

Texts to the exhibition

Gaps, Leaps, Fractures - Queer Temporalities

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INFO SIMPLE LANGUAGE

You can find a lexicon at the end of the document. There are underlined words in the texts about the exhibition. These words are explained in the lexicon.

You will also find words with an asterisk* in the dictionary.

For example: artists.

The star* stands for diversity. The star* shows:

There are more than women and men.

There are many other genders.

Gaps, Leaps, Fractures - Queer Temporalities

How does time unfold when it is thought of queerly? What stories emerge in the gaps in official narratives? And what happens when the past, present and future flow into each other?

Gaps, Leaps, Fractures - Queer Temporalities brings together seven artistic positions that deal with the fluid, fragmented and resistant experience of time in queer contexts. With works by Ren Loren Britton, Benjamin Busch, Philipp Gufler, Constantin Hartenstein, Dana Lorenz, Laura Nitsch and Lee Stevens, a dialog on the question of a queer consciousness of time and the conditions of queer existence unfolds within the framework of the exhibition.

Queer temporalities question normative structures and explore non-linear, cyclical or alternative concepts of time. A queer understanding of time assumes that the lives of LGBTIQ+ communities do not develop in the same way as the lives of non-queer people and that queer communities experience time differently: Coming-outs can cause fractures in biographies, trans* people's transitions can cause temporal leaps or distortions. At the same time, queer temporalities also refer to (hi)stories that have never been told and make historical gaps visible. They also oppose so-called chrononormative constraints. These constraints determine when and how certain events or developments in life "should" occur. They relate to biographical norms and expectations, for example with regard to career, marriage and reproduction, but also refer to working time regulations/models and ideas of success and productivity.

In the exhibited works, queer temporalities manifest themselves as performative gestures, visual archives or poetic interventions. Using artistic media such as video, installation, VR, photography, drawings, screen printing on textiles, text and their overlappings, the exhibited positions are dedicated to memory practices, transgenerational narratives and utopian models of time. The artists' works remember, reject or imagine pasts, futures and a plural present. They question the legibility of history by retelling the past from a queer perspective. They work with overwritings, ruptures and appropriations and make visible that queer time does not pass, but moves -

in gaps, between moments, in resistant leaps. Through deceleration and slowness, they question the productive logic of capitalist time and create new possibilities for a different awareness of time. The works open up spaces for alternative narratives about queer life and love and explore moments of change and community.

Gaps, Leaps, Fractures - Queer Temporalities invites us to think of time not as a rigid sequence, but as an open process: incomplete, permeable and always in motion. As such, some parts of the exhibition are not fixed and rigid: individual things will change during the duration of the exhibition, works will grow or wither. And in the end, one question remains in focus: How does time feel for you as a queer person?

Gaps, Leaps, Fractures - Queer Temporalities

In the text you will find words with an asterisk*. For example: women*.

The star* stands for diversity. The star* shows:

There are more than women and men.

There are many other genders.

What do the underlined words mean?

You will find underlined words in the text.

This means: We explain the word in the dictionary.

The exhibition "*Gaps, Leaps, Fractures - Queer Temporalities*" shows artworks by seven artists. The art is about how queer people experience time. They often experience time differently to other people. So one question is: What is queer time like?

The artists are Ren Loren Britton, Benjamin Busch, Philipp Gufler, Constantin Hartenstein, Dana Lorenz, Laura Nitsch and Lee Stevens.

The exhibition is about a queer sense of time. It is also about what it takes to live a queer life.

The artists think about queer time. They look at "normal" processes of a life. The artists ask whether life has to go like this. The lives of queer people are often different from the lives of other people. They experience time differently. Queer people can have a coming-out. This can cause disruptions in their lives. For example, life can change for a woman* when she tells others that she is a lesbian. There can also be transitions for trans* people. This can feel like leaps in time.

The artworks also show stories that no one has told. And the artists show that people can live their lives freely. People can defend themselves against ideas from others. Ideas about when things in life should happen. For example, when to get married. Or if and when you have children. The artists also think about working time and success. The artists think about the expectations of others. For example, that you have to work a lot.

The artworks are about queer time. They show queer time in archives or in texts, for example. The artists work with different media: videos, installations, photos, drawings, printed fabrics and texts. The artworks show different themes. They show different ways of remembering. They also show stories about people from different times. They also show new ideas for the future. They retell history from a queer perspective.

The artworks ask whether people really have to work so much. They show other ways people can spend their time. People can also live slowly. The artworks also talk about queer love and queer community.

Time moves in the exhibition. The artists try to show this with flowers, for example. The flowers wither during the exhibition. The artwork with the flowers looks different every day.

When you look at the exhibition, you can ask yourself: How does time feel for you as a queer person?

Philipp Gufler

Quilt #31 (Lorenza Böttner), 2021 - silkscreen on fabric, zip, 95 x 180 cm
Quilt #51 (Reed Erickson) [mit Eli Hill], 2022 & *Quilt #52 (Charlotte Charlaque)*, 2023 & *Quilt #54 (Helmut Berger)*, 2024 - silkscreen on fabric, 90 x 180 cm

Philipp Gufler's quilts are multi-layered textile works that focus on queer personalities. In his practice, Gufler combines screen printing, archival materials and fabrics to create layers that reveal stories that have often been suppressed or forgotten in official historiographies. The quilts in the exhibition are dedicated to Helmut Berger, Lorenza Böttner, Charlotte Charlaque and Reed Erickson. Helmut Berger (1944-2023) was an internationally renowned Austrian film actor. He was long regarded as the "most beautiful man on earth" and was the first man to appear on the cover of Vogue magazine. The trans* artist Lorenza Böttner (1959-1994) placed her own disability, gender, and transformation at the center of her artistic work in a radical way. Charlotte Charlaque (1892-1963) was, among other things, an actress, translator and receptionist at the Magnus Hirschfeld Institute for Sexual Science. She is considered to be one of the first people in the world known by name who had gender reassignment surgery in the 1930s. Reed Erickson (1917-1992) founded the Erickson Educational Foundation in 1964 after his transition, which was one of the first organizations to make a significant contributions to supporting trans* communities and funding scientific research. Gufler's quilts record their stories in material archives - they are a reminder that historiography is always dynamic and that queer pasts are not closed, but must always be retold and made visible.

Philipp Gufler researches questions of queer pictorial worlds and challenges Western historiography, in which heterosexuality and a binary gender system are the social norm. In his artistic practice he uses various media, including silk-screen printing on fabrics or mirrors, artist's books, performances and video installations. Philipp Gufler lives and work in Amsterdam and has been an active member of the self-organised Forum Queer Archive München (DE) since 2013. In 2024, his monograph 'Dis/Identification' was published by Distanz Verlag to accompany his solo exhibition at the Kunsthalle Mainz. Further exhibitions have recently been shown at Das Minsk, Potsdam (2024), BWA Warszawa, and Warsaw, Poland (2024, solo).

Philipp Gufler

Quilt #31 (Lorenza Böttner), 2021 - silkscreen on fabric, zip, 95 x 180 cm
Quilt #51 (Reed Erickson) [mit Eli Hill], 2022 & Quilt #52 (Charlotte Charlaque), 2023 & Quilt #54 (Helmut Berger), 2024 - silkscreen on fabric, 90 x 180 cm

Philipp Gufler makes quilts. These are artworks made of layered fabric. His quilts focus on queer figures from history. He prints old images onto fabric. These images show people whose stories are often forgotten.

Helmut Berger was a famous actor. People called him "the most beautiful man in the world." Lorenza Böttner was an artist. Her work explored disability, gender, and transformation. Charlotte Charlaque had gender-affirming surgery in the 1930s. She was one of the first known people to do so. Reed Erickson also transitioned. He later founded the Erickson Educational Foundation. The foundation supported trans people. It also funded research on trans topics.

These quilts act as archives. They keep queer histories alive. Gufler's work helps people remember these stories.

Philipp Gufler is an artist who works with queer images. Philipp Gufler finds it problematic how stories are usually written. For him, this means that heterosexuality and the binary gender system are seen as "normal". He criticizes this in his work. As an artist, he uses various media. For example, fabrics, books, and videos. He prints images and texts on the fabrics.

Philipp Gufler lives in Amsterdam, in the Netherlands. He also works in an archive for queer themes in Munich. His art has been shown in various places internationally. He has also published a monograph. A monograph is a book just about his work.

Dana Lorenz

Bitterfeld, 2025 - framed photograph, pigment print, 24x36cm

Sprudelnde Quelle & Selbstportrait, 2022 - framed photograph, pigment print, 12x18cm

Selbstportrait, 2022 - framed photograph, pigment print, 12x18cm

Alf [Schweiß] & Feuerrote Bauchfalte [Wut], 2025 & *Schleim [Trauma]*, 2022
- vinyl foil text on silicone pages, 22.5x34 cm

How do the experiences we have manifest themselves in our bodies? In a series of photographs and text-based objects that will be expanded over the course of the exhibition, Dana Lorenz explores the past inscribed in queer bodies and language. Growing up in East Berlin in the post-reunification period of the early 2000s, Lorenz remembers moments of shame, pain, lust, anger and insecurity. Motifs of melting and solidification run through the works. Spit, sweat, dirt and smoke are just as fluid in their materiality as Dana's own identity and memories of childhood and youth. In the texts that are part of the series *Zunge [Glossary]* (since 2022), Lorenz reflects on the non-linear temporalities of queer existences. Lorenz makes the fragmentation and complexity of these visible and links them to questions of class affiliation. Between daydreams and blurred memories, Lorenz writes herself free from narrow physical and metaphorical spaces.

Berlin-based artist Dana Lorenz (*1984) explores the entanglements of classism, queer body politics and biographical experiences. Out of this artistic research extensive installations, assemblages of sculptural objects, photographs and texts occur that are written essayistically and associatively, humorously and repetitively. Lorenz's writing embodies neither an academic nor a purely literary text production, but is rather an integral part of the visual practice. Growing up in a working-class environment in East Berlin in the formative post-reunification period of the 1990s/2000s, Lorenz critically reflects on and questions the narrative of the "reunification as a story of success". Dana Lorenz has been running the independent artist & publishing platform Edizione Multicolore together with Fine Bieler since 2015 and is part of Glitter collective, which regularly publishes "The Gala of Literary Magazines", with a total of seven issues to date. In 2024, Dana released the artist book *Asphalt, Steine, Scherben* together with Sophia Kesting, published by Vexer Verlag.

Dana Lorenz

Bitterfeld, 2025 - framed photograph, pigment print, 24x36cm

Sprudelnde Quelle & Selbstportrait, 2022 - framed photograph, pigment print, 12x18cm

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Alf [Schweiß] & Feuerrote Bauchfalte [Wut], 2025 & *Schleim [Trauma]*, 2022 - vinyl foil text on silicone pages, 22.5x34 cm

Dana Lorenz's artwork is made of photographs and own texts. Important themes are Dana Lorenz' own body and experiences. Dana Lorenz grew up in East Berlin in a working-class family. In the period after German reunification. This time was very moving for many people. There were many major changes in people's lives during those years. Dana Lorenz remembers strong feelings: shame, pain, desire, anger and insecurity. Dana Lorenz processes these feelings in their art. An important question for the artist is how these experiences manifest themselves in their own queer body.

Dana Lorenz works with photographs and very personal texts. They show the artist's day-dreams and memories. Certain materials can be found in the photos and texts. Spit, sweat, dirt and smoke.

Dana Lorenz is an artist from Berlin. Dana Lorenz' art is about different themes and how they are connected. These themes are classism, politics through queer bodies and personal experiences. Dana Lorenz researches these topics and makes large installations. Part of the installations are sculptures, photos and texts. Writing is an important part of Dana Lorenz' art. The texts can be funny or healing. They are not academic and not always literary. Dana Lorenz grew up in a working-class family in East Berlin. Dana Lorenz deals with experiences of exclusion and participation. Participation here means having a say in society. These experiences are often difficult and unclear. Dana Lorenz reflects critically on the history of reunification in Germany.

Constantin Hartenstein

M, 2024 - Epoxy resin, aluminium, neon light

SUX, 2024 - Epoxy resin, aluminium, torch, neon light

QI, 2024 - Video, 90 min

What traces does love leave behind? What encounters do we remember? How do we capture moments that shape our lives in their transience? Constantin Hartenstein preserves relics and scenic memories of personal intimate encounters in sculptural moments. Cigarette butts from short dates and object-like remnants of longer love affairs attempt to capture the ephemeral - the fleeting, transient, passing. Hartenstein's work moves between memory and loss, between fleeting closeness and the longing for permanence. How is love changing in an age in which intimacy is increasingly optimized and capitalized on by dating apps? Can closeness even find a fixed place in a world full of possibilities? In the accompanying video work *QI*, eleven people talk about their first queer love - a past that does not simply lie in the past in a linear fashion, but is constantly unfolding anew in stories, desires and memories and continues to impact the present in different ways.

Queer histories are rarely found in official archives, but often only exist in memories, stories and as fleeting traces. Hartenstein's work can therefore be understood not only as an attempt to appreciate the intensity of a moment, but also as a contribution to queer memory culture.

Constantin Hartenstein is a Berlin-based artist working at the intersection of technology, queerness, and the human body. He studied at the Braunschweig University of Art and the Berlin University of the Arts. Hartenstein's work spans sculpture, drawings, prints, performances, and multimedia installations, reflecting on post-digital materiality and speculative futures. His practice critically examines societal norms, identity, and the commercialization of queer aesthetics. Hartenstein's works have been exhibited internationally, such as at Nationalgalerie Berlin, Gothenburg Biennale, Berlinische Galerie, Museum of the Moving Image in New York, and the Goethe Institute in Beijing.

Thanks to Sammlung Mönch for the loan.

Constantin Hartenstein

M, 2024 - Epoxy resin, aluminium, neon light

SUX, 2024 - Epoxy resin, aluminium, torch, neon light

QI, 2024 - Video, 90 min

Constantin Hartenstein has asked himself several questions with this installation: What traces of love remain? Which meetings with others do we remember? How do we capture moments that change our lives?

The artist tries to capture memories of personal encounters. That's why he collects cigarette butts from short dates. But he also collects things from longer relationships. With all these things, he tries to preserve the past. Memory and loss are themes in Constantin Hartenstein's work. The artwork shows moments of closeness between people. And the desire for this closeness to last longer.

There are even more questions that the artist has asked himself: How does love change through dating apps? Can there even be closeness to other people when there are so many options?

In the video, eleven people talk about their first queer love. Many people remember their first love again and again. It can still have an effect today. Queer stories are rarely found in archives. Queer stories often only exist in memories and stories. Constantin Hartenstein's work helps to ensure that queer memories are recorded.

Constantin Hartenstein is an artist who lives in Berlin. He works with technology, queerness and physicality. Physicality here means how a person experiences the world with their body. Constantin Hartenstein studied art in Berlin and Braunschweig. He makes installations out of different things, like sculptures, performances and videos. One theme for his installations is the materials that artists use. Constantin Hartenstein doesn't just use "normal" materials in art like paint and paper. He also uses unexpected materials, like light and everyday objects. With his art, he tells us what the future could look like. His art has been shown in several countries. He also teaches at the University of the Arts in Berlin.

Thanks to Sammlung Mönch for the loan.

Ren Loren Britton

Coalition Bouquet: 504 Sit-In, 2024 - video, 12:08 min, chicken wire, various flowers

In Coalition Bouquet: 504 Sit-In, Ren Loren Britton explores the historic collaboration and mutual support between disability activists and the Black Panthers during the 504 Sit-In in 1977 in the USA. For over 25 days, activists occupied government buildings to force the enforcement of anti-discrimination policies in the public sector. This action was instrumental in the passage of the Americans with Disabilities Act (ADA), which made lasting improvements to various infrastructures for disabled people in terms of inclusion, accessibility and equality. The name *504 Sit-In* refers to the law that first prohibited discrimination on the basis of disability in programmes and institutions that received federal funding. Britton uses the image of a bouquet of flowers as a metaphor for the collaboration between different actors. Because despite their differences, the various flowers in the form of a bouquet are more than the sum of their parts. Bouquets always refer to the beauty of a moment and express affection but also reverence, remembrance and recognition. At the same time, they symbolise temporality and the transience of a moment. Unfortunately, this is currently becoming painfully clear with regard to the ADA: the government under Donald Trump is massively restricting the rights of and medical care for people with disabilities. The defence of rights remains a perpetual task.

Ren Loren Britton is a trans*disciplinary artist-designer who holds values that reverberate with trans*feminism, technosciences, radical pedagogy and disability justice. Their work practices with loving accountability towards collaboration, accessibility, trans*gender politics and critical technical praxis. In their conceptually driven practice they tend to a techno-historical storytelling that shifts possibilities in non-linear timelines; opening up space for ways of felt, sounded, storied and aesthetic modes of feeling-knowing-making. Ren has shared artistic work within multiple institutions including Sonic Acts (Amsterdam), MACBA (Barcelona), Transmediale & HKW & Martin Gropius Bau (Berlin), Constant (Brussels), ALT_CPH Biennale (Copenhagen), and Yale School of Art (New Haven).

Ren Loren Britton

Coalition Bouquet: 504 Sit-In, 2024 - video, 12:08 min, chicken wire, various flowers

Ren Loren Britton created a video and an installation with flowers. The theme of this work is an important activist event in the USA (United States of America). The event was a collaboration between two groups in the 1970s. Both groups fought against discrimination. Normally, these two groups did not work together. But during this time, they supported each other. One group fought for disabled people. The other group is called the Black Panthers. They fought for the rights of Black people in America. Laws were passed to reduce discrimination against Black people and people with disabilities.

The activists did a joint action. They occupied government buildings for over 25 days. This means they stayed inside and did not let the buildings be used as usual. They wanted better laws against discrimination. The action was successful. A new law gave more rights to disabled people. For example, there was more accessibility.

There are various flowers in the artwork. They represent the activists' work together. Ren Loren Britton uses fresh flowers that dry out during the exhibition. Beauty can quickly fade. We can see something similar happening in the USA. Rights achieved in the past are now threatened under President Donald Trump.

Ren Loren Britton is a trans* artist and designer. Ren Loren Britton works with a variety of media. Ren Loren Britton's art is influenced by current issues in society. These issues include gender, disability and the connection between technology and science. Ren Loren Britton works for accessibility and trans*gender politics. Ren Loren Britton tells stories in an alternative way. This gives more space for feeling, knowing and doing. Ren Loren Britton has shown art in many places around the world.

Lee Stevens

Weide - Arbeit Erotika, 2023 - colored pencil on paper, 62,4cm x 45cm

Wiese - Arbeit Erotika, 2023 - colored pencil on paper, 62,4cm x 45cm

Dritter Hinterhof - Arbeit Erotika, 2024 - colored pencil on paper, 62,4cm x 45cm

Hotel Arbeit - Arbeit Erotika, 2024 - colored pencil on paper, 62,4cm x 45cm

Konditorei - Arbeit Erotika, 2024 - colored pencil on paper, 62,4cm x 45cm

Between queer intimacy and speculative past, Lee Stevens' series *Arbeit Erotika* (Work Erotica) unfolds as an alternative concept to the availability of bodies as a productive labor force. In five delicate colored pencil drawings, we see working people in intimate contact and passionate desire - on construction sites and in fields, in backyards, hotel rooms and pastry shops. Work utensils and tools lie carelessly beside them, while queer bodies intertwine. Production and physical labor pause as time comes to a standstill. The scenes are reminiscent of the depiction of workers in the 1950s and 1960s, but also seem like a bygone utopia. A past that has never been. As if overrun by a passion, the characters seem to have switched off all rationality and sense of duty. They refuse not only wage labor, but also reproductive work. *Arbeit Erotika* explores the possibility of escaping normative time regimes and celebrates queer pleasure far removed from reproduction. Full of details and small references to time and transience, it creates small moments of resistance in everyday working life against normative capitalist productivity.

Lee Stevens (*BRD) lives and works in Berlin. Lee is a care worker, artist and fragment of a collective. As a first generation academic, Lee studied art at the Berlin University of the Arts and Central Saint Martins/ Byam Shaw London. Lee is interested in worthless everyday materialities, fragile systems of classification, a farewell to the fear of biographical work through the use of awkward gestures. Assemblage-like, serial work cycles are composed that repeatedly intertwine with collective strategies, subversive practices and the possibility of artistic co-existence.

Lee Stevens

Weide - Arbeit Erotika, 2023 - colored pencil on paper, 62,4cm x 45cm

Wiese - Arbeit Erotika, 2023 - colored pencil on paper, 62,4cm x 45cm

Dritter Hinterhof - Arbeit Erotika, 2024 - colored pencil on paper, 62,4cm x 45cm

Hotel Arbeit - Arbeit Erotika, 2024 - colored pencil on paper, 62,4cm x 45cm

Konditorei - Arbeit Erotika, 2024 - colored pencil on paper, 62,4cm x 45cm

The series of pictures by Lee Stevens is called "*Arbeit Erotika*". The pictures show queer people on construction sites, in fields, backyards, hotel rooms and pastry shops. The people in the drawings remind of earlier images of workers.

However, the people are not working, but rather touching each other and enjoying themselves. Tools for working are lying next to them. The people no longer feel any duties. They don't work for money or for their families. People's bodies are not just there to work. The images celebrate queer pleasure without thinking about having children. The people in the pictures resist through their actions. There is much more to discover in the pictures.

Lee Stevens is an artist in Berlin. Lee Stevens also takes care of other people. Lee Stevens studied art in Berlin and London. Lee Stevens uses things from everyday life for his art. Things that other people consider worthless.

Lee Stevens does not want to be afraid of telling private things. Even if Lee Stevens does not always find this easy. Lee Stevens often makes several works on one theme. One theme in Lee Stevens' art, for example, is collective action.

Laura Nitsch

VIOLETT, 2024 - Digital video, 29:30 min.

The video work *VIOLETT* examines the historical connections between poverty and queerness in public space. Nitsch combines archive material, animation, sound and performance to question the boundaries of official archives and narratives. Her research for the film led her to the Vienna City and Provincial Archives, among other places, where she came across court files from 1913/14. These document the relationship between the Hungarian domestic help Ludmilla Horvath and the Viennese Karoline Wiese, whose love affair in early 20th century Vienna was on the fringes of the law.

These historical documents form the foundation for Nitsch's multi-layered work, which sheds light on the social and political conditions of queer realities. In doing so, she interweaves historical events with personal and collective memories in order to make the complexity of queer existences and their location in urban space visible. Based on the physical practice of cruising, the film moves between time, facts, and speculation.

Engaging in moving image production, writing, archiving, research and teaching, Laura Nitsch is interested in the connections between desire and economy, work and friendship, property and education, class struggles and collectivity. She is working with queer production practices, archives of the working classes, marginalized and resistant narratives and critical fabulation (Saidiya Hartman) responding to the limits of official archives and narratives. Nitsch has been shown in cinemas, galleries and institutions including Diagonale Graz, mumok cinema Vienna, NGBK Berlin, Kunstraum Kreuzberg, Berlin, Xhibit Vienna, Kunstraum Niederösterreich, Vienna, Blickle Kino Belvedere 21, Vienna and online. She was a lecturer at the Academy of Fine Arts Vienna and the Zurich University of the Arts.

Laura Nitsch

VIOLETT, 2024 - Digital video, 29:30 min.

Laura Nitsch's video work uses a specific technique of telling a story. This technique combines very different levels: Different times, different forms of presentation and different media. For example, the video begins with a puppet created on a computer. Later in the video, you can see parts of past and present films.

The artist was interested in queer life in Vienna at the beginning of the 20th century. She searched for a long time in archives because there are only few official documents on the subject. Then she found documents about a love story: Ludmilla Horvath and Karoline Wiese were a love couple in Vienna. Lesbian relationships were forbidden in Austria at the time. It was very difficult for poor people to live queer lives. For example, they were much more likely to be reported to the police than rich people.

Laura Nitsch's film looks at the stories of historical queer relationships. The film connects then and now, what happened and what was invented. The film combines different parts that don't seem to fit together at first sight. You could call it a collage.

Laura Nitsch is an artist who is interested in stories of resistance and marginalized people. Marginalized people are people who are pushed to the edges of society. You could also say that people are excluded and have a harder time as a result. Laura Nitsch investigates various topics. For example, how work and friendship influence each other. Or how property and education are connected. Property is everything that belongs to a person. The artist is also interested in dreaming together for a fairer world. Laura Nitsch's art has been shown in various places, including abroad. She has also taught at art universities.

Benjamin Busch

Scanning the Horizon: An Immersive Archive, Parts I-III, 2022-2024 -

Interactive VR with point cloud scans, audio interviews (German and English options), field recordings (10–50 min.); installation with VR headset, 4K video on monitor with sound (10 min. loop), colored window foil

With an interactive virtual reality installation, Benjamin Busch maps and archives seven queer spaces in Berlin and makes queer present and history immersively tangible. Audio interviews with their operators refer to the many untold stories that these spaces harbor. Busch's work shows how important queer spaces are for communities and at the same time addresses their fragility and transience. This is because many queer spaces, such as bars, clubs, but also cultural or community centers, often only exist for a short time. They disappear or dissolve due to marginalization and gentrification - sometimes as a conscious form of resistance against increasing commercialization. *Scanning the Horizon: An Immersive Archive* invites us to reflect on the role of archiving and the means by which we preserve narratives. The project questions how digital technologies can be used to make marginalized spaces visible and not forgotten. At the same time, the work makes it clear that queer spaces can go beyond the boundaries of a physical world - they live on in memories and narratives. The work also invites us, when we enter the darkroom or stand behind the bar counter, for example, to fill the places we visit through the VR glasses with our own projections.

Benjamin Busch is a US-American/German visual artist living in Berlin. First trained as an architect (M.A. Arch.), he received his M.A. in Spatial Strategies in 2017 from the Weissensee Academy of Art, Berlin. In his artistic practice, he employs architecture as a narrative device to shed light on underrepresented communities. Through his critical writing, social practice, and mixed-media and multimedia artworks, Busch engages the production of space as a convergence of its perceived, conceived, and lived modalities. He was a 2021–22 participant of BPA// Berlin program for artists, and from 2018 to 2022 he co-directed the artistic project space The Institute for Endotic Research (TIER). His artwork and writing have appeared in artist monographs, edited volumes, journals, and magazines, and he has exhibited in Germany and internationally.

Benjamin Busch

Scanning the Horizon: An Immersive Archive, Parts I-III, 2022-2024 -

Interactive VR with point cloud scans, audio interviews (German and English options), field recordings (10–50 min.); installation with VR headset, 4K video on monitor with sound (10 min. loop), colored window foil

Benjamin Busch's artwork is a virtual reality installation. The installation shows seven queer spaces in Berlin. These rooms were recorded in 3D (three-dimensional) using a special camera. This allows you to immerse yourself in these rooms. The camera has recorded the images in many points or dots. The dots move slightly. This means that not everything is clearly recognizable. The installation includes audio interviews. These interviews feature people who run these places. They share stories about the places. You can listen to the interviews in virtual reality. You can also hear sounds from the environment. With the virtual reality glasses you can experience bars, clubs and cultural spaces with your eyes and ears. It is an interactive installation. Interactive here means that you can choose which rooms you want to experience.

Queer spaces in Berlin are under threat. Many of them don't last long and are closed again. This can happen for a number of reasons: Partly because queer people are excluded, or rents are increased. Sometimes the people who work in these spaces close them down themselves. They do it as a form of resistance. A resistance to the fact that there are fewer and fewer spaces where you don't have to buy anything. These places become visible through the artwork. You can experience these spaces that may no longer exist. In this way, these places of queer life are remembered.

Benjamin Busch is an American and German artist who lives in Berlin. Benjamin Busch studied architecture and art. In his art he tells stories about people who are often invisible. He uses architecture and other media for this. He deals with spaces in his art. He sees spaces as something that he experiences personally. He believes that it is important how spaces are used. The artist writes critical texts. He has worked with several art institutions. There are texts by Benjamin Busch in several books and magazines.

LEXICON SIMPLE LANGUAGE

Accessibility:

Accessibility means that everyone can use something without any problems. For example, the internet is accessible if everyone can access and understand the information easily. A building is barrier-free, for example, if people in wheelchairs can enter it independently.

Activism:

Some people say: Many things are bad. That should be changed. An activist is a person who does something. Something to change society.

Archive:

An archive is a place where media is collected. The archive usually has a specific theme. The media are often different. For example, films or books. There are rules on how to behave in archives. Because it is important that the media remain in good condition for a long time. You want to keep the media for a long time.

Binary gender system:

Many people believe: There are only women. There are only men. They believe there are only two genders. This is called the binary gender system. But there are many more genders. It's called gender diversity.

Classism:

Classism has to do with certain thoughts. Some people think that not all people are worth the same. For example, because they earn less money. Or because they grew up with less money. For example, people who are homeless are often excluded. But these are not all examples. There are many other ways in which people experience classism. But people are not only discriminated against by individuals. They are also discriminated against by institutions and laws. People who experience classism are treated worse.

Date and dating apps:

The word date means a meeting between people. The meeting is usually for love or sexuality.

Dating apps: An app is a small program that you can download onto your phone. "App" is an abbreviation for the word 'application'. There are apps for all kinds of things: for playing games, reading, for the weather forecast and many other things. And also for dating. In other words, for arranging meetings with other people.

Discrimination:

Another word for discrimination is: to exclude. Discrimination means: people are excluded. Or they are treated worse. Because some people think that not all people are worth the same.

For example: They think that people with disabilities are worth less. They think that women are worth less. But people are not only discriminated against by individuals. They are discriminated against by institutions and laws. For example: in the workplace. Women are paid less than men.

Heterosexuality:

The word hetero means unequal. The word heterosexual means unequal-sexual.

Heterosexuality means: I find the opposite sex sexually attractive. The gender that I am not.

Here are some examples:

- I am a woman and I like men.
- I am a man and I like women.
- I am a trans* woman and I like men.

Installation:

In art, an installation is a form of a work of art. An installation is not flat on the wall. Instead, an installation extends into the room. Different things are arranged in a certain space. The things can be made of different materials.

Queer, queerness:

Queer refers to LGBTQI* people. That is an abbreviation. LGBTQI* means different people: Lesbians, Gays, Bisexuals, Trans*, Queer, Inter*. And there are more people. These people are queer, for example:

- Homosexual people. Homosexual means people who love people of the same gender. They are often called lesbian or gay people.
- Transgender people. Transgender means people who identify with a gender that is different from the one they were assigned at birth based on their biological sex.

The word "queer" arose because LGBTQI* people were seen as "strange." The word was originally a slur used to marginalize people, but it has since been reclaimed by LGBTQI* people. Many people today identify as queer.

Resistance:

Resistance means that people fight back. They do not want to accept something. For example, people who are oppressed sometimes resist. They are oppressed by other people or the state. Some people resist this domination. Some people also fight for more justice in society. They can also resist. There are different forms of resistance.

Reunification:

Reunification in Germany means that Germany has been a single state since 1990. Before that, Germany had been divided into two parts since the Second World War: The German Democratic Republic, and the Federal Republic of Germany.

Trans-gender:

Trans-gender means: gender-transcending. People who describe themselves as trans*, feel different from what was told at birth.

For example:

- I was born with a vulva.
I feel like a man. You can also say trans* man.
- I was born with a penis.
I feel like a woman. You can also say trans* woman.

People who describe themselves as trans* live very differently in their felt gender. Some make this very clear and wear women's clothes or men's clothes. They live as a woman or a man. Others feel somewhere between the genders.

Virtual Reality:

Virtual reality is a technology that works with special glasses. When you put on these glasses, you find yourself in a new world. This world was created with a computer. The world can be experienced with your eyes and ears.

Sources:

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