

+ Jörg Herold - works



Installation at Galerie EIGEN+ART Leipzig, 1994



"Ruheraum" Installation, Kloster Unser Lieber Frauen, 1994

***“Versetzung der Grenze ins  
Östliche”  
“Eastward displacement of  
the border”  
1993***

Watchtower.

Performance on Nationale  
Volksarmee border troops  
exerise grounds, Suhl.

Eastward displacement of the  
border. In the hope of it being  
the ultimate mark of division  
concrete, Suhl watchtower is  
cast into the Oder. 2nd July  
1993, at the bottom of an  
NVA watchtower at the  
border. Constrtuction workers  
spilec a circular disc out of the  
concrete edifice. It is to be  
ceremonially sunk in the Oder  
River. However, it never  
reached its destination.

Both truck and driver went  
missing. Somewhere in the  
middle of Germany there lies a  
slab of concrete, a piece of  
the border, a significant  
fragment.

This is actually a positive sign,  
but have we already forgotten  
the reality of the border  
consttuct?



“Versetzung der Grenze ins Östliche” / “Eastward displacement of the border”, 1993  
Former exerise area of the NVA broder troops, Suhl 1993.  
Circular opening cut into a watchtower, concrete, diameter 150 cm

***“Frühling II”, prospect 1993, Schirn Kunsthalle F/M  
plaster cast, iron intersections, diameter of disc 280 cm***

Interactive sculpture “Spring exposed”, for the exhibition  
“Time of Place” at Schloß Plüschow (Mecklenburg), 1992.  
Plaster cast, iron intersections, installed in the castle woods.  
... the story of a symbol born of material purity.  
Its growths, bloom and natural wilting.  
... it did not take long for the iron to penetrate the plaster,  
moistened by rain.  
Water seeped into the cracks and frost burst the disc to  
pieces.  
What remained was a pile of rubble, which soon became one  
with the earth and sank it to the ground.



“Frühling II”, prospect 1993, Schirn Kunsthalle F/M  
plaster cast, iron intersections, diameter of disc 280 cm



close up

***"Körper im Körper"***  
***"Body in the Body"***

Documenta X  
Kassel, 1997

Body in the body.

... upon my arrival the place seemed to be subdivided into areas of silent, mutual opposition gradually turning to light. I felt I was a body in the body. After birth, our bodies are exposed in air, quasi-photographic manner. The body reacts, gradually becoming visible and instinctively establishing itself in relation to temporal processes and surrounding environmental factors. If there is a lack of light or no possibility of environmental contact, the body remains anonymous, being no more than a body in the body.

The movie is a self-portrait of my childhood.

It was mainly filmed in Leipzig, where I lived until I was eighteen.

The commentaries are improvised and recorded directly whilst filming. The work was realized in-cooperation with Frank Behrend and the performance group "ME".



filmstills



installation shot

***“Die Hierarchie des Gedankens” - aus der Folge:  
“Drei Pictographierungen in Konzentrations- und Arbeitslagern: Goether Eiche”  
Gedenkstätte KZ Buchenwald, 1999***





### ***Priorities of commemoration.***

In June 1999 I visited three places in Germany, where the Nazis had built concentration camps that were later used by the Soviet Union as German P.O.W. labour camps: Buchenwald near Weimar, Sachsenhausen near Berlin, and Fünfeichen near Neubrandenburg. The horrors of what took place here are still incomprehensible.

I believe that no symbol, symbolic art or monument is capable of expressing the profound pain of the historic fact, representing it convincingly for future generations. Images of imponderably great human suffering clad in lifeless skin striped uniforms overshadowed my thoughts as I was growing up. These places are incarnations of death.

The first time I went to Buchenwald was in 1977 when I was twelve years old.

This was part of a school excursion, itself an ideologically obliging ritual in the GDR.

Two things deeply engraved themselves in my memory: the smell of the selection chamber and visiting a tree stump inscribed with the words „Goethe's Oak“.

These were two incompatible experiences, the reality of death and decay associated with the pungent odour of disinfectant intermingling with the smell of the tarred roof melting in the heat of the sun, and the romantic notion of Goethe as a youth, carving his initials into a tree which was later used for the hanging of prisoners. The perverse proximity of notions of intellectual completeness and the reality of death and destruction, must similarly have been incomprehensible for the prisoners of Buchenwald. The dead tree was a metaphor of their predicament, representing the irreality of their lives and the comparative insignificance of the cultural heritage of a nation gone mad. Until the end of the war, the oak was the only tree on the camp. It was used as fuel after it was struck by lightning.

Bruno Apitz, also in Buchenwald inmate, used some of its wood to carve a portrait of an agonized face entitled „the last face“. Apitz later wrote *Naked Among Wolves*, a set book at all GDR schools, which was also made into a film of the same name. For me, it was the best description of Buchenwald I knew. it helped found the believe of a single class whose powerful, indestructible solidarity could turn back to good.: solidarity to fight violence.

After 1990, a separate memorial field with wooden crosses as Christian symbols was established nearby in commemoration of the victims of all three camps whilst under soviet command.



“The hierarchy of commemoration”, from the series:  
“Pictographic interventions at concentration camps and labour camps: Speziallager Nr. 9, Fünfeichen”  
memorial P.O.W./ labour camp  
Fünfeichen, 1999



“The hierarchy of commemoration”, from the series:  
“Pictographic interventions at concentration camps and labour camps: KZ Sachsenhausen or the impotence of monumentality”  
memorial KZ Sachsenhausen, 1999



***„Memorial for a Sailor“.***

***A pictograph at sea or the cartography of the unevenness of our oceans.***

***Arrival and corssing – a shor description of two works from 1990 – 1998.***

“Cartographic representation of the unevenness of our oceans” /

“Memorial for a sailor”.

Casting buoys above the “Whilhelm Gustloff”

Baltic Sea, 1995





from "Mahnmal für einen Matrosen: Cartographic representation of the unevenness of our oceans: Gustloff I"  
b/w copy, stain, latex, gouache, 29,6 x 42 cm

**„Memorial for a Sailor“.**

***A pictograph at sea or the cartography of the unevenness of our oceans.  
Arrival and crossing – a short description of two works from 1990 – 1998.***

Two aspects of my work have intensified since 1990:

“The collapse of meaning and the arrival of arbitrariness”.

What I meant was my dealing with my childhood, the quest of reality and truth, and the ongoing rehabilitation attempts in reunified Germany.

It was necessary to become aware of a new identity paradigm, to test and examine it critically.

I encountered Kaspar Hauser on my first journey through this new country. I felt uncanny resemblance, which turned into an extensive discourse on perception and language, body and instinct, descent and identity. Notions of homeland and personal identity were important for both of us.

Various projects evolved, focusing on processes of memory. I have called this unit of work „Crossing over – A Continuation of History“.

I began looking into the refugee catastrophe at the end of World War II.



“Narben Messen”, Installation, 1997



"Mahnmal für einen Matrosen oder die Unfähigkeit, uns durch Denk- oder Mahnmale zu erinnern" 1996

Pictograph

wooden object, contains water, pumps, floodlights  
length of longer side 1200 cm, shorter side 600 cm,  
installation at Staatliches Museum Schwerin

Coincidentally, I got hold of documentary material describing the flight of thousands of people ending in their death.

Hundreds of refugee boats were fired at and sank in the Baltic Sea.

The reports of survivors and rescuers raised the question of how to cope with pain.

The more information I gathered describing the catastrophe, the more I became aware of my helplessness and the essential uselessness of commemorative monuments.

Realizing that commemorating the victims had become the vacuous phrase revived the project „Crossing“.

I prepared the project in the spring of 1995.

The first stage involved intensive research in the evacuation of two million people.

Some information was regularly available, other pieces of evidence had to be found in archives.

However, it seemed that the labyrinthine construct of statistical figures concealed the reality of the historical event itself, rendering the tragedy increasingly abstract and its victims perfectly anonymous.

I decided to select four boats out of several hundreds, and went out to sea myself to where they had sunken.

I wanted to work out the fundamental question of whether commemoration is inextricably bound to the physical reality of the historic event's genuine location.

Can art represent historic fact, its implications and consequences?

Ultimately, I was seeking an uninhibited artistic expression of history without having to negotiate in terms of the museum context or to falsify it by means of commemorative stones for example.

I used buoys to mark the shipwrecks respective locations. It seemed to me that, for instant, I was gaining real access to historic events. On shore I created a pictograph based on their positions. In turn, the symbol evolved independently over time.

Rather than concentrating either on subsidiary detail, I wanted to discuss my work with the viewer, reveal the inherent difficulties of historic reflection. I was also asking the big question of how future generations will view the national heritage of monuments, and my conceivable remember historic events of violence, death and destruction.



"Mahnmal für einen Matrosen"  
Pictograph  
wooden object, floodlights  
length approx. 1300 cm  
installation at Kunstmuseum Bonn, 1996

"Mahnmal für einen Matrosen"  
Pictograph  
wooden object, floodlights  
length approx. 1300 cm  
installation at Kunstmuseum Bonn, 1996







Deutscher Heldenfriedhof  
b/w copies, stain, latex, gouache  
42 x 29,7 cm  
WV Nr. 410  
2001



### **"Heldenfriedhof"**

Documentation of the research in the Crimea during the 8th and the 17th of March 2000 on the events after Joseph Beuys' Stuka-crash in the Crimea, March 1944

Location of the event: Snamenka, German: Freifeld

The event that made excitement in the little village in the March of 1944 was the crash of a Stuka, 200 metres east of the village in the free fields. After days of an Odyssey, we met the first eye witness of this crash, Nikolai Wasilewitsch Lebilebitsch, in the ul. Schkalowa 27. Surprisingly, he could well remember the day of the crash, but told us that his friend Wasilie Stephanowitsch Kusjena could remember it even more clearly. He showed us with a little stick of wood how the Stuka went into a spin in the approach on Snamenka. He described the crash of the Ju-87 in detail.

It was remarkable that it was the first time since the crash on the 16th of March 1944, that the two men have been at this place and had the occasion to go this part of their village because of us.

Schwedowa Raisa Wladimierowitsch

Schwedowa Raisa Wladimierowitsch together with Wasilie and Nicolai on the free field. She is telling us, like it was selfevidently, that she and her mother went to the wreck of the Junkers (like the whole village) and got two tins of meat from one of the German soldiers (Beuys). She described him in figure, physiognomy and height. He had a wound above his eye, but seemed to be in good condition. Raisa and her mother went home then and warmed up and ate the contents of the tins. She remembers this day and especially the taste of the soup, as if this all has happened the day before.

Hans Laurinck (the pilot of the Ju-87)

The other soldier (Laurinck) sent out "signals of life" still at this moment. He tried to elevate himself out of the cabin window, but failed. He rose his fist, like for a salute, and fell into coma afterwards. He lay in this position until other German soldiers came two days later to free his body and bring it to Kurman-Kemeltschi (today called Krasnowardijske). None of the villagers dared to get too near the crashed plane. They were all afraid of the enemy and did not want to be caught at the plane by the Germans.

Heldenfriedhöfe  
"Hero cemeteries"

The basis for my journey to the Crimea was the research for my film - project "Heldenfriedhof", to have an insight in the life of the tartars, for I could work on the script, when I came back to Germany. We were searching for the grave of Joseph Beuys' comrade, Hans Laurinck. His grave is signed with "grave No. 258, on the Hero cemetery in Kurman-Kemeltschi - Crimea (on the cards that I had it is spelled Kurman-Kemeltschi). But we could not find the cemetery. Nobody in the whole village could even remember that there was a German cemetery at all. "Yes, there are some graves from this time nearby, and there are some Germans buried, too" said one of the villagers and showed the way to our driver. But on this typical Russian cemetery, the watchman did not know anything about a German grave. "there may be some graves from this period, but you shall better have a look yourself." So the research for Laurinck's grave began, and ended with a surprise on the fifth day of our journey.



The German Heldenfriedhof

Nicolai and Wasilie, the two farmers, knew where a huge German military cemetery with hundreds of graves has been. But as they told us, nowadays there was a Russian Hero memorial with a went out eternal flame. As always on the days of our public interviews, people joined us and told about their memories. One of these passers-by, Maljarenko Walerie Iwanowitsch, remembered how he and a friend dugged out a German soldier in full dress on exactly this place in the late 40ies, who still wore his parachute. Over the Years a part of his dress was washed open by the rain. It is strange that the body was buried without any coffin, but lay free in the ground. His clothes and the contents of his bags was parted. They answered the question what happened to his body with "Nothing, this soldier was an enemy."

The Crimea Tartars

The Crimea tartars were enemies of the Russians, too. My research was planned in this direction, too. It seemed to me of importance, to question the background of the deportation of the tartars by Stalin in April 1944. They were accused of collaboration with the Nazis, but this is a too long story to explain in this documentation. But what left a bitter scar opens up a new chapter in the history of the tartars, now. Since the beginning of the 90ies, hundreds of Crimea tartars are coming back to their peninsula and begin to squad land. It seems that conflicts are arising in the next Years, the more that Christians and Moslems are crashing together with the failed socialism.

Ablaev Dscheljal, village elder tartar in Vydne

The tartars living on the Crimea nowadays were very respectful towards us and I never met people before, trying a new beginning with the power of their faith. We met the village elder of a tartar community near Krasnowardijske, who had an unbelievably energy. Ablav Dscheljal invited us in his house for a discussion. He offered us some tea and tartarian biscuits and told about the life of the tartars in the past and the present. I was especially interested in the everyday life of the tartars before April 1944. Which material was used by the women (felt?), which medicine was used for curing illness (fat, honey, curd cheese?) and which social relationships did they have? And of course the question if there were Tartars living in Freifeld in 1944. There, he remembered, was living just one tartar these days. He was a veterinarian, and was deported and/or executed in April 1944 like thousands of other tartars.

Collaboration and research: Zypelma Darlewa, Anthropologist

JensLiebchen, Photographer  
Nicolai Wladimir Gurkowsch, Historian at the Simferol Historic Museum  
Mathias Krause, sound engineering

The authorities stated that the crash took place on the 16th of March 1944, 8.35 h, 200 meters east of Freifeld. You can see in his military passport and the entry in the medical file archive in Berlin, that Beuys was registered in the military field hospital 179 in Kurman-Kemeltschi from the 17th of March to the 7th of April 1944



“Heldenfriedhof”  
Installation at Galerie EIGEN+ART Berlin 2002





"16.3.44 - Ankunft von B. -200m östl. von Freifeld"  
(from the series "16.3.1944, ein Tag aus dem Leben des Josef B.")  
gouache, acrylic paint, uempera, stain on canvas  
100 x 80 cm  
WV Nr. 447  
2002



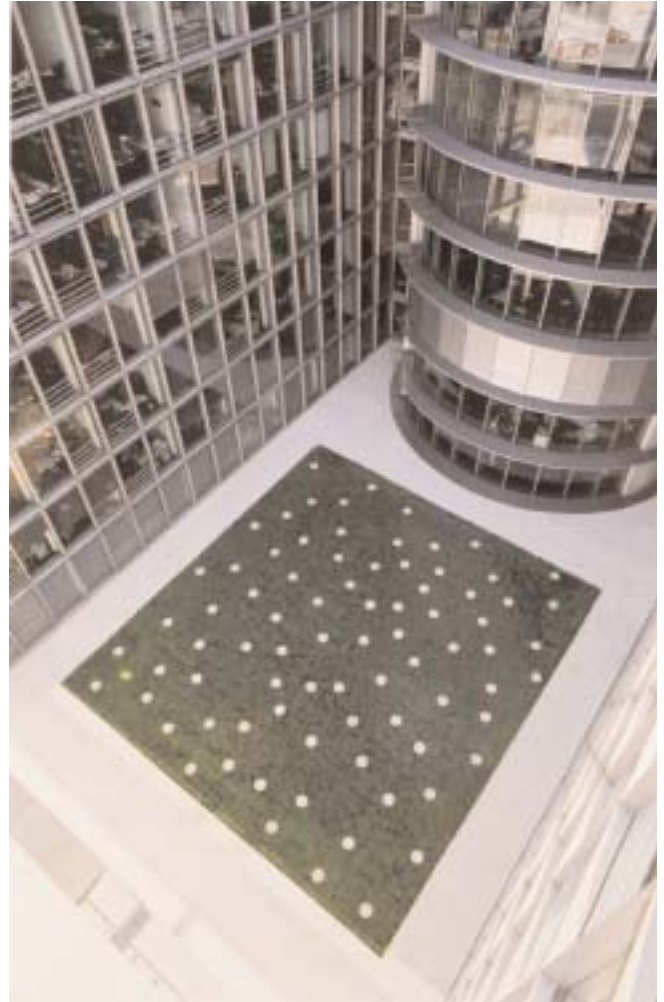
***Lichtschleife über Datumsgrenze***  
***Light Loop across the Date Line***

reflector and concrete, 2001, Jörg Herold (born in Leipzig in 1965), lives and works in Mecklenburg-Western Pomerania and Berlin

Jörg Herold's installation *Lichtschleife über Datumsgrenze* (Light Loop across the Date Line) is located in the outer courtyard of the Paul Löbe House, a new parliamentary building north of the Reichstag. The majority of parliamentary work takes place in this new building, which was designed by the Munich architect Stephan Braunfels. The conference rooms for parliamentary committees and offices for their staffs are housed here, as well as the visitors' center and its seminar rooms. The Paul Löbe House ties in architecturally with the Federal Chancellery and, as part of the "federal belt," which includes the adjacent Marie-Elisabeth Lüders House, completes the "Spreesprung," or leap across the Spree River, which formerly divided East and West Berlin. This architectural gesture symbolizes the reunification of Berlin.

The building's architectural language is characterized by basic geometric forms, for example, the square of the ceiling grid or the circle of the rotundas leading to the committee conference rooms. Jörg Herold employs one of these basic forms, the circle, and has accordingly designed the ground of the northwest outer courtyard with circular concrete slabs, or "discs," set into the earth. Each of the discs has a historical date embossed on its surface. These discs extend like a network across the green carpet of evergreen box plants, which are trimmed back to the level of the courtyard ground. A round mirror has been installed at a fixed angle on a vertical plate above the courtyard. The mirror reflects sunbeams onto the discs and their historical dates. Over the course of the year, the sunbeams move depending on the position of the sun, which changes with the seasons—first resting on the concrete disc called "Brennpunkt Null" (Focal Point Zero) on January 1, then shifting across the various other discs with their historical dates, to the summer solstice disc and later to the winter solstice disc. The artist selected many dates in order to draw attention to historical events which are generally overlooked.

Jörg Herold was commissioned with this installation as part of a competition organized by the German Bundestag's arts advisory council in conjunction with the Bundesbaugesellschaft Berlin mbH and the "Büro für Kunst und Kultur - ivdt" in June 1998. Art experts Professor Klaus Werner, Rector of the Leipzig Hochschule für Grafik und Buchkunst (College of Graphic and Book Arts) and Professor Armin Zweite, Director of the Kunstsammlung Nordrhein-Westfalen (North Rhine-Westphalia Art Museum & Collection) developed the concept of presenting artworks linked with the particular architecture of the Paul Löbe House. The artworks were commissioned on the basis of a two-tier selection process. In the first phase, Dr. Werner and Dr. Zweite reviewed the submitted proposals with architects. The selections made during this process were then presented to the arts advisory council. This parliamentary committee advises the president of the German Bundestag regarding art sponsorship. The arts advisory council is appointed by the Bundestag's Council of Elders at the beginning of a legislative period. At the start of October 1998, 10 members of parliament composed the arts advisory council, with the then Bundestag president Rita Süssmuth serving as chairwoman.



Lichtspur über Datumsgrenze, Paul-Löbe-Haus, 2002

Jörg Herold's proposal was recommended by Dr. Werner and Dr. Zweite during their meeting on August 21, 1998, and then approved by the arts advisory council on October 8, 1998. Dr. Werner and Dr. Zweite and the arts advisory council members were impressed by Jörg Herold's extensive historical panorama, which ranges from the 10th century to the present and links together diverse events in German, European, and world history. The work is a unique example of the general concept of architecture-based art for the parliament buildings, and yet ties in with an overall conceptual framework. A similar approach was adopted for the Reichstag building by the artist Jenny Holzer, who designed illuminated steles displaying speeches by parliament members from 1871 to 1999, and by Christian Boltanski in his work *Archiv der Deutschen Abgeordneten* (Archive of German Members of Parliament) from 1919-1999. These are diverse references to German history and parliament, and thus to the historically rich terrain in the heart of Berlin on which the parliament buildings were built.



Lichtspur über Datumsgrenze  
Paul-Löbe-Haus, 2002  
Reflektor

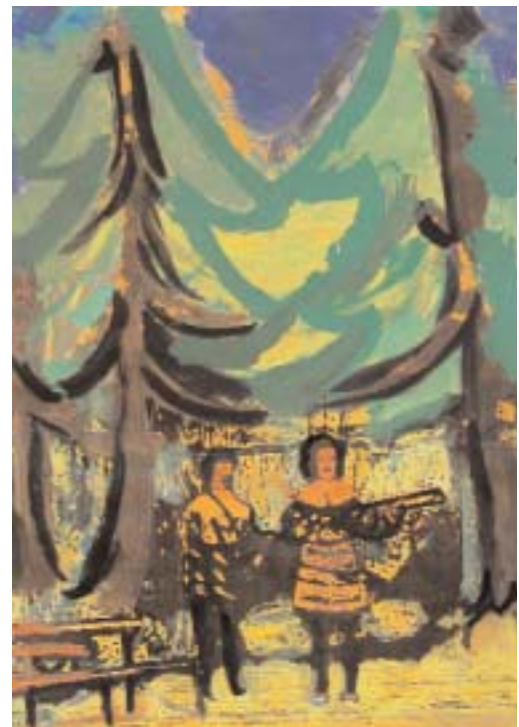
Consequently, several installations referring to history and cultural history are found in the Paul Löbe House and the Marie-Elisabeth Lüders House. The artist Joseph Kosuth asks the question in his work "Was also ist das Leben?" (What is life?) and responds with a floor installation that includes quotes by Thomas Mann and Ricarda Huch. Maurizio Nannucci's fluorescent light installation in the library employs an aphorism about freedom by Hannah Arendt. Franka Hörnschemeyer's outdoor sculpture entitled BFD - bündig fluchtend dicht (BFD—flush, aligned, sealed) allows the contours of the site's past and present architecture to overlap, thereby interlocking East and West, past and present. And with the outdoor sculptures Deutscher 1 and Deutscher 2 (German 1 and German 2), the artist duo (e.) Twin Gabriel (otherwise known as Else Gabriel and Ulf Wrede) comments ironically on the hero worship prevalent among the educated middle-class.

Jörg Herold continues and expands this line of thought in his installation. In many of his earlier works, the artist has already addressed the question as to how history is perceived, and how that perception oscillates between factual events, the way they are processed and interpreted, and how myths are even created—be they narrated interpretations by the people experiencing history directly, or interpretations offered by society, or people's interactions with the patterns of interpretation provided by society. To a certain extent, the installation in the Paul Löbe House presents a synthesis and magnification of these various earlier works. Jörg Herold has always been concerned with upsetting the standard interpretations of seemingly linear courses of history by showing byroads and by focusing on events aside from the widespread interpretation of history.

In order to achieve this aim, it has been essential to define the way in which historical monuments, which are frequently accepted without question, are interpreted. In 1996, Jörg Herold therefore created the Mythos Denkmal (Mythical Monument). For the project, Herold attached a confusing, alienating white plaque to the monument pedestal of the Kaiserskulptur (sculpture of the German Emperor Wilhelm I) at the "Deutsches Eck," or confluence of the Rhine and Moselle rivers at Koblenz, and on the Völkerschlachtdenkmal (Monument of the Battle of Nations) in Leipzig. This minor alteration literally changed the way in which people viewed the

monument in question. By using a circle as a symbol of a higher cosmic order, the artist introduced a new perspective, thereby replacing the standard, obligatory manner of viewing the monuments. This circular form that changes perspective appears once again in the installation "1000 Jahre Schönheit" (1000 Years of Beauty) created for the 2001 Ottonian exhibition in Magdeburg. In this installation, the circular shape is a peephole, a "light hole," which provides a partial view of the frescoes painted in 1906 that celebrate the mission of the Ottonian emperors. Theophanu's marriage contract dating from 972 was the focal point both in the exhibition in Magdeburg and in Herold's installation. That date is also the earliest included in the Bundestag installation.

Herold's strategy of defamiliarizing a widely accepted interpretation of history, aesthetically fragmenting its claim to be comprehensive, or placing alternate scenes center stage, literally in the limelight, corresponds with activities the artist pursued for the Bundestag installation, in which he gathered together historical dates in a "key of dates"—dates of events which are largely unknown to the public: such as Joseph Beuys' crash in a divebomber over Russia in 1944, or the discovery of Kasper Hauser in Nuremberg in 1828, or the sinking of the refugee ship "Wilhelm Gustloff" in the Baltic Sea by Russian torpedoes in 1945.



18.06.1821 Carl Maria von Weber  
Die satanische, immer treffende Freikugel

...Hope is in town. The king came back from exile and lets hearts beat faster. There are enough occasions to perform Mr. W.'s operas. He illustrated the origins of German history. There are images from the depth of forests, the heathenly energy, foggy, stormy, flavored with love, death and devil. A storm at the end and sweet voices which do bind maidens' wreaths. Mr. W. will be praised by everybody, he keeps pace with the times, one says...

...W. is on stage and exercises to take a bow in front of an imaginery audition. The backstage is still under construction. One smells mortar and lime. He is excited. Excited as if he is going to give birth soon...



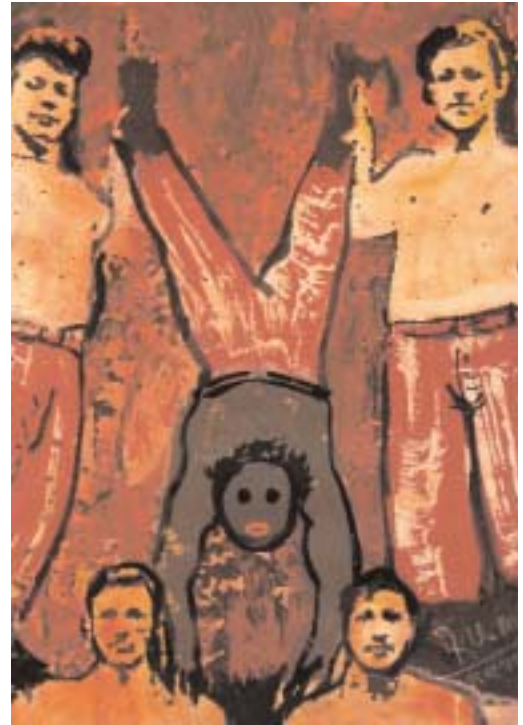
The artist has often addressed each of these events individually in other works, such as in his investigation of the legend told by Joseph Beuys about his crash at the historical site on the Crimean peninsula, or when he threw out buoys as floating monuments for the torpedoed refugee ship, or in Kasper Hauser's case, when Herold tracked the development of social norms and fully comprehended his own artistic experience of the Fall of the Berlin Wall—by being a witness to the event—from a perspective similar to Kasper Hauser's.

The recurrent circular shape, which also appears in the artist's *Piktografisches Alphabet* (Pictogram Alphabet) paintings as the archetype and nucleus of all creation, is closely linked to Herold's view of history. Since time immemorial, a circle has been a planetary sign as well as a symbol of the sun, which is the beginning of any measure of time. This is impressively illustrated by the celestial disc recently discovered in Nebra. Being 3,600 years old, the disc may be the oldest known depiction of the cosmos. The sunbeams in Herold's installation move as "traces of light" over the dated discs, thus bringing time in its original cosmic form and the tangible history of mankind together. This circle has no beginning and no end. It does not permit a hierarchy of information, but allows only for an understanding of history akin to a holistic weave, whose individual threads can be emphasized depending on interpretation, and yet remain only a part of the whole.

At the beginning of the 19th century, the owner of the Burg Schlitz Park in Mecklenburg erected over 30 monuments and memorials within the park. There, in an unusually poetic dream world, the owner linked the memory of literary and military heroes, like Schiller and Blücher, with a romantic Riesengrab (Gigantic Tomb) or a memorial with the poetic inscription "Here lie the tears of a princess."

Jörg Herold has provided us with a similar park, though of an entirely different dimension, to stroll through—and one in which we can follow the sunbeams—in the courtyard of the Paul Löbe House. His historical cosmos reveals the state of humankind caught between the fate of the individual and his or her ties to society, and highlights freedom as the chance for personal choice in overlapping historical connections. Thus, in the Paul Löbe House, the members of parliament, who are placed in the arena of current political issues, look out at the web of dates created by Jörg Herold—a weave of historical dates from over a millennium, which depicts us as individuals who believe in our sense of personal responsibility and who should simultaneously be aware of our ties to society and the role we play in a supra-individual cosmic order.

Dr. Andreas Kaernbach  
Curator of the German Bundestag  
Art Collection  
Translation: Louisa Schaefer, Cologne



13.08.1819 **Friedrich Ludwig Jahn**  
*Bodies made of steel for the fight against France*

...Mr. J. is arrested. Mr. J. has recruited too many gymnasts and wrecked them all, the policemen say. Mr. J. keeps in shape even though the room is narrow. That helps to keep his mind awake. He knows that his help will be wanted again one day. Then he will direct again...



14.10.1806 **Ernst Chladni**  
*The father of the acoustics listens to the thunder of a cannon 150 kilometers away*

...Mr. C. wonders...today the sky above W. is clear. No signs for a change of weather are recognizable. Anyway, there is indeed a trembling thunder. C. "listens" southwards and south-west and tries to concentrate on the rhythm of the rumbling tone. "The thunder of a cannon" he whispers to himself...

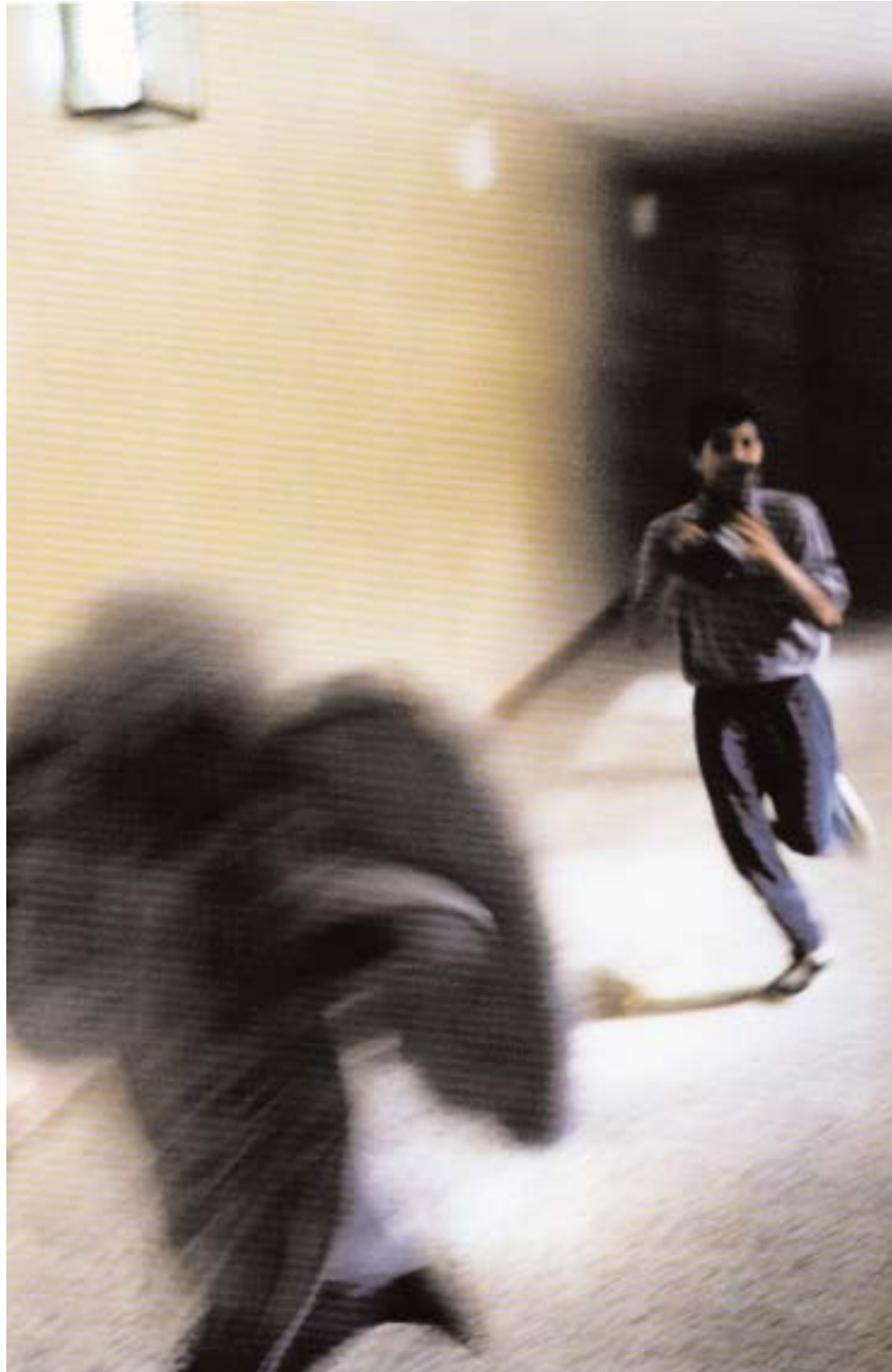
...the following day C. hears about the French victory the day before next to Jena. The cannons were heard in Wittenberg's apartment approximately 150 kilometers away. Mr. C. jots down some notes...



***"Hunting angels – Los huele pega"***  
***The Quest for the purity of oblivion.***

Or: Three glue sniffers under the supervision of the INAM. A video Project in Co-operation with the Museo Jacobo Borges and the Caracas Goethe-Institut, Barrio Cato Negro, September 1998. The project's impetus was the (characteristic) social predicament of children in the slums of a Latin American city. The Venezuelan capital Caracas has the highest crime rate in Latin America.

It also has both the highest poverty and affluence rates in South America. Such social tension leads to regular cases of violence between various political fractions. The children's lives are psychologically determined by a particularly volatile mixture of corruption, armed violence and poverty, creating a vicious cycle from which there seems to be no escape. The three video sequences, each of approximately 1 minute duration, were filmed by three "hunters", i.e. inmates of a juvenile prison between the age of eight and eleven years. The films' playful incentive involved using a video camera to find an angel hidden in the building. They never found it.





### **BUNKERBANIEN 2000**

Eine, von ihrem Führer betrogene Nation öffnet seine Tore. Und hinter diesen Toren sieht man Bunker. Auch Berge und das Meer und ... Bunker. Hunderttausende von kleinen Betonwarzen pflastern den Weg nach Tirana. Auf Bergen, in Schluchten, am Wasser, vor dem Gebäude der Regierung, Cafes, der Universität, den Strassen und Plätzen sowie zwischen den Gräbern von Friedhöfen. Egal wo man sich in Albanien befindet, sagt ein Sprichwort, ... dreht man sich einmal mit verschlossenen Augen im Kreis und öffnet sie wieder, sieht man mindestens einen Bunker. Gleich einer tonnenschweren Last drückt die Vergangenheit an jedem Ort im Lande monumental auf die Erben "Enver's". Hoxha befahl Ende der siebziger Jahre den Bau von unendlich vielen Verteidigungsbasen. Uneinnehmbar sollte die Festung Albanien sein - uneinnehmbar von West, Ost, Nord oder Süd. Ihr Führer hatte ein tiefes Mißtrauen gegenüber der Welt und dem Leben da draussen vor dem Tor.

Auf der EXPO 2000 in Hannover präsentiert sich Albanien mit einer Wegbeschreibung aus diesem Dilemma.

"Durch das Dunkel zum Licht" hiess die Installation eines Bunkers mit Innenleben. Dunkel war das Innere des nachgebauten Monuments, dunkel wie die Vergangenheit Albaniens. Rot beleuchtet war die Statur eines Menschen mit erhobener Hacke und Spaten. Schwarz-weiß waren die Aufmärsche von winkenden Pionieren die auf einer Leinwand flimmerten. Erdrückend die Bilder von Zwangslagern.

Tritt man hinaus aus dem Dunkel trifft der Blick die Augen von hunderten Menschen auf einen Flüchtlingsschiff. Erleichterung in ihren Gesichtern.

Die Bevölkerung Albaniens geht profaner um mit ihrer Vergangenheit. Bunker werden genutzt als Stallung, Hundehütte, Backofen, Restaurant, Wohnhaus, Heulager, Werkstatt, Weinkeller, Kloake, Verkaufsstand. Sie werden als Attraktion in Hotelanlagen gepflegt, zu Aussichtsplattformen aufgetürmt, als Brückenköpfe ins Meer geschüttet und von der Jugend als Ort "des ersten Males" genutzt.

***„house of ground, skywards—a breakthrough-legendary“***

To illustrate the here and now, left a roaring on the front.  
The result is visited, the suspected nature of the i  
Great gestures are left to the creator  
Soil tower up in the dark and the exit is marked.  
Light strokes a crutch, disappearing down to the outset.



- “House of ground, skywards—a breakthrough-legendary“

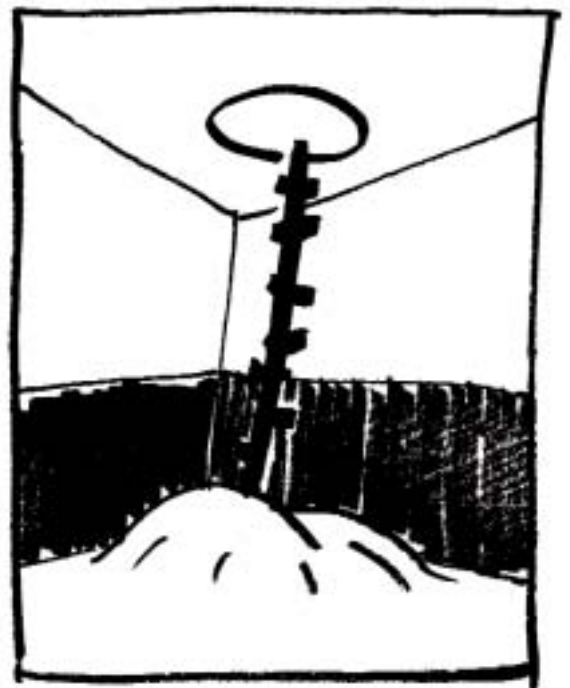
1. part of the ground: is excavated in form of a hole. The depth of the graving is approximately 100 cm, the diameter is exactly 50 cm. The soil remains in the inside of the house, and drapes the hollow.

2. the exit: is a sculpture. This one is going to be prepared in the atelier and delivered by myself. The ladder (steal, plaster) is a supportive element of the illustrated story “house of ground, skywards”. It connects the ground on its deepest point with the cutting in the ceiling.

3. the cutting in the ceiling: with a diameter of 50 cm, is exactly circular cut and should have been integrated during the making of the house in the workshop. The exactly position of the hole has to be discussed with the tradesman.

4. the plinth: is painted with bitumen. The heigth of the plinth is related to my body. The undercoat is of plaster, so that a stroke in the bitumen remains white.

Text: Jörg Herold, „house of ground, skywards—a breakthrough-legendary“





"Strandgut"  
No. 28 from the series "Klassische Kampfkultur"  
b/w copy painted over with stain, latex and gouache  
42 x 29,7 cm  
2004



## Jörg Herold

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\* 1965 born in Leipzig

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### Exhibitions (selection)

- 2004 Frankfurt (Oder) / Slubice - Stadtraum, Germany  
Staatliches Museum Schwerin, Germany
- 2003 "Der Datenschlüssel", Galerie EIGEN+ART, Berlin, Germany
- 2002 "Kunst der Gegenwart aus Mecklenburg-Vorpommern", Bundestag Berlin, Germany  
"IX.Rohkunstbau", zeitgenössische Kunst in Groß Leuthen bei Berlin, Germany  
Galerie EIGEN + ART Leipzig, Germany  
25 years of Ponot-Stiftung, Frankfurt/Main, Germany
- 2001 "HELDENFRIEDHOF", Galerie EIGEN+ART, Berlin, Germany  
"HELDENFRIEDHOF", Overbeck Gesellschaft, Lübeck, Germany  
"Das Gedächtnis der Kunst", Schirn Kunsthalle Frankfurt, Germany
- 2000 Von der Heydt-Museum Wuppertal, Germany
- 1999 Museum der bildenden Künste Leipzig, Germany  
"Bunkerbanien", Tirana, Albanien, Germany  
"Searchlight: Consciousness at the Millennium", CCAC Institute, Oakland/San Francisco, USA
- 1998 "Engel jagen", Museo Jacobo Borges, Caracas, Venezuela
- 1997 "documenta X", Kassel, Germany  
"Berlin Grenzenlos. In media res", Istanbul, Turkey
- 1996 Dorothea von Stetten - Kunstpreis 1996, Kunstmuseum Bonn
- 1993 "Deutschsein", Düsseldorf, Germany  
"Prospect", Kunstverein Frankfurt/Main, Germany
- 1992 Biennale of Sydney, Australia
- 1990 Biennale of Venice, Aperto '90, Italy

2001 Installation "Lichtspur ueber Datumsgrenze", at the baily of the "Paul-Loebe-Haus", New building of the parliament in Berlin