

1. Waiting / Fronts

Orientation process.

Collection of material:

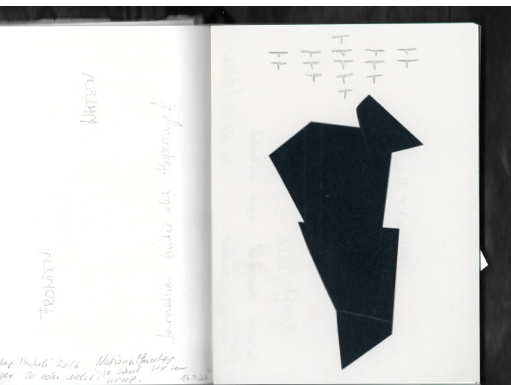
- pedestal shape: The forms of the pedestals symbolize the take-over of the objects on display in the Musée du Quai Branly through the architecture of the exhibition and the sovereignty of interpretation of the dominant culture. The collection contains cultural artefacts from the former French colonies which are displayed without making their problematic origin and provenance an issue. The concept of the museum as a void for sensual contemplation that is not to be disturbed, dates back to a manifesto for a „new type of museum“ of 1990 which was supported by countless artists. Following the idea that: “The masterpieces of the entire world are born free and equal.”, the museum which was opened in 2006 however remains an example of the current culture of the spectacle created to feed the tourism-industry.

Historical issues like exploitation, racism and slavery perpetrated by France as a colonial power as well as the consecutive destruction of cultures through the establishment of a capitalist-imperialist society are not to be associated with the artefacts on display. Consequently these issues are also marginalized in the Musée de la histoire de l’immigration, the museum in the banlieue which formerly housed the collection of the Quai Branly “The history of immigration is one thing, and the history of slavery and the history of colonisation are other things,” so Jacques Toubon, the museum’s president. „The permanent exhibition Repères (Reference points) is an emotional journey, which interweaves key monuments of individual immigrants live in France with the historical context of each period.“ Text from exhibition handout, Musée de la histoire de l’immigration, Paris 2016.

- analog prints with drawings: packaging of products from former french colonies
- Russian Troops (Male and Female warriors) at Torgau, Russian/American Link from Lee Miller’s War 1945
- Exhibition handout, „Jaques Chirac ou le dialog des cultures“ at Musée du Quai Branly, Paris 2016: „Having long kept his views low key, J. Chirac’s cultural stances bear witness to the revolution that led 20th century Europe gradually to shake off its ethno-centrism and to consider world cultures with more interest and respect.“ Chirac was responsible for the resumption of nuclear tests at Muruoa Atoll at French Polynesia. After international and local protests he had to stop it 1996. There was no critical statement at the exhibition.
When Chirac was mayor of Paris, he was responsible for building the new Musée du Quai Branly and moving the former collection of the colonial museum, now Musée de la histoire de l’immigraton to the Quai Branly.

Entries in my notebook:

- Drawing: Thursday 14. July 2016, Fête national: Interceptor-planes speed through the morning stillness and I wake up in fright : The sound of war I think in my morning drowsiness.
- Note: „ Journalists behind the barrier“



Collage: Thursday, 14. July 2016. Bastille day; Interceptor-planes, 30 or more, sounds like war.

2. Incident/Standing upright

- pedestal shape
- political gesture/symbolic gesture:

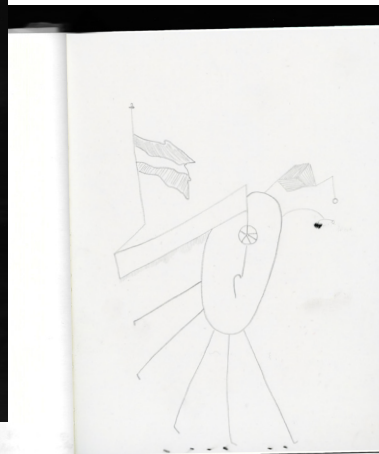
Following the attacks in Nizza the state of emergency in France was prolonged by another year. The laws enacted here stem from the time of the Algerian uprising that led to the independence of Algeria. A little plaque by the Seine commemorates the massacre of 17. Oktober 1961; hundreds of peaceful protesters were either killed straight away or tortured and deported.

The state of emergency gives the police far-reaching rights, like curfews, house-arrest, house-search, the viewing of personal data without judicial consent and the dissolution of gatherings and organisations. This judicial situation is in situ since 2015 and is subject to vehement criticism from human rights organisations.

- newspaper cover: Resistance Algerienne Nr. 4 from 28. March 1957



Drawing: Transition: from symbols of power and representation to reality and protest
Note: 15. July 2016, after terror attack in Nice on Bastille day



Drawing: visiting Paul Klee: My dance caused by fear. 2016

3. Nameless/in/out/against the group

- pedestal shape
- analog prints with drawings
- Photographs by Bruno Serralongue, Demonstration on 19.1. and 11.5.2002 of the „sans-papiers“ at Maison des Ensembles, Place of Châtelet, Paris 2001 - 03
- Monument referring to the victory of french troops over ISIS in Konna, Mali, former french colony: Damien Boiteux, first french soldier, killed at Operation Serval in January 2013. This statue is criticised as „new colonial display“.
- Femmes dans la résistance juive en Europe, „Femmes en résistance“ Exhibition at „Mémorial de la Shoah, Paris 2016,
- Memorial commemorating the meetings of the expeditions of Jean Marchant (France) with Herbert Kitchener (England) in Faschoda 1898, Climax of the „Scramble for Africa“ the new Imperialism, which aimed for invasion, occupation, colonisation and annexation of African countries under European rule. The land demanded had to be factually conquered to come into the possession of the colonial power.
The memorial is facing the Musée National de l’histoire de l’ Immigration, formerly the colonial museum, Musée national des Arts d’Afrique et d’Océanie. In the 1970s the statue of Jean Marchant, which was part of the memorial, was detonated by persons unknown.



4. Interference - Conglomeration

Note: colonial combs and human drums

Reclaim pictorial language! - Museification - Making hierarchies (in)visible - Unmasking: Frantz Fanon writes in his book: „The Wretched of the Earth“ about the Faschoda incident: „Here we stand by force of the bayonets“

- Photo documentation of „sans papiers“ protests, illegal workers occupying the Musée de la histoire de l’immigration in 2010 for 4 months.
- Comb, Objects of Khiam Detention Camp, 1999, „Two Suns in a sunset“, by Joana Hadjithomas and Khalil Joreige, photographs of Lebanese civil war; Lebanon was a former french colony.
- Poster of the counter exhibition to the 1931 Colonial Exhibition in Paris, organised by the Communist Party and Confédération générale du travail unitaire: The Truth on the Colonies
- Photo of a tumbledown statue at Parc de Vincennes, Paris; Built for the Colonial Exhibition 1931
- „Ignore the white culture“ Album cover of The missing foundation, released 1990 on Restless Records
- Anthropomorphic figure, „What are the mechanisms by which inanimate objects that remotely resemble humans can be considered as „people?“ from: Is anybody there? - Exhibition at Musée du Quai Branly

Exhibition: Text and Images © Ida Divinzenz 2016

SIGHT

The project “Sight” is as an installation composed of audio and visual works as well as archival material. It focuses on high-rise bunkers (in German: Hochbunker) and in particular so-called flak towers (German: Flakturm/ Gefechtsbunker), architectural monuments constructed during the Second World War in Germany and Austria. The main function of such buildings was air-defence on the outside platforms as well as to provide shelter for civilians during air raids.

The exposure of history and ideology captured within the installation plays an important role in the artist’s work. It reveals an attempt to suppress an uncanny feeling that arises from the collective memory of the time the bunkers were constructed. The current use and purpose of flak towers and related artefacts is the subject of the artist’s research. The attempt to civilize both the interior and exterior of flak tower is exercised mainly in two ways. Either the structure becomes a space of ecological education or a place of amusement. One of the Vienna flak towers hosts a public aquarium with its tropical fishes exhibition. The installation “Sight” presents a live stream of a web camera from the Vienna flak tower. It transmits a view of the aquarium showing sharks swimming inside the bunker.

One of the two flak towers of Hamburg is situated on a central square Heiligengeistfeld and hosts a music school with musical instruments shop, as well as a nightclub with access to the roof gunning platforms. Twice a year the bunker is surrounded by an amusement fairground (Hamburger Dom). Multi-colour bulbs shrill and flicker, joyously covering the militaristic architecture, as can be seen in the video filmed by the artist from a turning carousel. Lina Albrikiene also exhibits a photograph from the archives of a Hamburg photographer of a woman running with her child and belongings towards a bunker entrance in 1944.

In Berlin, one flak tower was constructed next to the city zoo. In a letter written during the siege of Berlin on 25 April 1945 (being read during the exhibition from a recording), a policeman describes his experience during the air raids: while taking shelter in an open pit, a bomb falls into the zoo’s waterfowl basin, the explosion throwing pelicans up into the air, then they fall down around him, dead.

The image of pelicans appears again in a 19th century short documentary, an early film recording of animals from the archives of the British Film Institute. After having been starved in a cage, the seabirds are released running into a basin full of fishes.

Exhibition and Retreat: Text and Images © Lina Albrikiene 2016



Collage of Pelicans at the Zoo (1898), documentary from The British Film Institute archive and Untitled, Photography from Carl-Werner Schmidt-Luchs photo archive, 1944