



Biography

Julia Carolin Kothe's artistic work moves between different media, materials and (collaborative) formats - at the crossroads of sculpture, text, sound, choreography and performance.

The sculptural installations 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 spaces and the bodies within it.

The processual nature of her practice breaks away from the notion of a singular, finished work. Instead, her work offers the spectator a spatial, atmospheric, physical and psychological experience, casting an unforeseen light on particular environments and contexts.

In auto-fictional performances and texts, she reflects on making and the uncertainty associated with it. She speaks about intimacy as well as fragility and creates seductive as well as subversive states. In her texts, fictional, contemporary and historical womxn* figures overlap with the artist's inner life and biography. She explores and constructs changing roles and relationships within shifting scenarios.

Julia Carolin Kothe (*1991) is an artist based between Glasgow, UK and Frankfurt a. M., D. She graduated from The Glasgow School of Art (2019, UK) and Kunsthochschule Mainz (2018, D).

Recent works were shown at Kunsthalle Mainz (2021), Queens Street Studios (2021, Belfast), POKY – Institute of Contemporary Art (2020, Mainz), ATLETIKA Gallery (2020, Vilnius), mañana bold (2019, Offenbach/Main) and Frankfurter Kunstverein (2018), amongst others.

Yulia is the sonic and performative echo of Julia Carolin Kothe.

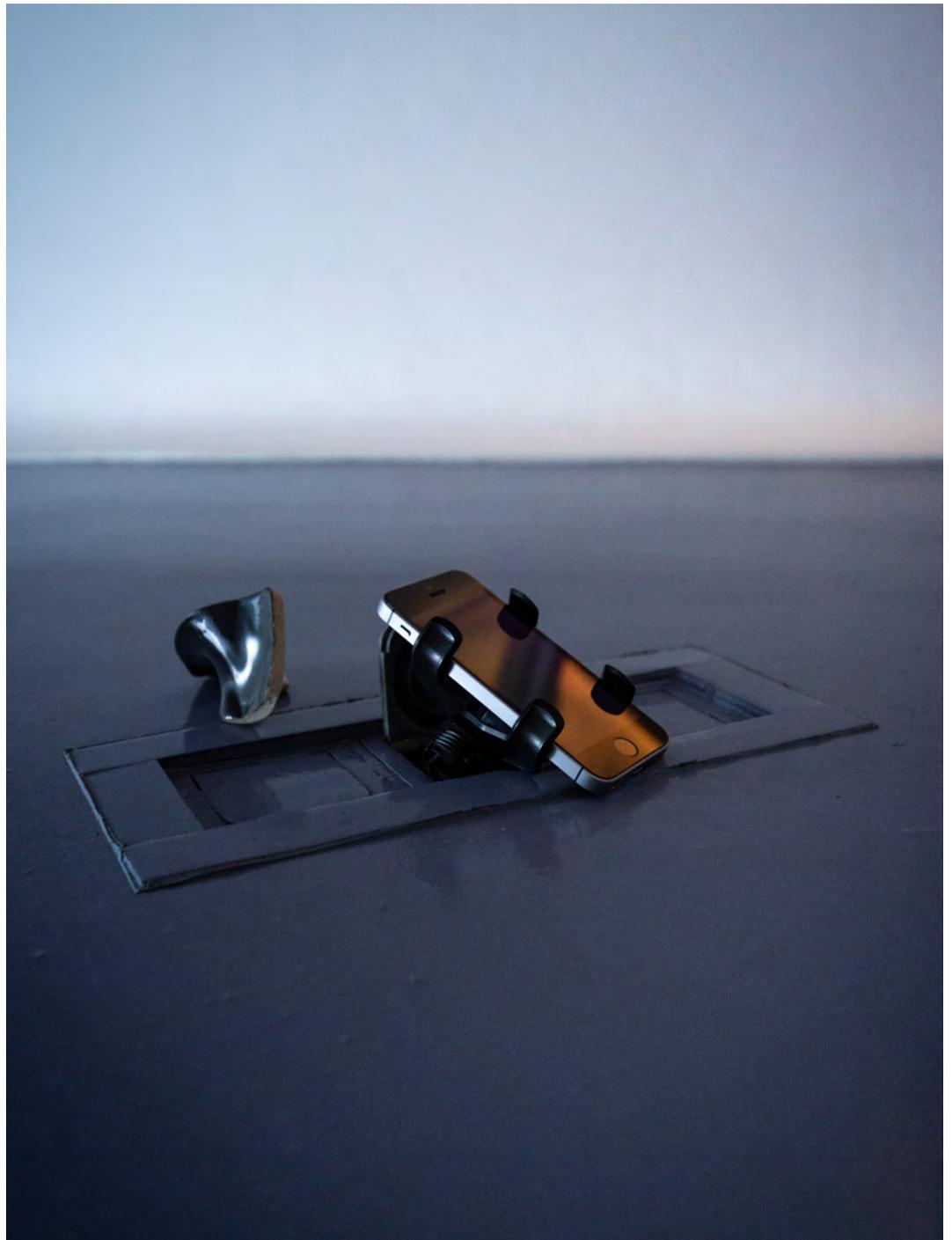
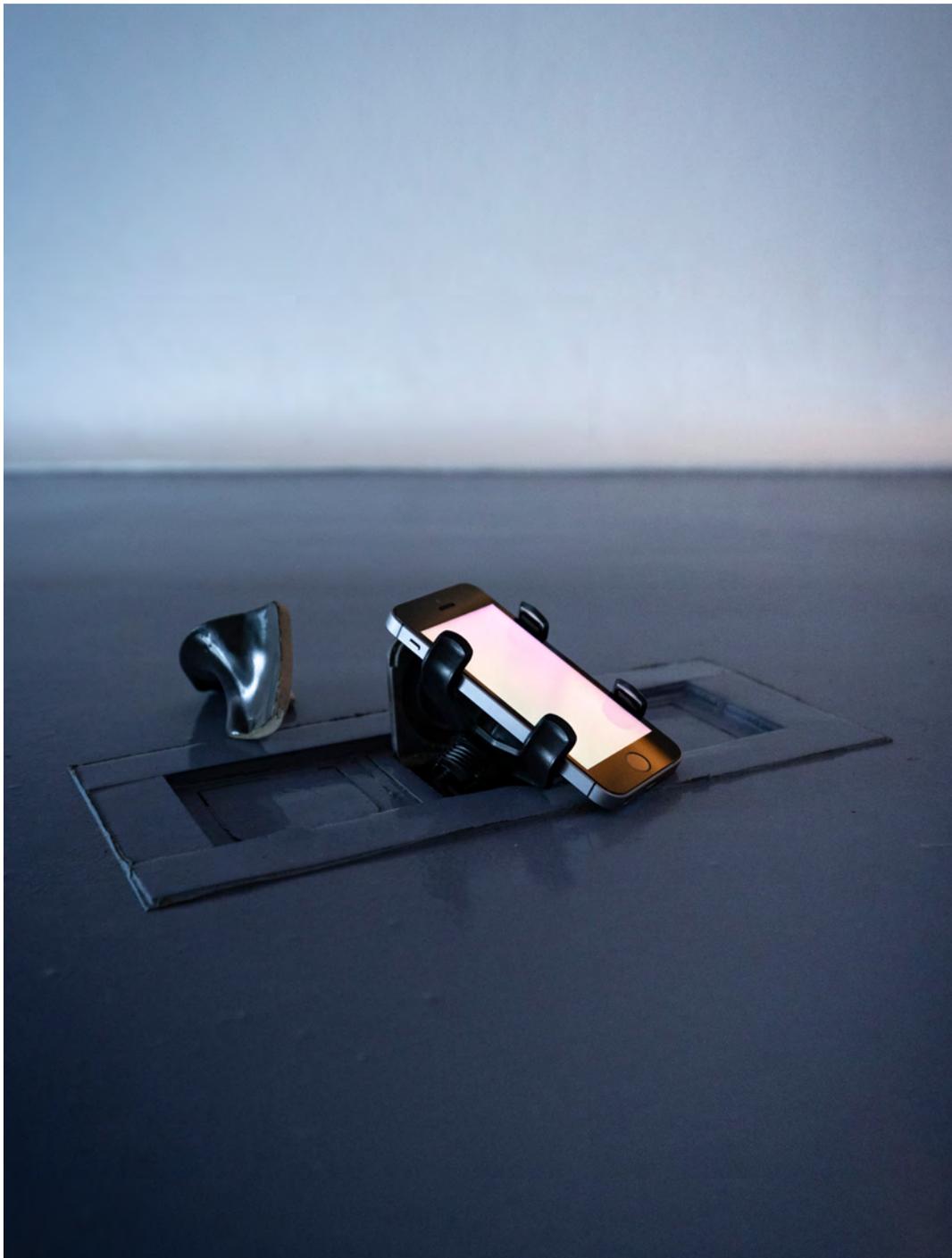
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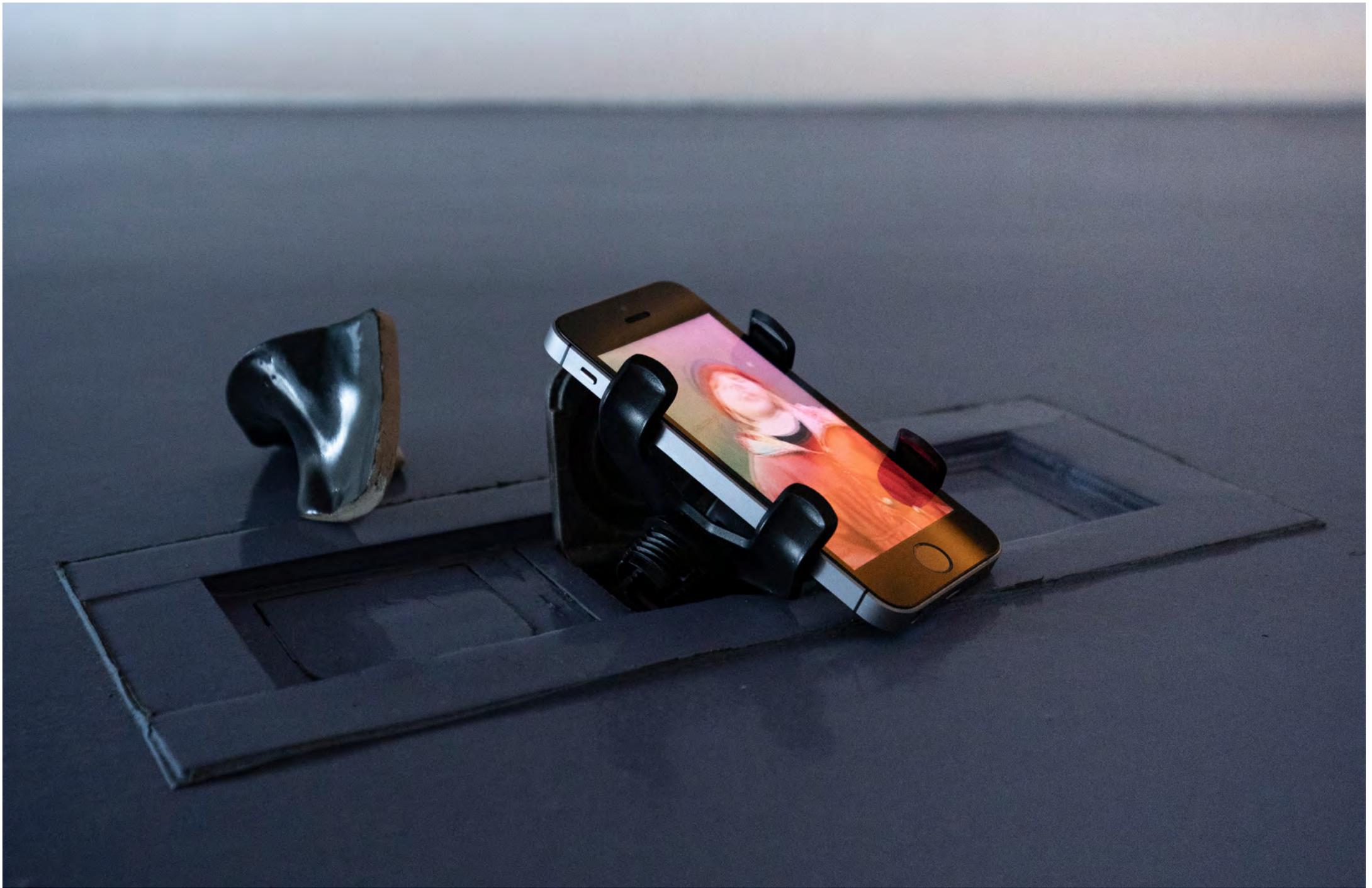
juliacarolinkothe.de

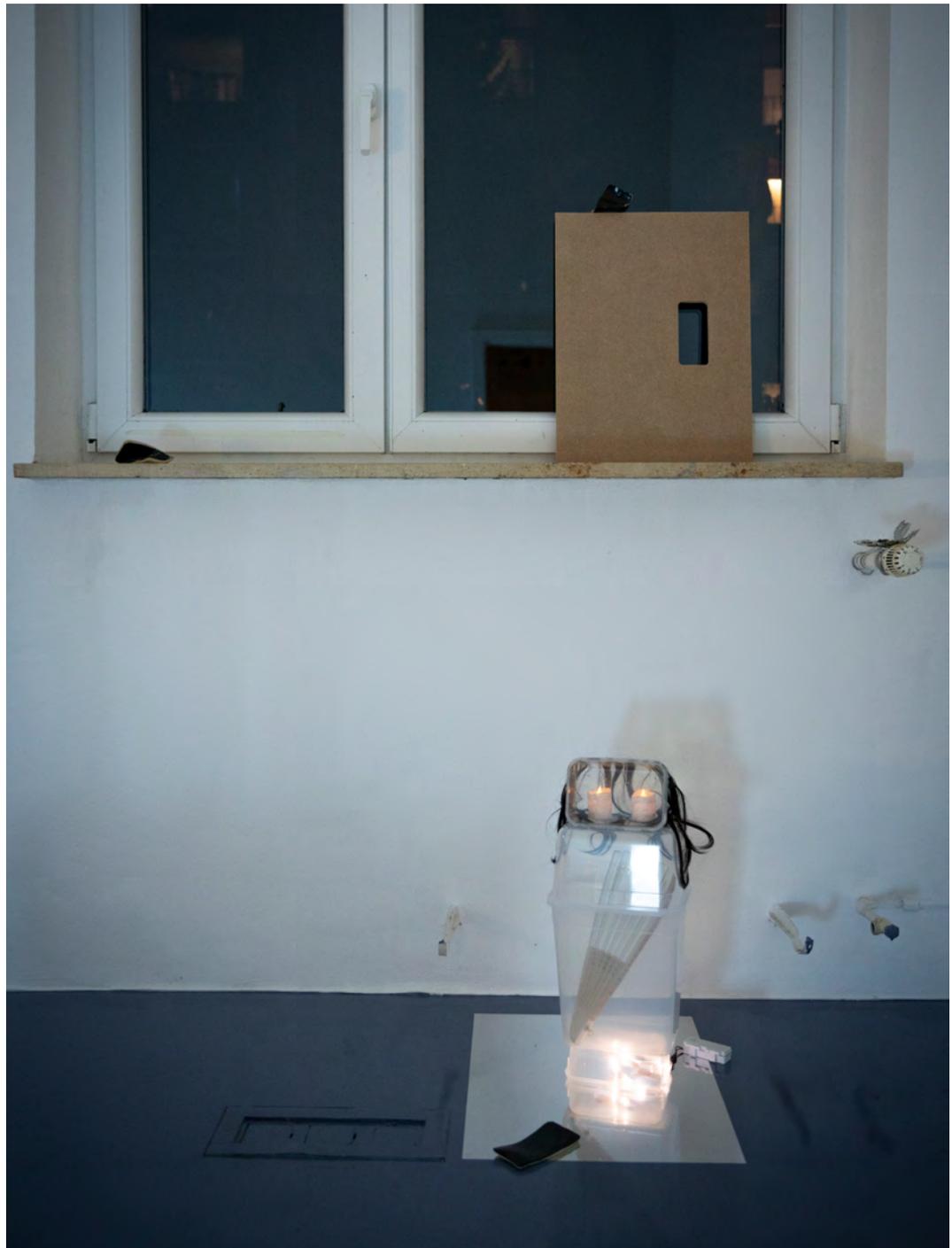
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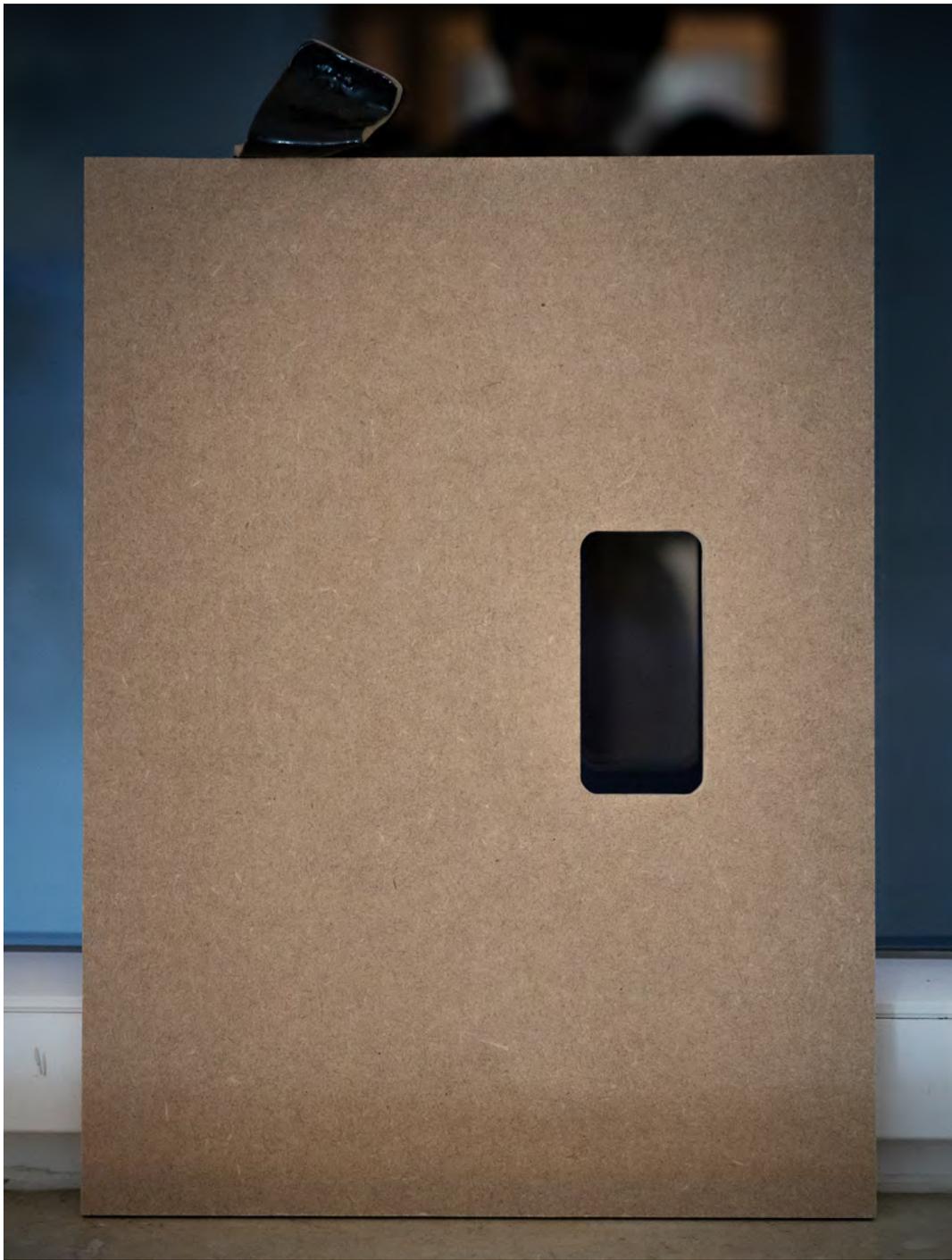
[@julia.ko](https://www.instagram.com/julia.ko)













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

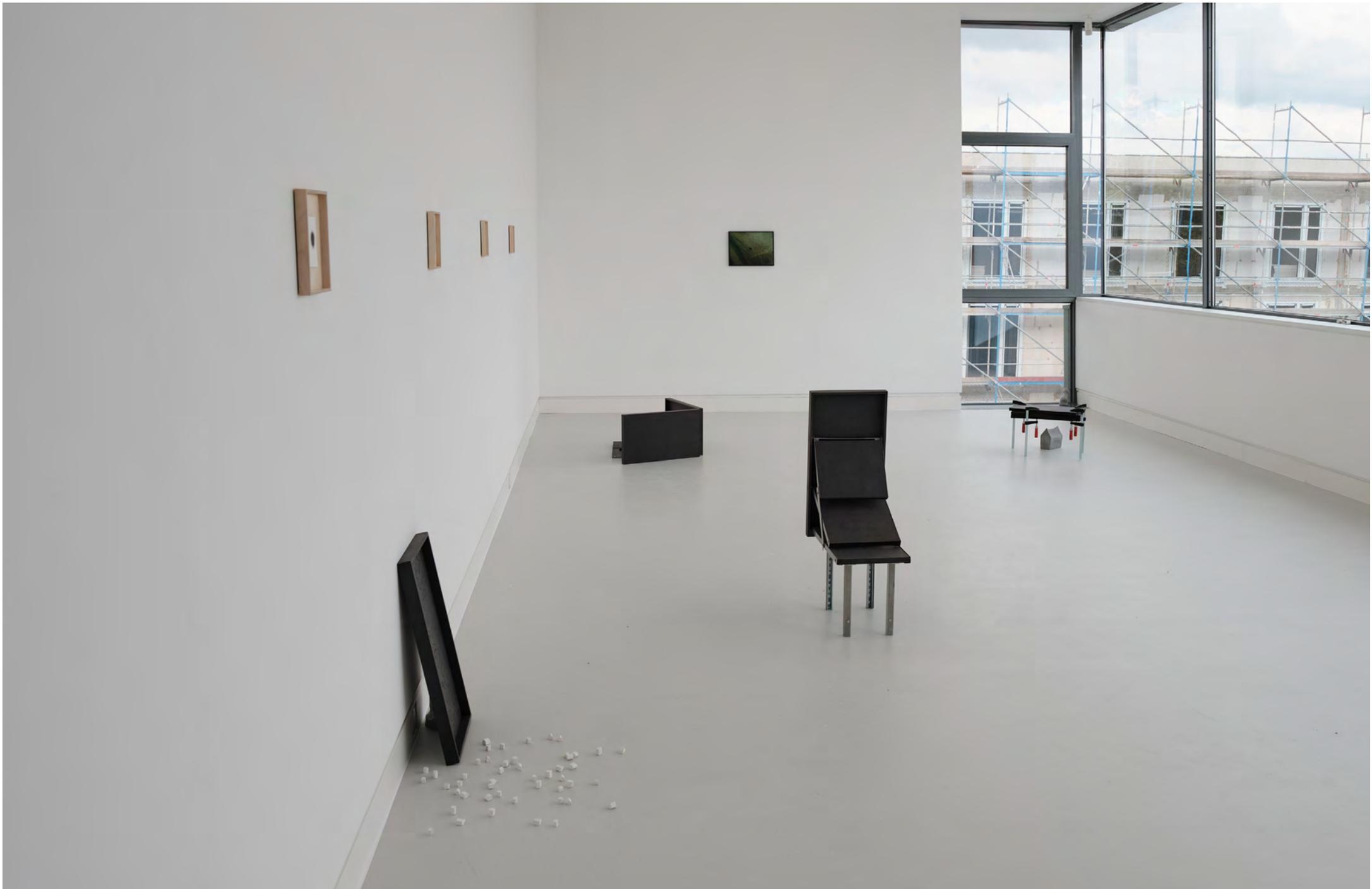
at the age of four. A piece of wood that has
been adapted to the size of hand luggage on
flights, thus, hints at the pandemic conditions
of art production and transport. Combined
with miniature ceramics sculptures in the
shape of broken and deformed iPhones,
Kothe’s installation questions how the human
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](#)



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





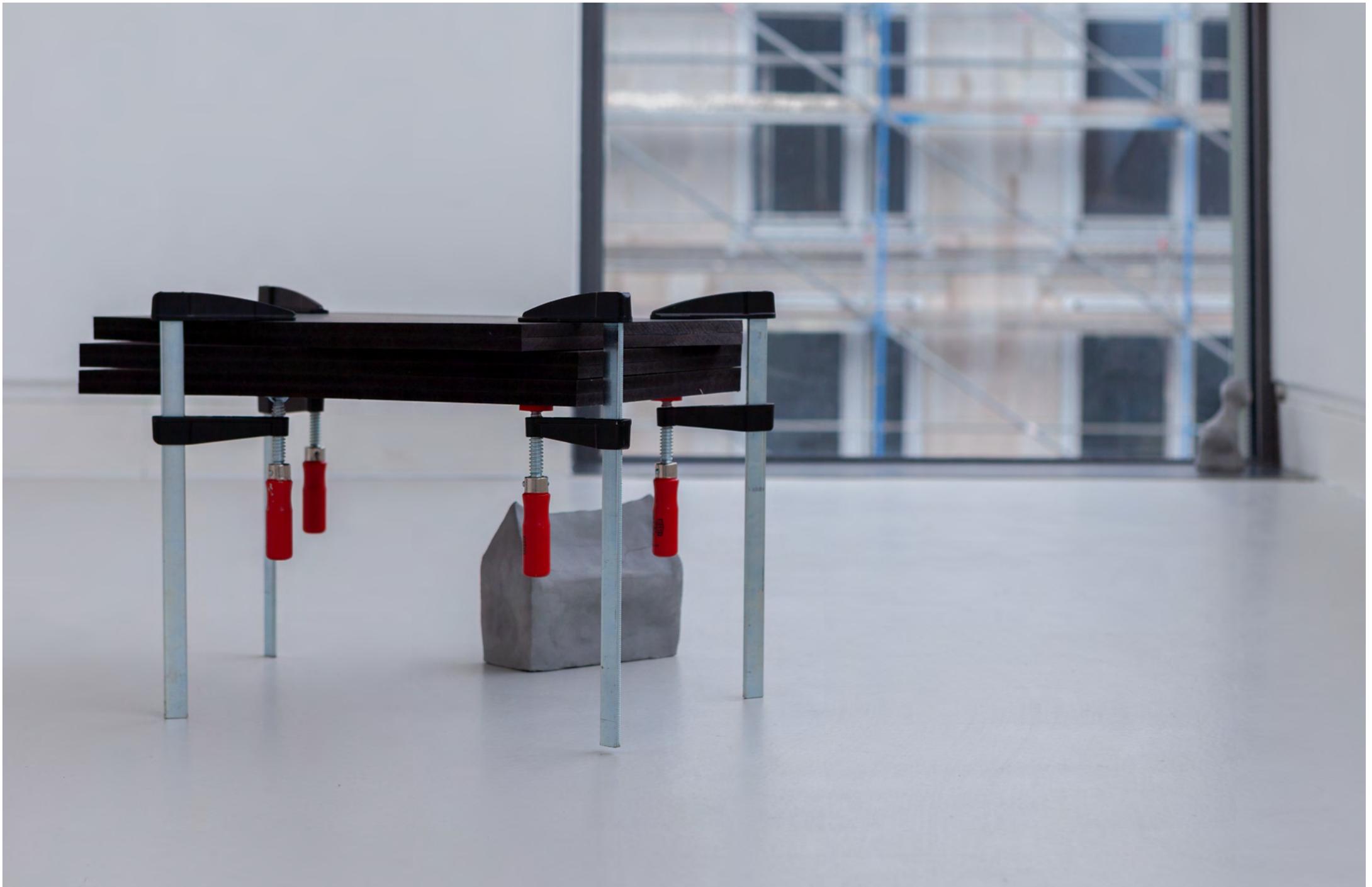


Fig. 3

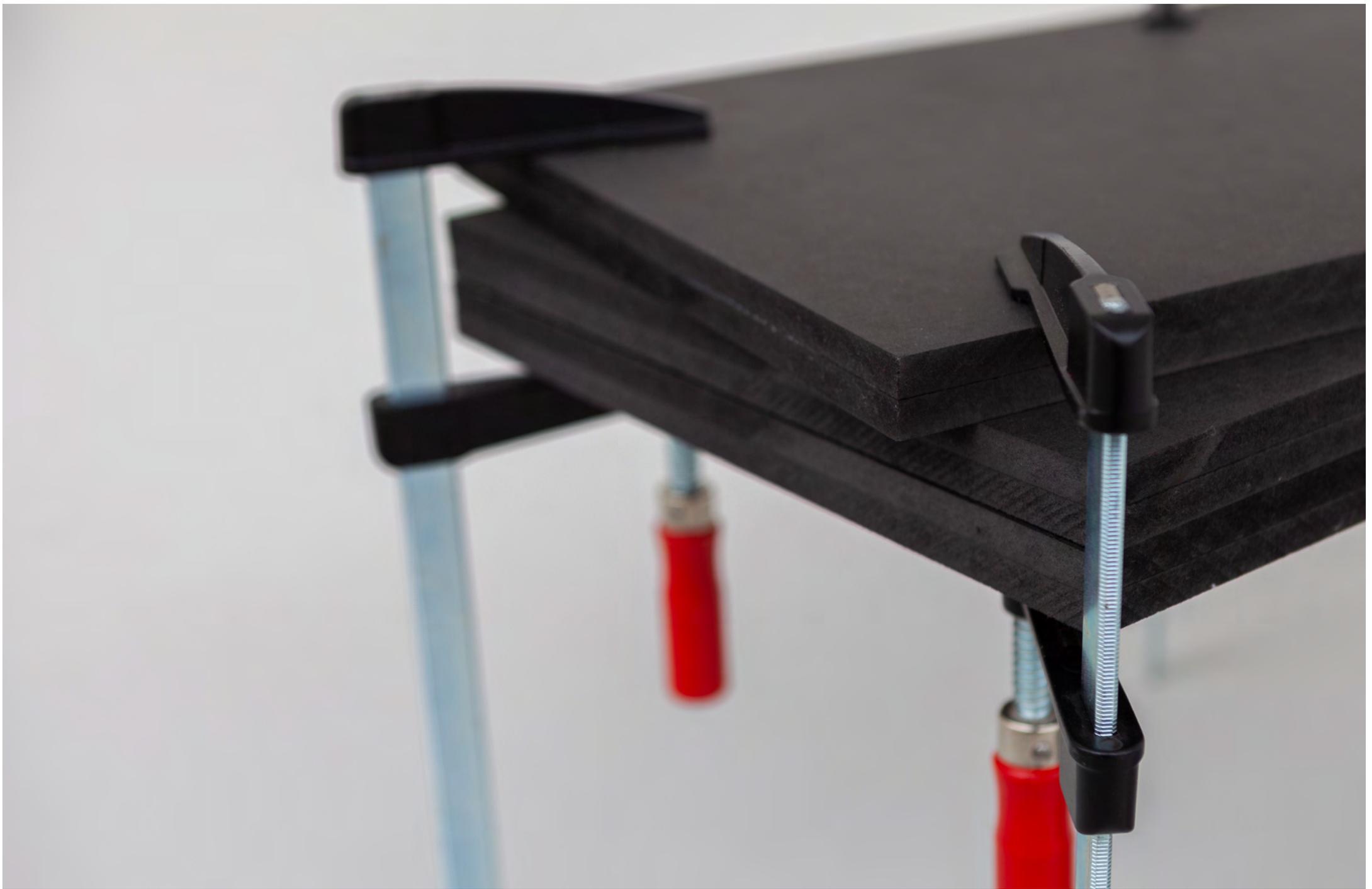


Lizze Young











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 Phillips, 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



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

Tontine, Glasgow





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.

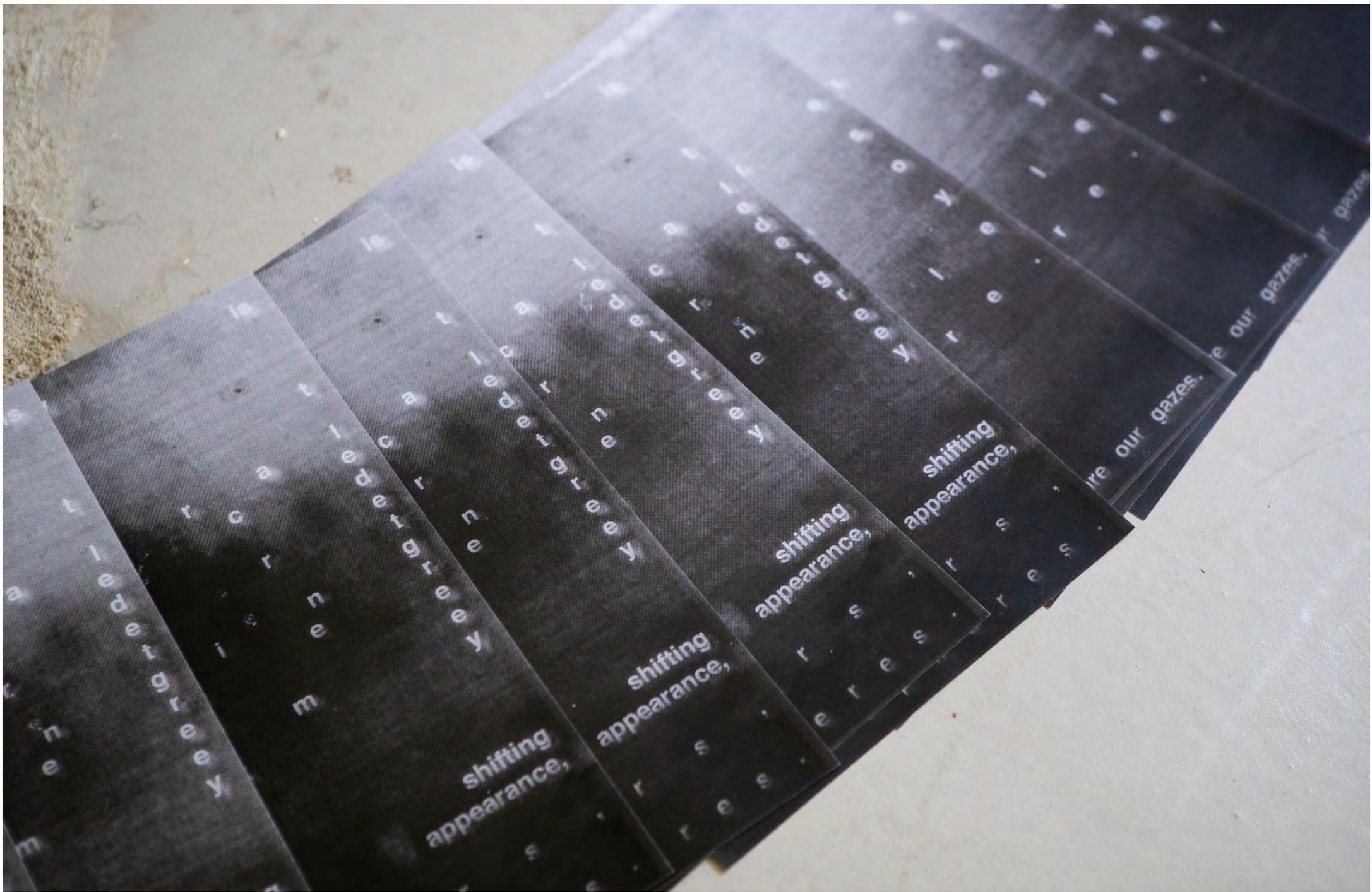
*Weiche Ecken schmeicheln unseren Körpern,
sie suggerieren riskante Bequemlichkeit
und Nähe. Das Smartphone liegt in meiner
Hand, es ist leicht und ich spüre seine
Wärme: Fieber ist ein Zustand erhöhter
Körpertemperatur.*

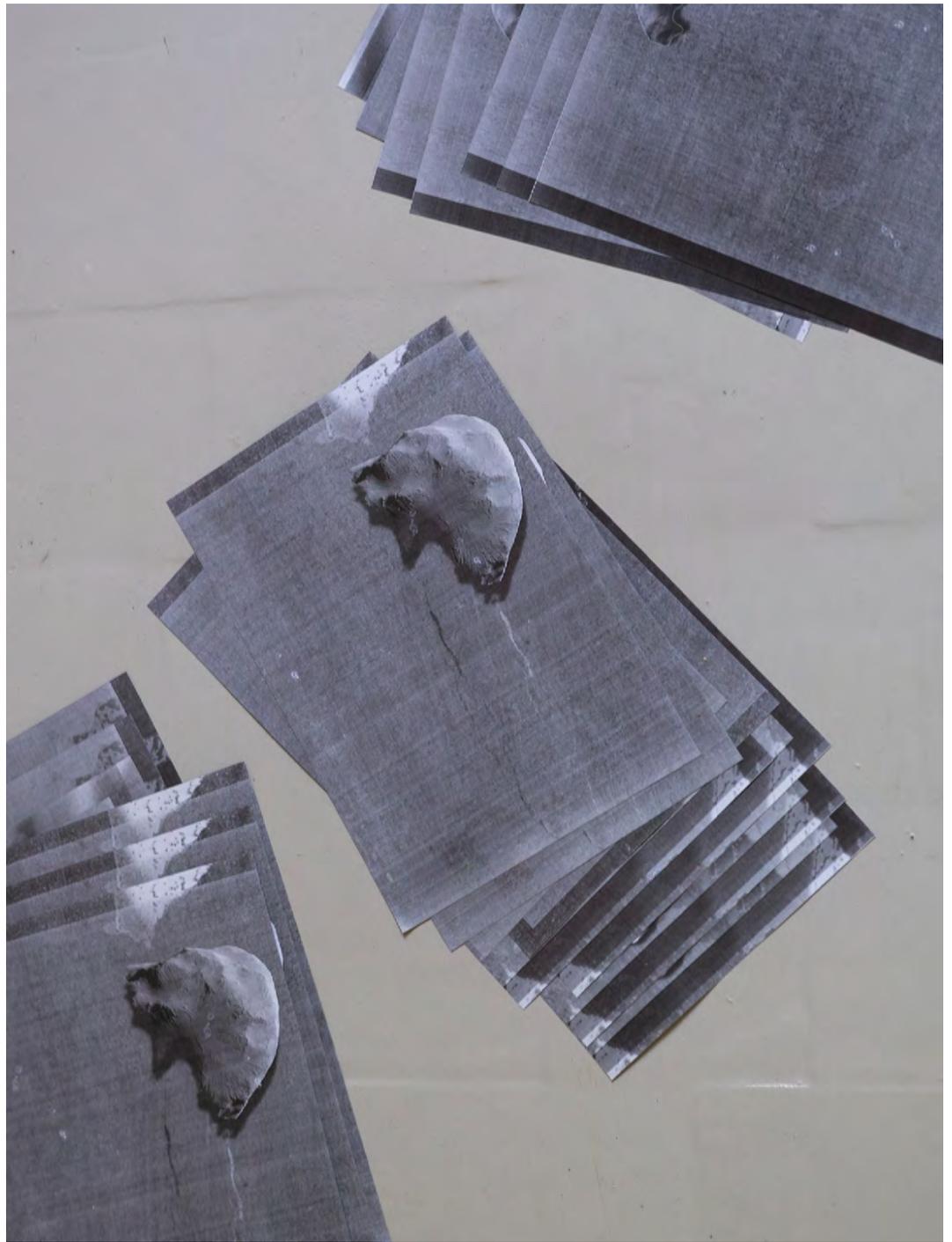
*Ein Mobiltelefon fällt auf den Boden. Das
Geräusch klirrend, das Glas trifft den
harten Betonboden. Das Geräusch könnte
fast schön klingen – es klirrt, springt und
klingt, wie das Wort selbst: Es soll noch
etwas [ZERSpringen], [ZERBRechen],
[ZERSCHlagen]. Unsere gläserne Oberfläche
hat tiefe netzartige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

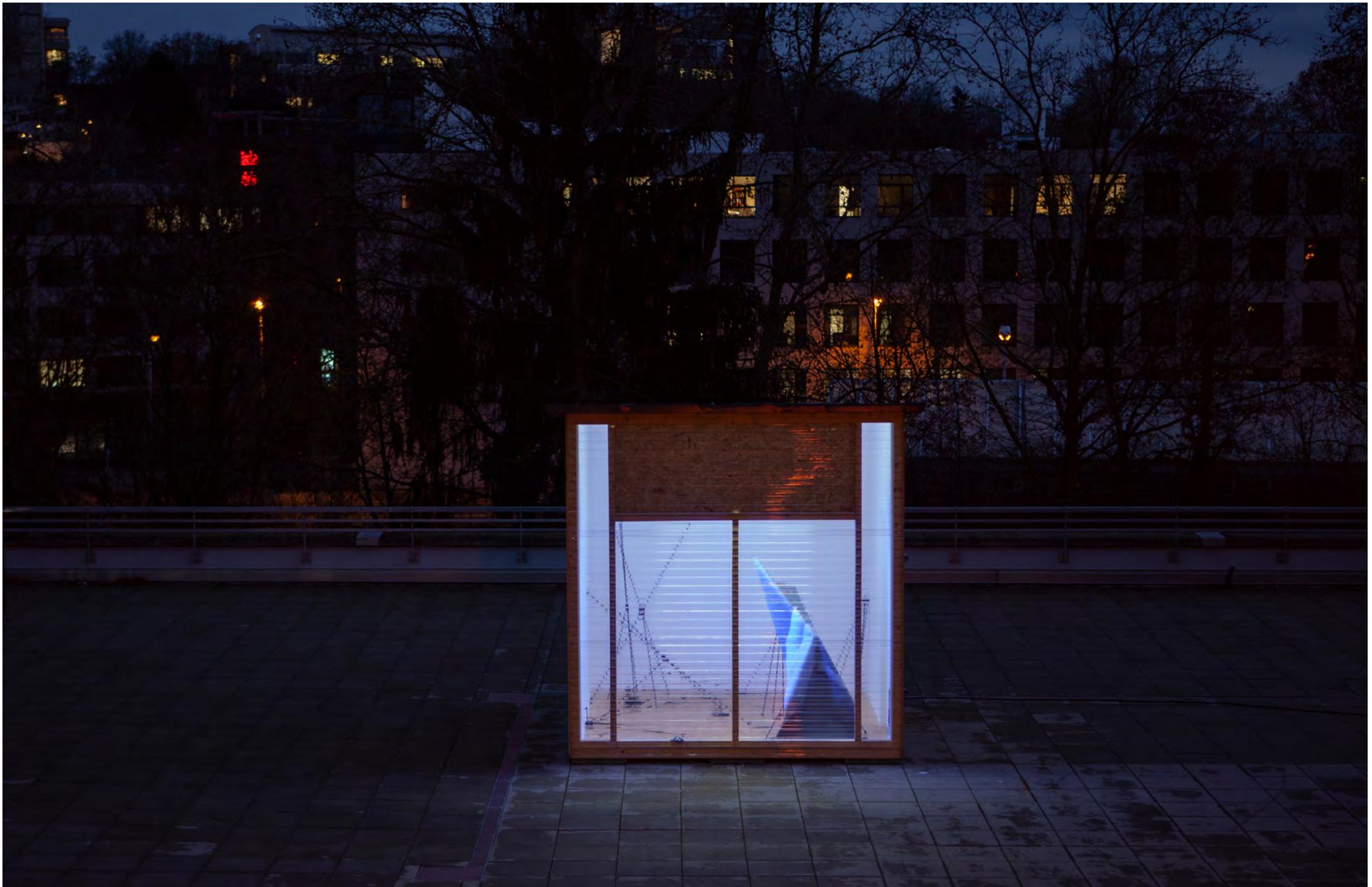
photographs, posters and maquettes, created by enigmatic members of the group, tell us a story of rethinking colonisation on a planetary scale, searching for new ways of coexistence and alternative ecologies. Imagining a happier life on Saturn, the group criticised the problems of their times – expansive 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.

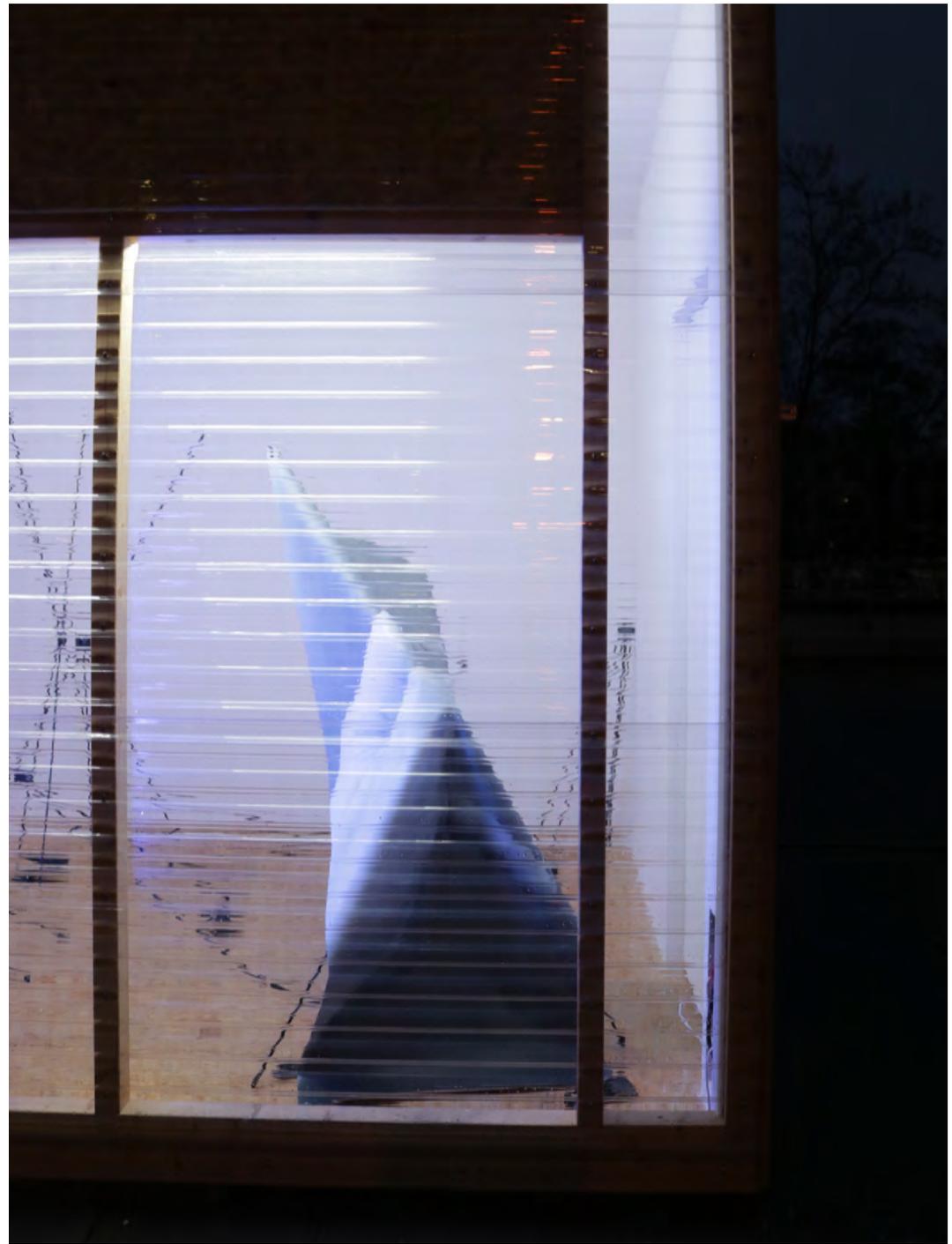
The speculative archive and its interpretations are to be presented at “Atletika” as the result of a collaboration made possible by artist collective “SID YOUNG” (Katerina Sidorova and Debbie Young) and artist Saulė Noreikaitė. The exhibiting artists are “concerned with verbal and non-verbal language 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





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.

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. . . “

[00ooo00oo0o:]

Another surface
- a screen.
Own imaginations:
It crunches
sibilates,
echoes.

I wanted you.

And I was looking for you.

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).