

## DARTS

### Simulation of an artist collective

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#### Project core

The artists' collective DARTS (disappearing artists) exists only as a trace of action. Although their "works" are real and visible in public space, the "artists" with their artistic concepts are invented and manifest themselves exclusively via text, i.e. via curatorial and art-critical commentaries. The blog of their art space states: "The collective was formed in April 2014 on the occasion of a first chance collaboration in the art space OSTGLEIS in Ostermundigen (BE). What the now 16 members have in common is that they work exclusively in public spaces, never appear at their openings and do not sell their work to private individuals or galleries." [www.ostgleis1.ch](http://www.ostgleis1.ch) The "framing" of the profane is created in the entire construction solely by means of text; it no longer needs to be placed in a spatial art context. The suggestion and imposition of authorship on what already exists is to be realised. The interpretability of the everyday world with the eye of the museum within a recent art development becomes evident in this way. It is about the power of claimed authorship and the power of interpretation. It is about showing and experiencing how far-reaching and art-constituting the effect of art-critical / art-theoretical statements is.

#### Concretisation in Lucerne

A DARTS event in Lucerne could look like this: In an "art run", starting from the Kunstmuseum (Kunsthalle??) Lucerne, the public encounters things that have always been there, freely accessible everyday objects in public space. Without touching the found situations, I construct a setting around them turns the objects into art: I write about them as if they were

"Works" by "artists" who all belong to the DARTS artists' collective. In doing so, I can draw on some existing action tracks (see above).

8-10 positions are conceivable for a Lucerne art run. It would be ideal if I could introduce the event with a curatorial speech. - The objects or stations are not marked in the public space, but a precise route sketch is drawn up. In addition, someone will be present at each individual station throughout the day (a student, as a kind of museum supervisor). When visitors arrive, they are given a photo of the object and the corresponding text is recited. Anyone who has visited all the stations will therefore be in possession of a small picture catalogue at the end.

#### Four examples (for illustrative purposes only, not definitive)

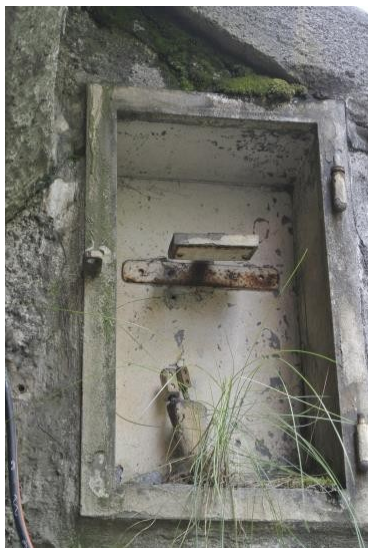


Eva Virginia (DARTS), 2014  
from the series *in the* .  
Archiskulptur, Vocational Training  
Centre for Construction and Trade  
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Eva Virginia's sculptures encourage you to use them; you think you can climb in or up, drive, fly. However, if you play the fantasy through to the end, you find yourself stumped, because a precise analysis of the situation shows: no chance.

At first glance, the work in Lucerne called *Archiskulptur* looks like an architectural gimmick. An angled, soaring object made of concrete and steel, as tall as a house, suggests the possibility of rising upwards. But the more concretely you try to follow this idea, the more irritating the object becomes, and the impulse to ascend turns into a reflex to flee. The installation is blocked from below and only accessible from a certain height, from the neighbouring building. But where the three tentacle-like bridges should abut the building, there is a remarkable gap. While you have already put your foot down, the thing could suddenly recede further. Falling or imprisonment - the construction evokes Kafkaesque scenarios. The object and the location Virginia has chosen for the installation charge each other and form a socio-politically explosive statement: a training centre for the building trade, coupled with the precarious urge to rise - it is not surprising that Virginia had to make a commitment to the institution to only display her sculpture as part of the current event. and dismantle it again in the coming week.

"I see my work as a field of research for the durable", Virginia comments on her position. And many of her works, such as the recently realised installation in Ostermundigen (BE), challenge the audience to such an extent that they intervene with their own hands ([www.ostgleis1.ch](http://www.ostgleis1.ch)).



Jo Boiis (DARTS)  
*sous la vitesse* (8)

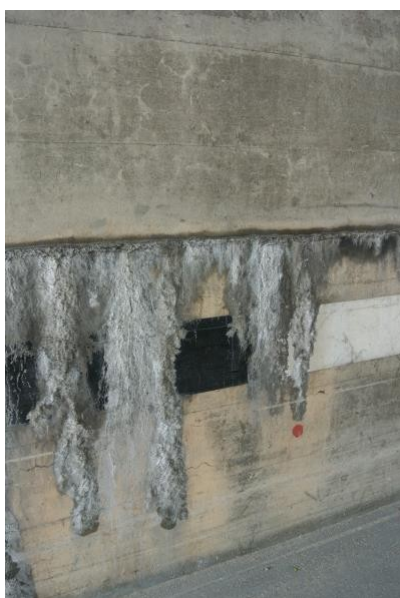
Interventions  
Emmenbrücke,  
railway subways

Jo Boiis from western Switzerland has been working on *sous la vitesse* since 2010; he showed his first interventions under this title during a residency in Paris, and later in Vienna and Barcelona. He is now realising further parts of this work for the first time in Switzerland as part of the current Lucerne Kunstlauf.

Boiis's long-term project is about the fact that places of contemplation do not have to be places of silence and idyll. In desolate places over which city traffic thunders, he tracks down strangely enchanted atmospheres or creates them through precisely placed interventions. He is interested in the arterial roads on the outskirts of large cities, railway subways, the hollow spaces and niches beneath multi-storey motorway junctions. In an interview on Radio SRF 2, Boiis explains why he chose Emmenbrücke rather than a large city for his first "home work":

"There are still these wild spots here, this autonomy of places. Emmenbrücke is spared from the planning machinations of the city beautifiers. Here you can wander around and find the improbable. Sometimes I get very reverent when I discover a place like this again."

At a railway subway near the town centre, Boiis has actually created a place of worship with a minimal intervention. The niche in the wall, which the artist fitted with a wooden frame and a few metal parts, looks like a shrine. The materials used are found objects from the railway site - another characteristic of Boiis' approach. The magical centre of the installation, however, is the tuft of living grass. It refers to the Catholic custom of decorating wayside crosses with flowers. At the same time, however, its overgrown, arid state subtly thematises the social change in this area without denouncing it. On the contrary, this shrine opens up a variety of approaches to transcendence, not just the Catholic one.



Jo Boiis (DARTS)  
*sous la vitesse* (9)

Boiis has realised a second, technically very complex work in the Seetal subway near the railway station. The artist has injected a chemical mixture into some of the joints and cracks in the concrete wall, which is used to create the "bleeding" of the wall and creates fascinating three-dimensional shapes. The red signal signs and the existing black and white traffic signs create wall paintings of irritating archaism. Surrounded by street noise, the viewer finds a mystical place here in the semi-darkness, a disconcertingly contemporary cathedral. You want to escape the place, but you can't get away.



Conrad Röhn (DARTS)  
*Relief (48)*  
 2014, Meggen

Breakthroughs that show nothing other than that there is no way through. It is astonishing how multi-layered and appealing the objects that emerge from this are. Conrad Röhn's *relief works* are a construct of opposing processes. The Lucerne-born artist with an East German migration background works avowedly in the "close combat zone between action and object"; his works ultimately have a pictorial character, but are at the same time artefacts from his performative public work processes. Röhn's position is therefore revealed above all through the production processes.

Röhn begins by attacking his large-format surfaces, which he has previously installed on an outdoor wall, with pressurised water. He describes this as "three-dimensional drawing with a hose", referring with a wink to the beginnings of action art in the 1960s. The sharp jet cuts out sections from the celluloid-like surfaces and leaves notches on the concrete or wooden surface. Here, in this work in Meggen, Röhn has concentrated exclusively on oval and channel-like forms; in earlier works he has also constructed patterns of meandering patches or sharp-edged geometric shapes.

In a second step, a blower is attached to the hose and Röhn creates a wind dance from all the small splinters that have become trapped in the cavities. The subsequent process can take several days: The cut-outs are backed, usually with a plastic material that is very similar to the surface material. Röhn is not interested in effects through colour contrasts, etc. He is exclusively interested in the self-cancelling work processes - attack and repair, breakthrough and sealing. Sometimes milled sections are "reconnected" with adhesive strips, and in earlier works Röhn has also glued the splintered material back in from the inside. Röhn describes the playful three-dimensionality of his objects as aesthetically appealing. "tragedy of all injuries" and counters this phenomenon with the immovability of the images. They remain in the place where they were created, firmly anchored in public space. They will never hang in galleries or stylish living rooms, says Röhn (- yet).

(A central aspect of the entire action is the sound recording. The sound of the spray jet and the blower, the clinking of the splinters, but also the sounds of gluing and bonding - everything is recorded. Röhn uses this material to compose hour-long soundscapes. The psychedelic events, which usually take place on winter nights in strange outdoor locations, preferably in Entlebuch, have become cult among insiders).

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From 1980 journalistic work for radio and print media

Since 1990 freelance artistic work (installation, performance, participative long-term projects) 1991 -

2012 employment in teacher training, later at grammar school (German, theatre, school

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