

Aurora. Between Night and Day, Part II.

The 1st part of "Aurora. Between Night and Day" took place in the spring of 2007 in Wroclaw/Poland under the participation of Phillip Kleinmichel, Tomasz Kozak, Doris Lasch & Ursula Ponn, Olga Lewicka, Florian Ludwig, Anna Mitus, Stefanie Peter, Julia Pfeiffer, Roseline Rannoch, Markus Selg and Carsten Zorn.

The starting point for our project is the allegory of dawn / "red morning sky" (Germ. "Morgenröte"), the short period between night and day that pertains to moments in which departures to something new, completely different, neoteric become possible, moments that give hope for change and hold chances for the attainment of utopias. The antique symbolization/epitome of the red sky – the myth of the Roman goddess Aurora – offers a yet pre-conceptual but already complex aesthetic and allegoric reflection on such moments as well as the reflection on their suppositions/conditions, circumstances and problems. Our project "Aurora. Between Night and Day" picks up the fortune of meanings of Aurora in order to pose the question for the possibilities of (rethinking) utopias, changes, departures as well as for the part of art and aesthetics in this context, considering the current historical-social conditions.

The 1st exhibition of the project "Aurora. Between Night and Day" in Wroclaw was for us, with its location (the cave-like underground space of the Polish Art Association – BWA Wroclaw in the former Hatzfeld Palace with its German history), also literally the ideal place for the beginning of such a project. The representation of the gate (the front gate of this Palace was designed by the same architect who designed the "Brandenburger Tor" – the Brandenburger "Gate" – in Berlin; now the Torstraße – literally: "the street of gates" – with its special building, please see also next section of this text) together with its passing constantly accompanies us throughout the project "Aurora. Between Night and Day" in a metaphorical and in a literal and architectural regard. The exhibition space in the BWA with its many arcs, labyrinth-like aberrations, columns and corners was so outstanding suitable because of its cave-like character, and emphasized, among other things, the very moment of beginning and transition, the two conditions which Aurora embodies.

The 2nd part of the exhibition takes place in the two upper floors of one of the oldest houses in Berlin's City (Mitte), in the Torstraße 111, under the participation of 16 artists.

After a starting point in the darkness we are now heaving ourselves up to the light, and appear at a very special place in Berlin: The house was not renovated for decades and thus refers in an inspiring way to the time of Berlin in the 90's where a certain departure and change of art as well as of society seemed possible.

The question by which we enhance the Berlin edition of Aurora now, results from the location of the exhibition and Berlin itself automatically – as it concerns art as social utopia as well as the question of how far realizations of utopias are possible today; i.e. after the experiences of the last century, which like no other was equally fortunated by utopian projects as well as by their defeats. In particular in Berlin we find ourselves confronted by (and part of) the present commercial collection of the art, which occasionally conveys the impression, being an artist would be only one occupation among all the other professions and art only a product among many others.

We would like to follow the question on possible, renewed, contemporary departures and realizations of utopian projects and concepts, both in an aesthetic and in a theoretical respect as well.

Prologue: a one night lasting nocturnal vigil for Aurora.

(an event in the 37th floor of the hotel "Park Inn" at Alexanderplatz, Berlin-Mitte)

In the run-up to the exhibition we organized a performative, one night lasting (up to the dawn) event in Berlin at a very special location: Our "Prologue" took place in the 37th floor of the hotel "Park Inn" at Alexanderplatz, a building which represents a large difference and distance to the ruin-like building in Torstraße 111. The "Prologue" to "Aurora" shifts the character of the exhibition, it also changes the place of Torstraße 111 and creates a stimulating atmosphere – so that the evocation (by the impression of the building that reminds the nineties) of the partially broken utopias does not just remain a sentimental re-thinking of them. We enhanced the nocturnal vigil for Aurora with music, film, performance and text contributions by the artists' sides.

Subsequently to the exhibition we will produce an artists' and authors' book (in German and English). The publication will serve not only as an exhibition documentation but give the participating artists, authors and theoreticians the possibility to contribute a particularly developed format (in picture or text) concerning the allegory of Aurora.

participating artists in the 2nd part of the "Aurora" project

Aleksander Cigale
Friederike Clever
Stephan Dillemoth
Michaela Eichwald
Annette Frick
Wilhelm Hein
Tomasz Kozak
Doris Lasch & Ursula Ponn
Olga Lewicka
Bernadette Mittrup
Roberto Moreira Jr.
Julia Pfeiffer
Roseline Rannoch
Przemyslaw Sanecki
Markus Selg
Astrid Sourkova

Exhibition
April, 3rd, 2008-April, 27th, 2008
www.auroraberlin.de