

Artist Collective SITUATION ROOM

Portfolio

2020 - 2014

INDEX

S. 2 Currículum vitae

S. 3 Alles glüht und blüht (Everthing is glowing and blooming) 2020

S. 14 After the Ruins 2020

S. 22 NTM-Arena 2019

S. 31 Bis wir am Hang... (Until we are on the slope...) 2018

S. 55 Pride and Glory 2017

S. 62 Im Westen Nichts Neues (All Quiet on the Western Front) 2014

S. 66 Was ich dir noch sagen wollte (What I still wanted to tell you) 2014

S. 70 1985 2014

S. 74 Contact

Artist Collective SITUATION ROOM

www.situationroom.de

‘Situation Room’ was founded in Leipzig in 2014 with the aim of creating large-scale, site-specific installations away from established art institutions. Our interest is focused on architecture and social processes. Rather than seeing space and installation in isolation from each other, we view them as an interactive unit.

Sven Bergelt (*1983) is an artist and curator based in Leipzig / Germany. He studied Fine Arts and Photography in Kiel and Leipzig. Since 2013 he is guest lecturer at different universities (i.e. Academy of Visual Arts Leipzig, University of Art and Design Linz (Austria), University of Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig and the Taipei National University of the Arts) and organize conferences like „Über die Grenze“, „Talking Back to the Media“, „We are the people!“ and „Re-enactment in art, media and politics“. Furthermore, among others he was guest curator at National Taiwan Museum of Fine Arts, Kunsthalle Exnergasse Vienna and HALLE 14 Leipzig. His projects have been exhibited (inter)national and he received many grants and awards by Foundations.
www.svenbergelt.de

Kai-Hendrik Windeler (*1985) is an artist based in Leipzig/Germany. He studied Energy- and Environmental Engineering at Hamburg University of Technology, Photography at the Muthesius Academy of Fine Arts in Kiel and Fine Arts at the Academy of Visual Arts Leipzig. He is a recipient of different national and international scholarships (including La Nouvelle Galerie, Bergerac / France, Künstlerhaus Otte¹, Eckernförde and the Cultural Foundation of the Free State of Saxony/Germany) and has a lectureship at the Evening Academy of the Academy of Visual Arts Leipzig/Germany.
www.khwindeler.de

ALLES GLÜHT UND BLÜHT

Everything is glowing and blooming

Site-specific-installation

Werner-Seelenbinder-Straße, Potsdam

2020

When Heinrich Heine spent three months in Potsdam in the spring of 1829, he wrote in a letter to Friederike Robert: "... alles glüht und blüht, aber wie! du heiliger Gott! Das ist alles nur ein gewärmter, grünangestrichener Winter, und auf den Terrassen stehen Fichtenstämmchen, die sich in Orangenbäume maskiert haben."

Although Heine's visit and his descriptions were almost 200 years ago, the development of Potsdam can be discussed on the basis of the scenery he attested: the destruction of the war, demolitions and urban redevelopment during the GDR era and three decades of discursive urban development since the fall of the Berlin Wall have shaped Potsdam. The artist's collective Situation Room questions the authenticity of architecture by applying Heine's quotation to the facades of Werner-Seelenbinder-Straße.



Installation view, Werner-Seelenbinder Straße Potsdam





Der heilige Gott!

Das ist



alles nur ein gewärmter,

grün angestrichener





und auf den Terrassen



stehen Fichtenstämmchen, die





ie sich

in Orangenbäume maskiert

haben



AFTER THE RUINS

Site-specific installation

Former Fritz-Heckert-Area Chemnitz

2020

‘After the Ruins’ deals with the legacies of green and open space design in the GDR. Planters, litter bins and seating - aesthetically, the urban furniture of the East-modern made of aggregate concrete follows a rational design.

For the installation, the artist’s collective Situation Room rebuilt the otherwise heavy concrete elements on a scale of 1: 1 and stacked them sculpturally so that the impression of ancient columns of a fictional ruin emerges. On the green area of a dismantled prefabricated building, the urban furniture threatened with disappearing should be valued and a new view of the often stigmatized architectural heritage should be made possible through the comparison with the romanticized view of ancient building culture.

The installation was accompanied by a souvenir stand where basecaps with motives of planters were sold.

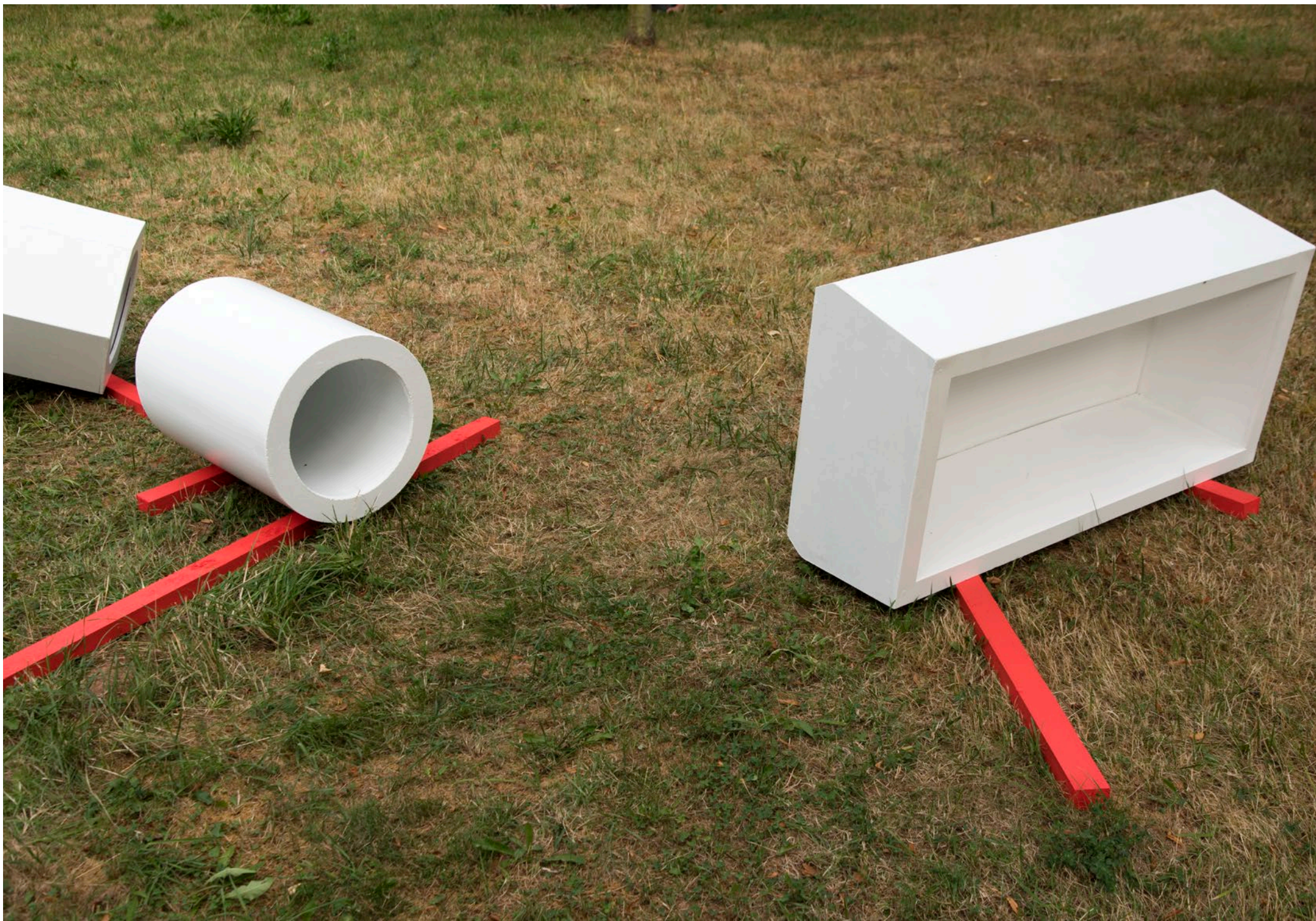


Installation view, Former Fritz-Hecker-Area Chemnitz













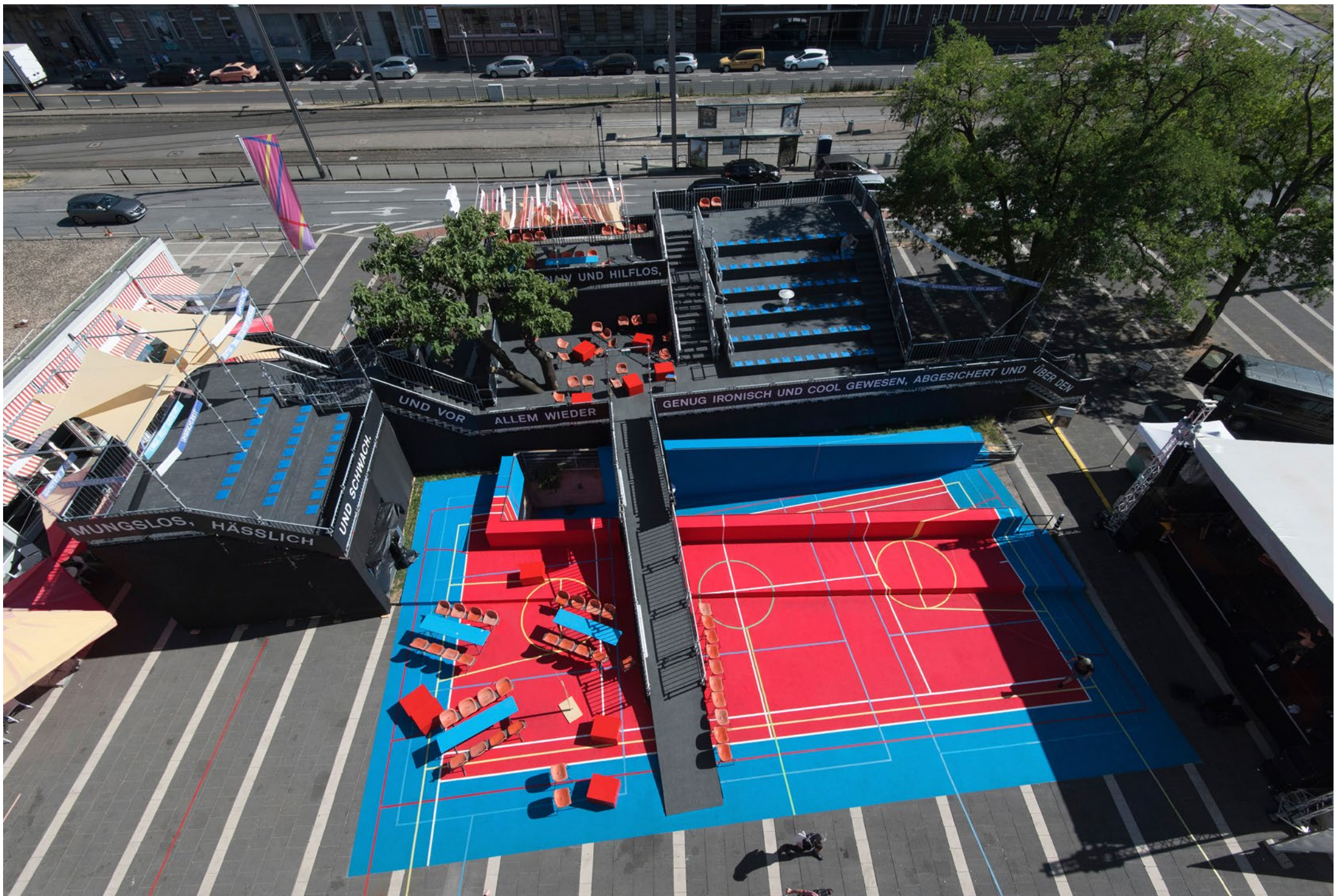
NTM-ARENA

Site-specific festival centre for the 20th International Schillertage

Nationaltheater Mannheim

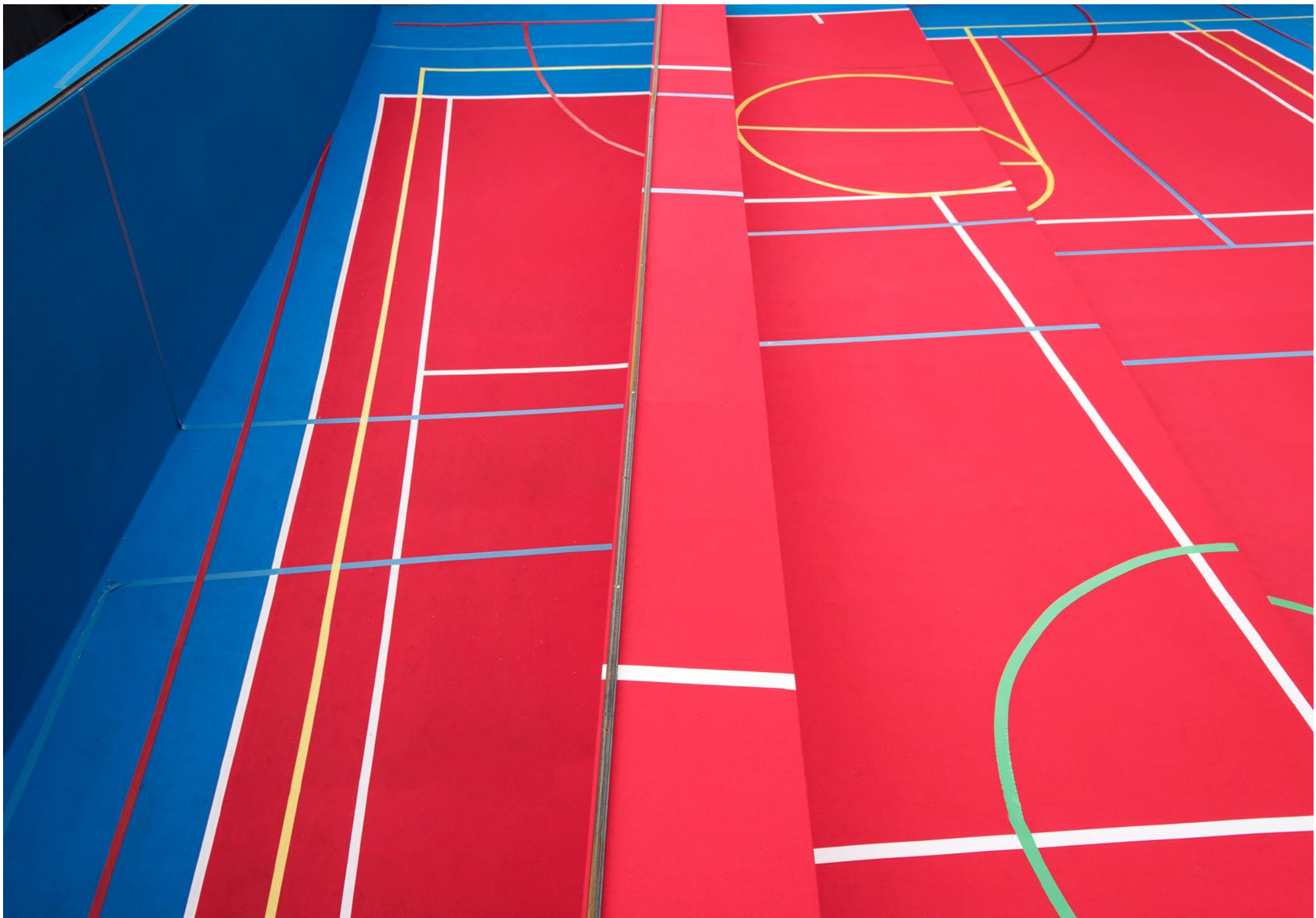
2019

Theater and sports have a common origin. In ancient Greece, amphitheater and sport stadiums were places where the population came together to pay homage to the gods and celebrate. For the 20th International Schillertage at the Nationaltheater Mannheim (NTM), Sven Bergelt and Kai-Hendrik Windeler created an installation that links to the architecture of a multifunctional sports arena and interact with the forecourt structure of the theater. The installation refers next to the festival theme „Fever“ also to the history of the theater’s location, where until the 1950s a sport site was located. It further discusses through fragmented text extracts the current, social and political meaning of Friedrich Schiller’s letters „On the Aesthetic Education of Man“. As the architectural heart of the Schillertage, the NTM-Arena offers an intersection between the institution of the theater and the public of the city.



Installation view, Nationaltheater Mannheim







TIV UND ZU KONZEPTIONELL, JETZT

DÜRFEN WIR VIELLEICHT

NTM-ARENA

UND

SEI IN,

DRAMATISCH

DINGEN

RIEBEN

FIE
SCHALL



LANGE ZEIT GEWEHRT

FRÜHZEITIGER TOD

COMPUTERSPIEL

UMBRUCHSZEIT

ZEITEN DER SELBSTOPTIMIERUNG

GLADIATORENSPIEL

VIELGEALTIGE GEWALT

FREIHEIT VERINNERLICHEN

UND SCHWACH.

UND V





BIS WIR AM HANG VERHARREN JETZT UND LASSEN DIE STEINE ZU TAL

(Until we are on the slope, stay there and let the stones down to the valley) Excerpt of the poem "Das Vogtland" by Volker Braun

Spatial and light installation

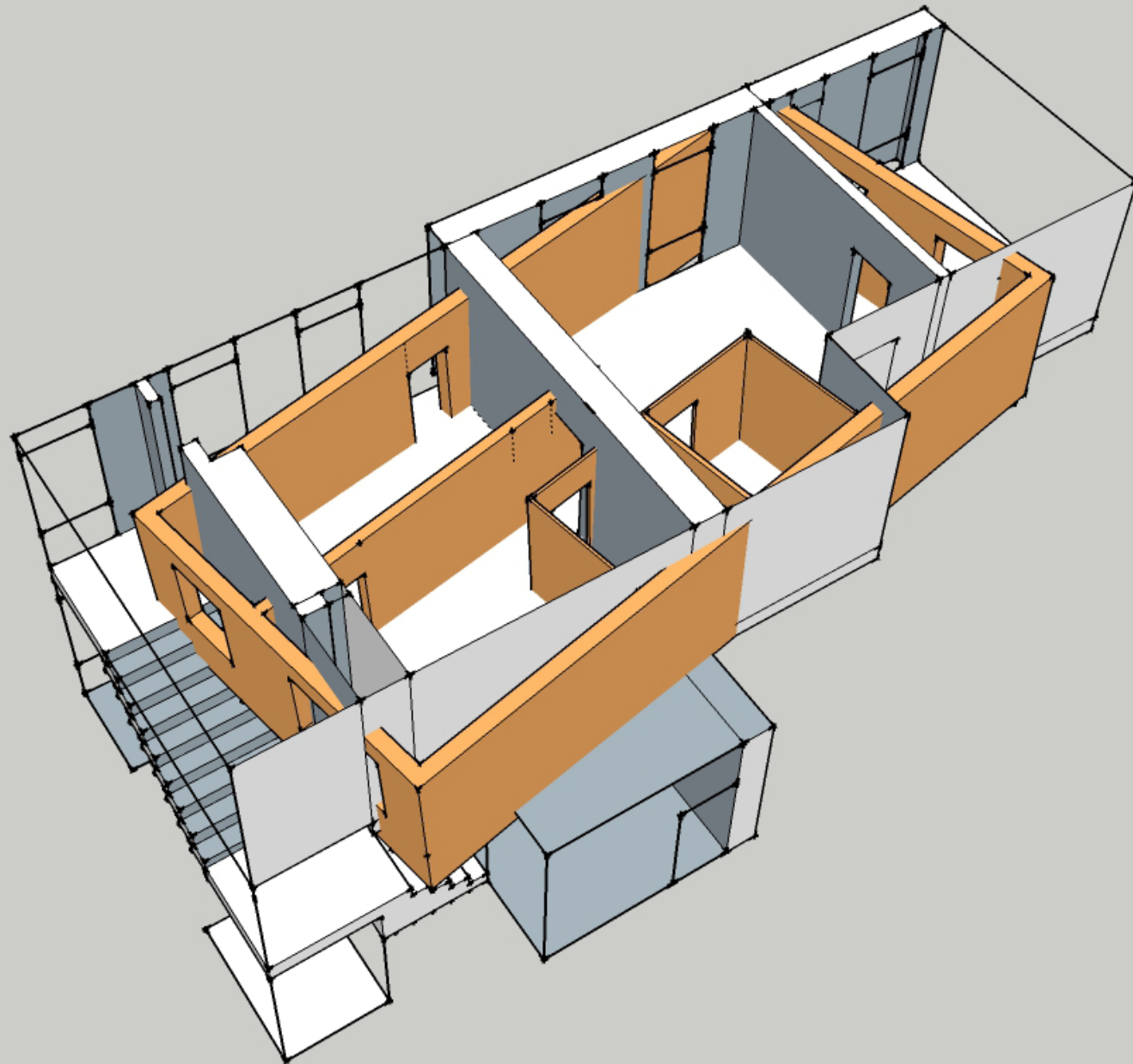
3 Billboards in public space

2018

An announcement on a classified advertisements website in the fall 2016 triggered the attention of the artist collective Situation Room. Approximately 80 slabs of concrete from a former GDR mass-house were up to sale in Plauen. The culturally historic patina of the modules refers to changes in urban planning, social utopias and collective memories. Just as the material offers a retro perspective, the storage situation testifies to a certain appreciation for the material and presents possibilities to conceive new promises and utopias.

Situation Rooms artistic research resulted in connecting two places into an exchange. In the gallery space of Weisbachschen Haus a new spatial arrangement emerges by reproducing elements of a GDR mass-house. Further a large light installation for one day at the current storage space snatches the concrete slabs out of its mediacy.

1 Spatial installation, Weisbachsches Haus, Plauen (Germany)



3D rendering, Weisbachsches Haus, Plauen



Installation view, Weisbachsches Haus, Plauen















2 Light installation, Chrischwitzer Straße, Plauen (Germany)

















3 Billboards in the public space, Chrischwitz, Plauen (Germany)





ORION
...erotisch shoppen

Mo - Fr
9.00 - 20.00
Sa
9.00 - 16.00

ORION
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Die
Bäume
sind
jetzt
höher
als
die
Häuser.

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PRIDE AND GLORY

Wood, parquet, plasterboard, neon tubes, acrylic glass, telescopic props, cable

340 x 340 x 450 cm

Wood, plasterboard, car jack, neon tubes

340 x 340 x 290 cm

2017

The installation consists of two parts arranged physically separated, while creating a mindful symbiosis. The double room situation transforms from a whole - a room where its walls were horizontally cut below the ceiling and above the flooring. Car jacks and telescopic props function as support of a provisional illusion. The narrative of a museum-like room opens: an exhibition space, a shelter, a room for thoughts, a containment and exclusion; attractive and repulsive. The walkable installation is a stage for the observer and a concentration of the construction of its environment.

As regards to content “Pride and Glory” refers to the surrounding architecture and both inscribed utilizations. Established in 1884 as a cotton spinning mill, the space is nowadays used for exhibitions.













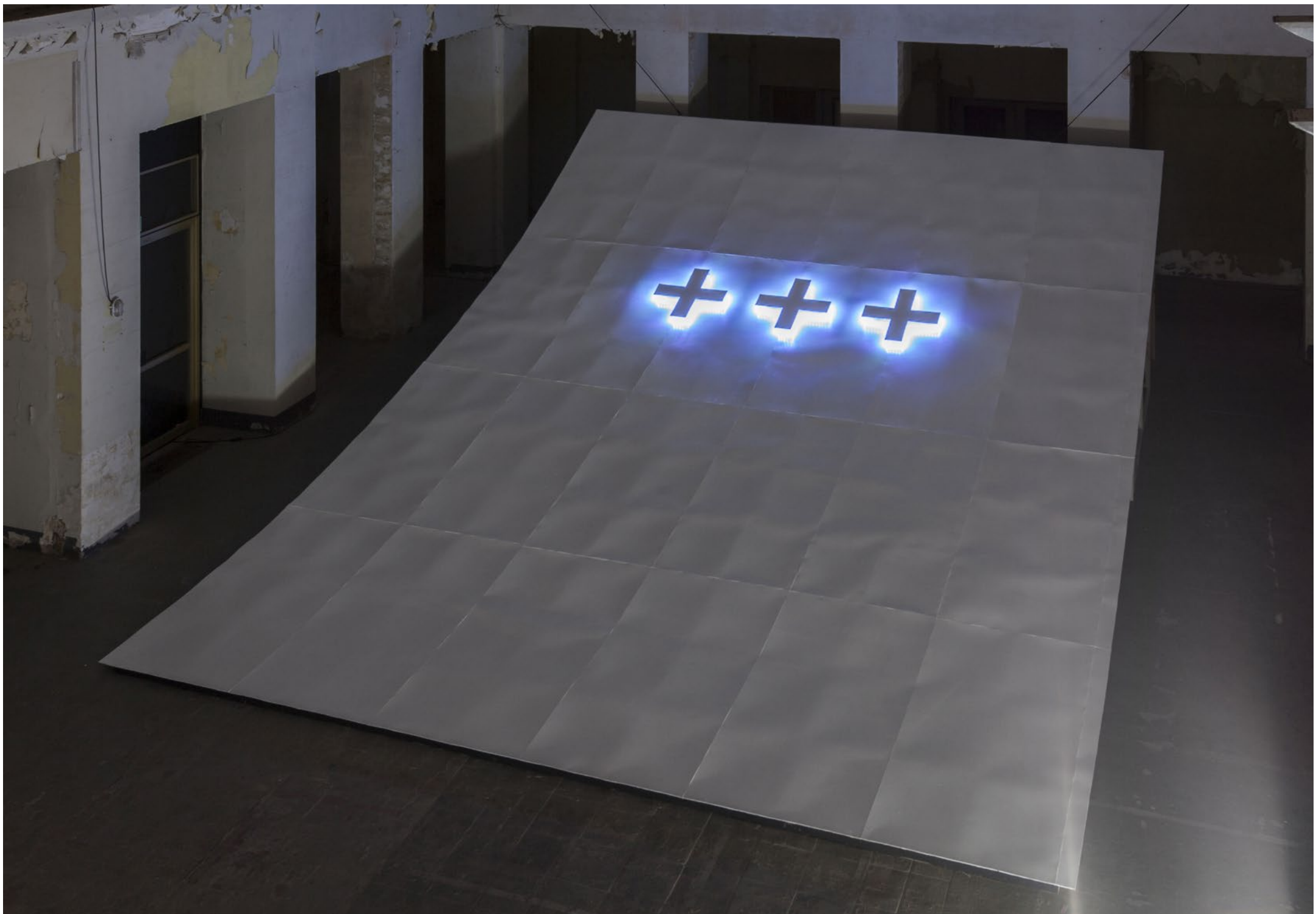
IM WESTEN NICHTS NEUES

All Quiet on the Western Front

Calcareous sandstone, wood, MDF, LEDs, sound

2014

Breaking news, news tickers and tweets accompany the culture of daily information in the mass media. A sense of constant eventness arises in the recipients and consumers of media. Crises, disasters, accidents and wars follow in quick succession, overlap, and become blurred in the flood of media events. The climate of permanent eventness levels the sudden occurrence of an event and negates its shock value. Instead, dealing with disastrous news has evolved into normality. In constant expectation of major news stories, harrowing events have been turned into harrowing uneventfulness.







WAS ICH DIR NOCH SAGEN WOLLTE

What I still wanted to tell you

Artist: Diego Vivanco

Wood, nylon, steel, foam

2014

I'm planning to make a bomb which will be set off in a video filmed in a blossoming canola field. I can see myself sitting on the train on the way to the chosen field with a bomb on my back and the idea in my head that everything could suddenly end – not because I want it to end, but due to a technical error....

Destruction is omnipresent. Almost every day, we're confronted with the aesthetics of destruction in the news, films and through accidents, yet we don't know exactly how to react. But if we accept this destruction and view it as marking the beginning of something new rather than the end of something old, beauty can be seen in it. This installation is based on fascination with beauty – and the search for it.

The core of this explosion consists of diverging old wooden slats. Their movement is continued by various objects 'flying' in the air. The sculptural image gives visitors the impression of witnessing the frozen moment of an explosion.







1985

TVs, DVD-Player, steel, cable,
nylon, chairs, lamps, wood, MDF, sound
2014

The installation '1985' analyses a medial identity and addresses the influence of media events on the physical habitat. Thirty repeating video sequences each contain a fraction of a newscast. Each of the subjectively selected excerpts represents a single event and also a year of my life.

However, owing to the choice and brevity of each sequence, the individual clips can only be partially deciphered. Instead, they are subordinated to the rhythm and repetition, so that collective and intimate memories are presented and simultaneously generated for the viewer. The events shown appear like stories which are told and retold, and which say different things but mean the same.

The video material is screened on thirty partly dismantled old tube-type TVs suspended in a steel structure. This structure dominates the exhibition space like a vast storage system. The rigid arrangement of the system emphasizes its archive-like nature. Against this background, a wide range of perceptions is produced from the different combinations of images created as the visitor moves around. Although the archive is incomplete, its gaps are subjectively filled by the observer's imagination.







Artist Collective SITUATION ROOM

CONTACT: Sven Bergelt

+ 49 - 176 - 763 45 463

kontakt@situationroom.de

www.situationroom.de