

The Berlin Corbusierhaus appears as a monument of modernity's attempt to transfer the subject into a rational order. Where architecture becomes an apparatus of discipline, traces emerge of those authoritarian dispositions that Adorno diagnosed as the authoritarian character — the longing for order, obedience, the subtle merging of power and self.

The exhibition at Kunstraum *Signature Move* operates within this in-between space: between housing machine and white cube, between technical precision and flashes of spirituality, between utopia and its instrumental reversal.

Contributions by Alexander Roob, Britta Wandaogo, and Suzanne Treister negotiate a field of tension in which form and transformation, rationality and spiritual charge intertwine. It is about letting go, about breaking open apparatuses, about a freedom that shimmers through in dance — a freedom Nietzsche envisioned as the surpassing of man, and whose aura has at the same time been co-opted by totalitarian projections.

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