

Mathias Weinfurter

Portfolio

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Cologne, March 2021

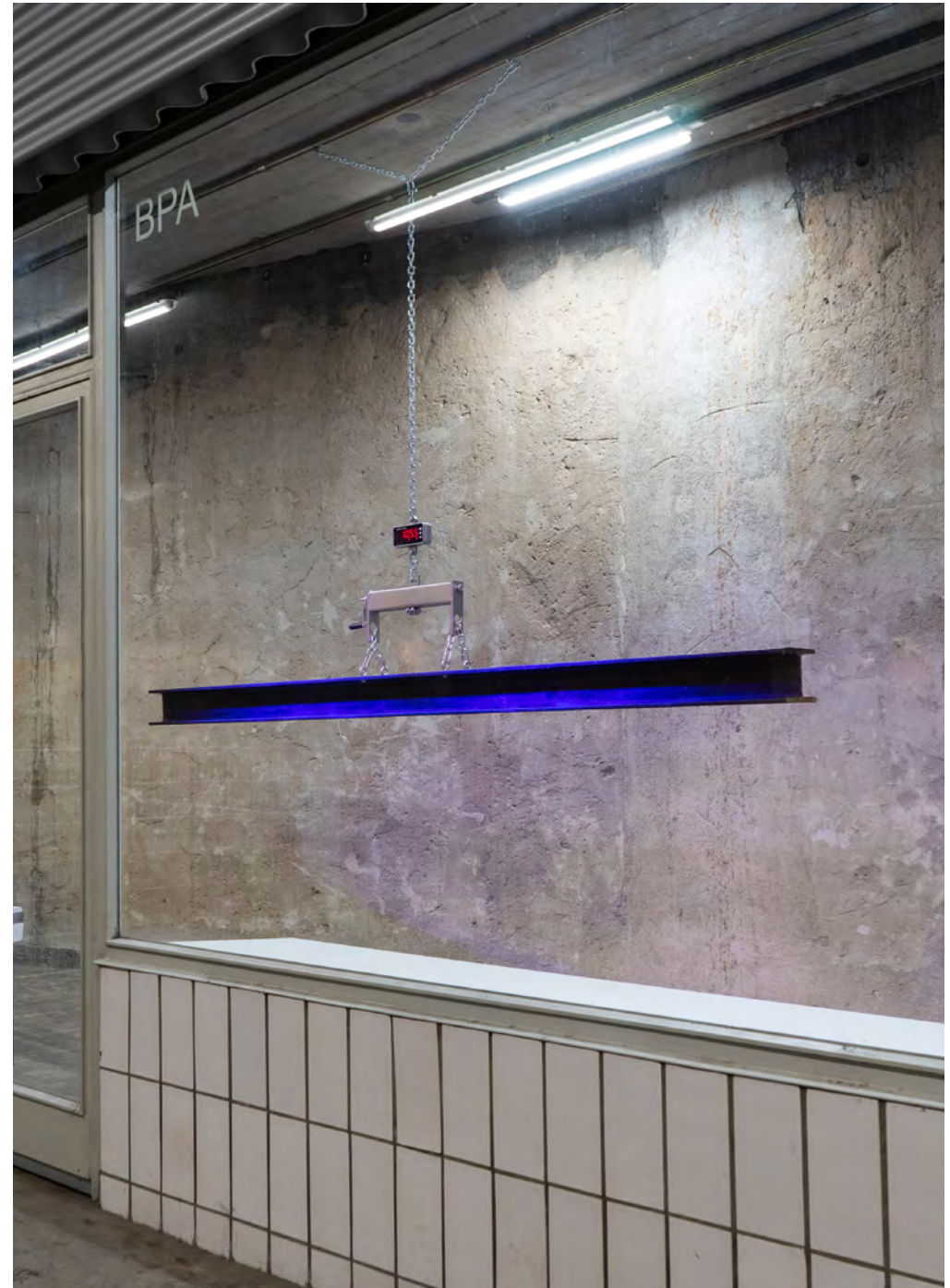
Prinz der Austernpiraten 2020

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.

A short film, a room installation and a series of sculptures were created as part of the project.

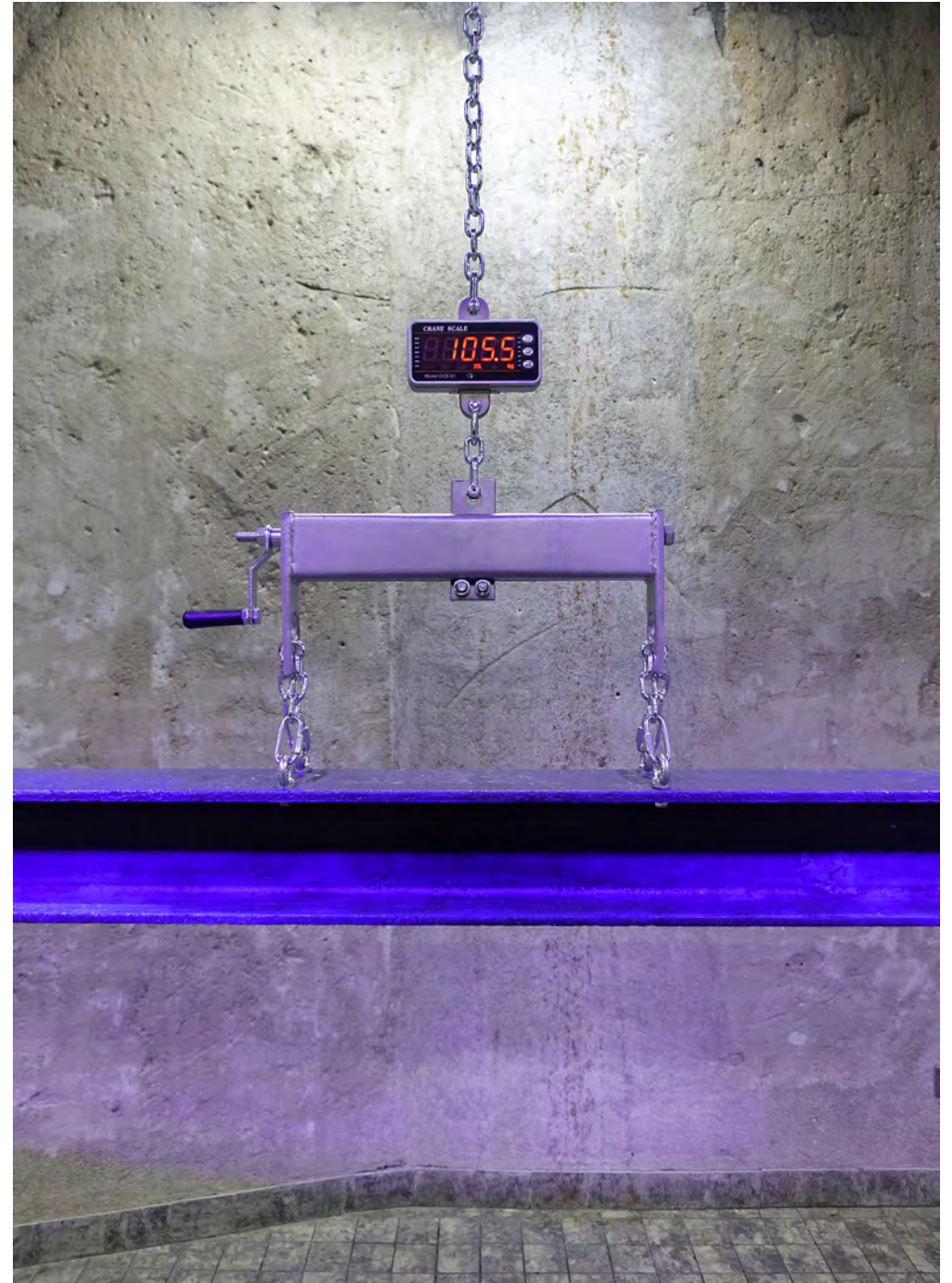
Film: mathiasweinfurter.de/prinz-der-austernpiraten



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



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



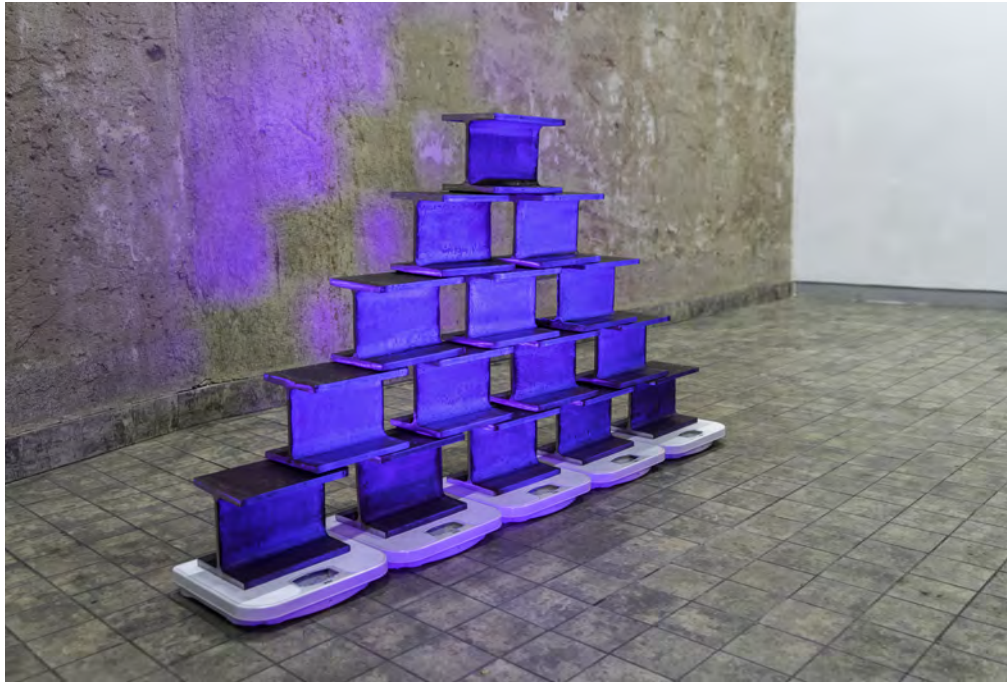
Detail views of *Prinz der Austerpiraten* at BPA, Cologne, GER, 2020



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



Video stills from *Prinz der Austerpiraten*, Film, 2:22, 2020



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



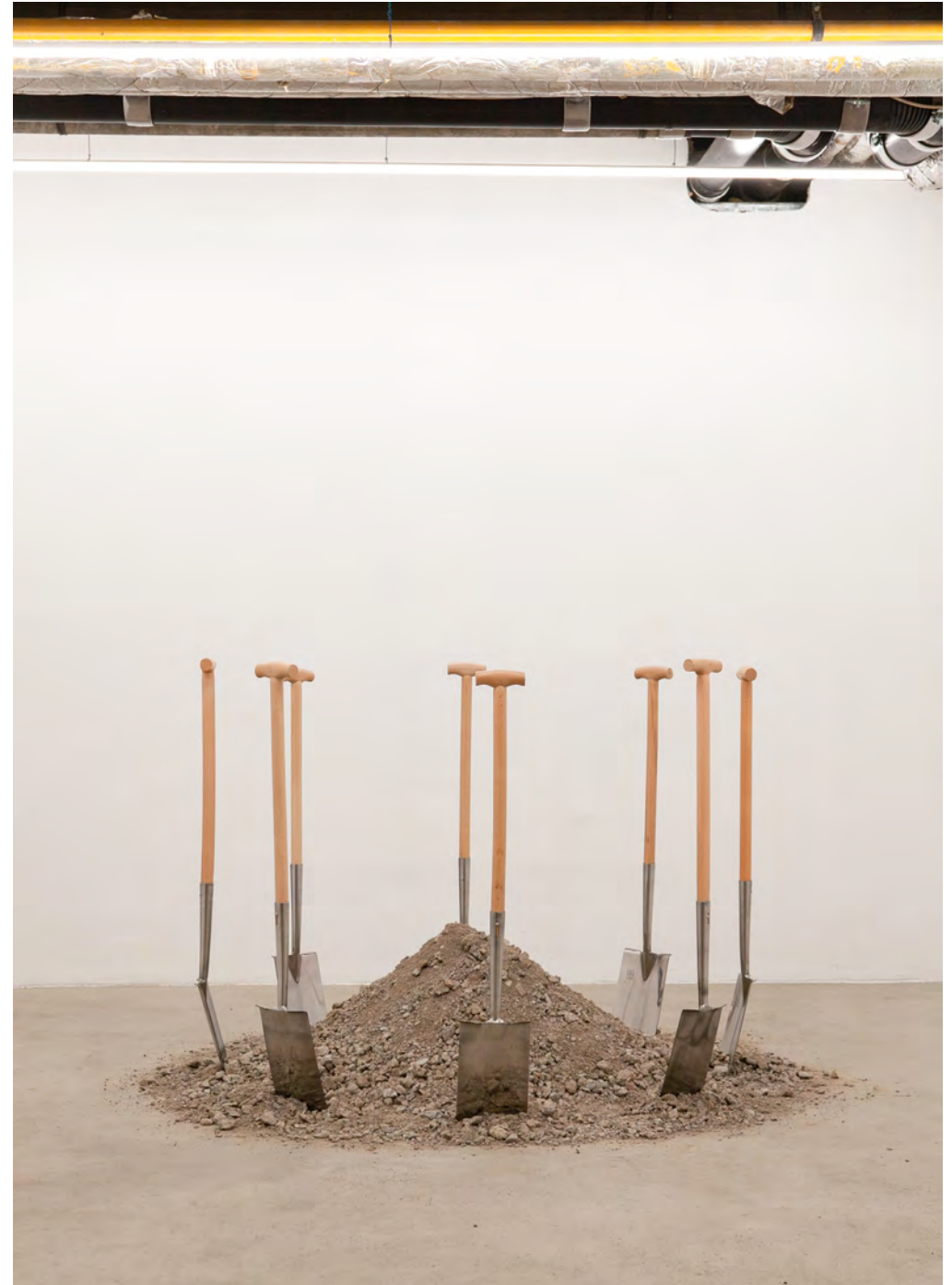
Installation view of *Prinz der Austernpiraten* at BPA, Cologne, GER, 2020

Monument 01 2021

“Social is what creates work.” A slogan that resounds from the Ministry of Economics of the Hitler government of 1933 and echoes through the history of FRG into the CDU election program of 2017.

Hitler, as newly elected Chancellor, promised to counter the “curse of unemployment” by building the Autobahn. Despite its superfluousness at the time, he praised the building and raved in his speech at the start of construction in 1934 about “great monumental [...] eternal value[s]” and that “the work no longer separates itself from those who created it.” A work that was entirely shredded by the large milling machine in 2017 and buried as a concrete recycling base layer under new monumental works. The building did not fight unemployment. To this day, the concept of monuments is closely linked to that of the work, describing both the creation and the product of creative labor. In recent years, there has been a long overdue renegotiation in many societies about which monuments should represent which historical heritage and in what kind of way.

The installation consists of concrete recycling and eight shovels arranged in a circle. It refers to a no longer existing monument that was erected at the beginning of the highway construction.



Installation view of *Monument 01* at Goeben, Berlin, GER, 2021



Detail views of *Monument 01* at Goeben, Berlin, GER, 2021



Installation view of *Monument 01* at Goeben, Berlin, GER, 2021

As a child, I asked the adults why there is a table hanging on the 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 thievery. Something is pulled up on the crane to be protected? Strange.

The installations of the series *P.P.* 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 *P.P.* at Galleri K/T, Trondheim, NOR, 2019



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



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



Installation view of *P.P.* at Bistro 21, Leipzig, GER, 2019



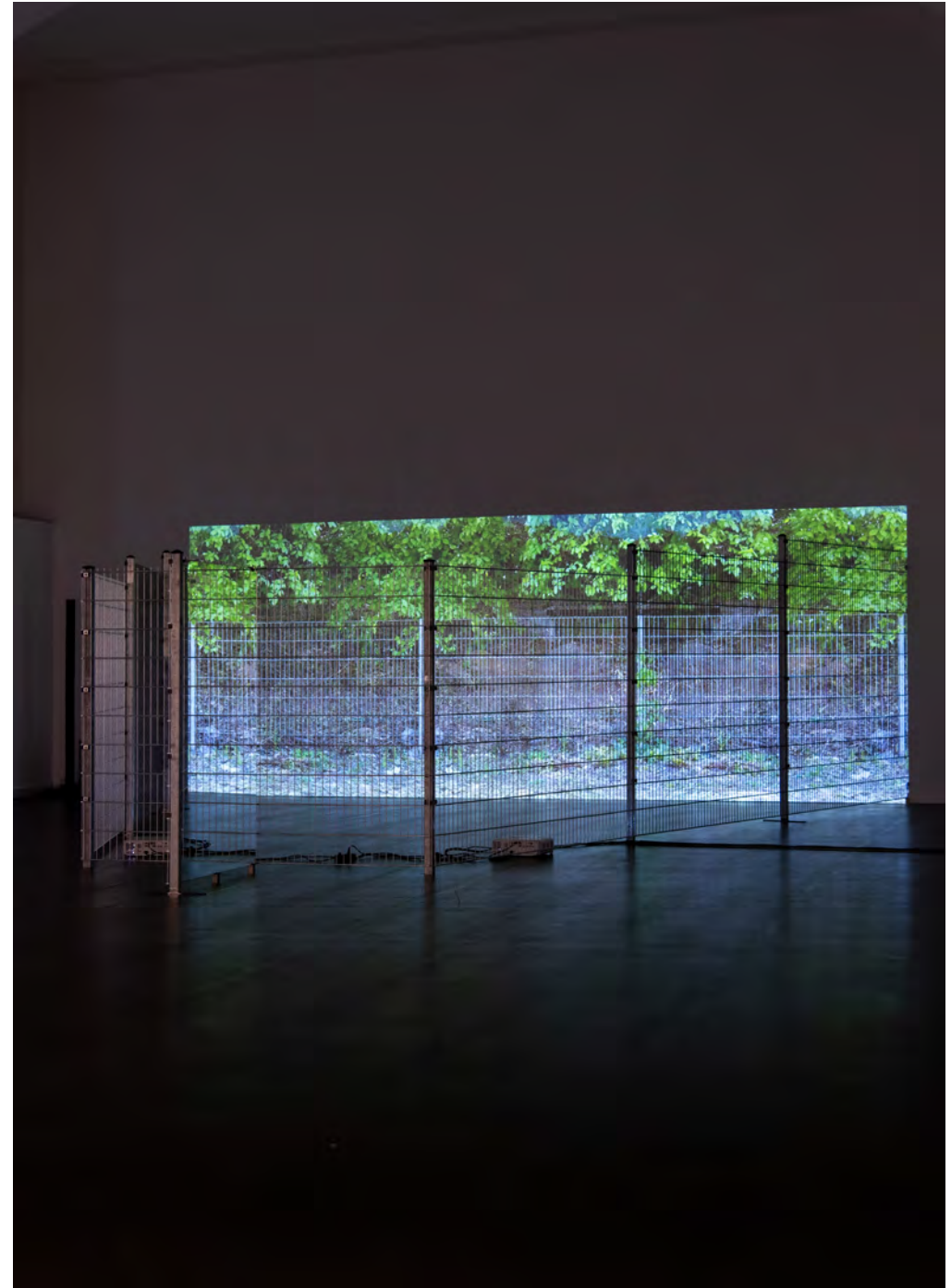
Installation view of *PP* at Goeben, Berlin, GER, 2020

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 spaces into different sized units. A 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 but it can also be meant and understood constructively.

The video installation processes recordings of a series of public interventions.



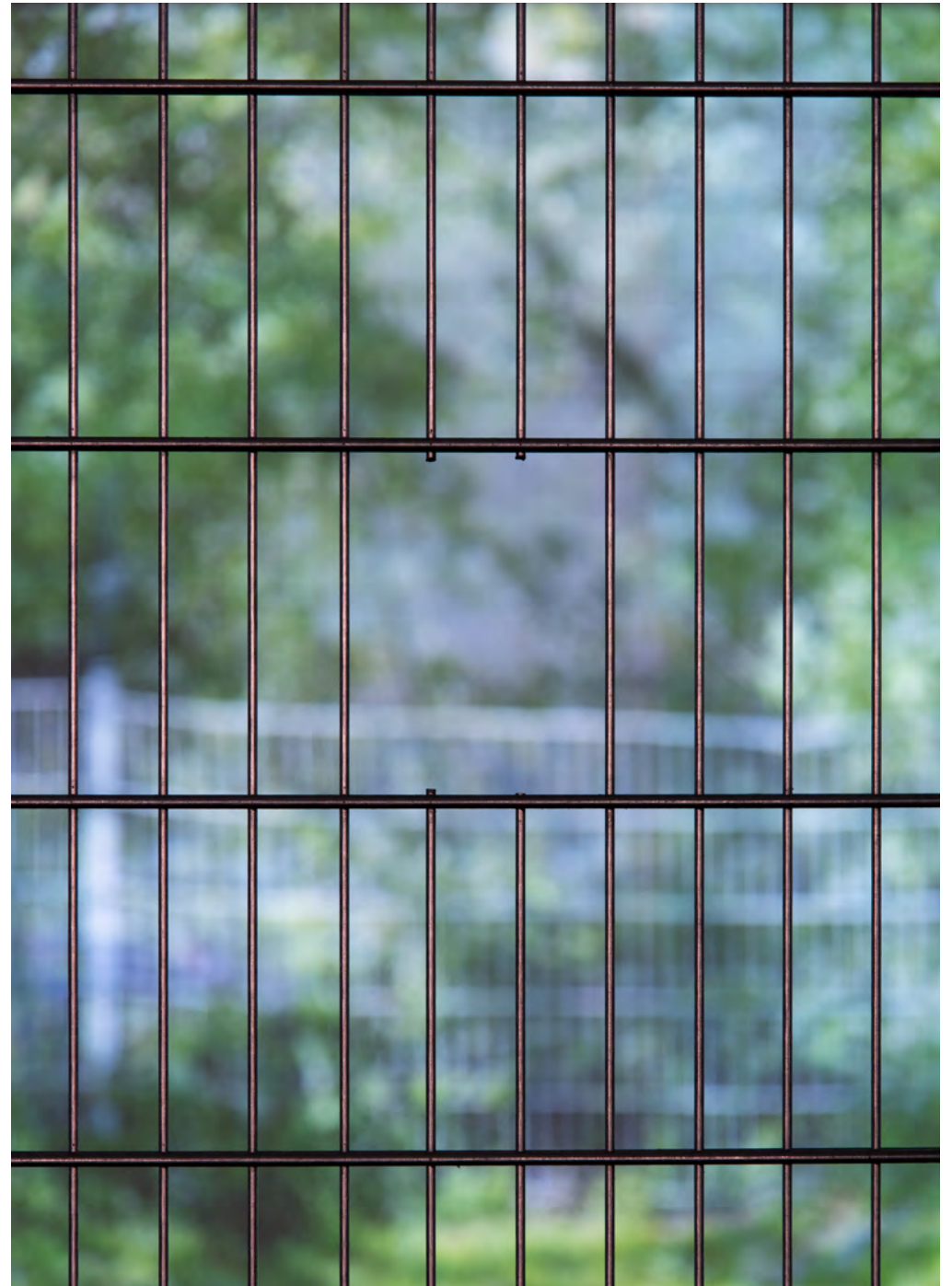
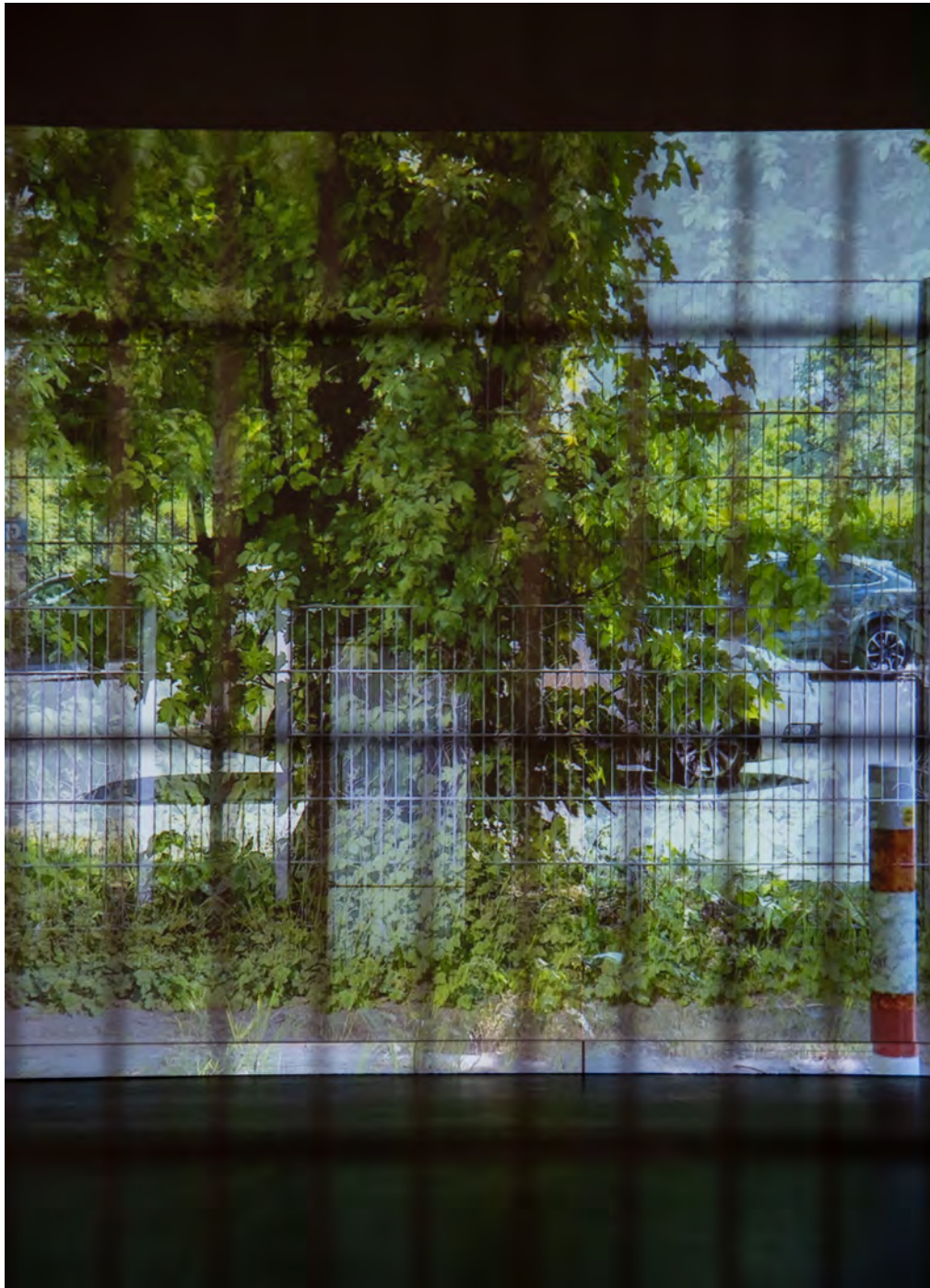
Installation view of *Indices* at HfG Offenbach, Offenbach, GER, 2020



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 regulates the division of ownership and responsibility and stipulates that no changes can be made to the sites without the consensus of all communities included in the regulation.

A visible symbol for the effects of the agreement is the so-called *Status Quo Ladder* on the outer facade 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 has no function – based on the *Status Quo* it is not allowed to move it.

Since 2018 I have been installing ladders that follow the example of the *Status Quo Ladder*. This creates site-specific installations that create their own narrative through the individual intervention. The ongoing intervention includes historical, architectural and biographical aspects. I have now carried out it in eight countries on three continents and documented it with photographs.



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* uses artistic interventions to explore the reality of the inhabitants of the Colombian village Ambalema in relation to their virtual representation on the Internet. Based on online published recordings that Google Street View created on site in 2013 and in cooperation with the residents, we developed forms of action which allow an examination of local needs and perspectives and of the subject of temporality.

As part of the project and the two-month stay in Colombia, a short story, two public interventions, a short film and a video installation were created.

Film: mathiasweinfurter.de/miradasborrosas-film



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



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



Video stills from *Miradas Borrosas*, Film, 8:51, 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 let it stand in any place, thus opening access to a non-existent space in every location.

The focus is on the moment of access or accessibility. Potentials are only used when their accessibility has been clarified. In a lot 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

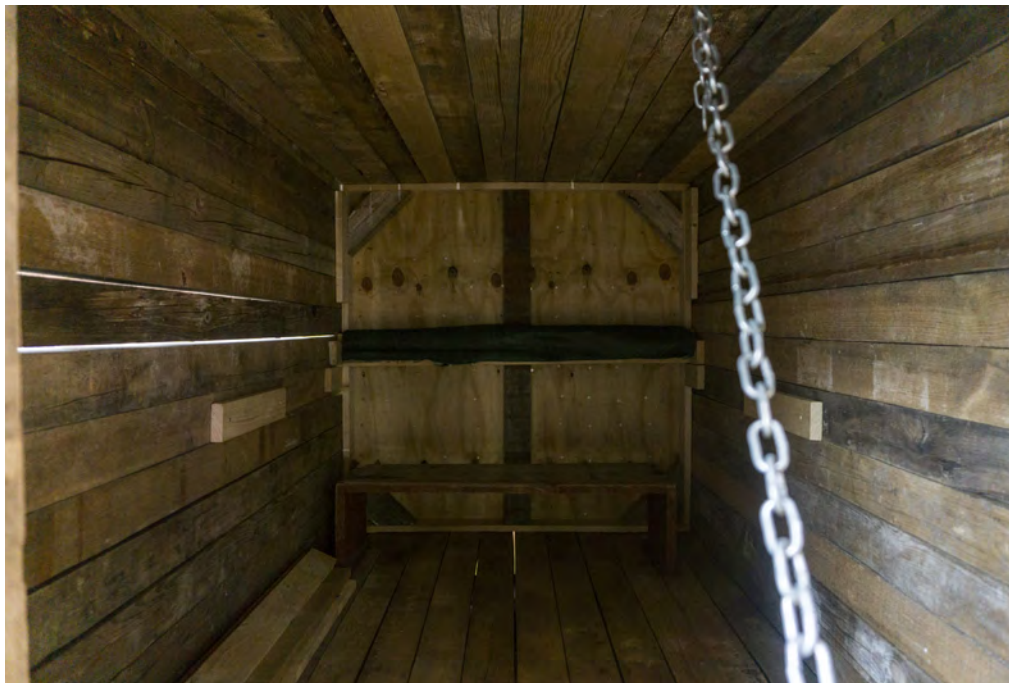
As part of the project *Refugium*, I have appropriated a part of idle potential and defined it as a hidden living space. The aim of the experimental space project was to gain experience on methods for long-term appropriation with subsequent renegotiation of the space. On a fallow land in Offenbach's 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.

In addition to the playful intervention, the installation also refers to historical hiding places and their necessity. At various times, people have had to hide under the pressure of flight and persecution.





Public intervention *Refugium*, Offenbach, GER, 2018



Installation views 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 corporation 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, such as the so-called "Fortress Europe" or in our neighbourhood.

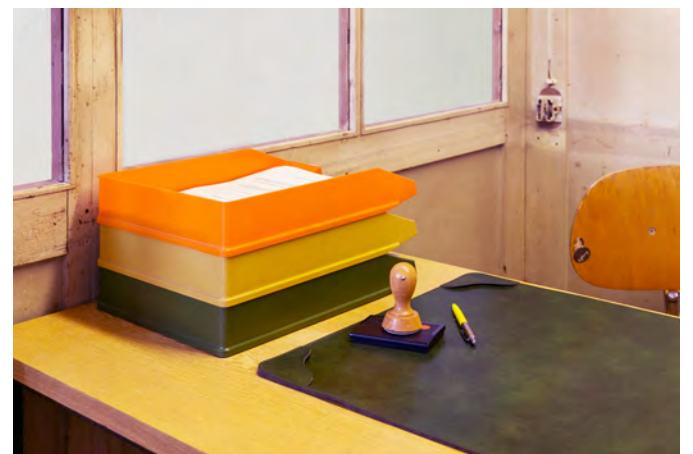
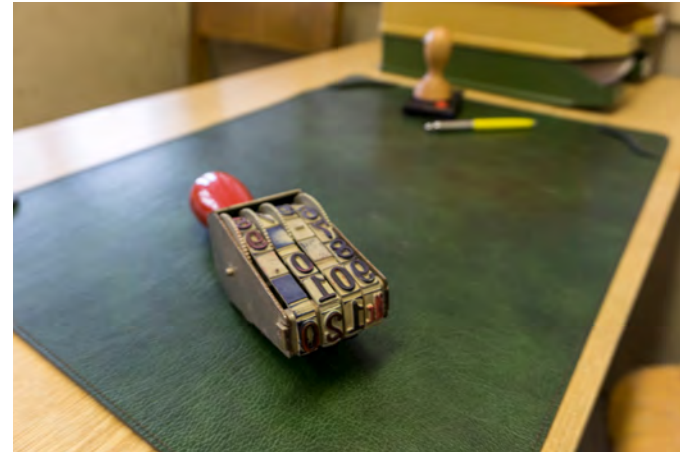
The content was reflected in the form of a small office in which active participation is possible, but not obligatory.



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 by 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 contribute 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 this attitude. He chose a rhetoric which has been used and is still in use over the last 100 years. Be it in war memorials as a remain of the two world wars, during the German reunification, to the men's football World Cup 2006 or in connection with folkish nationalist movements.

The demand for a "healthy patriotism" has been discussed for years. The spatial installation asks the question of whether something like this can exist.



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

- | | | | | | |
|------|--|------|--|------|--|
| 2021 | SYNNIKA, Frankfurt, GER
<i>Soil Strings</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 |
| 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>Weltherschaft, Status, Alltag und Potential</i> , group show | | Bezalel, Jerusalem, ISR
<i>Exhibited Art on Concrete Cubes</i> , group show | | |

Selected projects, residencies and grants

- 2021 **Stiftung Kunstfonds, Bonn, GER**
Working grant
- 2020 **Hessische Kulturstiftung, Wiesbaden, GER**
Working grant
- 2019 **Meet-Up, Foundation EVZ, Berlin, GER**
Project grant
- IIGYCF, Jeju, KOR**
Participating Artist. Organised by UCLG.
- Casa Panda Residency, Ambalema/Bogota, COL**
Artist in residence. Funded by the DAAD.
- DAAD, Bonn, GER**
Travel grant
- 2018 **Meet-Up, Foundation EVZ, Berlin, GER**
Project grant
- 2017 **Partnerschaft für Demokratie, Frankfurt, DE**
Projekt grant
- Diffusion Residency, Kramatorsk, UKR**
Artist in residence at the Kramatorsk Art Museum.
- 2014 **Im Gedächtnis Bleiben, Frankfurt, GER**
Award

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 CINE REBELDE

Credits

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

Monument 01

acknowledgement: Sebastian Kreplin, Maximilian Arnold, Manuel Rademaker, Nils Altland

P.P.

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, Nils Altland, Clemens Behr

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, Nickolai Straub, Deborah Nerlich, Stephan von Ploetz, Max Brück