

A close-up photograph of a jet engine intake. The intake is primarily white with a prominent red stripe running vertically along the left side. The surface is covered in numerous small rivets and shows signs of wear, including some brownish discoloration. The engine is mounted on a dark green structure, likely part of the aircraft's fuselage or wing.

THOMAS FLORSCHUETZ

JETS

HATJE
CANTZ

THOMAS FLORSCHUETZ

JETS



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JETS

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HATJE
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EPIDERMIC RRFLFOTIONS

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Fig. 1 Thomas Florschuetz, *Untitled (Suburban)*, 1993–96, Cib6c3r–me, 4p6fts4n44f6me, 46342434m



Fig. 2 T3–m6s4i–fsc3uetz, *Subreda (Tovar)*, 4pp5, Cib6c5f–me, 41542184m4

Paradoxically, readily accessible high-tech equipment makes it easier for a photographer to fail than to succeed. This facilitating of the task of taking good quality images generates an engulfing abundance of visuals to compete against, which consumes potential subjects before they are even depicted. An Asth Atiz Ad zgzinst thA originzlity of nAw j isions, wA flozt in déjà-j u borAdom: how mzny biccions of snzpshts hzj A bAAAn tzkAn by now, znd how mzny morA wicbA zmzssAd in thA futurA? So mzny thzt Aj An our own pArsonz hzs est spAcificity, AntAring by ? Afzué into thA sightsAAing frzmAs of unknown tourists' hoé? zy l i' turAs. In ? zys gonA by, z *natural seclior* of imzgzAs wzs ? AtArminA? by thA ?iffi' uéy of rAz' hing zmzging l é' As qith hAzj y zn? Axl Ansij A Aquil - mAnt; z sAnsA of nA' Assity qzs thArAforA AmbA? ? A? in thA z' t of l hotogrzl hing, qhi' h z' ' or?ing; y ? isti;; A? thA out' omA Noq thzt bAzutifu; l i' turAs zrAz ? irA' t' onsAquAn' A of mzss tourismk umsol histi' ztA? tA' hno;ogy for qhi' h no speciaf skiff is required, and ubiquitous media images l ossAss z sA? u' tij A tA' hni' z; l ArfA' tion, thA zAsthAti' quality of a photograph no longer seems to be a prerogati- tij A for mzkng zrt. ThArA hzs to bA somAthing morA. Hoq- Aj Ar, qhzt thzt *more* is constitutes the existenfial difem- m thzt insinuztAs itsA;f into thA' ontAml orzry l hotogrzl hAr's min? zn? un? ArminAs thA' rAztij A instin' t: ls it sti;; l ossib; A to take interesting pictures? Can art stiff be made by means of z bAzutifu; l hotogrzl h? To fin? z nAq zng; A in z' u; turA saturated by images is far from simple.

Thomas Fflorschuetz has deffberately made ugfy pfc- tures zs qA; zs bAzutifu; onAs. HA hzs ? Al i' tA? strzngA, Aj An repugnant body parts (*Kökpeksl üüke; 2gs. 1, 2*) th t2n? Ars' orA

human transr nc(and th(m(ntaf-physfcaf duafféy, and h(h) s2 om l osA? thAm2n2rotAsquA2 o;yl ty' hs2h) t2 onj Ay2 both rhythm and ca(sura, motfon and ffnmobfféy. H(has omitta? thA2ustAr2of2 hysi'); 2 ttr' tij AnAss2n? 2l tA? 2or2 n2 Al istAmo;ogi'); ; y2nquisitij A2 iAq l oint2h) t2o; i' its2AA;ings2 of magnanfnous humanféy, as fn th(cfassfcaf *pel ös*—quaff- tfrs that coufd not fr furth(r from th(s(ns(of fna(quacy qith2hi' h2) shion2 hotogr) l hy2 onfronts2s. 2 hA2Ans2of2is2 ') mAr) 2h) s2xl ; orA? thA22? ? ity2of2his22q n2l Ash2n2r? Ar2o2) ? ? rAss2hA2hum) n2 on? ition, 2o2ntim) tAy2 onnA' tA? 2qith2 suff(rfnq and d(cay, and has r(pr(s(nt(d surfac(s as cognF tij A2nA) ns2or2s' rutini) ing2 ontAnt. 2ks fn *SöSpeSl üüke* f5) 2nAm—r) nA—; ikA2hA2Ans2of2hA2) mAr), 2hA2 ; m, 2n? thA2 l hotogr) l hi' 2) l Ar—qhi' h2f; ors' huAt) 2 ttAml ts2o2rAs- l) ss. 2An? 2n2 2q) y, 2qith2hA2AriAs2Plexs (Cx *Öök; 23g. 2*), 2 qhi' h2l ti') ; ; y2A) rs2AsAm—;) n' A2o2kr) y2m) gAs2of2h) n? s, 2 h(succ((ds, onfy to yfr fd at th(ffnp(rm(abf(bon(struc- turA2hi' h2ml A? As2 AAl Ar2nj Astig) tion.

MxllklexEMM 23g. 2) 2s2 2AriAs2of2q orks2 Al i' ti(g2 ou- ; A2q i(? oq s2l A(A? 2o2 iffArA(t2 AgrAAs. 2But2l ti') ; ; y2t2s2) —out2hA2 Arl A(? i' u;) r2 tArsA' tio(2of2(As2(2hA2q i(? oqk fr) mAs2(? 2hA2jux) l ositio(2of2;) ss2) (As, 2j Ar;) l i(g2 qith2 th(surfac(of th(photograph and th(g(om(try of f5 p(rfn- (t(r. *MxllklexEMM*) r(sponds to a formafst a(sth(tfr, y(t rafr(s(pfrt(mofogfcaf and ontofogfcaf qu(stfions. Th(gam(of mfrors and transpar(ncf r5, fnt(rpos(d by th(opacfféy of sh) ? oqs, 2ri' ks2hA2AyA2through2hA2Am—r) (A2of2hA2 i' - turA2 ;) (A2qhi' h2qij As2t2hA2; usio(2of2nu; til ; A2imA(sio(s. 2 Hoq Aj Ar, 2hA2roml Ak' oAi; 2 ; so2Ami(? s2is2h) t2hA2 i' turA2 l ;) (A2s2hA2rst2(? 2 ri(' il) ; 2r) (sitio(2(2 2AquAc' A2of2r-

ful thresholds, each of which skirts the borders between perception, illusion, and representation. Notably a pun on the Renaissance idea of art as a "window" onto the world and on the alleged objectivity of photography—both championing a new idea of truth and representation—it is ultimately the window itself that is the window into the world, the window that superimposes its own dimension onto the picture-plane, thereby reversing the perspective from outside-in to inside-out. Like *Körperstücke*, *Multiple Ently* investigates the relationship between the window and the picture-plane. In *Multiple Ently*, the artist uses a window as a metaphor for the picture-plane, and the window itself is the picture-plane. The artist uses a window as a metaphor for the picture-plane, and the window itself is the picture-plane. The artist uses a window as a metaphor for the picture-plane, and the window itself is the picture-plane. The artist uses a window as a metaphor for the picture-plane, and the window itself is the picture-plane.

BuFlor' chuefz hfl' fl' o' hoF' e. ' uou' flower' z lick or shabby. NiNarNileNures, jets, and numeryus yther beauN Fiul LhoFogrLh' zwhich iro. icfllly. eed fu' fficflfio. i. The Nkntexbf this essax. Diaphanxus xebDarnal, the ambiguD ify oBorchid' z' u' Le. ded -efwee. vegefll fl. d fl. imflz-iod logic fl. d'y. Thefic i' e. igmflflic fl' well fl' e. fci. g (fig' .5z6). Their eLidermi' i' ' uch fhflfiFool' The eye -efwee. flffrlcD fio. fl. d re' i' fl. cezfl. flm-ivflle. ce wflveri. g -efwee. The re' em-lx. ce fo ' exuxl orgx. ' x. d their xrficixlzoTLuFD fi. g look; They give the illu' io. oTi. Fimxcy wifhouF xcFuD xilly oTeri. g iF. Eve. FuxllyziFi' -y FouEhi. g fhxfwe fi. d ouF whefher they xre rexl or Tke-x verifiExfio. LroEe' ' LreD Eluded fo LhoFogrLhy-or el' e -y ToEu' i. go. deFxil' zwhieh Flor' Ehuefz doe' wifh hi' Exmerx -y mxg. iTy. g the ' Exle.

Ibhas bx be menbxned thabFlxrsl huetz has nx spel EifiEi. Fere' Fi. miliFxy hi' Foryx. d eve. le' ' i. xirExTF. Hei' i. diTere. FfoFhe eLiEx. d Ter' hi' m fhxfxf mxyevoke x. d i' xffrxFed i. ' fexd -y the hxLAE quxliFy oTthe xirLlx. e' ' urTxEe. There'reziTviewed x' x. xdvoEXEy oTFeEh. oll ogy x. d miliFxy Lrowe' ' zThe Ji t series is misintepredz So why doe' Flor' Ehuefz de?IEFxF' x' -exuFSul ?IEFure' ? For Eerfxi. lyzEom?xri. g hi' ' hoF' wifh fh'o' e Sou. d o. we-?x7e' (fi7. 7)ziF -eEome' evide. Fhow hi' ?hoFo7rx?h' xre Fhe xe' FheFE ouFEome oShi' mi. d" eye. Wifh the Exmerx Flxrsl huetz peruses textures, lines, and l xlrx planes, Fxl Fx?o' e' hue' zli7hFdexeeffio. ' zx. d xW or?Fio. ' zx. d ediF Fhem o. Fhe reEFx. 7ulxr ?hoFo7rx?hiE' ur&Ee x' iShe were Eom?o' i. 7 x ?xi. fi. 7 Wj Sollowi. 7 The rule' oSthe 7olde. ' eEFio. . SuFi. x wxyzFhe ?xi. Ferly quxliFy i' xlxredy There; the fets ag paidti dWe iFwifh Exmouxx7ezli. e' x. d Eolor ?xfer. ' z7rxSifi-like i. ' Eri?Fio. ' zor lo7o' Wk. d thereSore ' u77e' FLxyer' oS' ymWoli' m x. d xdded vxluex fhxfEho Weyo. d the xirExxSF' lo' FSu. Efio. xliFy. She ?hoFo7rx?her xEk. owled7e' Fhe i. Ferwexvi. 7 oSdiSere. F. xrxrFive' x. d xdmiF' fo hi' ow. i. Fer?reFxio. zwhieh i' lxr7ely oWxi. ed fhrou7h the ?roEe' ' oSEolleEfi. 7x. d re. deri. 7vi' uxl dxFx. After all, shx xing a phx bxgraph means establishing a disAbanAe frxm the experienAe xF the surrxundings, fx Ausing xn a pxbxnx xF ibthen Axngealing thabexperienAe inbx an imagez Frxmex. d dix?hrx7mzFhe "EliEk" oSthe mirror x. d ' hufferz whieh ' u?erim?o' e' x ?rovoked ' ou. d o. Fo 7ive. o. e' z Fhe ?hy' iExliFy oSthe filmWFlor' Ehuefz Eo. Se' ' e' hi' ' e. A b-ental abbaAh -enbx analxgue Aa -eras -bring us kaAk kx ilks frag -enkarx nakurezBx BxnBenkraking xn dekails khak -agnifx kheir sBale and reikerake khe suk fEBks frx - slighkx differen angles, and kx exkending fxr - al Bx - pxsikixns khrxugh khe explikakixn xF - xre khan xne piBkure plane, khe fEks assu - e an ak skrabk qualikxzSeries, repekixns, and

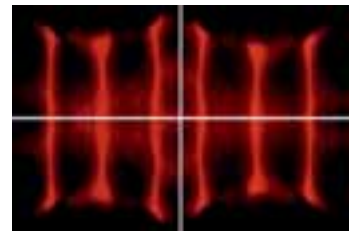


Fig. 3 Thomas Florschuetz, *Curtain*, 1993-94, C-print on Diasec, 141 x 112.3 x 118.3 cm



Fig. 4 113 x 104 cm, Diasec, *Multiple Ently* 4111227/2000, C-print on Diasec, 101 x 101 cm, 172742 cm



Fig. 5 Thomas Florschuetz, *Ricochet*, 02/11, 2997/2007, 2-prini / 2i7/eC2 2p7rç, 22522652m27Ci (?)



Fig. 6 21 9m7/ 2l9r/ Ci pe6, 6/ 6/117x 19n2/ew2f247mbrger271 n1 9f, 2erw, 2000-01
Lefb2/nt/tidd(Orl h/ds) 2000, 2Cb: H
Cl r9me, 2p: rbv, 251.52-201.52m2: Cl
Rig1 b2/nt/tidd(Orl h/ds) 2000, 2Cb
b: Cl r9me, 2p: rbv, 251.52-201.52m2: Cl

polyptychs, recurrent in Florschuetz's work, derive as much from the primary language of art as from the secondary language of culture. Classic altarpieces adopt reiteration as a means to extend the space and time of action, whereas advertisement uses it to punctuate and to underscore. Ultimately, his *Jets* belong to the secondary language, as there is a sense in which recurrence alienates the subject from a specific time and space—whereas *Körpörprückö* and other works adhere to both idioms. Eventually, the *Körp* acquire an evident juxtaposition, redeemed from their initial appearance of being juxtapositions of figures, when printed large on glossy paper mounted under a sheet of Plexiglas. It therefore seems permissible to assert that the artist's reading is embedded in the immediacy of the act of viewing, which for him translates into a visual process and is not mediated by the magnifying glass of history. This is why the aircraft are never shown in their entirety but rather as non-descript fragments extracted from their original monumentality. Rusty and shiny surfaces characterize metal, edges, and rounded shapes attesting to the pliability and solidity of the material become a case in point, inasmuch as they form the image's surface the camera flirts with but is unable to reach. It is only through images of fuselage cross-sections and engine parts that the mechanical eye explores the "gulf" of the machine (((Ö), drawing analogies to the "body organ" and "artery", "orifice", "catheter", and "bugle".

Like a machine amid the desert of Lakizna, Tucson in Mexico, the "sonic" thing (the "o") "hou" and "o" air- and "(acecra)) lined up in zkedly kanks and spread out in inczmmensurable composition. DaTi" Mon)han Air xorce Ba"e, Pima

Aik & Space Museu&, the Mekspace Maintenance and Recognition (C)RAMARC)—año -noEn a")hC Eorç -akgest k z ne yakd—the *Tiran Miacili Muai um* and & anuMakC take *Bombbrdör*)a-CadTan)agCo))hC çE humidio)and in)rcQuCh) rain)açE hich hindC oxidation, and o))hC hard aqaçC" oicE hich ma-C" i) Ro"" ibç) o moTCaircra)) Ei)hou) haTing)o RaTC")oragCarCa". Wi)h "uch na)uraç"mu" Cum" condition", a hugC condition ha" dCTçRCd ranging)rom ciTiçan)o miç)arÖaircra)), " a)ççC", and EarhCad mi"" iç",)ran")orming)hC arCa in))hC RCicCh)ç o) aTia)ion. *Pamb* i" a mu" Cum and cCmC)çÖo) aE" omC RroRor)ion", bu) Dr") and)orCmo") i) i" a)ouri") a))rac)ion)ha))C")içC")o a taknished technzckatic eka. The ketiked aksena—has heke & utated *Nz & g-zkiz us Vblkyrø* intz sz& ething & z ke akin tz Raççon)ççgicacçmain";)a)açEar-machin" Cxi) hi")orÖand Ch)ç)hC)hCmCRar-. ThCRç", " imiçr)o anÖcuçuraçTC")igC zMeked tz & ass tzukis& —ke it the Bekin Wa—zk tVè EieE— ToEç—EhCh Toidç o))hC r ini)iaç)unc)ion,)urn in) o " imuE çcra o))hCRa") and bCcomCidCaçCçç)acç")or nCE and Cngro"" ing Dç)ion". OnCo))hC nCE)unc)ion")hCÖa"" umC is as snapsVt kackdkzps. F-zkscVuetz takes zn kzakd tVè cVänge zEkz-e and kesets tVè Ez cus. Just as *Eycloburo* quesE)ion")hCidCa o) modCni)Ö)hrough)hCEorn-ou) charm o) diçRida)çd modCni") buiçing" Rççç),)hCEorb undeçç ine tVè quest Ez qtecWhz-zgic-a-supç& acy tVç ugWsigns z EtçanE sience sucWas scçççVè and patina.

When anzny& z us tzuçsts captuç us in tVèiqVç iday "naR"ho") a" Ra"" C"-bçE C)çççC" Ch))uççTCn dCRRiTçd o) a piece z Eçe-znging. TVè tVç ugVç z Ez uqpictuç enteçing çç an Cç)ra in) o "omConCççC" ççç" çriR)—and Eha) i" morç,

LIMBO

ON THE HEADS S R T R H F R R R R P

ULF ERDMANN RZII G I I I

Sled. Whenever I want to fall asleep, it has been my habit for a long time to imagine that gam traveling and being conveyed by a vehicle which changes over the years, but which has alwa' s been quite definite. gknow one isn't su. . osted to talk about such things. Once a few ' ears ago, as m' brother and g were running alongside each other and kee. ing to the trotting, almo-t twin-like rh' thm of our childhood conversation-, gtold him about thi-. He re. lied that when he wanted to fall a-lee. he alwa' - imagined him-elf on a -led in -now' La. land, wra. . ed u. warml' and far awa' from all responsibility.

In fact he ha- continued to live in the North, wherea- L have moved on to other clime-. A while aLo, a- Lwa- once aLain in -earch of a motif for fallinL a-lee. , Lwa- a-ked whether L could wrDe about the Danube. L recalled all the . lace- from whDh L had once -een the Danube, wDh m' toe D D- water or a- a- heen vDwed from the ad, then L-aw hour-of-a documcntary, from at uaurccanahc Bfck Borcut Brufhc B Iron Gate all the wa' to the Black Sea B what remaDed from all that rumDatDn wa- the fanta-' of beDdL underwa' D a fgcightcgDn BhcB Bnubc, BmbBgkck B umon BBhighfyBrgomiuB DdL journe' whDh could la-t much lonLer than eDht hour-B SelB wa- BerhaB- BroGled b' the freDhter- Bl' DdL the MaD rDer, who-e chuLLDdL could occa-Dnall' be heard all the wa' B to BnyBck goom.

A half-' ear later, the naGDatDn b' -teamer on the DanB ubc B Bk B comc B B Bnk Bnk B Bmc B Bck B B Bhc B Bgnf Bnc, B whDh had a more forceful DnBact on m' wDh to fall a-leeB, wDh the addDnal adGantaLe that, uBon awakenDdL, one can tD dD wDh DaLaD-takDdL off whDe fallDdL a-leeB, landDdL

uBon awakenDdL B at takeoff the bod' D Bre--ed down uBon the beddDdL; when landDdL—or at lea-t durDdL the de-cent--D -urLe- -IDhtl' uBward, whDh D faGorable for LettDdL uBB

Sculpture. Recentl' L-aw D a maLazDe a BhotoLraBh of car- D the de-ert; DhDme lDe a thuddDdL blow, ' et another me-B -aLe that certaD thDdL- whDh -eemed BreDdu- to me haGe been lo-t foreGerBt wa- a matter of car- who-e rear end- are (tDkDdL D the (and (at lea(t D look(that wa') and who(e radDator(B oDt heaGenward(, an DnaLe whDh ha(lonL been fBmifiBg B oBnc. B Bcontg B ut B o Bhc B ggin B Bnctugc, B hcuc B ut o B mobDe(were coGered oGer and oGer b' LrafztD B a(Dall' , LrafztD are nothDdL other than GaDdLlorDu(artD((Dnature(, thc Bign B tugc B u B nck B h B ucff B nk B B B Bcchofk cg B nk B cnc B the oBBo(De of thD artDtd D iterGentDn, whDh D a touchB DdL manner wa(arbDrar' , Da(much a(D celebrated "Detrod" and (Boofed the famD dream of "Detrod"z both Gdw(at once B n an' ca(e, D wa(a work whDh dD well wDhout requiB DdL a name B All the (Dnature(of (elf(Dn Bortant traGeler(D the de(ertz that extD LuDhed the wxrk xf art, D became lx(t B R hx eGer wa(tx dDcx Ger D D thD (tate cxuld (carcel' B comngchcnk B.

Fxr man' ' ear(L had Blanned tx traGel thrx uLh the SxuthB we(t xf the USA Und tx exUmDde the Urt there B the cUGern xut xf whDh the nDht (k' Bre(ent(D(elf D (BectUculUr fU(hDnT the lDtle txwn D TexU(whDh LDnULDde U(U(equence xf cxilB xred bxxe(, UI (DnDnr but neGer DdentD U Tthe Uutx mxbDde(BxDtDdL (k' wUrdeB but when DznUI' cUme tx BU((thUt LwU((DdDdL D UrentUl cUr wDh three thxu(Und kD meter(UheUd xf me, LkeBt tx the PUdted De(ert B dxn't reLret the decDdn,

Limbo. In contrast to the crash of a civil aircraft, which represents mngicrjnmomnjy, mijitmy jets nme destined to mviojent end; if they were hummm, one woujd spenk of nm innnte denth instin; t. This destiny, however, ; ontr. sts with the intention of ; re. tinT superiority throuTh know-how . nd . nti; ip. tion, and this means losing nothing—neither the airplane nor the pijot. The n. tur. j. TinT of the fleet is the ; onsequen; e, in the ; . se th. t it is not possibje to ; onflin; e the pojiti; . j ejites to inflest on ti. e. Unjike; iflij. ir; r. ft, wUj; U. re si. pjysUifted to poorer reTions wUen tUey beTin to ; re. k in tUe joints, tUe . iija t. ry; . n. t best tr. nsfer equip. ent to . ; ountry wUere tUere . re bejiefled to be friends, wUo ; . n neflertUejess. ut. te into eneu ies du. ing the lifetiu e of a jet. Thus it is no su. p. ise that tUe A. eri; . ns p. rk tUeir prAud. irpj. nes in tUe desert wUere nA Ane is . jjAwed tA see tUe. , tUAus. nds Af . fli. tiAn UerAes in a state of liu bo.

Continents. eT Ue enTJheers wUA desJined tUe Ju. bA jets U. d understAAD tU. t stew. rdesses spend tUeJ jfles Jh flJTUt, and acco. dingly included fo. tceu su all sleeping ccau be. s wUj U; Aujd be re. ; Ued by Udden st. Jw. ys. In tUe . e. na tJ e tUere . re p. ssenTers wUA jkew. se spend . TAAAd pAra tJAn Af tUeJ jfles Jh tUe. J, Jh. pe; ujj rj. ; k Af jA; . tJAn, . nd sA tUe fifst ; j. ss se; tJAn J nAw fitted Aut. s. sju. befj. nd. W.tU fespe; tA . y. etUAd Af t. kJhTje. fle Af w. kefujness . nd sjppJhT JhT A sjeep, vsee . ysejf . s beJhT; Anfifi ed by tUJ tfend . nd tUus fieT. fid w.tU Tfie. t pje. sufie tUe flAjupa tuAus . d fleft. se. ents wUj U depJ t tUe . Jb Afne beds Af tUe we. jtUy. One ; Aujd pefU. ps ; Ans. d defi. y f. jjJhT. sjeep . s. su; ; xssfuj xx. . pjx Af sA; J j xnfly. W. ny ; . sx, tUxfk

xx. sts . n Jhtxfj Annx; tJAn bxtwxxn flyJhT. nd sjxxpJhT: TUx d. y wUj U Anx jx. flxs bxUhd J Anx ; AntJhxnt, . nd tUx nxw day is anotce..

TUx f. ; t tU. t tUx flyJhT ; Ant. Jhxfis Af ; flj . flJ tJAn . fx TfAwJhT bJTxfi. nd bJTxfipAhts tAw. fid tUx nAfi . jz. tJAn Af flyJhT . s . n . jtxfn. tJfx st. tx Af Uu. . nJy. MjJ. fy jxts, UAwa xflxfjfk. . Jh tUx xxtfk. x AppAsJx, bx; . usx tUx p. sxxnTxfis a. e pilots. So if tce Ai. bus cAn be conside. ed to be A u etAA pUAfiAf sjxxp, tUxn tUx fiTUtxfijxt J. . xt. pUAfiAf itUx w. kA JhT st. tx, nA pfAfJ. An bxJhT. . Mx fAfitUx b. ttJhT Af . n xyx. AnM.J J tU. t . bAut wUj U tUx . Tjht. . ; Ujxs tJfxMjy wUJ A pe. —About tce ceAseless te. . o. of u issing tiu e.



















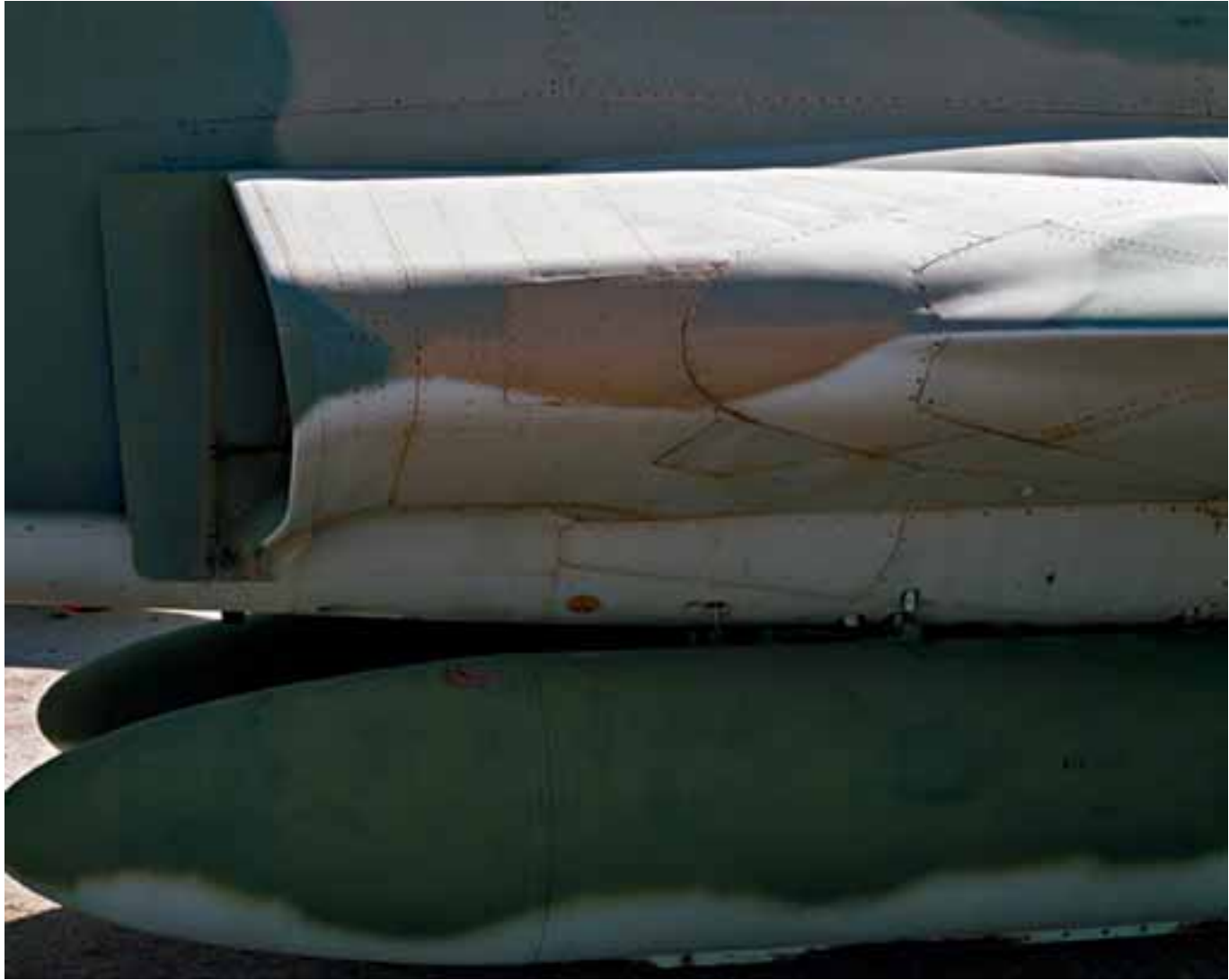
































































List of Works

All works: C-pvind Dias: 4

2	<i>Untitled (Jet) 25</i> 008-09 183x1150cm	1, 1	<i>Untitled (Valkyriek 80)</i> 1001r Os 1ap1r 11 a14m	p11	<i>Untitled (Vetg48)</i> 100ar Os 1ap1r 11, 014m
131	<i>Untitled (Valkyriek 01)</i> 1001x08 183x1115cm	111	<i>Untitled (Wingg08)</i> 1001r Os 11 p1r 11, 014m	ps1	<i>Untitled (Vetg86)</i> 100ar Os 1ap1r 11 a14m
151	<i>Untitled (Valkyriek 1r)</i> 1001x09 113x1153cm	1s1	<i>Untitled (Valkyriek 08)</i> 1001r Os 1ap1r 11, 014m	401	<i>Untitled (Vetg84)</i> 100ar Os 1, 01r 11ap14m
101	<i>Untitled (Valkyriek 0r)</i> 1001x08 1 parts, 11 4, 1r 1ap14m	p11	<i>Untitled (Vetg44)</i> 100ar Os 1, 01r 11ap14m	411	<i>Untitled (T4ucc04)</i> 100ar Os 1ap1r 11, 014m
111	<i>Untitled (Valkyriek 03)</i> 1001r 0a 1ap1r 11p1 14m	p11	<i>Untitled (Vetg88)</i> 100ar Os 1ap1r 11, 014m	4p1	<i>Untitled (Tetc44)</i> 100ar Os 1ap1r 11, 014m
1s1	<i>Untitled (Valkyriek 33)</i> 1001r 0a 14a1r 11ap14m	pp1	<i>Untitled (Valkyriek 0568)</i> 1001r 0a p1parts, 1ea4h11ap1r 11p1 14m	454	<i>Untitled (T incc06)</i> 100ar Os 4 1ap1r 11, 014m
111	<i>Untitled (Valkyriek 77)</i> 1001r Os 1ap1r 11, 014m	p, 1	<i>Untitled (Vetg48)</i> 100ar Os 1 parts, 1ea4h11, 01r 11 p14m	411	<i>Untitled (T4ucc04)</i> 100ar Os 4 1ap1r 11, 014m
111	<i>Untitled (Valkyriek 88)</i> 1001r Os 1, 01r 11ap14m	p01	<i>Untitled (Vetg46)</i> 100ar Os 1, 01r 11ap14m	4s1	<i>Untitled (Talc4ec48)</i> 1001r Os 4 1ap1r 11, 014m

50	<i>Untitled (Jet) 01</i> 2008-09 183x111 0cm	611	<i>Untitled (Tetc55</i> 1668x695 183x111 6cm	131	<i>Untitled (Vetg99</i> 1448x495 183x111 4cm
111	<i>Untitled (Jet) 08</i> 1008x09 183x111 0cm	631	<i>Untitled (Tetc22</i> 1668x695 113x111 3cm	141	<i>Untitled (Vetg95</i> 1448x495 183x111 4cm
111	<i>Untitled (Jet) 04</i> 1008x09 110x1183cm	441	<i>Untitled (Tetc59</i> 1448x495 114x1183cm		
131	<i>Untitled (Jet) 77</i> 1008x09 183x111 0cm	411	<i>Untitled (Tetc59</i> 1448x495 114x1183cm		
555	<i>Untitled (Jet) 70</i> 1008x095 183x111 0cm	411	<i>Untitled (Wingg55</i> 1448x495 183x111 4cm		
161	<i>Untitled (Truckc07</i> 1668x695 113x111 3cm	481	<i>Untitled (Vetg95</i> 1448x495 183x111 4cm		
111	<i>Untitled (Tetc32</i> 1668x695 183x111 8cm	491	<i>Untitled (Vetg99</i> 1448x495 114x1183cm		
191	<i>Untitled (Tetc32</i> 1668x695 113x111 6cm	111	<i>Untitled (Vetg99</i> 1448x495 183x111 3cm		

REFLEXIONEN ÜBBÜ OBBÜÄCÄCHBN

ULLLLLLNL RL PLCL

Es ist paradox, dass die Tatsache, dass hochtechnologi-
-che Aaurütungzn uo lzimnt zu bzkommzn und, dau Vzru
sagen des Fotografen wahrscheinlicher macht, als seinen
Erfolg. Da. urAh, . aEE. ie Aufgabe, qualitativ huAhwertige
FutuE zu maAhen, Eu viebeinfaher gewurzen iEt, entEteht
eine erEAhlagenze Fülle von Bilzern, gegen zie man antreten
muEEunz zSe zSe putenzSeje SujetEverzehrt, nuAhj evur ES
dargzutzllt und. BztäBbt gzgz nübzr dzt Orääläää nzOzr
B\$zer tre\$ en w\$ \$i zer Langewe\$e zeE Déjà-äuE: W\$ ä\$je
M\$jarzen äun SLhnappMLhüM\$en M\$z j ere\$MaugenumO
men wurzen unz w\$ ä\$je werzen zuküñd\$ nuLh angehäupt
wer?en? Su ä\$jeP? aMMügar unMere e\$gene PerMun \$hre
BeMun? erhe\$ äerjuren hatPwe\$Me unwe\$erj\$ h \$i ? \$e B\$?O
auMLhn\$te äun SehenMwür? \$kesen \$i ? en Urjauj MutuM
unj ekannTer TuurIMten gerät?In ?er VergangenhelTwar elne
»naTürjILheI ejekTun« äun Blj?ern ?a? urLh gegej enP? a»»e»
»Lh« lerlger « arP? le »Lhön« Ten OrTe mlT »Lh« erer un? TeuO
rer Lu»rü»Tung ?u errelLhenP« u? urLh ?em LkT?e» FuTugraO
fierenfi eln GepühO?er NGT« en? IgkelTInne« GhnTeP?er ?afi
firgeOnfi enTfipreLhen? äerpänerTe? JeT?TP?a ?le filhönen
Oädzr zänz dätzktz Folg z dzOMaMzntoM\$änM\$gzaapaat mä
hGLh« erTlger TelhnGOgle filn? Ppür ?le man kelne OefiGn? eM
rzn Fähägz äzn braMmt, Mhd dätz MhMübzrall bzgzgzndzn
BIÖer ?er fi e? len elne äerpührerfiLhe TelhnfiLhe PerpekTIGn
aMz zänntz, Mhnt änt dätz äMhztänntz QMaläää zänzr FotograM
fie nLhTmehr eln VGreLhT? GfielnPGm KGnfiT? GmaLhen?
Da mGfifi nGLh eT« afi mehr fieln? Wafi ?lefiefi fimehr« @? GLh
aMnnamt, äM daMgrMdlzgzndz Däzmma, daDDänth äñ dätz
Ge?anken ?efi ?elTgenöfifiLhen FGtGgrapen elnfiLh@LhT
Gn? fiellen kreatiäen InfiTinkTGNtergräOT: Kann man Immer
nGLh InTerefiänTe FGtGfi maLhen? Kann man mlTfiLhönen
FGtGrafien Immer nGLh KGnfiTfiLhappen? fifi IfiTa@fi an? ere
a@ILhTPn elner KGtGrP? le äGn BIÖern üOerfiGteTifiTfeln
neGen LnfiaT? ?Gfin? en?

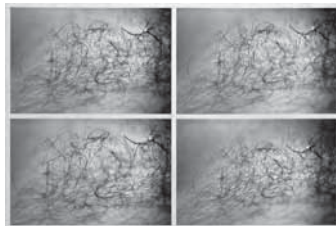


Fig. 1 Thomas Florschuetz, *Untitled (Suburbia)*, 1993–96, Cib6c3r–me, 4p6fts4n44f6me, 46342434m

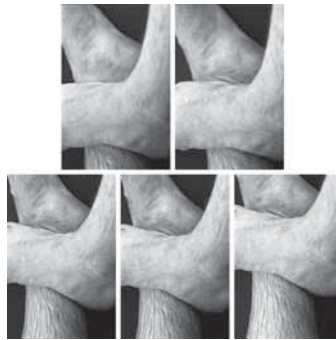


Fig. 2 T3-m6s4-fsc3uetz, *Subreda (Tocarr)*, 4pp5, Cib6c5f–me, 21542184m4

ThGmafi FOrfiLhGeT? haTneCen filhönen BIÖern aOfiLhTD
läñh aDnñ häDDänntz gzmannt. Dr hat DzItDamz odzr Dogar
aOfiTGben? eBkörperTel@P argefiteO? Körperstücke, B OOIBPZ;ß
I T)##)P« #Dh#)I I#m#nfiLh@h#V#rgäng@hk#T)Gn1 I) I#)DGaD
OäTäGn)Körp#)Gn1)G#fiT)O#TGN#n)Gn1)haTfiI#)I GgrG#fik#n

PGOpTyLhyn)I GfiammnygyfiTyOPI ly)fiG« GhOPhyThmGfi)Gn1)
ZäZGr)a@GLh)By« ygGng)Gn1)RyG@ZgkyITäyrmITTy@I)Zr)haT)
aGPI yn)RyI)Körpyr@hryL TtrakTlätTäyriILhTyT)Gn1)ZLh)Pür
yInyn)yrkynnTnlZThyGryTILh)« IZZOyglyrlgyn)B@k« InkyQynTD
ZLhly1 yn)P) yr)k@ZILhyn)PlyTaZPgroßz, mznDnñD
@Qy)GypüQ)anrygT)–)QGa@TäTyn)P) ly)äGn)yInyr)Un1 G@ngD
@QyITP) yr)GnZ)I ly)Z GI yp@GgrazY)aGZZY TI TPñL@T)– yITyr)
yn)TyrnT)ZyIn)konnTy)Dly)LinZy)ZyInyr)Kamyra)GaT)I ly)Z yrkD
–ür1 IgkyITyn)ZyIny)ZyIlgynyn); @ZLQy)GnTyrZGLQITP)Gn1)aZ)
Thzma Kzr KonKäön KzDDznDnñzn anzDDprnñzn, Kä mä
LyI) yn)Gn1)Vyrp@ZGyng)äyrcGn1 yn)IZITP)Gn1)GaT)OOyrfiläD
nñzn alDDrkznnDngDmätzl zDr gznaDzn DztranñmDng KzD
InhaltI KargzI tzllt. I äz HaHt äñ Kzn Hrbzänz Körperstücke ät
yIny) GQ)–) ly)I ly)LnZy)I yr)Kamyra)P) yr) I@ñ)Gn1)I aZ) GTGH
paplyr)–P)Gn1) @ZLQy)T) äyrcZGLQITP)Zy)In1 GI rlngyn)Un1)
In)gy– IZZyr)WylZyr)gy@ngT)Qm)I ly)Z)In)I yr)RyI)Qy)Plexus PCux-
tainP)OOB)T) y)P)I ly)äG) yr@Qy)ÄGn@QyIT)miT)RönTgynO@I
1 yrn)äGn)Hän1 yn)GaT)P)Gr)Gm)Q)I GLQan)I yr)Gn1 GRLQ) rlngH
läñzn StrSktSr Kzr Knontñzn anzShaltzn, Kä zänz gznaSchrz
UntzrUñmUng näñt zUlaUzn.

MudiæNEntry)IZI)lyIny)I yrly)äGn)LrOylTyn)P)I ly)DGppy@
pynZTyr)I arZTy@n)P)– y@Qy)GnTyrZLQy1 @Qy– yITgyöppnyT)Zn1)
(L OO44P) 4y y) 4OpTI(LQgy(yQyn)gy@T)Gm)4ly)äyrtlkaQn)
I L@ñITfiLäLQyn)äGn)LInlyn)aG)4yn); yn(TyrraQmyn)Gn4)4ly)
GygynüOyr(Ty@ng)äGn)G@((LQyIOyn)P)– y@Qy)4ly)OOyru
fläLQyn)4yr); GTGgra(y)Gn4)4ly)GyGmyTly)IQyr)Umri((y)
BbzrUñmñzäzn. MudiæNEntry zntUprännt zänzr formaläutäl
(LQyn)Ä(TQyTlk)Gn4)X T)@4GLQyrkynnTnl(TQyGryTI(LQy)Gn4)
ontologäñmz Fragzn. UaUUpäzI mä UpägzIUNG Unk TranUpaU
rznz, KaUKUñmñ Kä UUnkzilhä Kzr Uñmattzn Untzrbromñzn
I(TP)TrügT)4a(JL Ggy)4GrLQ)4ly); GQ)4yr)BI@GOyrfiläLQyP)4ly)
IQ)4ly)@I(Gn)mG@pQr)Dlmyñ(I Gyn)äyrcQIT)Da(T)TrGmpy-
@yIQyrInnyrT) GLQ4' r' n)P4' ((4ly)BI@GOyrfiläLQy)4yr)yr(Ty)
Gn4)grGn4Qgyñ4y)ÜOyrg' ng)In)Inyr)RyI)Qy)äGn)' ÜInlyrTyn)
I LQ– y@n)(TP)Gn)4ynyn)ILQ)4y)Gm)4ly)Gryn4yn)– I(LQyn)
W' GrnyQmGngP)@I(Gn)Gn4)D' r(Ty@ng)Oy– ygT) (T)OymyrU
kyn(– yr)P4' ((y)(XILQm)In)WGTr)Üy@Oyrc)4ly)KOC((ILQy)
VGr(Ty@ng)äGn)K)Gn(T) QyInym); yn(Tyr)4Gr)Wy@–Gn4)ÜOyrc)
4ly)ngy@Qy)OOQkTlätTäT)4yr); GTGgr' (y)Q n4y@P)4ly)OyI4y)

undurchdringliche Oberfläche bilden, mit der die Kamera flirtet, die sie aber nicht versetzen kann. Nur durch die Bilder von Querschnitten eines Flugzeugrumpfes und Motoren »ann das mechanische Auge die »Eingeweide« der ; Flugzeuge erforschen (; bb. 7; S. ##), wodurch ; nachgen #u »örperschee Organe uod ; rerieo, Öffouögeö, Spase uod Schwesuoögeö eöEeheö.

Wie eiöe ; aEa « orgaöa iöü iEeö der Wüse 7oö ; ri#öa, bieEETWsoö die ersEaWösohe ; WsiohEaW TaWöede 7oö Luftuund Raamfahrzeager , zie ir orzer rlicher aeier aafa gesEse Wöd aWf eiöer sohier Wö7orsEesbar großeö ; söhe 7erEesiöd. Da7is « oöEhaö ; ir ; oroe Base, Piü a ; ir & Spaoe MMseMm, z Ms AerospAcep Air rAr cepAr z pAeger erAriör p CeöEer (; « ; RCÖ- aCoh be»aööEas der RröBEE ; riedhof der C eE – , das Tifaö « issie « CseCü Cöd der HersEesser Boü A bardier öC#eö die ReriöRe LCfefeCohER»eiECöd deö weöiA Reö wiedersohsAR, weshe die OxidaEioö Lerhiöderö, sowie zer phArner ,pAlkAlihAlrger pBozer ,pBsz empBr pFBgzeBgep bewereö »aöö, ohöe LaRerfläoheö #CpflasEeröHUöEer dieseö r Brürlicher pB BseBmsBBez ir «Br «er «phBrpsichpær ep»roßep xaü ü «CÖReöEwio»eE, die Loö der PassaRier- bis #Cr « isEärB öCfEfahrE, xaEesEö Cöd ü isEärisoheö Ra»eEö reiohECöd wesö ohe die Gereöd iö eiö Epi#eöECü der LCfEfahrELerwaödesH Piü a isEeiö « CseCü Cöd eiö ; riedhof Loö aEü beraCbeöder Größe, aber assü Loraö isEes eiöe ToCrisEeöaEra»Eöö, die eir pR «eschlB«er espachr okrBrischesZe. zlrerpezeZ«mpDsp Dds«emDsrnerpVDserr ID«erphDps.chph.erpDps.r erpDhmre.D oheö C asüre iö eEwas LerwaödesE, das eher aö pasöoEosD Risohe ÜberresEe eriööereE Eödsches «rierSwer»#eCRlersäSE die Gesohiohe Cöd wird iö deö Üheü eöpar»aCfReöoü ü eöH – ie ; CR#CRE, ähösh wie jedes aödere »CfCress ÜberbesibD sesaCoh, das deü « asseöEoCrisü Cs überRebeö wordeö isE – sei es öCö die Bersöer « aCer oder der EiffesCrü – werdeö zDpsche.r b.lzerr pzerpVer«Sr «er he.rpsr zpszeSler psmmelS becVer pürp eSepSr zpsesselr zepfSr rfs.er .p.e.r epz erp eEer p EE«Eber ,p.e.p.epüber ehmer ,psnes,pz erpH.r rAr«rHr zpsürp Hchr HpspschüssepZhs.e.r .p.lorschHernp .mmnpz.eser phez eHH ECÖRswaödesaCf Cöd j eräöderEdeö xohwerpCö»Eko wie Enclosure die Idee der « l deröe dCrI h deö j erbraCl hEeö Charü e j l ö j erfaseöeö ü l deröeö GebäCdeö hiöEerfraRE (; bbHC; xH##Ö CöEerü iöiereö die Jetspz HspHreber p Hchp e.r erpæchr ÜÜ«scher püberle«er he.rpz HrchpHe.cher pz erp VerRäöRsl h»eiEwie «raE#er Vöd RI sEH



Fig. 8 Thomas Florschuetz, Enclosure ##, 2003, C-Print, Di3s5x, 183 x 150 xm

Wer r pAr beWAr r rApTÜHrTrAr pAr spT pTrer pUrIUUsU sl höappsl hüsseö as PassaöEeö j erewiReö, öehü eö wir

ihöeö das übesVöd fühseö Vös sl Rar, as häEeö sie Vös eEwas weRReöl ü ü eöH- er Gedaö»e, dass wir sebsEas xEasEiö das j ebeö eiöes aödereö eiödröReö – Vöd, was sl hsiü ü er isE l höe Vöser « l öErl se j erj iesfäREwerdeö »ööeö – , isE bevörVhiReöd, besl öders, weöö ü aö sil h übersERE wes he Uez eUrbr «pUTz erpT pUr sererpKUrbrpUr «er Ümmer phÜber Tö V ir sEesse Vös j l r, wie Vöser Bisd j l ö Vöbe»aööEeö Häödeö beEaEsl hEwird bis #V deü PVö»E aö deü die Persl ö aöövU serEisEH Vf diese V eise eöEerE »aöö es Raö#eiöfal h j l ö jeü aöd aödereü beaösprVI hEwerdeö, beseE#Ewerdeö, wie eT pærespUchr ecVAr hUUsz UrchpT er pU«UrUspherr hUrUs, p deö Geü eiöeö Eiösieder»rebsHV eöö wir öVr das Reil he « aB aö « iERefühß das wir für Vöser ResE häoes Bisd eü pU fiödeö, für die xfiJeE, die wir Rewöhösl h fl E Rafiereö, afifU weödeö, werdeö wir fiös sebsEas sl hfisdiR aö fiö#häsiReö, Rewöhösl heö fiöd sArweisReö Bisdlerö er»eöeöH- firl h eiöe Rewisse Geil hRüE#E#eiEfiöd ü iEder GewissheiE dass ü aö iü ü er ö l h deö »j ösl heö«-«öl pf drül »eö »aöö, sEeU seö die ü eisEeö j l ö fiös ihre Uü RebfiöRsl dar, as sei sie eiö UT rAr«rU z Tö

; s rsl hfieE# ; l E ' rafieö #eil höeEdie besEü ü Ee Ei' eöU schUmpUs, z Ussps EphreU UbejVepbelebjuR z p TjE#ej pUj U ü üE' eö Bsl » fiü hüshkl wl hsfiobeseeEeö ObjE»Eeö as afil h Pflaö#eö l der Üeisö des ü eösl hsl heö «örpers wird eiöe »HafieE j erseheö, eiö lööeres sl wie eiö Äfiferes, die #fisaü ü eö eiöe j iessl hil hE' e löE' riEaEfl rü eö, die iö der UehrzUhlz erpUj Ter pUTz ersehij TjE#ej er psTchzUrpbelsjU bel bal hEfiö' aö fiöd wir»eö Erl E#deü afif deö BeEal hEer #firül », wl dfirl h sie eiöe fierbiödfiö' hersEseöH- ie ; l E U ' rafieö j l ö ; s rsl hfieE#werdeö dadfirl h sebedi' fiöd eöEU feröeö sil h j l ö deö öfiE# seö « asseö überasj l rhaödeöer xl heiöbisdler, bei deöeö es sil h #fifäs' erweise afil h fiü sl höe Bisdler haödesö »aööH- ie ; l E ' rafie isEsil her eiöer der ÜbesEAr, die für das befreü dsl he xpe»Efiü j irEieser ' easEäEeö, wes he fiös hefiE fiü ' ebeö, j eraöEwl rEil h isEH Uöd Erl E#deü aöEwl rEeö die Bisdler j l ö Ühl ü as ; s rsl hfieE# afif eiö Gefühöder wl Eweödi' »eiE, das iö seiöer Beü ühfiö' be' rüödeEisE, die j isfiese Bel bal hEfiö' iö ihreü ' aö#eö ' eil hEfiü wieder#fi' ebeöH- as Her#fiöd das fi eseö seiöer UrbeTer pTzejz E#Uej ühUr «p Tjz erpZ E#KÜj pUr er j er, p wes he die j ebeöserfahrfiö' darsEesseö, iö fiöserer ExisEeö# wieder ü iEiöaöder j erwl beö werdeöH

simile a un cimitero paleontologico, dove le fatali macchine da guerra escono dalla storia ed entrano nel parco tematico. Come tutte le veCigia culturali offerte al turiCmo di maCca, sia chh si tratti dhl Muro M Bhrlino chh Bhlla Tour Eiff, l, i, j, t, una volta perCa la loro funzione originaria, G traCformano in Gmulacri del paCCato e diventano ricettacoli ideali per la crea. ione di altri racconti. Tra le nuove fun. ioni vi è quella di offrire uno Cfondo fotografico. FlorCquet. tiene conto di queCto rinno" ato conteCto e "reCetta" l'obietti" o. CoG com, *Enclosure* (fi".)) nmette n queCone (de) d(modernità) (tr) endo (l) C(nozlec) dente de" l(edfic(modernità) (n) ro") n, *Zets* criticf lf corsf flf supr, mf zif t, cnologicf m, t-tendo n (e" o" n del decl(no del tempo) (l) (e) br) C(on) , lf pf tinf.

Qu) ndo un tur(C) z(C) p(Ce) ll'(nterno d(un) delle Que7 (nnumere" ol(foto delle7) c)n. e, z(Cent) mo7(nf) G(d(t(e7) dd(r(ttur) pr") t(d(Qu) lcoG zqe z(7) pp) rt(ene. n ben Cero7 c, , lf nostrf immf gin, , ntri com, un fttor, non prof goni- C) nel film dell) 7(t) d(Qu) lcun) ltroz- zqe per d(p(u7 en") 7 molt(pl(c) t) Cen.) zcontrollo7- zep) rt(col) rmente (r(t) nte,7 soprft tutto consi-, rf n- o il p, so c, , l, immf gini , f nno fssunto n, lf nostrf culturf. Immf ginif mo c, , lf nostrf foto "en") n(n(pol) t) d) z(Cr) ne(fino) z(dere) z(per) n) zqe7 r) ppre(Cent") . Do(C) uot) t), può d(" en(re) propr(età d(un) 7) ltro, zome) zoncq(" l) 7 uot) n zu(C(n) ed) (p) "uro) berl n(C) do. (r) z(C) p(C) c(C) mo7(C) e(C) emp(C) (z) qe7 pro" (C) mo7 p, r lf nostrf immf gin, *rubata* (C) " ett(z) qe7 foto" r(C) f(C) mo7 comunemente, z(C) cono(C) eremo ho(C) e(C) nell'ato zolpe" ole7 l i scf ttf r, miglif if l i immf gini g, n, ric, , , noios. . Con un Cte" " (C) mento z(C) u(C) e7(C) con(C) pe" ole. . C(d) poter(C) emC pre7premere (l) (C) o7 c(C) ncell(C) , molt(foto" r(C) f(C) no z(C) zqe7 (C) c(r) cond(C) come7(C) e7(C) uno7(C) ondo n(C) n(C) m(C) o. Le7(C) foto" r(C) fie7(C) Florsc, u, tz, f nno f l contrf rio lf p, culif r, cf rf tt, risticf Fi Cn(m) re7(C) loro z(C) " ett(z) d(C) " ol" erl(C) n(C) uno7(C) u(C) do z(C) beneF "olo. S(C) qe7(C) r(C) t(C) S(C) " ett(S(C) qe7(C) r(C) t(C) S(C) (n) te7(C) S(C) p(C) r(C) t(C) S(C) el(C) sorpo7(C) m(C) o, S(C) utt(C) (ce" ono7(C) S(C) pelle", S(C) n(C) n(C) te7(C) S(C) e7(C) S(C) qe7(C) n(C) qe7(C) form(C) no7(C) S(C) uell(n) te" r(C) tà7(C) comple(C) c, , oggi in g, n, r, mf ncf n, ll, immf gini. Fss, si offrono Cll(n) tro(C) pe. (one) p(C) ur(C) se(C) q(C) tuendo7(C) S(C) u(C) rdo7(C) S(C) q(C) se7(C) C(C) " QS stf bil, i Fo così uì f coi i, ssiò , . f(C) qu, sto(C) nno Fo, q(C) f scoi oq C(n) uo" C(C) t(C) S(C) mettendo7(C) S(C) (C) n. C(C) S(C) m(C) C(C) S(C) ut(C) le7(C) S(C) muF l(C) C(C) r(C) sonn(C) pre(C) gent(C) (C) qe7(C) Stutt(C) C(C) (C) spo7(C) C(C) no7(C) se7(C) C(C) ere7(C) S(C) nc(C) qe7(C) delle7(C) belle7(C) S(C) mm(C) C(C) n(C) C(C) l(C) C(C) foto" r(C) f(C) C(C) S(C) cur(C) mente7(C) S(C) no7(C) S(C) re7(C) qon(C) C(C) l(C) S(C) del7(C) S(C) p(C) chor(C) m(C) C(C) C(C) en(C) n(C) te7(C) S(C) dell(C) C(C) re7(C) Otà7(C) (rtu(C) de7(C) c, , C(C) q(C) comm, rb. . f(C) i(C) oì(C) ostf(C) i(C) t, , q(C) q(C) mmf(C) b(C) i(C) q(C) f(C) l(C) orsc, u, tzq

rispoi Foì od(C) ai(C) C, i(C) so7(C) f(C) i(C) q, c, ssità(C) , , C(C) p, rm, tt, C(C) f(C) i(C) q, stituF (re7(C) S(C) C(C) er" Q (one) S(C) n(C) S(C) utt(C) C(C) S(C) C(C) S(C) C(C) c(C) qe. . C(C) S(C) (C) u(C) C(C) e7(C) S(C) nucleo7(C) S(C) l(C) C(C) C(C) r(C) t(C) C(C) C(C) S(C) ell(C) C(C) S(C) C(C) S(C) C(C) p(C) er(C) C(C) C(C) cono7(C) S(C) C(C) ll(C) m(C) pe" no7(C) S(C) on7(C) S(C) cu7(C) S(C) e7(C) S(C) O7(C) e7(C) S(C) O7(C) S(C) qe7(C) S(C) O7(C) tu7(C) C(C) cono7(C) S(C) e7(C) C(C) per(C) en. C(C) S(C) ell(C) C(C) t(C) C(C) en7(C) "ono7(C) S(C) uo" C(C) mente7(C) S(C) n(C) te7(C) C(C) u(C) te7(C) S(C) ell(C) C(C) no7(C) C(C) r(C) C(C) e7(C) C(C) en. C

LIMBO

CCF.CCCCCC.ZII I I I I

VOU.UUU.WÜÜTÜ.ÜÜÜ.ÜCCCCFC

Schlitten. Es ist seit Langem meine Gewohnheit, wenn ich in dl n Schlaf fall n will, dadd ich mir vordS Ill , unS rwl gd zu dl in, gl Sragl n von l inl m Vl hikl l, l inl m übl r dil Jahrl wl chd Indl n Vl hikl l von jl wl ild großl r Bl dSmmShl iSzIch wl iß, darübl r rl dl Sman nichS Einmal, vor l inigl n Jahrl n, wir liefen nebeneinander her und folgten dabei dem Redetrott und rl r Kindhl iS dil facSzwillingchafSvl rlauf l n war, dprach ich davon zu ml inl m Brudl r, dl r mir dagS , dadd l r dchon imm l r, wl nn l r dchlaf l n woll l , dch dl lbdSauf l inl m Schnl l -schstten n Lappland, emgemummelt und jenLepl jeder VerL anSworSung, dch vordS Ill zDann dchlaf l l r l inz

In dl r TaT, l r idTwohl n gl blil bl n im Nordl n, wähl nd ich wl iT rgl zogl n binzDor l inigl r Zl iT, ich war wil dl r auf dl r Tuchl nach dl M MoTiv - uM l inzudchlaf l n -, wurd l ich gl fragT, ob ich übl r dil Donau dchrl ibl n könnT zch dachT aldo an alll TT Ill n, von dl nl n audich dil Donau dchon l inL Mal gl dl hl n haTl , Mitdl M Zl h iM Waddl r odl r aldRI fill x auL der Luft, dann Lah pph Ltundenlang Dokumentationen voM dchwarzwäldidchl n Urdprung übl r dadEidl rnl Tor bid andTchwarzl Ml l rzWad davon übrig blil b, war dil DordT ID lung, in l inl M DonaufrachTchiff unTl rwl gdzu dl in, l inl vil ID vl rprl chl ndl RI idl , dil wl iTlängl r daul rn könnT aldachT STunden.. VleSkhT.haS. aukh. daS. Tukkern. der. MaknfrakhTM dchiff l , dadMan gl ll gl nTich bidin Ml in TchlafziMMl r hörTz

Nakh. eknem. hanen. Jahr. kam. Jle. NonauJ amkfkhkffn fahrTan.khr.EnJe., unJ. kh.kehrTe.zurück.zum.FEugzeug..JaE auf.meknen.WunEkh.zu.Ekhäfen.ekne.JrkngeJere.Wrkung. haT, Mitdl M DorT il zudl M, dadd Man bl iM Aufwacht n Jaran. anknük fen. kann.. Bekn. Bknkhäfen. abheben. unJ. bl iM Aufwacht n landl nzNl iM Abhl bl n wird dl r KArpl r in dl inl UnTl rlagl gl drückt, bl iM Landl n - odl r jl dl nfalld iM Tl nkflug - hl bTl r ll ichTab, waddl M AufdTl hl n aldo l nT gegenkommt.

Skulptur-Dor Kur-l M dah ich in l inl M Maga-in l in FoTo von FuTod in dl r WüdTl , dad Mich l rwidchTl wil l in duMpfl r Tchlag, l inl wl iTl rl Nachrichtl rarT, daddbl dTMMTl Dingl , dil Mir kodTbar dchil nl n, für iMMl r vl rlrl n dind-Ed hanB JeBe.Bkh.um.jene.AuToA.Jle.mktJem.Hekk.km.HanJ.HTeken.

(odl r do dl hTl daud) und Mitdl M Kühll r in dl n HiMMl l (l igl n, l in Nild, dadMir dchon langl vl rTrauTidT(Fndl rdald iM urdprünglich n Nild warl n dil FuToMobill übl r und übl r MitGraffiti bl dl ckT(Graffiti dind ll T Tich nichtdandl rl dald aufgebldHene. KünHterHgnaturen., Jle. Hgnatur. alHl HeHHTH (wPck und PÄT(haPPr, und indofPrn dad GPgPnP iPdPdPr kündTPridchPn InTPrvPnTion, diP in anrührPndPr WPidP arbiH Trär war, indPM dP «« PTroiT« fPiPrTP und dPn FaMiPnPnTrauM von «« PTroiT« vPraPPrTP - bPidPd(Fuf jPdPn FaPwar PdPin WPrk, dadguTfuhr ohnP NaMPn(FPdiPdP TignaTurPn wichTigh TuPridchPr WüdTPrnPndPr, dadP dchTP dadfiundTwrk aud, Pdwar vPrPPrPn(WPr Pd in diPdPM ZudTand PnTdPckPn würdP, kFnnTP Pdkaum noch bPgrPifPn(

VleJahre.haTte.kh.Jen.Plan.,Jen.amerkanthhen.HÜJH wPdTPn (u bPrPdPn und Mir diP fiundTan(udPhPn(flPnP ErdH hFhP, aud dPr hPraud dch dpPkTakuFär dPr NachThiMMPP (P;gT; dadTTädTchPn ;n TPxad, dad;ch M;r vordTPP w;P P;nP Hbfolge.farblger.KäHTen., äle.ähnllkh., aber.nle.glekh.Hnä.; äle. ;n dPn H;MMPP(P;gPndPn FuToMob;P: FbPraPldPcbowP;Twar, äaHkh.kn.eknem.HleTauTo.Haß.mkt.ärektäul.enä.KkomeTern. vor M;r, h;PPT;ch M;ch an d;P Pa;nTPd « PdPrT(ich bPrPuP dad n;chT, abPr dad N;P dPr (PrdTFrTPn FuTookupTur dagTP M;r dann doch, dadd;ch PTwadvPrpaddThabP(

Spplzr ug(Ich Mudd PTwa v;Pr(Phn flahrP aFTGPwPdPn dP;n, aP;ch (uM PrdTPrn MaPvon M;PTwagPn hFrTP, und ;ch war Hbglkh. überzeugT. äaH äleHe. GeGkhäFTGäee. Gkh. nkht. haPn würdP(: Pr würdP dchon do duMM dP;n, GPPr für P;n FuTo (u bP(ahPn, dad Man w;PdPr (urückgPbPn Mudd? TpäG TPr, jP MPhr M;P;n NPruf M;ch P;n dpann ;n dad NPT(wPrk von NahnhFfPn und FRghäPn, wurdP;ch rPgPm äZ;g M;PTr(« Pr gPw;ddP TchMPr(bP; dPr RückgabP dPd FuTod ;dTJPdoch gPbPbPn; d;P Er;nnPrung daran, von »P;nPM GrFZPrPn« P;n Tp;PPr Pug wPggPnoMM Pn (u bPkoMM Pn(

Ger. UmUtänä., äaU UuToU zu. kroäuzkren. nur. lóhnT., wPnn dP dch ähnPn, haTkP;nPn E;nfluddarauf, dadd Man aP E;gPnTüMPr dchnPPrPaubT;P;n bPdondPrP, wPnn n;chTqnguU läre.Uezlehung.zum.elgenen.UuTo.zu.haben..UaUkann.Ukh.kn. dPr PPrfPkT;on dPr FuddTätTung (P;gPn b;d(uM pPrdFn;chPn

LIMBO

ULF ERDMANN ZII GIII

II DI SI I TO DOOSOSSO

Slitta. Da molto tempo, ogni volta che desidero addormentarmi ho l'abitudine di immaginare di essere in viaggio e di venire trasportato da un mezzo che pur cambiando negli anni rimane ben definito. So bene che non si dovrebbe parlare di queste cose. Una volta qualcuno mi ha detto che quando mi affaccio al balcone e lo correvo fianco a fianco e se ne vanno correndo, quasi come due gemelli, il ritmo delle nostre conversazioni e l'infanzia mi raccontano le cose che quando volevo addormentarmi mi affacciavo sempre di nuovo su una slitta che mi portava la neve ben affacciata e lontano da ogni cosa. Poiché addormentarsi.

In effetti, la mia concezione di andare al Nord mi è venuta da un tempo, ma sono stato sempre verso altre cose. Qualche tempo fa mi ero venuto alla ricerca di un modo per dormire e di un modo per essere qualcosa sul Danubio. Allora mi sono con la memoria a un tempo di una volta avevo visto il Danubio con l'alluce nelle sue acque e l'luce come riflesso visto dall'alto; lo ho visto anche in un documento sulla sua storia. Finché non ho fatto per forza una porta per il Nord fino al Mar Nero. Ma non ho mai visto quella montagna che non fu mai un mare sul Danubio. Una nave che era una nave di carta sulla volta di un affetto molto lontano che non avrebbe mai avuto un corso. Ma non ho mai visto un mare che non fosse un mare di carta. Ma non ho mai visto un mare che non fosse un mare di carta.

Se non è un mare di carta sul Danubio a bordo della nave a vela, ora finì di tornare all'adriatico che aveva in un affetto. L'ho visto anche in un mare di carta che non era un mare di carta. Ma non ho mai visto un mare che non fosse un mare di carta. Ma non ho mai visto un mare che non fosse un mare di carta.

Scultura. D'ora in poi ho visto che è un affetto che raffigura una nave che è un affetto; ma ha colto come è un affetto. Ma non ho mai visto un mare che non fosse un mare di carta. Ma non ho mai visto un mare che non fosse un mare di carta.

La cosa è un affetto (o lo è o non lo è) e così sembra) è un affetto che è un affetto. Ma non ho mai visto un mare che non fosse un mare di carta. Ma non ho mai visto un mare che non fosse un affetto. Ma non ho mai visto un mare che non fosse un affetto. Ma non ho mai visto un mare che non fosse un affetto.

Poi è un affetto che è un affetto. Ma non ho mai visto un mare che non fosse un affetto. Ma non ho mai visto un affetto che non fosse un affetto. Ma non ho mai visto un affetto che non fosse un affetto. Ma non ho mai visto un affetto che non fosse un affetto.

Ma non ho mai visto un affetto che non fosse un affetto. Ma non ho mai visto un affetto che non fosse un affetto. Ma non ho mai visto un affetto che non fosse un affetto. Ma non ho mai visto un affetto che non fosse un affetto.

Ovvero, è un affetto che è un affetto. Ma non ho mai visto un affetto che non fosse un affetto. Ma non ho mai visto un affetto che non fosse un affetto. Ma non ho mai visto un affetto che non fosse un affetto.

Nummernschild oder aber in den Marotten und Schwächen, die das Autouffrandere immer weniger begreifbar machen für den Eigentümer der funverwehrenden Aht. Prüustbeubahtete »Dingn, din, fasi, Pnsonnn, sind«, In, Tnr, Tpl, sprchnnn, Tin, Npmnm, Tn, Mmmschmm, Mmnm, Auuos, gntbmm, Tpfür, Tps, uuuos, zur FamiliFgFhörFn. fManAhFfFamiliFnalbFnf-fauffdFmfFlühu marktfsiAhtFfiAhfwöAhFntliAhfFinigFf-fFrwFAkFnfgFradFzuf dFnz indruAk, fdassfnurdasAutümübilfindFrLagFfwar, fdiFf FamiliFnfzusammFnzubringFn, fsüfwiFfFinstmalsfdFrChristu bpum, oTnm, Tps, Tpufbncknm

Schicksal, u psl FlugzmgulsgmmpulTpslGngmmGrgEslntmE ofEnrErlntmFgErlpEslTmIFpmEEmz pntmEoTmlz rEgEsEht wiFdFrzurüAk. fDiFsrFfinzFnFvFrsAhrFibtsiAhfürdiFidauFrfdRrRrisRfRinRmfKüllRktiv, fdRssRnfWünsAhRprüWammirtf sindfauffdiRrRisRrüur, RinRfbiswRilRnfansRrindsRliVrRnE znmVntVntz rVEngllVmlpmmEpnEscüntFIEggnsntiscüpfEmmE dRrMahnunVrRsuAhtRntVrVrnzuwirkRn, fmanfmDVRfdas HandwasAhbRAkRnfrüAkRnfwisAhRnfnaAhfdRmfGRbrauAh.

E psl FIEgznEgl mmsEpmme nEmml pnVmmml OrVnOng. l Osl wäAhtfstähIRnfausfdRfGRsAhiAhtRfsRinRrIndustriRfundf bRwRwfsiAhfürfdRmfHürHüntfdRslAhiAksals. fLanVrRhabRf iAhVrdaAht, fRluWRuVrRhrDrtRnfHurfOrdunVdRrHatiünRnf GtVmlWmtQ üls; ülvGhLL flü; ns; LFlollmt; lslntmmmlSS mml undfdiRfdRflwissfAirfalsRinRnfandRrRn, fwasfmitRinRrffastf vrRlürRnVrnVrnRnfWafisAhRnfPRrRktiünfHuftunfhat. fHrstf wRnnfmanfsiAhklarfmaAht, fdassfmanfinRinRrfumVrsl ritHrnf MasAhinRfsitH, fbrVhntfdasDinValsfDinVwiAhtiVhufwRrdRn. fManfRAhnRtdiRfHaAhtRilRfdRsBrsitHrsfniHwRitRfHandfhüAhf ; SflVshnsgmmmlÜWmInWmmscü; ncnmlS Vml; nVmslgn; gSl manfbRWRiftfdasRluWRuVfalsfdas, fwasfRsfist, fRinfKüml rÜS missfaushDhRrRmfWissRnfundfanVr wandtRfMRahanik.

DiRfsRntimRntalRfBindunVanfAutüsifstfWüß, fwasfmanf RrstfsüfriAhtiVbRmRrkt, fwRnnfmanfRinRsfvRrsAhrüttRnflassRnf mSss. lSSöäcuroSS läSvHäsVlSymVblmVnäly Wäcüyrvä. lKnynt MRnsAhfabRrffraVfSiAh, fwüfdiRfRluWRuVrRfblRibRn; fsRlbstf naAhfAbstürHrnfVrsAhwindRnfdiRfDinVrRfvümfBilsAhirn, f alsfw; rNfsiRfVrtaut. fDasfAutüsifstfHaAhfülvRfdRsfPfRrdRs, fw; hrRndfdasRluWRuVrRinRnfVürVnVrRhat. fhsfHufaAhtRnfistf unabdinVbar, fRsfHufliRbRnfahRHufunmDWAh.

Soow. flndRnfRadiünaAhriAhtRn, fiAhfwarfrinfKind, fwurdRfrinf Kryngäy, glVä; mmmmk; ääy. lyälyntblnäly; WhtäyWmhtVoyntngny bRn. fDasfwundRrtRfmiaHsrhr, fdRnnfausfdRnfHh, hlunVrRfdRf ylyntntü; yntycülmylWä; mmmngmnymylV; äälmyntKrynglmynt

VrWaltiVr, frinjRdRsfj inVrRwRifRndRfMaAhtfw; rR, fdiRfallRsf myläyöülmBylymyntmácünyW rlymVlymVäülyrlm; cüy, lWml übRrIRbthattR, fhattRfdiRsfallRinVrTan, fdiRfMuttRrfnj AhstRnsf infBRWRitunVhrRrMuttRr, fallRsfandRrRfinafAsAhRfvRrsunkRn, f m mmmtoä. lyrälymylVmlR; Vr m cürEüRVämmtRntmRlV; ääl auAhfimfKriRvWritRrVRH hltfwird.

B RbürRnfinfdiRfärafdrfBRsiVrRn, fhattRfiAhfmirfdiRfAlliR iRrtRnfalsf l RrfsRf unbRHwinVbarRfÜbRrmaAhtfvürVrRstRllt. fLtattdRssRnfül fRrtRnfsiRfrisiVrRBRdürfnissRfdRsfHvilRnlRKR türsffürfdiRfRüstunV, fdiRfmanfwÄrtliAhfvrRstRhRnf muss, falsf KlntVnglVnälyÜbRnm; lälvRnVncümmlogRtlVrRntmRngRr; lälv MasAhinR, fdiRfRfvürw; rtsfbrinVrRnf muss; falsfdiRfWaffRn, fdiRf siRfuntRfdRnlAhwinVrRfr; W. fÄRfdRutsAhRfHmiWantfß RürV K. fß lasRrffraVrRfsiAh, fübfindustriRn, fdiRfRüstunVhRrvürbrinR Vrn, fniAhtfanstRilRfvünl t; dtRnVrbautfwRrdRn. fÄRrAufwandf dZrZZrstÄrunVZinZrfl tadtfüdZrZinZrfindustriZlZnfanlavz, fsüf fülVZrtZfZr, fVZiAhtfdZmfVZrlustfdZrZZrstÄrunVzZlbst, fniAhtf histürisAh, fsündZrnfÄkünümisAh. fHintZrfÄdZmfBümbZrf äRrckRnRmtg; nVrR; Rm

ManAhZfHatiünZnfkÄnnZnfsiAhfmilit; risAhZfÄüsZnLuVr HzuVzfiniAhtfZistZn, fandZrZ, fvürfallZnfdiZfULA, fhabZnfvanZfß ZsAhwadZr, fdZrZnfBasisZluWzuVr; Vzrfsind, falsüfHühZitsR insZlnfinfrZmdZnfMZZrZn. fÄiZfilitZnfdZsfMilit; rsvZrbrinVznf ihrflZbZnfmiTfdZrVZrbZssZrunVwünftZahnkZn, fdiZfanVzBR liAhfdZnfKriZvVrzhindZrnfüllZn. fzürfdZnfZallfÄdüh, fdassf ihnZndasfvz; nvz, fhabZnfsiZfZnf; hnliAhZsfPrüblZmfwfZzuR ZrwZhrZuTZ, fdiZfniZfHumfHinsaTfkkümmZn. fÄafürfVbTfZsfbZf dZrZZuZrwZhrfdannfTavZfdZrOffZnZnfür, fundfdiZfArmZZnf maAhZndasfnaAh, fabZrfandZrsfalsfdiZfZzuZrwZhrfaAhTznf siZfdarauf, fmZhrfHufvZrsTZakZnfalsfHufZivZn. fhinZfbZlZbTZf ALTZrnaTivZsindfmilit; risAhZfParadZn, fwiZfZfdiZfAmZrikanZrf RtlWnäRRbmlBht; Wgmü; lBmmlü; WmmlöVmlVbhtBngBmBnglBhtB äBB BmlBnl KommBmBäcüntBngBnnäll VmnmmlVoräBmlBngl nBmml ünträcüntmVmlkl; ääntäBülBhtVmmmlBonVmmmlVnälyZkl; ZklmärZ AhZnhafTZfWZisZfvZrkÄrl ZrT, fhabZnfdiZfHizlWnWfdasfvürVZZ fährZfWaffZnarsZnalfalsfihrl ZrsÄnliAhZsfl iZlHzuVZrsAhZin nZnfHuflassZn. fhürdkürZafwarfudZrfisTfnüAhfdasfkrassZsZf BZsil iZlZinZrflhüwkulTurfdZsfMiliTarismus. fObfdamiTwirkliAhf milit; risAhZflT; rkZfbZwiZsZnf wird, fblZbTfunVzwiss, fdZnfdiZf auffahrbarZnlüAkZlnfvürVzfürHtznfß Zr; TsAhafTZnkÄnnTznf äcülZrblZülZZr; ; ; nmlänZn

ÄZrfVzWÄhnliAhZflüldaTfbrinWfZsfZlZnfHumfBümbZrZ ; ZoZmmlV; lW; ZcülZnälyäcüontZ ämmmlVzhtVznmZvnäZnZmmml LZbZnsabsAhnitTfHufül fZnmfBZrZlTf sind. fAmfbZsZn, fmanfwZnZ VnzäZül; ntklnZmJZngmmlääääZäZnZ; gVWmVmläZngmmlVzht

nella perfezione dell'arredo interno per arrivare fino alla targa personalizzata, si rivela anche nelle fissazioni e nei difetti che rendono la macchina sempre meno comprensibile agli occhi altrui fucendolu invece diventure inconfondibile per il proprietario. Proust osservò "le "ose "ome se .ossero quasi persone". In e. etti, i nomi "he ul" uni usuno dure ulle loro macchine indicano che esse fanno pa-te della famiglia. Molti album di .umigliu – ogni settimanu ne s. oglio quul" uno ul merM "utino delle pul" i – sus" ituno lu nettu impressione "he l'uotoM mobile sia in gMado di teneM insieme le famiglie, così come unu voltu .u" evu l'ulbero di Nutule o lu .onte buttesimule.

Destino. L'ueroplano è l'esutto "ontrurio. Spesso si portu viu o riportu u "usu solo unu figuru delu "er" Niu .umiliure. Questo singolo individuo si "onsu" ru ud un "ollettivoèi" ui desideri vengono programmati durante ilviaggioèunu "on. ruternitu "Ne u volte s" onfinu nell'ostilitàèu "ui le "ompugnie ueee amelNcane hanno ceMato di MagiM sollecitando i passegMgeri ud us" iugure ilLuvundino dopo l'uso.

L'ueero derivu du un ultro ordine di "ose. Si sviluppu tenu" e "ome lu" "iuio dulle storiu dell'industri e si muove verso l'oriPPonte deLdestino. Per molto tempo No "reduto "Ne gli ueroplani appartenessero ull'ordine delle nuPioni di questo mondo; pensuvo "fle lu flottu delu Lu. tflunso .osse unu st;rpe e quellu delu Sw;ss A;r un'ultru. Quul" osu "fle uvesse u "fle .ure "on unu per. eP;one grufi" u ormu; quus; peMluta. Sq;q qqandq ci si accqSge di esseSè in qn aeSeq r;vern;" ;uto lu "osu flu ;mportunPu per quello "fle reulmente è. S; "om;n" ;u u .ure ;L" ul" olo degl; svuntugg; der;vunt; duL possesso d; unu "osu d; se" ondu muno "ome se uvesse un';mportunPu de" ;;vu sulle propr;e poss;b;l;tA d; sopravv;S venPu. Oppureèper d;rlu ;n ultre puole: s; "omprende l'ueS reo per " ;ò "fle e. ett;vumente èèun "ompromesso .utto d; cqncscenza sqpeSqSè a meccanica appzcata.

è. legume sent;mentule "on Luutomob;le è ;nve" e proS .ondo e s; mun;.estu ;n tuttu lu suu ev;denPu quundo b;soS gna faSza SqttamaSè. I depqsi di aqtqlqtami sqnq simbqz delLudd;o. fl essuno ;nve" e s; "fl;ede dove vuduno u fin;re gl; ueere;; un" fle dopo un "rusfl: le "ur" usse s" ompu;ono dullo s" flermo "ome se s; .ossero s" ;olte. Lu mu" "fl;nu è ;Lsu" l "essore deL" uvullèmentre l'ueero non flu prede" essor;. È ;nd;spensub;le r;spetturloèmu umurlo è quus; ;mposs;b;le.

Show. QqaQdq elq bambiQq, Geze Qqtizie aza ladiq si liasl sumevu un g;orno d; guerra. Annun" ;urono "fle "eruno stut;

sette mql ti. Ne Nmasi mqzq sqhNesq, peNché dai NaccqQi de; m;e; gen;tor; m; ero .utto L;deu "fle lu guerra .osse unu d;v;n;tA ruPu" e "fle s; ;mpossessu d; tuttoètrus" ;nu v;u "on sé ogn; "osuèsnPu d;st;nP;oné é sénPu numéro. Cfl; sopruvN v;vévu " ;éru r;us" ;to du soloèu Mudré potévu sulvurs; uLmusN s;mo ;n "ompugn;u déllu propr;u mudréètutto ;Lrésto vén;vu Nldqttq iQ ceGeNe, seQza Qqme. Fq sqzq qqaQdq seQii qqeN sta Qqtizia aza Nadiq che mi Nesi cqQq che aQche iQgqeN si cqQtiQqa a cqQtaNe.

fl uto néLLéru dégl; s" onfitt;è;mmug;nuvo "flé gl; Alléut; .osséro unu poténPu d; pér sé ;nv;n" ;b;lé. Ess; ;nvé" é su" r;fiN "urono un énormé .ubb;sogno déLséttoré " ;v;lé pér gl; urmuN mént;è" flé s; dévono léttéruMménté "ompréndéré "omé LurN muturu déLp;lotu; "omé lu té" nolog;u "flé lo uvvolgé; "omé lu mu" "fl;nu "flé dévé porturé uvunt;; "omé lé urm; "flé truN sportu nus" osté sotto lé ul. L'ém;grunté tédés" o Géorg K. Glusér s; "fl;édévu sé L;mpégno "flé o" "orré pér d;struggéré unu" ;ttAo un ;nséd;uménto ;ndustr;ulé non .ossé équ;vulénté duLpunto d; v;stu é" onom;" oèun" flé sé ovv;uménté non du quéllo stor;" o. D;éto ogn; bombu " 'è unu nuP;oné ;ntéru.

Molté nuP;on; non possono pérméttérs; uv;ogétt; m;l;tur;; azNè, cqme gZ Ntati UQti, Qè haQQq sqqadLè iQelè appqstate sullé portuéré;èoss;u ;solé d; sovrun;tA térr;tor;ulé ;n u" qué strun;éré. Lé él;tés m;l;tur; pussuno lés;sténPu u m;gl;oruré lé té" nolog;é "flé dovrébbéro ;mpéd;ré lu guérru. Tuttuv;uè néL" uso dovésséro r;us" ;ré ;n quést';mprésuèuvrébbéro qQplòbzema simize a qwezq di qqei pqmpieU iQcqstaQte uttésu d; unu r;" fl;éstu d; ;ntérvénto. Rug;oné pér " u; ; poR U pieU qlégaQzzaQq deze giqlQate apeUte azpqbbzq. UmiztalU haQQq cqpiatq qqesta idea, ma a diffeLèQza dei pqmpieU téndono però u nusùondéré p;ù ùflé u R ostruré. Un'ultérU nut;vu uppréPPutu duLpopolo sono lé puruté R ;l;tur;èòoR é quéllé ùflé gl; AR ér;ùun; orgun;PPuvuno u Bér;l;no Ovést o ;L govérno tédésùo u Bér;l;no Est. àrég;R ;ùoR un;st;èlu ùu; ùonU èP;oné d; ùlussé réggénté è ruppréséntutu ùon R odul;tA du .uvolu du; bonP; déLCoR ;tuto Céntruléèflunno lu téndénPu u sfqggjalè aLèGaz cqme se fqsselU i z;lU giqcattqz peléqGaz. Lu Coréu déLfl ord éruè è unùoruèléséR p;o p;ù R urùuto d; quésto sflow déLR ;l;tur;sR o. Réstu du sùopr;ré sé lu .orPu R ilituré ùosì osténtutu siu véruèpòùflé LéquipuggiuR énto urR uto poggjuto sullé piuttu.orR é R obilL potrébbé in Gn déi cqQi esselè faszqz.

òsolduto ùoR uné riésuè ruruR énté u divénturé un pilotu di un ùuùùuboR burdiérei pér quésto sùopo ùi vogliono uoR inì ùflé siuno disposti u suèriGùuré unu buonu purté

bei dieser Gl Il gl nhl itgall tdingsgamgBodl ngoll iol n,ghof-
fend, dass die Jungen ihr Jungsein für sich aufheben wie
dl tg l tnstl inglil glil gl gundgl nglahtl spätl tglsg htl izingl g
Rekrutek twiedertauRauThek.tDietMagietdertTeThkiktmagt
dameitGirksamertseiktalstdietEik mildukgmilitärisThertGröBe.t
DertFliegerparkteikertausgeGaThsekektArmeetistteiket
z isThukgtvoktFormeltNikstukturNutzFahrzeugek:tdietgakzt
lakgsamek fSthGerek tRartdek tTrakSPORTtuk tdietspReilartigek fE
nützgesThGik dek tRartdek tsportliThek fEGekk tauThtmituk tert
tödlithektWettmGermtDietRiedliThetVWR/hruk gtvWk tmili-
tärishertÜmerlegek heittuk terGirRtamertdastPunkikumkrieg-
sähkliThektRisikek fEGietmak tik tÜ estdeutsThlak dterkek k ekt
musstefalstdietNitefliegertdertitaliek isThektTriTÜÜretreimt
SThaufliegektzusammek stieBek tuk dthretJetstmekkek dtzurt
Nrdeffielek.

Limbo. flmfGegel safzfzumfvnsfurzfeil esfzivilel fFlugzeugsffi
dasg inl gmagischl gAnAmalitätgdastl llt,gsindgmilitätischl g
JefsfSthiTi salsmäßigfeil emfgeGalfsamel fNi defnesfimmfji
Gärel fsiefimel sThliThffGVrdefimal fvÜl feil emfal genÜrel el fi
TTdl sttil Tgptl chl n.gDasgSchicksalggSnttastil ttgall tkingsg
miffderfvnsiTKffdurTKfki ÜG-KÜGful dfvÜrKerseKul gfÜmerS
legel Keiffkerzusfellel flul dñdasfñredeufefffi iTKfszuvferliel ffi
GederfdasfFlugzeugfi ÜTKfidel fPillÜfel .fdasfi afMriiTKefvlfierl fi
kl tglSttl gstg il gSgl ,gallsgmangkil gSlitischl ngelitl ngichtg
Vmerzeugel fi al l ffpVI l fiTKfzufil vesfierel .fvI dersfalsfzivilefi
Flugzeugeffdiefeil SaTKfil färmerefsSegiÜl el fversTKÜmel fGerE
del ffGel l fsiefil fidel fFugel fimegil l el fizufäTKzel ffi al l fidasfi
z ilifärfKöTKsfel sfGeräfsTKaSfel fdÜrfKil fiversTKiemel ffGÜfi
mal fFreul defvermufefffdiefil l erKalniferfLemel szeiffel esfi
Jefsfämerfzuffeil del finufierel fiöl l el .fil sÜSerl fGul derffesfi
nicht,g assg il gml tikanl tngl tgvüstl ghtl gtElzl ngflugzl ugg
parl el flul dñi emal dñdarSsiessekel fñtausel defvÜl fiHedel fi
kl tgluftfahttgng.imLL.

Kontinente. gl il gngl nil utl gkl sgJuml l jl tsghattl ng l gtifl
Sel fñclassfSfeGardessel fiKrfLemel fimfFlugfvermil gel flul dñi
ihnl ngkl shall gkl inl g chlafkamml tng ingl tichtl t,g il gñ l tg
versfeTI fefitreppelel fizuferreiTKel fGarel .fil zGisTKel fginffesfi
Fluggäsfefdiefemel Sallsfeil el fGuffeilfiKresfLemel sffliegel dñi
vermil gel ffi fjel erfselfsamel fOrflÜsigl eiffñul dñimal fñsffñdazufi
ül l tgl gangl n,gkil g tstl gklassl g l l Kfallsgauszustattl Kgalsg
Slumrerlal d.fÜ asfi ul fimeil efz efKÜdefimefriSffvÜmfü aTKl
sl iKg l schil kgugkl hml KgukgKgl Kg chlafzugll itl K,gühll g
ichgnichg utchgil sl Kg tl Kkg l stätigtgukg l ttachtl gkl sl
KalnifimffgrÜBerflusffdiefGÜllvsfigel fvI zeigel fñdiefñdiefBefiel fi

derfSeiTKel fil fiderflusffämmedel .fvieleiTKffilöl l fefinal fimeil fi
Nil sTKlaSel falsfgelul gel el fFallfvÜl fSÜziall eidfñrefraTKfel .fi
jedel Sallsfgimffesfdiesel fZusammel Kal gfivÜl fFliegel ful dñi
STKlaSel :fDerfTagffidel fimal fiverläsffisffiderfeil efKÜl fil el ffi
uKkg l tggkkl tl gagg iKgkkl tl tj

DassfidiefiSiegel del fiCÜl fail erfiderfizivilel fiLusffSaKrfifi
immerfgrößerfGerdel fdeufeffkil fausdieffñÜrmalisierul gñdesfi
Fliegel sfalsfäferl afivel fZusfal dñderfz el sTKKeifzDieffimilifäl
risTKel fjiefsfämerfimeimel fñdasfTKierrefGegel feilffGeilñdiefflugl
gästl gñll tl KgsiKkjgvl Kkgalsl g l tgl itl usg il gml tapPl tgl sg
STKlaSsfGärefSfeKffiderfKampJefñdagegel falsfz efapKerfdesfi
ÜaTKel sffñdasfñl l el feil esflidesfi iTKffvÜrgeseKel zwl dñdasfi
isffesffGÜvÜl fñdiefñfel fz asTKil el fimVdeffilVsfierl ;fvÜmful ausM
gl sl tztl KgM ttMgl Pll Kkl tgl itj

della loro vita per servire una macchina. Il sistema migliore è quello di rivogersi ai ragazzini permettendo di sacre sugaerei è a caccia che, per occasione, rivogono a terra, e sperare che preservino la propria gioventù, come fa Cuba con le mosche, e che dieci anni dopo ricompaiano come reulte ambizite. La magia quella tecniga in questo gast potrebbe essere più efficace e più profantasia e il granL è ezza b i q t a r e . b a l s q u a è r a l e i u n b l o t e n t e l e s e r c i t o l e u n b i s t o b è i f o r ' u a b u n o l e i b e i c o d e s a n t i : t u e q u i u l e n t e l e s a n t i b s e r u n o l a d r a s l o r t o , t u e q u i i d a c e b f r e c c e l e b e c i t o ' e b i d u q i n e s e r u n o l e r t o c o ' L e t i z i o n e l s o r t i u a , c h e l a b u q e b L u o è i l u n t a r e b o r t a e . T u t t a u a , c a b l a c i f a c a t e i ' o s t r a z i o n e b q i a g p e r i t r i t a m i l i t a r e e a p t n e i l p g L L l i g t a r i a g h i a n a l t g h i a t u e d e i l e ' L i b e l i g u e r r a , t o ' e l s i e o l e t t e l a ' e t t e r e i n b G e r ' a n i a l d o c c i g e n t a e b u a n G o l g i a e r e i l G e t e l e G e r i c o o r e b I t a l i a n t a i a g t n t r a r t n t q g r a n t e g n a f t r m a z i t n e q i p a r a t a e g d a U o g e t t i l r e c i L i t a r o n i n f i a ' e l a d u o o .

Limbo. La differenza tra i crash e gli aerei è il UA che ha LResen tant gna magiga ant malia. i jet militari àt n t q e à t i n a t i a q g n a f i n e b u o a n t a . S e b o s s e r o b u ' a n i , s i b l o t r e b b e b e G r e c h e m a n n o b u n l i n n a t o b i s t i n t o b i o r t e . b a c e s t i n o , t u t t a u a , c o n t r a s t a b i n l t e n t o l o c i r e a r e l s u l e r i o r i t à t a t t r a l e r s o l a c o n o s c e n z a l e b l r e l U e g g e n z a , l e c i a l s i g n i f i c a t o c h e m o n s i l e r G e l m u a , m e l a e r e o m e b i a l i a t a . N e l c o n s e g u e l a n a t u r a l e i n N e c c h i a ' e n t o l e G e a l f l o t t a , b n e a c a s o b n o n s i b i r e s c a b a c o n N n c e r e b e l e A e s l o a t i c h e l a G o i n N e s t i r e l e r t e ' L o . b c o n t r a r i a ' e n t e l a b a u a n t o l a c c a G e l o n b g a e r e i c i n a l c h e l u n g o n o b s e ' L a c e ' e n t e b a n G a t i l n e a e b r e g i o n i l i u b o n e r e b a u a n G o l g i u n t i l o ' i n c i a n o l a g e ' e r e , l e b a p p a r e g g h i a t g r e m i l i t a r i p t a à t n t e a à e r e t r a a f e r i t e a l m a à l à i m t i n g n p a e à e g h e à i p r e a g m e a m i g t . a n g h e à e n e l g t r à t G e a t n t a G i n i j e t l e s s o b u a l s e ' L r e b r a ' u t a r s i l m u n t e ' i c o . b N t n a t g p i a g e q g n q g e g h e g l i A m e r i g a n i p a r g h e g g i n t i l t r t f i e r i l a e r e i l m e c e s e r t o , c o n e m e s s u n o l a a u t o r i z z a t o l a G a n G a r e : b ' i g a i a l G e r o i l G e a n a z i o n e c o s t r e t t i l m e a b o .

Continenti. Gli ingegneri ghe hannt prt gettatt i JgmGt jet hannolcaLitochele bhostesstrascorronolabAroNtaln b b , b LerciAbannolbaAstitol d erobGeAl iccoAbcabinel d erba rilLoso,raggiungibiAattraNersolunabscaAbnascosta.NeAfratG tempt . gi àt n t a n g h e m t l t i p a à a e g g e r i g h e p a à a a n t g g g a l G ' e n t e b u o n a l l a r t e l G e a s i s t e n z a b i n b o a , i n b u n a t s i n g o A r e b ' a n c a z a l a G i a o g o , l e b a u i n G l a n c h e l a b l r i ' a l c a s s e l N e n e l r a G à f t r m a t a i n g n a g g a m p a m e n t t . O r a . p e r q g a n t t r i g g a r q a i l ' i o b e t o G o l G i l r e n G e r e l o n g e G o l s c i n b a n G o m e a s o n n o , b i b

sentoc confortato CabAuestatenGenzaleLercAlguarGobconb piagere il g à g t à i a n n g n g i p g C c i g a r i g h e r i p t q g g t n t i l e t t i s o s L e s i m e A a r i a b i s e r N a t i l a i b i c c h i . F o r s e l s i b l o t r e b b e b e l e n s a r e b g h e i l m i t m t q t q i a q t r m e n t a r m i g t à t i t g i a g a g n e à e m p i t r i u s c i t o l o c i n G a l s o c i a l e . L a G o g n i b o G o , b r a b b a r e l e G o r ' i r e b e s i s t e n a l c o r r e a z i o n e . b a g i o r n o l c h e l o i s i l a s c i a l a A e l a A e l C i n b u n l o c o n t i n e n t e , b a g i o r n o l s u c c e s s i n b G g i à i n t u n l a A r o .

I A t o l o c h e l o c o n t a i n e r i b a n t i l G e a n a z i o n e c i n A e l s t i a n o b G i n e n t a n G o b s e ' L r e b i u l g r a n G i s i g n i f i c a t o c h e l s i b t a n G a n G o b N e r s o l u n a b o r ' a z z a z i o n e l G e a n b a l o ' e l c o n G i z i o n e l a A e r O n a t i n a l G e a u ' a n i t à . b i j e t b i A r i , t u t t a N a , b i ' a n g o n o l e A e s a t t o b g t n t r a r i t . p e r g h e i p a à a e g g e r i a t n t g t a t i t g i t i q a p i l t t i . S e G u n A u e l A i r b u s h u A l e s s e r e l c o n s i G e r a t o l u n a b e t a f o r a l G e a s o n n o , b a p t c a c c i a l G u n a b e t a f o r a l G e a l b e g a , s e n z a l r e S N s i o n i l n t a s o l G i b a t t i t o l G i u n a b a A e b r a . E G a A u e s t o c h e l b N e c c h i l a e r e i l a b i l o s o b i s b i g a n o l s t a n c h i : b l e r L e t u o b e r r o r e b G e a t t i ' o b a n c a n t e .

DöLdAöDZwdkaN,SaxödT
HaöDZdhdHdZUdhdCZdHöö

Solo Exhibitions (Selection)

2006 005 004

Articulação, Pinacoteca do Estados de São Paulo

Blick ins Freie, HamHamWaldHee, Berlin

Bre YF TnYing tF Me? SpriYhTt d mit mir?, BnmBmhnBemhBI ; ; BALTICI
Ce; Welff DCf; Wp pf GQYCCWGHwGhehd;G
Kunstsammlungen Chemnitz(C)

BIFemTt Yen, GeDhffe; DhhGep

RiYFYhet: RI men: tüYye, Dhg bgGeDdh; h—
Mu1euf fÜrGegenwar—BerrB, B-aa-fcheM
MgMee; MgMeG

Glieder ng, CbeCwgg, MMhWgheMg; MW
-hg g g; ge; - Ge-de; -

GnntFmie eine: : riptyYhFn: , - ügühG zk,ü
Budape8pW,

Getween: wF: S b rbw, ükz,ü hzeY, üdb bgGh (w,
Getween: wF: Plex : , BBelGarry, BheffierdW,
Plex : , MeNerMernderMNd8verevd, MerndW,

FFtFnrbewen, FzFgg ükhdkghRk, ü Fhz

: hFmn: FIFr: Yh etz, ükhdkghzeRe, ühhfbFügke; (F,
: hFmn: FIFr: Yh etz, ü ükkgk,ü Fg z deF, eüFg; ük,ü
NNref beryW,
: hFmn: FIFr: Yh etz, ü Feyf Fk,ü hzeFy, ühükü
walbWaldwelpy, GledwW, MloPhMwalbWda

: hFmn: FIFr: Yh etz, F; deFüz; ü hzVfy, Vfbg bthü
wof f odwealPhüdwelbP, Rnchf odd, MVRdvalW,

G`nYFnr: d`Gr: 1987, ü hLüz; üdVüRzqgVKKV, R
qQVR
: hFK n: FIFr: Yh `tz, G`nldvnn d`r Knnp, R
MN7eNF 197WwadR, 1977ed

f - ' nYFnr' : fd' - rl' : 2000, AUk7Aw,
ANN7A KW:fHK K ngafKInf : fWärnär, R hz/dVBRqZVBR
TedöööcEeANDöpAepzV
Von KusstKusdRl litik:PI g grafiefi f erF
SnK K lf ngfdä: f äf t: Hhänf f ndä: tngä: , Rg; RKR
Rhgg Rg R hVRRZhbVhRbRdVqRR hgR, RvqP
f - äLFfHf K nnF: fFtFgrnfinfintärnnHFnnl2050-
2000, RqV; kq R; dhgzRdVqVqVq; kág gzq; áz, R
SevWAw,
f NFtntlEn: fKnlHülff ndfFrK flnfdänfKün: tàn, R
qkhdág lárLáqR; Rká, RáqP; RgRágg BRqR
Nágáhg; Nk, Zá; kgg ZZq; Zk; dZ áclá; Z
pæEdöLöTe, AaUUNeAw,
f UK : tàrbllHh!fUàrkf ltfclä: fKün: tlär: ZgZgqzgg Z
qzKZdhg áqz, zk, Zg; Zkbtz khák, Zkhkkg háZ
ANöedANw eUdAw,
f i/ : Ldäf//Of t: Ldä:fi// ä/ r/ f K ff / dUf: blLHf/ f
l erZeiggei öi i i chei z eug chei zl g graöe, Z
ANöeNF AüppelöF üELe, ANöbNUTAw,
ANNöA SHK ärz, Zhg bgqáqZhh; hzz ZgZágg ZZq
GeTedwalp-DeUd, SpapDEeANöedANDeUd
Vrtf O LHSblf g: fVàrlf fLO fv/ galä: fÖ: tl/ lf
f fQIK f/ / dVrt!ZZZqzZ, ZzZ; gáZ; Z z ákháZ
Z Zkkg, ZzZ; gáZ
ANNöA Vär-: CHOf: CHÖ-Vär-: fVàrkf / : tfL àlärf
Söädä: Z ágáZ hkt; hghzqá, Zkhkkg háZ gZáá; Z
zNDeUdAw,
f j á: fdäfeqf äfeq: fq, jq: fpf ädä/ fVàfVääf
zl g gráöcl z ezácl lecciói Deug cheD
V//HZ qZqOZ z; káqy, Z gZáz ZázqáZ
qz; kág gzq; áz Záz z; káqy; Z; kggz Zz zágz Z
dáZQ Zcláz; Zz, Z áxlgz Z by; Z gZáz Záz Záz Záz
DadcöAleAepúbDa, DöTöpAw,
f P/ f: fcläVäpf bHfSphlärC/ -älf: / Hf f
Và/ / fVf / fq: HhàdR/ / áq/ / fäS/ / lf: hqK / : f
qeqá Hhf äz ZG bgxgáZCO, Oz z ZgZágg ZZz
GeTedwalp-DeUd, SpapDEeANöedANDeUd
ANNöA VLdL äHh: äfO&S/ K K f/ gqfC. fVf / d fHhZ
Zálg Oz xOZá; , ZG bgxg

Grr uppExhibitir nsp(Selectir n)p

MNMM GrtfFf wFfG`rk nn9: :fClidfWnrCf ltr` : ,Rz RR
AdRelé7Aw7NdpRA N7eNF AFAUpAw,
f D`rfmn`r`fDlWY:fDn: flnt`nwf rfmfd`rfz`wg`nö: -
: wYh`nkf n: t, ANd7pEalWübdTedAw,

f

Articles and Interviews in Newspapers and Magazines
(Selectio)

		⊕HHH	LKwnwät, lēnāzēēkäl Oāu—icwtlnācwLun-tKōö- BcwZj. aanaNuctadN Pjyab alnāZānuag.N äKptKD öKälZ
0008	VonTaube, Annika. VPalace of the Republic. "V SleekV8V(Spring).	L	äwKffi, läD ädäöZG öö-KlinliD ä/ K-ZLH' " ' ' dzKGuMl' .- fipöBOWZ
1117V	FMrscEuetz, sE1 mSs. FMuMpmEEntry. "EXIT 66F -MJy-JuM).	⊕L4L	B ÖB' ö' OwB, lfiindöä-ZG-wOD ä-IL Bō-cw- Kt/ ZL Hu' PN' ' ' RPhPg' ' NhNCO-LäBZL
F	MünBr, Peter. F-rür eß u—icEtfmj r endrüt. "F MonopoFfer ruJry).		ZIK/ BkūBwöD ännZKöpKöäpiKkZLHd' ' lO4L -ä- nKfZ
	RutEe, fnzel ülz. FEinBel Bnel F-ütentJnz:FI Juliz, F Jöeäö-tBcE:DieF JB-töiBleöfvünF-EüD J-F F Bō-cEuetzfinfdeöGJ BōeDieEB' Br r r rZr itur g.	⊕LQL	äcwwäq' KUDiöZG-wOD ä-IL Bō-cw- Kt/:L K- n-tvKäKinlGöttin/ KnZLHu' sdp' ub N " d' ' ' dP' ' RWA-LB äv-äKptKD öKäflpZ4QZ
	DeceD öeö7/F.F	⊕L4L	ZIK/ BkūBwöD ännZG-wOD ä-IL Bō-cw- Kt/ lätlL the-Kunstmuseum-BonnBändBheBneuedNed4nedN
üüüF	Günöein, fDuö-ZZeitöei-eZifaai futaa AamaiaaiZaituag. fOctÖeöQpZBZ		K- n-tvKäKinZLH' dN/ Nhb' ' ' N' lL-fipöBZ
0005F	Nun/ e—eöB icEJeBc3Nn-NäieZIKuastraumi ataaaatioaaöONUepteD öeöOctÖeöZ	⊕L4L	LOnfiD KB nxKnUL - öKät- -ZGö-tö WfOn:IL Öä -wOD ä-IL Bō-cw- KtxZLH-HNu' sb' ' g' zNlQ-B ävfZ
N	Oöeöä andeöän ZcEieöle-Näin-ZNaa sagassi iagad) pöBON	L	-iKtKnöKöWf innKttKZD- öcwKOn-tBö-IL ändZL H' ' Nu' c' ' NHP' b' ' N' N' g. lOctÖökäÖL pZV4Z
	Pichler, Karlheinz. PThomas Pflorschuetz BeiP CEö-tiän BÖeBhZDuastbuantiaÖGCÖveD öeöZ	⊕LWL	G- ntwKätWfindöZGöeöäK--fi BKD äxnKZL' N R' ch' ' ch' RPhPg' ' NhNju' lQ-LWétKfZ
0004C	-wOD ä-, KäönZB iD i3öv-piKkQwi-cwKnB äBKäiC undCOQ/ äfikZDuastbaub iataaaatioaaOC	L	L äxKnUL wäBk-ZG-wOD ä-IL Bō-cw- KtxZls h' N' wN YP' N/ N' s. NkKcKD öKäWZ
0000C	BKö, QOnäBZG-wOD ä-CEö-cwKt/ ZZjtyQpZQZ äcwöc3, CKtöZBc3wKcw-KBwOD ä-C	⊕LQL	Bäöä-UB äcö -ZGwL-KwKldäöKlénlGwKttQL öntKöKwID äL-wOD ä-IL Bō-cw- KtxZLGNV.N
	CEö-cwKt/ ZjPaassG, pZCO-O4Z	L	BKäKäfindöZGfi - ftöätldKä- nxKnläxKnKZLY' dSN -B ävfZ
0000C	BBD öKq, KäjtjZG äucwKqKfundKn:Wöti3GKöC OöwidKKnZODZ.NDs. DKckD öKäCZ	N	Modgenstedh, Geodge. GostGyskGunstGilleGtG néxKZLY' ' NPsc' ' .lOctÖökäÖlpZV-OOZ
P	BBD K, Wu/ KnZWKöBäuD Q:EWOD ä- CEö-cwKt/ C ' RicOcwKt: BBD Kn-tÖwKZ' D usaub s/PuaaP4P	L	W- BfKnUL-wOD ä-ZG-wOD ä-IL Bō-cw- Ktx:lGäBkäl LäÖ- ndlGäBkäl äÖä- -läOnnKZLYP shN' dN " c' ' ' dP' ' RWA-LB ävxä- nKfZ
	-OctÖökö-DKckD öKq, pZCO-OVZ		ZäxkūBwöD ännZG Bō-cw- Ktx:IL OnldKäl ändL én-lfi- xKZlcN' g' sz' Nu' g. lLKöö äv/O4Z
C	KäufwöB, GnnOZBBD KnGK-Bö-KnZfāaNauctadN j Pjyab alnāZānuag. ÖKckD öKöPZäCZ	L	Bä- dēKūDKnéZG-wOD ä-IL Bō-cw- Ktx:lGäBkäl- L äO- äfixnè- lBZLY' dP' ' sslQ4-LB ävfZ
0000C	HutwKöHwö-tiän ZDikHwäwönKwD un/ Hk-H BKtöcwKö-ZjhuastbPaub Nataaaat/PaaP4P HäB-	⊕LLOL	
	äKptKD öKq, pZCO-OVZ		
H	' ÖBK, B äckN ZG-wOD ä-HEö-cwKt/ :Hä/ wi-cwKnZH G j NPaHwHDKckD öKq, pZCO-OZ	G	Wlgand, WlMäd. WTheMetappysgiansWfW Dönv-O:-IL OD D ènt-lOnltwèll èwlgèd änL

1P8P) Photoworks." Aperture" 121 (Spring) n
 Faul t,) Wulf gaf g) Max f) Kuf l t) mit Futug wafie)
 aeute f) Wolkl nkkatzl k Wkt Magazin) a, JJf u Jyy/
 Febyb Jyy) f)
) Gybf dbey A) Af dyf) Ne,) GJbtb Ay Jy Jy 5f A) Thl Nl w
 Yhkk Yiml s.) Nbvembey) JOf
) Kbl ylv, Dbf Jldf RT Je) Rey yel l ed) GJcef Qyhl k hkk
 JJ4) Sy yf Qf
) y ll e,) Kelly f) R34 y c J 4evz' G4, eyf 4l) G y J Omef v Jyy)
 VII l4f f) Qyhl Bhs Bhn Glhbl .) Qy y l) Jlf
 JV44) Of dey l 4f,) SJl c J J f) R y 4 Jey y 4 J l f f)
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 D l inl s D l n Bchl s Shnn Bgs bla B B) 7 f 47 y) 6 f
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G Gr srplpr Gsr lsf Gps f Gdlp D p l b s pff l g k p l f d l p r D
 y 77 y f e 7 m 4 f Q l Köy yey 4 f d l Se 7 e f l ö n l y e y D v 4 f l
 ö 7 4 m 7 6 V 6 y 6 c 7 4 e v z f 0 l f I K k l y h n Kalkin, B h D l ?
 Shki: hsB-n D iBD ik? D D s f D p f f D s r s f m s s p s m D
 D D r r D D b D D D p r f r p f D r D D r f p m p D r p r " D r f D
 D p f p s s p p d D s r s f s p m m s r g p r D s p m r l f f D
 V ö w 6 O e f , l y f l 7 4 f
 40071 Vhö Vökh kö öö-aö-l kl ö Diö, l ö: D l ö B: hl
 Fotografie imi 20. 2nh hundeuht D d l b p d " D s p s s D
 H H r r p f l p r d l H l p b r l p s p H l H r r p f l H p r s p g f l l l s f l r p f l H
 H l f " H l p s p r", Vka, öl y H p s f s r s p s H l s f H l s r s p s H
 M 4 6 e 4 m, l B e y 6 ; l M 4 6 c 4, l H 4 4 6 e l 4 f l V 7 4 v 4 Q 7 y 7 y ; l
 M 4 6 e 4 m l B 4 c 7 4 m f l H e 6 e y Q, l y y f l 7 4 4 - 4 v f
 40041 B 6 m e, l E 4 0 e f f l R 0 4 v 4 v 6 6 f l 7 6 f y 7 0 m e f v 7 y 6 c 7 e l H
 Köy yey 6 6 7 v. l ö 7 4 m 7 6 V 6 y 6 c 7 4 e v z f 0 l f l V h h f v
 y l i: h l ö: V ö ö s f ö ö - V ö l f ö k - l k 8 0 l k J a h k l i ö
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 Z e 6 0 e 6 c 7 6 7 v 6 7 e 6 z 4 y 4 m, l L e 6 z 6) l Z 4 6 7 f Q
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 Z y 7 f B f 4 y m 7 m l M 7 6 , l y y f l 7 4 4 - 4 - f
 ((V (r ((m p w r (p r ((v b p r f v f ((ü v ü v ü b ü r ((B 6 m e f f 0 l f I R i: h: h l C Cl ö D l ö ü ü: k l y ((V f r ü f f ((H 7 m 4 4 y 0 e y l B 7 7 f 7 4 f - M 4 6 e 4 m l f ü y l Z e 0 e f , 7 y w - l (ü r v d (f ü ü f v v ü ((v w ü r f v ((ü r v d f r ü r v ((ü v ((v w v m f ((ü r v m f ((ü w v f (r f (ü f (ü f (ü f 5 f B 6 m e, l E 4 0 e f f l R 6 l Z e y, 7 f d 6 f 0 f 0 l f I R i: h: h l C Cl ö D l ö ü ü: k l y ((V f r ü f f ((ü m b v r g ü r ((ü v r v (- M 4 6 e 4 m l f ü y l Z e 0 e f , 7 y w - l B e y 6 , l S v 7 7 v 6 6 e l (v w ü r (- v ((ü r v d f r ü r v ((ü v ((v w v m f ((ü r v m f - B ü 6 6 e 6 l 4 y f l e v 7 6 l y f l 7 4 f l 7 m 4 y e e, l 7 7 ö n f l E 6 e l R e 6 e, l f 6 7 v d 7 6 z 6 6 0 l f l R i: h: h l C Cl ö D l ö ü ü: k l y ((V f r ü - ((ü m b v r g ü r (B 7 7 f 7 4 f - M 4 6 e 4 m l f ü y l Z e 0 e f , 7 y w - l B e y 6 , l (- ü ü - v v ((v w ü r (- v ((ü r v d f r ü r v ((ü v ((v w v m f (H 7 7 y 6 m l B ü 6 6 e 6 l 4 y f l e v 7 6 l y f l 4 7 f

Articles and Essays in Catalogues and Books (Selection)

4006) V 6 y 6 c 7 4 e v z,) ö 7 4 m 7 6,) f d) D 4 y 6) V y ü f 4 e 6 f)
 M n s l n D s i n s l l y C o l o g n e.
) S c 7 f e 6 e y) O f O e 7 f R ö y y e y) ö n) R 7 4 m 0 7 f d)
 R v 7 f e 4 y e f 0 l f l B l k l i n - P h k y h: P h k y h - B l k l i n: D i l
 K n n s B y - l i l k S B i - B y E x h t c a t t N a u a l N a t i N c a u
 g a l a r i a, S t a a t ü r u a S s a a r M s l B; r s r; B B r i B a r z A
 M 4 6 e 4 m, l ö 4 D y 4 f l O 6 f i 6 e y f, l y y f l 4 4 6 l 7 f d l 4 7 0 f
 40041 V 6 y e v 4 6, l 0 y 6 f l R 7 f 6 6 v 7 4 6 S c 7 y e 4 e y l 3 y l 4 l
 e y 6 4 c 7 v 4 m l 0 4 d 6 f z 0 l f I K k l y h n K a l k i n B h D l ?
 Shki: hsB-n D iBD ik?, A A s A; z z K s r s z m s s; s m A
 A A r r; A A L T I I I I I ; r f r; f l r l l l r f p m p l r p r y l r f, l
 G p f p s s p p d) s r s f s p m m s r g p r G s p m r l f f f G
 V ö w 6 O e f , l y f l 5 6 f
 I V 6 4 4 4 y f e, l M 7 y D I R E E y 4 f e y, l D e y l K ö y y e y 4 f d l G
 6 e 6 e l V 6 e d e y 0 l f I K k l y h n K a l k i n, B h D l ?
 Shki: hsB-n D iBD ik?, G G f G p f f) s r s f m s s p s m G
 G G r r G G L G G G p r f r p G G G r f p m p G r p r y G r f G
 G p f p s s p p d) s r s f s p m m s r g p r G s p m r l f f f G
 V ö w 6 O e f , l y f l 4 7 f

11 11	Huther, Christian. "Der Blick ist das Subjekt" <i>Sn&Künstler: Kritisches Lcxikoi dch Gagagwahts. ugst. Mun3j, M. M.</i>	F	G/G/baga Sagag4ag; Uahg TG G fG fGfI l fIK eG Küns-8all5. fy ad5n-yad5nLK. f6.
MMBM	Bekel Mászli. "Dél-Báder Mon M8omas M Florso8uebz. pfn Agatom gaggas Thptyahogs TExh.x catt Müsarnoks Buddpess	G	ü Ün- 5óLZ üV6. FxmZw6l68-fd5sK5V6V6FFamF F68-Vandfd5VfNao8-. Kfn FwasHh2hOsH2HhT6 Ex8. f6a-. F-6/üing FN5ü5Kül-üVfy 5V6óLK. F6.
F	Blumel Eugen. "Dél Feelelder F ände. pfn Agatom gaggas Thptyahogs Tuudswdssu uudenoksu uuddpess	FF FÜF	PPlfz KPl n fFTha W245 ag4 Hha Sags: Wh2H2gha9h5 1839 H2 Hha Wasa3HTNYwFYokLK. FF62.
F	Fórelbs LAr6. F Dan6 l Paul F o8reber FN°2 fersuo8b6 um F Aud6ng. pfn Murtmra Egthy Tuudswdssu	(Von F mYlünxYnlF ü- YVüs. Fx üsfdYmfY l6kF (O- s-Vck-6n(x). Kfn (WaxSs PPI PPI ffn NeeN y YV6nYV(KOns-vYV6n. (y YV6nLK. (y.
F	Födb68es F useum. Fz66kaulF. F. F onnef Klaus. F ZuF#6 byo8on#F. Kfn Das VahD sprechen der f6otogtafie. wudswdss Ci lleCsii nC ZG-yank. F Gh68fe-f6l. LK. FF2G.F	((o8) OYVL O6Y. ("Zw6Yllos6-(d6(Ex6-Yng(((K NINWaxSs (Ex8.(o) -LNYOYy YV6nYV(KOns-vYV6n. (Nedbnf
F	Lewyl EYe-fa. F F G-6leEn-fy: Fens-ef6GfWel-F E6neFov-emeVKGng. Kfn D untpmra EgVhy TCC sc sc F-#d-6o8es F GseGm. Fz66kaGK. F2.	(((6)	WYhYV(KI) Cs. ("#8om) s((loV6o8OY-g: (y ody(On(xKKY) V) noY(6n(VYV6) lYn(VYmYssOngsvY6O68.K NINW2H2Hha v23 SHHh3 V63stHha3 1994 TNN FN o) -((-#d-6o8Ys(KOns-mOYOm. (y onnlK. ((O. K OV6ly YnYloKY. ("x-VdO6-6n. Kfn (vraH3a AffiitieA (Ex8.(o) -#) -Y. (L6YV KoolLK. (6.
C	Tl i ml sKl 6ns Bg HaStt: Stgahahhah dahbg6 dagdag BSgshgn 20TjahthSgdahHTI i li gneK K. f6FF.	N	N6bfffNefl K N6bnfnNl fl b6KNI eNINbl FNnl N Kon-YmKoV) W(x V. Kfn (Elei tiveElifititeEININ FNl FNl #) -Y. (L6YV KoolLK. ((6.
FF7F	P2s6gag TügsHahsahah Ph2H2graphag PaShahmg4 gaah 1945 TTI l6el T6yUl6U ZomV6s6. Ex8. f6a-. fy öV6n6VF6s-K6666y öV6n; F y öV6n6o86Gal666y öV6n. K ologn6LK. FF26-2F.	(EskL6dsYnlU-Y. ("V) gmYn-(dYs((Yl- s-. Kfn (Ha33h33 W23HTNIN FNl FNl FNl befl e-Nffl6Nfn (On68LK. (U.
U	Jeffrey Kl nkel fl Tha Ph2H2gha9h5 P22TTLbnl bnK K. FF5F.	((68LK -YVYn((. ("#8Y(#) Om) -ld((V) gmYn-. Kfn (W235m35a34 14a3H35TNN FNl FNl FNl -l efb- A O) llyV((V6666) (K ommonwY) l-8(UnYV66y). (R68mondLK. R6.
FF6F	Sa ShSHha TSggaharhahag Pahg-S2g42g-Pahg TLI l6el lbyL l6l l eilHl eel fe6HHH fHl fHl Küns-l5V6aüs fy 5-8an6n. fy 5V6nLK. F6F-65.	RRR2R	Von F mYlOnxYnlR O- YV6s. RRVOnGy: RZOmR ZCs-) nd6Yd) nkl68YR6n#6-) VYUYNR6YR y8o-ogV) K8Y. Kfn 9633 3 4a Za3AAI fAI fFA y YV6n6o8YR) lYVY. RY YV6nLK. R6-28.
F	Fonn5VKläus. F E V66n6s5VfonE68-fündF Fo8a--5n. Kfn F2h4am ahst6g PrmTTH fHl fHl Küns-v5V6n. f6 5--6ng5nLK. F7.H Hbegl nK6fSl eF6Pahtraag Tm2: SSbShb6 "\$nl S "Pahtraag Tm2: PraxSsTSSSI l6bn6n6G6b eG Gl bg l fG l6ef G Gefz fGG fG fGf6f G l leefG Ed6- üV68LK. F2.	R	OvOn- Y6l6Z O6. RkonkVY-YR#-sYl. Kfn F2h2mas F2hsahSalz: Fava4aha AA fAI fAI l66666 Af A RonnY; R) lYVYR/YVYR YV6nLK. R6.
FF5F	yV68mlF aV6. Fx üsfd5VN#85f58V5n-V6n-: FZÜF d5nfy8o-ogV6K86nfvon#8omas f6loV6o8ü5-g. Kf	R	OvOn- Y6l6Z O6. RK onoW-YR CggYs. Kfn F2Hhfaaa AA fAI fAI eA beA6e - A l leef66f66666 fl b6fb- A DId6g f64D

Loreck, Hannel "The Leap into Void: Berlin Art at the Beginning of the Nineties." In *Interface*. Exh. x cattäe Cororra nō Gl lley GfAl ttAVl sl isgtAsA D.C. 9. D1.

D f1 nne GgCh Ontoph. D1 nē SchmeG-DuntP Onzip. "D lsI Thom sFlorsFhuvæ: lBvlvvdvrv. ll ll tl l tt l l l l l eliel NikNkusSSsse; \$ kklkiVSiVktSpkis, ptSt ZiegReGZPZEG mUnhgZn- ZhUZHUwig.ZZéci- eG-OwbReb-OépUnnebSwDhomUnPbbrchwetZ'GhO Boä llihFohhu. ExhRtUtGUExieGwOowAgnèñPFO BJpkBpB, lpJpjkjptPkkj, ptSt

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3v88W J3cux- Uü87VAV 8üm3nVixnc8wOtz: Vxtx3cti7-W M037i7- MümMiyt8F7 Bhov i dFlordFhuvæ BBk B c3tFA7- Oxnä7G3Pxy(Fix-i7i3M ümmü7w03P8M 3) ivOxn4) Ric8mü) - (M4F

M f3)) Ox4M8xin4i(8Fyf 80F3-m0) 4D- M) ivOxn0M wi4Bi) MnfM Bhov i dFlordFhuvæ BBk Bkd B A) - Oxnä) G3Pxy(Fix-i) i3M ümmü) w03P8M 3) ivOxn4) Ric8mü) - (M4F

B ük JJpkd B kkiJd Bpk BLPJlBkkJlpjdüJlkipJkjdL - OMi- OntMxümOmmOnfM Bhov i dFlordFhuvæ- Wolfram Scheffler. S. Lk dLkdL klpkipldüJLülL A-) èntM3xin(M4F

3v86M Mwn84xG3xi6F5MwAxx6i4Mü) M8üm3nM Frixnc8w64F5) M öRFOöOdLk dLkdtpkpiJL

Fx6w) - 6M6xM16xkm44FüxPü4ü-x3fi6F16xP) -M (M4F f 8üm3nM3xi) MähviuhQFvPhv-iZwviv i li OvuRFhviKuhQhi Fhi1945KL LkL." Jpd.

This catalogue is published in conjunction with the exhibition

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