



JULIA CAROLIN KOTHE

2023

Yulia | Julia Carolin Kothe works at the intersection of sculpture, installation, sound, text and performance. In her site-specific installations and spatial interventions, she explores the connections, discrepancies and tensions of temporal and spatial settings that incorporate elements of personal and collective memory, intersectional feminist theory and archival material. She is interested in relationships that materialise in spaces and in-between bodies, for instance between the physical and the digital, the human and the non-human, and the glitches that emerge between experience, memory, reality and fiction.

Her practice evolves in non-linear acts 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

Yulia | Julia Carolin Kothe aka JCK (born in Gießen, DE) is a visual artist based between Glasgow and Frankfurt am Main. She completed two Master's degrees in sculpture with distinction at the Glasgow School of Art and Kunsthochschule Mainz, respectively. She is a studio holder at the [Glasgow Sculpture Studios](#).

Recent works have been shown at Lothringer 13 Halle w/ Radio80000 (Munich), French Street (Glasgow), Rosa Stern (Munich), Kunsthalle Mainz (Mainz), Queens Street Studios (Belfast), POKY – Institute of Contemporary Art (Mainz), Atletika Gallery (Vilnius), mañana bold (Offenbach a.M.), Frankfurter Kunstverein (Frankfurt a.M.), among others. She has participated in a number of residencies, including the Glenkeenn Garden Residency of the Crespo Foundation (Frankfurt a.M. / West Cork, 2023), CCA Creative Lab Glasgow (2023), the Hospitalfield Graduate Programme (Arbroath, 2021/22) and is a fellow of the Stiftung Kunstfonds (working grant, Bonn, 2022/23).

Yulia (the sonic and performative echo of JCK) is curious about collaborative ways of working that lead to radio episodes, sound works, texts and publications on both physical and digital platforms.

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RJTR - Asas Alüminyum

1:1000







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

Neuer Kunstverein Mittelrhein, Neuwied
May 2023

[Soundcloud](#)

Dimensions variable

Sound installation (60:00 mins) with temporarily borrowed transport boxes, scaffolding, publication

With my window half open, Glasgow's streets are filled with the sound of clatter, shouting, the laughter of teenagers lingering with slushie ice cream. On the grassy patch opposite, the dogs barking mixes with the background noise of the M8 motorway. The publication "M Dokumente" lays on the nightstand next to me.

I'm reading about the working processes of the punk bands in West Berlin during the 70s and 80s: Mania D., Malaria!, Matador, who played concerts, improvised together, wrote songs and produced records in various constellations and loose collectives. In the publication, I find documents that trace negotiations with labels and the music industry of that time. The question of a free and solidary way of working, the self-determined appearance of all female bands and the emancipation

movement in the music industry unfold through letters, photographs, posters, covers and drawings in front of me. The roaring noise of the M8, not far from my open window, sounds something like the sea. There's even a seagull over there. The bands around Beate Bartel, Bettina Köster and Gudrun Gut jointly decide to start their band projects, performing in various constellations, with the letter "M":

*In der Wärme des Radiators
Unter still' Strahlen des Glücks
In der Sonne der Bildschirme
Da lieb' ich dich, da lieb' ich dich, da lieb' ich dich*

Mania D. - Radiator (Zossener Straße Cute Version), Monika Enterprise, MOABIT23, 2021

The production of my artistic work is tightly linked to my curiosity about the work and thinking of others. In this work, I gather and navigate what surrounds me - excerpts, moods, fragments from the work and processes of my friends* and peers* in the visual arts. People I have met along the way, whose work and thinking accompany me regardless of location. For this sound piece, I have selected various states of acoustic fragments that I put in relation to each other. With the idea that the sum of these sounds, words, ideas, suggests something that each part alone could not. I'm interested in the multiplicity of voices and navigating through them. I work by spending time with the material I encounter. In this work, connecting the individual contributions thematically, in which sound appears as a physical element, medium and material. The multiple voices and sounds, whether conceptual, intuitive,

research-based or coincidental, are part of the process of thinking through and developing work. Perhaps this is the beginning of a working method that works as it speaks: whereby the relationships and bonds between fragments, people and myself collectively create something that embodies a sense of friendship.

A group of FLINTA* artists* and the feminist metalworking collective "Slaghammers" (Glasgow) provide their sound fragments and experiments produced and recorded in and outside their workshops and studios. In a sculptural setting, visitors will hear a live mix of field recordings, noises and sound works that were sampled during a live performance by Debbie Young and Yulia - creating a soundscape between objects, materials, bodies, voices, tools and movements of the participating FLINTA* artists working with various sculptural approaches.

The contributions are a collective approach to sound and voice as physical material as well as a shared passion for experimental sound from a multidimensional world. In the original live performance for radiophrenia (2022) at the Creative Lab (CCA Glasgow), Debbie Young and Yulia follow the process of making and constructing together while sampling the contributions, both as acoustic backdrop and as communication material in their live performance. The acoustic relocation of the sound installation to the production hall of the ASAŞ company on the former Rasselstein site as part of the exhibition "sofort so fort" invites the audience to actively listen and linger — in the midst of the acoustic overlay of various production landscapes.

A sound installation in a kind of sculptural setting with sound 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, Kate Theodore and Yulia | Julia Carolin Kothe.

Text

Julia Carolin Kothe

Photography

Eleni Wittbrodt and Julia Carolin Kothe





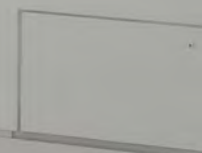
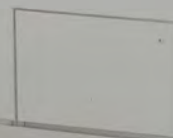
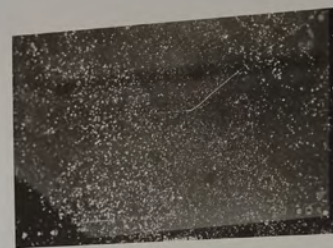
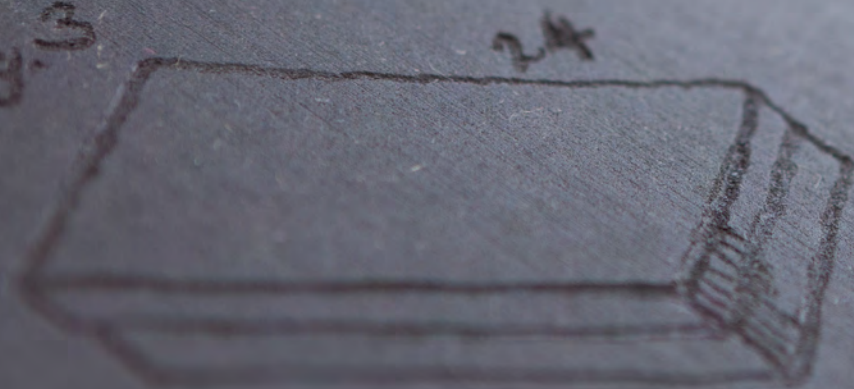
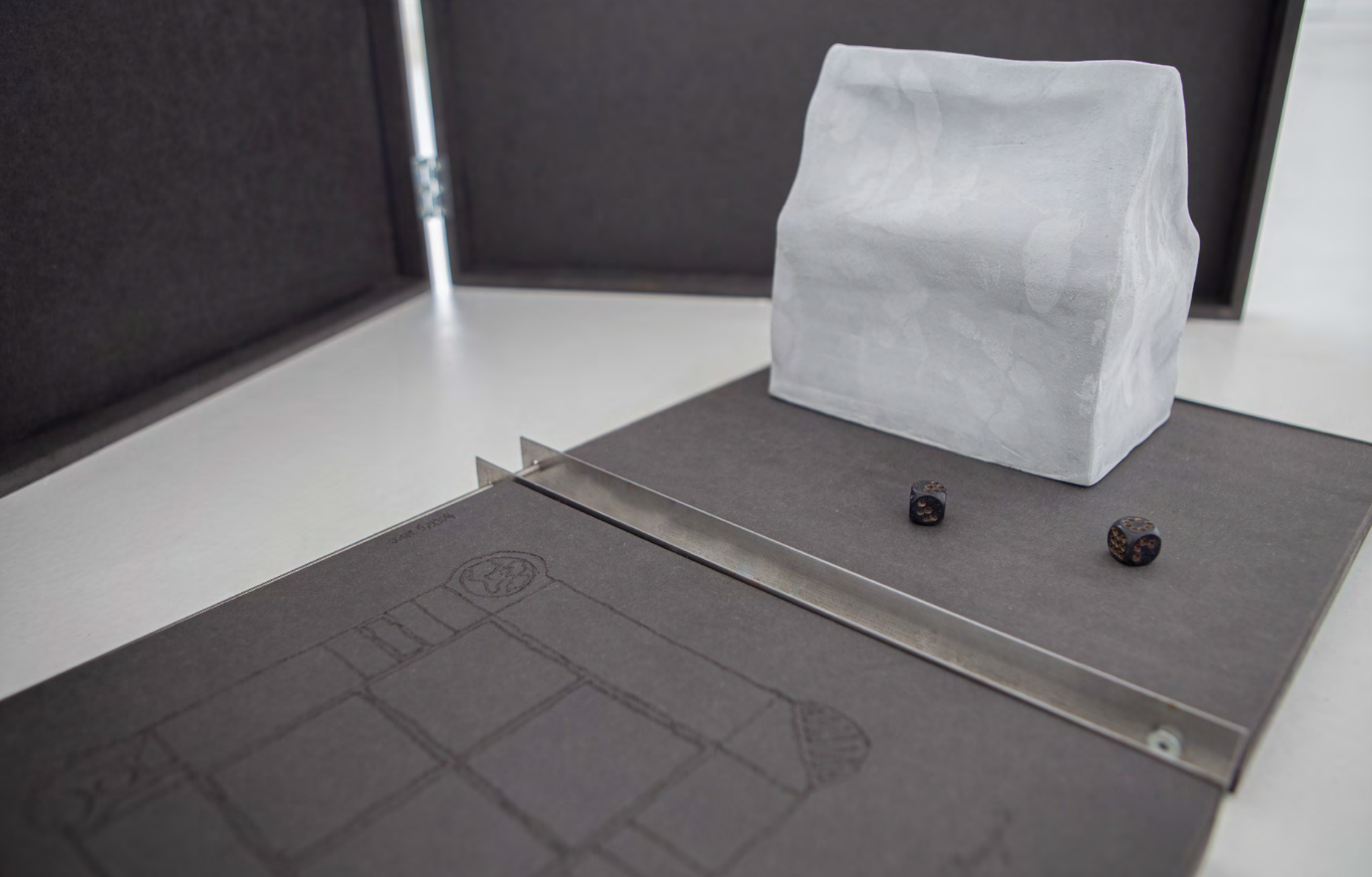




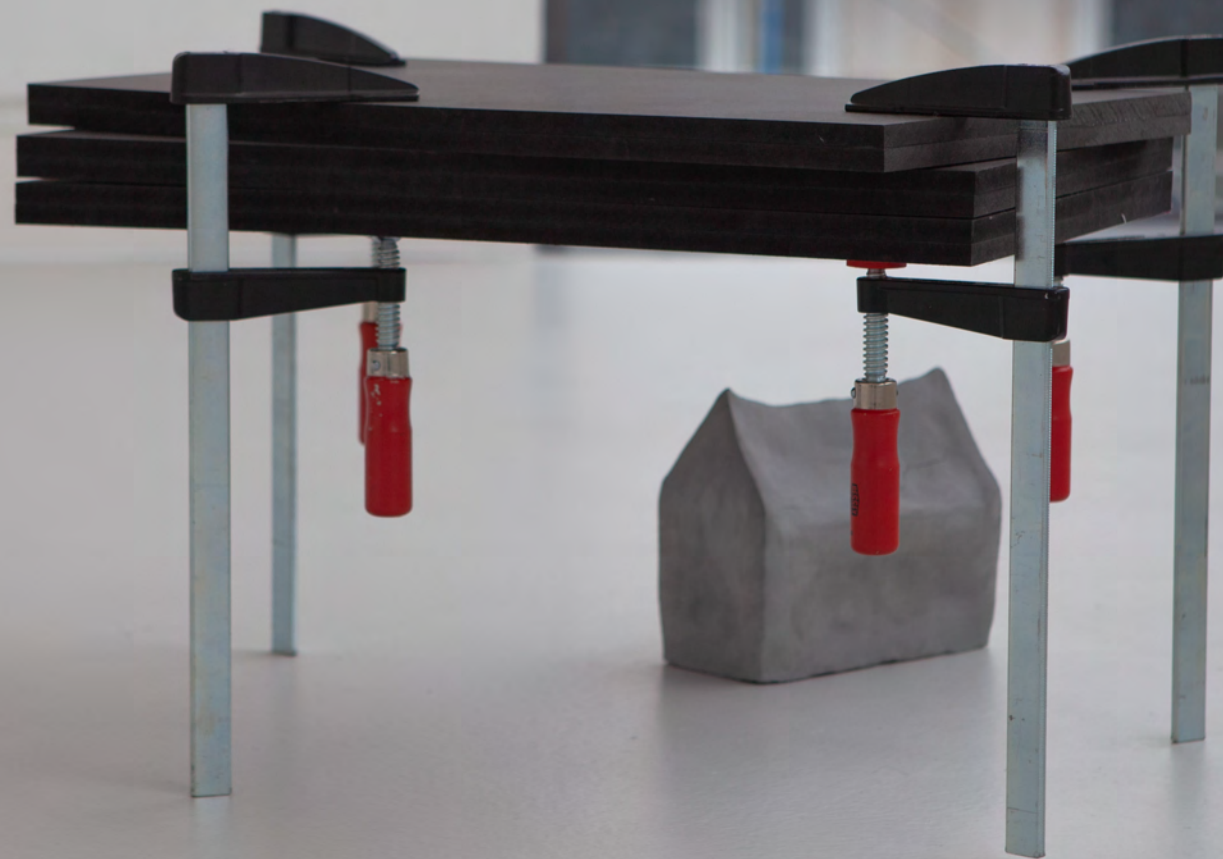
Fig. 3



Lizzie Young









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 Müller
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 Böttcher
Director Kunsthalle Mainz

Lina Louisa Kraemer
Curator

Photography - Danijel Sijakovic and Alina Röbbke





Drifting through the haze, one might decide to focus on the garden's shed

radiophrenia, Glasgow
August 2023

[Soundcloud](#)

56 min radio broadcast / radio art

,Drifting through the haze, one might decide to focus on the garden's shed' is a 56-minute radiophonic piece in which the listener can encounter an assemblage of tools in a shed or an analysis of a square metre's vegetation.

As guests in this evolving sonic landscape, we navigate through deconstructed moods, personal memories, fractured voices, and field recordings harvested during a residency stay in a private garden somewhere in West Cork. Each step unveils a new facet of the garden's array as we meander amidst the lush lawn and traverse the acoustic tunnel system.

Yulia's collaboration with the local gardeners – Ralph Ferguson, Johann Gardener, Chris Mac Mahan, Bruv James Slash&Burn – informs the exploration, as they dig out, cultivate and display stories ranging from the eerie to the tender, the space between presence and absence, engine sounds, poems and coffee-filled cups.

... with special thanks to the gardeners
Ralph Ferguson, Johann Gardener, Chris

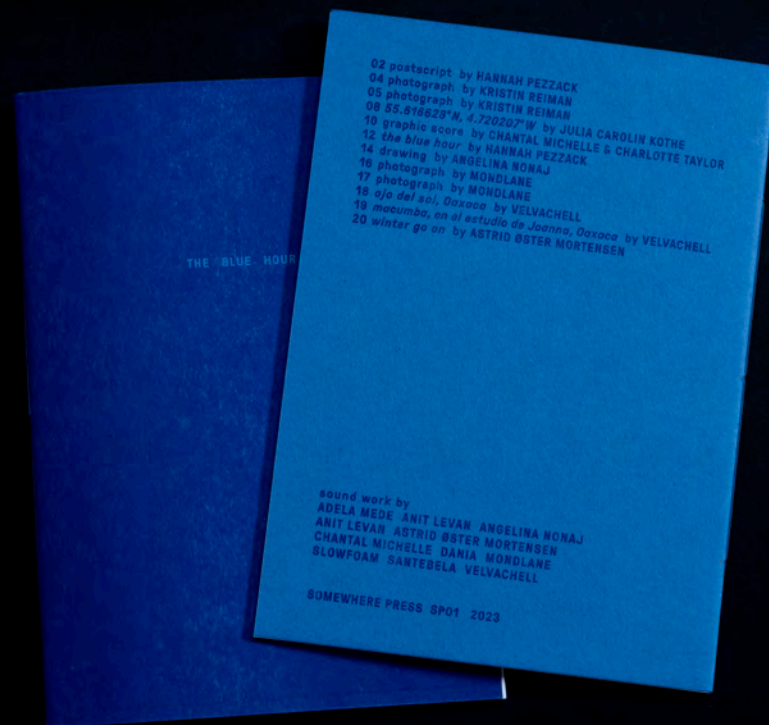
Mac Mahan, Bruv James Slash&Burn, radiophrenia, the Crespo Foundation (Ulrike Crespo), Maria Kothe, Wolfgang Kothe, Lisa Fabian for joint jam sessions and to Marcus Maeder for providing me with soil recordings of the garden.

© 2023, Yulia | Julia Carolin Kothe, Drifting through the haze, one might decide to focus on the garden's shed, commissioned by radiophrenia and developed during the Glenkeen Garden Residency of the Crespo Foundation.

Photography

Julia Carolin Kothe and Felix Erben





The Blue Hour

Somewhere Press, Glasgow
September 2023

[Bandcamp](#)

Cassette and print publication

The Blue Hour, a year-long collaborative project, that began with a commissioned text by Hannah Pezzack, and resulted in new work by many of our most cherished artists. As the first release on our new Somewhere Press imprint, The Blue Hour takes shape as a print publication and split-side cassette.

Encircling themes of liminality, the intimacy of sound and collective creative processes, the project draws its name from the intermediate phase between dusk and nightfall –
“the twenty minutes at the end of the day when the sun dips a few degrees below the horizon, leaving an inky residue in its wake.”

Contributions include new solo projects by Glasgow-based artists Mondlane (NEY) and Velvachell (WomenSaid), alongside previous artists from the label, Man Rei and Chantal Michelle, and new collaborators, Dania, santebela, Angelina Nonaj, Anit Levan, Astrid Øster Mortensen, Anit Levan and Slowfoam.

The publication collates work across various mediums, reflecting on the sound work within the compilation. Included are texts by Hannah Pezzack, Julia Carolin Kothe, Astrid Øster Mortensen and artwork

by various contributors to the compilation.

Single cassettes are available at Boomkat. Cassette + book packages are available at Bandcamp. A few booklets will also be available at Good Press (with digital download).

The cassette and publication are available in very limited quantities - cassette is edition of 100, publication is an edition of 40.

Photography

Somewhere Press









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
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.
Rompig 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.

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).







OBSCURE FORMATS - AUDIO + VIDEO
UNRECORDED + UNEDITED







In an empty space with murmuring box on a blank sheet paper

Centre for Contemporary Arts Glasgow
January / February 2023

[Creative Lab Residency w/ Lisa Fabian](#)

Dimensions variable

Sound installation, live-performance,
moving image, sculpture

Two voices

*reverberating at their fullest and loudest
until they break and deteriorate*

growing from whisper to hum

blending and merging until faded

*in an empty space with a murmuring
box*

on a blank sheet of paper

experimental sound and improvisation. We are interested in the spatial atmospheres that sound can create — the fragmentary overlays of sound, images, text and the glitches in-between. We speak of atmospheres consisting of ambivalences, episodes constructed from memories, emotions, relationships, and the ordinary.

Coming from visual backgrounds, we accumulated a joint body of work that includes experiments related to the medium of sound and moving image. While processing a wide range of visual and acoustic material, we compiled a trial-and-error archive including electronically generated noise, tones and sine waves that we created through experiments with our voices and the use of synthesizers. Our collaborative work draws on the (un) catalogued material from the CCA and Third Eye Centre archives, including various forms of audio recording such as radio interviews, sound works, shaky camera tests and unintentionally recorded material. The archival sources both serve as a source of material and as a prompt for shaping our collaboration.

Photography

Lisa Fabian and Julia Carolin Kothe

We talk about the archive as a means of dialogue between us, the past and the present, as a source of inspiration and material for new works that overlap and inform each other. We talk about sound extending or restricting the limits of our bodies. About the compassion and care listening holds (cf. Brandon LaBelle, Sonic Agency, 2020). About the value of







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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

as far
as
re
member
book 3

(2022)

„Sit in or take away?“
Julia Carolin Kothe →

Sit in or take away?*

[: three characters that together form a layer on top of a structure
] :
\ :
% : randomly lined up word(s) of the character who spoke last
¶ : last word echoed, until another character begins to speak
♪ : track

[lately, I've been thinking about built-in walls
] the seemingly neutral element, placed on top of a structure
[square and screwed ¶
] % we are
\ together ¶
][to hold onto each other?
\ one of several possible, cheap solutions
] to divide
\ and to shape
[shape ¶
][to space
[I sit inside the box
] %
\ my fingernails remove the top layer of paint, slowly
] they scratch horizontally removing the first layer of porous surface
[steam behind the screen?
][%

♪ AGF – 'Object' is playing in another room

\ % testing the walls to see what's inside
] % the screen shows the object as a mass ¶
[% but we weren't sure what it could be ¶
][% as the wall was very thin
\ under the scratch, two or three more layers
without traces of a cover of a trace of covers of traces of covers ¶
[the ultimate effort of a layer with cover
] to sell this space for me ¶
\ and future built-in imaginations ¶
] a physical gesture of minimum wage
[a wrapping paper which imagines itself to look neutral
] a hiding gift of
[creative work, that we paid for

\ is on the phone... a monologue with input from another character sitting somewhere else

\ heyyyy

toasts to another layer with a can of the best-selling local soft drink when saying a word

\ you know, when I knock on the wall ¶
 like this ¶
 a hollow echo ¶

♪ *Ka Baird – 'Imagination'*

] [both trying to scan another layer or each other, respectively
scanning with their eyes while trying to see through
while they're actively practicing stereoscopic vision
eyes move wall-eyed and cross-eyed
no text, no words, no images but an object of thought hidden somewhere in the space
awaiting to be turned into a sculpture ¶

* This is a first draft of a materialising script for multiple voices, originally conceived in a studio with built-in walls.





Sit in or take away?

As far as I remeber **AFAIR#3**

[Online magazine](#)

October 2022

Image- and text-based piece for the online publication 'As far as I remember'

For the third issue of 'As far as I remember', Julia Carolin Kothe contributed 'Sit in or take away?'- a script with scores for multiple voices speaking aloud, interrupted by a playlist. This script is the beginning of a longer text to be verbalised in space, perhaps in an installation, constructed to renew, adapt, refine, highlight and change each time it is performed live.

Editors

Catharina Szonn and Sarah Reva Mohr

Contributors (in order of appearance)

Arabella Paner, Mustafa Sevinc, Tim Deniz Heide, Agnes Müller, Lisa Peil, Lena Stewens, Yana Tsegay, Altinstark, Miriam Steinmacher, Dennese Victoria, Julia Carolin Kothe, Caitlin Merrett King, Caroline Streck, Catharina Szonn, Agata Szymanek, Jana Bissdorf, Blockadia Tiefsee, Sarah Reva Mohr, Nina Paszkowski

Design

Catharina Szonn and Sarah Reva Mohr

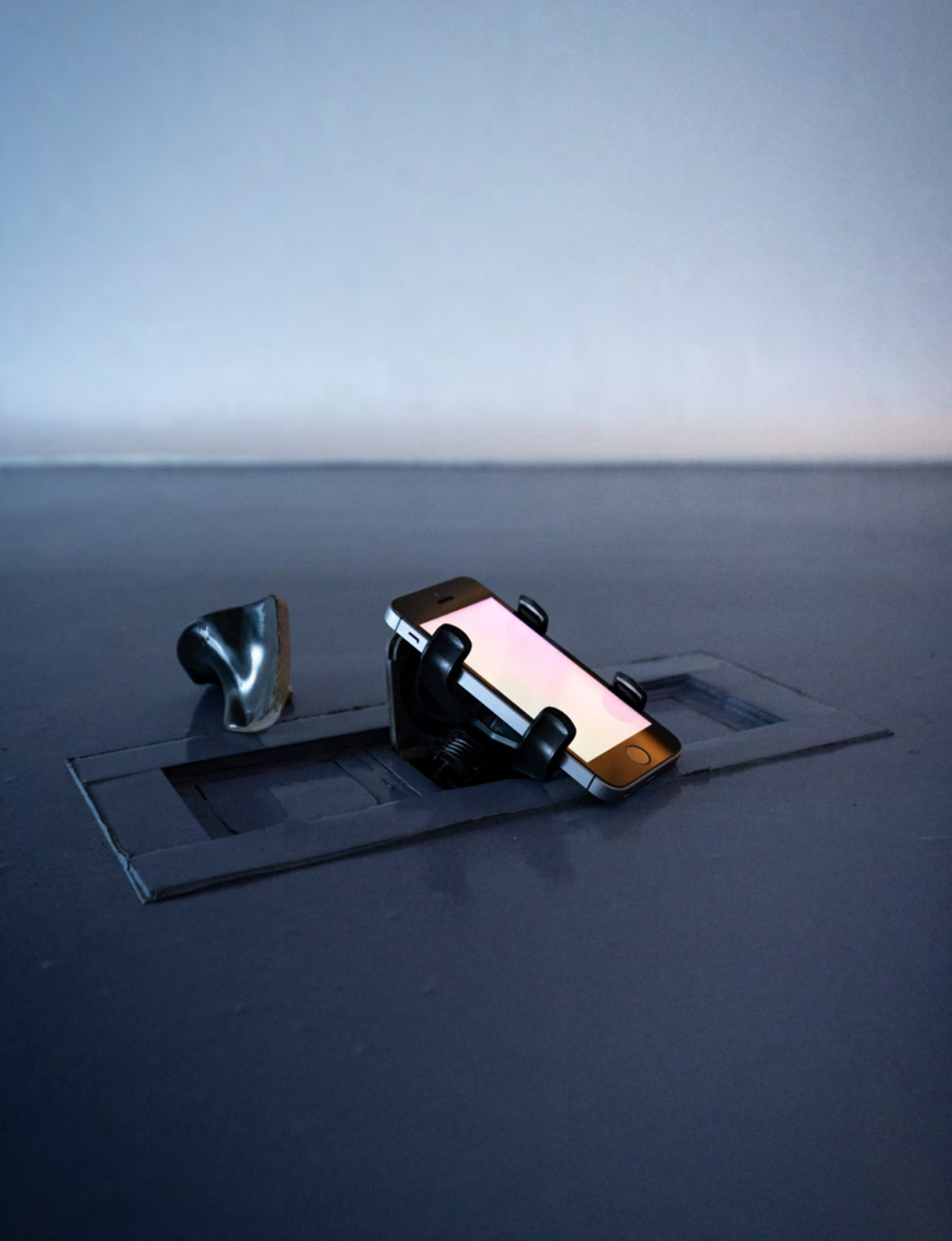


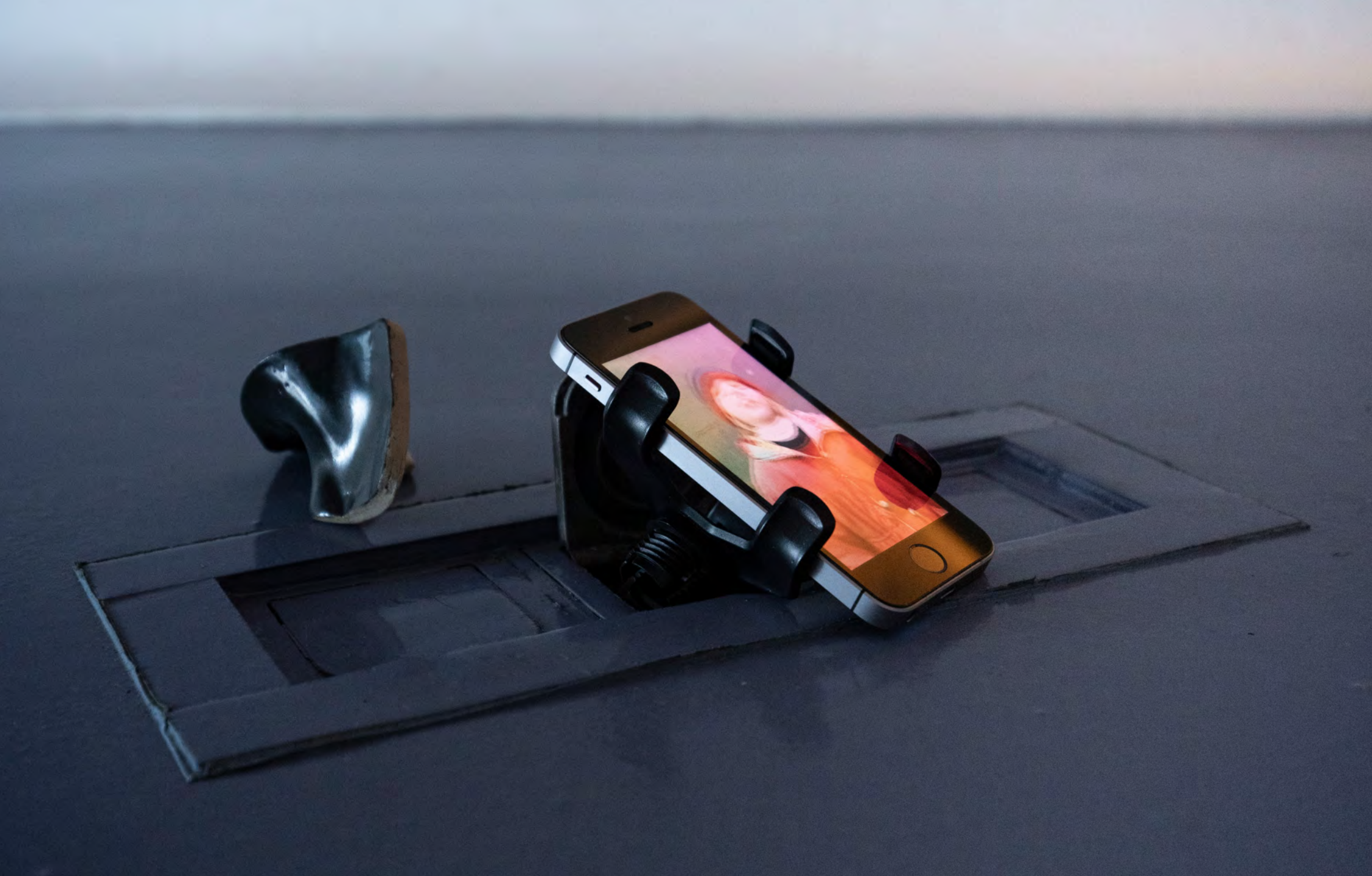
It keeps running through her mind and she keeps softly humming to herself ffff, click, tick, plop, ptui

Rosa Stern, Munich

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.

Curators

PASSE-AVANT

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...

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.

Photography

Joe Habben

Concept, Installation, Edit

Julia Carolin Kothe

Performers

Debbie Young + Yulia

Contributors

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, Kate Theodore

Technical support

Radiophrenia and CCA: Glasgow

With thanks to Radiophrenia, CCA: Glasgow, Ella Appleton & Amelia Bywater (Slaghammers), Alan Kean, Jackie (Universal Scaffolding), Studio Mama as well as the contributors.

Supported by Visual Artist and Craft Makers Awards (VACMA)









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

Tontine Building, 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

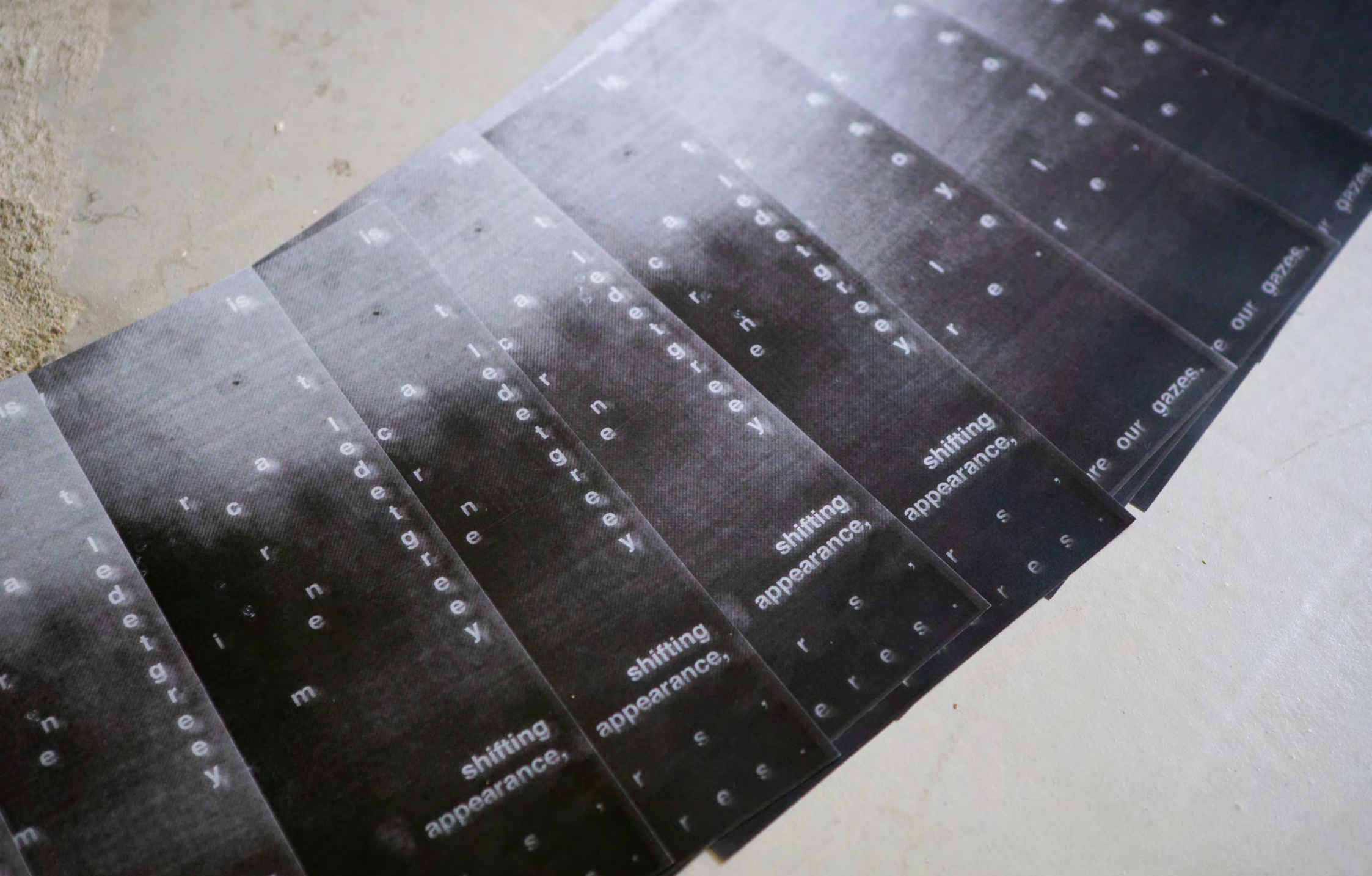
Weiche Ecken schmeicheln unseren Körpern, sie suggerieren riskante Bequemlichkeit und Nähe. Das Smartphone liegt in meiner Hand, es ist leicht und ich spüre seine Wärme: Fieber ist ein Zustand erhöhter Körpertemperatur.

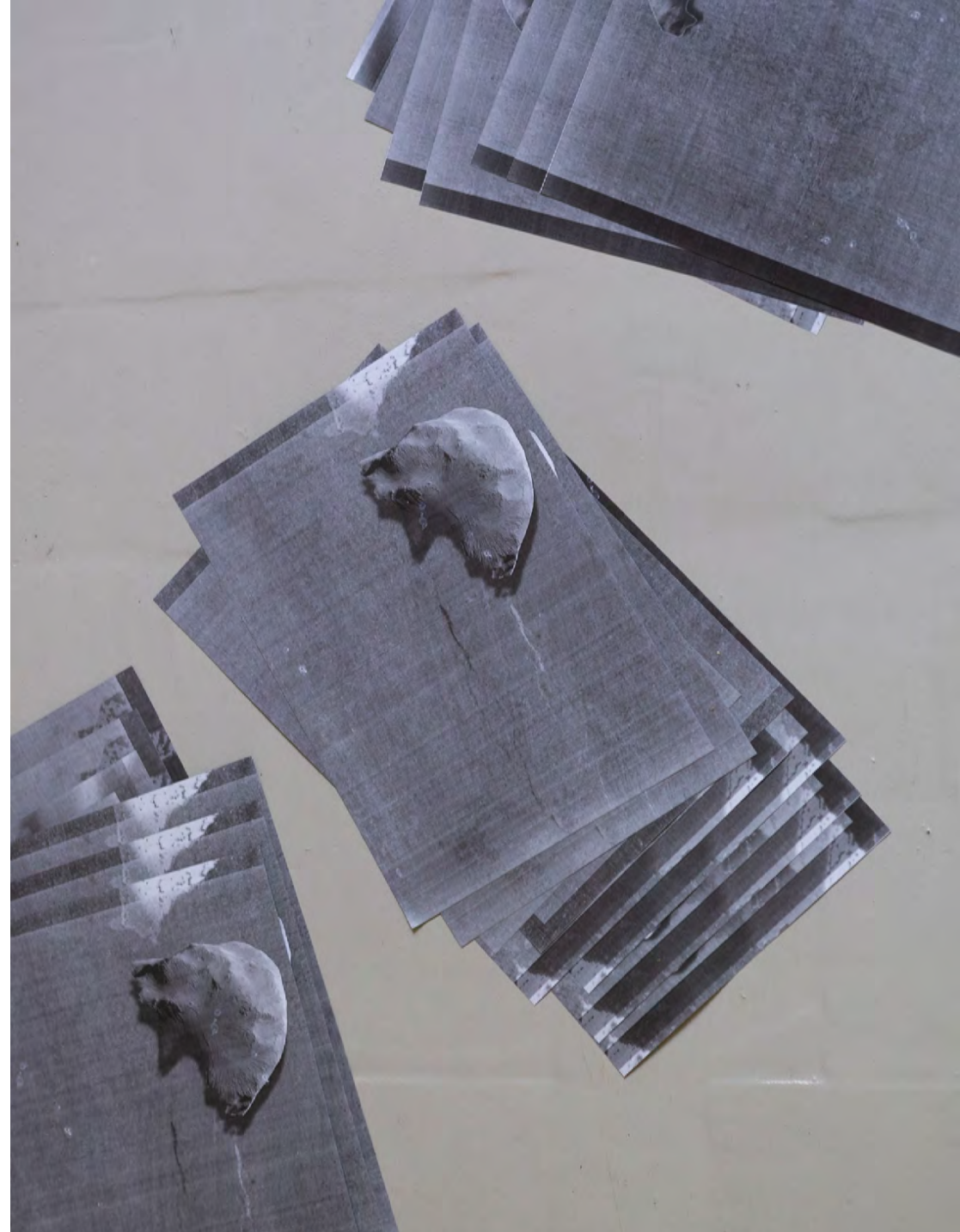
Ein Mobiltelefon fällt auf den Boden. Das Geräusch klirrend, das Glas trifft den harten Betonboden. Das Geräusch könnte fast schön klingen – es klirrt, springt und klingt, wie das Wort selbst: Es soll noch etwas [ZERSpringen], [ZERBRechen], [ZERSCHlagen]. Unsere gläserne Oberfläche hat tiefe netzartige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



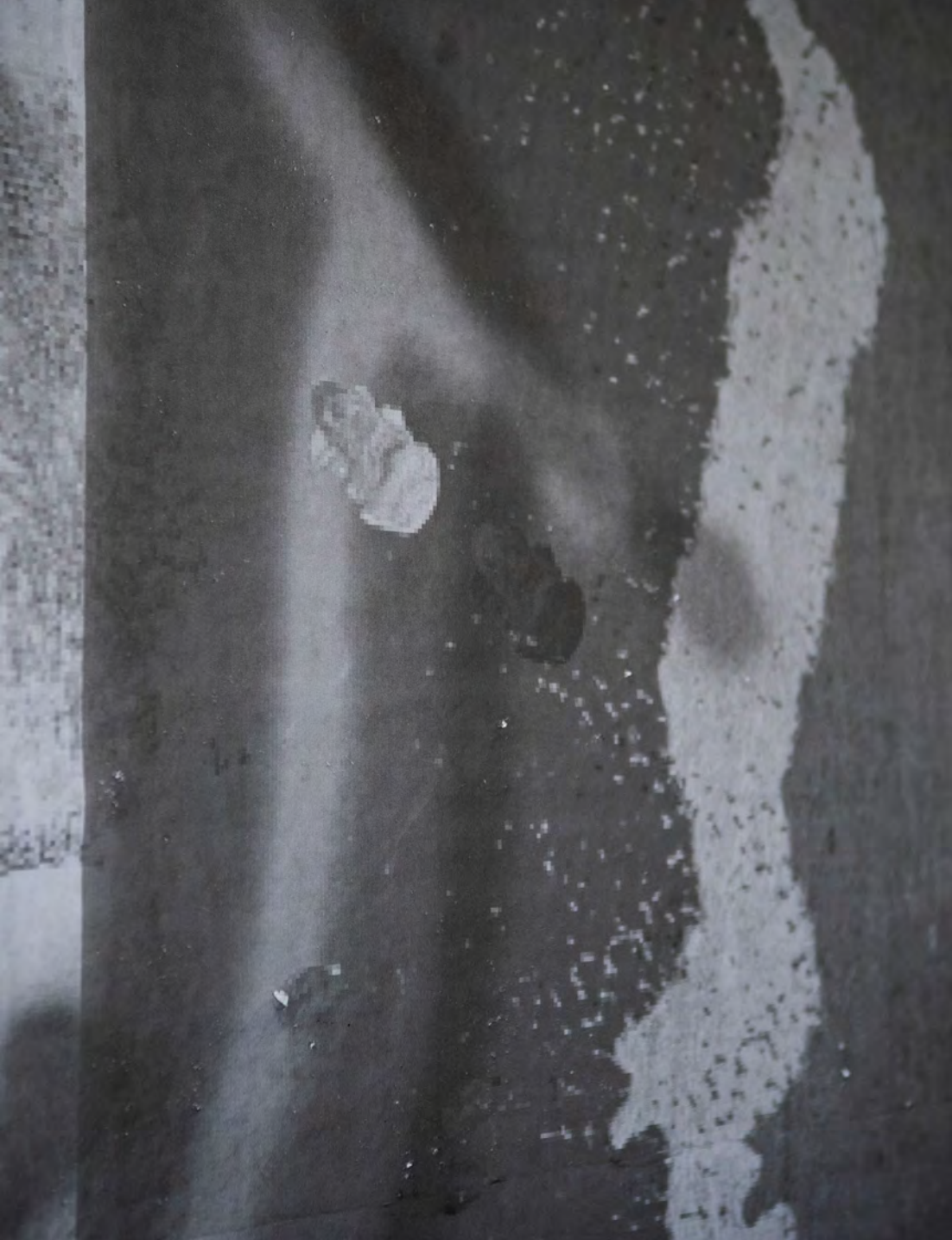
She thinks while placing an image on top of the surfaces.











‘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

Curators

„SID YOUNG“, Saulė Noreikaitė

Photography

Saulė Igarytė

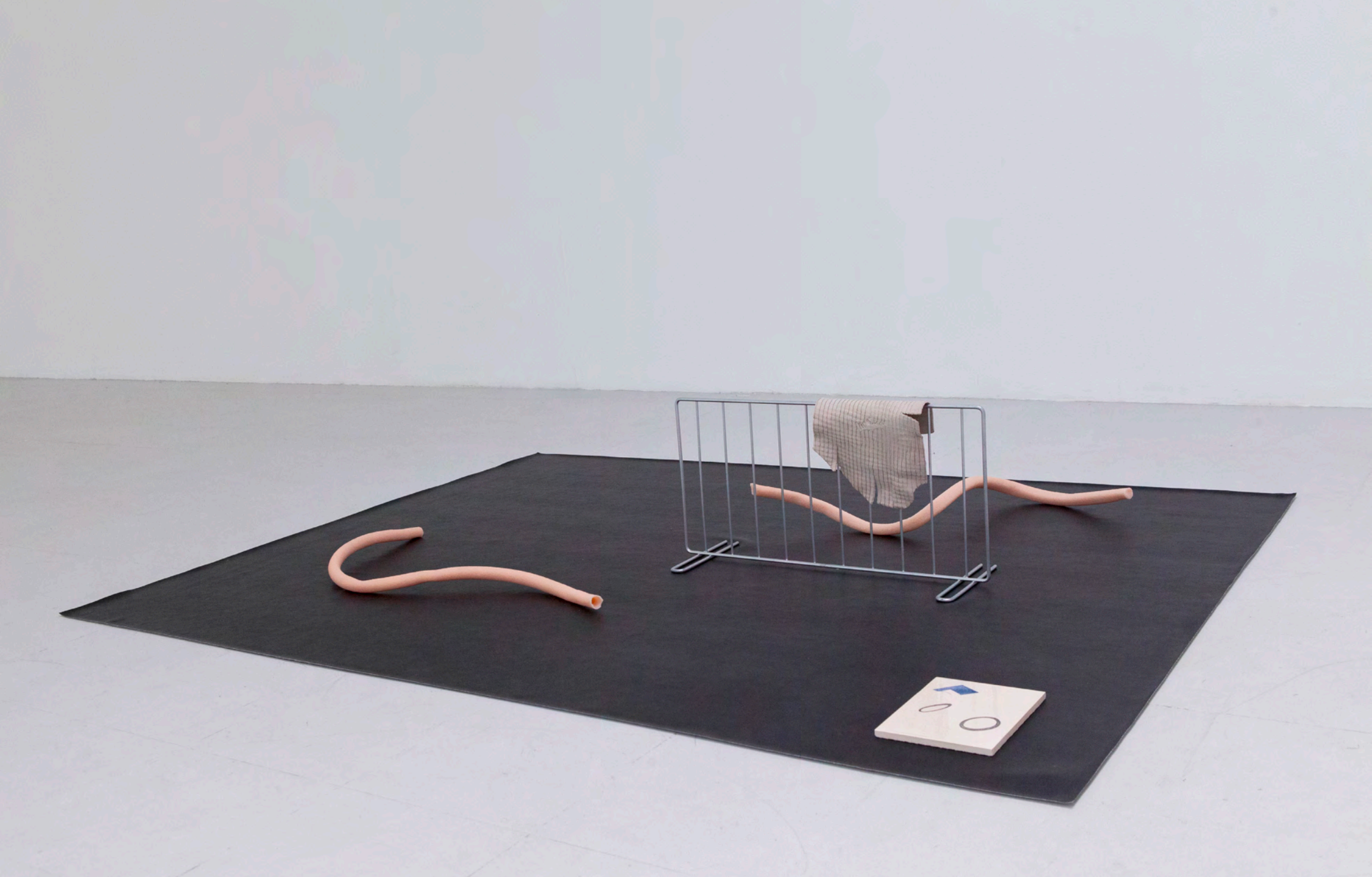
With support by Lithuanian Interdisciplinary
Artists’ Association and VšĮ “Marginalia”

The project is funded by Lithuanian Council
for Culture, Stroom Den Haag and Vilnius
City Municipality

[> Echo gone wrong review](#)

[> Palanga Street Radio](#)















Ears to the ground

Kunst- und Kulturstiftung Opelvillen
Rüsselsheim
2018

Installation

Dimensionen variabel

Papiermaché, Wachs, Gitter, Digitaldruck,
Kunstleder, Keramik, Gips

Der Titel „Ears to the ground“ spielt mit seiner wörtlichen und idiomatischen Bedeutung. Der vollständige, wörtlich genommene Satz kann als Aufforderung gelesen werden, die Ohren auf den Boden zu legen – ein merkwürdiger Appell, der mit einer Veränderung der Körperposition einhergeht. Natürlich kann diese Aktion einen Sinn ergeben – vielleicht kann jemand tatsächlich, an einer Stelle am Boden, das Gras wachsen hören?

In seiner idiomatischen Bedeutung bezeichnet „Ears to the ground“ so viel, wie darauf aufmerksam zu sein, was sich in einer Umgebung abspielt und was andere berichten. In einer zweiten Nuance so viel, wie ein Anbahnen, ein Erspüren einer Stimmung oder Situation, für die es eine Vorahnung gibt. Der Titel vereint körperliche Bewegung und Aktion mit dem Unkonkreten und Vagen einer zukünftigen, ungewissen Situation innerhalb einer Umgebung.

Du weißt, dass Architektur nicht bloß sichtbar ist, wenn du dich schon mal dabei erwischst hast, das Leben des Obendrübers zu belauschen. Räume

sind über- und nebeneinander innerhalb einer größeren Architektur gestapelt und durch für uns unsichtbare Rohre, elektrische Leitungen miteinander verbunden – innerhalb einer Architektur werden Räume zu großen Organismen. Meistens agieren wir passiv in Räumen und sehen dann nur die Auswirkungen von diesen: Selbstverständlich betätigen wir Lichtschalter. In Hochhäusern können wir nachts die rhythmischen Farbspiele von Licht und elektronischen Geräten beobachten und hin und wieder vorbeihuschende Silhouetten. Die Lichter und Silhouetten wissen nichts voneinander und wir sind diejenigen, die die Auswirkungen der Handlungen der Bewohner*innen innerhalb des größeren Organismus beobachten und etwas anderes wissen als die Innendrinbewohner*innen.

Dokumentation

Julia Carolin Kothe

Eine Skulptur stattete meinem Atelier einen Besuch ab, ich spazierte gerade in der Parkanlage. Als ich wieder kam war im Labor alles so, wie ich es zurückgelassen hatte. Noch bevor ich die Musik anstellte, merkte ich, dass über allem ein Hauch von neuer Bedeutung lag. Ich fragte mich, wie das passiert sein konnte und rief S. an: „Hej S., sag mal, weißt du etwas von einer Skulptur, die hier herumwandert?“ – „Aus was genau besteht sie?“ – „Ehrlich gesagt, keine Ahnung. Aber ich weiß, dass sie hier war.“ Ich gebe zu, ich habe eine Menge Fragen, aber keine harten Fakten.

Mein Augenpunkt wandert von Zustand zu Zustand, von Situation zu Situation, von Fliese zu Fliese. Mir ist kalt. Die Fensterscheiben sind dünn. Und vergittert. Wo liegt das Ende eines Raumes? Gibt es eins? Ich denke: Sie könnten nicht überleben, wenn sie nicht das Draußen sehen würden, das Licht spüren, die Luft atmen und das beruhigende Zwitschern der Außensitzenden hören würden. Sie leben im Dazwischen.

Als die Skulptur sich entschloss produziert zu werden – ein durchaus komplizierterer Vorgang umgaben sie zwei Hände in feuchter Papiermasse. Schon jetzt wusste sie, dass sie zurückgelassen werden würde, an einem dunklen Ort, wo sie niemand mehr betrachten würde, eingepackt in Folie. Eine kurze Show – die Skulptur wusste worauf es ankommt, erst recht dann, wenn die Anderen über ihren Nutzen und Zweck diskutierten. Sie liebte, es betrachtet zu werden und rückte sich selbst ins beste Licht.

Wenn du etwas in einem Raum hineinstellt, siehst du dich mit folgender Frage

konfrontiert: Um was handelt es sich hier? Um was handelt es sich, wenn jemand anderes deine Position einnimmt? Um was handelt es sich, wenn du es in den benachbarten Raum stellst? Das Ergebnis ist natürlich nicht mehr dasselbe. Ich habe einmal geträumt, dass Laurie Anderson oder jemand anderes mich angerufen hätte, als ich gerade eines meiner Objekte betrachtete. „Was hast du an?“, fragte sie, „etwas legeres?“.

Text

Julia Carolin Kothe