

**vărsa, 2020**

vărsa (Romanian: to spill, to vomit, flow into each other) shows a bag with a torn strap. Its contents - asparagus made of concrete - is scattered all over the floor in a white puddle.

**Carbon Theater**

**A Planetary Drama around Life and Non-life**

**Act III: dark loops, 2019**

**institute for incongruous translation**

(Natascha Sadr Haghghighian and Ashkan Sepahvand)

The record features field recordings from the former Fort Walem, a military facility, now transformed into a bat habitat. Together with the bat watcher Filip Van den Wyngaert, an evening visit to the artificial island is used for ultrasound recordings of the nocturnal animals and leads to a conversation about the history of the site. The b-side of the record unifies the bat sounds and recordings of the local industry to synthetic loops, so called "Locked Grooves". It is the third act of Carbon Theater, a running research program of the "institute for incongruous translation" (Natascha Sadr Haghghighian and Ashkan Sepahvand).

# **NATASCHA SADR HAGHIGHIAN**

# **LE LION MALADE**

**19.02.2021**

**- 02.05.2021**

## **1st floor**

**Natascha Sadr Haghghighian - le lion malade**

Natascha Sadr Haghghighian works with political and social topics that questions our human-centered worldview. In her exhibition in the Stadtgalerie the artist creates spaces that bear witness to ruinous processes and attack our cultural self-image. Often there is an underlying irreparable damage that can only be fixed by a radical rethinking, in which oneself has to activate and shape history.

The title "le lion malade" is based on a parable of Jean de La Fontaine. The lion, the ruler of the universe, becomes sick and lures the other animals in his cave, by promising them that he now has become peaceful. Only the fox grasps his trickery, because he sees the footprints only going into the cave but not out.

## **Social Media Series, 2018, Videotrilogy**

The video trilogy was part of the project Ankersentrum (surviving in the ruinous ruin), that Natascha Sadr Haghigian developed for the German Pavilion at the Biennale in Venice 2019, using the modified name Süder Happelmann. The short video clips were uploaded to social media platforms, thus the name. They testify to different ruinous places whose connection has inscribed itself in the landscape. A figurine with a stone head, probably Süder Happelmann, is walking through southern Germany, only to stop at the reception camps for asylum seekers in Donauwörth, Bamberg, Manching and Ellwangen.

In the second video we see her walking through southern Italy, across empty fields and passing by various places of the tomato production, where migrant workers have to labor under slave-like conditions.

In the third video the figure pauses in the port of Trapani, Sicily, where the rescue ship Luventa has been lying confiscated in port since 2018. The crew of “Jugend Rettet” is facing long prison sentences. Three of them can be seen in the following room.

Six large rocks, grouped with metal fences and display stands with mounted prints and photographs, seem to follow an invisible riverbed. Together, the ensemble forms a landscape that links places and events that carry with them signs of flight, resistance, and self-organization. The stones were taken from the installation „Landscape (primitive accumulation)“, a part of the piece, which the artist showed in the German Pavilion at the Biennale in Venice 2019. The photographs and drawings were also a part of the Biennale project, but were not presented in the Pavillon. For the first time they are shown together in this way.

## **study group (Beyond Repair) since 2019**

The **study group** series shows a group of stones gathered around a puddle or pool in different states and processes. Here also the ruinous-theme is central, because the processes seem to be irreversible and beyond repair. The collection of rocks, called “study group”, seems to invite us to study together, in order to overcome the existing conditions, characterized by a human-centered, capitalist perspective, and to develop new collective survival strategies.