

Mathias Weinfurter

Portfolio

Contact:

+49 176 61 32 99 86
info@mathiasweinfurter.de

mathiasweinfurter.de

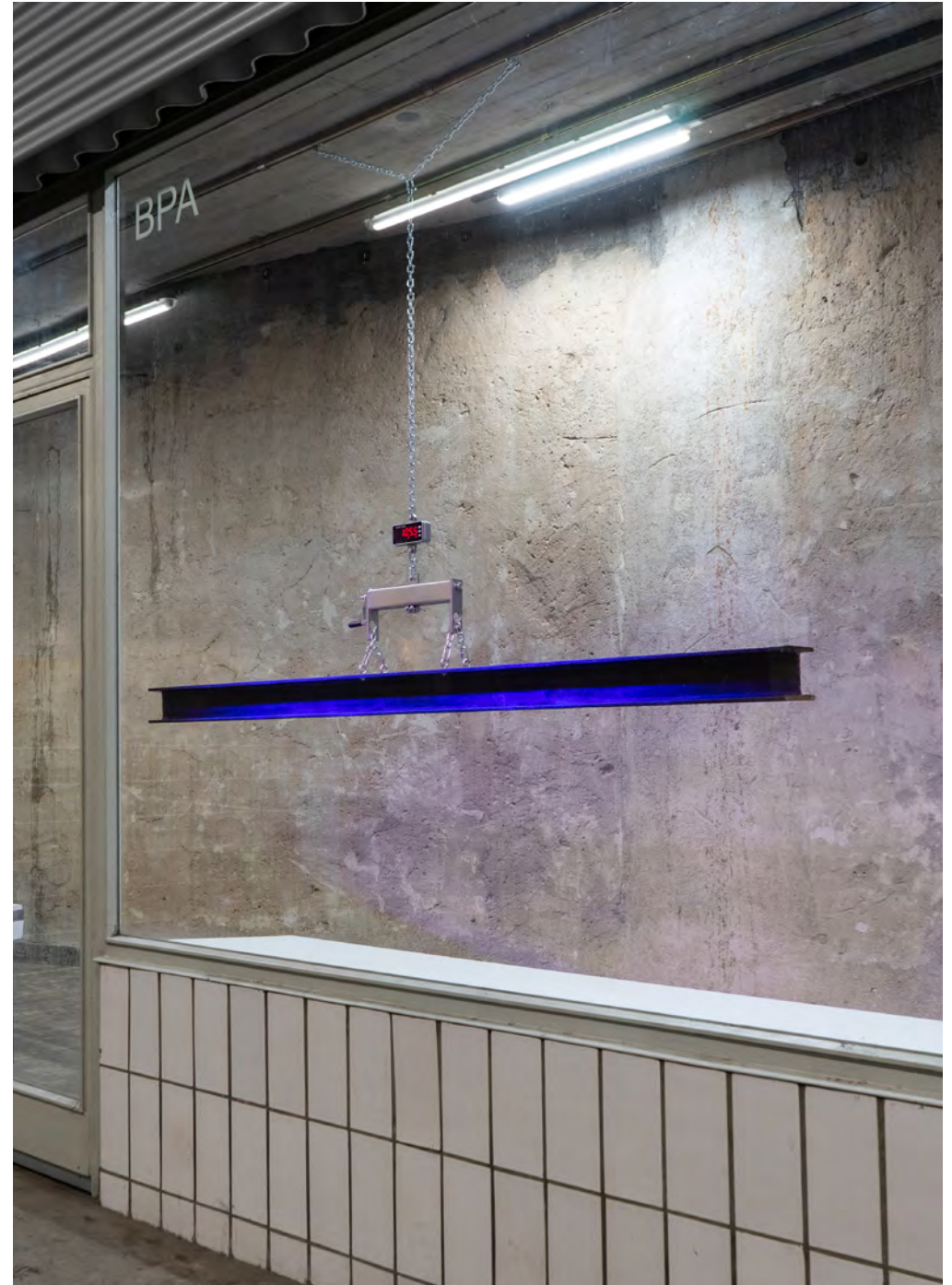
Cologne, October 2020

Prinz der Austernpiraten 2020

It is windy, cloudy, humid and above all, dull. A field on the left, a field on the right and in between a group moving forward on a line, consisting of five people on whose shoulders the load of a massive steel beam is distributed. Seen at close range, the weight seems to press them into the ground, while from a distance it seems as if they are merely floating on a line across the floor. Apart from the the steel beam, the five comrades seem to be united by a common mission.

The exhibition project *Prinz der Austernpiraten* (*Prince of the Oyster Pirates*) explores the interwoven relationships between the use of physical force, its exploitation, material and immaterial resources and the interdependence between individual and collective.

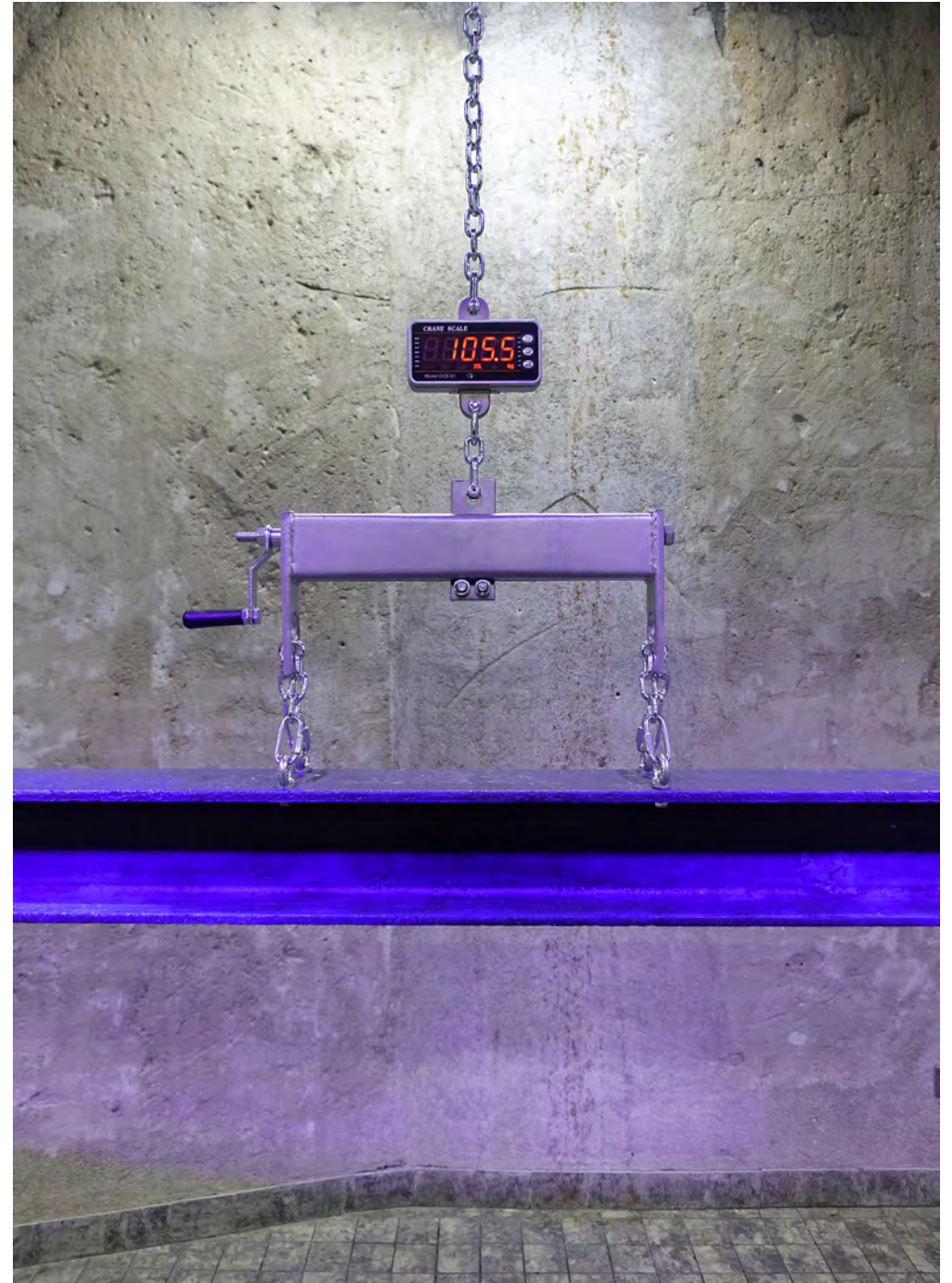
Film: mathiasweinfurter.de/prinz-der-austernpiraten



Installation view of *Prinz der Austernpiraten* at BPA, Cologne, GER, 2020



Installation view of *Prinz der Austernpiraten* at BPA, Cologne, GER, 2020



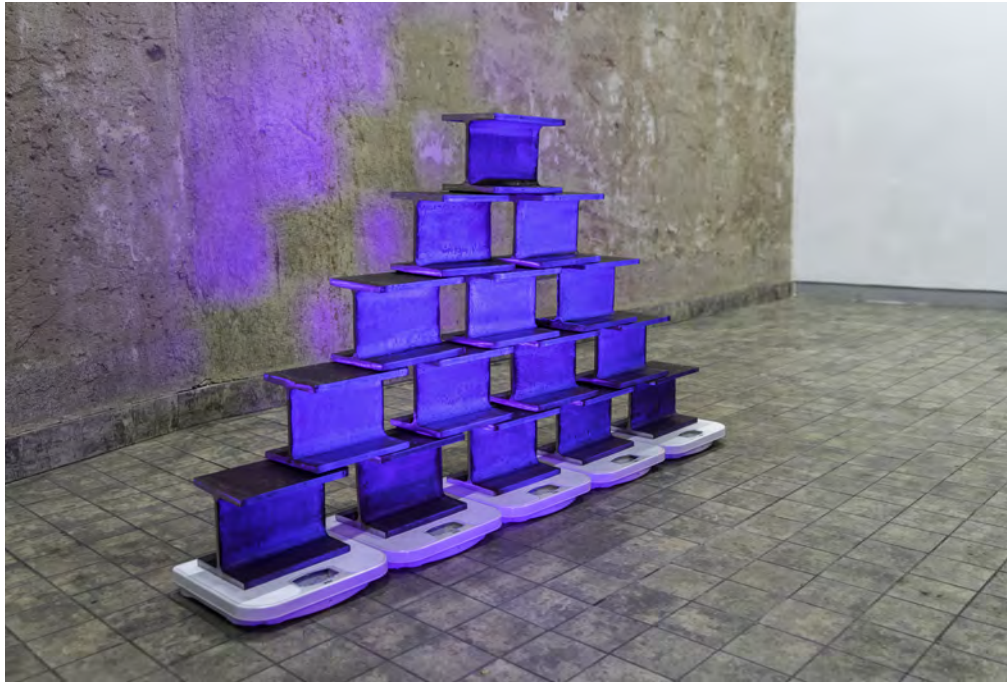
Detail views of *Prinz der Austerpiraten* at BPA, Cologne, GER, 2020



Public intervention *Prinz der Austernpiraten*, Basberg, GER, 2020



Public intervention *Prinz der Austernpiraten*, Basberg, GER, 2020



Detail views of *Prinz der Austerpiraten* at BPA, Cologne, GER, 2020



Installation view of *Prinz der Austernpiraten* at BPA, Cologne, GER, 2020

proprietas 2019

As a child, I asked the adults why there was a table hanging on a crane, even though the construction site was already closed. The table turned out to be a table saw and they told me that the reason for this was to protect it from theft. Something is pulled up on a crane to be protected? Strange.

The installations of the series *proprietas* consist of chains which previously were used to protect property. These chains protected it from redistribution or served to delineate spatial ownership. The series allows me to experiment with the relationship between property and security.



Installation view of *proprietas* at Galleri K/T, Trondheim, NOR, 2019



Installation view of *proprietat* at Kunsträume der Michael Horbach Stiftung, Cologne, GER, 2019



Installation view of *proprietas* at Kunsträume der Michael Horbach Stiftung, Cologne, GER, 2019



Installation view of *proprietat* at Bistro 21, Leipzig, GER, 2019

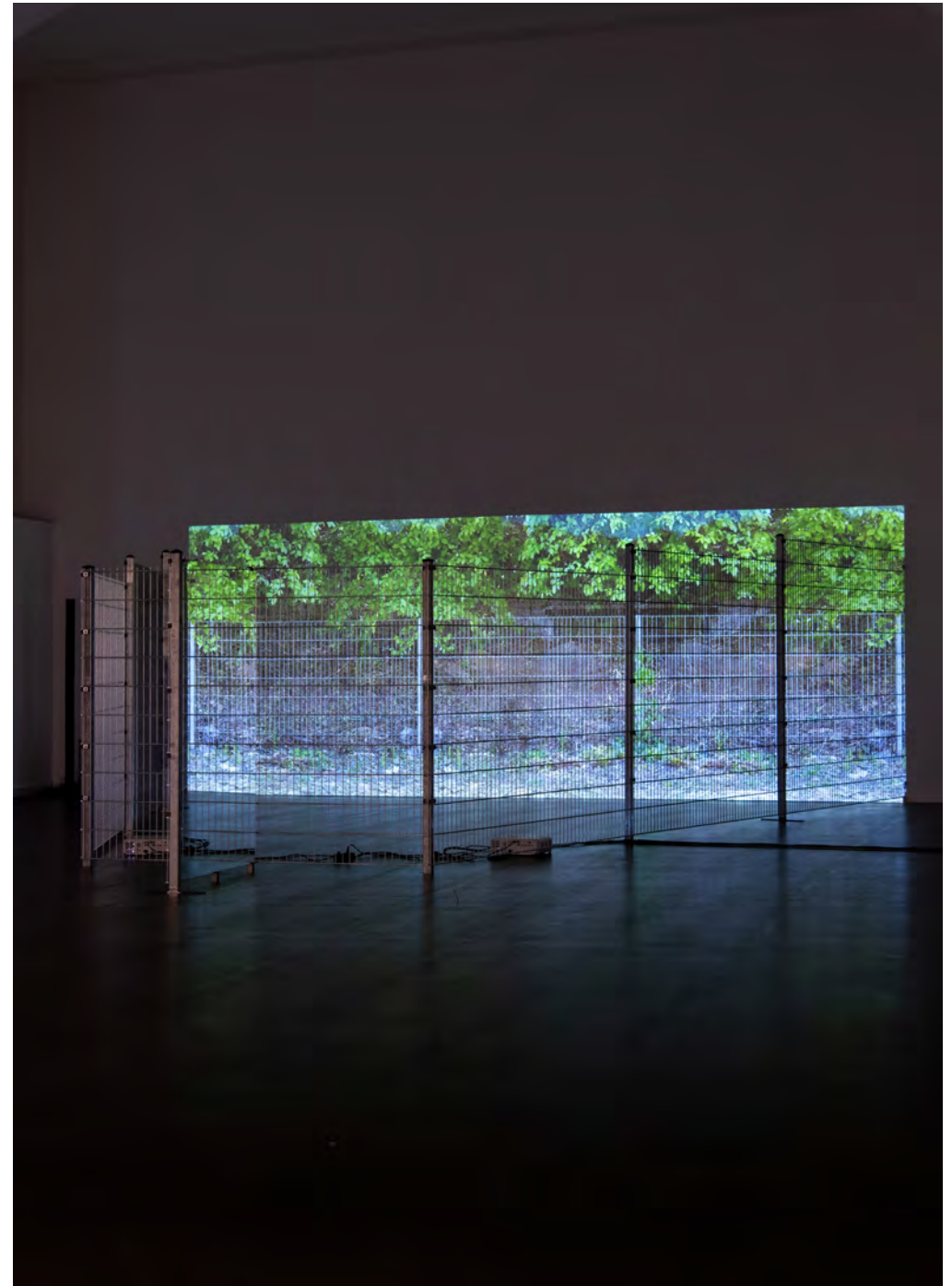


Installation view of *propietas* at Goeben, Berlin, GER, 2020

Indices 2020

The so-called double rod mat fences is a uniformly standardized structure throughout Central Europe. They usually demarcate the line between public and private spaces or divide private space into different sized units. A double rod mat fence with a height of 60 cm can represent a symbolic delimitation, while from a height of 200 cm, it becomes a strenuous barrier. The five cm linear distance between its vertical bars makes it difficult to scale with shoes, while the horizontal bars attached at a distance of 20 cm give the fence the necessary stability. Anyone who has ever tried to mount such a fence knows what physical skills are required.

A missing bar creates a gap in the seemingly endless grid of the perimeter. The hole is an indexical sign whose meaning consists of the temporary presence of its producer. The horizontal bar at the bottom of the gap can become a rung, making it easier to cross over. Cutting out a piece of the bar can be perceived as a destructive gesture. However, it can also be meant and understood constructively.



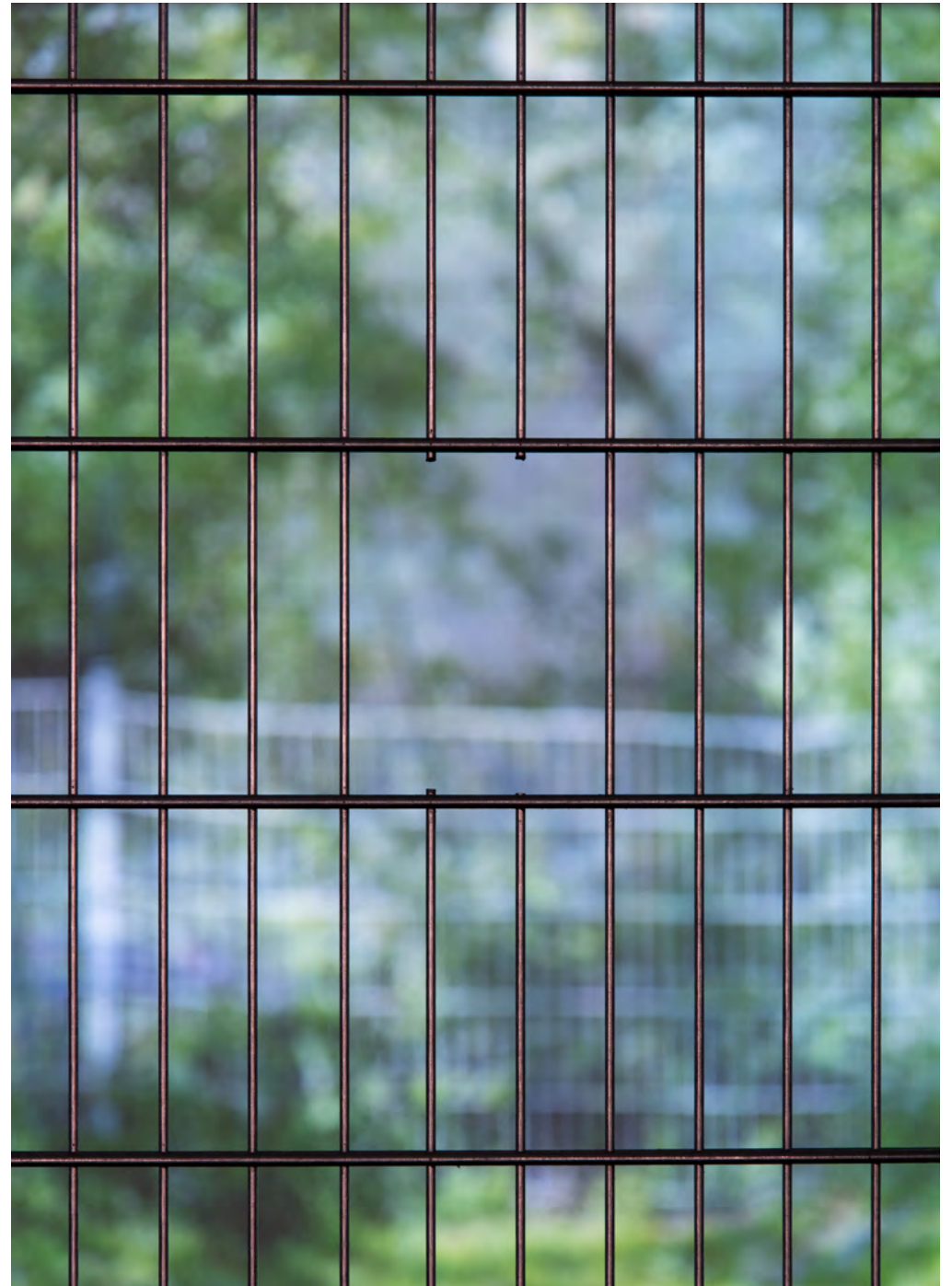
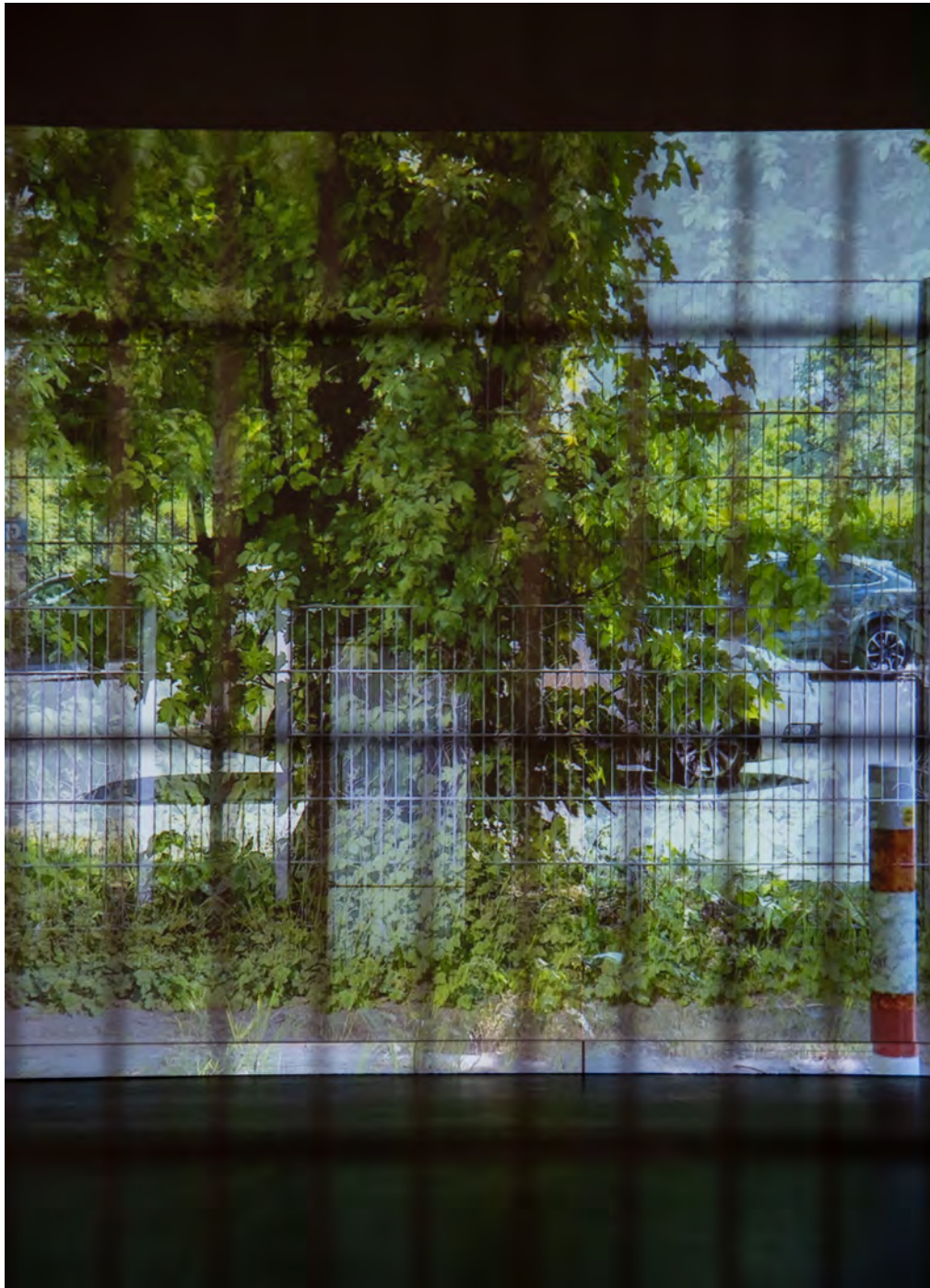
Installation view of *Indices* at HfG Offenbach, Offenbach, GER, 2020



Installation view of *Indices* at HfG Offenbach, Offenbach, GER, 2020



Detail view of *Indices* at HfG Offenbach, Offenbach, GER, 2020



Detail views of *Indices* at HfG Offenbach, Offenbach, GER, 2020



Installation view of *Indices* at HfG Offenbach, Offenbach, GER, 2020



Detail view of *Indices* at HfG Offenbach, Offenbach, GER, 2020

Status Quo Ladder 2018 - 2020

An agreement on nine religious sites in Jerusalem and Bethlehem is called *the Status Quo in the Holy Places* (short: *Status Quo*). It was enacted in 1757 and it governs the division of property and responsibility between the religious communities. A strict adherence to the agreement enables them to coexist. Later adjustments stipulate that no changes can be made to the sites without the consensus of all communities included in the regulation.

A visible symbol of the effect of the agreement is the so-called *Status Quo Ladder* or *Immovable Ladder* on the outer façade of the *Church of the Holy Sepulchre in Jerusalem*. It has been standing in the same place for over 290 years and, even if it serves no purpose whatsoever, it cannot be moved because of the *Status Quo*.

In summer 2018 I began installing ladders that follow the example of the *Status Quo Ladder*. I find them in different locations and place them in sites that deprive them of their functionality. This creates site-specific installations that create their own narrative through the individual intervention. The ongoing intervention has now (as of March 2020) been carried out in eight countries on three continents.



Status Quo Ladder, Jerusalem, ISR, 2018



Public intervention *Status Quo Ladder*, Kharkiv, UKR, 2018



Public intervention *Status Quo Ladder*, Kulen Vakuf, BIH, 2018



Public intervention *Status Quo Ladder*, Offenbach, GER, 2018



Public intervention *Status Quo Ladder*, Bogotá, COL., 2019



Public intervention *Status Quo Ladder*, Jeju, KOR, 2019



Public intervention *Status Quo Ladder*, Bergamo, ITA, 2020



Installation view of *Status Quo Ladder* at POP:68, Cologne, GER, 2018

Miradas Borrosas with Anna Boldt, 2019

The experimental project *Miradas Borrosas* by Anna Boldt and me uses artistic interventions to explore the reality of the inhabitants of the Colombian village of Ambalema in relation to their virtual representation on the Internet. In cooperation with the residents, forms of action were developed which allow an examination of local needs and perspectives and of the subject of temporality.

The different layers of the projects were a short story written by Anna and me, which the local news man Alfredo Martínez read out using a megaphone while driving through the village as well as photos taken in cooperation with the locals from the top of a movable tower. The result of the performance and interventions are documented in a short film that can be experienced in a spatial installation.

Film: vimeo.com/372172028

Password:

denbachrauf



Public intervention *Miradas Borrosas*, Ambalema, COL, 2019



Public intervention *Miradas Borrosas*, Ambalema, COL, 2019



Installation view of *Miradas Borrosas* at Gallus Zentrum, Frankfurt, GER, 2019

Potential 2019

An attic ladder opens access to a room that doesn't exist. The absence of the attic relativizes the idea of space as a physical existence. The self-sustaining sculpture is autonomous. Its independence enables it to stand in any place, thus opening access to a non-existent space in any location.

The focus is on the moment of access or accessibility. Potentials are only used when their accessibility has been clarified. In most contexts there is no transparent information as to who, when and where, which space is used and who is excluded, when and where.



Installation view of *Potential* at Unterer Hardthof, Giessen, GER, 2019



Installation view of *Potential* at Unterer Hardthof, Giessen, GER, 2019

Refugium 2018

Urban space is systematically divided. Public space is limited and private space excludes the public. Certainly in both areas potentials lie fallow.

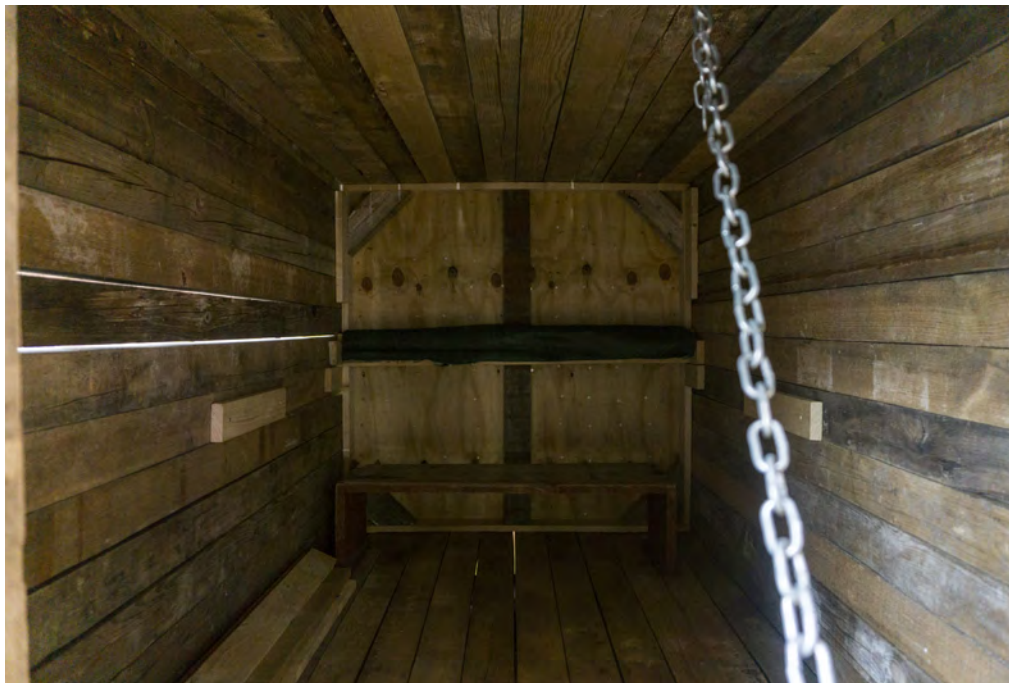
As part of the project *Refugium*, I appropriated a part of the idle potential and defined it as a hidden living space. The aim of the experimental space project was to gain experience on methods for long-term appropriation with subsequent renegotiation of the space. On a fallow land in Offenbach's city center I installed a space and I temporarily lived in and around the space. From the outside it looked like a big stack of wooden beams. The interior of the room is reduced to the most important elements. All used materials were found in public spaces and thus ensure the inconspicuousness of the installation.

At various times, people have had to hide under the pressure of flight and persecution. The *Refugium* discusses the phenomenon of hideouts.





Public intervention *Refugium*, Offenbach, GER, 2018



Installation view of *Refugium* at POP;68, Cologne, GER, 2018

Räume und Privilegien with Max Brück, 2016

The project *Räume und Privilegien* (spaces and privileges) is a cooperation with Max Brück. The participatory installation is set to explore and discuss the relation of the accessibility of geographical areas, characterised by bureaucratisation. Whether it is in ongoing world-wide conflicts, or in current cases, such as the so-called "Fortress Europe", the decisions on the access of territorial space is an important topic of our society.

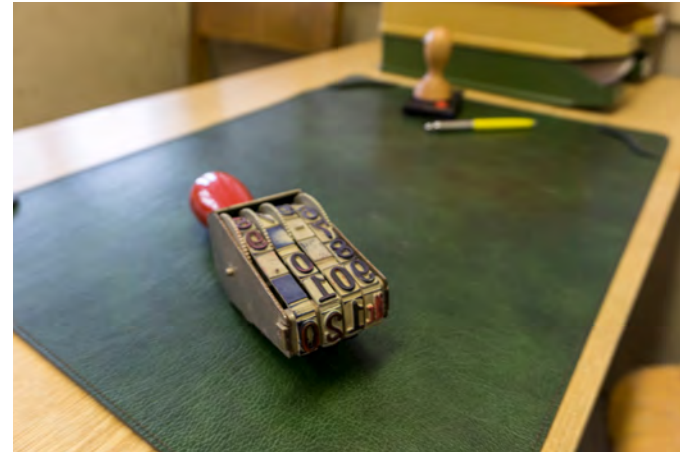
This topic was reflected in the form of a small office in which active participation is possible, but not obligatory.



Installation view of *Räume und Privilegien* at Salon58, Giessen, GER, 2016



Former condition and installation view of *Räume und Privilegien* at Salon58, Giessen, GER, 2016



Detail views of *Räume und Privilegien* at Salon58, Giessen, GER, 2016

Philotas 2016

The work *Philotas* is an examination of the contradictoriness of German patriotism. It tries to make this ambivalence perceptible through a banner, as they are known from sport stadiums, but have also been used to demonstrate the power of military or state. In addition to the demonstration of unity, the mechanism of such choreographies also contributes to establishing the identity of the participants.

The work is named after a piece written by Lessing in 1759 in which the protagonist Philotas dies as a martyr for his fatherland. Lessing firmly rejected Philotas' attitude.

For years, Germans have demanded a "healthy patriotism". I wonder if there can be any such thing at all, because all the fragments are closely linked and lead to exclusionary ideologies.



Installation view of *Philotas* at Kappus Seifenfabrik, Offenbach, GER, 2017



Detail views of *Philotas* at Kappus Seifenfabrik, Offenbach, GER, 2017

CV

Born on February 13th, 1989 in Bad Soden/Ts., GER
Lives und works in Cologne, GER

Education

- 2012 - 2020 **HfG Offenbach University of Arts and Design, Offenbach, GER**
Studied art in the sculpture department with Prof. Susanne M. Winterling and Prof. Kitty Kraus
- 2015 - 2016 **Bezalel Academy of Arts and Design, Jerusalem, ISR**
Studied art in the sculpture department with Prof. Peter Maltz

Selected exhibitions

- | | | | | | |
|------|---|------|--|------|--|
| 2020 | BPA, Cologne, GER
<i>Prinz der Austernpiraten</i> , solo show | | Opelvillen, Rüsselsheim, GER
<i>Schleuse/Labor ausgelagert</i> , group show | 2014 | Zollamt Galerie, Offenbach, GER
<i>"I look not back, I look in front."</i> , group show |
| | Goeben, Berlin, GER
<i>Einmal alles - alles ein Mal</i> , group show | | Offenbach Rathaus, Offenbach, GER
<i>Blockadia*Tiefsee</i> , group show | 2013 | Eintracht Frankfurt Museum, Frankfurt, GER
<i>E Pluribus Eintracht</i> , w/ Dominik Dresel |
| | PHOTO IS:RAEL, Tel Aviv, ISR
<i>Transformation</i> , group show | 2017 | Multiversum, Offenbach, GER
<i>Eröffnung B-Ebene</i> , w/ Max Brück | | |
| | Offenes Haus der Kulturen, Frankfurt, GER
<i>Dieses Haus ist besetzt!</i> , group show | | Klapperfeld, Frankfurt, GER
<i>Eine Spur der kurzen Unterbrechung</i> , group show | | |
| 2019 | Bistro 21, Leipzig, GER
<i>Speicher</i> , w/ Max Brück | | Kramatorsk Art Museum, Kramatorsk, UKR
<i>Diffusion</i> , group show | | |
| | Salón Comunal, Bogota, COL
<i>Miradas Borrosas</i> , w/ Anna Boldt | | KiZ, Giessen, GER
<i>"Die Welt wo sie sind, und jene, wo sie nicht sind."</i> , group show | | |
| | Ruttkowski;68, Cologne, GER
<i>Mixed Pickles 6</i> , group show | | Bildungsstätte Anne Frank, Frankfurt, GER
<i>Korrekturen</i> , group show | | |
| | Alte VHS, Bonn, GER
<i>MIRA 2019</i> , film festival | 2016 | Salon58, Giessen, GER
<i>Räume und Privilegien</i> , w/ Max Brück | | |
| | Galleri KiT, Trondheim, NOR
<i>Blockadia*Tiefsee</i> , group show | | HfG Offenbach, Offenbach, GER
<i>Eingang Hinteres Treppenhaus</i> , group show | | |
| | Unterer Hardthof, Giessen, GER
<i>Weltherrschaft, Status, Alltag und Potential</i> , group show | | Bezalel, Jerusalem, ISR
<i>Exhibited Art on Concrete Cubes</i> , group show | | |
| 2018 | POP;68, Cologne, GER
<i>Stromer</i> , solo show | 2015 | Banks of Vistula, Warsaw, POL
<i>Endeavour Island</i> , w/ Max Brück | | |

Selected projects, residencies and grants

- 2020 **„Hessen kulturell neu eröffnen“, Wiesbaden, GER**
Working grant from the Hessische Kulturstiftung.
- 2019 **home - the travel, Müllrose, GER**
Organization and realization of a cultural exchange project with participants from Germany and Ukraine. Funded by the Foundation EVZ.
- IIGYCF, Jeju, KOR**
Participating Artist. Organised by UCLG.
- Casa Panda Residency, Ambalema/Bogota, COL**
Artist in residence. Funded by the DAAD.
- 2018 **home, Kharkiv, UKR**
Organization and realization of a cultural exchange project with participants from Germany and Ukraine. Funded by the Foundation EVZ.
- 2017 **Diffusion Residency, Kramatorsk, UKR**
Artist in residence at the Kramatorsk Art Museum.
- 2016 **Yalla - Jerusalem Wall Painting, Jerusalem, ISR**
Organization and realization of a cultural exchange project with participants from Germany and Israel. Funded by the DFL Foundation PFiff.
- 2014 **Tony Yeboah Haus, Frankfurt, GER**
Organization of a social project. Awarded with the *Im Gedächtnis Bleiben-Prize* of Frankfurter Fanprojekt.

Selected publications

- 2020 **Storytelling**
Book, Peter Stohler, Yvan Sikiaridis (Ed.), published by modo Verlag & GRIMMWELT Kassel, ISBN 978-3-86833-293-3
- Indices**
Exhibition catalogue, Mathias Weinfurter, self published
- 2019 **Chains**
Book, Julia Kothe, Julia Gerke (Ed.), self published
- GAIL Spitzenqualität**
Brochure, Max Brück, Mathias Weinfurter (Ed.), published with Bistro 21
- 2018 **Stromer**
Exhibition catalogue, Anne Krieger, Mathias Weinfurter (Ed.), published with POP:68
- 2017 **“Die Welt wo sie sind, und jene, wo sie nicht sind.”**
Exhibition catalogue, Anne Krieger (Ed.), self published
- Other Stories**
Magazin, published by Bildungsstätte Anne Frank e.V.
- Programmheftsche'**
Magazine, published by DROOGS'99

Credits

Concepts and realisations by Mathias Weinfurter

Prinz der Austernpiraten

performer: Saliha Shagasi, Marion Avgeris, Joachim Uerschels, Maximilian John, Yunus Uyargil // camera: Nils Bongartz // drone: Fabio Rizzetto // sound: Céline Lainé // intervention photos: Fabio Rizzetto // acknowledgement: Benedikt Neugebauer, Anna Boldt, Jan Arend

proprietas

acknowledgement: Malte Möller, Max Brück, Anna Boldt, Nora Langen, Manuel Schneidewind, Christian Bär // photo at Goeben: Stefan Haehnel

Indices

acknowledgement: Anna Boldt, Nils Altland, Max Brück, Kitty Kraus, Malte Möller, Dr. Marc Ries, Bettina Steeger, Philipp Wegener, Steffi Weinfurter, Susanne M. Winterling, Gunnar Triebel, Sriram Srivigneswaramoorthy, Miriam Steinmacher, Rostislav Likholat, Eric Reh, Christian Leicher

Status Quo Ladder

places: Jerusalem, Kharkiv, Kulen Vakuf, Tel Aviv, Offenbach, Cologne, Bogota, Ambalema, Giessen, Müllrose, Trondheim, Jeju, Bergamo // acknowledgement: Sophia Igel, Rachel Herter, Juliane Kutter, Zinitschka, Ado, Deborah Nerlich, Lisa Nürnberger, Jan Paul Müller, Max Brück, Katie Gaj, Malte Möller, Anna Boldt, Joëlle Pidoux, Linda Weiß, Lea Kulens, Eric Reh, Martin Kähler

Miradas Borrosas

together with Anna Boldt // performer: Alfredo Martínez // acknowledgement: Santiago Reyes Villaveces, Salón Comunal, Tim Seger, Bill Raab, Casa Rat Trap, Rafael Augusto, Gallus Zentrum

Potential

acknowledgement: Stefan Thürk, Gunnar Triebel

Refugium

acknowledgement: Malte Möller, Anne Krieger, Susanne M. Winterling

Räume und Privilegien

together with Max Brück // acknowledgement: Bildungsstätte Anne Frank, Anne Krieger, Jonas Lantelme, Daniel Velte, Lina Katz

Philotas

acknowledgement: Susanne M. Winterling, Nikolai Straub, Deborah Nerlich, Stephan von Ploetz, Max Brück