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| 01. PHYSICAL SPACE | 11. WORKING SPACE | 01. Of architecture, measurements, walls, light, electronic equipment, furniture, surfaces, textures, paint, construction, colours. | 11. Collective production or...? The collective production that takes place in Sparwasser HQ is a development of private thoughts and the time spent together as a team in order for something to occur. Thoughts are put to the test in a larger group of people before being manifested and published in actions and forms. This extends from a mutual common ground of interests the individual produces, with the "sociality" of the project in mind. |
| 02. LOCAL CONTEXT | 12. PROCESS & REALISATION | 02. Location: Berlin Mitte. Audience: An international community, mainly cultural producers, with texts published in German/English. | 12. When you are invited into Sparwasser HQ you will be working in a direct public situation. The emphasis is on process and action rather than mere product and this in itself can often be politicized. Sparwasser HQ was initiated as a reaction against the distinct division between studio and exhibition practice. |
| 03. SYMBOLIC SPACE | 13. COLLABORATIVE INDEPENDENCE | 03. Profile: An artist run space that is critical of the art institution; a radical/political space rather than a democratic/pedagogical site. | 13. Do not wait for the art institution to react! Together, we are strong! Independence does not mean that you only work alone, but that you are also able to depend on peers. You can expect that they will help and support you. You will need to think in terms of the outcome of a group constellation instead of proving yourself to be the best. |
| 04. OPERATIONAL SPACE | 14. SELF ECONOMY (AUTO CURATING) | 04. Sparwasser HQ is built on the idea of hospitality, and on the 'logic of exchange'. You are invited to be involved with Sparwasser HQ with a pre-defined 'dress code'. You are required to participate in dialogues with the audience. The artists in an exhibition are formulating an artistic strategy rather than producing an exhibition. You will need to spend time with the audience. You are 'involved in communicating and distributing your artistic ideas as a model of self-representation'. | 14. Artists inviting artists: Sparwasser HQ aims to provide artists an opportunity to create their own context for a public performance, an occasion to discuss and consider how a public appearance/-participation is a part of the work itself. |
| 05. PUBLIC SPACE | 15. PIRATE ECONOMY / PARASITE ECONOMY | 05. Please notice that you participate in the power game of the public space! You have the possibility of redefining the field of the cultural sphere! | 15. Sparwasser HQ suggests that the artist respond to hospitality: sharing knowledge resources and networks, taking the right to define and to write your own work into the discourse of contemporary art, hacking into the language of the art institution in order to enter and occupy the field of culture with an alternative strategy. |
| 06. TRANSMISSION | 16. SOCIAL AESTHETIC | 06. Information about your project and our collaboration is transmitted over newsletters/ email invitations to around 5000 specific receivers, over calendar listings in magazines/online guides and over Sparwasser HQ's homepage. On location in Torstrasse a person will be receiving guests and will 'propaganda' your work. | 16. Inscription in a discourse: This strategy described above will directly influence your public appearance when showing your work in Sparwasser HQ. |
| 07. MULTIPLICATION | 17. PROPAGANDA | 07. Group constellations, collaborations, 'open source', sharing knowledge, fusion and multiplication of skills, dynamics. Please note: Sparwasser HQ never shows solo presentations. | 17. Sparwasser HQ attempts to influence public opinion with the extensive production of projects (information, facts and arguments, soft knowledge). Isn't this the function of art: the manipulation of attitudes or actions by means of symbols (words, gestures, banners, music, insignia, designs and so forth) to maximise effects? |
| 08. NETWORKS | 18. PROCESS ACTIVITY & RE-ENACTMENT | 08. Sparwasser HQ's network extends with each new exhibition. Invited artists are not only introduced to the existing network, but also brings new connections (recommendations / friendships/ working relationships / knowledge). This network exists also in virtual form, as artist information (images, texts, CVs) is distributed via Sparwasser HQ's website: www.sparwasserhq.de | 18. Post-production, re-editing historical or ideological narratives, inserting the elements and composing them into alternative scenarios! Manipulate the shattered forms of the collective scenario and make a new one! |
| 09. TRANSLATION | 19. NEVER BE ASSIGNED A ROLE IN SOCIETY | 09. Artist representing artists who represent artists. The artist-curator-mediator does not represent, but is putting forward impossibility, in order to articulate the untranslatable. The artist-mediator does not interpret or translate the work of (other) artists, but is adding to the situation by observing or re-enacting the work. Mediating the exchange that takes place within an exhibition is not lecturing but socialising! If the artist-mediator is translating, then it is by connecting and combining works and people. The exhibited artist's statement is always the primary source when talking about the art works. | 19. Use your own initiative. Never accept anyone's rules, not even ours. Think of a new set of instructions for yourself. Write it down here: |
| 10. RESEARCH CENTRE | | 10. Communicating and distributing artistic ideas: By offering an inclusive common ground for research and networking services, Sparwasser HQ functions as a vehicle of thoughts, where competences are merging: ideas, materials and actions can be explored outside the formal exhibition structures, but still be supported by a critical discourse or at least offering the potential for one. It is our belief that the art works should not be put in a situation where they have to speak for themselves. It is important that every presentation has a communicative potential, that the artist is ready 'to bring the work back to its phase of research'. It is important that the motivation for doing the work is visible to the audience. Sparwasser HQ consider the dialogue as important as the display. On a daily basis the communication around the exhibition and the works is kept lively by the person looking after the exhibition. Sparwasser HQ is a large group of artists and theorists, influencing the program as well as the day-to-day running of the space. New projects grow out of an intense exchange of ideas, leading to constant questioning and reformulating of Sparwasser HQ's strategies. | |

How to Engage:

19 'floor plans' for Sparwasser Head Quarter

Developed by
sparwasser hq

Produced on the occasion of the exhibition "Situation" at the Museum of Contemporary Art, Sydney (2005).

Concept by Ute Bedemann/ Jule Wilke. Poster design and Number 19 © by Roman Kling.

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"How to Engage? 19 floor plans"

A. Framework

• Physical space

Given: a physical space, defined as a place where people and things meet, mix and communicate with each other.

• Local context

sGiven: a local context, defined, in part, as the inhabitants and users of the area surrounding the physical space, and, in part, as the network of the users of the physical space.

• Networks

Given: a user network conceived as a series of exchanges; a network grows with every exchange and because of every exchange; a network that can reach further than the local context.

B. Rules

• Symbolic space

You are asked to: regard the space and context as part of the art world in so far as it addresses it in terms of what it does and does not cannot do, or what it does or does not want to do.

• Public space

You are asked to: regard the space and its context as a part of the surrounding world in so far as it addresses it in terms of what it can and cannot do, or what it does and does not want to do.

• Operational space

You are asked to: enter the space and context via exchange, for the sake of exchange; to let your actions be those of an exchanging subject.

• Transmission

You are asked to: regard the exchanges that are made in this context as public property.

• Multiplication

You are asked to: regard the exchange as a means of multiplication, both of the exchanges itself (in multiple shades of meaning) and of the skills and experience needed to bring about the exchange (in a collective learning process).

• Translation

You are asked to: enact and re-enact exchanges, but never to transform or translate them; to leave the original language of the exchange intact.

• Research centre

You are asked to: consider the input for the exchange as research; to consider the

research as material with communicative potential; to consider the exchange as a process that opens up the possibility for further research.

Working space

You are asked to: consider the exchange as a process that turns private thoughts into public thoughts and these in their turn into new private thoughts; a process that produces private thoughts that are informed by the public character of the exchange.

Process & realisation

You are asked to: consider the exchange, not as a product to be consumed, but as an action and a cause for further action; to consider the exchange, not as a final destination, but as a thing on the move and a potential mover of things.

Self economy (auto curating)

You are asked to: consider the public appearance of the exchange as one that is determined by the exchange itself.

Social aesthetic

You are asked to: avoid thinking of physical shape as a fixed thing; to consider aesthetics as something social.

Propaganda

You are asked to: consider the exchange as a way to make people think along new lines, and to consider the space that is staked out by this set of rules as a way to maximise the result of the exchange.

Process activity & re-enactment

You are asked to: consider the exchange as a way to re-use or re-enact social exchanges that take place (have taken place) elsewhere, in order to alter their meaning and content.

C. Applicability

Never be assigned a role in society

Within the space that is staked out by these rules, only these rules apply. In order to gain access to this space, it is necessary to disregard any other rules, and make this set of rules your own.

Pirate economy / parasite economy

The space that is staked out by these rules occupies the same territory as the art institution, but not necessarily by the same means or to the same ends.

Collaborative independence

The space that is staked out by these rules, grants those who participate in the exchange a certain independence, but in your independence, you depend on others; the rules create a collective platform that enables you to manifest yourself as an individual.