

# THE FUTURELESS MEMORY

**Francis Alÿs**  
**Eda Aslan & Dilşad Aladağ**  
**Khaled Barakeh**  
**Hera Büyüktaşçıyan**  
**Ergin Çavuşoğlu**  
**Nadia Christidi**  
**Balca Ergener**  
**Michaela Melián**  
**Judith Raum**  
**Samara Sallam**  
**Dilek Winchester**

In Erinnerung an / *Remembering:*

Erich Auerbach  
Otti Berger  
Gustave Courbet  
Traugott Fuchs  
Alfred Heilbronn  
Susanne Lachmann  
Conlon Nancarrow  
Kurt Schwitters  
İvi Stangali

**19/09–22/11 2020**  
**KUNSTHAUS HAMBURG**

## **THE FUTURELESS MEMORY** **19/09 – 22/11 2020**

**Francis Alÿs, Eda Aslan & Dilşad Aladağ, Khaled Barakeh, Hera Büyüktaşçıyan, Ergin Çavuşoğlu, Nadia Christidi, Balca Ergener, Michaela Melián, Judith Raum, Samara Sallam, Dilek Winchester**

Remembering: Erich Auerbach, Otti Berger, Gustave Courbet, Traugott Fuchs, Alfred Heilbronn, Susanne Lachmann, Conlon Nancarrow, Kurt Schwitters, İvi Stangali

*The Futureless Memory* compiles contemporary artistic works and historical documents that were created in or reflect on exile. From a global perspective, the exhibition explores the role of belonging and how the concept can be reconsidered from a contemporary point of view. Diverse cultural, political and historical backgrounds are juxtaposed to show that, although the experience of exile manifests in decidedly individual ways, the question of belonging cannot be defined only subjectively: it describes a relational codependency. The geographical trajectories that are taken up in the exhibited works range from Hamburg to Elgin, New York to Mexico City, Sofia to Istanbul, Istanbul to Athens, Hannover to the Lake District, Damascus to Odense, and from Marburg to Istanbul.

The domain of this enquiry will aim to look beyond the mode of thinking in the form of binaries that nourish nationalism and the current politics of othering. Instead, it will focus on the mental and affectual spaces of belonging in which the artistic and intellectual works are shaped through exchange, legacy, and shared grounds of curiosity and enquiry. By means of artistic and research-based works, the exhibition aims to draw attention to the reciprocal relationships between shared fields of interest and reference, which play a particular role especially in fragile situations such as exile.

Against the backdrop of displacement, *The Futureless Memory* traces the paths and detours of lives, art works, texts and instruments, revealing disjunctions as much as it highlights unexpected links.

The title, *The Futureless Memory*, refers to the writings of Vamık D. Volkan, Turkish Cypriot psychiatrist, who is an expert in the field of peace and conflict research. He has written extensively about the psychology of dislocated and traumatized individuals.

Exhibition concept conceived by artist Dilek Winchester.  
Curated by Katja Schroeder.

## **Francis Alÿs**

1943, 2012

Adhesive vinyl text

Courtesy: the artist and Galerie Peter Kilchmann, Zurich

The wall text titled *1943* by Francis Alÿs was created in 2012 as part of the DOCUMENTA (13), for which he travelled to Kabul to produce the film *Reel – Unreel*. With the text he returns from the conflict-ridden region of Afghanistan back to Europe and reflects on the role of the artist in the context of the destructive conflicts of the Second World War.

He begins with his thoughts on the Italian painter Giorgio Morandi and ends with the birth of Blinky Palermo in the ruins of Leipzig, in this way telling the manifold subjective experiences of European artists in 1943. Alÿs poetically draws a map of a collapsing Europe, which connects the history of modern art with globally scattered life stories.

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**Francis Alÿs** (\*1959, Antwerp) has lived in Mexico since 1986. He has built work in which social and political concerns manifest themselves with poetic delicacy. With attention focused on liminal situations in which identity and resistance are played on the threshold of survival, Alÿs proposes performative situations, often anchored anthropologically in the condition of fragile groups or communities that are emotionally, politically, or socially peripheral.

## **Eda Aslan & Dilşad Aladağ**

*A sequence from The Garden of (not) Forgetting: Whispers, Seeds, Traces*, since 2017  
ongoing Sound installation, seed catalogues of Alfred Heilbronn Botanical Garden  
Istanbul, A3 transparent prints

The project *The Garden of (not) Forgetting* focuses on the planned displacement of the Istanbul University Institute of Botany and the Alfred Heilbronn Botanical Garden, which were founded in 1936 by the Jewish-German scientists Alfred Heilbronn and Leo Brauner during their exile in Turkey. Both buildings and the land they occupy were transferred to the Turkish Directorate of Religious Affairs in 2015. Once the institution was forced to vacate of the land in 2018, the demolition of the institute commenced. The Botanical Garden has been closed to visitors since that date. Regarding the potential threat of destruction, the project, which began at first with a focus on plants in 2017, has turned into a collective struggle in which the archives and history of the Botanic Gardens have become central to addressing the question: "Is it possible to 'transcribe' a place and keep it alive in memories?" A sequence from *The Garden of (not) Forgetting* shares the essence of the place from various layers of memory. *Whispers* remembers the struggle and determination of German-Jewish scientists for pursuing their practice in exile. *Seeds* witnesses how the land of exile

land became new, fertile earth for rooting. On the very last layer, *Traces* records of the last year of the Alfred Heilbronn Botanical Garden, before it is forced to be forgotten.

**Dilşad Aladağ** is an architect and researcher from Turkey. She is currently pursuing her graduate study in European Urban Studies at the Bauhaus University of Weimar as a DAAD scholar. She has worked in several architecture offices, been part of exhibition and film projects, and co-founded an urban collective called *Plankton Project*. The project *The Garden of (not) Forgetting*, which she has been working on with Eda Aslan since 2017, received several research and production funds. Her main focus areas are the disruptive potential of architecture, and emerging urban heritage conflicts in Europe, and especially in Turkey.

**Eda Aslan** (\*1993, Istanbul) studied at the sculpture and painting Department at Marmara University's Fine Arts Faculty, Istanbul. Currently, she lives and works in Istanbul. Aslan's production focuses on history, space, and memory. Her modes of production are driven by her interest in documenting formats. Aslan's works have been shown in numerous exhibitions, including in the Evliyagil Museum, Ankara (2020), Zilberman Gallery, Istanbul (2019), Evliyagil Dolapdere, Istanbul (2019), Krank Art Gallery, Istanbul (2019), the 4th Mardin Biennial, Mardin (2018), and Kasa Galeri, Istanbul (2017).

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## 5 letters by Erich Auerbach to Walter Benjamin, 1935–1937

Akademie der Künste, Berlin / Hamburger Stiftung zur Förderung von Wissenschaft und Kultur, Walter Benjamin Archiv

**Erich Auerbach** (1892, Berlin – 1957, Wallingfort) was a German philologist, comparative scholar, and critic of literature. He wrote his seminal book *Mimesis: The Representation of Reality in Western Literature* during his exile in Istanbul between 1942 and 1945. *Mimesis* is accepted as a foundational work of the comparative literature discipline. After his expulsion from his position at Marburg University in 1935, Auerbach found work at Istanbul University. He was among the hundreds of academics who had to flee in search of safety after being dismissed from their academic posts in Nazi Germany. Istanbul, London, Brazil, Peru and Mexico, New York, Los Angeles, and Palestine were among the destinations of these expelled academics.

In Turkey, following reforms in alphabet and language, the university system was modernized in 1933. The Darülfünûn founded in mid 19th Century was disbanded, and reopened as Istanbul University in 1933. Many Darülfünûn lecturers were dismissed. This marked the first in a series of academic expulsions of the republic. The current higher education system in Turkey owes a great deal to the so called "Heimatloz" academics. Law, economy, art, architecture, medicine, and botany are only some of the areas that they laid the foundations for, and their legacy is still kept alive. They were expected to revive the humanist heritage of old Constantinople. In light of this, Comparative Literature emerged as a field of resistance cultivated in, and inevitably carrying evidence of an affectual field of belonging.

Today, about 70 years later, Kader Konuk, a professor for Turkish literature and cultural studies at the University Essen-Duisburg, investigates why philologists like Erich Auerbach found humanism at home in Istanbul at the very moment it was banished from Europe. In *East West Mimesis* she writes: “At the very moment when Europe was being systematically destroyed, Auerbach, while in Istanbul, tried to pinpoint the nature and origins of Western European culture.” Konuk offers a demystification of the exilic work being undertaken in isolation and instead draws our attention to “a condition of multiple attachments”. This multidimensional perspective on belonging has significantly shaped the exhibition concept of *The Futureless Memory*.

Auerbach’s letters to Walter Benjamin, which have been preserved from the years 1935 – 1937, serve as documents of the German anti-fascist exile, and reveal the special role of the German academic emigrants in Turkey.

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### **Khaled Barakeh,**

*Untitled, 2020*

Malerei und Zeichnung

**Khaled Barakeh’s** practice is based on reframing moments of dissonance, and often outright injustice, in political and social structures. Although he employs a wide range of artistic strategies, he often works through deft manipulation of immediately recognizable and found objects and preexisting imagery.

Originally trained as a painter, Barakeh’s move from Syria to Denmark in 2008, and the course of his studies there, spurred a transition into his current conceptual approach. In 2010, his solo exhibition, *Isomerization*, at Kunsthallen Brandts reflected on the complex dynamics of immigration and integration within Danish society, as well as his own experience as a foreign artist.

In 2017, Studio Khaled Barakeh was established in Berlin. The studio’s activity and engagement are driven by what Barakeh has termed *The Practice of Necessity*; an ethos which dictates responses to the urgencies of an ever-changing political and social landscape. These responses should enact change by operating with the same mechanisms as political infrastructure itself. This led Barakeh to found CoCulture e.V. alongside his artistic practice: a nonprofit organization which contains a suite of initiatives including SYRIA Cultural Index, the Syrian Biennale, and Support the Supporters, CoCulture is focused on addressing the many challenges faced by displaced cultural producers in the Middle East, Europe, and beyond. Alongside his studio activity, since 2018 Barakeh has facilitated an ongoing series of workshops with the Berlin Career College at the Universität der Künste Berlin. Aimed at

supporting artists in exile, these workshops provide professional practice skills critical to success in the Berlin scene. Khaled Barakeh lives and works in Berlin, Germany. Among the many international venues and institutions, Barakeh has exhibited at the Künstlerhaus Stuttgart, the 11th Shanghai Biennale, Salt Istanbul, the Frankfurter Kunstverein, Artspace New Zealand, the Busan Biennale, and the Museum für Kunst und Gewerbe, Hamburg.

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### **Hera Büyüктаşçıyan / Dilek Winchester**

*You have got a letter from İvi Stangali*, 2015

Fanzines, photographs, books, prints, painting

İvi Stangali is an artist who was trained and later worked at Bedri Rahmi Eyüboğlu atelier at the academy between 1942-1949 and 1949-1964 respectively. She is one of the founding members of the Group *On'lar* established in 1947. Stangali was expelled from Turkey during the 1964 expulsions, which resulted in the expulsion of twelve thousand Greeks, and she lived in Athens for the rest of her life. The only available resources on her artistic production are the books she illustrated. Among these books are *Ütopya* [Utopia] (1986), *Ateş Yakmak* [Lighting A Fire] (1953), *Cüceler Çarşısı* [Dwarf Market] (1955), and *İlyada Destanı* [The Iliad] (1962). Her most famous work consists of the illustrations she drew for the Turkish translation of the Iliad by Azra Erhat and A. Kadir.

Hera Büyüктаşçıyan and Dilek Winchester found the traces of Stangali's experience of being in exile in a letter she wrote to her professor immediately after coming to Athens, dated November 10, 1964. There is no evidence that she continued with her artistic productions afterwards. Due to her identity and gender, she was made invisible. The traces of her artistic practice remain hidden among book pages without much tangible information elsewhere. *The Iliad*, which Stangali illustrated, addresses the displaced humanity, but it also bears the traces of the displacement of an artist who sees the world from a different perspective and struggles to create a space of belonging for herself in the social, political, and emotional sense. This work is dedicated to the memory of İvi Stangali.

**Hera Büyüктаşçıyan** (\*1984, Istanbul) studied in the painting department of the Faculty of Fine Arts, at Marmara University Istanbul department. The artist uses the notion of absence and invisibility, in order to compose an imaginary connection between identity, memory, space and time through unseen and forgotten aspects of history. She works as a storyteller, integrating metaphors from local myths, as well as historic and iconographic elements of different geographies to open up new narrative scopes. Water is a recurring theme in her practice, referring to what the artist understands as the fluid, "aquatic" nature of memory. Her most recent works enquire into the meaning of absence within collective memory without focusing on the destructive aspect of nostalgia, instead focusing on recreating and reconstructing new realities or representations out of the existence of the invisible. The artist thus creates an archeological and sociological narrative in which she assembles different layers and aspects of time and history. Amongst others Büyüктаşçıyan has presented her works at Singapore Biennale (2019);

Toronto Biennale, Canada (2019); Dhaka Art Summit, Dhaka, Bangladesh (2018); FIAC, Paris, France (2017); Green Art Gallery, Dubai, UAE (2017); Muesum für Neue Kunst, Freiburg, Germany (2016); Heidelberger Kunstverein, Germany (2015); MAXXI, Rome, Italy (2015); 14th Istanbul Biennial, Istanbul, Turkey (2015); 56th Venice Biennale Armenian Pavillion, Venice, Italy (2015). She lives and works in Istanbul and Athens.

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## **Ergin Çavuşoğlu**

*Liminal Crossing*, 2009

Two channel HD video installation, sound, 7:45 min.

*Liminal Crossing* was commissioned by the Ludwig Forum für Internationale Kunst, Aachen in 2009. The film is a re-enactment of an episode which took place during the exodus of ethnic Turks from Bulgaria to Turkey in 1989. The scenes were filmed at the border checkpoint between Bulgaria and Turkey, and show an upright piano being pushed and pulled by hand between the two borders leaving Bulgaria and entering Turkey. The procession passes through the buffer zone between the two states, a no-man's land, that becomes liminal and redefined, creating a sense of demarcation, dislocation and reinterpretation.

Central to Çavuşoğlu's artworks are concepts that explore ideas of place, space, liminality, mobility and the conditions of cultural production, which he has been examining in classical, modern and contemporary guises through video and sound installations, anamorphic drawings, and sculptures. The contextual framework of his practice in its broader capacity examines socio-cultural terrains and human geographies. Çavuşoğlu's video installation works engage thematically with the in-between spaces of urban environments: airports, waterways, marketplaces, historical sites and national borders. These are also mobile spaces, where ships, currencies, people, and time pass in disengagement with their geographical coordinates. The concepts of time and liminality are central to his practice on a multitude of levels. Çavuşoğlu alludes to these themes in a reflective way, positioning them within geo-political, philosophical, historical, and literary contexts.

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**Ergin Çavuşoğlu** (\*1968, Sofia) lives and works in London, where he is currently a Professor of Contemporary Art at Middlesex University. He studied at the National School of Fine Arts, Sofia, Marmara University (BA) Istanbul, Goldsmiths College (MA) London, and the University of Portsmouth (Ph.D). Çavuşoğlu co-represented Turkey at the 50th Venice Biennale in 2003. He has had solo exhibitions including Whitechapel Gallery, London, Istanbul Modern Museum and Fundación Proa, Buenos Aires (2020), Rampa, Istanbul (2016), Extra City Kunsthall, Antwerp (2016), YARAT Contemporary Art Space, Baku (2015), The Pavilion, Dubai (2011), Zilkha Auditorium, Whitechapel Gallery, London (2011), PEER, London (2010), and Ludwig Forum für Internationale Kunst, Aachen (2009).

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## **Nadia Christidi**

*Cultivating Exile*, 2015

Plants, raised beds, sound

The modern English verb *to plant* originates from the Latin *plantare*, meaning “to plant, fix in a place.” Combined with prefixes like re- or trans-, the word hints at a newfound but labored mobility that defies its original fastening. At the level of the literal, stasis and mobility also characterize the plant kingdom. While some plants are endemic or restricted to particular natural ecosystems, others, at the opposite end of the spectrum, enjoy a cosmopolitan distribution over most, if not all, appropriate ecosystems throughout the world. Moreover, plants are distributed and introduced between ecosystems by wind, water, human and non-human animals, and within these ecosystems they may harmoniously thrive, invasively take over, or fail to take root. In Christidi’s work, the trafficking of plants, both physical and etymological, thus opens up a clearing for considering connections between different forms of mobility, immobility, and their governance – be they in plant pollination, agricultural breeding, conservation technologies, or the cross-border circulation of human bodies. These re-arrangements of life produce transplantations at all scales – from the minute to the monumental – that can be mapped genetically, taxonomically, and/or geographically.

(Excerpt from the Fanzine “*B is for Botany as I is for Identity: Reading, Writing and Acting with Plants*”, produced on the occasion of *Apricots from Damascus*, initiated by Atif Akin and Dilek Winchester, 2015)

**Nadia Christidi** is a Syrian, Palestinian, and Greek researcher, writer, and arts practitioner based between Cambridge, MA and Beirut, Lebanon. Her work explores the political and economic dimensions of environmental imaginaries, earth sciences, and their representation in literature, art, and design. She has exhibited at Beirut Art Center; SALT Galata, Istanbul; and SALT Ulus, Ankara. Nadia was previously Assistant Director at Beirut Art Center and Interpretation and Learning Lead at Darat al Funun, Amman, and has worked on exhibition projects with Ashkal Alwan and the Young Arab Theatre Fund. Her writing has been published by Arteeast, ArtAsiaPacific, and TandemWorks. Nadia holds a BA in History of Art (2006) from Bryn Mawr College, Pennsylvania and an MA in Historical Studies (2015) from the New School for Social Research, New York. She is currently a PhD candidate in History, Anthropology, and Science, Technology, and Society at MIT.

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## **Balca Ergner**

*An (art) historical research on Gustave Courbet*, 2020

archival pigment print, 2-channel video (loop), 1:38 min. and 2 min.

**Gustave Courbet** (1819, Ornans – 1877, La Tour-de-Peilz) painted many landscapes during his exile in Switzerland. In a letter to a friend he wrote, “We have done many landscapes, what else can one do in Switzerland.” He lived in La Tour-de-Peilz,

a town on the Lake Geneva, close to its eastern end, facing the water and land border between Switzerland and France. Like many others, he painted the lake and the mountains, becoming tourist attractions already then, and the Chateau Chillon – a romantic landmark remembered in Lord Byron’s poem “The Prisoner of Chillon,” which could be associated with Courbet’s own condition by potential buyers.

His house was on the lake, where he liked to swim. There is a police report of him swimming naked with a guest one night and reacting aggressively to the warnings of the police. It was also reported by his doctor that before he died, he said “if I could lay in the waters in the lake I would be saved. I am like a fish in the water.” He had made two paintings of a dead trout probably back in his hometown Ornans after his 6-month imprisonment in Paris for his participation in the Paris Commune. (They are inscribed with the phrase “made in captivity,” which might have enhanced their commercial value at that time.) Among his many paintings of Lake Geneva there are some depicting stormy weather. Some authors associate these with his melancholic state (as they are unlike most depictions of the lake). Yet the region has strong winds that storm the lake up. And they can be associated with the darkness in many of his paintings, his wave series, and his stormy character and life.

There are some traces of Courbet in the area. In Vevey, a sculpted portrait of a woman gazing at the lake with a seagull on her head – according to one interpretation telling her stories of her distant homeland – adorn medallions on two sides of a building. Close to his former lodging, in the square next to the municipality building is a fountain with the sculpture *Liberty* he donated to the town for their hospitality (and wanted to title *Helvetia*, but could not because it would be associated with his politics). Close to this monument is a stone marking the grave he was buried before his remains could be moved to Ornans in 1919.

Courbet went to exile in Switzerland in 1873 because of an ongoing trial about his participation in the Paris Commune. He was held responsible for the tearing down of the Vendome Column and attacked with a public campaign; his property was sequestered and he was prevented from showing his works in exhibitions. His trial ended during his exile and despite all his efforts he was sentenced to pay a sum of 323,000 francs for the rebuilding of the column. He died in 1877, one day before the first installment of the fine was due.

There is controversial evidence about his participation in the decision to tear down the column although it is known he was in favor of its dismantlement. He did enthusiastically work for the Commune as an elected delegate of the government and as the president of the Federation of Artists. The Federation, founded with the participation of hundreds of artists, architects and decorative artists envisioned solidarity and unity between equal members whose aim would be “The free expansion of art, free from all governmental supervision and from all privileges.” In their manifesto, read out loud by Eugene Pottier, who would later write the *L’International*,

they proclaimed “... we will work cooperatively toward our regeneration, the birth of communal luxury, future splendors and the Universal Republic.”

After Courbet’s death, the imperial column was reconstructed by the republican government and stands there today. In her article “The De-Politicization of Gustave Courbet: Transformation and Rehabilitation under the Third Republic,” Linda Nochlin explains Courbet’s name was also reconstructed by republicans after his death, “when the artist becomes the object of history, so to speak, rather than an agent still acting upon it.” Nochlin writes, that for this rehabilitation to occur, firstly, Courbet’s name was “de-associated from his politics” – not from his republicanism and his “wholesome and sympathetic interest in the peasant and the popular subject,” but his participation in the Commune. Second, his sociopolitical works were separated from his other works including landscapes, hunting scenes, still lifes and nudes, whereby a “natural” Courbet was invented. And finally, his name was inserted into the “uninterrupted tradition of great (French) art” and he was “like his predecessors, transformed into a kind of commodity – a French tourist attraction, as it were – and hero at once.”

References: James H. Rubin, Courbet, (London: Phaidon Press, 1997); Kristin Ross, Communal Luxury: The Political Imaginary of the Paris Commune (London: Verso, 2015); Laurence Madeline ed., Gustave Courbet: les années suisses, exh. cat. Geneva, Musée Rath, Genève, Musées d’art et d’histoire (Paris: Éditions Artlys, 2014); Linda Nochlin, “The De-Politicization of Gustave Courbet: Transformation and Rehabilitation under the Third Republic,” October Vol. 22 (Autumn, 1982), The MIT Press; <https://www.courbet.ch>

**Balca Ergener** (\*1980, Istanbul) lives and works in Zurich. She has received an M.A. in Critical and Cultural Studies from Bogazici University, Istanbul in 2007 and an M.F.A. from Zürcher Hochschule der Künste in 2020. In her practice she often tries to defamiliarize and subvert everyday sights and language. Her works include photographic series, collaborative book projects, collective writing performances and installations with textual and visual elements. She participated in exhibitions at Daire Sanat, Istanbul (2017), Depo, Istanbul (2014), Apartment Project, Berlin (2014) et al.

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## **Michaela Melián**

*Movement*, 2020

Installation, 16 light bulbs, sound

Violin: Ruth May

Media engineering: Jürgen Galli

With her installation, Micheala Melián throws light on the almost forgotten biography of the once Hamburg-based musician Susanne Lachmann. She has translated the stages in the life of the violinist, who fled into British exile from the Nazis, into a notation for violin. Synchronised with flickering light bulbs, the stretched tone traces a lifeline that has found no place in history for the career of this gifted musician. The tone expands, jumps unexpectedly and stretches again; thus, Melián composes a musical movement for Suanne Lachmann, of whose concerts not a single recording

has survived, but who nevertheless influenced many students in Scotland with her passion for music.

Susanne Lachmann, born in Frankfurt am Main on 11 April 1888, studied violin in Frankfurt, Leipzig and Vienna. She then worked as a violinist in the Alberdingk String Quartet in Vienna, and, upon moving to Hamburg, took over the second violin in the Bandler Quartet in 1925. In 1931 she made her debut with the Schneider Quartet in a concert at the Kleine Musikhalle in Hamburg – a performance that was highly praised by the press.

She also appeared as a soloist in concerts and on the radio, and was concertmaster of an orchestra for old music in Hamburg. She taught privately and at the Pädagogische Akademie in Altona. She married Jeremias Waschitz in Hamburg in 1925. Their daughter Ruth was born in Braunschweig in 1926. They divorced in 1928.

After the Nazis came to power, the Schneider Quartet became a trio, as the first violinist, Alexander Schneider, had to leave Germany. In 1935 Susanne Lachmann was expelled from the Reichsmusikkammer on account of her Jewish roots, and was thus effectively banned from practicing her profession. As a result, her performances became limited to the context of the Jewish Cultural Association, for instance a concert in the Kleine Musikhalle with works by Georg Philipp Telemann, Georg Friedrich Händel, Johann Sebastian Bach, and Benedetto Marcello on the 21st of March 1935. In October 1935 she decided to close her apartment in Goernestraße in Hamburg and leave for England with her daughter. However, as a foreign musician in London she was unable to obtain a work permit, therefore having to decline offers of public concerts. In 1936, she moved to the north of Scotland. At the Gordonstoun School in Elgin, founded in 1934 by the reform pedagogue Kurt Hahn, who had fled Germany because of his Jewish roots, she was able to work as a music teacher for free room and board. She lived with her daughter in a small room, and her Steinway grand piano was installed in the school's assembly hall. The school only began paying her a regular salary from 1940, making her ineligible for pension.

Little by little, Lachmann became more extensively involved in music and music education at Gordonstoun School. In order to be able to guide the students better, she took to learning different wind instruments. She also founded a school orchestra and conducted the choir. With both ensembles she developed a varied repertoire and gave countless concerts.

After the end of the Second World War, Susanne Lachmann remained at Gordonstoun School, making no attempt to return to musical life as a performer. In the mid-1950s she applied for compensation in Hamburg, which was gradually approved, allowing her to draw a pension from the end of 1957 and retire at just under 70. On 25 June 1967 Susanne Lachmann died in Elgin on the 25th of June 1967 at the age of seventy-eight.

**Michaela Melián** (\*1956, Munich) is a visual artist and musician. In her installations, which mostly refer to real places and events, Melián combines historical facts and memories to create visual and acoustic collages, such as *Memory Loops* (2010), a radio play and interactive memorial for the victims of National Socialism in Munich, for which she has received several awards. Melián is not interested in the obvious, familiar representation of events or biographies, but in the different levels and contradictions of personal memory and official representation. She is a founding member of the band *Freiwillige Selbstkontrolle (F.S.K.)* and publishes solo records, film music and radio plays. In addition to numerous international exhibitions since the 1990s, she has recently had solo exhibitions at the Lenbachhaus Munich (2016), at Barbara Gross Gallery Munich (2016), at Kunsthalle Mannheim (2015) and Badischer Kunstverein, Karlsruhe (2014). She has received numerous awards for her radio plays and artistic practice, including the Grimme Online Award Special (2012), the Edwin Scharff Prize of the City of Hamburg (2018) and the Roland Prize for Art in Public Space from the City of Bremen (2019).

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## **Conlon Nancarrow**

*Studies for Player Piano No. 4 and 49c*, ca. 1950/60s

Excerpts from score sheets, stencil scores, piano rolls

Viewed as a fascinating anomaly for much of his lifetime, Conlon Nancarrow (1912, Texarkana – 1997, Mexico City) created staggeringly complex pieces with rhythmical structures borrowed from boogie-woogie and the atonal avant-garde, and eventually, formed in his own unique musical language through equally unusual means.

After fighting in the Spanish Civil War against Franco's fascist regime, American composer Conlon Nancarrow returned to the United States, but was refused a passport renewal on the basis of his political beliefs. He responded by relocating to Mexico City in 1940, where he lived for the remainder of his life. Working in near isolation, Nancarrow ceased writing music for live performers and instead turned to the only means of realizing his musical vision in the pre-computer era: composing for the player piano.

The eventual patronage of John Cage, Merce Cunningham in the US, as well as Györgi Ligeti in Europe, among others, ensured that Nancarrow's oeuvre gained international attention. By the 1980s, a new generation of highly skilled players took an interest in his work, and his ensemble pieces crept into the canon. Heroically difficult instrumental arrangements of his player piano music have become increasingly popular. Most recently, Kit Armstrong played two pieces by Nancarrow as part of the Ensemble Resonanz program at the Elbphilharmonie in Hamburg.

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## Judith Raum

*In den Tag hinein*, 2020

Installation from lattice tulle and texts

In her installation, **Judith Raum** intertwines various moments from the life of textile designer Otti Berger. With her choice of large-scale lattice tulle, she refers to a working material of the designer that dates back to Berger's time as a Bauhaus graduate. Following her studies, Berger successfully designed fabrics for European interior designers. Her career was abruptly ended by the Nazis, and she failed in her attempt to emigrate. She was murdered in Auschwitz in 1941. In her contribution to Otti Berger, Judith Raum combines the existential struggle of the artist for a prospect in life with the struggle for artistic expression.

**Otti Berger** (1898, Zmajevac – 1944, Auschwitz) was trained as a textile designer at the Bauhaus in Dessau. From 1932 she had her own studio for fabrics in Berlin, where she designed innovative functional textiles such as curtain fabrics, upholstery fabrics, and wall coverings. Berger formed her artistic attitude in exchange with the ideals of the Neues Bauen. Without losing sight of the latest technical possibilities of the textile industry, she initially forced her experiments on the handloom, which led to fabrics of visual and tactile refinement that simultaneously insisted upon simplicity and functional performance.

As a Jew, Berger was refused admission to the Reichskammer der Künste (National Chamber of Arts) in Berlin in 1935, and was thus prohibited from practicing her profession. From 1937 onwards, she tried to gain a professional foothold in England through the local network of Bauhaus graduates, but was unable to establish reliable business contacts. Her attempt to resettle was complicated by the fact that she was almost deaf. For family reasons, Berger went to Yugoslavia, her region of origin, in 1938, where she was retained when the Second World War broke out. Her planned exile to the USA – as a teacher of weaving to László Moholy-Nagy's New Bauhaus Chicago, and to her successfully emigrated partner, the urban planner Ludwig Hilberseimer, who was connected to Mies van der Rohe in Chicago – failed tragically. Otti Berger was deported with her family and murdered in Auschwitz.

Singular letters from Otti Berger to Ludwig Hilberseimer, Ise and Walter Gropius and other friends, such as the art historian and critic of National Socialist ideology Alexander Dorner (whose emigration was also successful), dating until 1941 have been preserved. Some of them are reproduced verbatim in the installation. They convey the reality of Berger's failed exile, which had a profound influence on the relationship to her own production. While the unknown country remains forever barred to her as a new home, it is the inner unknown to which she resolutely opens herself in her artistic processes in the seclusion of her Yugoslavian isolation.

**Judith Raum** (\*1977, Werneck) The artist and author **Judith Raum** circles economic- and socio-historic themes in her installations and performances, which she bases in and supports through extensive archival research. Since 2016, she has produced multiple works around the weaving workshop at the Bauhaus, which are currently being shown as part of the exhibition Taking a Thread for a Walk at the Museum of Modern Art, New York, and the touring ifa exhibition The Event of a Thread. Judith Raum's works around Otti Berger's textile legacy, which is dispersed internationally, constitute a perennial project.

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## **Samara Sallam**

*Four and a half hours*, 2015

HD-video, 17 min.

The wall plays a central role in this atmospheric and surreal short film. It signals on the one hand the protection of the dwelling, and on the other hand symbolizes demarcation and exclusion, and the invincibility of territorial and political borders. The flight from Damascus to Algiers takes four and a half hours. It takes four and a half hours to get from the Algerian capital to the edge of the desert, and the distance from Algiers to the coastal city of Oran is just as long. The film moves between these four places, and between observation and performative staging. The locations are anchor points and closely interwoven with the biography of the young Palestinian artist. In the film itself there are hardly any clues for orientation – rather the in-between, the transit spaces, the movement between places, is shown without a focal point. It is the filmic question of the possibility of a place of belonging.

**Samara Sallam** (\*1991, Damascus) is a visual artist, filmmaker, performer, and coder currently based in Copenhagen. Samara studied at Funen Art Academy and is currently enrolled on her MFA at the Royal Danish Art Academy in Copenhagen. Furthermore, Samara studied visual arts at L'École supérieure des Beaux-arts in Algeria and journalism at Damascus University in Syria. Her first solo show is currently being presented at Museet for Samtidskunst in Roskilde.

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## **Dilek Winchester**

*Sticks, Stones and Bones*, 2020

3 videos, prints on paper, tablecloth, archival documents

In 1937, the German Avantgarde artist **Kurt Schwitters** (1887, Hannover – 1948, Kendal) emigrated to Norway, escaping to Britain when the Nazis entered Norway 1940. His famous, mythic *Merzbau*, which occupied eight rooms in his house in Hannover, was bombed in 1943. He spent his final years in the UK, first in an internment camp, and then later in Lake District, where he made his last *Merz* piece in an abandoned barn. In 1960s, the *Merzbarn* was discovered by Richard Hamilton and moved to a safe location at Newcastle University.

*Sticks, Stones and Bones* is based on the last seven years that Kurt Schwitters spent in British exile. The installation combines videos and sculptural interventions with archival materials from the Schwitters archive in Hannover, and the Tate Britain, amongst others. The documents draw attention to the time he spent in the internment camp on the Isle of Man between 1940 and 1941 with many fellow artists, poets, and intellectuals who had fled Nazi Germany. Within this community they organized a cultural program of lectures, exhibitions, and performances for the internees.

The installation is complemented by photographs of pages from a notebook that Schwitters kept just before he died. Convinced that none of his poetry had survived the Nazis, he tried to rewrite all his poems from memory. Many pages are numbered but not completed due to his deteriorating health. The mostly empty pages interrelate with elements from the colors of the landscape of the Lake District through found materials, as well as the videos that respond to Schwitters's use of materials such as bones, stones and plaster. For a time, he also used porridge provided in the internment camp as a material for his sculptures, though there is no evidence of these works available. However, his fellow inmates in the camp mentioned the smell of the rotten porridge coming from his room. Other sculptures he made in the Lake District later on are made from bones that he first gave to dogs to gnaw on.

**Dilek Winchester** (\*1974, Istanbul) studied at Central Saint Martin's College in London and completed a practice-based PhD at Marmara University, Istanbul. She currently teaches at Istanbul Okan University.

In her work, she often investigates translation, literature, language, drama, oral history, and emotional expressions. Her research-based work has been about the symbolic value of the alphabets, the alphabet reform in Turkey and the literary canon with a particular emphasis on Karamanlidika and Armeno-Turkish books from the 19th Century. She has initiated and curated collaborative, multilingual publishing projects such as the *Apricots from Damascus* and *Apricot City A4*. She has participated in numerous exhibitions at, for instance, Depo Istanbul (2019), Galata Greek School, Istanbul (2018), Aichi Triennale, Aichi Prefectural Museum of Art, Nagoya (2016), SALT Beyoglu, Istanbul (2015), SPOT Production Fund, Istanbul (2014), HomeWorks 6, Ashkal Alwan, Beirut (2013), Matadero Madrid, Madrid (2013), and Westfälischer Kunstverein, Münster (2013). She has had solo exhibitions at Depo Istanbul (2020 the National Museum of Contemporary Art in Athens (2012) and Queens Museum of Art, NewYork (2009).

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