



ENGLISH VERSION

OPENING HOURS

6 4 – 14 7 2019

Friday
15:00 – 19:00

Saturday + Sunday
14:00 – 18:00

The exhibition is closed:
19 – 21 4 and 31 5 2019

An exhibition by
Academy of the Arts of the World

ACADEMYSPACE
Herwarthstraße 3
50672 Cologne

Layout by Tobias Tschense

By copying
we expand
the social life
of objects
and realise
newer
potentials of
thoughts.

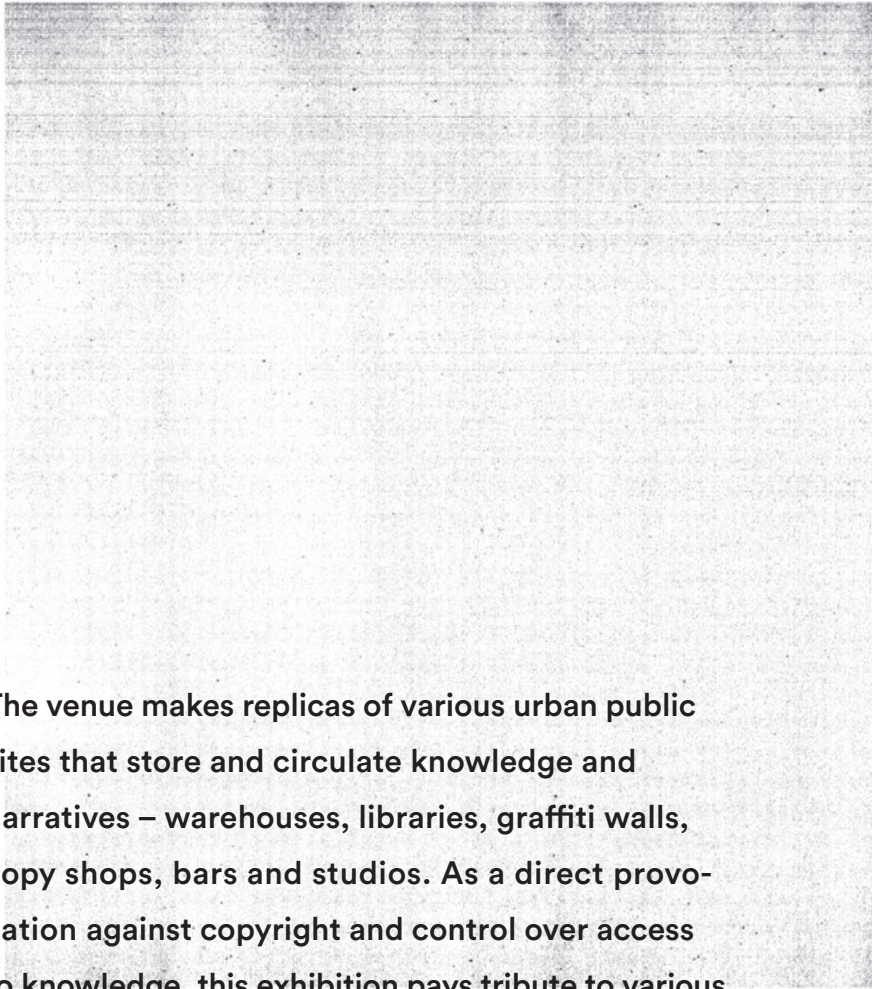
**By copying
we enrich the
original.**

**By copying
we celebrate
the public
rendering of
creativity.**

Copying is the beginning of any evolution. Nature copies itself all the time – sometimes it copies the best practices and develops different and improved specimens. Sometimes it also makes faulty copies and yet develops newer specimens that might be perceived as threats to the existing system. Almost all exchanges, interfaces or transactions end up in some sort of copying and re-producing. Human intellect and cultural impulse have only been copying nature. Phoenician alphabets were copied and transformed to evolve the Greek alphabet, from which the Latin alphabet evolved as a pan-European communication tool, and eventually Latin was copied and transformed into several descendant languages of Latin and then into other languages of Europe. Think of an eventuality if the Phoenician civilisation had the will and means to copyright alphabets! Or if the Greek linguists were shamed and shunned for working on something that was ‘originally’ invented by others!

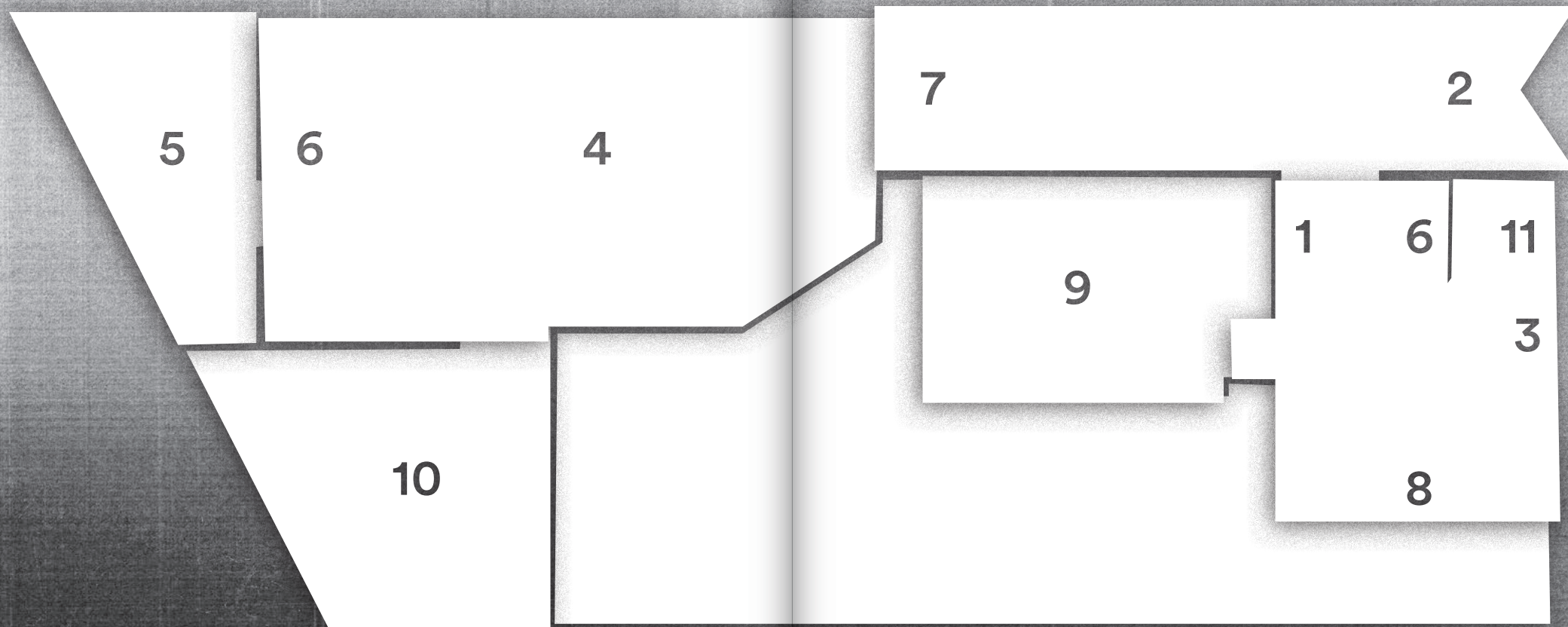
**nur für
Diebe und
Raubkopierer –
von
Büchern,
Kunstwerken,
Ideen ...**

**only for those
who have
sinned – stolen
or copied
books, artworks,
ideas ...**



The venue makes replicas of various urban public sites that store and circulate knowledge and narratives – warehouses, libraries, graffiti walls, copy shops, bars and studios. As a direct provocation against copyright and control over access to knowledge, this exhibition pays tribute to various instincts, philosophies, endeavours, imaginations and devices of copying. Each exhibit demands playful engagement and interactions from the visitors – reading, copying, re-using, searching, remembering, portraying, documenting etc.

The right to copy is observed by the very act of attending the show.



The exhibition is mounted in layers.
The base of the exhibition is in the form
of scribbles on the wall.

1 The **LOGO**, JÜRGEN STOLLHANS, 2019, wall painting, corresponds with the Chinese and Korean conventions of using official seals, inscribed on stone or metal, and stamped with red ink or cinnabar paste. The seals, or in contemporary practice the rubber stamps, are typically used to guarantee some kind of exclusivity for the holder of the object / document – as in original, classified, limited edition, true copy etc. We copy that convention of stamping to open up the scope to COPY IT.

2 The **TIME COLLAGE**, ANDREAS NIEGL and JÜRGEN STOLLHANS, 2019, text installation deals with copy cultures in the modernist period. This work is developed for the current exhibition. The snippets of text weave through the histories of technologies of reproduction; social norms of copying; subversive acts of piracy; copy art practices; other ways of imagining libraries, archives and centres of knowledge sharing; evolution of intellectual property and copyright laws, and the connivance of the state powers and the market economy within that; and so on. Criss-crossing between different chronologies, artistic disciplines, and knowledge systems the Time Line project aims to curve out a continuous and layered narrative of copy culture.

3 A fragment of the timeline is being written-erased-rewritten by **SCRIBIT**, a robot. This mechanised performance imitates the ritual of repetition that is associated with copying as well as it emphasises on the continuous process of re-writing the histories and its related chronologies.

4 The second layer of the exhibition is the **READING ROOM**, 2019, Interspersing the timeline texts is a collection of used books, soiled books, copied books, pirated books, out-of-print books, digitised books, catalogues and facsimiles on knowledge distributions and resource sharing. The books are part of the show as much for being found objects with marks of multiple uses as for the texts in it.

All books will be available for reading during the exhibition. Most books are also freely available for copying. Please contact the exhibition volunteer for help.

5 As the print library collates various ways of preserving, circulating and amending knowledge we also get acutely aware of the fact that some books must have gotten lost forever because they were not copied and circulated in time. For those 'lost originals' we have created a **BOOK THAT WE FORGOT TO COPY**, 2019. The transparent book only carries and refracts light – as if the Phoenicians have withdrawn our rights over the use of alphabets.

Memories are about the potential of the past, read/remembered in the context of the present and in anticipation of the future

6 In contrast to the historical amnesia there are two early **PHOTOCOPY MACHINES** (“Blitzkopierer” type Printess, Scandinavia early 60s and Haloid XeroX Standard Equipment, USA / UK early 50s) from the collection of artist KLAUS URBONS of *Museum für Fotokopie* in Mülheim an der Ruhr. These machines bear the marks of the time from the middle of the 20th century when the noose of copyright was still not tight around the neck of the commoners, and copy art and public accesses became a worldwide phenomenon with the expansion of copy machines and duplicating devices.

7 **THE RAPID PUBLISHER** (founded in 2016) showcase the participative zines that have been created and published through instant interactions, facilitated by analogous photocopy machines, between the artists TORBEN RÖSE and NICO BERGMANN and the guests in art spaces. The genesis of the work of the artist duo can be traced to the popular Punk Zine movement of the 70s and later, boosted by the wide accessibility of copy machines and home printing devices. One such participative-zine-publishing event will take place within the framework of COPY IT on 13 4 2019.

8

DELIRIUM, MIRJA BUSCH, 2018, different media, is a spatial installation that transforms the passion for theory in the art world into a new range of objects conducive to a different sensory experience. Seminal art theory books are shredded, soaked in water and alcohol, and then filtered and distilled in a distillation plant. The outcome is stored in 246 bottles of must, brandy and pure distillate, and displayed in a library-like bar. Each label contains information about the distilled book edition (author, title and year) and the distillation process (date and alcohol content).

The essence or spirit of the book is thus extracted, bottled and labelled.

The third layer in the exhibition engages with the notion of time and its relationship with space and history.

9

The **PHOTO STUDIO**, a polaroid camera set up simulating an analogous commercial studio of yesteryear. The former studios played on people's fantasy for distant land and objects of desire through painted backdrops of, say, African Safaris or high-end automobiles.

In this studio there are four backdrops made of found images representing four different phenomena of knowledge-storing in the 21st century. For an average

visitor in Cologne an underground state archive situated in close proximity to her own location would likely to be as distant and remote as an open air bazaar in Asia. But what needs to be seen is on which backdrop she would like to copy her image on. The interactive installation transforms the fantasy landscapes of the analogous tradition into surreal images of digital knowledge cultures in the 21st century. Some of the sites promise to store knowledge for centuries to come. Though all the images used here are documentary images, due to the inaccessibility of the sites they appear fictional. Moreover, in polaroid prints the photos already acquire a quality of nostalgia. Thus the notion of sites, desires, objects and memories take a different trajectory, and end up on a circular ride on time.

The backdrops are:

Google Data Center
Barbarastollen Underground Archive
Disc Crushing Ceremony
Svalbard Global Seed Vault

10

RE-RUN, RAQS MEDIA COLLECTIVE, 2013, HD video, 7.48 min, is a re-enactment of Henri Cartier-Bresson's photograph of a bank run in Shanghai in 1948. The image features a crowd of people desperate to withdraw their money in anticipation of an imminent collapse of their currency just before the Chinese People's Liberation Army was to take over the city. Both then as now, a run on a bank is always propelled on the current of a selffulfilling prophecy. As customers lose trust in banks, they take out more and more money, which creates a financial imbalance, and results in an actual banking crisis. And so, cause becomes effect becomes cause. The anticipation of the future produces conditions in the present which lead to the anticipated future. Time folds in on itself like a snake biting its own tail. In this slow motion looped video, Raqs restage Cartier-Bresson's photograph as an echo of historical crises in the present.

"Does history repeat itself, or simply rehearse its moves in anticipation? Can we read chronicles in terms of deferrals and déjàvu?"

... the characters
put to
Rest in Peace
in an archive
come alive
and swap shelves,
locations,
stories
... the stamps
of time
on their back
become illegible ...

Everyone
is
an
archive
as
everyone
belongs
to
a
time

11

MEMORYSTATION, ALI ALMUSTAFA,
FAN CHEN, THERESE SCHULEIT, ANDREJ
SIEBERT. Finally, the exhibition makes a

proposal for contemporary memory practices through an under construction site **www.memorystations.online**. The memory project, initiated by the Academy, aims to call for the mobilisation of public historians in the city of Cologne and the state of North Rhine-Westphalia through various artistic strategies. (Public historian, in this context, is the person who contributes her personal, familial and communal memories towards mapping larger public / political histories.) **www.memorystations.online** is a public domain where public historians would deposit small pieces of personal things – stories, photos, moving images, letters, documents, diaries, audio recordings, hand written recipes, sewing patterns, shopping lists... minute, discarded, post-utility objects pertaining to a lived-in time.

Once the analogous memories are collected in various stations, and also through remote uploading, they will be made freely accessible in **www.memorystations.online**. For the end user, the site is perceived like a labyrinth – the kind of space where we used to wander around at fairs in our childhood and enjoyed the suspension of temporality. A user would be encouraged and facilitated to fall through the frame of time and space, and experience the overlaps and crossovers of histories and experiences.

Curated by
MADHUSREE DUTTA

with the team of the
**Academy of the Arts
of the World**