

STREUFLÜSSE **MAGNETIC LEAKAGE FLUXES** DISPARÁTNÍ PROUDY

an international group exhibition at Dům umění města Brna / The Brno House of Arts <http://www.dum-umeni.cz/en>

curated by CAPRI Berlin, in collaboration with Klára Adamcová

exhibition: June 10th - August 9th, 2015, open Tuesday - Sunday, 10 am - 6 pm

OPENING: June 9th, 2015, at 6 pm

Wednesday June 10th, 2015, 5 pm: Guided exhibition tour and talk with the curators Bettina Carl and Ina Bierstedt
6 pm: lecture by Andreas Koch, artist and editor of the art magazine "vonhundert"

Participating Artists

Caroline Achaintre (FRG/F, * 1969)	www.carolineachaintre.com
Michelle Alperin (USA, * 1971)	www.michellealperin.com
Ina Bierstedt (GDR, * 1965)	www.inabierstedt.de
Bettina Carl (FRG, * 1968)	www.bettinacarl.de
Matyáš Chochola (CZ, * 1986)	www.matyaschochola.cz
Dietmar Fleischer (FRG, * 1967)	www.fleischer-winter.de
Anna Gollwitzer (FRG, * 1968)	www.annagollwitzer.com
Irène Hug (CH, * 1964)	www.irenehug.com
Sofia Hultén (SE/UK, * 1972)	www.sofiahulten.de
Andreas Koch (FRG, * 1970)	www.loop-raum.de/index.php?koch
Susanne Lorenz (FRG, * 1969)	www.susanne-lorenz.de
Alena Meier (GDR, * 1971)	www.alenameier.de
Svätopluk Mikyta (ČSSR, * 1973)	www.krokusgaleria.sk/en/artist/svatoopluk-mikyta
Cora Piantoni (FRG, * 1975)	www.piantoni.de
Janek Rous (CZ, * 1981)	www.kvok.info
Ivan Seal (UK, * 1973)	www.ivanseal.com
Pavel Sterec (CZ, * 1985)	www.pavelsterec.org
Wolf von Kries (FRG, * 1971)	www.wolfvonkries.de
Ilona Winter (FRG, * 1961)	www.fleischer-winter.de

Prologue

STREUFLÜSSE / MAGNETIC LEAKAGE FLUXES / DISPARÁTNÍ PROUDY at the Brno House of Arts is curated by CAPRI Berlin. The group exhibition will include 19 artists mostly based in Berlin and Prague. While many of the Berliners have already participated in previous CAPRI projects, it is a novelty that for MAGNETIC LEAKAGE FLUXES we are cooperating with the Prague-based curator Klára Adamcová. Moreover, CAPRI is very proud to also present Svätopluk Mikyta, Janek Rous, Pavel Sterec, and Matyáš Chochola in the exhibition. We highly appreciate this opportunity to initiate an international dialogue between artists of different generations who are linked to both the former East and the former West.

CAPRI Berlin is a project run by artists Ina Bierstedt and Bettina Carl. For almost 15 years now, it has been vital to their curatorial practice to start from an exchange of thoughts between artists. Rather than operating around a preconceived thematic, we attempt to create exhibitions as a response to particular artworks and ideas that inspire us. This was also our modus operandi while developing our latest project, MAGNETIC LEAKAGE FLUXES.

Introduction

"Magnetic Leakage Fluxes are all fluxes that deviate from the track determined by the ferrite core." ¹⁾

The exhibition's title refers to an electromagnetic device: a bunch of cables is placed inside a transformer. The winding contains and directs electric current, while all the time the inductor leaks magnetic forces that keep going astray and end up having a substantial impact on their environment. This picture, borrowed from physics and simplified, refers to some common features of the exhibition.

MAGNETIC LEAKAGE FLUXES is a deliberately non-thematic project. It aims to create a mesh of associations reaching beyond the particular works. At the same time, the exhibition intends to emphasise the non-linear character of artistic experimentation. Art pieces evolve in relations of cause and effect that do not necessarily comply with our common sense of logic. Nonetheless, any artwork is largely dependent on the context of its conception — if anything, the actual work done by an artist might be paraphrased as an endeavour to transform societal experiences.

"(...) For some time already, it has become one of the prime functions of the arts to stimulate public demand to an extent that the desire's full satisfaction has to be postponed to the future. (...)" ²⁾

In this remark quoted from "The Work of Art in the Age of Mechanical Reproduction" of 1936, Walter Benjamin chiefly referred to the popular viewing machines that preceded the invention of cinema. Considering art in general and looking at the present, Benjamin's phrase might be adapted as follows: *The prime function of art is to offer itself — whether there is a demand or not.*

Concerning the issues of supply and demand, MAGNETIC LEAKAGE FLUXES sets out to celebrate inefficiency. In Central Europe, it is a very common practice to waste resources on a large scale. Nevertheless, the idea of squandering evokes plainly negative connotations for us. Other cultures have rituals to savour dissipation as a symbol of collective welfare and good fortune, yet our societies praise the prerogative of efficiency: we pretend that our utilisation of time, space, and materials is rigidly economised.

A work of art, however, can hardly meet these stipulations — even if we assume that whenever art meets a public, it will enter the market and submit to its structures. An artwork is always too much or too little, exceeding or subverting any expected demand. Yet the impact of art does not lie in the product itself, but rather in the process of its formation. Its value might indeed reach far beyond the spectators' appreciation or disregard of a specific object or idea. No one has asked for a special offer, yet the artists keep bringing in supplies. They solicit attention for their weird or poignant ideas and they take up real space and time. Promoting inefficiency in public might not be heroic. But the very character of artistic work might qualify artists for serving as role models. They ought to be credited for endorsing uneconomical behaviour in a money-minded society.

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In that sense, MAGNETIC LEAKAGE FLUXES has rather immodest aspirations. Many works in the exhibition draw on the notion of a supposedly collective memory, while others depart from individual certitudes and recollections, only to render images full of ambiguities and doubts. MAGNETIC LEAKAGE FLUXES wants to unsettle our familiar assumptions and to remind us that an artist's objective is to end up **somewhere else** (a process formerly known as transcendence). The methods of getting there include the practice of deviating, straying, wasting energies, and occasionally missing the point. Volunteers are welcome to join in.

1) quote from Rudolf Kähler, "Die Transformatoren", Berlin und Heidelberg: 1962, p. 58

2) quoted after the German edition: Walter Benjamin, "Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit", Frankfurt am Main: 2006, p. 63:

"Es ist von jeher eine der wichtigsten Aufgaben der Kunst gewesen, eine Nachfrage zu erzeugen, für deren volle Befriedigung die Stunde noch nicht gekommen ist."

(texts and translations: Bettina Carl)

(editing: Michelle Alperin)