

*Contamination*  
27 Mar–16 May 2021

We are contaminated by our encounters; they change who we are as we make way for others. As contamination changes world-making projects, mutual worlds — and new directions — may emerge. Everyone carries a history of contamination; purity is not an option.

Anna Lowenhaupt Tsing<sup>1</sup>

Encounters, contact and coalition are processes of contamination. Distinct entities collide and change. A substance, being or community is tainted, corrupted or afflicted by something else. Purity is an illusion. Phantasms of purity characterise the ventures of European Western modernity. They reside in, but aren't limited to epistemological pursuits, the striving for stable categories, precise boundaries and clear-cut identities. These imaginaries tend to be centred on a rational, self-determined subject — all too often straight, white and male — who claims to embody the human in its purest form.

The works in the exhibition *Contamination* question what is defined as human. They undermine the idea of a self-contained individual that asserts its privileged position in opposition to the other. Living beings are inevitably entangled through innumerable relationships of collaboration and contamination; they are constructed by their environments and the very boundaries of their bodies are permeable themselves. They are bound into metabolic processes and interdependencies, sometimes toxic systems that have been and continue to be shaped by exploitation and violence, by forms of consumption and cannibalism, by mechanisms of colonialism and racism.

The concept of contamination serves as a loose conceptual framework for the exhibition, bringing together works and new commissions by four artists, which in turn proceed from this framework on paths that occasionally cross. The exhibition is not intended as a commentary on the coronavirus pandemic. Instead, it more generally pursues the conflictual processes and dynamics that exist between contamination and the politics of purity.

Hannah Black  
*Aeter\**

God made us so he could eat us.<sup>1</sup>

‘human that eats human flesh,’ 1550s, from Spanish *canibal*, *caribal* ‘a savage, cannibal,’ from *Caniba*, Christopher Columbus’ rendition of the Caribs’ name for themselves (often given in modern transliterations as *kalino* or *karina*; see *Carib*, and compare *Caliban*)... An Old English word for ‘cannibal’ was *selfæta*.<sup>2</sup>

though of course they themselves were the cannibals: many upperclass people took medicinal “mummy,” concocted from human cadavers and believed to be particularly potent when made from the hanged or from Libyans<sup>3</sup>

Let me give some of the reasons why a mother hates her baby... He tries to hurt her, periodically bites her, all in love. He excites her but frustrates — she mustn’t eat him or [have] sex with him.<sup>4</sup>

a drunken Noah accidentally exposed himself, his son Ham sinfully looked at him, and as punishment Noah cursed Ham’s son Canaan with servitude (‘A servant of servants he shall be to his brothers’)<sup>5</sup>

But those who came here weren’t crusaders. They were fugitives from a civilization we are eating, because we are strong and vindictive<sup>6</sup>

<sup>1</sup> Tsing, A. L. (2015) *The Mushroom at the End of the World. On the Possibility of Life in Capitalist Ruins*. Princeton: Princeton UP, 27.

Hannah Black

Hannah Black's works span text, image, performance and installation. Conscious that individual psychology cannot be separated from societal structures, she examines race, gender and class as identity-forming categories, both in their personal dimension and in their historical and cultural scope.

On a white pedestal sits a conical heap with small, pocket-like protrusions. There is an opening in the kneaded surface that reveals an underlying rounded body made of smooth polystyrene. Hannah Black's sculpture *Clay Aeter 1* (2018) finds its counterpart in *Clay Aeter 2* (2018), an object presented on the first floor, above the gallery entrance. Whenever a visitor enters the exhibition, the gallery receptionist takes a handful of clay from *Clay Aeter 1* and adds it to *Clay Aeter 2*. As soon as *Clay Aeter 1* is fully uncovered, the process is reversed. Like a pair of lovers or like the dialectical master and slave, these two observably similar sculptures are intertwined in a process of exchange: either one sculpture is cannibalised, or it cannibalises the other. Deeper into the first floor gallery, one finds a third sculpture, which the artist refers to as „dead“. Its surface is dry and cracked, breaking apart in places. It takes no part in any exchange; only a few small splinters of its surface are to be found on the other two sculptures.

In two videos, which are projected onto the walls of the surrounding gallery, interviewees disclose information about two inconspicuous forms of cannibalism. Enlarged beyond proportion and in contrasting colours, *Aeter (Jack)* (2018) portrays a young, white man who talks about his obsessive nail-biting, whilst the video *Aeter (Sam)* (2018) gives an account of a bone transplant. Almost indiscernible, short quotations from the *Manifesto Antropófago* (1928, *Anthropophagic Manifesto*) by Brazilian avant-garde poet Oswald de Andrade are laced into both interviews.

The three sculptures and two videos were shown for the first time in Black's solo exhibition *Aeter* in the Berlin project space Eden Eden (2018–19). In place of a press

<sup>1</sup> @yzplz, Twitter

<sup>2</sup> Online Etymology Dictionary

<sup>3</sup> Peter Linklater and Marcus Rediker, *The Many-Headed Hydra*

<sup>4</sup> DW Winnicot, *Hate in the Counter-Transference*

<sup>5</sup> David M Goldenberg, *Black and Slave: the Origins and History of the Curse of Ham*

<sup>6</sup> Oswald de Andrade, *Cannibalist Manifesto*

\* From the exhibition press release for: Hannah Black, *Aeter*, Eden Eden, Berlin, 26.11.2018–02.02.2019.

release, a sheet of paper was provided, printed with six quotations chosen by Black. In dialogue with these quotes, Black's works refer to the ways in which colonialism and racism are intertwined with European-Western myths and practices of cannibalism and consumption.

In European history, notions and accusations of 'cannibalism' have a long tradition dating back as far as Ancient Greece. The myth of the cannibal contributes to a form of identity construction, which works through the production of difference and racist exclusion: the familiar or 'civilized' self is demarcated from the foreign or 'wild' other.

That which is human must not be eaten, and they who eat humans cannot be human themselves. This stipulation takes on grave significance that is fundamental to European colonialism when the non-human is up for grabs as a consumable resource.

In the Middle Ages, accusations of cannibalism (e.g., tales of ritual murder) were used to discriminate against marginalised groups, whilst, as becomes clear from the quotes selected by Black, practices of medical cannibalism were widespread in the upper classes. Another quote details how the word 'cannibal' originates from 'Caniba'. In 1492, this was the name Christopher Columbus assigned to the inhabitants of a Caribbean island who were said to eat human flesh. In 1503, Spanish Queen Isabella I of Castile decreed that these 'cannibals' could be captured and treated as property; that is, enslaved. From the very birth of European colonialism, accusations of cannibalism were used to justify the subjection, exploitation and consumption of the non-European other. The construction of the modern subject by demarcating it from a 'cannibal' other produces a cannibal subject that is itself far more monstrous than the cannibal of their cautionary tale.

In a culture that reduces everything to a commodity, reliant on progress, expansion and extraction, the figure of the cannibal becomes the projection of its own appetite for consumption. The speculations of Sigmund Freud also suggest that cannibalism is deeply anchored in the foundation of civilisation. In *Totem and Tabu* (1913),

Freud constructs a foundational myth for culture itself, using the story of a cannibalistic act; the brothers of the „primal horde“ kill their father and devour him. Strangely enough, this is also reminiscent of the Old Testament story of Noah's curse on Ham, cited by Black, which developed into a foundational myth for Christian anti-black racism. The cannibalistic act is echoed in the oral phase of sexual development, which Freud also refers to as „cannibalistic“. It is characterised by a symbiotic experience of attachment and blurred boundaries between self and other. If the child's fundamental needs for oral gratification remain unfulfilled during this phase, these can later resurface as fixations and compulsions.

Whereas the modern, western subject defines itself as autonomous through delineation of its boundaries, the cannibalistic other threatens to devour these borderlines. Correspondingly, in de Andrade's *Manifesto Antropófago*, this dynamic of cannibalism is inverted, moving from a concept that serves to justify colonial and racist conditions of oppression through differentiation and exclusion, to a strategy of decolonial self-empowerment. As the art historian Irina Hiebert Grun summarises: "... a radical and ironic way of dealing with Europe's heritage, de Andrade urges readers to anthropophagically assimilate the parts of the foreign culture that enrich their own culture into their mentality, to transform them and to eliminate the superfluous remainder. It is in the extremely powerful image of an otherwise overwhelmingly powerful culture being devoured that the revolt of the colonised against the colonisers is devised."<sup>1</sup>

It is vital that dichotomies such as those between the other and the familiar, the mind and the body, the natural and the artificial are demolished, and that the European drive for purity and differentiation is countered by the "rampant tropical growth" de Andrade envisions. Black's video *Aeter (Jack)* selects this quote from de Andrade's manifesto: "Cannibalism alone unites us (...) I am only concerned with what is not mine".

## Mire Lee

Mire Lee's kinetic objects destabilise boundaries — the boundaries of the body, as well as boundaries between nature and culture, between the living and the dead. As part of an intuitive method, guided by direct manual examination, she traces the haptic qualities and idiosyncrasies of the materials used, including plastic hoses, chains, textiles, silicone, liquids and lubricants. Animated by motors or pumps, Lee's sculptures are reminiscent of scraps of tissue, artificial organs or a digestive system. These are creatures whose physical integrity has been compromised, leaking fluids, twitching mechanically; whose insides appear to be turned outwards.

Vorarephilia comes to the fore as an extreme form of bodily delimitation, which Lee identifies as an important impetus for her work. Vorarephilia is a sexual fetish in which one desires to swallow someone alive, or to be swallowed whole oneself. In relation to Lee's artistic practice, vorarephilia refers to both an artistic strategy and a way of relating to the world. In the act of corporeal consumption, complete self-dissolution occurs as one merges with another — an act that collapses divisions, identities and meanings. However, vorarephilia also derives its dynamism from the fact that this desire cannot be fulfilled, and that even the representation of this much-sought-after act depends to a large extent on the imagination — a challenge tackled by vore-genre pornographic filmmakers in a variety of ways. According to Lee, the production and reception of art is based on a similar unattainability, attributing meaning to something in the knowledge that it will never be fulfilled.

Lee has created a new sculpture for the exhibition that extends from the ceiling skylight to the hall floor, emphasising the monumental height of the hall. In slow motion, the plastic and metal tentacles intertwine and unravel. They glide past each other, engulf and release each other, and leave a sticky, greasy substance on the clean floor. In contrast to the hard steel ropes and chains, the softer materials appear even more malleable and

<sup>1</sup> Hiebert Grun, I. (2020) *Strategien der Einverleibung. Die Rezeption der Antropofagia in der zeitgenössischen brasilianischen Kunst*. Bielefeld: Transcript, 46.

vulnerable. The artist explains that her fascination with substances which exist in an undefined state between solid and liquid lies in the way they yield and adhere to the body. Whilst a solid can be put away once it has served its purpose, slimier substances stick and leave their mark.

Ambivalent reactions that lie between fascination and disgust are an indication of a boundary under threat; between inside and outside, between the rational and the unconscious. Slimes, like body fluids, saliva, hair, fingernails, wounds, foodstuffs or milk skin, for example, count among what the philosopher and psychoanalyst Julia Kristeva described in coining the term 'abject'. With this term, she seeks to comprehend the things that are discarded, expelled, marginalised. The abject subverts categorisations; often existing at the boundaries of the body, in an ambiguous position between subject and object, threatening to dissolve the clearly defined boundaries between self and other, between the individual and the environment.<sup>1</sup>

Like a parasite, Lee's sculptural intervention settles inside the exhibition hall, the hall's monumental dimensions rendering the small tentacle creature even more pathetic. In contrast to the architecture, which is characterised by consistency, stability and its verticality, the tentacles emphasise the horizontal, and are noticeably at the mercy of gravity in their sluggish movements. Despite this supposed contrast, the host, i.e. the supposedly passive, surrounding architecture, can also be thought of as part of a fluid metabolism — as a system that absorbs, encloses, transforms, expels and is, like an organism, bound in processes of material transformation.

Unlike touch, hearing, smell and taste, which create a physical connection, human vision creates distance. The object of contemplation is separate from the observer. The distant gaze is also explained by humans' upright stature; quadrupedal creatures are much more dependent on direct, sensual connection with their environment. Lee's sculpture embodies a similarly horizontal, tactile mode of existence. It is therefore no surprise that Lee describes

her practice as an examination of mechanisms and disruptions of distancing, or as the artist says: "It all comes down to something simple: the elimination of distance."

<sup>1</sup> Kristeva, J. (1982) *Powers of Horror. An Essay on Abjection*. Translated by L. Roudiez. New York: Columbia UP, 1-6.

Eoghan Ryan

How does the mass mobilisation of fascist movements work? This is a question central to the study of fascism, and one that the writer Elias Canetti pursues in his monumental work *Crowds and Power* (1962), which begins with the thesis: “There is nothing that man fears more than the touch of the unknown. (...) All the distances which men create round themselves are dictated by this fear.”<sup>1</sup> Only in a crowd can this fear of contact be dissolved and transformed into its opposite: the individual merges with the mass. However, this fear of the other adjusts its aim towards the otherness beyond the crowd, and makes this the target of its “destructiveness” (*Zerstörungssucht*).

In the video installation *Truly Rural* (2019) by Eoghan Ryan, the German countryside becomes the setting of a contemporary pastoral — a rural idyll where toxicity and destruction lurk close to the surface, threatening to erupt. At the beginning of the video, a woman notes: “At some point in your life you’re confronted with your own fascism and (...) you decide to ignore it.” Located somewhere between participatory reportage, horror film and the German genre of ‘Heimat’ (homeland) film, the video immerses the viewer in the Carnival festivities of a community in rural Hesse. Accompanied by catchy hits and booming bass lines, the scenes range from hyper teenagers at school hall discos, to women in ‘exotic’-looking costumes, parading through a festival hall, and a boy in riot gear escorting a Carnival parade. The song *Seven Days Long* (1980) serves as musical bookends, performed by the Dutch folk group Bots, whose youth group peace activism efforts may have been more believably compared to parties off Palma beach. In the middle, somewhere between stoner talk and therapy session, a young couple in cow costumes reflects on its impressions and memories, for example of a sexual assault at a Carnival party.

Using suggestive cuts and sound effects, these field recordings are combined with TV excerpts about the BSE crisis in Great Britain, with footage of cows, mechanised

meat processing, specimen brains and burning cow carcasses. The causes of the BSE epidemic, which reached its peak around 1990 and, contrary to official assurances, also spread to humans, lay in the fact that the meat industry reprocessed slaughterhouse waste into ground meat and bone meal, which was then fed back to cattle in order to maximize profit. BSE, also known as ‘mad cow disease’, is a fatal disease in cattle, causing brain matter to degrade and become sponge-like.

A doll made up as a clown acts as the first-person narrator and director. A needle sticks into its soft, spongy foam body. The doll launches attacks against droll Hummel figurines, whose innocent appearances also contain more obscene undertones. Afflicted by a mysterious disease, the doll appears to be subject to a process of increasing disintegration. Ryan describes this grotesque figure as someone who, driven by unconscious self-loathing, longs for his own destruction. Elsewhere, a boy in a camouflage shirt addresses the audience directly and introduces himself as the “instrument of control”. His appearance in the video prompts an additional layer of reflection, although the question of who controls whom remains open. In actual fact, the boy offers a variety of available services on an online site. Ryan hired him to shoot his appearance in *Truly Rural*. However, without a potential art-viewing audience, this service would not have existed.

In the video, images of crowds are superimposed over scenes of control, violence and the exploitation of bodies. An atmosphere of imminent social unrest and disgust conjures up fears of dissolution and fantasies of homogeneity. The carnivalesque (from the Latin *caro*, meat, and *elevare*, to lift) and heterogeneous becomes homogeneous; the mass is formed into a body, disorder becomes order, which threatens to break into violence at any time. Ryan's bucolic country outing condenses into an allegory for the psychosocial dynamics behind the rise of right-wing populist and (neo-)fascist movements.

Who does the doll personify, claiming its name is those weighty words, “violence”, “culture”, “society”? If the

patient's name is perhaps 'Europe', then they have been sick for a very, very long time. For centuries it has been devouring the whole world with an insatiable appetite and is now threatening to dismantle itself from behind defensive barricades: "Common early psychiatric symptoms were insomnia, states of anxiety up to paranoia, abulia, often combined with an excessive increase in automatism and dampened sensitivity. Many patients became excited or aggressive. (...) In the final stage, patients with the disease no longer have any possibility of making contact with their environment or reacting to it. This is why end-stage vCJD-sufferers are often referred to as 'The Living Dead.'" (from Wikipedia).

"The party is over." (Matteo Salvini)

<sup>1</sup> Canetti, E. (1978[1962]). *Crowds and Power*. Translated by C. Stewart. New York: Seabury Press, 15.

„Nichts fürchtet der Mensch mehr als die Berührung durch Unbekanntes. (...) Alle Abstände, die die Menschen um sich geschaffen haben, sind von dieser Berührungsfurcht diktiert.“ Canetti, E. (2017[1960]) *Masse und Macht*. Frankfurt a. M.: Fischer, 13.

Rindon Johnson

In his sculptures, poems and virtual reality works, the artist and writer Rindon Johnson deals with relationships of exchange and dependency between living beings and ecosystems, but also with our habits of consumption, the meat industry and resulting value systems and capital flows. The interrogation of societal relations to nature plays an elementary role: in opposition to the assumption that the earth is up for the taking, to be robbed of its resources without consequence, that every organism that resides upon it is to be controlled and exploited, Johnson proposes an understanding of co-habitation in which every species should be cared for. "Speculative fabulations", as described conceptually by the philosopher Donna Haraway, assist Johnson in questioning the present: "I look for real stories that are also speculative fabulations and speculative realisms. These are stories in which multispecies players, who are enmeshed in partial and flawed translations across difference, redo ways of living and dying attuned to still possible finite flourishing, still possible recuperation."<sup>1</sup>

The exhibition shows a total of four works by the artist. The back of the exhibition hall houses *View out the slender window: There's always a hair in the soup somewhere and some people are looking with a magnifying glass* (2019). Two taut ropes form an intersection, over which hang various pieces of rawhide, different in size. In the meat industry, raw leather is often regarded merely as a by-product or as waste. Johnson takes on the hides, and, in their presentation, displays the subjection, neglect and exchangeability of living beings. The hides were exposed to the elements for several months on the Kunstverein roof terrace, and bear clear marks, deformations and discolourations from the process. On closer inspection, one can make out scars and brandings in the leather. These markings were intended to identify the animal as human property — the actual act of skinning, a violent rupture of the body's boundaries, illustrates this form of objectification. Who and what can be counted as a by-product? This

question leads Johnson to questions of identity politics as well as to practices of racist exploitation and humiliation. Ultimately, in the context of colonialism and slavery, this points towards having to understand Black Americans as a by-product. With this, comes the historical reference to abstruse racist stigmatisations that describe the skin of Black people as particularly ‘thick’ or ‘leathery’, in order to focus attention on anatomical and physiological differences between white and Black people.

In the video work *Diana Said: / If you stop me / from cutting / your hair, / there is a sense / in which / you are / interfering. / \* / But, since you are entitled / to determine / whether I cut your hair / or not, you do not / wrong me. / \* / I make your trip to the store a waste. / \* / I buy the last quart of milk / before you / get there.* (2019) the viewer finds themselves in a glass cube in the middle of a river, drifting downstream through a forest of giant redwood trees. Two-headed cows run along the riverbank until they clump together into a monstrous ball, occasionally rolling head over heels. From the off, a dialogue in French can be heard between cattle breeders and rice farmers, who discuss land claims in light of extreme droughts and resulting water shortage. The conversation remains “open-ended”; however the ongoing, bloody conflict in Nigeria between the Fulani Muslim nomadic people and the resident, mostly Christian Adara farmers rages on.

The virtual reality work *Meat Growers: A Love Story* (2019) is part of the series *Nere Gar* (Avestan, ‘devouring men’). It takes place in a post-capitalist future, at a time when, due to a global strike – *The Great Refusal* – all work has come to a standstill, a global emission freeze has been declared and the internet has been abruptly shut off. The requirement that all living beings on earth be taken care of equally entails a corresponding reorganisation of meat production and distribution: 100 years later *Meat Growers* tells the story of the couple Junejeff and August, who work as harvesters, taking care of a meat tree, its branches grow up to 250 steaks a day. The couple have been recently informed that the plant is sentient and capable of feeling

pain and begins to question their actions. The unsustainable desire for meat is known to be one of the main causes of climate change. With the world’s population expected to reach up to 11 billion by the year 2100, the question arises as to how this can be supplied. Virtual worlds serve Johnson as a central artistic means with which to question lived realities and to think about alternative concepts. Understood as a speculative fabulation, *Meat Growers* suggests a more careful approach to existing as beings in human-non-human relationships of dependency, moving beyond profit and progress oriented understandings to search for new relationships and resource efficient possibilities.

*May the Moon meet us apart, may the sun meet us together* (2021) is a video work produced especially for the exhibition. In the piece, limbless creatures of different shapes and sizes, so-called ‘Bists’, float around cautiously and calmly in a limitless space. They touch against, rub into and entwine themselves with one another, only to part ways again. In the behaviour and appearance of the Bists, Johnson refers to octopods and their encounters in the ocean. These extraordinary beings have eight to ten tentacles, three hearts and a brain, which, however, cannot be located and branches out into their furthest extremities. Johnson explores the question of how beings interact, of how intimacy and trust are built. *May the Moon* shows scenes of desire and empathy in order to re-imagine our relationships with other non-human beings and to make these vitalising relationships viable.

<sup>1</sup> Haraway, D. (2016) *Staying With the Trouble. Making Kin in the Chtulucene*. Durham: Duke UP, 10.

## Artists

Hanna Black (b. 1981, Great Britain), living in New York. Solo (SE) and group exhibitions (GE) (selection): *Ruin/Rien*, Arcadia Missa, London, 2020, (SE); Manifesta 13, Marseille, 2020, (GE); *Beginning, End, Note*, Performance Space, New York, 2019, (SE); *Leaving the Echo Chamber*, Sharjah Biennial 14, Sharjah, 2019, (GE); *Dede, Eberhard, Phantom*, Kunstverein Braunschweig, Braunschweig, 2019, (SE).

Rindon Johnson (b. 1990, United States), living in Berlin. Solo and group exhibitions (selection): Chisenhale Gallery, London, 2021 (SE); *Law of Large Numbers: Our Bodies*, Sculpture Centre, New York, 2021 (SE); *Circumscribe*, Julia Stoschek Collection, Düsseldorf, 2019 (SE).

Mire Lee (b. 1988, Korea), living in Amsterdam. Solo and group exhibitions (selection): *Carriers*, Art Sonje Center, Seoul, 2020, (SE); *Where Water Comes Together With Other Water*, 15th Biennale de Lyon, Lyon, 2019, (GE); *War Isn't Won by Soldiers It's Won by Sentiment*, Insa Art Space, Seoul, 2014, (SE).

Eoghan Ryan (b. 1987, Ireland), living in Amsterdam. Solo and group exhibitions (selection): *Truly Rural*, Kunstfort Vijfhuizen, Vijfhuizen, 2020, (performance); *Juvenilia*, Center, Berlin, 2019, (GE); *Cut It Off At The Trunk*, Rowing Project, London, 2017, (SE); *Oh Wickend Flesh!*, South London Gallery, London, 2013, (SE).

1  
 Hannah Black  
*Clay Aeter 1*, 2018  
 Modelling clay (plasticine),  
 polystyrene, air dry clay, ink  
 ca. 40×60 cm, ø 50 cm

2  
 Mire Lee  
*Untitled*, 2021  
 Steel wire ropes, metal chains,  
 electric motor, threads, fabric,  
 human hair, pigmented silicone,  
 silicone oil  
 Dimensions variable, lower body ca.  
 50×100×100 cm, length ca. 800 cm

3  
 Eoghan Ryan  
*Truly Rural*, 2019/21  
 Ultra HD video, sound,  
 straw bales, rebar, costumes,  
 rolled turf, soil, trash  
 Dimensions variable  
 18 Min.

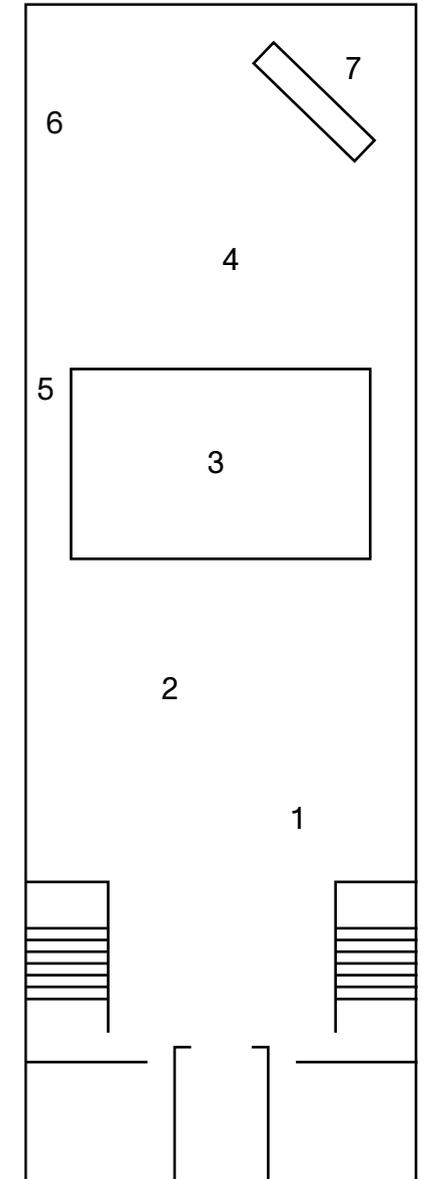
4  
 Rindon Johnson  
*View out the slender window:*  
*There's always a hair in the soup*  
*somewhere and some people are*  
*looking with a magnifying glass,*  
 2019–ongoing  
 Rawhides, dirt  
 ca. 110×95×145 cm

5  
 Rindon Johnson  
*Diana Said: / If you stop me / from*  
*cutting / your hair, / there is a sense*  
*/ in which / you are / interfering. /*  
*\* / But, since you are entitled / to*  
*determine / whether I cut your hair /*  
*or not, you do not / wrong me. / \* /*  
*I make your trip to the store a waste.*  
*/ \* / I buy the last quart of milk /*  
*before you / get there., 2019*  
 HD video, sound  
 7:15 Min.

6  
 Rindon Johnson  
*Meat Growers: A Love Story*, 2019  
 Virtual reality installation  
 13:42 Min.

7  
 Rindon Johnson  
*May the Moon meet us apart,*  
*may the sun meet us together*, 2021  
 HD video, sound  
 14 Min.

Hall



8  
Hannah Black  
*Clay Aeter 2*, 2018  
Modelling clay (plasticine),  
polystrene, air dry clay  
ca. 40×60 cm, ø 50 cm

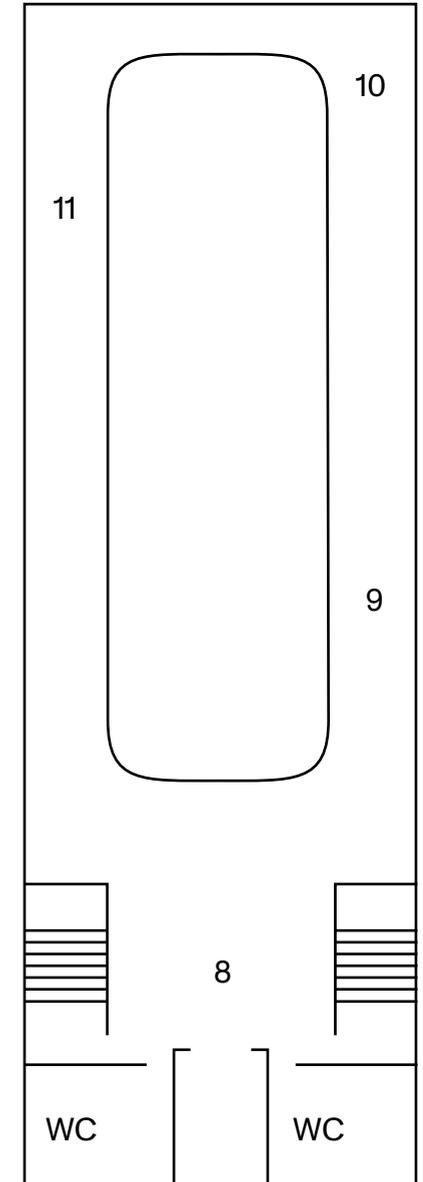
9  
Hannah Black  
*Aeter (Jack)*, 2018  
HD video, sound  
4:33 Min.

10  
Hannah Black  
*Clay Aeter 3*, 2021  
Air dry clay, polystrene  
ca. 40×60 cm, ø 50 cm

11  
Hannah Black  
*Aeter (Sam)*, 2018  
HD video, sound  
3:12 Min.

1, 8–11:  
Courtesy the artist and Galerie  
Isabella Bortolozzi, Berlin

## Gallery



## Programme

Tue, 4 May 2021, 7 pm

*Purity and Contamination*

Talk with Alexis Shotwell

(online, registration required)

Sat, 8 May 2021, 2–5 pm

„Ich bin keine Rassist\*in! Oder?“

Workshop with Rebecca Renz

and Jordan Schwarz of

„Dear White People ...“

(online, registration required)

## Opening hours

Tue–Sun, 12 am–6 pm

Thu, 12 am–8 pm

Mon closed

3 Apr, 4 Apr, 1 May,

13 May open

Entrance: 2€ /1,50€

Thursdays free

Members free

A visit to the exhibition is possible after booking an appointment via e-mail to [anmeldung@kunstverein-freiburg.de](mailto:anmeldung@kunstverein-freiburg.de), by telephone on +49 761 43944 or on-site at the reception. As soon as the 7-day incidence of 100 in the city of Freiburg im Breisgau is exceeded, the exhibition can no longer be visited.

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