

ETEAM

**Wenn der Tanz zu steif wird, muss der Regen
als Eiswürfel ausgegraben werden**

14. April – 28. Mai 2011

Mit der Installation **“Wenn der Tanz zu steif wird muss der Regen als Eiswürfel ausgegraben werden”** macht eteam die Welt zum Dorf, indem die Künstler eine transatlantische Brücke schlagen:

Auf der einen Seite liegt eine Kleingartenanlage in Mecklenburg-Vorpommern, bestehend aus 13 Parzellen. Auf der anderen Seite befindet sich das offene und wild bewachsene Land Nevada, wo die Ansässigen in Minen arbeiten und in einem Ort Namens Oasis leben, der aber keine Oase ist. Was beiden Orten fehlt, ist eine Wasserquelle.

Über fünf Jahre hinweg instrumentalisierte eteam das Motiv der Wassersuche, mit dem Ziel beide Gruppen in Bewegung zu versetzen und einen Austausch zwischen der Landschaft, dem Ort und den Menschen, die dort leben, zu erreichen. Am Ende hat sich viel bewegt, aber niemand von seiner Stelle. Geändert hat sich jedoch die Sichtweise, dem Fremden zu begegnen und dabei das Andere als Teil des eigenen Horizontes zu betrachten und als das eigentlich Vertraute zu erfahren.

Die Ausstellung wird anhand einer Video-Installation verschiedene Stadien dieses sozialen, mentalen und okkulten Experiments zeigen. Zeichnungen, die aus Abschriften von „line-dances“ entstanden, Kode-Kalligraphien und Fotokollagen geben weitere Einblicke in die Arbeitsweise, in der sich eteam eines realen Ortes bedient, den es sich künstlerisch zu eigenen macht. Den Ort und die Menschen binden die beiden Künstler in ihr Konzept ein, in ein mathematisches, ironisches, virtuelles Gedankenexperiment, das sie dokumentierten und bei M29 reinszenieren.

Die Serie der Zeichnungen ist durch Abschriften von line-dances, die im Verlauf des Experiments von Teilnehmern und Beiständern aufgeführt wurden, entstanden. Mit Hilfe von Video-Aufzeichnungen hat eteam die Bewegungspfade der Tänzer in Computer-Anweisungen für ein turtle graphic programm übersetzt. Diese Programme sind in der Lage einfache Richtungsanweisungen als Zeichnungen, sogenannte turtle graphics, darzustellen. Diese Form von Grafik taucht auch im Stadtplan von Oasis auf. Der Ort besteht aus acht Kreisen, die um einen größeren Innenkreis liegen. Diese Form sollte den Ausserirdischen den idealen Landeplatz signalisieren.

Jede line-dance Zeichnung wird von einem Kode-Kalligraphie Heftchen begleitet. Diese Heftchen enthalten den handgeschriebenen code, der zur Erstellung der Zeichnungen verwendet wurde. Innerhalb jedes Heftchens werden die Programmierbefehle aufgeschrieben, um die Anweisung zu perfektionieren/üben. Falls das Heftchen voll ist, bevor eine Perfektion erreicht wurde, wird das nächste Heft angefangen. Die Auflage ist damit von dem Erreichen der Perfektion bestimmt.

Teile des Projektes wurden gefördert durch Creative Capital Foundation, NY und John Simon Guggenheim Foundation

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**If the dancing gets too stiff, the rain
needs to get dug out as ice-cubes**

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With the installation of “**If the dancing gets too stiff, the rain needs to get dug out as ice-cubes**” eteam takes on a transatlantic approach and turns the local in to the global by connecting a plot in the East of Germany with a plot in the West of the US. The one in Germany is a set of allotment gardens, divided into 15 parcels. Seven are rented out to people from the neighboring village of Dewitz, who use them to plant rows of cucumbers, beans, carrots, strawberries, leeks and potatoes. The plot in the US is a piece of sage brush covered desert with occasional free roaming livestock grazing. The people there work in mines and live in a desert townsite named Oasis, with no sight of surface water.

What separates both lots is the Atlantic. What connects them is an element that is missing on both: a reliable source of water.

Over a period of 5 years, eteam was using the motif of the search for water as an element to set both communities into motion. Methods put into action included divining, dowsing, dancing, cruising and digging. The attempt was to trade positions, similar to a game of Chinese Checkers. In the end everyone was still in the same place, but things around them had shifted, the perspective changed. The foreign wasn't so strange anymore, it now belonged to part of the horizon.

The exhibition is comprised of a 5 channel video installation showing various states of this social, mental and metaphysical experiment. The installation will be complemented by a series of code-calligraphic drawings derived from the transcriptions of line-dances and photo collages to extend the perspective of the process.

Parts of the project were supported by the Creative Capital Foundation and the John Simon Guggenheim Foundation.

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mail@m29.info
www.m29.infoÖffnungszeiten :
Donnerstag + Freitag 14 – 18
Samstag 12 – 16 Uhr u. n. V.

Artforum 11. 05. 2011

eteam
05.11.11

View of “If the dancing gets too stiff, the rain needs to get dug out as ice-cubes,” 2011.

The New York–based collective eteam is Franziska Lamprecht and Hajoe Moderegger. Their latest exhibition, “If the dancing gets too stiff, the rain needs to get dug out as ice-cubes,” which connects local populations in Dewitz, Germany, and Oasis, Nevada, is at Galerie M29 in Cologne through May 28.

THIS SHOW IS PART OF OUR LARGER PROJECT, OS GRABELAND. The “OS” stands for either “open source” or “operating system,” and the German term Grabeland means land for digging, particularly land left over from allotments leased to people during World War I and World War II so they could grow food. As with our ongoing project International Airport Montello, we used eBay to purchase land, but this time we purchased a set of allotment gardens in Dewitz, a village north of Berlin. We became the landlords of a 36,000-square-foot plot of land with eight remaining tenants and seven feral lots. After receiving complaints from our tenants about the lack of access to water, we suggested that we dig a well, an idea our tenants rejected. Their complaint provided us with a connection to the land and the people of Dewitz, and over the past several years we have searched for water in different ways. We have used this exploration both as a motif and as a means of turning the local into the global and connecting the plot in Dewitz with land in northeast Nevada. The water of the Atlantic geographically separates Dewitz and Oasis, but the lack of access to water connects the two sites.

Initially the project fell in line with our first land project, Acre Flat Screen, in which we acted as real estate developers. However, in Dewitz it was not as straightforward. When you work with people and depend on their collaboration, you can never plan. You have to feel out what is happening, all kinds of directions, and see what really works. In Dewitz and Oasis our work now happened on a more metaphysical level.

We believe that each place emits some kind of information. We were in Dewitz trying to see the place from a different perspective and have it used differently, to expand the ways in which people think about a specific site. With International Airport Montello, it had been easier for our collaborators to project their dreams onto the blank land of the desert. But in Germany, it was harder for projections to appear since there was so much tied to the use of the land, with the efforts to plant the vegetables, to use the correct fertilizer, and to grow the food in the appropriate way.

The exhibition includes a five-channel video installation with snippets from our work with the people in Dewitz and in Oasis, showing different parts of this social, mental, and metaphysical experiment, as well as photo collages and a series of “code-calligraphic” drawings, which show codes we devised after analyzing line-dancing steps. The project as a whole focuses on the search for water as a vehicle for moving and creating something new, and for expanding people’s conceptions of a particular site. How you look at the field as water? How do you produce water? And how do you make it visible? These were some of the things that interested us. In the end, though, it was not really about bringing the water to the site but about changing people’s perspectives of the land. Do you still complain about the lack of water if you have the ocean around you?

— As told to Leslie J. Ureña