terraces. As a shaky documentation of a far-away trip the video shows mostly the father's investigation of local habits: hunting, drinking, the deep well, the cattle, how to speak to the workers, make a living in the given context. We see the father involved, listening to instructions and explanations of other men. Almost at the end there is a golden and rushing sunset filmed from the top of a rocky hill, as all its common variations proper as well for a conjoint experience as for a loner's day ending. From the feet of the hill you hear the relatives calling for supper. There is a schedule, there is an expectation to travelling, to sons, to history and to an ongoing comparison of nations, states and federal systems and one begins to wish for all these interests just to expire or at least to pause for a while.



HORTA TOILETS OF TOURNAI

Ce pot fait ici office de tournée générale, en visant large, il représente l'effet que peut produire des chefs-d'œuvre et en même temps le contre-coup dû aux punitions qu'on leur fait subir. Argenteuil de Manet à Tournai servira d'exemple, sans doute le pot de 1874 mais je l'ai découvert cette année car il est planqué dans le Musée des Beaux-Arts de cette ville, entre un tableau panoramique de la peste de Tournai et un Bram Bogart, étourdi, je gagnai les toilettes, car dans ce musée construit par Horta, tout est bien qui fini bien comme chez Guignol.



POSTER SETH PRICE

Die Nuller Jahre is the title of the two exhibitions by Seth Price, taking place at Galerie Capitain Petzel and Galerie Isabella Bortolozzi, in Berlin, Germany#1. The works exhibited between the two spaces differ: 19 vacuum-forms with ropes, sharing ideas and formal parameters at Capitain Petzel#2; a series of five silkscreened over sized envelopes, two silhouettes, a bomber jacket and a video film#3 at Isabella Bortolozzi. The press text (written by the artist) is identical for the two galleries, differing only in layout, typeface and letter head. The two invitation cards not only differ in format, paper, typeface, opening dates and hours, but also in offset quality print and image. Common to the two exhibitions and galleries, a poster has been produced#4.

For a poster announcing two exhibitions it seems to emphasize an/its obvious lack of information: only the title, the name of the artist, the name of the two galleries and a date which is approximate are mentioned#5. Offset printed on a thick white paper, the poster is layered as followed: 1/ A close up of an open left hand (a b/w image enclosed by a one centimetre white frame); 2/ A scrap of paper (a b/w image coloured beige, cropped on the upper side and on the lower inside right by the edges of the poster paper, overlapping the white frame of the first layer; the scrap of paper appears to be laying on the open left hand); 3/ The shadow of the thumb of the open left hand (as if falling on the left hand edge of scrap of paper); 4/ The title of the exhibition/s (as if hand-written in red on the scrap of paper), Die Nuller Jahre; 5/ A stack of wooden beams (as if drawn with a pencil on the scrap of paper)#6; 6/ A pencil (b/w image partially cropped by the lower edge of the poster, the body of the pencil coloured red, the pencil appears to be laying on (the many layers of) the poster)#7; 7/ The name of the artist (in white capital letters on the lower right side), SETH PRICE; 8/ The name of the two galleries, followed by the date (all in white letters on the lower side): Galerie Isabella Bortolozzi Capitain Petzel Jan. 2010.#8

What makes this poster then so sharp?

The word fluid seems to be fitting in what Seth Price's practice may be. In the flux of exhibitions, contributions, participations and in the circle of friendships, questions and motifs re-appear, shuffled, shifted and re-distributed from one material support to the next as if in a never ending process. What is to be read as a lack of information on a poster, what is to be read as being the same (title, press text, year of production) engage us in a political question: how to hold language and ideas together within the circulation of images, data and objects, places and milieus of appearance? In this production of means, it is as if producing produces production as in Cellini's Perseus, in which the cast of the blood of Medusa's head was altogether the one and only problem#9. Car il s'agit bien d'une tête qui, si elle nous regarde frontalement, nous méduse#10. The défi is given here to easel painters. (Loop)

#1 The two exhibitions overlap but do not coincide in dates. The two galleries appear to have retained their exhibition schedule and rhythm. Die Nuller Jahre, from January 15th until February 27th, 2010 (opening on January 15th, 2010) at Galerie Capitain Petzel and from January 19th until February 20th, 2010 (opening on January 16th, 2010) at Galerie Isabella Bortolozzi.

#2 On Saturdays at 4 p.m., there is a screening program of Price's video works in the basement of Capitain Petzel. The program is conceived by the artist. Each Wednesday, the coming program is announced by email. It includes the title of the video(s), the year of production and duration. On Saturdays, a printed sheet with the letter head of the gallery gives the title of the video(s), the year of production, the duration plus a short description of the video(s). The videos are projected on a white screen hanging on a wall in the basement of the gallery. There is no seating provided. With the weekly screening program, one becomes aware that the days are getting longer.

#3 Redistribution, (2007-)

#4 Three of them are hanging (with a 10 - 15 cm distance between them) behind the desk at Capitain Petzel. I don't remember having seen any at Bortolozzi. I saw one hanging at the Walter König

bookstore at Museumsinsel for a couple of weeks. At the opening I overheard Gisela Capitain asking Seth Price to sign a few copies of the poster, which he did.

#5 There aren't any contact numbers or addresses provided.

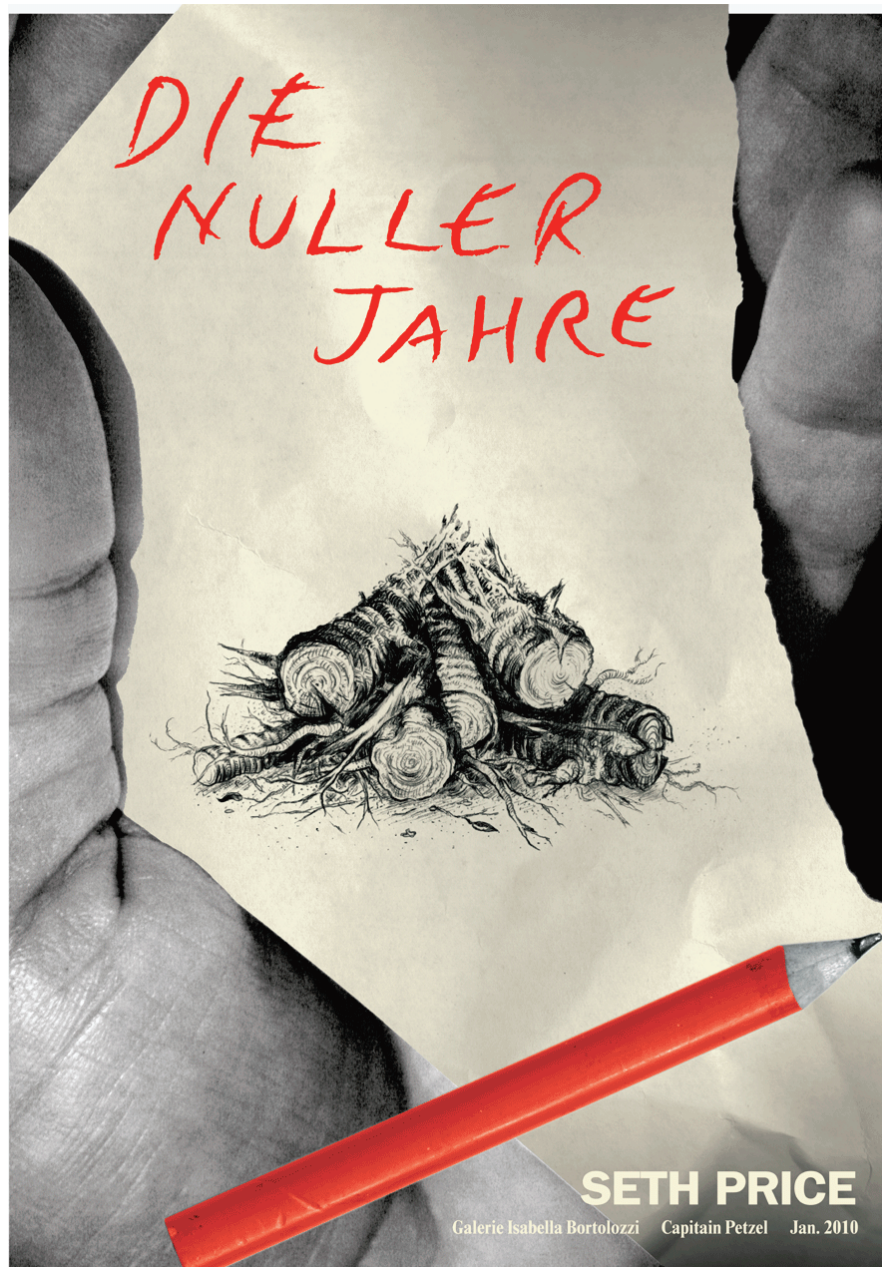
#6 A similar motif is used as a logo (drawn by Price) for the 38th Street publishers, New York.

#7 There are four/five different sources of light: layer 1, 2, 3, 5 and 6.

#8 The year is often to be read as a motif on Price's works.

#9 Michael W. Cole, Casting, Blood and Bronze in Cellini and the Principles of Sculpture, Cambridge University Press, 2002, pp. 43–78.

#10 Françoise Frontisi-Ducroux, Medusa as Maker of Images, in Misreading Masquerades, edited by Frédérique Bergholtz and Iberia Pérez, published by Revolver, 2010, p. 389.



DIE SCHMIEDEREI, SIGMAR POLKE

Sigmar Polke, Die Schmiederei (1975), gouache, oil, silver & bronze on canvas, 150x130 cm

One of Sigmar Polke's (1941 – 2010) favorite paintings.

Die Schmiederei (the smithy) is a small canvas characterized by Polke's economic use of reds, yellows and blues.

No originality, no decency, no fixed orientation.

The painting's figural motifs are borrowed from antiquity and the culture of comic strips: in the middle of the image four blacksmiths are forging a shield, while four comic strip characters sardonically eye the viewer from the painting's corners.

Red and blue paint is seen dripping towards the edges of the canvas in a grid-like pattern.

The painting is not meant to be hung on a wall but down from the ceiling instead.



DOCUMENTARY ON THE MERCEDES

AMG SLS TEST CARS

Mercedes-AMG GmbH, commonly known as AMG (Aufrecht Melcher Grossaspach), is a subsidiary of the Mercedes-Benz car company specializing in high-performance luxury cars.

AMG models are typically the most expensive and highest-performance of each Mercedes series. AMG models typically have more aggressive looks, higher performances, better handling and better stability than their regular Mercedes counterparts.

From the company's beginning in 1967, the design and development of every AMG engine has been guided by a simple principle: One Man - One Engine. Every single AMG engine is individually hand-crafted from start to finish by one Master Mechanic at the high tech plant in Affalterbag, Germany.

Development of the Mercedes AMG SLS

The development of the AMG SLS began in late 2006 and ended beginning of 2009. During this period the different stages were documented on video. Including documentation on chassis- body- engine- development, crash tests and endurance tests.

For the AMG 6.3 -liter eight-cylinder engine, exhaustive tests were conducted in two stages. The first stage was a thorough phase of bench trials in Affalterbach. In which the very latest, high-tech test benches are available in the laboratory. In this facility, engines with outputs exceeding an astonishing 1000 hp can be tested dynamically.

Afterwards the real tests began.

Vehicles equipped with the new engine were sent to public roads and test tracks in some of the harshest climates in the world. Every test vehicle was required to endure the standardized trials to which all AMG high-performance cars are subjected, placing the most extreme demands on the vehicles and their components to ensure uncompromising practicality, reliability and long-term durability. To earn the AMG badge, the new engine must operate perfectly anywhere in the world and under all climate and road conditions.

The AMG 6.3-liter eight-cylinder engine faced and conquered:

High-altitude trials in Denver, Colorado (USA), Lesotho (South Africa) and Granada (Spain).

Heat trials in Death Valley, California (USA), Upington (South Africa), Idiada test track (Spain) and Phoenix, Arizona (USA).

Road trials in Los Angeles, California (USA).

Cold Trials in Arctic Falls (Sweden)

In addition, AMG forced the engine through endurance trials designed to simulate the engine's entire operating life under the most extreme conditions:

Nürburgring north loop: the engine was tested under predominantly full load conditions on the world's most demanding racetrack.

Mixed road endurance trials: for testing under everyday conditions, the vehicles were loaded up to their gross vehicle weight and subjected to a precisely defined test program on country roads, motorways and in city traffic.

Stress endurance trials at the Daimler test site in Papenburg: extreme acceleration and deceleration cycles under predominantly full load conditions, with high stresses on the oil circuit, cooling system and fuel supply.

Endurance trials in the hills of the Swabian Alb region: The vehicles were loaded up to their gross vehicle weight and towed a two-ton-trailer. The route covered country roads with numerous uphill and downhill gradients and subjected the engine, transmission and cooling system to very high stresses.

SPECIFICATIONS

Data

- Wheelbase: 105.5 in (2680 mm)
- Length 182.6 in (4638 mm)
- Width 76.3 in (1939 mm)
- Height 49.7 in (1262 mm)
- Rims: 9.50 × 19 in (front), 11 × 20 in (rear), forged aluminium
- Tyres: 265/35 R 19 (front), 295/30 R 20 (rear)
- Kerb Weight: 3562.48 lb (1620 kg)
- Power-to-weight ratio: 348 bhp/tonne
- Weight-to-power ratio: 2.78 kg (6.1 lb)/ 1 PS (0.74 kW)

Engine

- M 159, liquid-cooled V8 Four-stroke engine, cylinder bank angle 90°
- Four valves/cylinder, DOHC
- Forged and balanced crankshaft
- Forged pistons
- Two 74 mm (2.91 in) throttles
- Bosch ME 9.7 ECU, electronic fuel injection
- Tubular steel exhaust headers
- Bore x stroke: 102.2 mm (4.02 in) × 94.6 mm (3.72 in)
- Displacement: 378.835 cu in (6.20799 L)
- Power: 571 PS (420 kW; 563 hp) at 6800 rpm
- Power per litre: 92 PS (68 kW; 91 hp)
- Torque: 650 N·m (480 lb·ft) at 4750 rpm
- Torque per litre: 104.7 N·m (77.2 lb·ft)
- Max. 7200 rpm
- Engine lubrication: dry sump
- Weight: 206 kg (450 lb)



A CHRISTIAN DIRCE, HENRYK SIEMIRADZKI

1897, Oil on canvas, 263 x 530cm
The National Museum of Warsaw

One of the most cruel and deranged of all of the Caesars in history of the Roman Empire was Nero Claudius Caesar Augustus Germanicus. The Emperor Nero ruled the empire from 54 to 68 A.D. and his rule is often associated with tyranny and extravagance. He is known for a number of executions, including those of his mother and stepbrother, and as the emperor who “fiddled while Rome burned”, and as an early persecutor of Christians.

Criminals of Rome were called noxii which meant “obnoxious to the state” and they were sentenced to death by the state of Rome. Christians were arrested and pronounced noxii therefore being pronounced to death Nero made entertainment out of the execution of these noxii by killing them in “mythological” re-enactments. Unfortunately for the noxii, the idea of staging their executions in the form of dramatic performances proved popular. Some legends were staged time and again.

One popular reenactment was The Legend of Dirce. This terrifying legendary Queen of Thebes was unwise enough to pick on her more attractive niece Antiope who was loved by the great god Zeus, by whom the girl had twin sons Amphion and Zethus. These sons later avenged their mother’s years of pain and humiliation by tying Dirce to a bull, which gored her to death. Female followers of Christ, condemned to death could find themselves tied to a bull in a variety of ways and dragged to their death as the final act in plays retelling The Legend of Dirce. In some reenactments the unfortunate was strapped to the bulls back as the bull was attached by a pride of lions.

These Christians that were pronounced noxii would then be thrown into rivers or dumped unburied. This in Rome’s eyes extended their damnation beyond death into perpetual oblivion and their fate to restless wandering upon the earth as dreadful larvae or lemures.

Henryk Siemiradzki (15 November 1843 – 23 August 1902) was a Polish Academic painter. He was particularly known for his depictions of scenes from the ancient Graeco–Roman world and the New Testament.

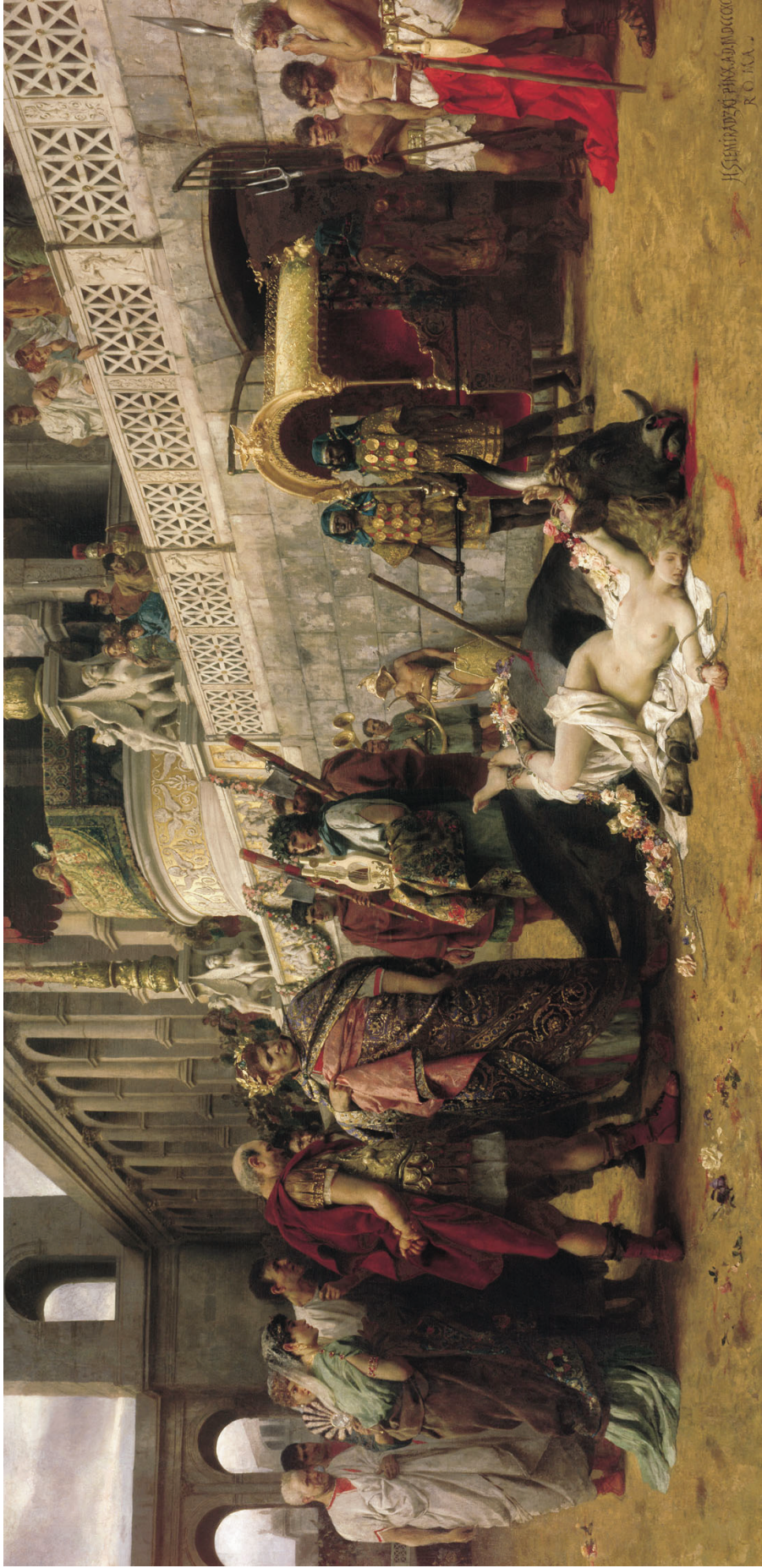
Siemiradzki was born to a Polish szlachta family of a military physician in the village of Novobelgorod (now Pechenegi) near Kharkiv, Ukraine. He studied at Kharkiv Gymnasium where he learned painting under a scion of Karl Briullov, D. I. Besperchy. He entered the Physics–Mathematics School of Kharkov University but continued his painting lessons from Bespechy.

After graduating from the University with the degree of Kandidat he abandoned his scientific career and moved to Saint Petersburg to study painting at the Imperial Academy of Arts in the years 1864–1870. Upon his graduation he was awarded a gold medal. In 1870–1871 he studied under Karl von Piloty in Munich on a grant from the Academy. In 1871 he moved to Rome, while spending summers at his estate in Strzałkowo, near Częstochowa in Poland.

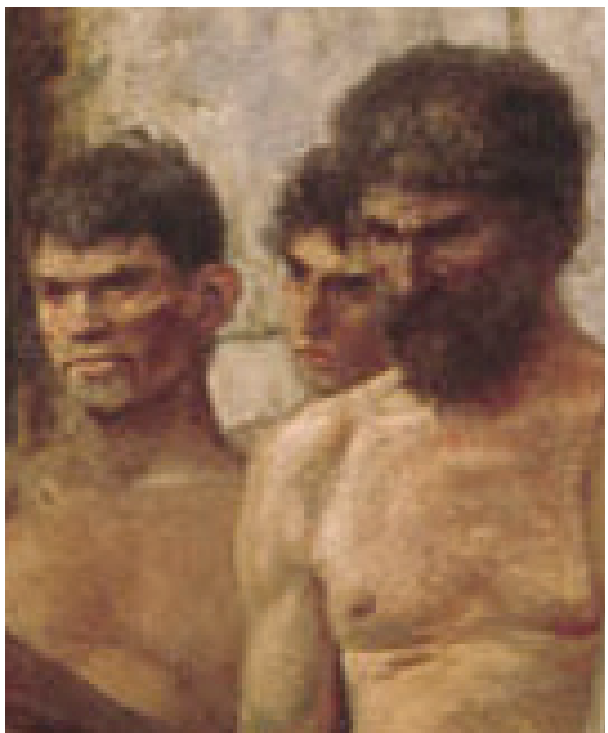
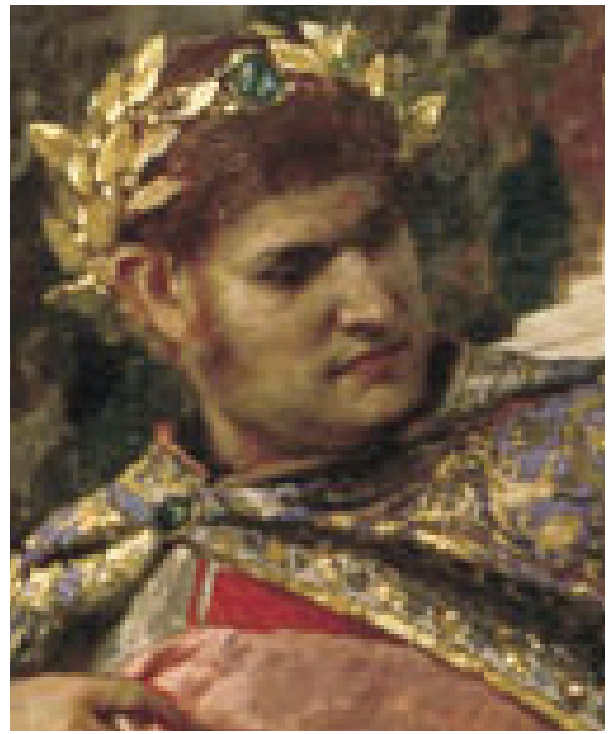
In 1873 he received the title of an Academician of the Imperial Academy of Arts for his painting Christ and a Sinner, based on a verse by Aleksey Konstantinovich Tolstoy. In 1876–1879 Siemiradzki worked on frescoes for the Cathedral of Christ the Saviour (Moscow). In 1879 he offered one of his best-known works, the enormous Pochodnie Nerona (Nero’s torches), painted 1876, to the fledgling Polish National Museum in Kraków. In 1893 he worked on two large paintings for the State Historical Museum (Moscow). His works are exhibited in the museums of Poland, Russia and Ukraine.

He died in Strzałkowo in 1902. Originally he was buried in Warsaw but later his remains were moved to the national Pantheon on Skałka in Kraków.

Many of his paintings depict scenes from antiquity, commonly sunlit utopian scenes or compositions presenting the lives of early Christians. He also painted biblical and historical scenes, landscapes, and portraits. His well known works also include the painted curtains for the Juliusz Słowacki theatre in Kraków, and for the Lwów theatre.



H. SENTRABAZZI P. BIANCHI
R. O. I. A. C.



FILM PROGRAM
IN THE CAVE

NAMIBIA 2005
BY STEFAN WILKE
34 MIN

DOCUMENTARY ON THE MERCEDES
AMG SLS TEST CARS
2006 – 2009 24 MIN

CHILDREN OF FOGO ISLAND
BY COLIN LOW
1967 18 MIN