

THE THIRD LANDSCAPE
06.07.2023–27.07.2023

Aline Witschi, Julius Bobke, Giselle
Gorostiaga, Kristina Bekker

Curated by Nemo Bleuer

Text by Robyn Muffler

Hello [LuvPunk12]

..
Three captivating landscapes lie before you, each with its own allure and mysteries waiting to be unraveled.

< select one >

...
Will you venture into the untouched beauty of the first landscape, where nature reigns supreme and wildlife thrives?

..
Will you embrace the cultural wonders and human technological achievements that shape the second landscape?

..
Will you dare to delve into the enigmatic depths of the third landscape, where nature and culture merge, where the boundaries between the organic and the technical have dissolved and we find hybrid conditions.

A man gazing into the distance. Standing alone, the wanderer, his gaze wanders over the sea of mist beneath him, from which isolated rocky peaks emerge. He is in the midst of nature, feeling in harmony with it, looking down upon it. We, the observers, meanwhile study his back.
Less eerie: Two activists of the Last Generation enter the Hamburg Kunsthalle and intend to overlay «The Wanderer above the Sea of Fog» with a LOVINGLY collaged version of the same painting. The new variant no longer shows a sea of fog above the forests, but smoke and flames.

POV: You fall in love with the beauty of nature.

The blind reverence for the divine, persistently continuing: «Forget about taxonomy, ontology, and psychology. Who knows why people do what they do? The point is that they do it, and we can measure it with unprecedented accuracy. When we have enough data, the numbers speak for themselves.» ¹

This self-forgetfulness in the face of unlimited vastness. The mistake of the romanticist, thinking they are in harmony with nature, believing they are the center of the world.

The first-person shooter perspective displays the area lying before you on the monitor, the body serving as a means to an end, a tool. The perspective that makes the body invisible seeks to reward players with immersion. They are supposed to follow the narrative and create the narrative while being able to forget themselves.

The question aims at the positioning of the self: Is there a way to see, to play, and to decide without constantly considering the self?

1818: The idea of landscape is invented. Land-shaping.

How to contemplate desire, longing, the sublime, and beauty when one is their blind spot?

POV: If you truly love Nature, you will find Beauty everywhere.

«Vision is always a question of the ability to see – and perhaps a question of the implicit violence in our visualization practices. Whose blood was shed for my eyes to see?»² Being able to see everything from nowhere, a myth, or as Donna Haraway writes, - a divine trick.

The unbiased gaze of the wanderer, godlike, looking into nowhere. «This gaze is mythically inscribed on all marked bodies, giving the unmarked category the power to see without being seen, to represent and at the same time escape representation.»³ This gaze designates the unmarked position of humans in the Anthropocene.

The GLITCHY Sublime.

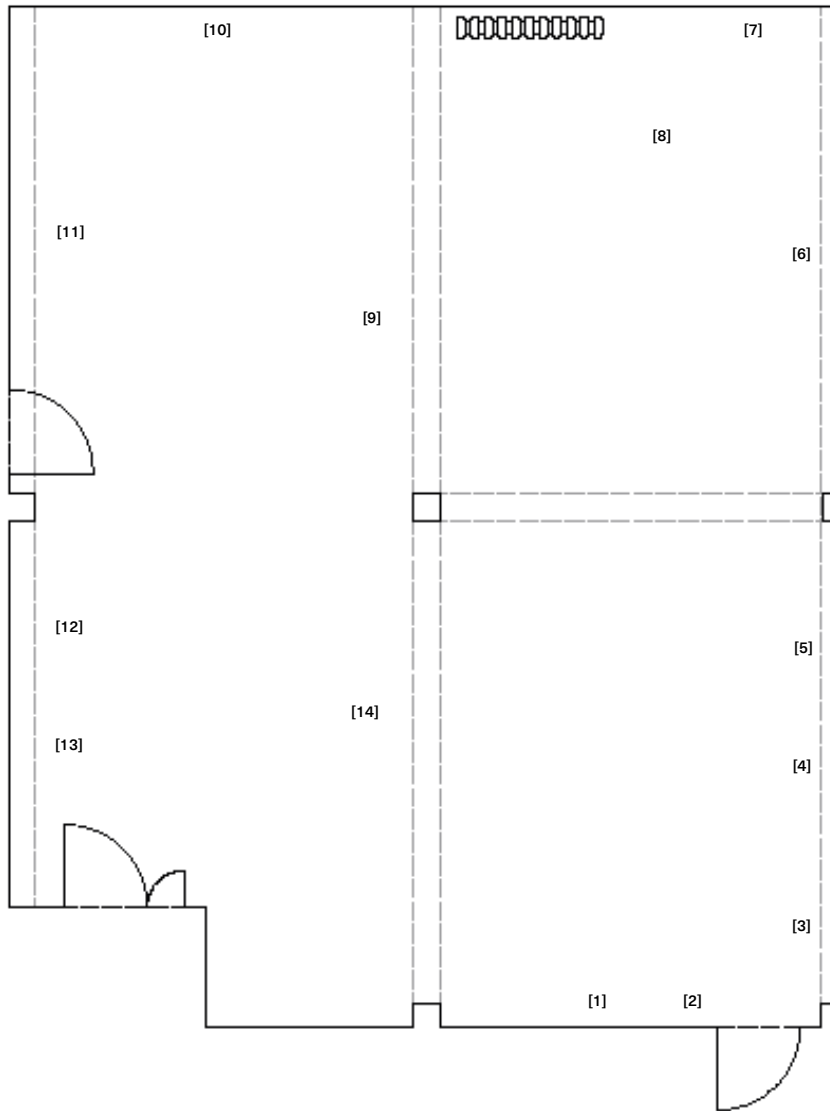
«I» gaze over the sea, I gaze toward the smoke. Eerie in a way, everything.

POV: Been there, done that.

¹Chris Anderson: The Wired, 2008.

²Donna Haraway: Situiertes Wissen. Die Wissenschaftsfrage im Feminismus und das Privileg einer partialen Perspektive. In: Ders.: Die Neuerfindung der Natur. Primaten, Cyborgs und Frauen. Frankfurt/New York 1995, S. 73-97, hier S. 85.

³Ebd., S. 80.



^[1] Julius Bobke, *at the top*, 2022
acrylic, digital print, oil, plasticine on canvas
65 x 60 cm

^[2] Kristina Bekker, *Mother*, 2018
unglazed earthenware, sterling silver
30 x 30 x 30 cm

^[3] Aline Witschi, *Bone with Hair*, 2023
burned clay
60 x 40 cm

^[4] Julius Bobke, *on the way up*, 2022
acrylic, digital print, oil, plasticine on canvas
60 x 80 cm

^[5] Julius Bobke, *Lets fucking go*, 2022
acrylic, digital print, oil, plasticine on sewn canvas
60 x 80 cm

^[6] Julius Bobke, *Happy Face*, 2022
acrylic, digital print, oil on sewn canvas
160 x 130 cm

^[7] Giselle Gorostiaga, *Lost connection*, 2023
brass, router, crystals, silver wire, vegetal fibers, latex, sterling silver, playmobil part, water, humidifier, led light, essential oil, power bank, pvc tube, silicone, virgin wool
8 x 25 x 12 cm

^[8] Giselle Gorostiaga, *For an*, 2022
copper electroplate, varnish, steel chain
dimension variable

^[9] Aline Witschi, *Between Mud and Star*, 2022
burned clay
dimension variable

^[10] Giselle Gorostiaga & Kristina Bekker, *The dilemma of the heuristic and biases*, 2023
aluminium steel, iron, copper, crystals, silver wire, broken caliber, rubis, glass, water, essential oil, humidifier, led light, pvc tube, virgin wool
15 x 35 x 15 cm

^[11] Giselle Gorostiaga, *Seraphim*, 2023
steel, burnt wood, burnt tire, burnt glass, burnt shopping bag, burnt exhaust cannon, iron plate, water, vegetal fibers, sugar caramel, bioplastic, latex, crystals, silver wire
dimension variable

^[12] Aline Witschi, *Another Piece of Gaia*, 2023
burned clay
60 x 180 cm

^[13] Julius Bobke, *Blaze of Vesper*, 2023
acrylic, digital print, glitter, oil, plasticine on canvas
30 x 25 cm

^[14] Kristina Bekker, *(Mating) Predators*, 2023
aluminum, sterling silver, tourmaline jade, tourmaline quartz, rose quartz, goat hair, recycled fur
100 x 100 x 210 cm