

remain without words – as if they were not intended to designate concrete contents or wanted to contradict the canon of history by lapsing into silence. The empty title blocks symbolize the dominance of a written culture which, like all other systems of knowledge transfer, is subject to formal rules and is always biased by a subjective perspective. Therefore, information is limited from the outset – including the information that is based on apparently unerring, scientific facts. Knowledge, its production and its articulation are understood in Danz’s cartography of the body as relational, fallible and modifiable phenomena – and are always configured in a time-, context- and purpose-oriented manner.

At KAI 10, the large artificial dermis forms a kind of eviscerated centrepiece within an extensive installation. The actual innards are set on thin, bent steel rods extending from the metal bracing of the glass *Common Carrier Case (Präparat / tentakel speech-bubble)* as well as from the surrounding walls and pillars. Consequently, not only the body itself but also the unity and hierarchy of the architecture are broken up. Lungs, heart, liver, brain and digestive system have left their corpus, similar to three-dimensional learning organs in pedagogical and medical body assembly kits. Reaching out on their tentacle-like metal rods, they have assumed an independent role within the exhibition space, and thus seem to emancipate themselves from fixed meanings. In addition to merely asserting their functional physical importance in the body system, they also claim their contribution to cognitive consciousness – they virtually “act” between the human and the world.

Within some of these organ sculptures there are samples of soil and rock. Sometimes, they have undergone a chemical reaction with the outer layer of resin and polyurethane, thus creating a kind of visceral marbling.

Other organs are coloured and reminiscent of animated weather charts. When she depicts the thermal images of tropical storms on the “map” of the body pointing to a correspondence between the processes of the body and aspects of the temporal changes of the earth Danz makes a similar connection. By interweaving the body with its environment, the central position of the Anthropos in this reciprocal relationship is ultimately questioned.

Another work consists of a path of foot soles meandering along the wall of the exhibition space, which addresses the phenomenon of territorial migration. Inspired by the footprints on maps of Mesoamerican high cultures, the bodily imprints trace an imaginary route. Unexpectedly, we are not actually looking at footprints; what we see instead are positive forms of the sole penetrating the space from outside, once more pushing the boundaries of the given architecture and departing from prescribed convention. Like remnants brought along from the various stations of the journey, the semi-precious stones have been trodden into the path of the roamer, creating a collage of migration made from rocks, bodies and humans.

The stones originating from different geographical regions and geological eras, are reconfigured after being detached from their original temporal and territorial space. In the artist’s works, they symbolize the concept of a “deterritorialization” of the body. For while both the possibilities and limitations of our bodies emerge within their cultural, social and political contexts, once they are released from their corset, they become variable and fluid. This is likewise reflected in the rhizomatic linking of temporally and spatially distant body images. Danz’s works combine Mesoamerican glyphs, visualizations of blood circulatory systems from Iran of the 15th century, drawings of René Descartes’ body-and-soul problem,

images of the discovery of the interstitium as a third vascular system in the year 2018, and hybrid animations from 3D educational programs.

The artist also cultivates such a liberal approach to various media and materials of different provenance in the artistic creation process itself. In her drawings, objects and sculptures, in installations, pop songs and performances, Danz questions, dissects and animates the body – sometimes even her own – thus adding fascinating chapters to the invariably unfinished narrative about what our body is and can be.

Marion Eisele

Nadira Husain

In our mobile, mediatized and globally networked present age, the issue of diversity is being publicly presented, perceived and discussed more intensively than ever before. This includes, among others, the debate on a comprehensive range of body concepts, reflected not only in popular culture but also in art. The playful, colourful and exuberantly vivid images of Nadira Husain mirror a theory and practice of a pervasive pluralism of body models. Hybrid beings between human and animal, inspired by the Furry culture revolving around anthropomorphic animal characters, or figures beyond the two-gender hegemony are the protagonists of her art. The artist’s stylistic device is the grotesque: her likewise imaginative and indiscriminating beings of a dynamic in-between realm tend to take on bizarre poses or perform obscene acts. They are seen exposing their genitals like the ancient figure of Baubo; they fart and pee and are anything but non-physical ideas, but rather exude a virtually insistent corporality. It is this crude and comical imagery that conveys

the subversive potential of the grotesque to upend conventions and facilitate a disruption of given structures. Husain's "Femme Fondation" joins the ranks in the grotesque world of motifs. At first glance this creature appears to be a woman – through which the artist appears to inscribe herself into her paintings – and yet it adopts many forms and different sexual characteristics. Often placed at the bottom edge of the paintings, the Femme Fondation sustains and supports the composition; she is the foundation – both in a concrete and metaphorical sense – upon which the artist builds her visual world and philosophy.

Nadira Husain's work quite fundamentally questions prevailing hierarchies, dichotomies and norms. The aesthetic translation of this questioning occurs on several different levels: on the one hand, Husain's dynamic compositions neither have a centre

- ↳ 40 nor do they attempt to achieve a depth effect. Instead, the individual elements stand on equal footing, co-existing side by side or overlapping one another transparently; they tend to appear repeatedly and are interconnected as ornaments. On the other hand, both the subjects and materials are teeming with references, which she playfully combines as though it were a matter of course. Her artworks incorporate such different pictorial traditions as Persian miniature painting, textile art, comics, graffiti or company logos. The recurring motif of the onion is an example of the latter, for example in the work *Gang des Filles* (2014): it is adopted from the logo of the Tor browser that allows anonymous surfing on the Internet. She has also appropriated the logotype of the Czech shoe producer Bata, a brand popular among the Indian middle class, and transformed it into "Bâtarde", the French feminine form of bastard. She mixes high and low just as naturally as art and craft or pop culture.
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Husain explains her eclecticism by the fact that she was socialized and educated in a "culture of migration". Though she was brought up in France, her family has an Indian background, including above all the Islamic tradition of Sufism but also integrating Hinduist elements. The cultural pluralism lived by her family, perceivable also in the interior of the apartment of her childhood in Paris, has undoubtedly influenced the artist and informed her works with a "migration state of mind".

For KAI10 the artist has combined several of her works on textile in an installation and also used the walls of the exhibition space as an extended painting ground. She generally integrates kalamkaris, cotton textiles from India, hand painted with natural colours or produced in block-printing technique, which she commissions according to her design, as well as textiles created in the so-called ikat weaving technique in her work. Here, she used hand-woven dupatta, long shawl-like scarves frequently worn in India and Pakistan. Alienated as canvases, these works relate to the human body in that the size of the body determines the dimensions of the scarf. Husain applies her motifs on these textiles either in silkscreen print or in drawing or painting. Based on this method her works obtain several layers; they are multi-layered in a quite literal sense.

Despite the large formats, Nadira Husain does not paint with a grand gesture but rather adheres to the miniature painting style. With a wink of the eye, she refers to the sweeping brush stroke à la Jackson Pollock as a "ridiculously male 'brushstroke of the penis'", which she at times references in the form of large printed sections, thus turning them into a mark to which she adopts an ironically distanced attitude. The artist considers neither a normative body model nor an established art

historical canon as binding. Her cultural pluralism merges varying modes of representation and sensitizes for the transcultural interwovenness of art history and within artistic practice.

Kerstin Schankweiler

Jens Pecho

In his film *Three Casualties* (2018), Jens Pecho shows us three appropriated film scenes.

Before the backdrop of a blue sky streaked merely by a condensation trail, a jet pilot is seen in free fall. Smoke is coming out from under his helmet, while the body is spinning toward the earth through the clouds.

A horse gallops toward a fence, dragging his rider along who is caught in the stirrup.

A man falls off a grain silo and plunges into the depths.

As we are witnessing these scenarios in slow motion, text inserts briefly explain how, in all three sequences, a stuntman lost his life. In the first clip, we learn, the entire scene was re-shot for the film. The second scene depicts an accident that was kept in the film; however, shortly before the deadly ending of the stunt, there is a cut. In the third case, closer information is withheld from us. Subsequently, we see the three scenes once more but in original speed: within seconds we are confronted with the information that, in the first case, it was "an ordinary movie scene"; in the second, it was an actual case of death; and that, in the third case, we simply do not know. The question thus arises regarding the difference between reality and the simulation of death in film – or rather about what it means when the two coincide. It is not the dramatics of the images