

Project „Tell Berlin“

Philip Topolovac at the KORN Kunstraum



Duration of the exhibition: 12 August - 19 September 2021

Opening: 12 August 2021, 6pm, outdoors

Admission: free

Location: Display window of the Heinrich-Böll-Bibliothek, Greifswalder Straße 87, 10409 Berlin

Images of the exhibition: The work is being created directly for the exhibition space - current press images will therefore only be available a few days before the opening. Please contact us in this regard.

artspring berlin

Artistic direction: Julia Brodauf, Jan Gottschalk

Press contact: Kerstin Karge, 0163.3959215, presse@artspring.berlin

Website: www.artspring.berlin

The *artspring* art space in the display window of the Heinrich Böll Library, which has been in existence since early 2021, is curated this year by Dirk Teschner and shows works on the theme of NEULAND – change, demolition, reconsideration (Wandel, Abriss, Neubesinnung).

KORN Kunstraum – in the display window of the Heinrich Böll Library Greifswalder Straße 87, 10409 Berlin

The respective exhibition in the display window can be visited 24 hours a day. Organised in cooperation between artspring berlin and the Heinrich Böll Library.

The exhibition series NEULAND is supported by the Bezirksamt Pankow von Berlin.

Detailed information:

1. Project „Tell Berlin“ – exhibition by Philip Topolovac, press release
2. NEULAND – Change, Demolition, Reconsideration (Wandel, Abriss, Neubesinnung), press release
3. KORN
4. The Curator 2021
5. *artspring berlin*
6. The Heinrich Böll Library

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Images: Philip Topolovac, installation Various Rooms, 2013; Philip Topolovac, Markus Proschek, Lockersyrosem + Regosol + Pararendzina, 2008-2018, BLANK BLANK, 48h Neukölln, 2018.

1. Tell Berlin – Exhibition by Philip Topolovac

For over 20 years, increased demand and state-subsidised investment opportunities have fuelled extensive building activity in the centre of Berlin. In the process, remnants of the bombing war have repeatedly been brought out of the city's underground into the light of day, becoming visible for brief moments & tangible. Philip Topolovac takes these opportunities to search the yawning construction pits for the household effects of the former inhabitants, mostly plates, pots and cups, tools and cutlery, porcelain dolls, typewriters and sewing machines. In the **Tell Berlin** project, these found objects have been collected, categorised and catalogued.

The word Tell comes from Arabic and is used in archaeology to describe mounds of settlements consisting of layers of past buildings - sometimes thousands of years old - that were created as a result of construction, decay, destruction and re-foundation. The comparatively young city of Berlin does not at first seem to fit with this term.

However the turbulent history of the 20th century has left its mark, especially in Berlin, with the Empire, the Nazi dictatorship, the division of the city and socialism, as well as its transformation into the capital of the whole of Germany, and in a short time has created layers that are now covered by new buildings and reconstructions. Last but not least, this includes the layer of wartime destruction, which is beginning to disappear from the city's consciousness.

The exhibition at KORN is intended to draw attention to this window into a dramatic past that has been briefly reopened through the dynamic development of the city. For this purpose, parts of the collection are presented in the manner of a museum archive - sorted by form, material and origin - on a shelving unit that is fitted into the display window. The contrast between the remnants, fragments and remnants of the functional-modernist architecture of the building provokes questions about origin, affiliation and meaning.

(Previously in 2018, a similar presentation was shown together with the artist Markus Proschek in the exhibition „BLANK BLANK“ as part of 48 Stunden Neukölln).



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Philip Topolovac lives and works in Berlin, where he studied at the UdK from 2001 to 2008 under Christiane Möbus, among others, and graduated as a master student. In his sculptures, photographs and installations, he investigates questions about the conditions and reception of different levels of reality. He has received many awards, including the Meisterschüler Prize, the MadArt Art Award and a scholarship from the Stiftung Kunstfonds. He has also been supported with various residency scholarships in Prague, Miami and Sardinia, among other places. His works are exhibited in international galleries, project spaces and museums, including the Kunsthaus Erfurt, the Vitra Design Museum, the Kunsthalle zu Kiel, the Deichtorhallen Hamburg, the V&A Dundee, the Philharmonie de Paris and the Galerie Mario Iannelli in Rome. In Berlin, his works have been shown at Stroux, Frontviews, Glue, Bar Babette, Hot Mess, Tape Modern, Brixenale Berlin and Künstlerhaus Bethanien, among others, as well as at the Alexander Levy and Johann König galleries. His works are represented in the Julia Stoschek Collection, the Köstlin Collection and the collection of the Deutsches Architekturmuseum in Frankfurt, among others.

2. NEULAND – Change, Demolition, Reconsideration (Wandel, Abriss, Neubesinnung)

German unification took place over thirty years ago – it is still a vivid memory for many, but is no longer part of the present. Not only the time before, but also the first years of the far-reaching upheaval in the new „East Germany“ are far removed from life, attitudes, moods and have become archaeological layers of the collective unconscious. Here lie the forgotten imprints of vanished experiences, crises, ruptures and struggles over the return of market relations, the transformation of legal relations, the demolition of social institutions, the closure of industrial plants and the reconstruction of entire urban landscapes of the East.

The speed and depth of the transformation eliminated not only the obsolete but also the serviceable, and has produced not only productive renewal but also some strangely old-fashioned substitutions – not least in housing and urban development. Well-known examples are the Palace of the Republic, replaced by a copy of a Hohenzollern palace, the Maple Leaf, replaced by faceless architecture designed for investors, and the careful restoration of many house façades in the style of the Wilhelminian empire. At the same time, there is growing interest in parts of GDR architecture and its design.

In the exhibition series NEULAND, artists will deal with the „GDR modernity“ in architecture and design and its supporting collective dreams, utopias and illusions in installations, collages and photographs and present their view of the ongoing process of „gentrification“ and its urban consequences.

3. KORN

The name of the art space KORN refers both to the architect Roland Korn and to the name of the residential quarter in which the Heinrich Böll Library is located. Korn designed numerous re-presentation buildings in East Berlin e.g. the Staatsratsgebäude, the Hotel Stadt Berlin, the Berlin Marzahn housing estate and the development of the Mühlenviertel quarter in Prenzlauer Berg.

Korn also translates as “grain” a seed from which plants sprout: and now art is sprouting in an unusual urban quarter.



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4. The Curator 2021

Dirk Teschner is a curator and publicist. He has been co-operating with the exhibition space HAMMER-SCHMIDT + GLADIGAU in Erfurt since 2014. He has organised the exhibition series KUNST GEGEN RECHTS for four years and is active in the initiative DIE VIELEN.

5. *artspring berlin*

Every year in May, artspring berlin organises an art festival in the greater district of Pankow – a whole month of art actions, concerts, performances, readings, exhibitions, screenings, workshops and, most importantly, open studios. artspring grows a little further every year, initiates new ideas for the visibility of art and culture and creates cooperations and synergy effects.

In 2021, the hybrid edition of the artspring berlin art festival took place under the slogan SIGNALE! from 7 May to 6 June.

6. The Heinrich-Böll Library

is a classical library for people of all ages, regardless of status and origin, and is the district central library of Pankow. In addition to readings and exhibitions, concerts are organized there under the direction of Tim Schumann, and it was part of the Fête de la Musique.