

# BIENNALE FÜR FREIBURG #1

Studio Program  
May – August 2021

Exhibition Parcours  
September 10 – October 3, 2021

Biennale  
für Freiburg

The Biennale für Freiburg #1 places the site of the artist's studio at the center of its considerations in order to investigate the relationship between temporary exhibition, public space, and artistic forms of teaching and knowledge production. BfF#1 is divided into two phases: the Studio Program that began in May and the Exhibition Parcours in September. The Studio Program consisted of walks, workshops, readings, screenings, discussions, and lectures. Formats with very different approaches, connected by one question: How do artistic processes work?

This question was raised in numerous collective and participatory situations and related to the public sphere and urban space. Thus, the processuality and the creation of (semi-)public work situations determine the approach of BfF#1 and reference the genesis of the new biennial: the closure of the Freiburg branch of the State Academy for Fine Arts Karlsruhe and the accompanying—at least temporary—end of public art education in the city. This void seems to have stimulated reflection on the role of contemporary art in Freiburg on various levels, the closure of the branch office ultimately resulting in the founding of Biennale für Freiburg. During the conception of BfF#1, in which the curatorial advisory board was also significantly involved through numerous preparatory discussions, it was thus soon clear that this development—from the closing of the academy to a new biennial—should also be reflected in the concept of the first edition of the biennial.

In this context, BfF#1 understands the art academy as a place whose essential quality is to provide a space for the perpetual critique of the mechanisms and possibilities of artistic processes. The loss of Freiburg's (academy) studios is therefore used as a metaphor for BfF#1 to highlight the immaterial qualities of a studio, which can also be understood as a classroom or study space:

A studio is a space of production, experimentation, and exchange. A studio can be a safe space for thoughts and actions to take place. A space for things in the making. A space for regular review. A space where actions are presented, tested, and reflected upon. A space to allow honest expression and doubt. A space to train, question and apply skills. A space for production and destruction, for deliberation and spontaneity. A space for suggestion.

If the studio walls fall away, the city itself becomes the studio; it determines the fields of work and proposes themes. The public space of the city of Freiburg is therefore crucial for this format, which, as a biennial for Freiburg, takes on local themes and issues and creates references between the city and artistic production. Places such as archives and libraries play an important role here, as they shape the canon of a place but can also produce hidden history(s). As do statues and monuments, which are meant to represent a specific historical image, but in doing so also omit much. In addition to exploring local narratives, the Biennale also looks at images created by the city, such as the cityscape of Freiburg's inner city, picturesquely inserted into the surrounding landscape of the Black Forest. Some of the artists approach this as walkers, taking unusual perspectives and highlighting its ruptures.

The Exhibition Parcours extends over eight exhibition sites in different parts of the city and presents works developed for BfF#1, which were often created in the processual investigations of the Studio Program. These local-specific points of view are supplemented by artistic perspectives that transfer similar questions to other places, thus referring to global contexts. In addition to BfF#1's initial reflections on artistic production processes, the Exhibition Parcours and the Studio Program also raise questions about the role of art in the experience of our surroundings and our community, and the possibilities of utilizing the city as an artistic working space.

Biennale für Freiburg is conceived and organized by Leon Hösl together with the curatorial advisory board consisting of Christoph Chwatal, Aziza Harmel, Fanny Hauser, Magdalena Stöger and Fritz Laszlo Weber.

Niklas Goldbach  
AUFSTELLUNG: FREIBURG, 2021  
ALBUM (CUT TOGETHER – CUTTING THROUGH) #3, 2021  
SAND, 2021

Venues: Kunstverein Freiburg and Kaiserwache

Niklas Goldbach's work negotiates the relationship between architecture and necropolitics within its modernist traditions and postmodern manifestations. His works dissect architectural elements and concepts that serve both as backdrops and catalysts of (neo)liberal subject construction. In Freiburg, Goldbach presents his new photographic installation *AUFSTELLUNG: FREIBURG*, its title alluding to the therapeutic method of systemic family constellation that attempts to reveal unrecognized dynamics and traumas in a given family. A newspaper article about the expulsion of homeless people from a former nuclear protection bunker in Freiburg marks the starting point of this work.

Challenging the notion of public space in Freiburg and its surroundings, the installation explores contemporary forms of displacement, decay and liminality and consists of a series of photographs of abandoned spaces and infrastructures often providing shelter and protection for those rendered invisible by dominant society. While the individual images are extended through sleeping mats that serve as props, the unframed photographs precariously lean against walls and pillars—their delicate position reminding us of the inherent fragility of life.

Niklas Goldbach's ongoing and ever-evolving video installation *ALBUM (CUT TOGETHER – CUTTING THROUGH) #3* amalgamates every single image taken by the artist with various cameras since 2013 until the very day of its respective future installation. While his photographic series usually constitute a meticulously edited selection of images, the video installation inverts this practice: compiled chronologically for the duration of two frames per second, more than 85,000 images often evoke the illusion of stop-motion-techniques while revealing Goldbach's artistic process of scanning architectures and urban environments. Presented in the premises of a former public toilet and cruising area, the images bare every facet of contemporary and queer life and renounce distinctions between work and leisure, the public and very private image, the documentation of excessive joy and intimate pain. Here, the uncensored stream of images activates a stream of consciousness on one's own ordinary and not-so-ordinary moments, narratives, and images, one's own celebrations of a time-bound and vulnerable life.

Goldbach further presents the first edition of *SAND*, a self-published monothematic photo essay dedicated to the portrayal of a single building. Reminiscent of street newspapers, *SAND* seeks to provide easy access to architecture photography and thus deliberately opposes the glossy photographs known from real estate websites. The first edition of *SAND* is dedicated to the abandoned building of the Schwarzwald Kurklinik Bad Rippoldsau-Schapbach — a former rehabilitation centre from the 1970s that was closed in 2011 and has been vacant since. (FH)

*AUFSTELLUNG: FREIBURG*, 2021  
Photo print on alu-dibond, various materials, 10 x 100 x 67 cm

*ALBUM (CUT TOGETHER – CUTTING THROUGH) #3*, 2021  
UHD video installation, silent, ca. 128 min

*SAND #1: Schwarzwaldklinik Bad Rippoldsau-Schapbach*  
Newspaper, 2021  
ColdSet print, Halb-Rheinisches Format (250 X 350 mm), 40 pages, color, 52 g/qm, ISO 69, Edition: 1000

NIKLAS GOLDBACH lives and works in Berlin. His works were presented, among others, at the Berlinale, International Short Film Festival Oberhausen, Museo Reina Sofia Madrid, Barbican Arts Center London, S.M.A.K. Gent, Centre Pompidou Paris, Museum Ludwig Köln, Berlinische Galerie, Neuer Berliner Kunstverein n.b.k, Württembergischer Kunstverein Stuttgart, documenta 14 public programs, Bergen Assembly 2019, Media Art Biennale Wrocław 2021.