Julia Carolin Kothe works at the intersection of sculpture, installation, sound, writing and performance. In her sculptural installations and spatial interventions, she explores the connections, discrepancies and tensions of temporal and spatial settings. She is interested in systems of communication between the gestural and the verbal, the physical and the digital, the situational and the auto-generated, the human and non-human, including the relationships that materialise in space and in-between bodies.

Her practice evolves in non-linear acts based on research that incorporates elements of personal and collective memory, feminist theory and archival material, with the aim of revisiting and repositioning events that respond to particular conditions of spaces and the bodies within them. The processual nature of her practice breaks away from the notion of a singular, finished work and leads to site specific and contextual modes of display. Her work offers the spectator a spatial, atmospheric, physical experience that constantly recreates itself and casts an unforeseen light on particular environments.

Biography

Julia Carolin Kothe (*Gießen, D) is a visual artist based between Glasgow and Frankfurt am Main. She completed two Master with distinction from the Glasgow School of Art and Kunsthochschule Mainz respectively. Currently, she is a studio holder at the Glasgow Sculpture Studios.

Recent works were shown at CCA: Creative Lab / radiophrenia (2022, Glasgow), Kunsthalle Mainz (2021), Rosa Stern curated by PASSE-AVANT, (2022, Munich), Queens Street Studios (2021, Belfast), POKY — Institute of Contemporary Art (2020, Mainz), ATLETIKA Gallery (2020, Vilnus), mañana bold (2019, Offenbach a.M.) and Frankfurter Kunstverein (2018), amongst others.

Yulia (the sonic and performative echo of Julia Carolin Kothe) is curious about collaborative modes of working which lead to radio episodes, sound pieces, texts, zines on various platforms.

Contact

juliacarolinkothe.de
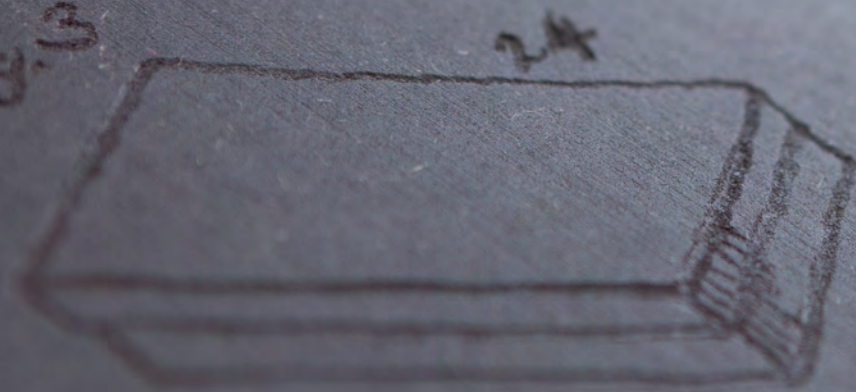mail@juliacarolinkothe.de
@julia.ko_

Looking out onto an exterior of an apartment building facing a courtyard, or maybe just a little cement gutter down there, she realised she could just hang up the phone   Kunsthalle Mainz   2021

Looking out onto an exterior of an apartment building facing a courtyard, or maybe just a little cement gutter down there, she realised she could just hang up the phone

Kunsthalle Mainz
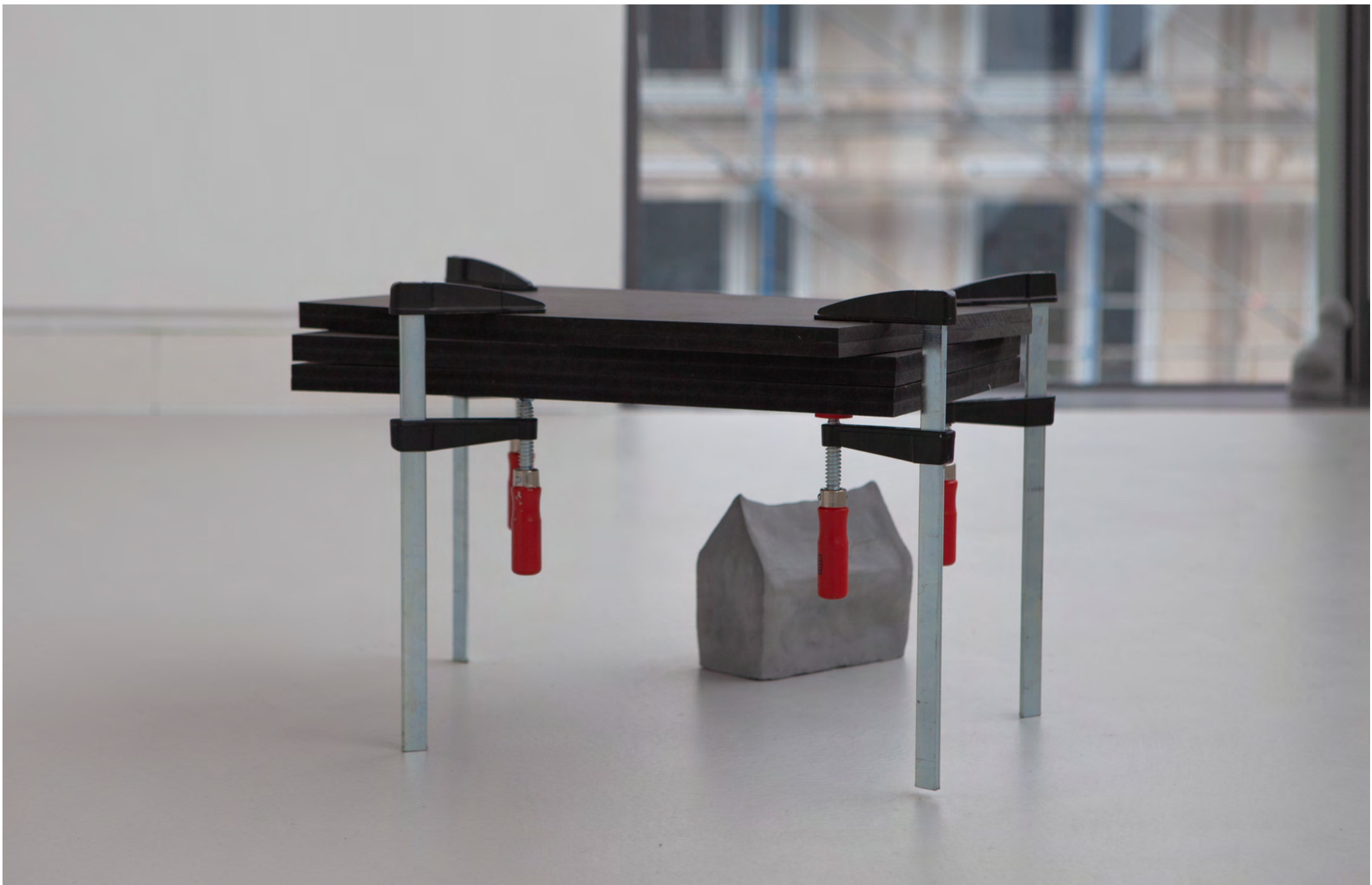September 2021

Installation w/ Florian Glaubitz (b/w prints, photography) and Eleni Wittbrodt (b/w photograms)

Dimensions very variable

(Un)fired clay, plaster, black MDF, steel, screw clamps, threaded screws

Loosely distributed throughout the space there are various modular objects, some leaning against the walls, others jacked up on screw clamps. A game board can be seen in one of the black panels, smaller symbols in another. Elizabeth Magie Phillips invented the game 'The Landlord's Game' around 1900, which forms the basis for today's Monopoly game. The stated aim of the game was to show the evil of making money at the expense of others. The patent was secured by the Parker Brothers, who successfully marketed the game under the new name. The engagement with the game continues by looking out of the windows onto the growing luxury apartments which are raised next to Kunsthalle Mainz.

The prize jury of Kunsthalle Mainz (Elke Gruhn, Christin Mueller, Eike Walkenhorst) unanimously decided on the winner of the Wolfgang Blanke Foundation Prize 2021 for Julia Carolin Kothe:

"While Julia Carolin Kothe's title speaks of looking outside, she herself denies the view from outside through her unerringly arranged room installation below the window cornice on the upper tower level, made of black MDF playing fields devouring all light and mounted with screw clamps, as well as fragile unfired clay objects. The conceptual foil is a lost game idea: 'The Landlord's Game' (1900) by Elizabeth Magie Philips, which as an enlightening game was intended to show and convey the dangers of monopolistic land ownership, became a model and affirmative game of capitalism when the Parker Brothers changed the original game idea to 'Monopoly'. With an aesthetically and formally convincing subtle tracing of the commercialisation of building land and the sale of urban areas, the Julia Carolin Kothe succeeds in a site-specific examination of the transformation of the Zollhafen site.

Her installation stimulates critical thinking about urban development from the logic of the Monopoly game, which has practised the rehearsal of capitalist logic for generations. The aesthetic realisation is not loud, but rather a restrained gesture, so that the hand-shaped houses of her work stand in counterpoint to the serial architectural concreted mass production of the outside. If the tiny 'Cheshire Cat' in the outermost window alcove is a character from a children's book, one cannot deny it a certain effect as a horror moment. It is like a ghost or a will-o'-the-wisp."

Jury

Elke Gruhn
Director of Nassauischer Kunstverein Wiesbaden

Christin Mueller
Curator basis e.V. Exhibition and Production Platform Frankfurt am Main

Eike Walkenhorst
Curator and Artist-in-Residence at Max Planck Institute for Empirical Research Frankfurt am Main

Curators of the exhibition

Stefanie Boettcher
Director Kunsthalle Mainz

Lina Louisa Kraemer
Curator

Photography - Danijel Sijakovic and Alina Röbke

'ILOVEYOU2000'

Waggonfabrik Mainz / BBK Rheinland-Pfalz
September 2022

Installation w/ Theresa Lawrenz (hanging sculptures) and Johanna Ehmke (paintings)

29,7 x 21cm

fired and glazed ceramic, transfer print, magnets

"De Guzman wrote the ILOVEYOU script (the attachment) in Microsoft Visual Basic Scripting (VBS), which ran in Microsoft Outlook and was enabled by default. The script adds Windows Registry data for automatic startup on system boot.

The worm searches connected drives and replaces files with extensions JPG, JPEG, VBS, VBE, JS, JSE, CSS, WSH, SCT, DOC, HTA, MP2, and MP3 with copies of itself, while appending the additional file extension VBS. However, MP3s and other sound-related files would be hidden rather than overwritten. [21]

The worm propagates itself by sending one copy of the payload to each entry in the Microsoft Outlook address book (Windows Address Book). It also downloads the Barok trojan renamed for the occasion as "WIN-BUGSFIX.EXE."[22]

The fact that the worm was written in VBS allowed users to modify it. A user could easily change the worm to replace essential files and destroy the system, allowing more than 25 variations of ILOVEYOU to spread across the Internet, each doing different kinds of damage. [23] Most of the variations had to do with what file extensions were affected by the worm. Others modified the email subject to target a specific audience, like the variant "Cartolina" in Italian or "BabyPic" for adults. Some others only changed the credits to the author, which were initially included in the standard version of the virus, removing them entirely or referencing false authors.[23] Still, others overwrote "EXE" and "COM" files.[citation needed] The user's computer would then be unbootable upon restarting.

Some mail messages sent by ILOVEYOU:

VIRUS ALERT!![24]
Important! Read Carefully!![24]'

Text from https://en.wikipedia.org/wiki/ILOVEYOU (Nov 2022)
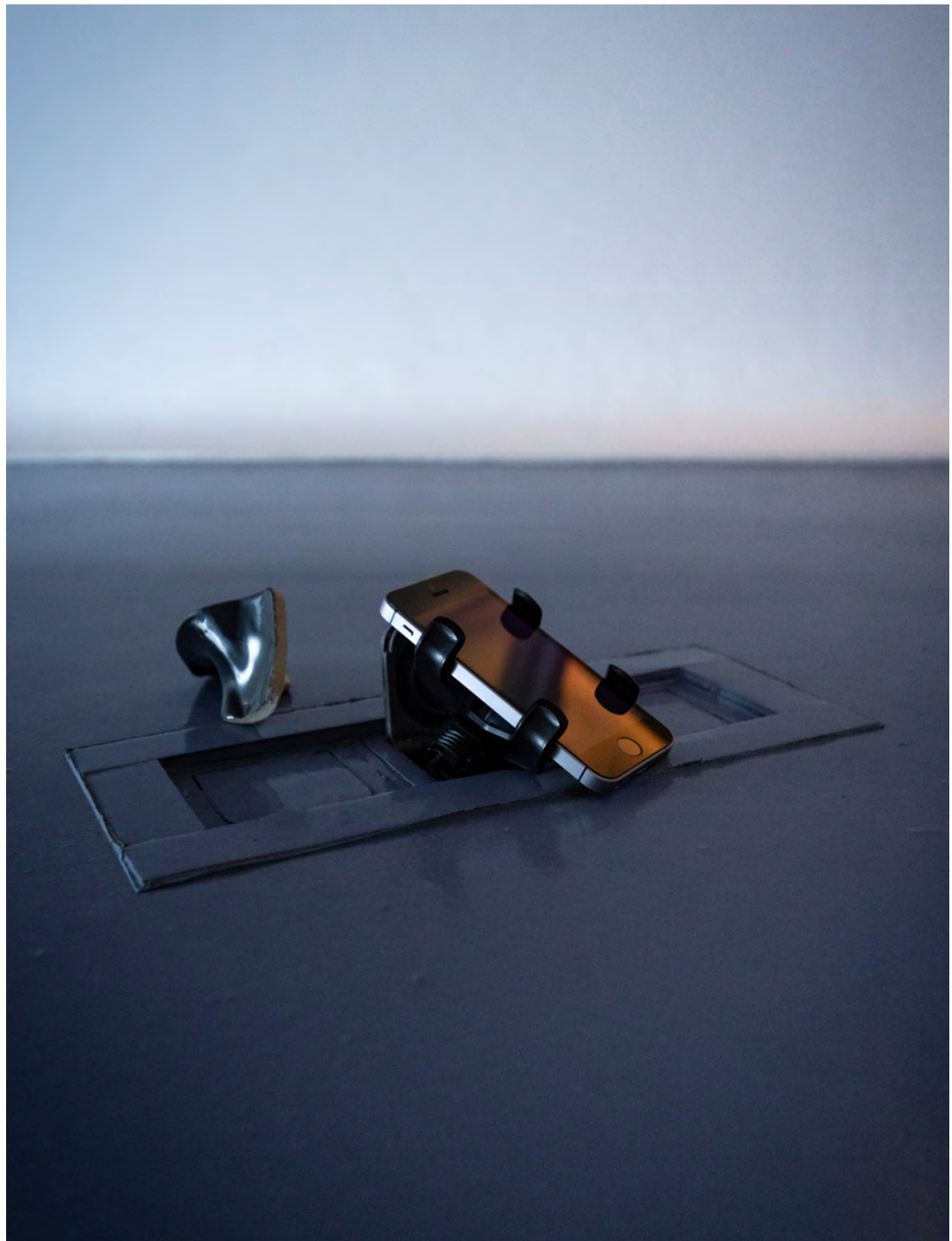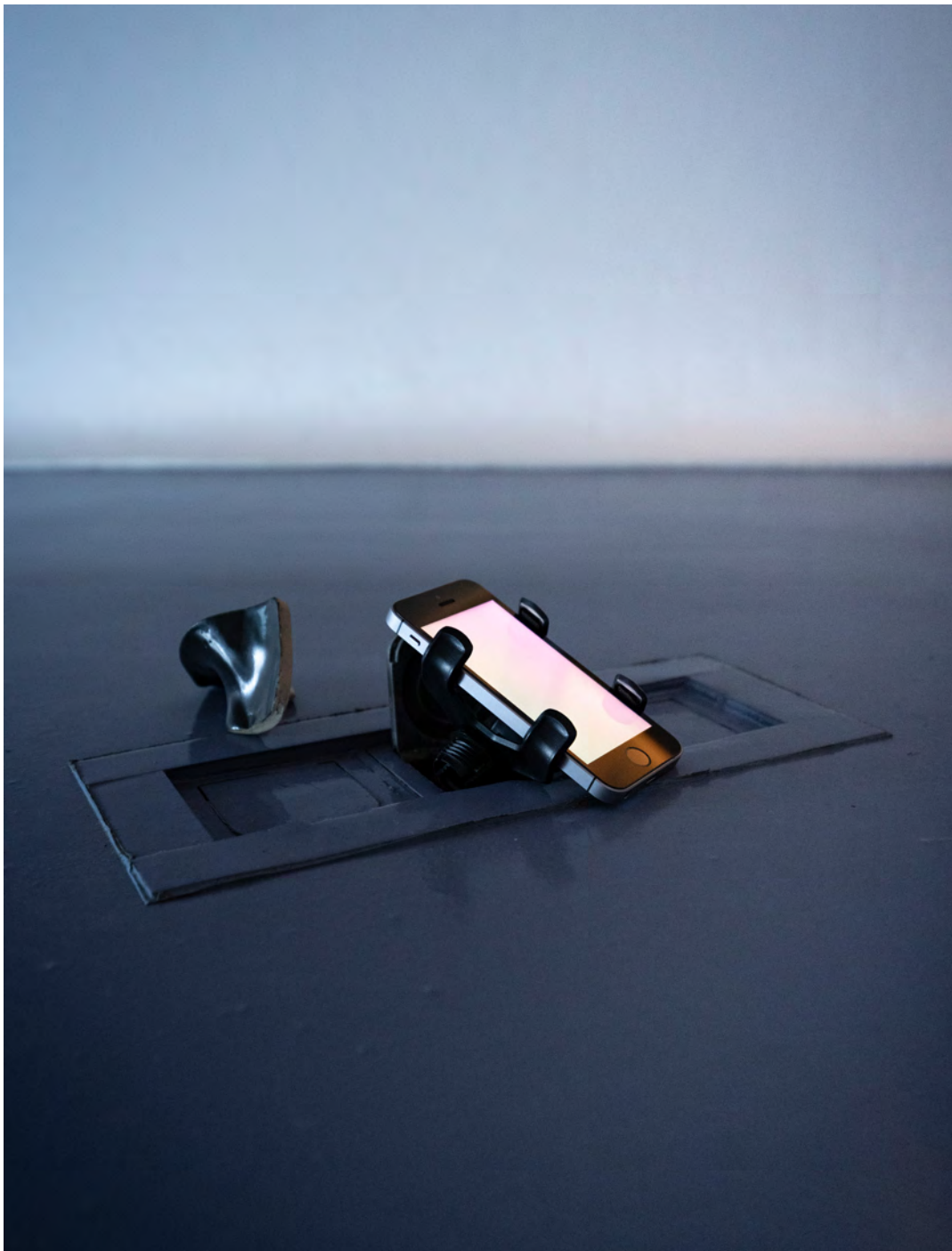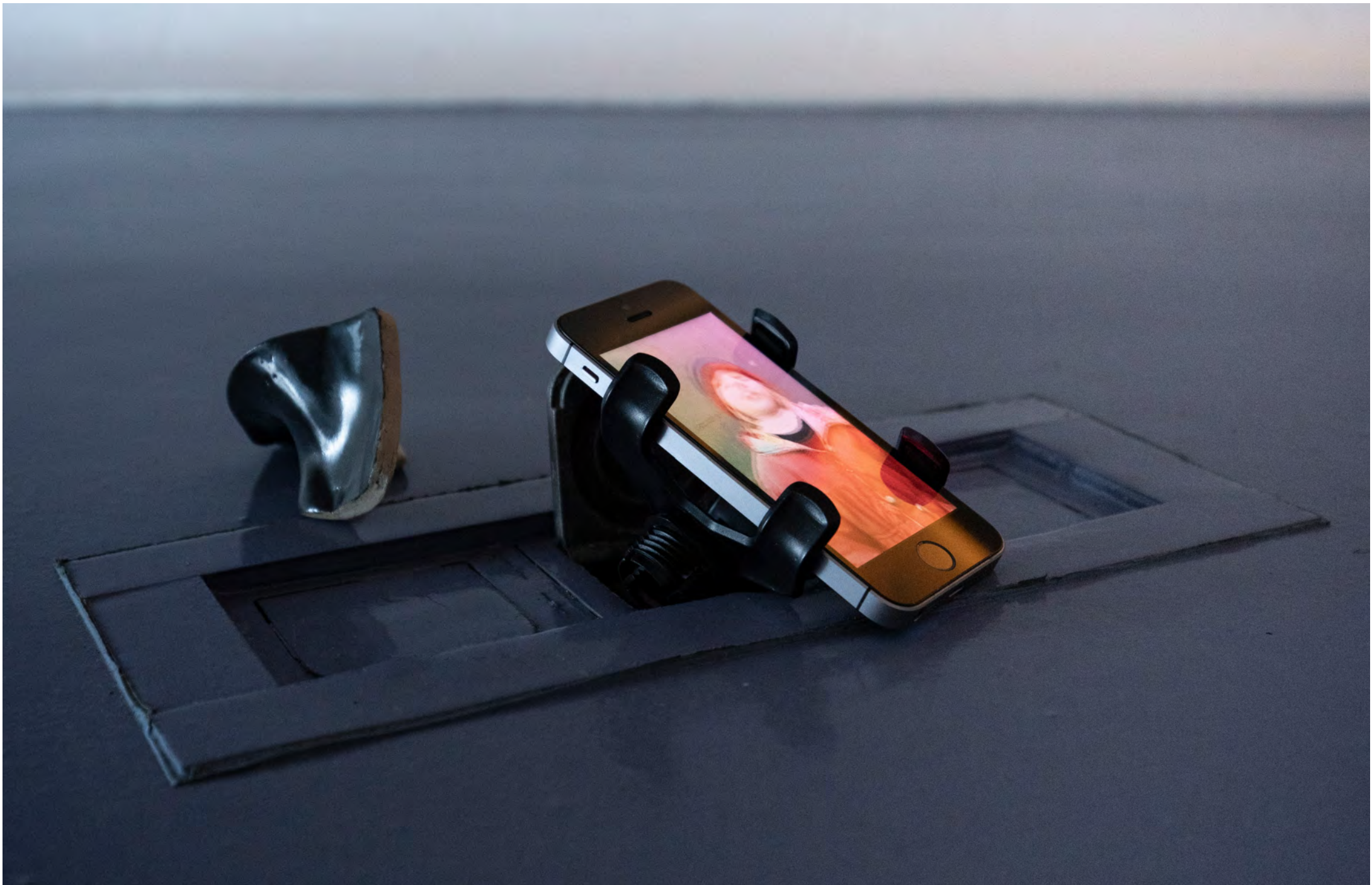
Photography - Theresa Lawrenz

It keeps running through her mind and she keeps softly humming to herself ffff, click, tick, plop, ptui

Rosa Stern, Munich, Germany
2021-22

'Away from Keyboard'
It keeps running through her mind and she keeps softly humming to herself ffff, click, tick, plop, ptui

curated by PASSE-AVANT
at Rosa Stern Space
11/12/2021 — 30/01/2022

Installation, collaboration w/ Sonja-Maria Borstner, Carina Bukuts, Mira Mann, Un-Zu Ha-Nul Lee

Dimensions variable

GIF, iphone SE, ceramic, MDF, lazy phone clamp

As a magazine that operates primarily in virtual space but took its start in exhibition making, PASSE-AVANT invited three emerging artists — Un-Zu Ha-Nul Lee, Julia Carolin Kothe and Mira Mann — for an exhibition that stresses the correlation of digital and physical space. Taking inspiration from Legacy Russel's seminal publication Glitch Feminism (2020), the show 'Away from Keyboard' negotiates the digital realm as a space in which the online informs the offline and vice versa. The title of the show goes back to sociologist Nathan Jurgenson's proposal to replace the commonly used abbreviation IRL ('In Real Life') with AFK ('Away from Keyboard'), emphasizing the interconnected multiplicity of physical and numeric embodiments.

Marking PASSE-AVANT's 5th anniversary, the show is conceived as a fluid container that is carried by the ideas, thoughts and conflicts of a young generation of cultural workers who have informed both virtual and physical worlds adjacent to the magazine over the past years. These considerations form the backbone of 'Away from Keyboard', which scrutinizes the digital as a site in which identities are in flux and can be (re-)born, edited and buried simultaneously.

The exhibition developed over the course of one year during online conversations between the artists and curators. As a physical vessel for these virtual encounters, the artists' works could not have found a better place "away from keyboard" than at Rosa Stern Space in Munich. Considering themselves as an autonomous platform and interactive network, Rosa Stern Space encourages examinations of digital and analogue exhibition formats that focus on the in-betweens of these spaces. It's precisely this 'interim', which refuses binaries, that 'Away from Keyboard' is seeking to address.

The sculptural installations — including video, text, sound and performance — of Julia Carolin Kothe negotiate the (im-)possibilities of communication between (digital) objects, spaces and bodies. Her practice evolves in non-linear acts or chapters based on narratives combining fiction and theory that respond to particular conditions of exhibition spaces and the bodies within it. At Rosa Stern Space, she presented the newly commissioned piece It keeps running through her mind and she keeps softly humming to herself ffff, click, tick, plop, ptui (2021). Here,

a short video sequence extracted from a recording by Kothe's father depicts the artist at the age of four. A piece of wood that has been adapted to the size of hand luggage on flights, thus, hints at the pandemic conditions of art production and transport. Combined with miniature ceramics sculptures in the shape of broken and deformed iPhones, Kothe's installation questions how the human relation to corporeality has been altered in the disembodied spaces of data, algorithms and technology of the 21st century.

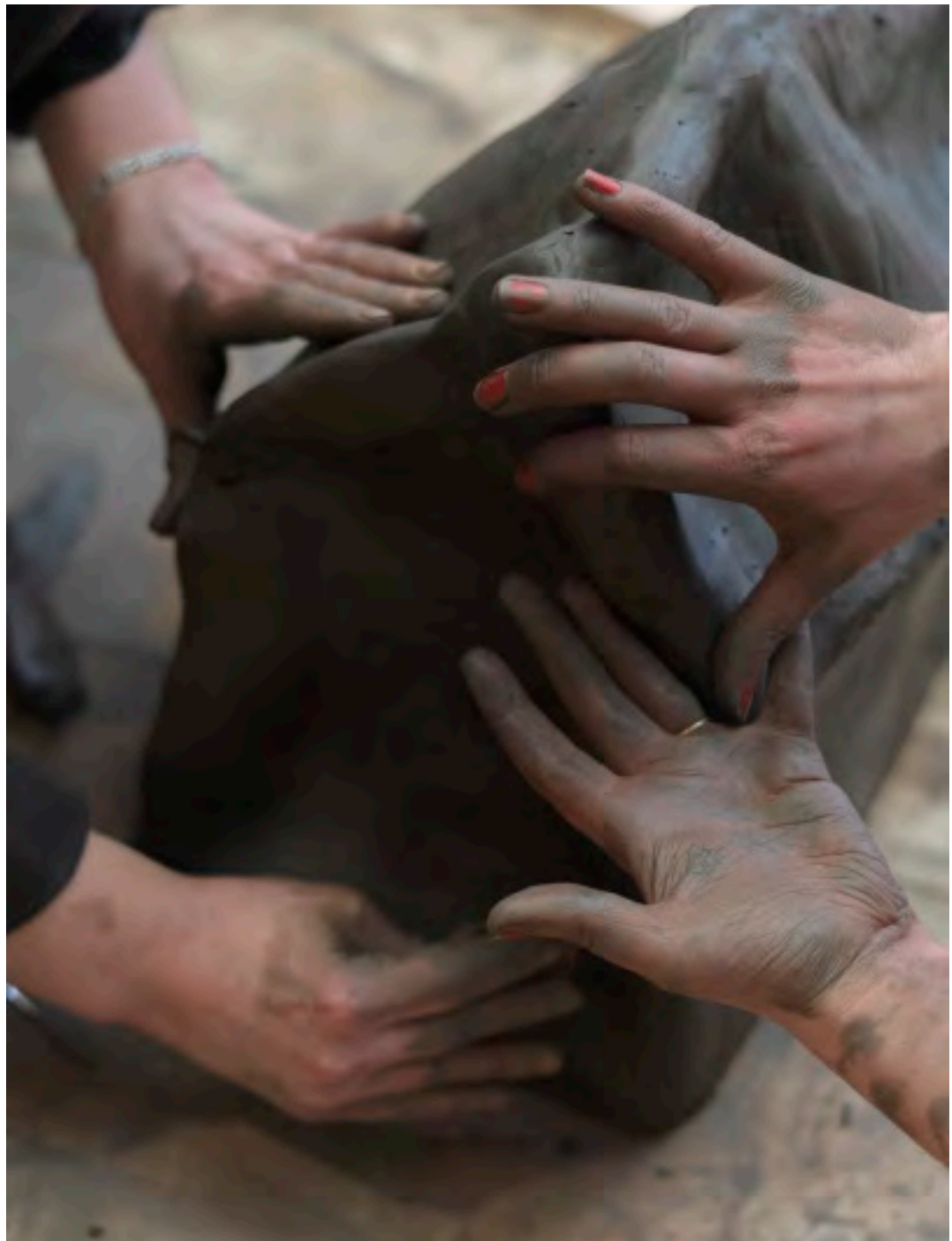Authors - Sonja-Maria Borstner, Carina Bukuts

Photography - Vincent Entekhabi

Artists - Julia Carolin Kothe, Mira Mann, Un-Zu Ha-Nul Lee

> KubaParis review
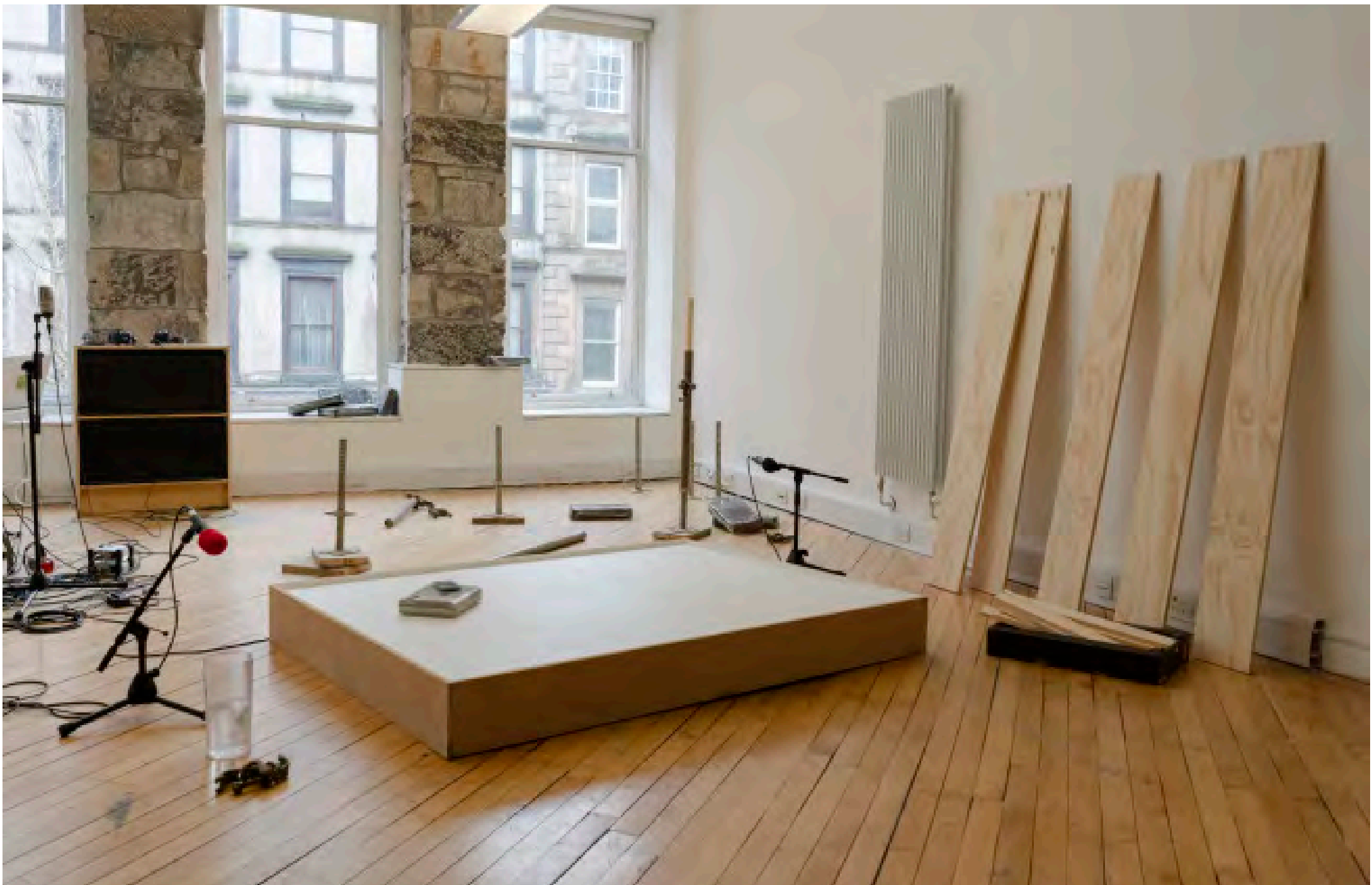
'M as in my, medium-density, machine, movements, make, more, moods, maybe, millions, meaning, much more, mm, to move on…'   Radiophrenia at Creative Lab, CCA: Glasgow   2022

'M as in my, medium-density, machine, movements, make, more, moods, maybe, millions, meaning, much more, mm, to move on...'

A live-piece in sort of a sculptural setting at CCA: Glasgow / Creative Lab for Radiophrenia
20/02/2022, 3:00-4:00pm | GMT

Installation, live performance and sound, collaboration w/ Debbie Young

Dimensions variable

Clay, MDF, plywood, scaffolding, clamps, cassette deck, radios, headphones, microphones, water, sponges, tools

In sort of a sculptural setting, a lyric-like script produced live meets field recordings, words, sound pieces and soundscapes of noises produced and listened to in work environments — an echo between objects, materials, bodies, texts, tools, devices and movements constructing a conversation between visual artists with various sculptural approaches.

A group of visual artists and the feminist welding collective 'Slaghammers' based in Glasgow contribute their sonic experiments, fragments, notes, thoughts as well as sound pieces produced, collected or casted in and outside of their workshop or studio habitat. The accumulation of the contributions is a shared haptic and tactile approach to sound and language as a sculptural material as well as a passion for experimental sound experiences in a multi- and three-dimensional world.

In the live studio performance, Debbie Young and Yulia's performance follow the process of constructing some-thing together. They move their muscles, materials and mouths, whisper technical tips to each other and talk about their curiosity in tactile moments. Debbie and Yulia present the contributions by MV Brown, Ella CB, Fionn Duffy, Lotte Meret Effinger, Lisa Fabian, Julia Gerke, Anne-Louise Hoffmann, Theresa Lawrenz, Aga Paulina Młyńczak, Sarah Reva Mohr, Susanne Schmitt, Katerina Sidorova, Mira Siering, Emilie Peyre Smith, Slaghammers, Catharina Szonn, Joëlle Pidoux and Kate Theodore as both an acoustic backdrop and as material, listening and sampling the contributions throughout the performance.

a blunt object or piece of clay dropped onto a hard surface with medium impact   Tontine, Glasgow   2019

a blunt object or piece of clay dropped onto a hard surface with medium impact

Tontine, Glasgow
September 2019

Installation and performance with sound and text

Dimensions variable

Ceramics, steel, MDF, lighting gel, plaster, Velcro, video (loop), digital print, microphone, mixer, cables, speakers

'a blunt object or piece of clay dropped onto a hard surface with medium impact' addresses the physicality of text, gesture, verbal and digital forms of communication. The work explores the relationship between digital consumerism and sleep as an anti-capitalist state of silent resistance.

The environment consists of modular systems and objects with rounded corners. The flexible plug-in systems and repetitive objects and elements suggest that the exhibition can be dismantled or reconfigured or stored away in a very short time. The light of the exhibition space is warm. The blue hue of the cold neon tubes has been filtered out and replaced by a warm light that resembles the screen of a smartphone in night mode.

In seven scenes, the self-proclaimed 'producer' of the work reads a text that deals with the process of artistic work, failure, trauma in terms of shattered screen surfaces, moments of attention, working with hands and when they touch clay.

The protagonist suggests changing the exhibition, talking about possible actions of the "producer" and the spectators. It is not clear whether the voice is also a material or exists separately from the speaker. An abstract, monotonous sound piece plays in the background, rising and falling in a billowing manner - consisting of vibrations of a smartphone on different material surfaces - MDF, steel, ceramics, concrete, fabric.

The text changes as the protagonist disappears into a body-sized smartphone or sleeping bag-like object. Her voice slows down, the text becomes more fragmentary. The words are word suggestions from the smartphone, which the "producer" uses in English and German. During the performance, the "producer" takes a photo of the audience, which can be seen on her smartphone at the end of the performance and is left in a milled-out recess of an MDF panel that is leaning against the wall.

Photography - Wassili Widmer

Weiche Ecken schmeicheln unseren Körpern, sie suggerieren riskante Bequemlichkeit und Nähe. Das Smartphone liegt in meiner Hand, es ist leicht und ich spüre seine Wärme: Fieber ist ein Zustand erhöhter Körpertemperatur.

Ein Mobiltelefon fällt auf den Boden. Das Geräusch klirrend, das Glas trifft den harten Betonboden. Das Geräusch könnte fast schön klingen – es klirrt, springt und klingt, wie das Wort selbst: Es soll noch etwas [ZERSPringen], [ZERBRechen], [ZERSCHlagen]. Unsere gläserne Oberfläche hat tiefe netzartige Risse und blutet nicht.

'and when they talk they just make sounds that more or less synch up'   POKY-Institute for Contemporary Arts, Mainz, Germany   2020/21

and when they talk they just make sounds that more or less synch up

An exhibition in two acts
/ Installation @ POKY
/ Sound available online

POKY-Institute for Contemporary Arts, D
December/January 2020/21

While our bodies are currently excluded from the exhibition space itself, questions of communication and connection become more important in terms of the limits and possibilities of our physical and digital being. Julia Carolin Kothe raises questions of how we are relating to each other and our devices within her exhibition at POKY's physical and digital spaces. Stick-figure-like objects indicate a mingling group. Smartphone-like objects are spread all over the floor. While both acts of her work can be perceived only through a screen-like surface the echoes involved may bring us closer to our fragmented life and its seducing potentials and relationships between the past and the future.

— Text: Julia Gerke & Julia Carolin Kothe

(PROLOGUE)

A box at the end of a gently ascending ramp.

Long, dark, silent nights.

She shines

in the cool glow

- like a screen.

The cold light

keeps her awake

but she seems tired,

her eyelid half closed.

I'm approaching me you her.

She seems to be a vessel,

for something that I consider as an onlooker.

We are all going down, together.

I watch what's happening.

A group of figures assembling,

seeking for protection from the cold.

Exhausted, they're leaning against the walls

and against themselves.

Romping around

in shaky positions,

in restless conditions

between body and language.

And when they talk they just make sounds
that more or less synch up.

One of the figures is holding a surface

or does the surface hold the figure?

The surface as a protection,

a coat as gestures.

It's a question of holding
and finding each other.

The hand on top of the surface

reaches into the void.

A gesture

- a touch -

in freeze.

Unclear whether

directed forward or backward.

I wanted you.
And I was looking for you.
But I couldn't find you. I couldn't find you.

Devices cavort at their feet,

shaped by applications

from touch.

Filed

or lost.

I decided: This is the one _I_ want to sit next to.
So I sat down and we started to talk and suddenly I
realised
she was speaking an entirely different language.
Computerese.
A kind of high-tech lingo.

Physicality or digitality.

POKY, you dear architecture

inter humanity -

she, me, we, you, it

and a device.

This is the language of the on-again off-again future.
Always two things switching.

"Ugh. . . Ugh. . . Ugh. . . "

[0OoooO0oo0o:]

Another surface

- a screen.

Own imaginations:

It crunches

sibilates,

echoes.

Current runs through bodies and then it doesn't.

A window, in the window, in the window

at the window,

in front of windows,

strumming

(un) folding loops,

performative fiction

constructs

verbalising sounds

in dissonance.

It was a language of sounds, of noise, of switching, of
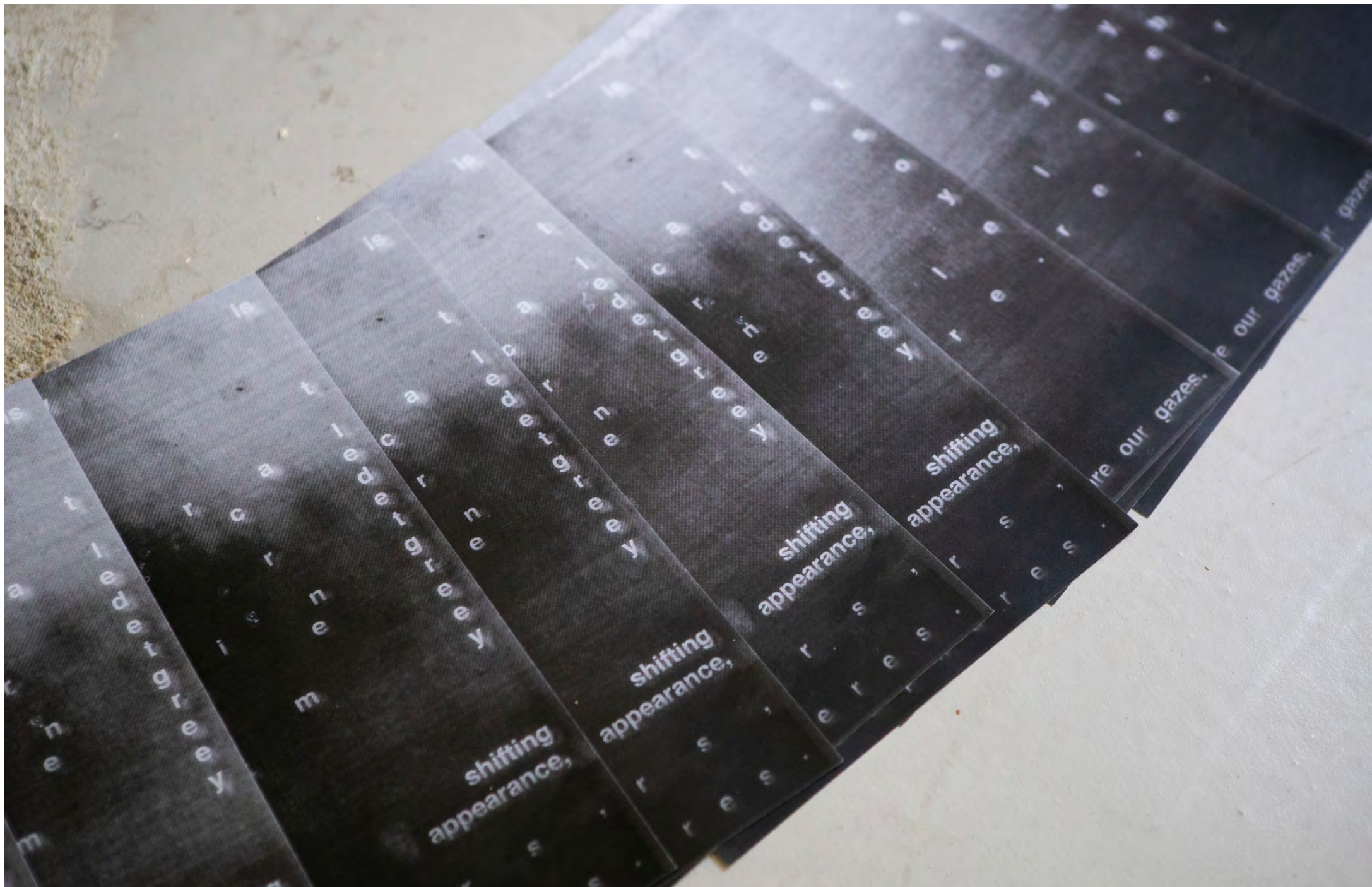*signals.*

And when it's shown

and or heard

but only at this point

in that particular space;
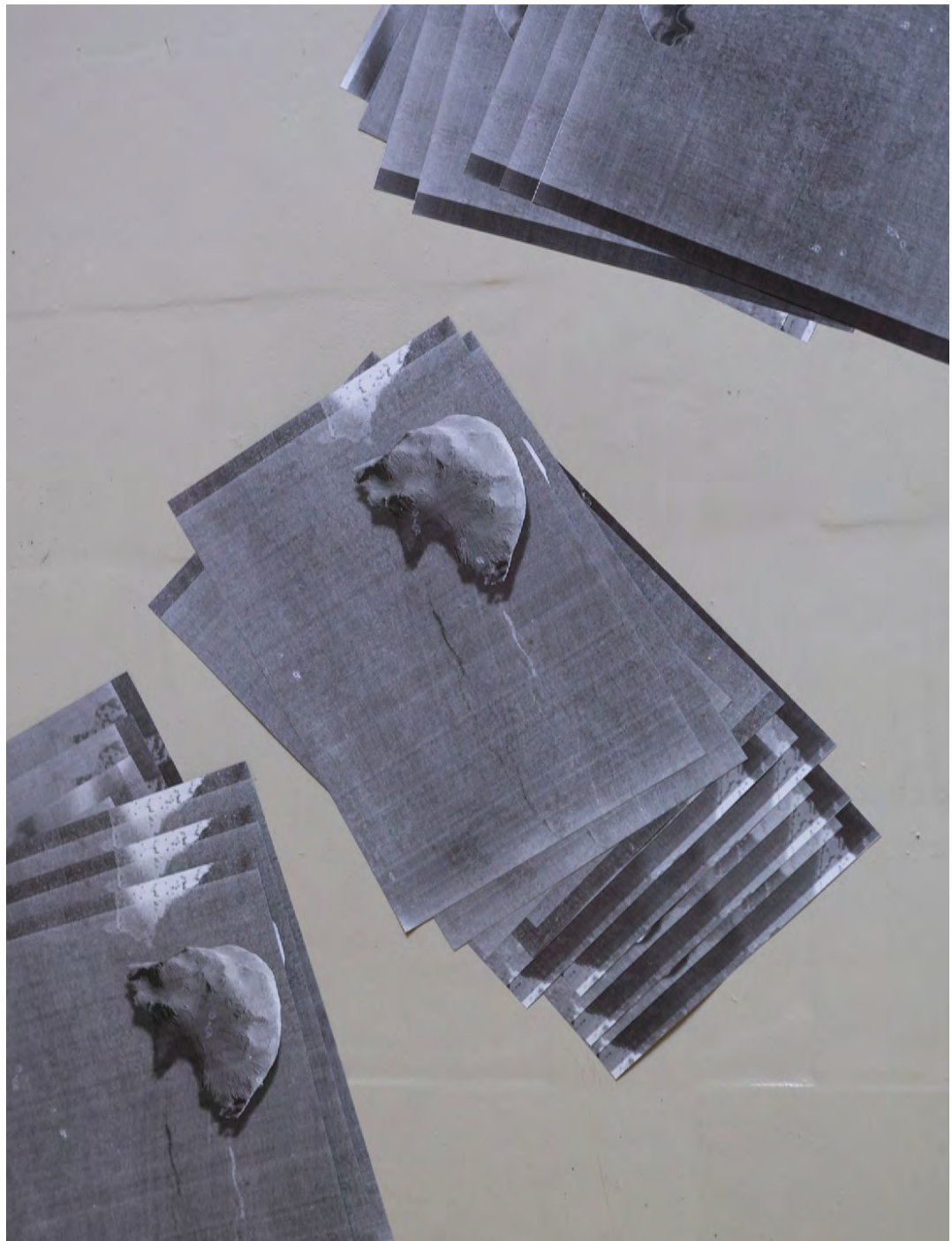
everything will start over and over again.

— Text by: Julia Gerke and Julia Carolin Kothe

— Quotes on the right from: Laurie Anderson "The Language of the Future" (1984) / "Language is a Virus" (1986).

She thinks while placing an image on top of the surfaces. ATLETIKA Gallery, Vilnius, Lithuania 2020

shifting
appearance,

shifting
appearance,

shifting
appearance,

shifting
appearance,

re our gazes.

'The Saturn Youth Group'
She thinks while placing an image on top of the surfaces

ATLETIKA Gallery, Vilnius, Lithuania
July / August 2020

Installation, performative instructions

Dimensions variable

b/w prints, paper, video (15:00 min, loop), sand, pigments

A group of seven artists, invited by curators "SID YOUNG" and Saulė Noreikaitė, were actively searching for archival documents throughout the year, aiming to uncover the existence and to reveal the story of "The Saturn Youth Group". An exhibition presenting the material of this research at ATLETIKA Gallery .

"The Saturn Youth Group", a Lithuanian radical anarchist group active in-between 1910—1920, was making plans for inhabiting Saturn and establishing a utopian commune on this planet. The number of members of this organisation is unknown, neither their identities. During the First World War group members were located all over Europe, however, even though they were far away from each other, one goal united them — to establish their ground in Saturn and to find ways to move there.

The prophetic organisation has vanished into the abyss with just a few documents left available for researchers. Scattered diaries, photographs, posters and maquettes, created by enigmatic members of the group, tell us a story of rethinking colonisation on a planetary scale, searching for new ways of coexistence and alternative ecologies. Imagining a happier life on Saturn, the group criticised the problems of their times — expansive and nationalistic politics of the world's leading states, accelerating economy and the lack of empathy in society. Big dreamers that "The Saturn Youth Group" were, have disappeared, having left little trace, but it is up for us to address their legacy today.

The speculative archive and its interpretations are to be presented at "Atletika" as the result of a collaboration made possible by artist collective "SID YOUNG" (Katerina Sidorova and Debbie Young) and artist Saulė Noreikaitė. The exhibiting artists are "concerned with verbal and non-verbal language between persons, materials and objects" (Julia Carolin Kothe), "questioning what does it mean to have a body in the 21st century and how one takes care of it and makes use out of the physical means of our existence" (Saulė Noreikaitė), playing with "both literal and figurative layers, with each layer drawing away the previous relative or part" (Debbie Young), exploring the "fragility of human existence by reflecting the primal human rituals and mythologies" (Katerina Sidorova), "interested in human and non-human animal relations and nature representation systems" (Indrė Liškauskaitė), focusing on "different people in different constellations — on space and material" (Sara Björg) and creating "unpredictable environments and absurd situations" (Andrej Polukord).

Viewers are to be given an opportunity to distinguish the factual from the fictional by themselves. The audience will be invited to think together with the artists on how can we collectively repurpose the utopian ideas of "The Saturn Youth Group" and utilise them to create a healthier community right now and not in the distant future, on a planet far far away.

Artists - Julia Carolin Kothe, Saulė Noreikaitė, Debbie Young, Katerina Sidorova, Indrė Liškauskaitė, Sara Björg, Andrej Polukord

Photography - Andrej Polukord