

In the early days of Künstlerhaus Stuttgart, a wall was added to the layout of the top floor gallery. Co-conceived and established by founding member Rudolf Bumiller, the structure has been a part of Reuchlinstraße 4b from then on. It was taken as a given, until it eventually disappeared in the more recent past.

In his exhibition *Künstlerhaus Stuttgart*, Christian Flamm remembers the scene and pays tribute to the wall as an object and an organizing principle; re-introducing it as a sculpture. It uses the technique of critical reconstruction to make the original idea reappear, declaring it a work of art.

From February 24 until April 15, the wall becomes part of the setting again. The day before its ultimate destruction, Flamm will paint the sculpture once more, this time in HKS black.

The exhibition is accompanied by a screening programme, curated by Mike Sperlinger from an idea suggested by Flamm, entitled *The End of Selling Out*. As two parallel strands of a project, Flamm's exhibition and the Sperlinger's film programme both loop back to a historical conflict. That is, to subversion and techniques of disappointment, strategies and attitudes with a particular set of histories and remainders. These shifts in the moral grounds of artistic production are conjured up in *Künstlerhaus Stuttgart* through a combination of second thoughts and paintings from memory.

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