

english version

katharina karrenberg
--diva--alien--asian dog--champollion | bartholdi
--hermeneutical hotspot
—putin--pussy riot--hanau murders
--oury jalloh--baton

orientation text with details of the R_A_U_S_CH_PASSAGE

A drawing cycle of the R_A_U_S_CH_PASSAGE_2000-2023 ff
Dimensions of the detail: 125 of 2000 drawing segments_150 x 265 cm

The drawings of the R_A_U_S_CH_PASSAGE comprise the ‚free‘ the ‚pure‘ and the ‚impure‘ drawing, the drawing through drawing under drawing, the tracing and drawn handwriting copies as well as minimal drawing differences of art historical quotations and street and reportage photographs as a mimetic exploration of an ink pen and its preferred wanderings through the [anti]hegemonic struggles within progressive canon shifts in the ‚centre‘ of the art and culture [battle]field.

I understand this form of appropriative drawing as a combative visualisation of mined terrains that take into aesthetic-political view the usually transfigured and veiled power relations immersed in artistic creativity: The DIVA as accident and deified hype of the capitalist star system—the Asian dog as gutable sex potency for the chosen and plaintive companion of the DIVA—the alien as fictionalised hunted foreigner—the hieroglyphic explorer Jean François Champollion in the guise of the racist sculpture of the sculptor of the New York Liberty Statue: Frédérique Auguste Bartholdi—the faces of the murdered of Hanau, slowly disappearing from the public urban space while their branded images confront us with our powerlessness and the omnipresent - also own - racism ... and all this flanked by a glass baton in a glass box on standby.

katharina karrenberg
--diva
--divenforum [original title]

R_A_U_S_CH_PASSAGE_Detail_2001

‚As a public star who is not afraid to consciously stage the monstrous flip side of the divine for the gaze of the public who adore her, DIVA represents an accident in the machinery of our mass culture: a radiant by-product endangered both by the injuries of her own biography and by the production system that maintains her celebrity commercially and medially.“

Elisabth Bronfen_ Between Heaven and Hell_in: DIVA 2002“ ...

›› ...because FORUMS always form around controversial things first, and only because they are controversial.... The point is that we gather not because we agree, [...] but because we have been brought together by matters of dispute in a neutral isolated place to reach some kind of improvised provisional [non-]agreement.“ ;

Bruno Latour_Realpolitik to Dingpolitik_2005_in: Thomas Keenan_Eyal Weizmann_Mengeles Schädel_2020

katharina karrenberg
--the murders of hanau
--Oury Jalloh

R_A_U_S_CH_PASSAGE_Detail :2023

The frozen veils of the pixelated images do not conceal anything--they are not the ‚moved veils‘ of Aby Warburg--there is no ‚being‘ hidden here by a veil--no body that needs to be revealed. The veil pixels have shifted from the dichotomy between surface and body to the thing itself: to the visibility of a politics of concealment

Tobias Rathjen shot eleven people on 19 January 2020, nine of them with migrant biographies, his mother and finally himself:

Gökhan Gültekin—Sedat Gürbüz--Said Nesar Hashemi--Mercedes Kierpacz--Hamza Kurtoviç--Vili Viorel Păun--Fatih Saracoglu--Ferhat Unvar--Kaloyan Velkov--Gabriele Rathjen

Oury Jalloh was burnt to death in his cell on 7 January 2005 in Dessau, bound hand and foot. The perpetrators are in the ranks of the German police. According to Monitor, it is ‚one of the biggest judicial scandals in post-war German history.“

The investigation has been officially closed.