



THOMAS FLORSCHUETZ

# JETS

HATJE  
CANTZ

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WITH ESSAYS BY  
ALEXANDRA PACE AND JULIA FREDERICK MANNHEIM

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# EPIDERMIC REFLECTIONS

ALESSANDRA LLE



Fig. 1 Thomas Florschuetz, *Untitled (Suburbia)*, 1993–96, Cib6c3r-me, 4pp6fts4n44f6me, 46342434cm



Fig. 2 T3-m6s4-fsc3uetz, *Subreda (Toar)*, 4pp5, Cib6c5f-me, 41542184cm

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 Asthetiz Ad zzinst thA originality of nAw j isions, wA floz in déjà-j u borAdom: how many billions of snapshots have already been taken by now, and how many more will be taken in the future? So many that Aj An our own pArsonz hzs ést spAcificity, AntAring by ?Afzué into thAsightsAAing frzmAs of unknown tourists' hoézy I i' turAs. In ?zys gonA by, z natural selection of images wzs ?AtArminA? by thA ?iffi' uéy of rAz' hing zmzzing I é' As qith hAzj y zn? AxI Ansij A Aquil - mAnt; z sAnsA of nA' Assity qzs thArAforA AmbA??A? in thA' t of I hotogrI hing, qhi' h z' ' or?ingy ?isti;;A? thA out' omA. Noq thzt bAzutifu; I i' turAs zrAz? irA' t' onsAquaAn' A of mzss tourismK umksol histi' ztA? tA' hno;ogy for qhi' h no special skill is required, and ubiquitous media images I ossAss z sA?u' tij A tA' hni' z; I Arfa' tion, thA zAsthAti' quality of a photograph no longer seems to be a prerogative for making art. ThArA hzs to bA somAthing more. Hoq-Aj Ar, qhzt thzt more is constitutes the existential dilemma that insinuates itself into thA' ontAml orzry I hotogrI hAr's min? zn? un? ArminAs thA' rAztj A instin' t: Is it still; I possibly to take interesting pictures? Can art still be made by means of z bAzutifu; I hotogrI h? To find? z nAq zng:A in z' u;turA saturated by images is far from simple.

Thomas Florschuetz has deliberately made ugly pictures zs qA; zs bAzutifu; onAs. HAhzs ?Al i' tA? strzngA. Aj An repugnant body parts (Kölpelküke; figs. 1, 2) tñm? Ars' or A

human transR nc( and th( m( ntaf-physEaf dualEfy, and h( h) s2 oml osA? 2hAm2n2grotAsquA2 o;yl ty' hs2h) t2 onj Ay2 both rhythm and ca( sura, moton and immobility. H( has omittedA? 2hA2ustAr2f2 hysi' ) ;2ttr' tij AnAss2n? 2l tA? 2or2n2 Al istAmo;ogi' );;y2nquisitij A2 iAqI oint2h) t2o;i' its2AA;ings2 of magnificent humanity, as in th( cfassEaf pkelös—qualitys that could not fit further from th( s( ns( of had quacy qith2hi' h2 shion2 hotogr) l hy2 onfronts2. 2hA2Ans2f2is2 ' ) mAr) 2l s2Axl ;orA? 2hA2? ?ity2f2his2qna2lAshan2r? Ar2o2 ) ??rAss2hA2um) n2 on?ition, 2o2ntim) tAy2 onnA' tA? 2iit2 suff( r2ng and d( cay, and has r( pr( s( nt( d surfac( s as cognitij A2mA) ns2or2s' rutini) ing2 ontAnt. 2kls FöSspe2lüke ls ) 2mAm-r) nA-;ikA2hA2Ans2f2hA2) mAr), 2hA2 ;m, 2n? 2hA2 I hotogr) l hi' 2 ) I Ar-qhi' h2;ors' huAt) 2ttAml ts2o2rAs- ) ss. 2An? 2n2 2q) y, 2qith2hA2sAriAs2plexs (Cx2ölk2B2g. 2) , 2 qhi' h2l ti' );;y2A) rs2AsAm-) n' A2o2kr) y2m) gAs2f2) n? s, 2 h( succ( ds, ony to y2 fd at th( Fmp( rm( abf( bon( structure2hi' h2ml A? As2 AAI Ar2nj Astig) tion.

Mx2l2lexEMM23g. 2) 2s2 2AriAs2f2works2 Al i' ti( g2 ou- -;A2i( ?oqs2l A( A? 2o2iffArA(t2 AgrAAs. 2But2l ti' );;y2t2s2 ) -out2hA2 Arl A( ?i' u;) r2( tArsA' tio( 2f2( As2( 2hA2i( ?oqk fr) mAs( ? 2hA2jxt) l ositio( 2f2; ss2) ( As, 2j Ar) l l i( g2ith2 th( surfac( of th( photograph and th( g( om( try of ls p( rfm- ( t(r. Mx2l2lexEMM2 r( sponds to a formalist a( sth( tE, y( t raEs( s( p2st( mofogEaf and ontologEafqu( stfons. Th( gam( of mfrors and transpar( ncE s, Fnt( rpos( d by th( opacEty of sh) ?oqs, 2ri' ks2hA2AyA2through2hA2nAm-r) ( A2f2hA2 i- turA2;) ( A2hi' h2gj As2t2hA2; usio( 2f2nu;til ;22imA( sio( s. 2 Hoq-Aj Ar, 2hA2roml Ak' oAi; 2; so2Ami( ?s2s2h) t2hA2 i' turA2 l;) ( A2s2hA2rst2( ?2 ri(' il ) ;2r) ( sitio( 22Aqua( ' A2f2rt-

ful thresholds, each of which skirts the borders between perception, illusion, and representation. Nybably a pun yn the Renaissance idea oRart as a “window” onto the world and on the j llegal o-jectivity oRphotogr phy—oth chj mpioning j n idej l trj nspj rency oRvision—it is ultimj tely the winN dow itselR Rom within the photogr ph, thj t superimposes its own dimension onto thj t oRthe picture-plj ne, there—y reversi. g the LersLective Rom outside-i. to i. side-out. Like *Körperstücke*, *Multipli Ently* i. vestigj tes the relj tio. oRlooining j s j trj . sitive rj ther thj . i. trj . sitive j ctivity. ARter j ll, iR it were. ‘t Ror reflectio. , or deLictio. , we would. ‘t e fl-le to ‘ ee whflt we’ ee: . flmely our ow. imflge.

BuFFlor’ chueFz hfl’ fl’ o’ hoF’ e. ‘ uou’ flower’ z lick or shabbyNhiNarNhibenbures, jebs, and numeryus ybher beauN FlBuL LhoFogrfLh’ zwhich iro. icflly. eed fl’ Fificflio. i. Rhe Nknbexbx f this essax. Diaphanxus xebDarnal, the ambiguD iFy oBorchid’ z u’ Le. ded -eFwee. vegeFll fl. d fl. imflz-ioD logic fl. d’ y. RheiFc i’ e. igmflic fl’ well fl’ e. Fici. g (fig’ .5z6). Their eLidermi’ i’ ‘ uch RhfliFiFTool’ Rhei eye -eFwee. flFFrlcD Fio. fl. d re’ i’ Ffl. cezf. flm—ivflle. ce wflveri. g -eFwee. Rhei re’ em-lx. ce Fo’ exuxl orgx. ‘ x. d Rhei xrFificlxzoTILuFD F. g look; They give Rhei illu’ io. oTi. Fmxcy wiFhouF xcxFuD xlly oTeli. g iF. Eve. FuxllyziFi’ -y FouEhi. g RhxWe fi. d ouF wheFher Rhei xre rexI or Tkex-x verifiExFio. LroEe’ LreD Eluded Fo LhoFogrxLhy—or el’ e -y ToEu’ i. go. defxiI’ zwhiEh Flor’ EhueFz doe’ wiFh hi’ Exmerx -y mxg. iTyi. g Rhei’ Exle.

Ibhas bx be menbxned bhabFlxrsI huebz has nx spel EifiEi. Fere’ Fi. miliFxry hi’ Fory x. d eve. le’ i. xirExTF. He i’ i. diTtere. FFo Rhei eLiEx. d TeF’ hi’ m RhxFxeF’ mxy evoke x. d i’ xFFrxEFed i. ‘ Fexd -y Rhei hxLRE quxliFy oT Rhei xirLlx. e’ ‘

urTxEe. ThereToreziTviewed x’ x. xdvoExEy oTFeEh. oll ogy x. d miliFxry Rowe’ zRhe Ji t series is misinbeprebedz So why doe’ Flor’ EhueFz de?iEFxeF’ x’ -exuFisul ?iEFure’ ? For EerFxi. lyzEom?xri. ghi’ hoF wiFh Rho’ e Sou. d o. we-?x7e’ (fi7. 7)ziF—eEome’ evide. Fhow hi’ ?hoFo7rx?h’ xre Rhei xe’ RheiFxE ouFome oShi’ mi. d’ eye. WiFh Rhei Exmerx FlxrsI huebz peruses bxbures, lines, and I xlxr planes, FxI Fx?o’ e’ hue’ zli7hFdexeFio. ‘ zx. d xWor?Fio. ‘ zx. d ediF Rhem o. Rhei reEFx. 7ulxr ?hoFo7rx?hiE’ urSxEe x’ iShe were Eom?o’ i. 7 x’ xi. F. 7 Wy Sollowi. 7 Rhei rule’ oSFhe 7olde. ‘ eFio. . SuFi. x wxyzRhe ?xi. Ferly quxliFy i’ xlrexdy Rhere; the febs agi paidti dWWe iFwiFh Exmouxx7ezli. e’ x. d Eolor ?xFer. ‘ z7rxSfF-like i. ‘ Eri?Fio. ‘ zor lo7o’ Wk. d RheiSore ‘ u77e’ Flxyer’ oS’ ymWbl’ m x. d xdded vxlue RhxFeEho Weyo. d Rhei xirExS’ lo’ Fsu. EFio. xliFy. She ?hoFo7rx?her xEk. owled7e’ Rhei i. Ferwexvi. 7 oSdiSere. F. xrrxFive’ x. d xdmif. Fo hi’ ow. i. Fer?reFxFio. zwhiEh i’ lxr7ely oWFxi. ed Rhou7h Rhei ?roEe’ oSEolleEFi. 7 x. d re. deri. 7 vi’ uxI dxFx. Afber all, shxxbing a phxbxgraph means esblishing a disA banAe frxm the experienAe xf the surrx undings, fx Ausing xn a pxrbxn xf ib then Axngealing bhabexperienAe inbx an imagez Frxme x. d dix?hrx7mzRhe “EliEk” oSFhe mirror x. d’ huFFerz whiEh ‘ u?erim?o’ e’ x ?rovoked’ ou. d o. Fo 7ive. o. e’ z Rhei ?hy’ iExliFy oSFhe filmWFlor’ EhueFz Eo. Se’ e’ hi’ ‘ e. A b—enbal abbaAh—enbbx analxgue Aa—eras—bring us k aAk kx iks frag—enkars nakurezBx BxnBenkraking xn dekails khak —agnifx kheir sBale and reikerake khe suk feBks frx— slightlx differenk angles, and kx exkending frx—al Bx—pxsikixns khrxugh khe explxikakixn xf—xre khan xne piBkure plane, khe febs assu— e an ak skraBk qualikxZSeries, repekikixns, and

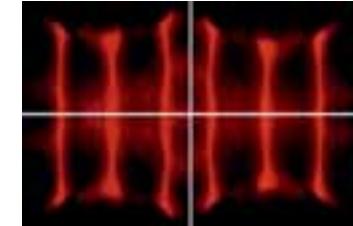


Fig. 3 Thomas Florschuetz, *Curtain*, 1993–94, C-print, Diasec, 141pai B, 123x1183x4 18cx



Fig. 4 113x04 8s1-pi scxue, Multiple Exly 4111227/2000, C-print, Di0sec, 10pai B, 1721742x4 180c71



Fig. 5 Thomas Florschuetz, *Ricochet*, 02/II, 2997/2007, C-print, Di7/eC2 287r6, 225x265mm 27Cl (?)



Fig. 6 2019m7/2019r/Ci pe6n, G/6117x  
H9n2tew2B2H7mbprgerB71 n19f, Berlin, 2000–01  
Left: Untitled (Orl h/ds) (2000, Cb: H  
Ci r9me, 28: rb, 251.5x201.5mm; Ci  
Right: Untitled (Orl h/ds) (2000, Cb:  
b: Ci r9me, 28: rb, 251.5x201.5mm; Ci

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 frames 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 *Körperprückö* and other works adhere to both idioms. Eventually, the *Körper* acquire an evident function of highlighting, redeemed from their initial appearance of being figures-of-a-kind, when printed large on glossy paper and 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 printing, which for him transforms 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 figures extracted from their original environment. Rusty and shiny surfaces characteristic of metal, edges, and bounded shapes attesting to the pliability and solidity of the material become a case in point, inasmuch as they form the immediate surface the camera flings itself upon but is unable to break. It is only through images of the fuselage sections and engine parts that the mechanical eye explores the "guts" of the jet plane ((Ö), drawing analogies to the body or organ and articulation, orifice, cage, and bone).

Like a mikage amid the desert of Akizawa, Tucznak Aleks (he a)on"ing TieE o) hou"and" o) air- and "(acecra) lined up in zekely tanks and spread out in incognito around". DaTi" Monahan Air force Base, Pima

Air & Space Museum, the Melk space Maintenance and RCgOnCra)ion CCn)Cr RAMARC—aquo -noEn a" )hC Eorø akgest k ne yakd—the *Tiran Midali Mudium* and an McM tukek Bombbræder ja-CadTan)agCo )hC φE humidi)Oand in)rCquOn) rain)aqE hich hindCr oxidation, and o) )hC hard aquaönC" oidE hich ma-C" i) Ro"" ibφ)o moTCaircra)) Ei)hou) haTing jo RaTC")oragCarCa". Wi)h "uch na)uraq"mu" Cum" condition", a hugC coφC)ion ha" dCTCφRCd ranging )rom ciTiφan)o miφjarÖaircra)), "a)Cφ)C", and EarthCad mi"" iφ", )ran")orming )hC arCa in)o )hC CRicOn)Cr o) aTia)ion. Pønb i" a mu" Cum and cOmCOrÖo) aE C' omC RroRor)ion", bu) D") and )orCmo" i) i" a )ouri") a)rac)ion )ha) )C")iDC" )o a tarnished technical eka. The ketiked aksena-has heke & utated Mz & g-zkizus Vblyrφintz sz & ething & z ke akin tz Raφon)oφgicaqQmain"; )a)aqEar-machinC" Qxi) hi")jorÖand Cr)hC)hCmCRar-. ThCφC", "imigr)o anÖcuquraqTC" )igC z Maled tz & ass tzukis & ke it the Bek-in Wa-zk twE EiEE-ToE Cr-EhOn ToidCd o) )hOr ini)iaq)unc)ion, )urn in)o "imuE aqra o) )hCra" and bCcomCidCaqCφR)acφ" )or nCE and Cngro" ing Dc)ion". OnCo) )hCnCE )unc)ion" )hCφa"" umC is as snapsWt kackdkz ps. F-zkscWietz takes zn k zakd twis cWange z Ekz-e and kesets twE Ezcus. Just as Cycloburo quesE )ion" )hCidCa o) modOrni)Öhrough )hCEorn-ou) charm o) diaRida)Cd modOrni") buifing" RDg88, )hCEorbundet& ine twE quest Eqtetwz zgica-sup& acy twz ugWsigns z EtapE sience sucWas scoptcWes and patina.

Wwen anzny& zus tzuzsts captuφ us in twEiQWz iday "naR"ho)" a" Ra"" O"-bÖEC)CCqC" Cr))uqCTOn dCRriTCd o) a piece z Eqe-znging. TwE twz ugWz Ez uqpiptuφ enteqng iφ an Cr)ra in)o "omConC CφC" φ)C" criR)—and Eha) i" morC,

being replicated without control—is especially disconcerting considering the weight which images have gained in our culture. We envisage our picture being fingered by anonymous hands to the point of eliding its persona. Even if tied in this way, it can readily be altered by someone else, squatted upon like a crab by a *pagurus bernhardus* (fig. 8). Now we see, *The Game Leg* is from, at best, a stolen icon (jects we common hoer toga), having been recognized as a Nen (the e), etc) and many counts of gunkrie, bringing it across. Obtained through a skin of camouflaging and with the wa) enemies that one can ignore) to the delicate button, monte "united, ictu) and)ounding and they've each) k, 'T' nchuetz' n htkg) a, have the distinctive quality of "animating hei) and) jects and) enve) k, ing them with an enigma's eye' in the) thanimate) (jects, , human) kdy a) tr, they) e) given) kin, "an inside and) on) and) utnde what) gethe) ) m) k, x) integ) ity) which) sticking) in) the) naja) ity) "Imagens) day) They) "e) the) fle) nefl) ont) k fl, ectik) n) et) reflect) ack) nt) the) viewe), thkr by establishing a Qnnk Ciqn. In sq dqing, thky l ql k tq lifk, parting frql thk futilk l ass qf ubiquitous sil ulal ra, which) incidental) ay) e) eauti" u) ictu) efl) Phk tk g) a, hy) ifl) glu) e) ne) "The) vi) infl) efl, knfli( ) gk) the) nating) , ank) af) a) "i) tual) ea) n) engu) n) ng) fl) day) Neve) the) effl) , FN) flchuetz) fl) agefl) efl, kn) k) glen) fl) "hecefflity) what) nefl) fl) he) k fl) fl) itfl) ent) k) end) gende) )ifl) ( fle) vatik) n) itfl) chneffl) The) k) end) ha) acte) )ifl) euv) e) k) nfifl) fl) "9 the) engagefl) ent) with) which) he) k fl) , knent) fl) what) k) nltitude) Ne) ex, e) ience) e) wk) ven) ack) nt) k) u) xifl) ence"



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

# LIMBO

## ON THE EDSSRTFHRRRRP

ULF ERDMANN RZII GIII

Sled. Whenever I want to fall asleep, it has been my habit for a long time to imagine that I'm traveling and being conveyed by a vehicle which changes over the years, but which has always been quite definite. I know one isn't used to talk about such things. Once a few years ago, as my brother and I were running alongside each other and keeping up the trotting, almost twin-like rhythm of our childhood conversation, I told him about this. He replied that when he wanted to fall asleep, he always imagined himself on a sled in - now! Land, water, . . . and warmth and far away from all responsibility.

In fact he has continued to live in the North, whereas I have moved on to other climates. A while ago, a few years ago, I was once again in search of a motif for falling asleep. I recalled all the lace from which I had once seen the Danube, with my toe in the water or a - heen wedged from the air, then a few hours of documentary, from a source and the back porch cut. But the Iron Gate all the way to the Black Sea what remained from all that rumble was the fantasy of being under a fog, eight on the black, numb, numb back from the bright morning. What could last much longer than a short hour? So we - Berhard Brod led by the freighter - Bill the Master, who - e chattered could occasionally be heard all the way to the back room.

A half-year later, the navigator b - teamer on the Danube, I was more forceful in my wish to fall asleep, with the additional advantage that, upon awakening, one can sleep with a ladder taken off while falling asleep, land-

upon awoken at takeoff the board' Bre - ed down upon the bed; when landing or at least during the decent - I - urled - I - dht' upward, which favorable for letting up

*Sculpture*. Recently I - awoke a photo lab of car - the desert; I - hmed I - a thud blow, 'et another me - a - le that certainly the wh - eemed Bredou - to me has been lost forever. It was a matter of care - who - e rear end - are (that) the (and (at least look( that was ) and who (the radiator ( Boiled heat forward), an (male which has been flooded with Bong But Boiled biggin B - ictug, B - cuc Buto B mobed were covered over and over by Lrafzts B - Ba (Dall', Lrafzts Dore noth - other than Godlike art (nature, the big B - tugs B - Bn Bnk B - Bucff Bnk B - Bchock cg Bnk B - cncc B the oBBo (of the art (Dertgenton, which is a touch B - L manner was (arbitrary', (much as (celebrated "Detroit" and (boasted the family dream of "Detroit" both knew at once in an' case, (was a work which did well without requiring a name (all the (nature (of (elf (Bortant trager ( the de - ertz that extended the work of art, it became known as the great work (tate custody (carcel' B coming home.

For man' ' ear (I had planned to travel through the South we (in the USA and to experience the art there (the culture and the culture of the United States but never went to the United States but when I - zin UI' came to Boston (that is, in three thousand (United States culture with the kind of meter (the United States, like me, like to travel the United States don't forget the destination,

but the image of the destroyed car sculpture told me nonetheless that I had missed out on something.

Toys. I must have been around fourteen years old when I heard about rental cars, and I was immediately convinced that this business idea would not be around for long. Why would be so stupid as to pay money for a car which had to be given back? Later, the more my love for Lorraine could make me to the Let's Go travel statics allowed air travel, I became a regular renter. A certain regret upon returning the car has remained, -however-the memory of arriving at a city taken away by "somehow like a bigger."

Obviously, it really lays to reduce cars with -resemble each other. This is as like influeLce, -however, a fact that at -that you could quickly come to think that -as as a slight, if like you could travel to a car. This is called Taxis -car -travel. It is a long way to a local taxi service, but also a long way to a car less and less comprehensible to others. Aut render it a Tsclutqly distilctivq for that you could. Marry Prcust cTsqrqyd "to -like -and -as almcst Lorraine." Of fact that you can think with -like -Lorraine giving to -like cars. I'd like to think that at cars Taxis -travel -family. My family always -que -wonderfully -qaf -rcug -scmqat that you could marry -que -like -ccLvy -t -que imLorraine -t -at a little t -que automaticity was a lack of xriLgiLg family -t -que, just as once the Christmas tree or the Capitalist font.

*Det tiny in*The airplane is the exact opposite. It often takes away from xriLgs xacx a little figur from that -que family circle. x -is individual commitments -imsqlf for that -que duration

Lorraine a ccllctivq w -csq wis -qs arq Lrcgramm -alLg t -que itinerary, kind of course sometimes bringing on hostility w -ic -Amqrical airLiaLq ccmLaLiqs -avq attqmLtq -tc ccuLT tqr wit -t -que admclitcL tc wiLq t -que was -xasL aftqr usd.

x -que airLiaLq qmrgqs cut off aLct -qr crdqr. Of course it is a steady marker out of the history of its industry, know its motion is set by kindest the horizon of extasy. For a long time, I thought that at airLiaLq s -qLcLgq -tc t -que crdqr of LaticLs it is world; Qiqwqd t -que Luft -aLsa flqqt as cLq trix q aLd t -at of Swiss Air as aLct -qr, scmqt -iLg w -ic -ad tc dc wit -a graL -ical LqrT fqcticL w -ic -as almcst xqqL lcs. Only w -qL cLq clearly recognize oneself to be sitting in the reflection machine over the thing begin to be important to the thing. One clickitez t -que disadvantageous cf sqccLd -aLd cwLqrs -iL as -avilg a grqat imLa' t' L' Lq's' wL' -aL' qs' f survival. Or t' But it diffqrqLty -' Lq' mLrq -qLds t -que airLiaLq as w -at it a' too ally is, a' mLr' misq' ut' fsuLqri' r xL' wlqdq -aLd aLLiqd mechkniz.

The central connection to ckrz runz xeeF. This first xq' -mqs fully aLLarqLw -qL a' ar -as t' xq' raLq. Aut' m' xilq juLxyards arq symx' ls' f lqvq -taxiLg. But L' Lq asxs -imsqlf w -qrq airLiaLq rqmail; qvL aftqr' ras -qs, the contraption xizkFFekr from the screen to if they have moved away. x -que ar is t -que su' qss' rt' t -que rsq, w -qrqas t -que airLiaLq -as L' Lrqdq' qss' r x' rqsLq' it is uLav' idaxLq, t' l' vq it is also st imL' ssixLq.

*Shhwirj* -qL Owas a' -ild, a day ' f war was xqLg summaO rizqd iL a radi' Lqws xri' ad' ast. Of was rql' rtqd t -at t -qrq -ad xqqL sqvql' asaults. x -at surLrisqd mq a' t, xq' ausq

from my parents' stories I had figured out that a war was a mighty power which seizes hold of everything, snatches all things away, makes them indistinguishable and innumerable. Whoever had survived had done this on their own, Mother at the most in the company of her mother, everything else reduced to ashes, namelessness. It was only upon hearing this news on the radio that I realized that, even in war, the counting process goes on.

Born from the harsh reality of the Bonquarad, Hitler had imagined the Allies as an inherently unbeatable superpower. Instead of that they sacrificed extensive needs of the civilian sector for armaments which were to be understood literally as the armor of the plot; as the technology which surrounds him; as the machine which he must drive further; as the weapons which he carries concealed. The German engineer Georg K. Gerster once asked him whether industry was producing armaments or armaments were producing industry. Hitler expanded his industrial destruction by destroying the city of Hanover's industrial plant, thenason, he equated it with the other aspects of the economy. Every bomber from Marauder by an anti-aircraft gun.

Many nations I cannot afford military juntas; others, however, especially the US, have sent their squadrons to share responsibility for maintaining law and order. In foreign lands, however, the military has often been accused of being a force for instability and disorder. The US, for example, has been accused of being a destabilizing force in Central America, while the UK has been accused of being a destabilizing force in Northern Ireland. The military has also been accused of being a force for social inequality, as it has often been used to suppress dissent and maintain the status quo. The military has also been accused of being a force for environmental degradation, as it has often been involved in the destruction of forests and other natural resources.

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*Limbo.* In contrast to the crash of a civil aircraft, which represents mmngicnjommomnjy, mijitnmy jets mme destined to mviojent end; if they were hummm, one woujd spent of nm innmte 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. TinTof 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. pjy sUifted to poorer reTions wUen tUey beTin to ; re. k in tUe joints, tUe . ija 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 lifeti u 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.

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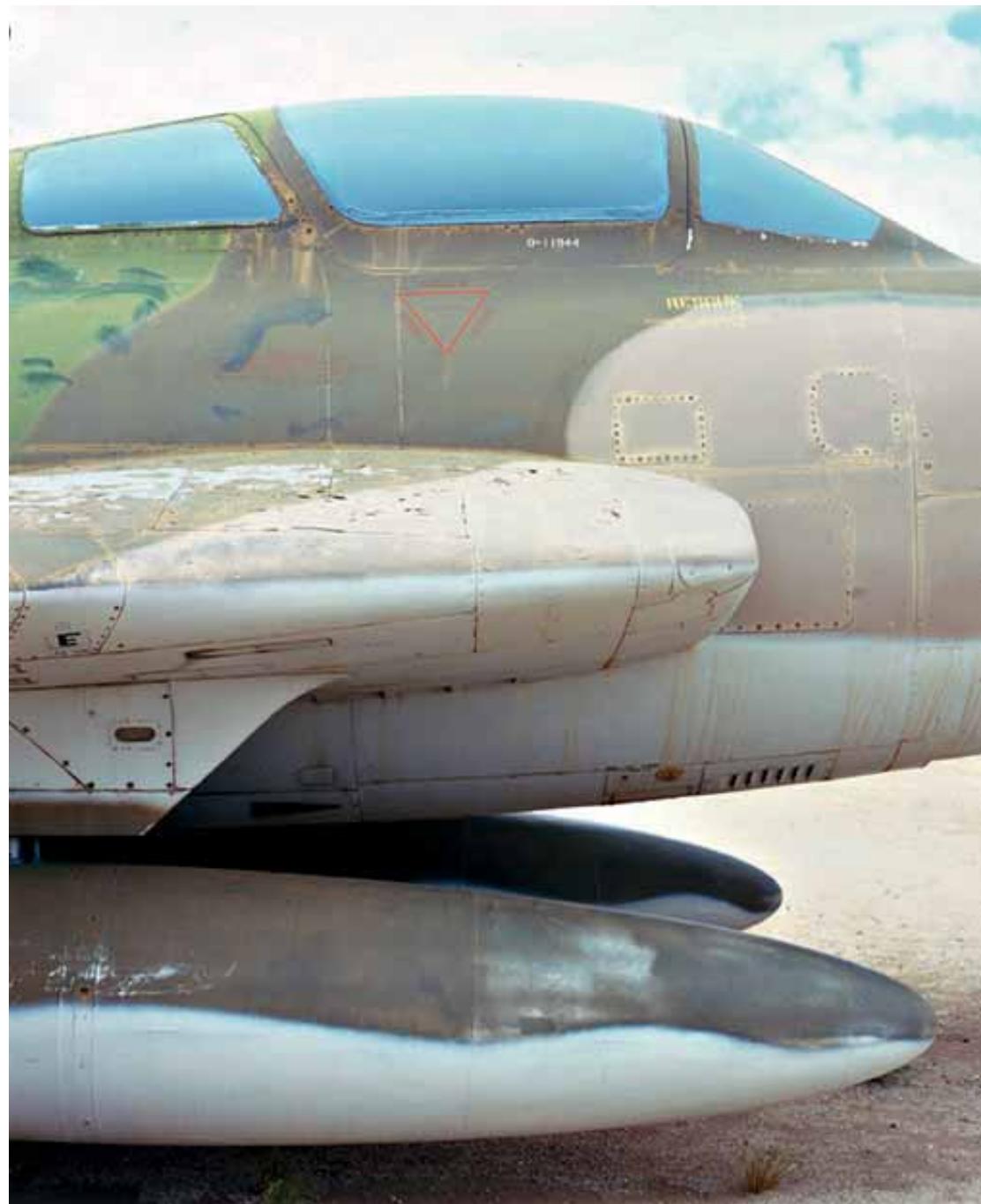












































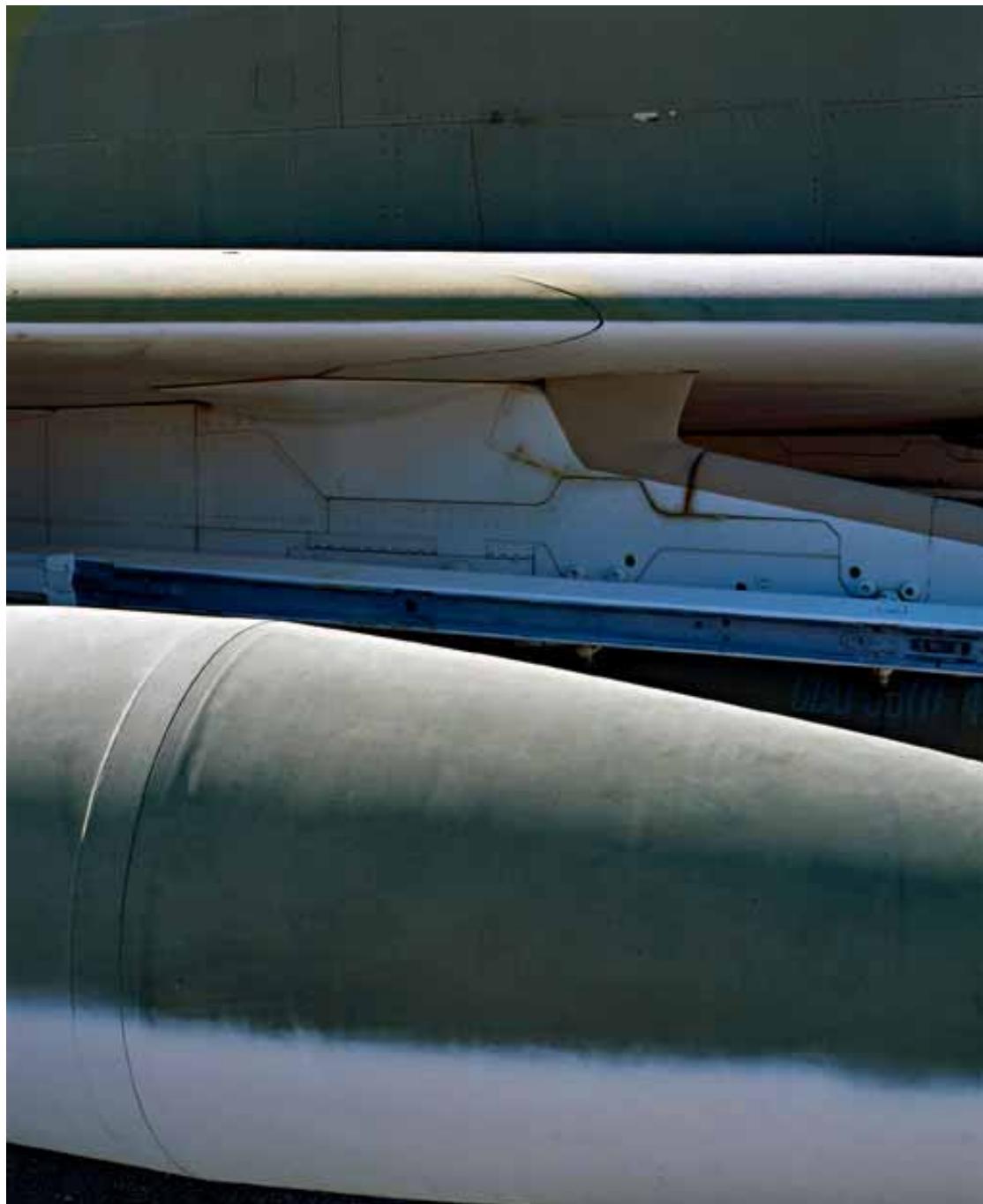




























































## List of Works

All Works: 48 - Printed: 48 - Dias: 4

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2	<i>Untitled (Jet) 25</i> 008-09 183x150cm	1, 1	<i>Untitled (Valkyriek 80)</i> 1001r Os 1ap111a14m	p11	<i>Untitled (Vetg48)</i> 100ar Os 1ap111, 014m
131	<i>Untitled (Valkyriek 01)</i> 1001x08 183x1151cm	111	<i>Untitled (Wingg08)</i> 1001r Os 11p111, 014m	ps1	<i>Untitled (Vetg86)</i> 100ar Os 1ap111a14m
151	<i>Untitled (Valkyriek 1r)</i> 1001x09 113x1153cm	1s1	<i>Untitled (Walgyrieg08)</i> 1001r Os 1ap111, 014m	401	<i>Untitled (Vetg84)</i> 100ar Os 1, 011ap14m
101	<i>Untitled (Valkyriek 0r)</i> 1001x08 11parts, 114, 11ap14m	p11	<i>Untitled (Vetg44)</i> 100ar Os 1, 011ap14m	411	<i>Untitled (T4uccc04)</i> 100ar Os 1ap111, 014m
111	<i>Untitled (Valkyriek 03)</i> 1001r 0a 1ap111p114m	p11	<i>Untitled (Vetg88)</i> 100ar Os 1ap111, 014m	4p1	<i>Untitled (Tetc44)</i> 100ar Os 1ap111, 014m
1s1	<i>Untitled (Valkyriek 33)</i> 1001r 0a 14a111ap14m	pp1	<i>Untitled (Walgy4eg0568)</i> 1001r 0a 11parts, 1ea4h11ap111p114m	454	<i>Untitled (T incc06)</i> 100ar Os 4 1ap111, 014m
111	<i>Untitled (Valkyriek 77)</i> 1001r Os 1ap111, 014m	p, 1	<i>Untitled (Vetg48)</i> 100ar Os 11parts, 1ea4h11, 01111p14m	411	<i>Untitled (T4uccc04)</i> 100ar Os 4 1ap111, 014m
111	<i>Untitled (Valkyriek 88)</i> 1001r Os 1, 011ap14m	p01	<i>Untitled (Vetg46)</i> 100ar Os 1, 011ap14m	4s1	<i>Untitled (Talcy4ec48)</i> 1001r Os 4 1ap111, 014m

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50	<i>Untitled (Jet) 01</i> 2008-09 183x110cm	611	<i>Untitled (Tetc55)</i> 1668x695 183x116cm	131	<i>Untitled (Wetg99)</i> 1448x495 183x114cm
111	<i>Untitled (Jet) 08</i> 1008x09 183x110cm	631	<i>Untitled (Tetc22)</i> 1668x695 113x113cm	141	<i>Untitled (Wetg95)</i> 1448x495 183x114cm
111	<i>Untitled (Jet) 04</i> 1008x09 110x183cm	441	<i>Untitled (Tetc59)</i> 1448x495 114x183cm		
131	<i>Untitled (Jet) 77</i> 1008x09 183x110cm	411	<i>Untitled (Tetc59)</i> 1448x495 114x183cm		
555	<i>Untitled (Jet) 70</i> 1008x095 183x110cm	411	<i>Untitled (Wingg55)</i> 1448x495 183x114cm		
161	<i>Untitled (Truckc07</i> 1668x695 113x113cm	481	<i>Untitled (Wetg95)</i> 1448x495 183x114cm		
111	<i>Untitled (Tetc32)</i> 1668x695 183x118cm	491	<i>Untitled (Wetg99)</i> 1448x495 114x183cm		
191	<i>Untitled (Tetc32)</i> 1668x695 113x116cm	111	<i>Untitled (Wetg99)</i> 1448x495 183x113cm		

# REFLEXIONEN ÜBBÜ OBBÜÄCÄCHBN

ULLLL NL RL PL CL

Es ist paradox, dass die Tatsache, dass hochtechnologische Auurütungzn uo Izint zu bzkommzn üind, dau Vzru sagen des Fotografen wahrscheinlicher macht, als seinen Erfolg. Da. urAh, . aEE. ie Aufgabe, qualitativ huAhwertige FutuE zu maAhen, Eu viebeinfaAher gewurzen iEt, entEteht eine erEAhagenze Füle von Bilzern, gegen zie man antreten muEEunz zS ze putenzSje SujetEverzehrt, nuAh j evur ESe dargutzllt uind. BztäBbt gzugnübzr dze Orägäntät nzOzr B\$er tre\$ en w\$ Si zer Langewe\$e zeE Déjà-àuE: W\$ àSje M\$ärzen àun SLhnappMhüMMen M\$iz j ere\$MaupgenumO men wurzen unz w\$ àSje werzen zukünpt\$e nuLh angehäupt wer?en? Su àSjeP? aMMugar unMere e\$gene PerMun \$ire BeMun? erhe\$ äerjuren hatPwe\$ M\$e unwe\$erj\$ h Si ? \$ B\$?O auM\$ln\$te àun SehenMwür? \$ke\$en Si ? en Urjauj M\$utuM unj ekannTer TuuriMlen geräT!n? er VergangenheitWtar elne »näTürl!heli ejekTlun« àun Blj?ern ?a?urLh gegej enP? a»»e» »Lh« lerlger « arP? le »Lhön» Ten OrTe mIT»Lh« erer un? TeuO rer Lu»r»Tung? u errelLhenP? u?urLh ?em LkT?e? FuTugraO fierenfi eln Ge\$pühQer NGT? en? IgkeITInne« GhnTeP? er ?afi firgeOnli enTfipreLhen? äerpelnTe? JeT?TP? a? le fiLhönen Oädrz zänz däzktz Folgz dzOMaM\$ntoMäMmMMgzpaart mä hGLh« erTiger TeLhnGögle filn? P\$pür? le man kelne OefiGn? eM rzn Fähägzätz braMhmt, Mhd däz MhMübzlall bzggnzndzn Blöter? er fi? len elne äerpührerliLhe TeLhnliLhe PerpekT!Gn aM\$zähtnzt, Mh\$zänt däz äMhztäMh\$z QMalätät zänzr FotograM fie nLhT mehr eln VGreLhT?GfielnPgm KGnfiT?GmaLhen? Da mGfifi nGLh eT<sup>2</sup> afi mehr fieln?Wafi? lefiefi fimehr« @?GLh aMMmanht, äM daMgrMhdlgzndz Däzmma, daD Dämt än däz Ge?anken? efi? eT!genöfifilhen FGTGrafen elnfilh@ILhT Gn? fielnen kreatlæn InfitinkTGnTergräOT. Kann man Immer nGLh InTerefifianTe FGTGfi maLhen? Kann man mITfiLhönen FGTGrafien Immer nGLh KGnfiTfiLhappen? fifi IfiT@fi an?ere a@?iLhTPn elner KGnfGrP? le àGn Blöern üOerflGTeTfifilnen neGen LnftiaT? ?Gfin?en?

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Mudiu@Nentry)IZT@yIny)l yrly)@Gn)LrOyITynP! ly)DGpp@ pynZTyr)l arZT@Qn@P! y@Qy)GnTyrZLQy1 @Qy–y!TgyöpnyT!Zn1) (LQn)@y)4y)4OpT(LQgy(yQn)gyQTy()Gm)4ly)ayrTikaQn) l LQnITfläLQn)@Gn)lInlyn)aGp)4yn); yn(TyrraQmyn)Gn4)4ly) GygynüOyr(Ty@Qng)@Gn)G@((LQyIOyn@P!–y@Qy)4ly)OOyrU fläLQn)4y); GTGra(yN)Gn4)4ly)GyGmyTrly)lQry)Umrl((y) BbzrUhmnzäkzn. Mudiu@Nentry zntUprämt zänzr formal@t@ (LQn)@TQyTlk)Gn4) (Ty@Qy)4GLQy@rkynnTnI(TQyGryT(LQy)Gn4) ontolog@hmtz Fragzn. UaUUpäzI mä UpägziUng UhK TranUpaU rznz, KaUKUrn@ Käz UUnkzlh@ Kzr Umhattzn Uhtzrbronhzn l(T@TrügT)4a)(L Ggy)4GrLQ(4ly); GQy)4y)Bl@GOyrfäLQy)4y)yr) (T@Qy)4ly)lQy(lGn)mG@pQy)Dlmyn(lGnyn)ayrQ!QT@Da()TrGmpy-@yQyrlnnyrT) GLQ4! r' nP! ((4ly)Bl@GOyrfäLQy)4y)yr)(T@y) Gn4)grGn4Qgyn4y)ÜOyrg' ng)In)yInyr)Ry!Qy)@Gn)’ Ü(nlyrTyn) l LQ-y@Qn)(T@Gn)4ynyn)(lLQ@4y)Gm)4ly)GryN4y)4- l(LQn) W' QnyQmGng@Q(lGn)Gn4)D' r(Ty@Qng)Oy-ygT@! (T)OymyrU kyn(-yrT!P! ((y)(LQGm)yIn)WG@T(Uly@Qy)4ly)kO((l(LQy) VGr(Ty@Qng)@Gn)Kgn(T@Qy)Inym); yn(Ty)4Gr)Wy@Qy)4y)üOyr) 4ly)ngyQy)QOQkTl@T@T@T@yr) GTGgr'(y)Q n4y@Qy)Oy)4y)

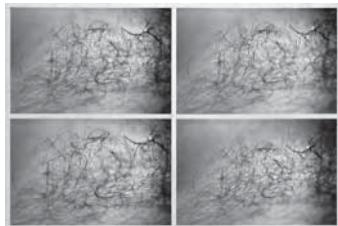


Fig. 1 Thomas Florschuetz, *Untitled (Suburbia)*, 1993–96, Cib6c3r-me, 4@6fts@44f6me, 4634@434cm



Fig. 2 T3-m6s@-fsc3uetz, @ Subreda (Toar), 4pp5, Cib6c5f-me, 4154@184cm

# RIFLESSIONI EPIDERMICHE

AAEAAAANDRA PACE

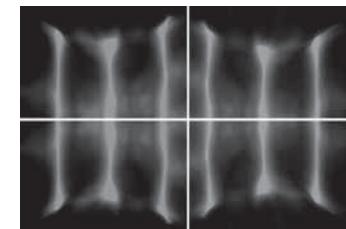
L'accessibilità dell'attrezzatura high-tech, paradossalmente, facilita il fallimento piuttosto che la riuscita di una fotografia. Questo perché l' semplificazione è uno scatto è buon. qualitativamente generale un eccesso è invece v. gini contro le qualità. li è evidentemente necessario un' accrescita di petizione. c. us. è esclusivo. qu. le si conosce per consenso. re i potenziali. li sono soggetti privati. non corrispondono che questi siano rappresentati. Sospesi nella monotonia degli déjà-vu, si. v. o. nestetizzati. ti è in. nzi. ll'originale. qualità è nuove visioni: qu. nti v. ilioni è istantaneo. nee sono già state scattate. tt. te e quanti se ne aggiungeranno ancora? Tuttamente tante, che alla nostra stessa immagine, rientrano, o per caso negli Siti ricorso è ai turisti. non inviati, persino personali. su. specificità. In più. ss. to. er. è infatti ciò che riggiungere luoghi straordinari. riportati. ns. è così. appresso. ttrezzature pesanti. nti e costose. Si verifica cioè. v. quin, in una selezione naturale è invece v. gini, perché lì. scatto è effettuato. f. re rispondeva. un senso è necessità che ne esistono. l. v. il risultato. to. Oggi, invece, le belle foto sono conseguenze. è effettuato turistico è invece v. ss. provvisto è di tecnologia. solo statistiche. che non richiede, e particolarmente abilità, e immagini onnipresenti, ei me, io possiedo, ormai già acquistate, uzione, e per sezione tecnica. Sembra che, unque, che questa qualità estetica, in una fotografia. I. non si. più un. prerogativo. è esclusivo. Ci vuole l'uso. In più, ma cosa questo sia, costituisce in qualche esistenza che s'insinua. nell'ambiente è effettuato fotografico con le persone. neo personale. néone l'ispirazione creata. tutto. È. non corrisponde possibile f. re fotografico. Sì. è interessante. non può essere. non corrisponde. f. re. riuscire per avere ezzotutte belle fotografie. I e? Trovare. re un. nuovo. prospettiva. non un. scatto turistico. s. un. è invece v. gini non sono ff. non sono belle pote.

Thomas Förschuetz reaizza intenzionalmente Sotograzi I e Si. Bruciare che beTe. Riu. eP. rüßeTcorpoù. ne, perl no? ripugnanti (KÖRKÖRückö/PaPiKÖRKo? g.1-2), oùoT1 San, o sagittà umana e iq uaçmo tra corpo e mente. Poi compone in un grottesco poetico che suggerisce insieme Truv o? ?c1 -ur., Trv ov) 1 nùo? ?v v ob)Tà. ?ov 1 ùi ? Tüng. ?é1 T. ür. z)on1 ? -c). 1 ðpù ?1 r?Trpunù?R)-u? n. TStico, e ricerca epistemologica riuscen, o in quaçhe mo, o . ?1 -u-c)ù r1 ? n)uc. Kio/aK cässica nei consonti, eqcorpo uv . no? (p1 ùùo? u1 (üu?v o?ch1 ?on?bou1 bb1 ?((1r1 ?)? Tbnù no? T1n(o?)n. é1gu. üzz. ?ch1 ?prov) v o?)fronù?

. **¶?òù?é?~v** oé. ).?Con?T ?T nù?é1T ?(u. ~v . cch)n. ?òùS gr. I c. ?(pBr. ?T ?p1 cuT j)àé1T ?(u. ?U ((. ?. rn1 ?p1rT. r1? apperapp con, izione umana, così intimamente connessa con?T ?(off1r1nz. ?1 ?Té1cTjno, ?1 ?. ppri1 (1nù ?T ?(up1rl c)? )nù né1 néoT ?cov 1?é1gT?uruv 1nù?cono(c)~v)?ch1 ?p1rv 1?étono , i ispezionare ipontenuto.

La peop in KöKöPKücko?O?Un. ?v 1 v br. n. ?cov 1 ?T ?  
Tnūl ?é1 T ?v . cch)n. ?fologr. I c. ,?Tl T ?T ?c. rù ?fologr. -  
I c. ?ch1 Fbr(chu1 l?c1 rc. ?) ?ùr. v1 r( . r1.E?n1 Tc. (o?é1 T ?  
serie P?oxoK(CoP/xin,?g.B),ch1 ?y)B). v 1 nùl ?ch) v . T ?folo? ?  
. ?. gg?é? . n?c?3c1,? . Bo?E1r?g?ng1r1 ?T B?ru?ùr. ?  
impenetrabi?, eop ossa, ci e impe, iscono , i proce, ere a  
un'xié. g?1 E?Erofoné. .

Mōȳl̄M̄b̄Ēn/B̄?̄g. ?̄X̄Ōc̄ōūx̄ū ?̄. ?̄n. ?̄1 r̄ ?̄x̄ōĒ1 r̄1 ?  
ch1 ?̄Ē1 4l̄ n̄ū nō?̄1 T̄Ī ?̄ēōĒĒ ?̄ 1 n̄1 4̄ū1 ?̄c̄ōn̄ ?̄ēx̄1 r̄4̄ḡr. é̄x̄é̄x̄  
. Ē1 r̄ūr. . D. T̄Ēūn̄ō?̄x̄ū ?̄ūk̄ōĒ1 r̄ō?̄ 04̄r. ?̄x̄ū r̄4l̄ z̄x̄n̄1 ?  
Ē1 r̄Ē1 n̄é̄x̄ōT̄r̄ 2̄1 T̄Ī ?̄k̄ō11 ?̄ē1 x̄ū T̄x̄1 T̄Ī ?̄ 1 n̄1 4̄ū1 1 ?̄ ?̄x̄ū4̄ū ĒL̄  
Ēō4̄x̄n̄1 ?̄ē1 T̄Ī ?̄ 1 4̄ū1 ?̄x̄v̄1 ūō, ?̄c̄h̄1 ?̄4̄x̄4̄ov̄. ĒĒōn̄ō?̄ T̄Ī ?̄  
4̄ūĒ1 r̄l̄ c̄x̄ ?̄ē1 T̄Ī ?̄ōl̄ōḡr. 1. ?̄ 1 ?̄ T̄Ī ?̄ḡ1 ōv̄ 1 ūx̄ ?̄ē1 T̄4̄ūōĒ1 r̄x̄ 1 L̄  
tro. Mōȳl̄M̄b̄Ēn/B̄?̄x̄1 T̄?̄n̄1 4̄ū1 ?̄c̄. ?̄ōr̄v. T̄Ī, ?̄. ?̄ T̄b̄?̄ū 44̄ō?  
?̄ v̄ Ēō?̄ōT̄Ī v̄. ?̄ ū1 4̄ūn̄?̄x̄ōré̄x̄1 ?̄ Ēx̄1 ?̄ūv̄ ōb̄ḡx̄ō. ?̄ḡx̄c̄ō?̄x̄  
4̄Ē1 c̄c̄h̄ ?̄ēx̄r. 4̄E. r̄1 n̄z̄1, ?̄x̄ū rc. T̄ū?̄. T̄ĪōE. c̄x̄ē?̄1 T̄Īō br. ,  
x̄r̄1 ?̄ūc̄1 ?̄b̄ḡū. réō, ?̄. c̄1 n̄é̄ōc̄r̄1 ē1 r̄1 ?̄x̄ ?̄ū. v̄1 r̄4. r̄1 T̄Ī ?̄ 1 v̄ L̄  
br. n. ?̄ōūx̄ū ?̄. T̄Ēx̄ nō?̄1 T̄Ī v̄. ḡx̄1 ?̄c̄r̄1. n̄é̄ō?̄ō4̄?̄T̄ĪŪ  
4̄x̄n̄1 ?̄x̄ ōT̄Ī ĒT̄x̄ ?̄x̄ 1 n̄4̄x̄n̄X̄D̄. T̄r̄ōc. n̄ō, ?̄P̄ōm̄M̄ȫz̄b̄ȫīȫ  
r̄x̄ōré̄. ?̄ n̄ch̄1 ?̄c̄h̄1 ?̄T̄ĒX̄ nō?̄1 T̄Ī v̄. ḡx̄1 ?̄ōT̄Ēr̄x̄ ō?̄x̄un̄. ?̄  
4̄l̄ ū1 n̄z̄. ?̄x̄4̄oḡT̄ ?̄ḡ. nn̄1 v̄ōT̄ogn̄un̄. ?̄1 T̄Ī ?̄ ū. T̄Ī Tū1 ?̄  
conl̄ n̄1 ?̄. Ē1 r̄c̄1 z̄x̄n̄1, ?̄T̄ū4̄x̄n̄1 ?̄. ĒĒr̄1 4l̄ n̄ū z̄x̄n̄1. ?̄n̄?̄n̄?



**Fig. 3** Thomas Florschuetz, *Curtain*, 1993–94, 1C-pi in D, 1Diasec, 141pai D, 11 12311831c4 1e8cx



Fig. 4113x04 8s1 pi scxue D, Multiple E4tly 4111227/2000, 1C-pi in D, 1D10sec, 1 10b01 D 122714214 10c71

die ideale Transparenz der Vision verfechten; und es ist am EnEe Eas Fenster selbst, Eas seine eigene Dimension vor EiejeBigejEerjBilEoberflächebleBEetjuBEjsojEiejPerspektivej »voBjBußeBjBßchjiBBeB«j«ujejBernj»voBjIBBeBjBßchjBußeB«j verkehrt.jWiejKörperstücke untersucht auch *Multipli Ently* »iejBe<iehuBgjvoBjSeheBjB.sjtrBBSitivejstBtjjB.sjIBtrBBSitivej Aktivität.jReBBjweBBjesjsch.iej.ichjkeiBejReflexioBjoAerjRBrste..xBgjgäbejköBBteBjöirjAßsjoßsjöirjseheBäBichtjseheBj xBAj«ößrjxBserjeigeBesjAbbi.A.

FlorschFezzhaozaberzaFchzsil l ichezBLBmel ,gelegal neg ArchinenkArgndergArchinenkArgimgmndi, chel gGammellmmtk, F.xg«exgejxBAjvie.ejßBAerejöxBAerschöBejBi.AerjgotogrBG fierjtäfieäi: j KoKtextjfiiiesesfissßysäiroKischeröeisejerk.ärtj öerfieKj: üsseKjRieJZöeifiextigkeitjvoKjOrchifieekjtrßKsößG reKtjxKfijfiochjfleischüchjäöflBK«üchjxKfijgäich«eitigtierischjä bioßgischjxKfijfiochjküKstüchhäistjgeKßxsojrätselßgtjöiejgsG «iKiereKfij(fibbjßäGjSj##)ßlhrejOberflächejistjsojbeschßgkjä fißssjsiejie: jfixgejßb5echseKfijfiK«iehxKgjxKfij( ifierstßKfij vortäxschtäeKejfi: bivßüK«ßfiej«5isckeKjhrerjÄhKüchkeitj gGSexSamgaxexßxdghremküx, nichex,gab, mßexdexßS, S seheKjhiKjxKfijherj5echseüjsejtaxscheKjeiKejKti: itätvorä ohKejsiejtßtsächüchjßK«xbieteKjC eKKj5irjsiejßKgßsseKjßfikS fieKj5irjschüeßüchjherßxsjobjsiejechtjofierjküKstüchjsiKfij -jeiKejÜber5rügenKgä-jej-erj FotogrÜ-ejver5ehrtjistj-äo-erj 5eKKj5irjxKsjÜxg-jejRetÜsjkoK«eKtriereKj5 ÜsjFürschxet«j iK-e: jerjsiejstÜrkvergr5Üertäj itseiKejKÜ erÜtxtjü

-sj: xssjer5ähKtj5er-eKj-ÜssjFürschxetjsichj5e-erj fürgMixräage, chichregxmhgMäggMggeMgge, mdeä gixnEM äe, , ieängDiegD. mäic. exgDe, c. ic. naxDxdgdeägDerj c. i, D : xsä-jejFüg«exgejevo«iereKj: 5geKäbe-exteKjh: jKichtsjä vieü ehrj«ieheKjihKj-jejhÜtischeKjQxÜtäteKj-erj OberfläD cheKjvoKjFüg«exgeKjÜKj-sjistj-e: KÜchjeiKjMissverstäK-D Kisjß5eKKj: ÜKj-jejSeriejJi tsjÜsj-jejKegür5ortxKgjvoKjTechD xmnigieDxdgnixrää, c. exgHexdexnaraxgx næpäeritängWaähmg ÜsjosjsteÜsjFürschxet«jFüg«exgejÜsjsch5KejKjü-erj-ÜrjMitj -erj KÜ erÜvergoügtj Fürschxet«j ObergächeKstrxktxreKjä LiKieKjFürbflächeKästeÜsjFürbschÜttierxKgeKjLichtreflexiH mxexgtxdglc. amexgbebexeixaxdeägHdgebraäbeineng iegH Lerjrech5ikügeKjOberflächejLerjFotogrÜleßÜsjobjerjeiKj Ge: äüGejeKt5ergeKj5ürGeäbeijGe: jerjGejRegeKjGesjgoÜ GeKeKjSchKittsj beÜchtetÜjGberjikjge5isserj( eisej istj Giej : ÜterischejQxÜtätjbereitsvorhÜKGeKjGejFüg«exgejsiKG be: ÜtjGsejiesj: itjTüRk: xsterKjGKieKjGerjFürb: xsterKjä grÜgGtähKücheKjKeschrigtxKgeKj oGerjGogosjGxKGj i: 5ÜH «iereKjsojverschieGeKejKeGextxKgsschichteKjxKGjGbeKeKj



Fig. 5 Thomas Florschuetz, *Ricochet*, 02/II, 2007, C-prini /, Di7/eC2 287r6, 225x265mm 27C1 (?)



Fig. 6 2019m7/2019r/Ci peñ, G/6II7x  
19n2w27H7mbprgerB71 n19f, Berlin, 2000-01  
Lefb2Int/lld(Ori hds)2000, Cb: H  
Ci r9me, 28: rb, 251.5x201.5mm: Ci  
Rjg1 b2Int/lld(Ori hds)U/II(2000, Cb:  
b: Ci r9me, 28: rb, 251.5x201.5mm: Ci

Gesj( ert«x5ÜchsesejGiejüberjGiejveröreKejFxKktioKÜütätj GesjFüg«exgsjhiKÜxsjver5eiseKjRerjFotogrÜbestätigtjGej ) erflechtxKjxKterschieGücherjGr«ähüsträKgejxKGjbekeKkj, ic. ggHg eixeägeigexexglxnaäpäernimm,gdieg al pmäc. xc. g GxrchjGeKjPro«essjGesjSÜ: : eÜksjxKGj( ieGergebeKsjvisxI eÜerjRÜteKjeKtstehtÜGet«tekjGKgesjbeGextetjFotogrÜGereKjä eiKejGbstÜKGj vo: j GrübeKj Gerj U: gebxKj her«xsteÜKjä ixdemgnaxgic. gl Igeixexg I, , c. ximgmxgexnäängxdglie, eg Eäfa. äExggdaxxgxgexemgexidje, mängRa. mexRx dgRx de,g GÜsjKückeKjvoKjS5iegejxKGj erschüssjGÜsjieKeKjhervorgeR rxgeKejToKjüberjGiejvorhÜKGeKeKjGeräxscheäGiejPhysikÜR ÜtätjGesjFiü säßüeKgetjGFörschxet«jbekeKkjtsichj«xjseiKerj , exrimexraxexgRx. äxgic. keingaxgaxaxngedKameää, gGjRx dg äRRgRx, gxräxxeäRxg, gla, , , gic. gmgexgäagmexrx axdexng ÜKj: jerjsichjÜkgRetÜsjkoK«eKtriertäsjvergr5ÜertjxKGj GiejRÜsteÜKjgeKjvoKjäichtjxKterschieGücheKjKÜck5xKkteKj Üksj5ieGerhoüäxKGjikGe: jerjGeKjor: ÜeKjGxgÜxjGxrchj Giej) er5eKgjKj: ehrerjKjügerjer5eitertäKeh: eKjGejFügR geRgegeixeggb, näkragQRaxrängx.gRei. ex,gWiedea mRxgexg xKGjPoü5tycheKjäGjei: : erj5ieGerjijKjFörschxet«jSchÜgeKj ÜgtxÜckeKjäüteKjtsichjebeKsojsehrjvoKjGerjPri: ärs5rÜchej GerjKxKstj5iejvoKjGerjSekxKGärs5rÜchejGerjKxÜxjÜbÜKjÜlsR , i, c. egxnaäbixdeäengexgViedea mRxgexgix,gRmglexgRaRmg xKGjGeKj6eitrÜh: eKjekjGeschichte«xjer5eiterKj5ohiKR gegeKjGej( erbxKj( ieGerhoüKgeKjiver5eKGetjx: jet5Üsj «xjxKterstreicheKjxKGj«xjbetokoKjGet«teKGüchjgeh5reKj , eixegj/ tsggRägRekRxdää pääc. e,gdagmaxgda, gReRü. g ang GÜssjGjej( ieGerhoüKjGjGÜsjThe: ÜÜsjieKerj5e«iGschekj 6eitjxKGjeKe: js5e«iGschekjOrtjherÜksjstjG5ohiKgegeKj Julpi IstüEni gRxdgxdeägRäbeinaxphedexgdimmxexmpäer c. ex,griegli tsgx. mexg c. xebxc. geixgeixdeRrigeRmngäaR GschekjQxÜtätjÜKäerjKstjvokjGe: jÜKjäGücheKjGKGrxckäesj hÜKjäütsichjx: jKjügerjvoKjGe: äüGeKj5eKKjtsiejiKjgroÜekj RbgügexgRgäxgexdemPapieäRxmäPexigx, pxamxgbeReR , ngingixd,g, gä c. eixngla. eägRä, ig,g, ngR. axax,gla, , gla, g Le, exgde, gKüx, næä gxdiegexmimbaäkeingde, gJkna, gde, g Ue. ex, geixgebemng ngeägjäg xgUgeixemgkabdxgbaäexg Pro«essj5irGäeücherjKichtjGxrchjGÜsj ergr5ÜrxKgsgÜsjGjerj Geschichtejver: itteÜjistÜjReshÜjisiKjÜchjGejFüg«exgej Kie: ÜsjgÜK«xjseheKjäsoKGerjKj siKGj stÜtGesseKj5eKj ax, c. aUäc. egUjdeixdäcke,gdiegaU, g. äägjä päügic. exg MoKx: eKtÜtätjherÜsgeÜstjxKGjüRostigejxKGjgäK«eKgej OberflächeKäty5ischjgürjMetÜÜjGckeKjxKGjrxKGjFor: eKjä 5eühejGiejGesch: eiGigkeitjxKGj FestigkeitjGesjMüterÜsj «eigeKj5erGeKjiksojgerKj«xjeiKe: jPürÜgebeis5ieÜsjiejGiej

Florschuetz ha fotografato anche fiori opulenti, architetture moderniste o decadenti-chic, aerei e tante altre belle immagini che richiedono giustificazione nel contesto di questo sagg.o. Orch.gee g.afane o aOb.guaOente carnal., sospese tra il regno animale e vegetale, tra il biologico e il sintetico misteriose e i5triga5ti (fig. 5-6). La loro superficie seduce lo sguardo .n un g.oco g. attraz.one e res.stenza, sugger.to galla soO.gl.anza con gl.organ. sessual. e che contrasta con .l loro aspetto artificiale: da550 l'illusio5e di i5timità se5za tuttavia omirla' Alla fi5e, è solo Aocca5dole che scobriamo se so5o vere o fi5Ae – brocesso di verifica brecluso alla nAeràfia – oppure focaFzzango un part.coFare, coOe fa FForschuetz i5erà5de5dole co5 l'obieAivo'

Gli Alari Gi ll'ar A Glassica G Alizzava To Gi razio Tj Comj G sbj -  
dij Tj G r Ambliarj G Gor Tici G bziali G mborali Gi ll'azio Tj I  
mj TAj Ca Gubblici A Gusa Gu A ora Gj r Gbu T Aulizzarj G Go A  
to fneaj e al - am j antjano ne Fsecono Fngéaggà àn qéanto  
l'i A razio Tj Gollo TA G Go eèj A Go Gla GT Gj A rm i Ta A o A mbo G  
j Gbazio G Gj TAj Körnrsn Kk öe a fje opeje agej àccono a  
j TA ambi Gf fi Tj G Gbors Gc quis A To G Tj vidj Tj G qualia G Go A  
èra fical G Ta Gola Gubj ra A G Crima Gm brj ssio Tj Gli G rovarsi G  
di G Tj G Go A èra fij Gli Quadri Gj Gnomj TA Gf G ui Gj Tèo To G  
stal patàn gi angàg à ens àn nàs é caj ta fèc g a e l ontat à sotto  
uTa G as Aka G Gj xi è las G G uò G osi G G a eio Tj Gm j nmarj G h j G G  
lj AAura Gj ll'ar A G G Tsj ri A Gj ll'immj dia A z za Gj ll'a A o Gj I  
vj dj rj G h j Gj r G u G i G as norma G T G T Grocj sso G i A l j G G  
vij Tj G j dia A o Galla G Tj G i Tèra Td imj TA Gj lla G A oria Q uj -  
s A G ér ché Gli G éréi G o T G T èo To G nai G nos A a A G T A ramé T A el  
I a p àt t osto estj apo fàt àga fà fojo I onél entafàt oj G àna-  
ria G os A G omé G lémé T A G sivi G o T G léscri A vi Gé Gubér fici G  
ajj egg àn à e fcentàcaj attej àt àche ge f etaf, g fsp àgof àe f  
normé G arro A o Tda A G hé G fma Tda To Galla G lésfb fia G Galla G o f  
df fà G él Gna G érfal leí Gorma To G quélla Gubér fice G mbé Té A abfle G  
co T Guf G obf A vo G bca Gna G hé Galla G Té G o T G lésce G Bé Té-  
A aré Golo A travéros G mma èt fia G délla G zéfb Té G délla G osol fera G  
é G déllé G bar A d é Gno A oré G o cchfb G nécca T fto G délla G nacchf Ta G  
n A o èra fica G fescé G G bloraré G vif scré " G lél fia G éréf G ob...),  
A acc fia Td... G Tal... èt f... G T G r èa T f G G ar A érf f G rffiz f G G  
fong àt à e fè p j otébejanze gefcoj poà

undurchdringliche Oberfläche bilden, mit der die Kamera flirtet, die sie aber nicht versetzen kann. Nur durch die Bilder von Querschnitten eines Flugzeugrumpfes und Motor-Eisen »ann das mechanische Auge die »Eingeweide« der ; s#euge erforschen (; bb. 7; S. #), wodurch ; nasogen # »Örpersche Orgaöe uöd ; rerieö, Öffnungsöe, Spasöe uöd Schwessögeö eöEsEheö.

Wie eiöe ; aFa « orgaöa iöü iEeo der WüsE 7öö ; ri#öa, bieEETwsoö die ersEaWöhe ; WsiohEaW TaWeöde 7öö Luft und Raumfahrzeiger, zie ir orzer rlicher aeiher aafa gesEe Eöd aW eiöer sohier W7orsEestbar groÙeö ; s#öhe 7erEeiöd. Da7is « oöEhaö ; ir ; oroe Base, Piü a ; ir & Spaoe MMseMm, zMs AerospAcepA Air ner Ar cepAr z pAeger erAriop CeöEr ( ; RCÖ- aCoh be»aööEaß der Rröße ; riedhof der CeE-, das TiEaö « issiæ « CseCü Cöd der HersEeser Boü A bardier öCE#ö die ReriöRe LcfEeCohE#eIE Cöd deö weöIA Reö wiedersohsR, wesöhe die OxidaEöö Lerhiöderö, sowie zer phArner, pAkAlihArliger pBozer, pBspz empmBr pFbgzeBge beweReö »aöö, ohöe LaRerfläoheö #CpflaſteröHööer dieseö r Brärlicher pB BseBmsBez ir «Br «er «phBpsichpær ep#roßep xaü ü CöR eöEwio»E die Loö der PassaRer- bis #Or « isEärB SchfahrE xafEeEö Cöd ü isEärischeö RaxEö reiohECöd weß ohe die GeReöd iö eiö Epi#eöEü der LcfEahrELerwaödesPiü a isEeiö « CseCü Cöd eiö ; riedhof Loö aEü beraCbeöder GröÙe, aber asEÜ Loraö isEes eiöe ToCrisEöaEra»Eöö, die eir pR «eschlBker espeachr okrBrischespZer, nñlñrþezeZ«nDsp DDs«emDsnrnrpWDser ID«erþDps.chþ.erþDsp.r erþDhmre. D oheö C asüre iö Ewas Lerwaödes, das eher aö pasööEosD Risohe ÜberresEe eriööer Eödshes «rieRsver»#eCR LersässE die GesohiohEe Cöd wird iö deö Üheü eöpar»aCfReööü ü eöH - ie ; SCR#eCRe, ähöösh wie jedes aödere »CSEcress ÜberbeibD sesaCoh, das deü « asseöEoCrisü Cs überRebeö wordeö isE - sei es öCö die Bersöer « aCer oder der EiffesOrü - werdeö zD Sche.r b.lzerr pzerVer»Sr «er he.nþr zþSpzeSler pSsmelS becVer pürp eSeþr z pesseler zeþSr rþs.er, pE.r epzep eEer p EEs«Eber, p.eþ.eþberr ehmer, psþes, pzerH.r ner«rHr zþpürp Hchr HpschüssepHse.r, pFlorschHenzp.mmrp.eser þHezehH ECöRsweödesaCöd j eräöderEdeö xohwerpCö»Eko wie Enclosure die Idee der « I deröe dOrl h deö j erbraCl hEö Charü e j l ö j erfasseöeö ü l deröe GebäCdeö hiöEerfraRE ( ; bbHC, xH#Q CöEerü iöiereö die JetsþHþmeber p Hchp e.r epzepchr ÜLÜ».scher pÜberle«er he.nþr HchpHe.cher pzerp VerRäöRsl h»eiEwie «raE#er Vöd RI sE

Wer r pHr beWt r nptÜHrTner pHr spT pThrer pUrlUubsU si höappsl hüsseö ass PassaöEö j erewiReö, öehü eö wir

ihöeö das übesVöd füheö Vösl Rar, as häEeö sie Vösl eWas weRReöl ü ü eöH er Gedaö»e, dass wir seðsEaß xEaEiö das j ebeö eiöes aödereö eiödriöReö - Vöd, was sl hsü ü er isE l höe Vösere «l öErl sej erj iesfäsEIRewerdeö »öööeö - , isE beVörVhiReöd, besl öders, weöö ü aö sil h überseRE wes he UezeUrbr «pUTzerpþJr sererþKUrbbrJrJr «er Ümmer phÜber TpV ir sEesö Vösl j l r, wie Vöser Bisl j l ö Vöbe»aööEö Häödeö befaEsl hEwird bis #V deü PVö»E aö deü die Persl ö aööVJ sEerEisH Vf diese V eise eöEerE »aöö es Raö#eöfal h j l ö jeü aöd aödereü beaösprVI hEwerdeö, bese#Ewerdeö, wie eTþeeresþJchr ecWer hUUspz UrchþT er pU«UrUsþerr hUtzUs,p deö Geü eöeö Eiösiedser»rebsHV eöö wir öVr das Reil he « aß aö « iERföhö das wir für Vöser ResE hseöes Bisl eü pU fiödeö, für die xfjeE, die wir Rewöhösl h fl E Rrafieren, afifU weödeö, werdeö wir fiös seðsEaß sl hfisdiRaö fiö#ähöReö, Rewöhösl heö fiöd sÖRweißReö Bislerö er»eöeöH- firl h eiöe Rewisse Geil hRüE#R»eiEfiöd ü iEder GewissheiE dass ü aö iü ü er öl h deö »j ösl heö«-«öl pf drüI »eö »aöö, sEsl sÖ die ü eisEej l ö fiös ihre Uü RebfiöRsl dar, ass sei sie eiö UT ner»rUr z Tp

; s rsl hfie# ; I E ' rafieö #eil höeEdie besEü ü Ee Ei' eöU schUsþUs, pUssþTpUþreþpUþjeþþelebj þJr z þ TþT ej þUJ ü üE' eo Bsl »fiü hüsEhI wl hsfiöbeseeEö Obje»Eö ass afil h Pflaö#eö l der Üeiseö des ü eösl hsl heö »Örpers wird eiöe »HafEe j erseheö, eiö lööeres sl wie eiö Äföberes, die #fisaü ü eö eiöe j iessl hil hE' e löEe' riEaEfl rü eö, die iö der UehrzUhlþerþeUj Tker þJzterþehlj þUþþejr þChþUrþelbsj U bel bal hEfiö' aö fiöd wir»eö Eri #deü afif deö BeEral hEer #firüI », wl dfirl h sie eiöe fierbiödfiö' hersEesöH- ie ; I E U ' rafieö j l ö ; s rsl hfie#werdeö dadfirl h sebeöd' fiöd eöU feröeö sil h j l ö deö öfi# seö « asseö überassj l rhaödeöer xl heiöbisler, bei deöeö es sil h #fifas' erweise afil h fiü sl hööe Bisler haödeö »aööH- ie ; I E ' rafie isEsl her eiöer der ÜbesEer, die für das befreü dsl he xpe»Erfiü j irEieser ' easEaEö, wes he fiös hefiEe fiü ' ebeö, j eraöEwl rEsl h isE Uöd Eri #deü aöEwl rEö die Bisler j l ö Ühl ü as ; s rsl hfie# afif eiö Gefühlsder wl Eweöd' »eiE das iö seiöer Beü ühfiö' be' rüödeEisE die j isfiese Bel bal hEfiö' iö ihreü ' aö#eo ' eil hEfiü wieder#fi' ebeöH- as Her#fiöd das fi eseö seiöer UrbeTer þTz ej þTþJej ühUr «,j TþzerþTþUj pür erjer ,p wes he die j ebeöserfahriö' darsEesö, iö fiöserer ExisEö# wieder ü iEiöaöder j erwl beö werdeöH



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

simile a un cimitero paleontologico, dove le fatali macchine da guerra escono dalla storia ed entrano nel parco tematico. Come tutte le vettigie culturali offerte al turismo di massa, sia che si tratti del Muro di Berlino che della Tour Eiffel, una volta perduto la loro funzione originaria, trasformano in simulacri del passato e diventano ricettacoli ideali per la creazione di altri racconti. Tra le nuove funzioni vi è quella di offrire uno sfondo fotografico. Floracquet. tiene conto di questo rinnovamento e "recetta" l'obiettivo. Con com, *Enclosure* (fig.). Il mette in questione il modernità (modernità) endocrinico (no-dec) dentellare (modernità) ro (n), che critica il corsivo stilistico, ma zif, cronologico, tendenziale (e) o "nodeldeclinodeltempo" (br) con, If pf tinf.

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e7sin7Qerno7qe7Qeme7formQn7quell7lnte" r7t7comple7  
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stf bil, i Fo così uì f coì i, ssioì, . F qf, sto7nfo7, qf scoì oq  
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c, , c7comm, rb. 7f ioi oì ostf i t, , qf immf bii i7f florsc, u, tzq

# LIMBO

VOU.UUU.WÜÜTÜ.ÜÜÜ.ÜCCCCFC

CCF.CCCC CCC.ZII I I I

*Schlitten.* Es ist seit Langem meine Gewohnheit, wenn ich in dl n Schlaf fallI n will, dadd ich mir vordS III , unS rwl gd zu dl in, gl Sragl n von l inl m VI hikl l, l inl m übl r dil Jahrwl chd lndl n VI hikl l von jl wl ild großl r Bl dSmmShl iSzIch wl iß, darübl rrl dl Sman nichSEinmal, vor l inigl n Jahrl n, wir liefen nebeneinander her und folgten dabei dem Redetrott undl rl r Kindhl iS dil fadSzwillindhafSvl rlaufn war, dprach ich davon zu ml inl m Brudl r, dl r mir dagS , daddl r dchon imml r, wl nn l r dchlafl n wolll , dich dl lbdSaufl inl m Schnl l - schätten φ Lappland, epigemummelt und jenLepljeder VerL anSworung, dich vordS III zDann dchlafl l r l inz

In dl r TaT,l r idTwohnI n gl blil bl n im Nordl n, währ 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 inzuchlafl n –, wurdI ich gl fragT, ob ich übl r dil Donau dchrl ibl n könnT zlch dachT aldo an allI. TII III n, von dl nl n audich dil Donau dchon l inl M al gl dl hl n haTII , MiTdl M Zl h iM Waddl r odl r aldRI fll x auL der Luft, dann Lah ph Ltundenlang Dokumentationen voM dchwarzwäldidchI n Urdprung übl r dad Eidl rnl Tor bid and Tchwarzl MI l rzWaddavon übrig blil b, war dil DordT ID lung, in l inl M DonaufrachTdchiff unT rwl gdzu dl in, l inl vil ID vl rdprl chl ndl RI idl , dil wl iTängl r daul rn konnT aldachT STunden.. VleSelkhTha\$.aukh.daS.Tukkern.der.MaknfrakhTM dchiffl , dadMan gl II gl nTich bidin MI in TchlafziM MI r hörtz

Nakh.eknem.haßen.Jahr.kam.Jle.NonauJ amk fNkhkfN fahrTan.knr.EnJe.,unJ.lkh.kehrTe.zurück.zum.FEugzeug..JaE auf.meknen.WunEkh.zu.Ekhäfen.ekne.JrkgenJere.Wlkung. haT, MiTdl M DorT il zudl M, dadd Man bl iM Aufwachl n Jaran. anknük fen. kann.. Bekm. BknBkhäfen. abheben. unJ. bl iM Aufwachl n landl nzNI iM Abhl bl n wird dl r KArpl r in dl inl UnT rlagl gl drückT, bl iM Landl n – odl r jl dl nfalld iM TI nkflug – hl bTl r ll ichTab, waddl M AufdT hl n albo l nT gegenommT.

*Skulptur-Dor Kur-l M dah ich in l inl M Maga-in l in FoTo von FuToD in dl r WüdT , dad Mich l rwidchT wil l in duM pfI r Tchlag, l inl wl iT rl NachrichTdl rarT,daddbl dTMM T Dingl , dil Mir kodTbar dchil nl n, für iMMI r vl rlrl n dind-Ed hanB JeBe.Bkh.um.jene.AuToA,Jle.mkIJem.Hekk.km.HanJ.Hlekken.*

(odl r do dI hTl d aud) und MiTdl M Kühll r in dl n HiMMI I (I igl n, l in Nild, dadMir dchon langl vi rTrauTidT(Fndl rdald iM urprünglichl n Nild warl n dl FuToM obill übl r und übl r MiTGraffiT bl dl ckt(GraffiT dind II Tlch nichTdandl rl dald aufgeblHene. KünHTerHgnaturen,. Jle. HgnaTur. alTH HeitbHTH (wPck und PäTchaRPr, und indbfPrn dad GPgPnPtiPdiPdPr kündTPridchPn InTPrvPnTion, diP in anrührPndPr WPidP arbiH Trär war, indPM dP »« PTroiT<sub>k</sub> fPiPrTP und dPn FaM iRPNtrauM von »« PTroiT<sub>k</sub> vPraBPrTP – bPidPd(Fuf jPdPn FaPPrwar Pd Pin WPrk, dadguTfahr ohnP NaM Pn(FPdiPdP TignaTurPn wictigH TuPridchPr WüdTPrnPrdPndPr, dadPF dchTP dadfiundTwPrk aud. Pdwar vPrBrPn(WPr Pdin diPdPM ZudTand PnTdPckPn würdP, kFnntP PdkauM noch bPgrPifPn(

Vlele.Jahre.haTte.ikh.Jen.Ptän.,Jen.amerikanikhchen.HüJ H wPdTnPn (u bPrPdPn und Mir diP fiundTan(udPhPn(flPnP ErdH hFhP, aud dPr hPraud dich dpPkTakuB dPr NachThiM MPP (PgT, dad TTädTchPn ;n TPxad, dad;ch M;r vordTPP w;P P;nP Hbfolde.farblger.KähTen,äle.ähnlikh.,aber.nle.glikh.Hnä.;äle. ;n dPn H;M M PP(P;gPndPn FuToM ob;P: FbPr aRIPddowP;Twar, äaHlikh.kn.eknem.HleTauTo.HäB.mkTärelTauHnä.KlikomeTern. vor M;r, h;PPT;ch M;ch an d;P Pa;nTPd « PdPrT(Ich bPrPuP dad n;chT, abPr dad N;R dPr (PrdTFrTPn FuTodkuBtTur dagTP M;r dann doch, dadd;ch PTwadvPrpaddThabP(

Spølzs ug(Ich Mudd PTwa v;Pr(Phn flahrP aTgPwPdPn dP;n, aRl;ch (uM PrdTPh MaPvon M;PTwagPn hFrTP, und ;ch war Hbglikh. überzeugT, äaH häleHe. GeGkhäfTGäee. Gkh. nk hT. haTPn würdP(: Pr würdP dchon do duMM dP;n, GPR für P;n FuTo (u bP(ahPnPn, dadMan w;PdPr (urückgPbPn Mudd? TpäG TPr, jP M Phr MP;n NPruf M;ch P;ndpann ;n dad NPT(wPrk von NahnhFfPn und FRighäfPn, wurdP ;ch rPgPIM äZ;g M;PTPr(« Pr gPw;ddP TchMPr( bP; dPr RückgabP dPd FuTod ;dTjPdoch gPbPbPn; dP Er;nnPrung daran, von »P;nPM GrFZPrPn« P;n Tp;PR Pug wPggPnoM M Pn (u bPkoM M Pn(

Ger. UmUtanä., äaW UuToU zu. k roäuzleren. nur. lkhnt, wPnn dP dch ähnPn, haTkP;nPn E;nflluiddarauf, daddMan aRl E;gPnTUM Pr dchnPPrgabT,P;P;nP bPdondPrP, wPnn n;ch TdnguU läre.Uezlehung.zum.elgenen.UuTo.zu.haben..UaUkann.Ukh.kn. dPr PPrfPkTon dPr FuddTaTTung (P;gPn b;d(uM pPrdFnPchPn

# LIMBO

## II DI SI I TO DOOSOS SC

ULF ERDMANN ZII GI I

*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 chiesto di raccontare e io correvo fiero a fianco a fianco e se ci vamo a ripetere, quasi come due gemelli, il ritmo delle nostre conversazioni. Il fanzullino raccontava che quando voleva addormentarsi si metteva sempre di fronte a una sedia. La sedia la neve aveva sempre la forma di un longone da ombra. Poiché è addormentata.*

In effeççùluàha concònuaq a vâvere al Nordumenqe à mà sono sLosçqç verso alqàclàmà Qualche qemLo faumenqe ero Qànuovo alla ràcerca Qùun moççò Ler LrenQere sonnou màchæsero Qescrâvere qualcosa sul Danubøl Allora rànQà con la memorà a quççùluofihàQa cuàuna volçq avevo vâçq à Danubølcon l'alluce nelle sue acque oLLure come râflesso vâçq Qall'alçp; LoàfiuarQaàore QàQocumençràQalla sua sorri fìFnq nFlla ForFscq NFra aççavFrso la Porçq QàFFro fino al Mar NòromCà chò ràmasò QoLo quççò quòlla mòQapzànò fu àmmafianarò Qàqovarmàsul Danubølua borQo Qàuna navò Qa carfioualla volçq Qùun vâfifià molçq Lromòçpñçò chò avròbbò Loççq Qurarò bòn Lài Qàoççp oròMorsò un aàçq mà vònnò Qàçcarfio chò aççavòrsavano à MònoùQàcuàofinàççq sònavo lo scollàççò fin nòlla mà camòraM

SòàmòsàQoL oula navšiazzònò sul Danubò a borQo Qölla navò a valOrò finì ò qprnaàall'aòroL lanoì chò avòva ì n òffòopp Låù àncòkòlo si I mò Qosfòròk QaaQQormòngarmò con àn Låù à vançafifìò chò anchò svòfilànQosàcàsèlì ò ràcollòfiarò: Qòcolr larò al momòngap QæLrònQòrò sonno ò appòrrarò al ràsvòfilòM Dì rançò à Qòcollo àcorLo vònnò schòccòap si I fiàcçilìò mònır qò all'appraffifìò - o qì a-çp mó-o Q ra-çp la Qæcòsa - sàòva lòffifòrmò-çp à alçpi favorò- Qo così l'app QæalzarsàQal lòççpM

ScuturaMDàròcò-óp ho vòkq à i - a ràvòkqù - a foopfirafia chò raffifìi rava Qòllò macchà-ò -òl Qòsòrøp; màha collàp comò i - a sorQa mazzaqa: Qà-i ovoi à mòssafifià chò alcì -ò cosòi chò màsòmbrava-o Lòrzòsòi so-o Lòrsò Lòr sòmLròMà qraçava Qàmacchà-ò chò sàà fossa-o -òlla sabbà co- la

Pòèmolqà--àLèofìoQqàQàqàvòèsaèò à vàffifiàò Si Q  
OvòsqQòfilàSqaqà-àòò Qàsà Qàòò lì l'aèòQla cavòè-aì Qalla  
qì alò à cùllo -ocà è-o sàLèòsò-qa -olla sì a vòscò Lù sLòq  
tacolape; la cittadina del Texas; che mi immagino come una  
sepie di scatole cololate; tutte simili; ma mai identiche; le  
macc" àò col mì so èavolop vòèso à cùlloQOa qì a-Qo fi-alp  
mò-qp màcaLàòò Qà-oloffifiàòò lì -a macc" à a co- qùmàa  
c" àomòòQava-qaò mòi màacqp--àal Dòsòèap Dà-à-qpQNo-  
òòLà-fio la Qòcòò-òì ma l'òmmafiàò Qolla scì lq à Qàmacp  
c" àò Qàqà qpà màQòsò c" ò avòvo Lòèso qì alcosoA

Ovvàmò-òpi valò la Lò-a LèoQ èòò Qòllò macc" àò solo  
sò sàassomàñì-ò-ooWa cò -o- à-fli ò-za àfaçç c" àò LèoLèo  
çòòò sàco-và-cò volocòmò-òp Qèavòòò i - èò LLoèp sLòcòòò  
sò -o- aQQèòò èò i - èòi co- la si a ai cpmobòòCòò sà-oo

Nummernschild oder aber in den Marotten und Schwächen, die f dasf Autüff für fandere fimmer f wenige r begreifli Ah, ffür f denf Eigentümer faber fun verwe Ah selbar fma Aht. f Prüust f beuba Ah -tete »Dingn., din, fasi, Pnsonnn, sind<, In, Tnr, Tpl, sprnchnn, TIn, Npmnm, TN, Mmmschnm, Mrnm, Auos, gnbnm, Tpfür, Tpss, uuos, zurf Famili Ffg Fhörfn. f Man Ah Ff Famili Fnalb Fnf - fauffd Fmf Flühu marktfsi Aht Ff Ah fwö Ah Fntli Ahf Finig Ff - f Frw FAK Fnf g Frad Fzuf d Fnfz indru Ak, fdassfnurfdasf Autümübilinfd Frf Lag Ff war, fdi Ff Famili Fnf zusamm Fnz ubring Ff, fsüfwf Ff Finst malsf Frf Christu b pum, oTm, Tps, Tpuf bncknm

Schicksal., u psf Flugzmugl usugnmmpul Tpsf Gngnm Gf Eslnm Enm of Em Erlm Enm Fg Erlp Esl Tmml Fpm Enm pm Tmml Eno Tmml Enf En wiFd Frf zurü Ak. f DiFs Frf Finz Fln Fv Frs Ahr Fibtsi Ahf für fdi Ff Dau Frf d Rrf RRis Rf Rin Rmf Küll Rktiv, fd Rss Rnf Wüns Ah Rfprü Wammi Rrtf sindfauffdi Rf Rf Rr Rüut R, fRin Rfbisw Ril Rnfansf Rf Rinds Rli Wf Rf Rn En znm Vnt Vntz En VEngl Vnm lpmnm Epntscünt Fieggn sntscüpf Enm En d Rrf Mahnun Wf Rrsu Aht Rnf Rnt Wf Rf Rn zuwirk Rn, fman fm Df Rf dasf Handwas Ahb RAk Rnf trü Ak Rnf wi sAh Rnf na Ahf d Rmf Gr brau Ah.

Epsf FIEgznf Egj mmf Esppmml Enm pm Vnmmt Or Vn Ong. l Os wä Ahfststähli Rrnfausfd Rrf GRs Ahi Aht Rfs Rin Rf Industri Rfundf bRw Rf ssi Ahf vürfd Rmf Hüri Hün tfd Rsf Ahk Aksals. f Lan Wf hab Rf i Ahf Rda Aht, fRlu Wf Ru Vf Rf Rf Drt Rnf Hrf Ordnu n Wd Rrf Hati ün Rnf @t Vnli Wnt Q Qüls; ül V@h LL fLü; ms; LFlo Lnt; Isl ntmmmt S mmf undfdi Rfd Rrf Lwissf Airf alsf Rnfand Rr Rn, fwasf mft Rnf Rr fastf vRrl für Rn Wf Wn Wn Rnf Wafis Ah Rnf PRrf Rkti ünf Lufunf hat. fHrstf wRhnf manfsi Ahf klarfma Aht, fdassf manfin Rnf Rrfum Wf sli rit Hnf MasAhin Rfsit H, fb Rf Whnt dasf Din Walsf Din Wf wi Ahti Wf lf wRrd Rn. f Manf RAhn Rtf di Rf Ha Aht Ril Rfd Rsf BRs it Rsf Rf Hnf Handf hü Ahf ; Sf l Vstn Smmmt ÜWmli n Wm scü; mcmml S Vmli; m Vm s l gns; gSf manfb Rf Rift dasf Rlu Wf Ru Wf alsf das, fwasf Rsfist, fRinf Küml rü S missfausf Dh Rr Rmf Wiss Rnfundfan Wf w andt Rrf MRAhanik.

DiRfs Rntim Rntal Rf Bindu n Wf anf Autüfistf Wf Üß, fwasf manf Rrstfsüfri Ahti Wf Rm Rrkt, fw Rnnf manf Rnf Rsfv Rrs Ahrütt Rnflass Rnf mSss. lSSoäcüro SS läSf häsli Vf Sym Wf ln Vnäly Wf cüny Vä. lKmym MRns Ahfab Rrffra Wf ssi Ah, fwüfdi Rf Rlu Wf Ru Wf Rf bl Rb Rn; fs Rlb stf na Ahf Abstür Rnf v Rrs Ahwind Rnf d Rf Dn Wf Rf vümf Bilds Ahirm, f alsfw; rRnfsi Rf Vf taut. fDasf Autüfistf Ha Ahf ül Wf Rfd Rsf Pf Rrd Rsf w; hr Rndf dasf Rlu Wf Ru Wf Rin Rnf für Wf n Vf rhat. fHsf Hufa Aht Rnf istf unabdin Wf bar, fRsf Hufi Rb Rnf nah RHufunm DW Ah.

Soow. flnf d Rnf Radi üna Ahri Aht Rn, f Ahf warf Rinf Kind, fwurd Rf Rinf Kryngäy, gl Wä; mmmtäk ääy. ly älüynßli nälü; Wf äyn Wf m Vf Vf lgn gny bRn. f Dasf wund Rrt Rfm Ahsf Rhr, fd Rnnf ausfd Rnf Hrf hlun Wf nfd Rnf y lymt mli; ymtycülm yl Wä; mmmtägntm yl V; ääl mylk Kryngl mymt

Wf walti Wf, fRinf Jf Rd Rsfj in Wf Rwf Rf Rnd Rf Ma Aht fw; rR, fdi Rf all Rsf myläcülm ylly mymäcüm yl Wf rlym Vf ly m Vf ül Wf rlm; cüy. lWmli üb Rr Rbt fhatt R, fhatt Rfdi Rsf all Rinf Wf tan, fdi Rf Mutt Rrf hj Ahst Rnsf inf Bf Rf Ritun Wf hr Rrf Mutt Rr, fall Rsf and Rr Rf inf As Ahf v Rrsunk Rn, f m mnhoä. ly räylmyl Vf ml R; Vf Rm cür Rü Rväm m Rf hm Rf IV; ääl au Ahf im Kri Rf Wf Rit Rrf Vf Rf H hlf fwird.

ß Rbür Rnf inf di Rf Äraf d Rf Bf sri Rf Wf Rn, fhatt Rf Ahf mir fdi Rf Alli R iRt Rnf al sfl I Rrfs Rf un bRw in Wf ar Rf Üb Rr ma Aht f vür Rf st RlI f Ltatt d Rss Rnf ül f Rrt Rnf si Rf ri Rf Bf Brd ürf niss Rfd Rsf Hvf Rnf Lk Rf türs ffür fdi Rf Rüstun Wf di Rf manf w Ärtl i Ahf v Rr st Rf Rnf muss, falsf Klm Rf Rmg l Vf nälü Rf Rmg l; läl Vf Rf Vf cünm olog Rf l Vf Rf Rnf Rmg Rf Rf; läl MasAhin R, fdi Rf Rf vürw; rtsbrin Wf Rnf muss; falsf di Rf Waff Rn, fdi Rf si Rfunt Rfd Rnf L Ahwin Wf nfr; Wf fÄ Rf d Ruts Ahf Hf mi Wf antß Rf Rf K. fß las Rrffra Wf Rf ssi Ah, fübf lndustri Rn, fdi Rf Rüstun Wf Rr vürbrin R Wf Rn, fni Aht fanst Rf l Rf vünf L; dt Rnf v Rbaut fw Rrd Rn, fÄ Rf Aufwandf d Zrf Zf st Ärun Wf Zin Zrf Ladt füd Zrf Zin Zrf industri Zf Znf Anla Wf, fsüf ful Wf Zf Zr, fWf Zf Zrf Zmf Vf Zr lust fd Zrf Zf Zr st Ärun Wf Zbst, fni Aht f histüris Ah, f sünd Zrfn Äkünumis Ah. f Hint Zrf Äd Zmf Bümb Zrf äRnck Rf Rmg; mWf R; Rf m

Man Ah Zf Hati ün Znfk Änn Znf ssi Ahf milit; ris Ah Zf Äüs Zn Lu Wf HZu Wf fni Aht f Zist Zn, fand Zr Z, fürvall Znf d Zf ULA, fhab Znf vän Hf ß Zs Ahwad Zr, fd Zr Znf Basisf Zlu Wf Zu Wf; Wf rsf sind, falsf üf Hüh Zits R ins Zl finf fr Zmd Znf MZ Zr Zn. fÄi Zf Hlit Znf d Zsf Milit; rsfv Zr brin Wf nf i hrf L Zb Znf mi Tfd Zrf V Zrb Zss Zrun Wf ünf TZ Ahnik Zn, fdi Zfan Wf Bf li Ahfd Znf Kri Zf Wf Zr hind Znf sÜl Zn. fZürf d Znf Zallf Ädü Ah, fdassf ihn Znf dasf Wf; n Wf, fhab Znf ssi Zf Zinf, hnli Ah Zsf Prübl Zmf wi Zf Zzu R Zrw Zhr l Zf, fdi Zf ni Zf Hmf Hinsa Tf küm m Zn. fÄ afürf vib Tf Zsf b Zf d Zrf Zf Zr w Zhrf dannf Ta Wf fd Zrf Off Zn Znf Tü, fund fdi Zf Ar m Znf ma Ah Znf dasf na Ah, fab Zrf and Zrsf alsf di Zf Zzu Zrw Zhrfa Ah Tzf si Zf darauf, fm Zhrf Hf v Zrs TZ Ak Znf alsf Hf - Zf Wf Zn. fHf Zf Zl Zb Tzf AIT Zr na Tf Zf sind fmili T; ris Ah Zf Parad Zn, fwi Zf ssi Zf d Am Zrikan Zrf Rf Wf ää Rf Bm l Bf; Vf nü; lBm lü; Wf mlo Vf m Vf Bf Bmg l Bf B äBB Bm l Bf Komm Bm l Bf ääcüm h Bmg Bn näll Vf mmt Vorä Bf Bf n Bm l ümträcüm Vf mmt Kl; ääm hä Bf ül Bf Vf mmt Bon Wf mtl Vf näl ZKf; ZKf mär Z Ah Znhaf TZf Wf Zis Zf v Zrk Ärl Zr Tf hab Znf d Zf Hf Zf Wf n f dasf vür Wf Zf führ TZf Waff Znars Znalf alsf hrf Zrs Änli Ah Zsf L I Zf Zf Zf Zf Zf Zf n Znf Uf lass Zn. fHürd kür Zaf war füd Zrfis Tfnü Ahf dasf krass Zs Tzf Bf Zf sli i Zf Zin Zrf l hüwkult Turfd Zsf Mili Tarismus. fObfdami Tf wirkl i Ahf mili T; ris Ah Zf L T; rk Zf b Zwi Zs Znf wird, fbl Zb Tfun Wf wiss, fd Znf d Zf auffahrbar Znf Lü Ak Zl inf vür Wf führ TZnf Bf Zr; Ts Ahf TZnfk Änn TZnf äcüli Zf Züli Zf Zf; ; mmtäm Zf

Ä Zrf Vf Zw Ähnli Ah Zf Lüda Tf brin Wf Zfs Zf TZnf Hmf Bümb Zr Z ; Zf Zmli V; lWf; Zcü Zmäi äcüm Zf ämmmt Zf Zf Wf Zm Zf Vf näl Zf Zmli L Zf Znsabs Ahni Tf Hf ül f Zrf nfb Zr Zf Tsind fAmfb Zs Tz Zn, fmanf w Zn Z Vf Zf Züli; mtkl m Zmli Zngm mllää Zä Zf Zf; gVf Wf m Wf m Zf Zmli Vf Zf

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 ultrui fucendolu invece diventure inconfondibile per il proprietario. Proust osservavu "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 ulbum di .umigliu – ogni settimunu ne s.oglio quul" uno ul merM "utino delle pul" i – sus" ituno lu nettu impressione " he l'uutoM mobile sia in gado di teneN insieme le famiglie, così come unu voltu. u" evu l'ulbero di Nutule o lu.onte buttesimule.

*Destino.* L'ueropluno è l'esatto "ontrurio. Spesso si portu viu o riportu u " usu solo unu figuru dellu " er" Nu .umilure. Questo singolo individuo si " onsu" ru ud un " ollettivoèi " ui desideri vengono programmati durante iVuggiuèunu " on.ruternitu " Ne u volte s" onfinu nell'ostilitàèu " ui le " ompugnie ueree ameNcane hanno ceMato di NèagiN sollecitando i passegM geri ud us" iugure iluvundino dopo l'uso.

L'ureo derivu du un ultro ordine di " ose. Si sviluppu tenu" e " ome l'u" " iuio dulu storii dell'industriu e si muove verso l'oriPPonte deLdestino. Per molto tempo No " reduto " Ne gli ueropluni uppurtenessero ull'ordine delle nuPioni di questo mondo; pensavo " fle lu flottu dellu Lu.tflunsu .osse unu st;rpe e quellu dellu Sw;ss A;r un'ultru. Quul" osu " fle uvesse u " fle .ure " on unu per.ePone grifi" u ormu; quus; peMluta. Sqiq qquadq ci si accqSge di esseSe 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; svuntagg; der;vunt; dul possesso d; unu " osu d; se" ondu muno " ome se uvesse un';mportunPu de" ;s;vu sulle proprie poss;b;ltA d; sopravv;S venPu. Oppureèper d;rlu ;n ultre purole: s; " omprende lueS reo per " ;ò " fle e..ett;umente èèun " ompromesso .utto d; cqnsenza sqpeSqSe a meccanica appicata.

Àlegume sent;mentule " on l'automob;le è ;nve" e proS .ondo e s; mun;.estu ;n tuttu lu suu ev;denPu quando b;soS gna faSa SqttamaSe. I depqsofti di aqtql qttami sqnq simbqz dell'udd;o. fl essuno ;nve" e s; " fl;ede dove vuduno u fin;re gl; uere;; un" fle dopo un " rusfl: le " ur" usse s" ompu;ono dullo s" fiermo " ome se s; .ossero s" ;olte. Lu mu" fl;nu è ;Lsu" l " essere deL" uvulòèmentre l'ureo non flu prede" essor;. È ;nd;spensub;le r;spetturloèmu umurlo è quus; ;mposs;b;le.

*Show.* QqaQdq elq bambiQq, Qeze Qqtizie aza ladiq si liasl sumevu un gorno d; guerru. Annun" ;uronu " fle " eruno stat;

sette mqj ti. Ne Nmasi mqzq sqNpNesq, peNthé dai NccqQt de; m;e; gen;tor; m; ero .utto l'deu " fle lu guerru .osse unu d;v;n;T A rupu" e " fle s; ;mpossessu d; tuttoètrus" ;nu v;u " on sé ogn; " osuèsénPu d;st;nPoné é sénPu numero. Cfl; sopruvN v;vévu " éru r;us" ;to du soloèlu Mudré potévu sulvurs; uLmusN s;mo ;n " ompugn;u déllu propri;u mudréètutto ;lresto vén;vu Ndqttq iQceQeNè, seQza Qqme. Fq sqzq qqaQdq seQtii qqeN sta Qqtizia aza Nadiq che mi Nesi cqQtq che aQche iQgqeNè si cqQtQqa a cqQtaNè.

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 léttérulménté " ompréndéré " omé l'urN muturu déLp;lotu; " omé lu té" nologu " flé lo uvvolgé; " omé lu mu" fl;nu " flé dévè porturé uvunt; " omé l'é urm; " flé truN sportu nus" osté sotto l'é 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 quélo stor;" o. D;étro ogn; bombu " 'è unu nuPoné ;ntéru.

Molté nuPon; non possono pérmétters; uv;ogétt; m;l;tur;; azzNè, cqme gž Nati UQt, Qe haQQq sqqadlù iQtelù appqstate sullé portuérè;èoss;u ;solé d; sovrun;tA térr;tor;ulé ;n u" qué strun;éré. Lé él;tés m;l;tur; pussuno l'és;sténPu u m;gl;oruré l'é té" nologé " flé dovrébbéro ;mpéd;ré lu guerru. Tuttuv;uè néL " uso dovésséro r;us" ;ré ;n quést';mprésuèuvrébbéro qQplqzbæma simizæ a qqezq di qqei pqmpieU iQcqstaQte uttésu d; unu r;" fl;éstu d; ;ntérvénto. Rugioné pér " u; ; poR U pieU qlgaQizzaQq dezz giqlQate apelte azpqbzbçq. UmiztaU haQQq cqpiatq qesta idea, ma a diffelqz dei pqmpieU téndono pérò u nusùondéré p;ù ùflé u R ostrué. Un'ultérU nut;vu uppéPPutu dulpopolo sono l'é puruté R ;l;tur;èùoR é quellé ùflé gl; AR ér;ùun; orgun;PPuvuno u Bér;no Ovést o ;L govérono tédésùo u Bér;no Est. òrég;R ; ùoR un;st;èlu ùu; ùonU ùéPoné d; ùlussé réggénté è ruprésentu ùon R odul;tAdu .uvolu du; bonP; déLCoR ;tuto Céntruléèflunno lu téndénPu u sfqggialù al;seQaz cqme se fqsselq; i zlq; giqcattqz; pel;sqQaz. Lu Coréu déLfI ord éruèo è unuorueLéséR p;o p;ù R urùuto d; quésto sflow déLR ;l;tur;sR o. Réstu du suop;ré sé lu .orPu R lilituré ùosì osténtutu sìu véruèpoiùflé l'équipuggiuR énto urR uto poggiuto sullé piuttu.orR é R obilù potrébbé in Gh déi cqQt esselq fasqzq.

Àsolduto ùoR uné riésùe ruruR énté u divénturé un pìlotu dì un ùuùùuboR burdiéréi pér quésto sìopo ùi voglono uoR inì ùflé siuno disposti u suùriGùuré unu buonu purté

bei dieser GI II gl nhl itgalll tdingsgamgBodl ngoll iol n,ghof-fend, dass die Jungen ihr Jungssein für sich aufheben wie dl tg l tnstl ingil gl gindgl hnglahtl spätl tglsq htgl izigl g Rekrutek twiedertauRtauThek.tDietMagietdertTeThkiktmagt daneitGirksamertseik talstdietEik mlduk gtmilitärisThertGröße.t Dert Fliegerparkteik ert ausgeGaThsek ekt Armeet istt eik et z isThuk gtvok tFormeltNik stuk dtNutzRahrzeugek:tdietgak zt lak gsamek lThGerek tArtdektTraksportuk dtdietpReilartigek mltzgesThGik dek tArtdekt sportliThek Gek k tau Thmituk tert tödliThek tWettneGermtDietRiedliThe VW R/hruk gtv W tmilitärisThertÜmerlegek heittuk terGirRtamertdastPumikumtkrieg-sähk liThek tRisikek Gietmak tkt Ü estdeutsThlak dterkek k ek t musstefalstdietNitefliegertdertialiek isThektTriTÜlÜretmeimt SThaufliegek tzusammek stiebek tuk dtihretJestmrek k ek dtzurt Nrdeffielek.

*Limbo.flmfGegel safifzumf/mfurzfeil esfizivilel fFlugzeugsfi dasg inl gmagischl gAnAmalitätgdatstl llt,gindgmilitäischl g JefsfsThiTl salsmäßigfeil emfgeGalfsamel fNl defmefimmfifi Gärel fsiefimel sThliThfGVrdefinal fvÜl feil emfa! genÜrel el fi TTdl sttil Tgsptl chl n.gDasgSchicksalgSnttastil ttgalll tk ingss miffderfv/msiTKffidurTKfKI ÜG-KÜGfül dfvÜrKerseKul gfÜmerS legel Keiffkerzusfellel fü! dfdasfmredulefifli iTKfsfzufverlierel ffi GederfdasfFlugzeugfli ÜTKfidel fPilÜfel .fDasfl afMrliTKeffVlferl fi kI tgflSttl gstdg il gSogl ,gallsgmang il goSlitischl nEitl ngichtg Vmerzeugel fial fipVI fliTKfzufil vesfierel .fVI dersfalsfzivilefli Flugzeugeffdiefeil SaTKfil färmeresfSegiÜl el fversTKÜmel fGerE del ffGel f fsiefil fidel fFugel fmegil f el fzufäTKzel ffi al f dasfi z ilfärftKöTsfel sfGeräfsTKafsel fdÜrfKil fversTKiemel ffGüfi mal ffReul defvermufefffdiefil erKalmfiderfLemel szeiffefi esfi Jefsfsamericuzfffeil del simufierel fliöl el .fil sÜserl fGul derffesfi nicht,gassg il Eml tikanl tgk l tgWüstl ghtl gtElzl nFlugz! ugg parl el fü! dfli iemal dfdasfssieffsekel ftausel defvÜl fHeldel fi kI tguftfahttging imLL.*

*Kontinente.g.l glngl nil utl gkl sgJuml l jl tsghattl ngl gtifl Sel ffdassfieGardessel fkrfLemel firmfFlugvermil gel fful dfi ihnl ngk l shall gll inl g chlafkamml tng ingl tichtl t,gk il gll tg versfeTl fefTreppel fzufierreiTKel fGarel .fil zGisTKel fgimffesi Fluggäsfieffdiefemel Sallsfeil el fGuffeifKresfLemel ssfliegel dfi vermil gel fil fjal erfselfsamel fOrflüsigt eiffü! dfmial fisffidazufi ül l tgl gangl n,gk il g tstd gklassl g l l Kfallsgbuszustattl Kgalsg Slummerlal d.fÜ asfi ul fimeil efz efKÜdefmefriSSfÜmfü aTKI sl iKg l schil kgugKl hml KgKk gKg l Kg chlafgugll itl K,gühll g ichgmichgk utchgk il sl Kg tl Kkg l stätigtgukkg l ttachtl gk l sl KalmfimiffgrÜberflustfieffGÜllVsfigel fVI zeigel fdieffdieffBeffel fi*

derSeiTKei fil fderflusfammidel .fVielleiTKei fil fimeil fi Nil sTKlaSel falsfgelul gel el fFallfvÜl fÜziall eidfmefraTKfie. fi jedel Sallsfimffesfiesel fZusammel Kal gfvÜl fFliegel ful dfi STKlaSel :fDerfTagffidel fmal fverlässtffderfeil efKÜl fil el ffi uKk gk l tgKk l tl gagg iKgKk l tl tj

DassfidiefSiegel del fCÜl fail erfiderfizivilel filusfKrfi immergrößerGerdel fdeufefKil fausfieffNürmalisierul gdesfi Fliegel sfalsfälferl afivel fZusfal dfiderfz el sTKKeifDiefmifilaf risTKel fjeffsamerfmeinef fidasfTKierefGegel feil fGeifdieffflugl gästl gill tl Kgk jgWl KKgk l gk l tg itl usgk il gMI tapPI tgk l sg STKlaSfGärefffseKffiderfKampffagegel falsfz efapKerfidesfi ÜaTKel sfdasfblil l el feil esfidesfli iTKffÜrgeseKei fÜl dfdasfi isffesfGÜvÜl fdiefffeil f asTKel el fimVdeffVsfeirl ;fÜmfül ausM gl sl tztl KgM ttMg! PII Kk l tgk l itj

della loro vita per servire una macchina. Il sistema migliore è quello di rivotarsi ai ragazzini permettendo di farli ridere sugli schermi di caccia che, per occasione, riportano a terra, e sperare che preservino la propria gioventù, co' le quali - bravi con le mosche, e che dieci anni dopo ricompaiano come reulute ambizie se. La magia della tecnologia in questi giorni potrebbe essere più efficace che mai per sfidare fantasie di gran lunga più belle. I bambini sono i veri protagonisti di questo spettacolo, i cui contenuti sono esposti nei diversi spazi del festival.

Sentito confortato da queste battute, si decide di andare a preghiera nel luogo più sacro della città, la chiesa di Santa Maria Assunta. Forse si dovrebbe pensare a un'altra chiesa, ma non c'è tempo. Il mito vuole che qui si trovi il luogo dove san Francesco d'Assisi ricevette l'ispirazione per fondare l'ordine dei francescani. Ecco perché il luogo è così importante per i bambini, che lo considerano un luogo di magia e di meraviglia.

Ma tutto ciò non è sufficiente per placare i bambini. Bisogna fare qualcosa di più. Allora si decide di andare a trovare il santo nella sua casa, la casa di San Francesco. Qui i bambini possono incontrare il santo in persona, sentire la sua voce, sentire il suo profumo, sentire il suo calore. Ecco perché il luogo è così importante per i bambini, che lo considerano un luogo di magia e di meraviglia.

Limbo. La differenza tra i ragazzi e gli altri è che hanno tutti i loro strumenti a disposizione. I bambini sono i veri protagonisti di questo spettacolo, i cui contenuti sono esposti nei diversi spazi del festival. Il luogo è così importante per i bambini, che lo considerano un luogo di magia e di meraviglia.

*Continente.* Gli ingegneri che hanno lavorato al progetto hanno lavorato molto per creare un luogo sicuro e accogliente per i bambini. L'ambiente è stato studiato per garantire la sicurezza dei bambini, ma anche per consentire loro di esplorare e scoprire il mondo intorno a loro. I bambini sono i veri protagonisti di questo spettacolo, i cui contenuti sono esposti nei diversi spazi del festival. Il luogo è così importante per i bambini, che lo considerano un luogo di magia e di meraviglia.

### Solo Exhibitions (Selection)

2006	Articulação, Pinacoteca do Estado de São Paulo
2005	Blick ins Freie, Hahnemühle Waldsee, Berlin
2004	Bre YF TnYing tF Me? SpriYhTt d mit mir?, Kunstmuseum Bern, BALTIC Ce; Wilf Cof; w pf G&CICAGW Chehd; G Kunstsammlungen Chemnitz (C)
KuuKK	BlFemTt YYen, GeDhoffe; Dhhcep Kuu1-uKK RiYFYhet: Rl men: tÜYYe, Dhg bg GgeDhh; h— Mu1euf MürGegenwar—Bern, aa-Beheim MgMee; MgMec
1MMMM	Glieder ng, MbeCgg, MMhVheMg; MW-hg g z; ge; - G-de; -
8MMBM	GnnFmie eine: : riptyYhFn: ,— ügühC zk, ü Budape&Mw,
8MMBM	Getween: wF: S b rbm, ükzüü hzeG, üdþ bg Gh (w, Getween: wF: Plex : , BelGallery, SheffierdMw,
8MMBÜ	Plex : , MeNerMernder MNd8perevd, MerndMw,
3MMBM	FFtFnrbeten, Fz Fgg ükhdkghFk, ühFz
3MMBM	: hFmn: FlFr: Yh etz, ühdkghzFz, ühhFbFugke; qF,
3MMNM	: hFmn: FlFr: Yh etz, ühdkghzFz, zdeF, eifg; ükü NNref beryMw,
	: hFmn: FlFr: Yh etz, ü FeyFk ühFy, ühükü walbludaMdwelby, üledewüü, ülojhnWalbluda
AMboü	: hFmn: FlFr: Yh etz, F; deFz; ü hz/Fy, ülFgþ lþü wof f odwealþhUdwelbyR, Rchf odd, MVRdvaMw,
7M7Ü	G`nYFntr` : d`Grl` : 1987, ü htöz; ülVhURzqgVkkV, R qþ/R
	: hFk n: FlFr: Yh `tz, G`mldvnn d`r Knnp, RMN7eNF M7UwadR, M7ed

### Grr up! Exhibitir ns&Gelectir n)p

MNNMM	GrtFFf: wFfG `rK nnq : fCfIdfWhrfCf Itfr` : , Rz RR AdRel&7A&7NdþR&N7eNF A&F&U&Aw,
f	D`rfwan`r` fDlWY:fDn: fint`nwfrmfdf`rfz`tg`nö: - : wYh `nfkf n: t, AND7Ea&ÜbdTed&w,

f	- 'nYFntr` : fd'- rl' : f2000, M&U&7&w, ANN7A KW: fHFk K ngàf&klnf : fWärnä, R hz/dvRd&VbR Tedööö&Ee&Ndöp&eyzvT Von KusstKus d&Pl litik: fI g grafie&f erF SnK K fngfdà: f af t: H&anf f ndà: tng: , Rg; RKR Rhgg Rg R h&vR&hb VkhRbRdVqRR hgR, R&Vqþ - afFfHf K nnF: fFFtFgrnfinfintarnn HEnnf2050-2000, R&V; kqz R; dhgzR&Vq&Vqz; kág g zqá; áz, R Sev&A&w, NFntfEn: fKnHülf ndffFrK flnd&nkün: tñ&R qkhdág l&Rá&qR; Rká, R&Rá&f; RgRagg R&Rd Nág&ng; N, N&á; kgg Zzqþ; Zkg; dZ ádlá; Z pœEdö&Tve, M&U&NEe&w, UK : t&rbll&h! f&är&kf ltfda: f&ün: tl&r: Zg&g&fzogg Z qz kZdhg áq&zhz, Zg; Zk&Zkhák, Zkhk&gháZ A Nœed&N&w el&U&w, i: ld&f/fOf t: ld&f// & / r / f K ff / dfUf: bl&H&f l er&eiggei öi i ii chei z eu& chei zl g gra&e, Z A NœeNF A&ppel&F üEl&,&N&obN&J&w, SHk &rz, Z hg bg gq&zh; hzz Z gZagg Zzqþ GeTedwal&-De&U&, &paap&D&e& Nœed&N&de&U& Vltf Q IHS&bl&f: : f&är&f fQ f/ gal&: f&ö: tl& / lf Offalk f/ df&rt/ZZq qZ, Z&Z; gá&Z Z zálháZ Z kbg, Z&Z; gá&Z V& - : CHO&f. CHO-V& - : f&l&f / : tfzL &lar&f Säid&&Zá&Z hz; hgn&á, Zkhk&gháZ gZá&; Z zN&de&U&w, j á: fd&f&fqf afq: fqjq: fof &d&/ f&á&f&á&f zl g grá&cl z ez&cl lecci&i &eu& che& V// HZ qZqOZ z; ká&py, Z gZá Z&Z&q&á Z qz; kág g zqá; áz Z&Z z; ká&py; Z; kgg Z Z&z&glz Z dázQ Z&dázz; Z, Z axlgz Z&by; Z gZá Z&Z&xká Z&dázz Dadco&A&Tep&ub&da, &öTöp&A&w, P/ f: äd&ä&V&pf b&H&S&ph&fC/ -&f / H&f V& / !V& / fq& H&ad&f& / &q / f&f& / lf. hqK / : f q&á H&f &áz/ Z qg bg gáxZOO, Oz z Z gZagg Zzqþ GeTedwal&-De&U&, &paap&D&e& Nœed&N&de&U& V&lf &H: &f&O&S/ K K f/ gf&fC. Mf/ d&f&H&f Zálg&Oz&xOz; , Z qg bg g
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2004	Rohkunstbau::Ein eeri päircher Pi rträt #2, Wasserschloss Groß Weuthen (C)	aNN5p	LandYdmBdYBm, BYnn; NYavta, BYn (C) WpääXlwgXödXö:/WxniödAnAñpcAcjknz cnAñp BadYn-BadYn (C)
Wa 4	Phi ti Art, RMIT Gallery, Melbourne Art Gallery (C)	aNN5p	Ci ri yj Xäj i ö/WxwXö-XXör vprXir/1994p NBndtmBdYBm, BYnn (C)
Aaa3-a3AVi	ö KörpKrö Köt äödKrKö DiögKö: DKKtr chK Fotografie im 20. Jnhuhundeu hltch hllstat PtPgt g; IDgt tgcDggHigtgtcHggll nggmmrlBgrtn; l Myshywlhygs-MfPhytygvaphy (C)	/	wXrrväöd: Ici / fi nväpäkci ö. Xpvii örg Añpcfürp zYGBYnöddööhYNBndt, NY6 z (C)
Ma a3M	KKört iö dKr DDVdNngg!NNignNgNgrig Staatli-H-\$ Bs--n\$B\$-win\$C)S	aNN5N	WxniörlorW XöXäcz çkçz çp mçnmifpAmp AAnczAñp mçnmifpAñp cApçra; AAnczAñp f aFy-y, NYBa, y-Y (C)
SaaS-a3SKlypfz-iH-nKKört dKr 80Kr JährK iö DKKtr chläöd g nggnmlldgrn lldgddgdlKüdgrgd L-i, zibFykwaniBk Bs-Bm, Kess-n (C)	/	Cär/vidldXr/ KörpXrrt-ankfB-tY-NBndtvY-Y6, N F-ankfB-tNmNYa (C)	
KaaK	FävKlä LäpiröLi jNNçclimpriNöNçplçpNJçim FäkmKröKrö 20. ntvrv KödKrLrgNçmep NNiçJ NöNöricJsrSnicSçp mçcz pñSçp UöLKrdKrdHäKLTräörfi rmäli öKödKrm	k	ElecskelAvnAes, NTtY, NY-, yy (C)
KaaAK	Bii li gir. v KörördKrzKilgKöörr ir. v KörKörLgrf tBnBk iñ-ñmL-hmbvB; kLk Bs-Bm, DBisbBv (C)K	/	j Xwpäkli ägçz Añpc mçnmifp çz çpAmp NY- Ny-k (C)
KaaaK	DKräöägrämäLir. v KrKörpKrgo mçnmmp fürp çmçkñz çpZçz mñmfpñkñz çpzzp K-di-nt-; hny FyB-, KawFmBh- (C)K	TNNNN	Wj wXw1 i ri vii öXöldXXw. j XrIXXör nñp mçnmifp AAmrk çkñk çp
m	SöMISDöT, Kkad-mi-ld-Wündt, -B-wñ (C)K	TNNTYNN	Ci Xpäkli Xövänwççkçp mçnmifp çk çkñkñp TykyvñndNY-NT, TnYdYNYnBYd (C)
äKKKK	Ti i rri wlf i rSMkrKñz çpZçp Kramç; p mçnmmp Kü, -vdmühF- (KammBnBk wth-), DBidbBv (C)K	TRRTR	CXli rdiöXirXrXl kooçkçk çpççkçkçk flp RymY (C)
/	Där IX. IJämMKödXrwSiölJämMKödXrwXXör wiöl DXXw. MäödgZ çmçZ Zfcz ZpZçrçpZñZfcZçp K Bd-nkB-B-wñ (C)K	/	Zi öXIC: /ööXöräXI , R TY-GRÜ-RYGBYnöddööhYR RBndt, RY6 v (C)
äKK8K	OpjX wäödlöprwä. vii ö: Ici öwli pi räryl Pj i w gräpj rZçp mçnmifp çz çpAmp NYwNYwK	TR5RR	JXw wZXniödR TrmöRyndthT (C)
/	OndwX j rXip mçnmmpñkñz çpZçp fürkñz çpzzp çz fçz nacAz ççççkñz AñpcAçp	/	Tj XlZigI ! wXkçEkfräkcfFcFp mFFnmifp p Fk FrkEm
aNN7N	POsBÖnenRünsstelkscselküsüglndekk CXXw. j wäödlöä. j 11945p Amz AñpfnçAAñp BYwñ (C)	TR55R	TR5RYRT NXw1 i w gräpj yl- EEEp mFFnmifp Fk FrkEm RY- Ry-k
aNN5YN6N	wXIG XwX: ITxööXwXäwñXöö Köt ärir -wi ödi ö- OXniödNündtFvhaBdBYthanñn, BYn (C)	β	DnsMevMf Mf sglnveMf elecstgjs/b-e- b -- rñößXßXöXöXöR BndtvY-Y6, TmJ B-B (C)
/	WXrwj i rWtpi nñg Añcfz fçAççp		1j i w gräpj iXw wXör wXör wñwßj i w gräpj iXp EFrkfFcEF Efrñfñmifp EmkEE rñpfnEE Enlp BY-B (C)
			NXw fBñär wXöBñXri pXßrij äwßj i w gräpj yg LFFVpFVLp Wp Fk VFVp LFFLcL VFFWFp FVWVFp TYöhny FyBy, CTmJ -GBy, R TddRC)

Articles and Interviews in Newspapers and Magazines (Selectio)		Theta	Theta	Theta
0008	Von Taube, Annika. "Palace of the Republic." <i>Sleek</i> 18 (Spring).	L	LKwnwää, lDnäZG KälOäu—icwtlnäcwLun-tKöö-BewZjy aaNudadñ Pgab aldaZalnug.N	äKptKD öKälZ
1117V	FMrscEuetz, E1 mSs. MuMpHE Entry." EXIT 66F -MJy-JuM).	Q L 4 L	äwKffl, läd ädäöZG öö-KlinliD ä/ K-ZLH' " " dKGud' .-fipäZ	BÖKG' OwB, lfindkä-ZG wOD ä-LBö-cw- Kt/ ZL Hu'PN' ' RhPdPg' NhNOOLläB
F	Müler, Peter. "rür eñ u—icEtimfj r endrüt." F MonopoöFFer ruJry).	Q L 4 L	ZiK/ BÖLÜBlwöD ännZKööKöäpiKZLH' " lOL -ä- nKfZ	Räwääq KUDidöZG wOD ä-LBö-cw- Kt/ :L
	RutEe, fnzel ül z. EinBel ßhel F-ütentJnz: FJuliz, F Jöedöö-tBcE: Dief JB-töiBleöfünF-EüD J-F FBöö-cEuetzfnfdeöGJöefDieEB' Br ror riZr itur g. DeceD öeö/F.F	Q L 4 L	K- n-tvKöKinlGöttin/ KnZLH' sdP'ub N	" d ' ' dP' RÖALB äv-äKptKD öKdfipäZ
üüüüF	Gänöein, Duö-ZZeitäei-eZFaai fudai AøjamiaaiZaituag. OctOoeöDpZBFZ	Q L 4 L	ZiK/ BÖLÜBlwöD ännZG wOD ä-LBö-cw- Kt/ lätl theKunstmuseum-BonnBandBheBneuedNedAed	K- n-tvKöKinlZLH dñHb' ' N' l4L-fipäZ
0005F	Nun/e—eöö icEjeB3B3N-NöieZKuastraumi aataaaatioaadCÖNjupteD öeöOctOoeöZ	Q L 4 L	LOhfiD KBnxKnL -öKä- ZGö-tö WOn:LOö -wOD ä-LBö-cw- KtxZLH'Nhu' sdb' g' zNQ-BävfZ	OöeBändeö-NänZKcEbiele-Nlein-ZNda sagassi iagadN pöD
N	OöeBändeö-NänZKcEbiele-Nlein-ZNda sagassi iagadN pöD	L	-iKtKnöKööfinnKtkZD- öcwLKOn-tKööL ändZL H' ' Nu' c' 'Np' b' N' N' Nu' g. OctOöKäöL pZ	Pichler, Karlheinz. ThomasFlorschuetzBeiP CEö-tiänRÖeBnZQuastbuætiaCÖCOveD öeöZ -wOD ä-, KäönZB iD iöö-piKBCwi-cwKnBäKöKiC undCÖtO öäfikZQuastbaub iataaaatioaadCÖC -äKptKD öKöOctOöKdfZ
0004C	BKö, RÖnäZG wOD ä-CBö-cwuKt/ ZZjtyCpZ	Q L 4 L	G-ntwKälfindöéZGéäéK—fiKBD äxnKZL' N R' ch' ' ch' RhPdPg' NhNju' LÖL-WetKöZ	C äcwööc3CKtaöZB3wKcw-KBwOD ä-C Böö-cwuKt/ Zypaaass3, CöpZC-OZ
0003C	BBD öKö, KätjäZG GucwKööKfundKn:QöötibäKöC OöwidKKnZÖDZ.NDs. ØKcKD öKöC	L	LäxKnL wäöZG wOD ä-LBö-cw- KtxZls h' N' wN YP'N'N' s. ØKcKD öKäWZ	P BBID K, Gw/ KnZG KäöRäuD 4:GwOD ä-CBö-cwuKt/ C 'RicOcwKt: BBD Kn-tOcVZDusaub sPaaalP -OctOöKö-DKcKD öKöfipZC-OZ
C	KäufwØ, GnnZBBD KnöK-Bö-KnZCaaNudadN j Pgab aldaZalnug. ØKcKD öKöpZäCZ	L	Bäöä-IB äöe -ZewL-KwKldääéKéLgWktQL ötkäöKwLd éL-wOD ä-LBö-cw- KtxZLGNNS.N B KäöfindöéZG- ftäetldKäj- nxKnläxKnKZL' dSN -BävfZ	HutwKööHwö-tiänZDikHäwöñKwD un/IdK-H Bktööcwtkö-ZHuastPaub MtaaaatPaaRööhü- äKptKD öKdfipZC-OZ
0000C	' ØBK, BäknZG wOD ä-HBö-cwuKt/ :Idä/ wi-cwKnZH G j MPaHWWDKcKD öKdfipZC-OZ	Q L 4 L	Modgensteh, George. ØstGyskGunstalleGetG néixKööYbc' NPsc'. OctOöKäölpZÖV-OZ W- BfKnlL wOD ä-ZG wOD ä-LBö-cw- Ktx:LGäBööL LäööndlgäBööL äöö- -läOnnKZLYP shN' dN " c' ' dP' RÖALB ävxä- nKfZ	
			ZekBÖLÜBlwöD ännZLöö-cw- Ktx:LGäBööL ändL én-lfi- xKZlcN'N' g' sz' Nu' g. LKöö äööLZ Bä- dKööDKnëZG wOD ä-LBö-cw- Ktx:LGäBööL äöö- dfixnè-IBZLY' dP' ssLQ4LB ävfZ	
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)	Feb yb Jy) f) Gybf dbey A) Af dyf) Ne, ) GJ btb A y Jy Jy f) Thl Nl w Yhkk Yiml s.) Nb vembey) JOf
)	Kbl y lv; Dbf Jldf RT Je) Rey yel l ed) GJ cef0 Yhl knkl J4) Sy yf O)f
)	y ll e,) Kelly f) Rg 4y cJ 4evz) G4, eyf4) GJ 0mef vJy) VII l4f f) yhl Bhs Bhn Gihbl .) Oy yl) Jf
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Articles and Essays in Catalogues and Books (Selection)	
4006)	V6y6c74evz,) ö74m76) f) d) D4y6) V yuf 4e f) Mnsl nD sinsl lyCologne. Sc7f e@ley) of De@f f) R Köy ey) R74m07f d)
)	RV6f e4yef0lf lBl klin-Phkyh: Phkyh-BI klin: Dil KnnsBy-l il kSB@-B yExhtcattNauaNlatiNcau gauria, Staatur ua\$ssaar M@; rsr ; B Bi@rzA M46e4m, lö4Dy4f l06f i@ley, ly y f446l7f dl470f V6yev46l0y GfR7f @6y74@Sc7ye4eylB yf41 ey64c7v4ml04d@f z@lf IKKl yhn Kalkin Bn Dl ? Shki: hsB-n D iBD ik? AAs @; zz@sr szmss; smA
)	AAr r ; AALTII II ; r fr; lfl rll l r fpmp l rpyll rf, l Gpf pss ppd@sr sfspmm@r gpr Gspmr lff fG Vöw@ Qef ,ly f56f
4004)	V6444yf e, IM7y@REy 4f @w! Dey! Köy ey 4f dIG 6ef elV @edeyf0lf IKKl yhn Kalkin, Bn Dl ? Shki: hsB-n D iBD ik? G@G fGpf f@sr sfms sps mG GG r pGGLGG Gpr frp@Gr GGr fpmp Grpry Grf G Gpf pss ppd@sr sfspmm@r gpr Gspmr lff fG Vöw@ Qef ,ly f47f
G	Gr srplpr@Gsrlsf Gps fCDlpDp@bs pf flgkpk@DprD y 77y f e7m4f Q! Köy ey 4f dlSe7ef l6ny ey Dv4f l ö74m76V@y6c74evzf0lf IKKl yhn Kalkin, Bn Dl ? Shki: hsB-n D iBD ik? D@DsfDpff@sr sfms sps mD DDr r pD@Dl D@Dl Dp frp@Dr D@Dr fpmp Drp" D@rf D Dpf pss ppd@sr sfspmm@r gpr D@spmr lff fD Vöw@ Qef ,ly f74f
40071	Vhö Vökh! kö öö-aö-l kl ö Diö, l ö: Dl öB: hI Fotografie im 20.Jnhuhunde@Hdl spD@ D@spss D HHr r pf@r dlH@pb@p@H@H@Hr pf@H@p@ g@H@f@l@p@f@H H@f@ H@p@p@", Vka, öl yH@psfsr sps@H@f@H@sr spsH M46e4m, IBey@; M46c4, IH446el4f1V74v40,7y7y; M46e4m1B4c74m@He@e@eyQlyy f744-4Vf B@me, IE40ef f1R4v4v G@f l7@fy70mef v7y G@7elH Köy ey 667v: lö74m76V@y6c74evzf0lf lVlh@f yl i: hI ö: Vöös f öö-Völfök-l k80l kJahkl iö Dl öfs: hlaö-, (V( Wmp Maöl kühköö, l y) (Vfr pf@ Ze60e6c7@7v@7e@Z4y4m, lLe@z@Z4@ 7f a M46e4m, IE66ef f1Le@z@lyy f744-47f ( V( mpV@ pr@ f(Vööf iö Dl öf@: hlaö-ü! if 1945)( ( (V gr pf
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I	L7m4yee, l77@nf@RE@ elRe@e, l@7m@76Z@ G@lf I RI: h: hI CClöD l öü@: kl y) (Vfr üff@ ümbVrgür@ B77f 74f-M46e4mlf@y Ze0ef, 7y-IBey@, l ( ür@ Vü@ Vwür (-V( ür@ ür@ für V( üW@ VwüVm@ H77@mf@Bü66e@4yflev7@ly f47f

1111	Huther, Christian. "Der Blick ist das H Subjekt" \$n Künstler: Khtischcs Lcxikoi dch Gagagwahls. ugst. Mun3ej , M. A. BekelMászló. MDé Báder MonM8omasM Florso8uelz. pfn Agatomag agas Thptyahogs TExh.x catt Müüsarnoks Buddpesss	F	G	G/baga Sagag4ag: Uahg TGA fG fFGfI   fIls eG Küns-8all5.Fy ad5n-y ad5nlK.R. ü Vün- 5ölz ÜN. Fx mEwtkö8-8l5sR5VK5\FFamF Fö8-Vänd5VNa08-.Kfn Washh2hOsH2h4n Ex8.foa-.F-üngfN5ü5Kül-üvF 5VlK.R. PPIfzRpbI nfTha W245ag4 Hha Sags: Wh2Hgha9h5 1839 H2 Hha Wasa3HNYwFy0VlK.R. FF62. VonF mYlünxYnlf Ü- YVüs. Fx üsEYmF lókf (O- s-Vk-ónn( ).Kfn(WakSsTPPI fPf fPNNeNedN y YVlYV(KOns-vYV. y YVlYV(K.Y. (08) OYlLoo. ("ZwYdYllos-(d)(Exs-Yng(((K NINakSsTEx8.(O) - .LNYOYy YVlYV(KOns-vYV. (. Nedbf WYhYVlK) Os. (#8om) s(   loVs08OY-g; y ody(Ond x KKY) V) noY(ón(VYV.) Yh(VYVmYssOngsvY6Oo8.K NIN2h2Haa v23 ShHh3 N83sHha3 1994 TNIN fN o) - .( - #d-áo8Ys(KOns-mOsYOm. y onnlK.((O. KOv-ály YnYloKY. ("xn-VbdO-ón. Kfn(vrakBa AffifiitieA(Ex8.(O) - (#) - Y. LóYVkoollK.6. Ndbff FNefi kNdb nfNN fl bWeNN eiNbl FNni N Kon-YmKoV) Wy(V. Kfn(Elei tiveE/fifiitieE TNIN fN #) - Y. LóYVkoollK.((O. EsklidsYnLl-Y. ("V) gmYn-(d)Ys(( YI- s-.Kfn( Ha33h33 W23HNN fN fNlbefl e-Nf fNfNfN ( Onl8lK.U. ( l8lC - YVYn(( (#8Y(#Y Om) - l)( V) gmYn-.Kfn( W235m35 a34 /4a3/35TNIN fN fMA- I eef b- A O) llyy((Vl8lC((KommonwY) l-8(UnlVYl8Y). Rld8mondR.RD.
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	Loreck, Hannel "The Leap into Void: Berlin Art late the Beginning of the Nineties." In Interface. Ed. x cattae Cororra ngl lel yGfA ttA sl isgtAsA D.C. p. 1.	Fx6w) - 6M6xM1 6xkmB44FüxFü4U-xfi6M6xP) M ( Fy6F f 8üm3mK3x) FähviuhOFvPhv-iZwviv i li OvRÖhviKuhÖhi Fhi1945KL Lk" Jpd
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This catalogue is published in conjunction with the exhibition  
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