

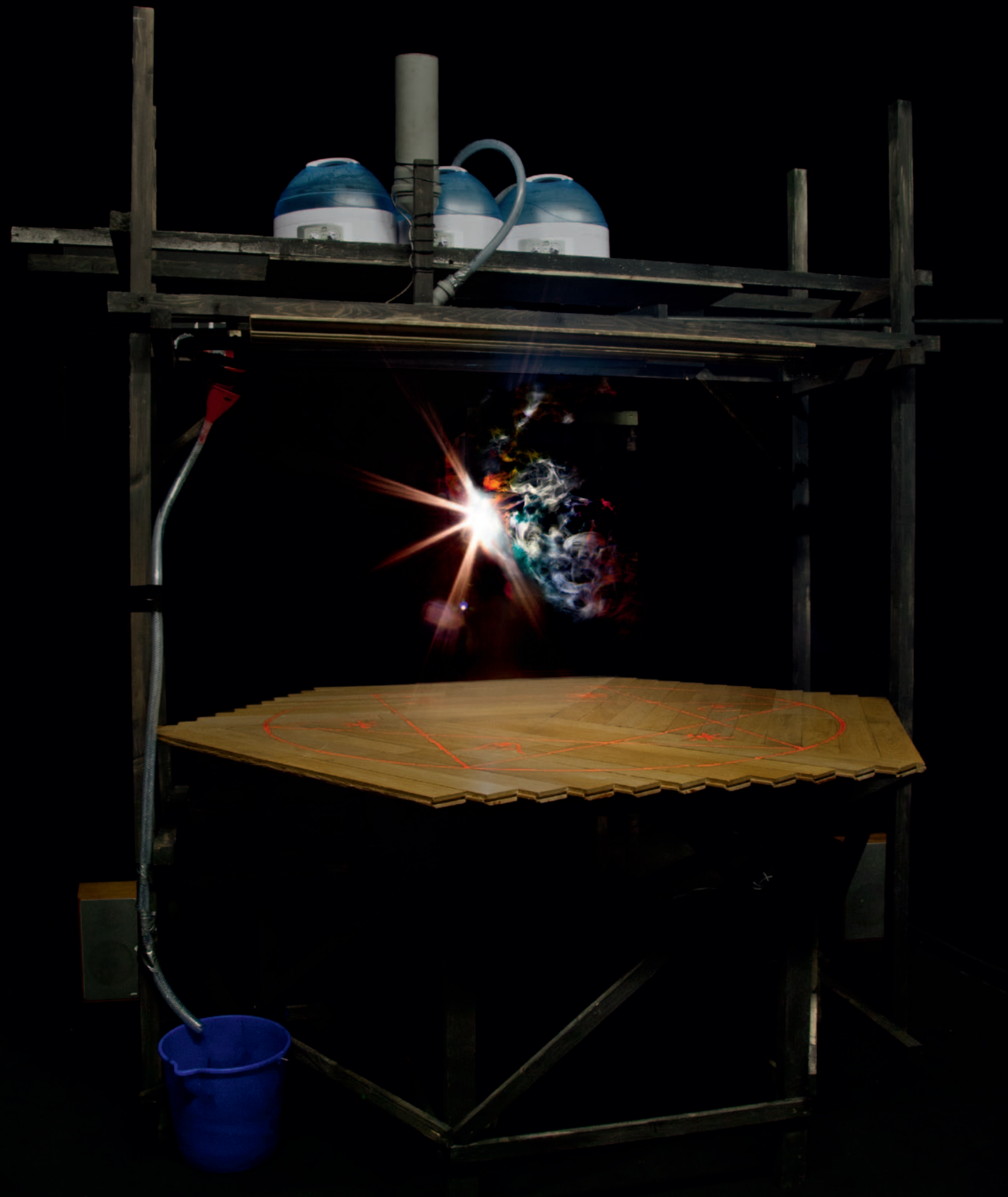
A Mess Carol



B



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E

M. PAST
(stage I.)

Bühlerhöhe
SCHLOSSHOTEL

I am the ghost of the Mess of the Past.

I was born long ago, as a witness to times of tremendous turmoil. Some force has compelled me to appear cooped up in this shabby cell, avoided by any decent creature with good reason. As if that was not enough, within this sphere I have also been burdened with the obligation to speak the truth to the first animate being that enters into my field of vision. So alas, now I will have to tell you of all things — in all your wretchedness — about the origin of the Mess of the Past:

The Mess of the Past was entirely caused by your (forefathers) and their sheer (ignorance) of the forces that bind creations in most enigmas. Misguided by their total lack of knowledge, your ancestors were wholly dependant on the practice of trial and error, but learning from failure struggle vainly to put it right again.

(1) So for instance, when your ~~ancestors~~ forefathers tried to invent the wheel, they could not do any better than sculpting heavy, roughly cubic rock objects, which were any thing but turnable.

(2) And when they endeavored to invent the ~~glass~~ mirror, all they could come up with was a flat black piece of slate.

(3) When they wanted to make evil thoughts leave a person's mind, they chopped off his head and wondered why the evil thoughts would not fall out.

(4) When they were seriously injured and had lost a large amount of blood, they tried to substitute it with milk.

(5) When they suddenly felt the urge to worship, they confused their own shadows with gods so that their unanswered prayers dropped to the ground like overripe fruits.

(6) And when they simply could not reach the stars, they threw little stones at them, desperately wishing to at least destroy what they could not possess.

However, at this moment a short look into your vacant eyes is enough to make me understand that ~~your~~ your capacity for the truth is very limited!

Hence I presume that my duty hereabouts is done, and that I may now leave you to your own devices once again. It is beyond my powers to estimate whether someone like you has the capacity to make any use of my words whatsoever. Nonetheless, there is one last piece of insight which I want to impart to you before my departure: RESPECT THE GIFT OF FREEDOM!

The Leading Bank of the World

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M. PRESENT
(stage II.)

Bühlerhöhe
SCHLOSSHOTEL

I am the ghost of Mess Of the Present.

I am born at this very moment, as a witness to times of tremendous turmoil. Some force has compelled me to appear cooped up in this shabby cell, avoided by any decent creature with good reason. As if that was not enough, within this sphere I have also been burdened with the obligation to speak the truth to the first animate being that enters into my field of vision. So alas, now I will have to tell you of all things — in all your wretchedness — about the origin of the Mess ~~of the Past~~ of the Present:

The mess of the present is entirely caused by you and the superficiality of your knowledge of the force that binds creations in most enigmas. Misguided by your (ignorance), you and your kind wrongly rely on unconfirmed assumptions and alleged facts. Thus some of the things you undertake may go well and some may go wrong, but none the less the most obvious mistakes do not keep you from peering on and on.

(1) So for instance, when ~~you~~ you are using your gasoline-powered vehicles, you are purposely ignoring the fact that these ridiculous makeshift contraptions are gradually spoiling your planet's atmosphere.

(2) And when you see yourselves in your mirrors and camera displays, you are ready to work very hard for a broader chest or just the right hip-to-waist-ratio.

(3) When you want to make evil thoughts leave a person's mind, you commit him to an experienced psychiatrist who will hopefully know how to deal with the situation.

(4) When you have been seriously injured, you are taken care of in your deficient hospitals, with a good chance of being infected with resistant ~~antibiotic~~ hospital germs.

(5) When you feel the urge to worship every now and then, you may resort to one of those dubious institutions which offer occasions to shiver in awe on a regular basis.

(6) And when you fly to the moon, you don't even know what to do up there, but this doesn't keep you from yearning for trips to other even more remote celestial bodies.

However, at this moment a short look into your vacant eyes is enough to make me understand that your capacity for the truth is very limited!

Hence I presume that my duty hereabouts is done, and that I may now leave you to your own devices once again. It is beyond my powers to estimate whether someone like you has the capacity to make any use of my words whatsoever. Nonetheless, there is one last piece of insight which I want to impart to you before my departure: RESPECT THE GIFT OF FREEDOM!

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M.Y.T.C.
(stage III.)

Bühlerhöhe
SCHLOSSHOTEL

I am the ghost of the Mess Yet to Come.

I will be born in the future, as a witness to times of tremendous ~~turnoil~~ turmoil. Some force has compelled me to appear cooped up in this shabby cell, avoided by any decent creature with good reason. As if that was not enough, within this dimension I have been burdened with the obligation to speak the truth to the first animate being that enters into my field of vision. So alas, now I will have to tell you of all things — in all your wretchedness — about the origin of the Mess Yet to Come:

The Mess Yet to Come will be entirely caused by your (offerings) and their all too complete comprehension of the fire-stating knowledge creations in most enigmas. Misguided by their (omniscience), your descendants will not hesitate to implement any conceivable ~~transformation~~ transformation of their surroundings. Thus without the possibility of failure, everything they will touch will directly turn into a ~~disaster~~ disaster object from the realm of ideas.

(1) So for instance, when your offspring is dosing through time and space at some multiple of the speed of light, they will discard those feelings they have to leave behind because they find it the fact that mankind by then will have achieved visual equality for every individual.

(2) And when they are envisioning themselves in their infallible minds, they will enjoy the fact that mankind by then will have achieved visual equality for every individual.

(3) When they want to make evil thoughts leave a person's mind, they will simply recall their discovery that there are no good thoughts or evil thoughts — just thoughts.

(4) When they are seriously injured, their bodies will be able to produce the required quantity of repair cells, bones or brains quite effortlessly.

(5) When they rarely feel the urge to worship, they will trigger a neuroelectric device to eliminate this perverse impulse by sedating their prefrontal cortex.

(6) And when they are inhibiting all of the most pleasant spheres of the universe, they will smile at their ancestors who made such a fuss about this universal slot hole called earth.

However, at this moment a short look into your vacant eyes is enough to make me understand that your capacity for the truth is very limited!

Hence I presume that my duty hereabouts is done, and that I may now leave you to your own devices once again. It is beyond my powers to estimate whether someone like you has the capacity to make any use of my words whatsoever. Nonetheless, there is one last piece of insight which I want to impart to you before my departure: RESPECT THE GIFT OF FREEDOM!

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Bühlerhöhe
SCHLOSSHOTEL

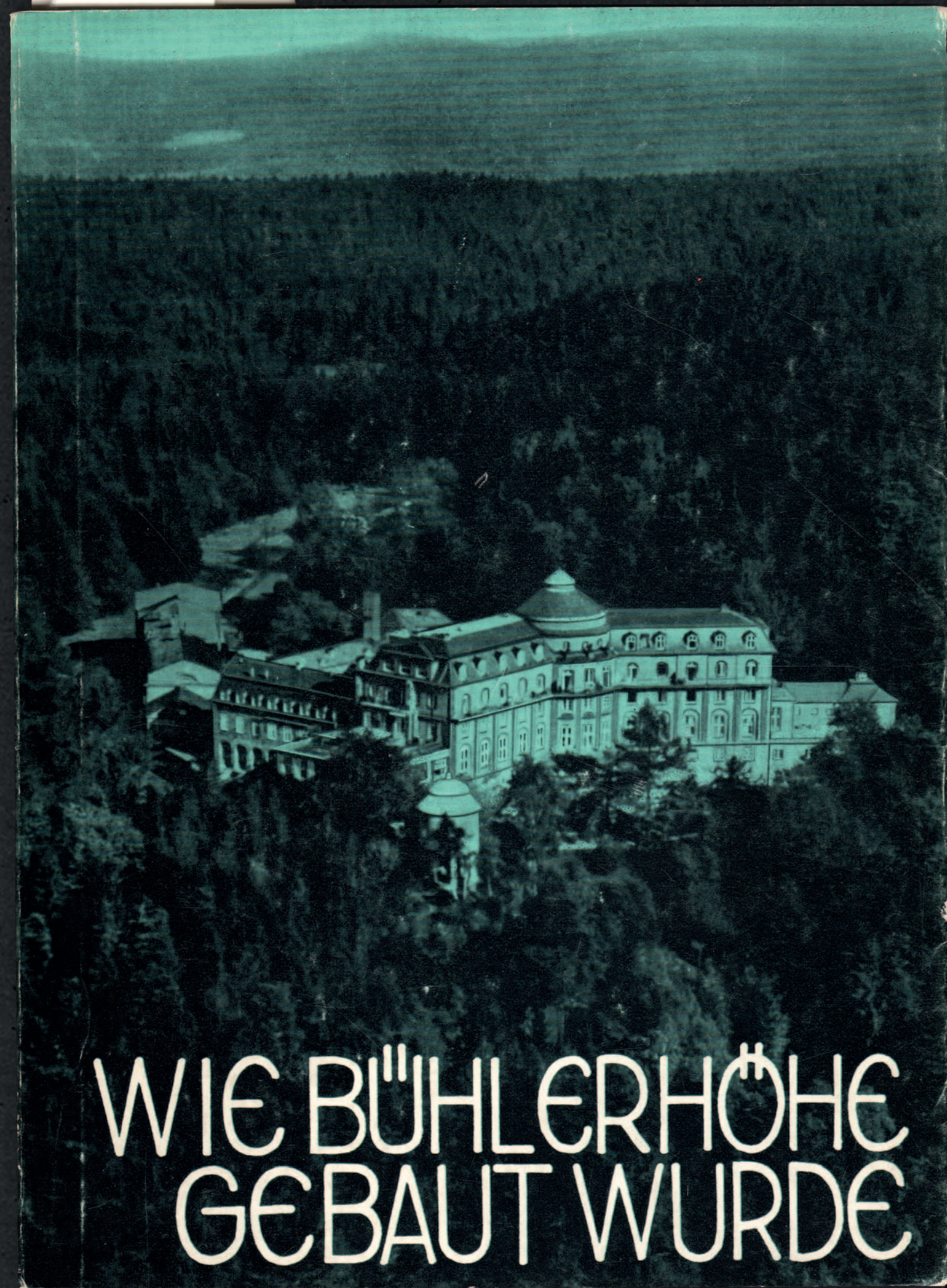
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F

G



WIE BÜHLERHÖHE
GEBAUT WURDE



A Mess Carol

2013 | video installation in collaboration with Felix Burger |
300 × 450 × 300 cm | 12 min | 7.9. – 20.10.2013 A Mess Carol, Kunst-
halle Baden-Baden | 22.2. – 27.5.2018 Epimetheus’ Sample Kit,
Kunsthalle Schweinfurt

In a darkened room, assisted by a seemingly improvised technical structure, an evocation is being staged. The technical equipment allows three ghosts to appear in alternation, each for about four minutes, surrounded by a veil of mist over an “incantation circle” painted on oak parquet. Whenever one ghost is finished with his appearance, the next takes over. This repeats itself in an infinite loop.

During their appearances, each ghost holds a monologue. In these monologues, they reproach the exhibition visitors for the negative influence on the state of the world exerted by people living in the past, present and future, each ghost taking on responsibility for one of these periods in time.

In the first exhibition of this installation in the Kunsthalle Baden-Baden, a text hung on the wall at the entrance to the room informed visitors that the technical equipment, along with a few pieces of painted parquet wood, several sheets of handwritten writing paper and a brochure had all been found during renovation work carried out for the reopening of a luxury hotel near Baden Baden.

2013 | Videoinstallation in Kollaboration mit Felix Burger |
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Schweinfurt

In einem abgedunkelten Raum wird mit Hilfe einer improvisiert wirken-
den technischen Konstruktion eine Geisterbeschwörungssituation
inszeniert. Die Apparatur lässt in einem Nebelschleier über einem auf
Eichenparkett gemalten „Beschwörungskreis“ für jeweils rund vier
Minuten abwechselnd einen von drei „Geistern“ in Erscheinung treten.
Sobald ein Geist seinen Auftritt beendet, wird er vom nächsten abge-
löst. Dies wiederholt sich in einer Endlosschleife.

Während ihrer Anwesenheit führen die Geister Monologe. In ihnen
halten sie dem Ausstellungsbesucher den negativen Einfluss der ehe-
mals, gegenwärtig und zukünftig lebenden Menschen auf den Zustand
der Welt vor, wobei jeder der Geister für je einen dieser Zeitabschnitte
zuständig ist.

In der ersten Ausstellung der Installation in der Kunsthalle Baden-
Baden gibt ein Wandtext am Eingang des Raumes vor, die beschrie-
bene Apparatur sei, nebst einigen bemalten Parkettstücken, mehreren
beschriebenen Briefbögen und einer Broschüre bei Renovierungs-
arbeiten im Zuge der Neueröffnung eines Luxushotels in der Nähe
Baden-Badens gefunden worden.

A) Sketch for | Skizze für A MESS CAROL:
inkjet print of digitally edited drawing in
coloured pencil on inkjet print | Inkjetprint
von digital bearbeiteter Zeichnung mit
Farbstift auf Inkjetprint | 10 × 15 cm

B) Detail: video projection onto veil of mist |
apparition of the “Ghost of Mess Past” |
Detail: Videoprojektion auf Nebelschleier |
Erscheinung des „Ghost of Mess Past“ |
approx. 50 × 60 cm (variable | veränderlich)

C) Complete view of the “incantation
equipment”: wood, parquet, paint, tubes,
terrarium humidifier, ventilator, video
projection, sound, bucket, funnel | Gesamt-
ansicht der „Beschwörungsapparatur“: Holz,
Parkett, Farbe, Schläuche, Terrarien-Luftbe-
feuchter, Ventilator, Videoprojektion, Sound,
Eimer, Trichter | 250 × 220 × 170 cm

D) Detail: video projection onto veil of mist |
apparition of the “Ghost of Mess Present” |
Videoprojektion auf Nebelschleier | Erschei-
nung des „Ghost of Mess Present“ | approx.
50 × 60 cm (variable | veränderlich)

E) Drawings: ballpoint pen and felt-tipped
pen on hotel writing paper | monologue
texts of the ghosts and sketches of the
equipment | Zeichnungen: Kugelschreiber
und Filzstift auf Hotel-Briefpapier |
Monologtexte der Geister und Skizze der
Apparatur | je 30 × 21 cm

F) Detail: video projection onto veil of mist |
apparition of the “Ghost of Mess Yet to
Come” | Videoprojektion auf Nebelschleier |
Erscheinung des „Ghost of Mess yet to
Come“ | approx. 50 × 60 cm (variable |
veränderlich)

G) Object: copy of the brochure “Wie
Bühlerhöhe gebaut wurde” (How the
Bühlerhöhe was built), author Curt
Rüschhoff, Neuwied 1964, with scraps of
paper as markers | Objekt: Exemplar
der Broschüre „Wie Bühlerhöhe gebaut
wurde“, Verfasser Curt Rüschhoff, Neuwied
1964, mit Papierzettel-Einmerkern |
0.5 × 24 × 17 cm

H) Objects: paint marker on pieces of
parquet | the six symbols on the pieces
of parquet correspond to the symbols
on the “incantation circle” | Objekte:
Lackstift auf Parkettstücken | Die sechs
Symbole auf den Parkettstücken entspre-
chen den Symbolen auf dem „Beschwö-
rungskreis“ | each | je | 2 × 8 × 26 cm