

selected works

Anike Joyce Sadiq  
2023

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Mit Glück hat es nichts zu tun

Utopian Institutions

Embracements

Who are the ones... / Where are the ones...

Visited by a Tiger

You never Look at Me from the Place from which I See You

Text by Justin Randolph Thompson

Shadowboxing in the Dark

This you is me

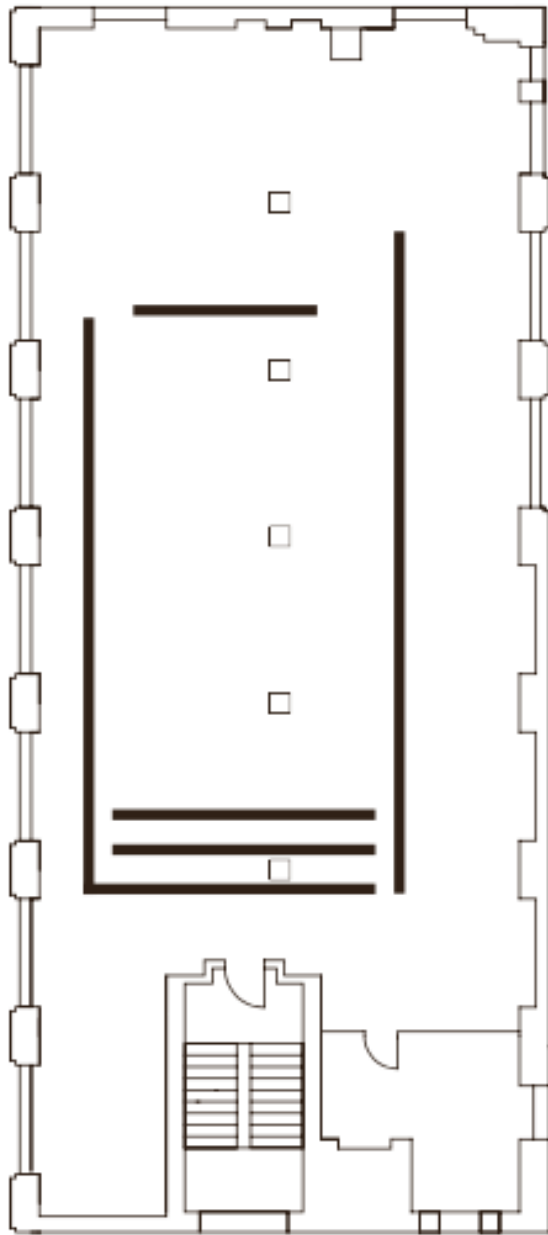
Text by Julie Aubry-Tirel

Straßenlaternen - wir waren draußen drinnen.

Ein Sprechstück für drei Betrachter\*innen

Fall und Aufstieg eines Stadtparks

Berührung



## **Mit Glück hat es nichts zu tun**

Mixed media installation

*Repurposed scaffolding, cello bows, video projection (51 questions in english and german), space dedicated to the Fourth Organ - a group of (self-)organized and dedicated members at Künstlerhaus Stuttgart*

*Sound in collaboration with Judith Hamann*

*1400 x 950 x 250 cm, 2-channel Full-HD video, 4-channel sound, 53:10min*

*Publication ›Against the Erasure of Dissent‹, conversation with Andrea Scrima, edition of 500, 55 pages*

[www.utopianinstitutions.de](http://www.utopianinstitutions.de) , questionnaire, ongoing online project

2022



Wie wird die Unabhängigkeit  
des künstlerischen Programms gesichert?

*›How is the independence of the artistic ensured?‹*

*Installation View: ›Mit Glück hat es nichts zu tun‹, Künstlerhaus Stuttgart, 2022*

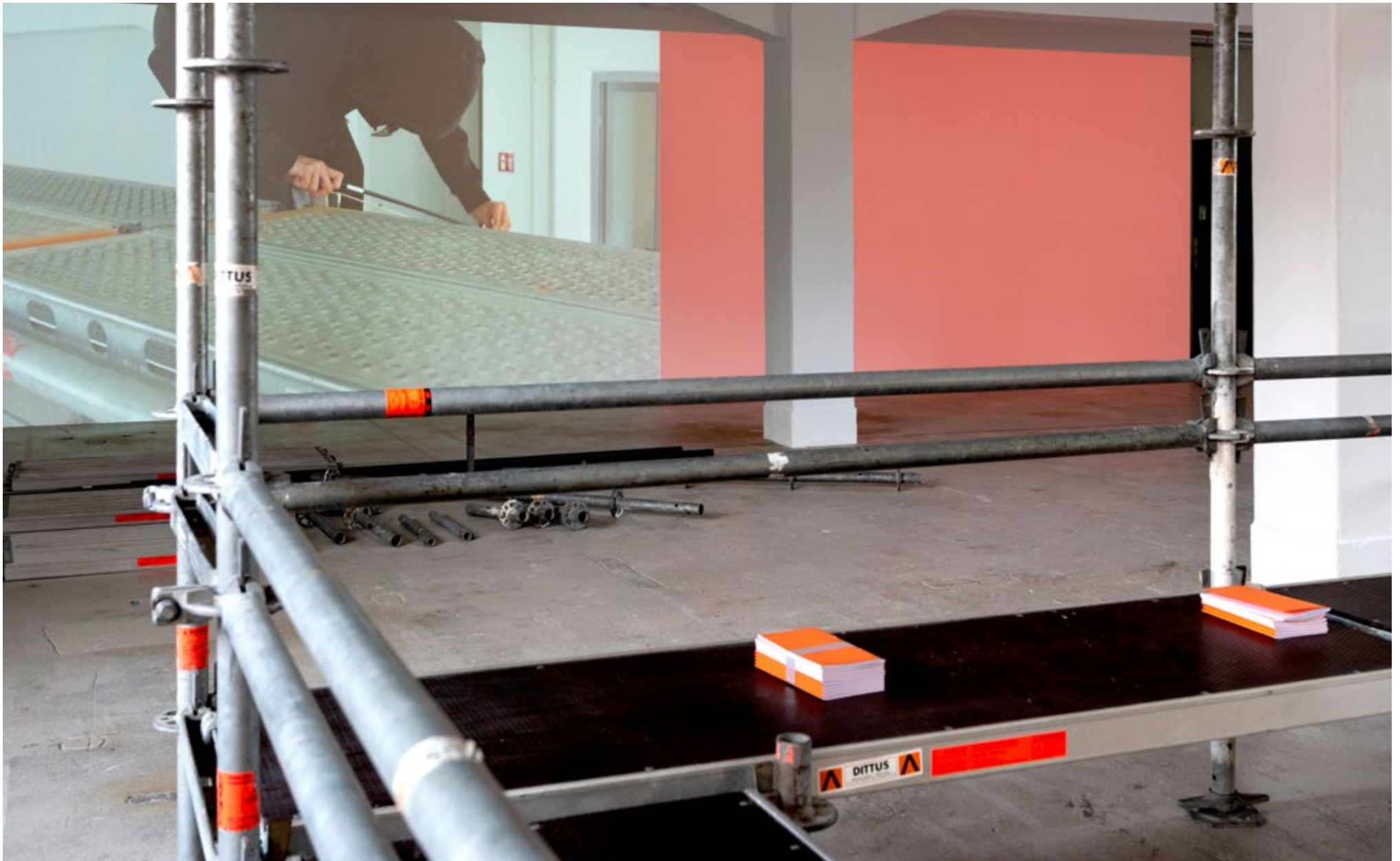
*Video projection (51 questions), 2-channel Full-HD video, 4-channel sound, 53:10min*

*Photo © Frank Kleinbach*



*Installation View: Mit Glück hat es nichts zu tun, Künstlerhaus Stuttgart, 2022  
Repurposed scaffolding and video projection (51 questions) 2-channel Full-HD video,  
4-channel sound, 53:10min  
Photo © Frank Kleinbach*





*Installation View: ›Mit Glück hat es nichts zu tun‹, Künstlerhaus Stuttgart, 2022  
Repurposed scaffolding and video projection, 52 questions, 2-channel Full-HD video,  
4-channel sound, 53:10min  
Photo © Frank Kleinbach*



Installation View: ›Mit Glück hat es nichts zu tun‹, Künstlerhaus Stuttgart, 2022  
 Repurposed scaffolding, cello bows and video projection (51 questions),  
 2-channel Full-HD video, 4-channel sound, 53:10min  
 Photos © Frank Kleinbach





Installation View: ›Mit Glück hat es nichts zu tun‹, Künstlerhaus Stuttgart, 2022  
Repurposed scaffolding, cello bows  
Photo © Frank Kleinbach



Installation View: ›Mit Glück hat es nichts zu tun‹, Video still from the 2-channel  
Full-HD video projection, 4-channel sound, 53:10min





The original sound work of the installation was developed with and edited by cellist Judith Hamann. Therefore several performers played with cellobows on the scarfolding. Short video snippets of this recording became part of the projection within the final installation and appear between the projected questions on the back wall of the exhibition space.

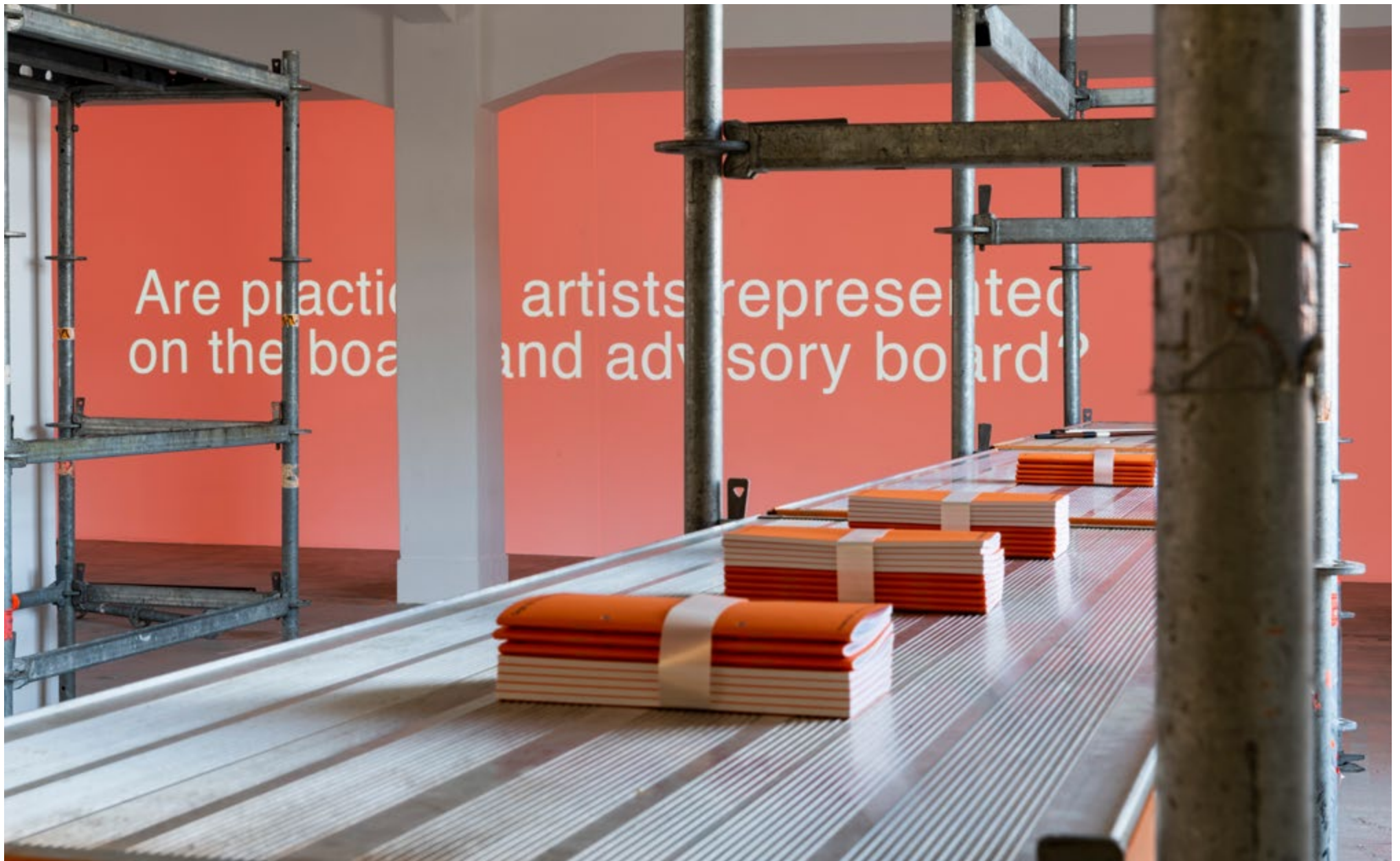
»Playing the Structure« became a collective which since has performed in different iterations and constellations. The project was initiated by Anike Joyce Sadiq (concept) and Judith Hamann (sound), and works with an evolving group of performers which has so far included: Jazmina Figueroa, Nino Bulling, leo, Ariel Bustamante, Ramy Al-Asheq, and Abdul Dube. Technical support and video by Sebastian Bodirsky. Photography by Aline Xavier Mineiro.



*Installation View: Mit Glück hat es nichts zu tun, Künstlerhaus Stuttgart, 2022*  
*Video stills from the 2-channel Full-HD video projection, 4-channel sound, 53:10min*

[click here to listen to](http://anikejoycesadiq.net/wp-content/uploads/2022/08/Lucks_nothing_to_do_with_it_-_Call_to_Action_Playing_the_Structure.m4a) **AN EXCERPT**

[http://anikejoycesadiq.net/wp-content/uploads/2022/08/Lucks\\_nothing\\_to\\_do\\_with\\_it\\_-\\_Call\\_to\\_Action\\_Playing\\_the\\_Structure.m4a](http://anikejoycesadiq.net/wp-content/uploads/2022/08/Lucks_nothing_to_do_with_it_-_Call_to_Action_Playing_the_Structure.m4a)



Installation View: ›Mit Glück hat es nichts zu tun‹, Künstlerhaus Stuttgart, 2022  
Photo © Frank Kleinbach





*Publication ›Against the Erasure of Dissent‹, conversation with Andrea Scrima, edition of 500, 55 pages, Photo © Frank Kleinbach*

The publication ›Against the Erasure of Dissent‹ consists of a conversation which took place from November 2021 to February 2022 via e-mail in reaction to a general meeting of the Villa Romana Association that took place on October 28, 2021 in Martin-Gropius-Bau, Berlin. The authors participated in this meeting in their function as members, having been actively involved for two years in a group of artists that had formed in response to the new funding situation. When there was no longer any way to prevent a simultaneous changeover in directorship, the group sought to at least preserve the Villa Romana as a place created by artists for artists and to ensure that the general direction of the program established under Angelika Stepken be continued.

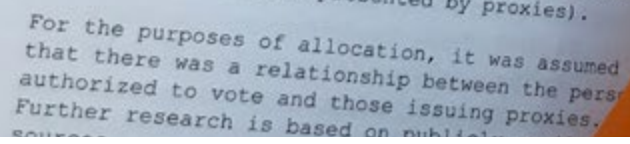
The Villa Romana was founded in 1905 as a German art association in Florence. In addition to an exhibition program and numerous collaborations with artists as well as with art and cultural institutions both local and international, the Villa Romana Prize is awarded each year to four artists or collectives from Germany in the form of a ten-month residency and grant.

This conversation attempts, from the authors' perspective, to reconstruct, contextualize, and archive the discussions that occurred between artist members and the board and the course these took over time.

It poses questions about membership and the extent of agency it allows, and inquires into the role artists play in shaping institutional structures. Financial and political dependencies, the seeming openness of a diversity-based policy toward art and culture, and the (re)-distribution of the real and symbolic capital that becomes legitimized by a non-profit status are subjects of investigation.

The artists do not claim completeness of the given facts and events. They do not assume any liability for the figures given, which may differ slightly from the actual figures. As artist-members they refer to the group of people who were in exchange with each other. Among the voices at the aforementioned general meeting, there were also other additional artists and cultural workers with a relation to the Villa Romana. The artists do not want to discredit their commitment.





Gegen das Ausradieren von Disse

*Detail: Publication, »Against the Erasure of Dissent«, conversation with Andrea Scrima, edition of 500, 55 pages*



*View: Publication, »Against the Erasure of Dissent«, conversation with  
Andrea Scrima, Edition of 500, 55 pages, Photo © Frank Kleinbach*





## Utopian Institutions

Questionnaire directed to members, board, artistic director, administration and employees of the institution.  
Resulting in a generated letter on the status quo of the institution addressed to the artist.

*Installation, questionnaire and homepage*

[www.utopianinstitutions.de](http://www.utopianinstitutions.de)

*Programming by Alisch Berlec Hönow*

*Grafik Design by Studio Terhedebrügge*

*Video by Sebastian Bodirsky und Fritz Laszlo Weber*

*With contributions by invited artists*

*2022 - ongoing*





Installation View: ›Utopian Institutions‹, Kunstverein Reutlingen, 2023  
Wall projection of questions, monitors with programming code and invitation letter, tablet  
with access to the online questionnaire, construction pools, repurposed wood structures,  
orange carpet, Photo © Frank Kleinbach



Utopian Institutions is a survey initially based on personal and professional experiences as an artist in regard to working conditions, equality, »diversity« and accessibility when working with art institutions.

For each question, participants are provided with several answer options from which they can choose one. The majorities ultimately generate a result text about the institution.

The text reflects the status quo and the race-related, gender-related, class-related consciousness that currently constitutes the institution in question. But the survey is not a scientific-sociological demographic study-rather, the questions are formulated from a position of questioning that is deeply personal and interpersonal.

At the same time, asking questions, engaging in questioning and answering them, are conceived as equal elements in a critical engagement with art institutions.

The survey and the database with the survey results will be maintained indefinitely as an openly accessible online platform and remain open to other institutions as well as artists for consultation.

[www.utopianinstitutions.de](http://www.utopianinstitutions.de)

*Installation View: ›Utopian Institutions‹, Kunstverein Reutlingen, 2023  
Tablet with access to the online questionnaire, Photo © Frank Kleinbach*

Reutlingen, 7 May 2023

Dear Board of Directors and Honorary Chairs, dear members,  
dear artistic directors, employees, freelancers,  
artists and volunteers,

in the context of the exhibition "70 Years Kunstverein Reutlingen. What comes next?!", I cordially invite you to become part of my work **"Utopian Institutions"** and participate in a survey.

The survey is based first of all on my own experiences as an artist in relation to working conditions, equality, "diversity" and accessibility in cooperation with art institutions. I am particularly interested in association structures, as they offer a democratic basis through the membership.

It is a catalogue of questions, to each of which an answer must be selected in order to move on to the next question. I would be grateful if you would take some time to do this, as your answers will only be taken into account if all the questions have been answered. You will receive an individual one-time code with this letter to take part in the online survey. The survey is anonymous and there is no possibility of tracking.

Not everyone will be able to answer the partly specific questions about procedures within the institution, but in this case there is a "I don't know" option to get to the next question anyway.

**You will receive your personal access code by post.**

This will allow you to log in once at [www.utopianinstitutions.de](http://www.utopianinstitutions.de) to take part in the survey.

The survey will be activated with the opening on Sunday, 7th of May and you can participate until 31st of May. A tablet with internet access will be available in the exhibition if you would like to answer the questions at the Kunstverein. The result of the survey will be part of the presentation in the exhibition as a generated text.

I would be very pleased if you would participate in large numbers to explore the utopian potential of the Kunstverein Reutlingen!

With best thanks and kind regards

Anike Joyce Sadiq



Installation View: ›Utopian Institutions‹, Kunstverein Reutlingen, 2023  
Monitor with invitation letter, Photo © Frank Kleinbach





View: ›Evaluation‹ Text, digital print on textil, ›Utopian Institutions‹, Kunstverein Reutlingen, 2023



## **Embracements**

(video, drawings, light installation and sculpture series)

Sculpture 1:	Unfamiliar Folds
Sculpture 2:	Disrupting public flow
Sculpture 3:	Into hands across the seas
Sculpture 4:	stiff body breathe
Sculpture 5:	Who's got my back?

*Sculptures: Various materials*

*Video: HD-Video, 4 min, camera and post-production  
by Sebastian Bodirsky*

*Drawings: Digital prints on semi-transparent paper*

*In Collaboration with Laurie Young  
2021*



Ausstellungsansicht: Pose Fatigue, D21 Leipzig, 2022  
Vorne: Ungewohnte Faltungen (sculpture 1)  
Hinten: In die Hände über die Meer (sculpture 3)  
Photo © Michael Moser





*Ausstellungsansicht: Pose Fatigue, D21 Leipzig, 2022*

*Vorne: Ungewohnte Faltungen (Skulptur 1)*

*Hinten: Wer steht hinter mir? (Skulptur 2)*

*Photo © Michael Moser*

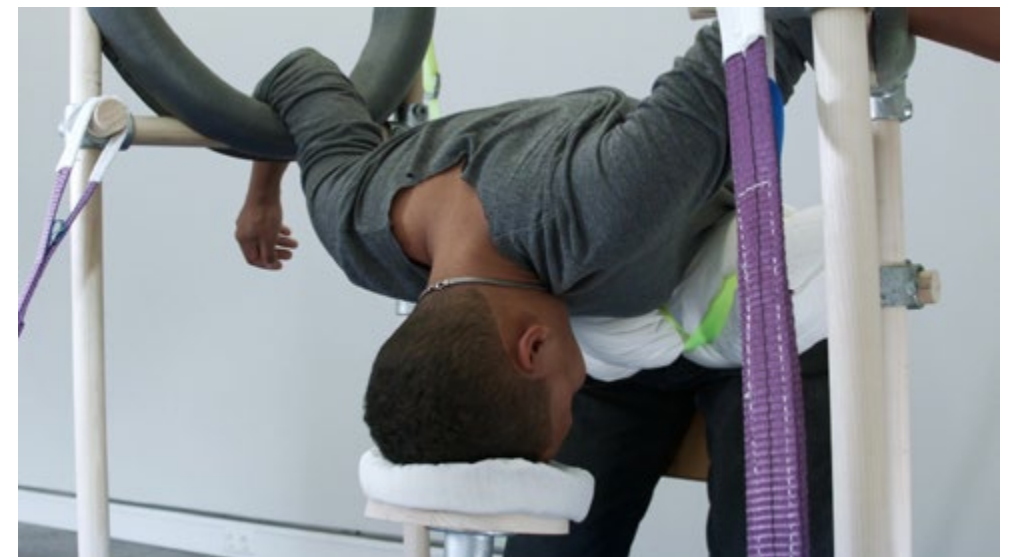
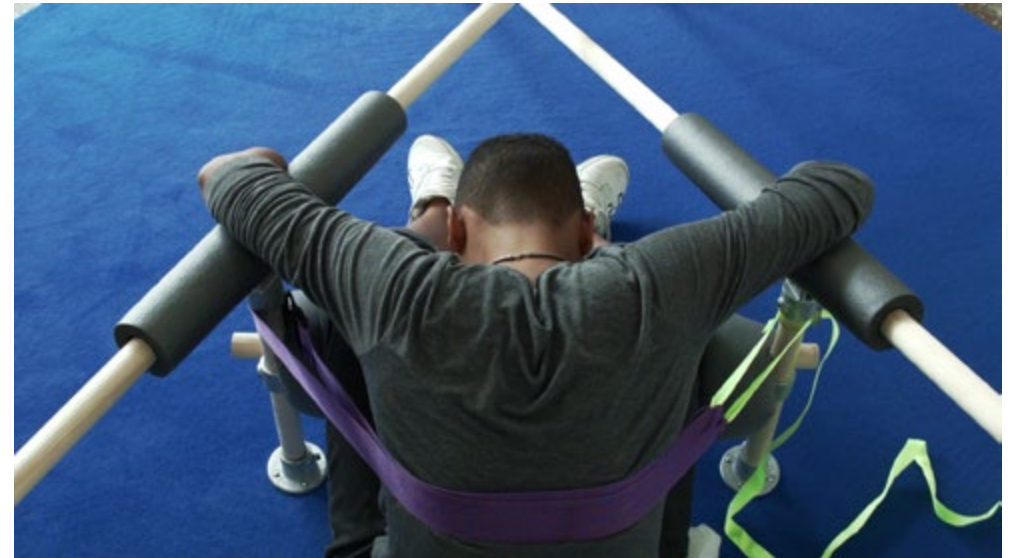


Ausstellungsansicht: Pose Fatigue, D21 Leipzig, 2022  
 Links: steifer körper atme (Skulptur 4)  
 Rechts: Wer steht hinter mir? (Skulptur 2)  
 Photo © Michael Moser



Ausstellungsansicht: »Liebe und Erschöpfung«, Galerie im Turm, 2021  
»Embracements« **Video**, HD-Video, 4 min  
Kaum merklich sich bewegende Bilder, des atmenden Körpers in den verschiedene Skulpturen.  
Photo © Eric Tschernow





Video stills. ›Embracements‹ **Video**, HD, 4min



## **Frequently Posterred Questions**

*Digital photo collages (site-specific motifs)  
A0 Posters on wood panels installed with tension belts*

*Frequently Asked Questions, Uferhallen 23,  
curated by Vincent Schier and Isabelle Meiffert, n.b.k. Berlin  
Uferhallen Berlin  
2023*





View: Uferhallen Berlin 2023  
»Frequently Postered Questions«







View: Uferhallen Berlin 2023,  
 (l) Photo collage (r) Installation view  
 ›Frequently Posterred Questions‹



## **Who are the ones.../ Where are the ones...**

Invited by Jeremiah Day to a re-make of a film by Gilles Vandaele - which shows the occupation of a forest in Arlon, Belgium.

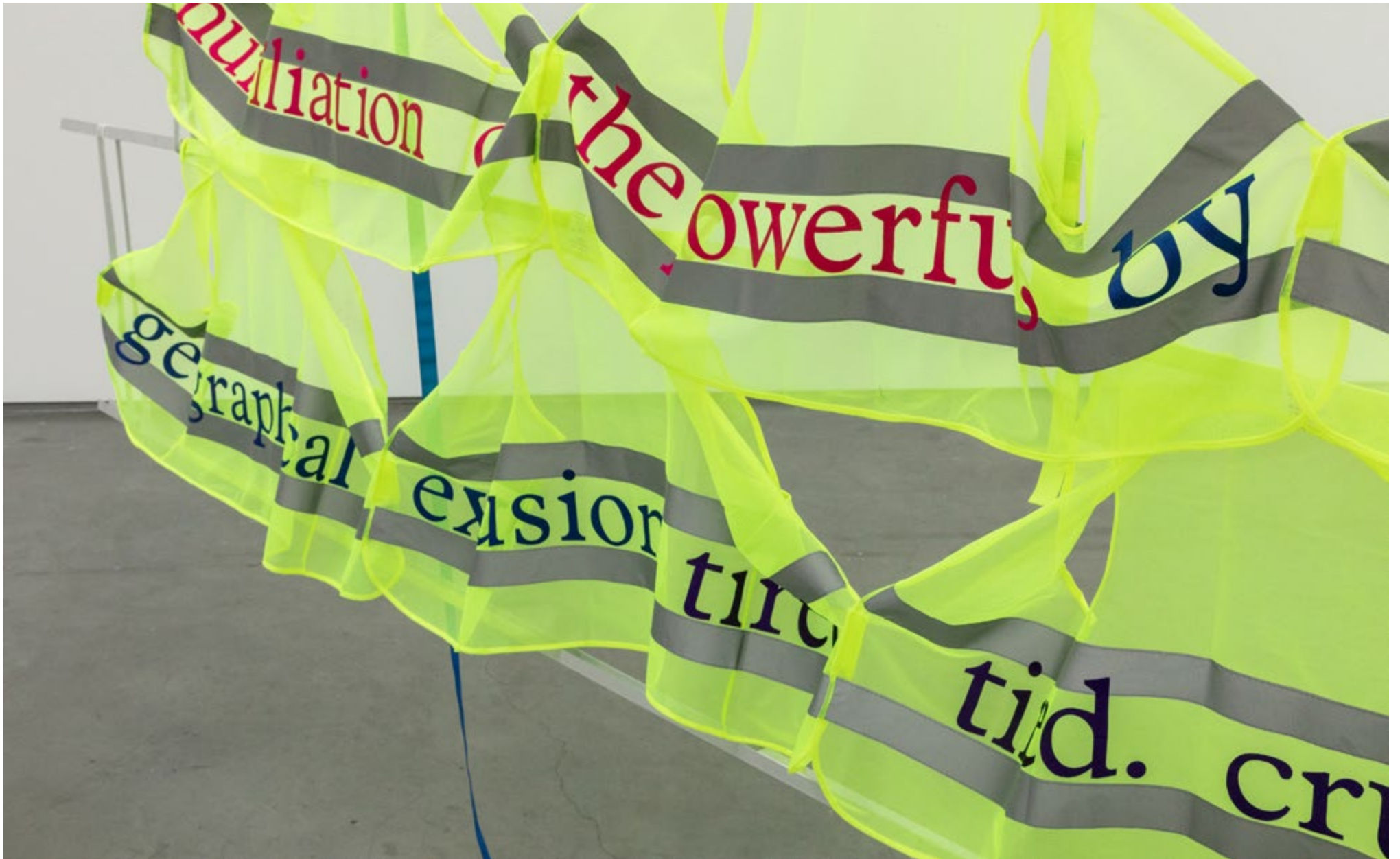
*Silk letters on yellow polyester vests,  
aluminum bars and tension belts  
400cm x 173cm*

*In collaboration with André Mulzer  
Invited by Jeremiah Day to his exhibition ›Citoyenne Reprise‹  
Netwerk Aalst in Belgium  
2021*



Installation View: Network Aalst, Belgium, 2021  
›Who are the ones.../ Where are the ones...‹  
Photo © Iwein De Keyser





*Installation View: Network Aalst, Belgium, 2021*  
*›Who are the ones.../ Where are the ones...‹*  
*Photo © Iwein De Keyzer*



Ansicht: Videostill, »Who are the ones.../ Where are the ones...«  
HD-Video, 2:24min (loop)  
2021





Photo © Eric Tschernow

Invited by artist Jeremiah Day to re-make the unreleasable film by Gilles Vandaele - which shows the occupation of a forest in Arlon - the work was created ›Who are the ones.../ Where are the ones...‹

The starting point of the work is precisely this forest occupation, which was bulldozed in the spring of 2021. It was a largely ignored attempt by young civil society activists to defend public space and resources.

Who are these people and bodies that so vehemently oppose state violence and the clearing of the forest? Who remains invisible? Who are we able to imagine to wear these vests?

Together with artist André Mulzer, we took on the yellow vests seen in the film by Gilles Vandaele, hanging in the trees, worn and written on by the activists in the forest.

Since the German yellow vest movement was quickly taken over by the political right - at least in our perception - we went back to the beginning of the movement and sampled a text by Édouard Louis published online in December 2018 (the height of the yellow vest movement in France). The text, titled ›Whoever insults them, insults my father,‹ describes at one point the bodies of the yellow vest activists that Louis sees passing outside his window.

...ravaged by work, by fatigue, by hunger, by the permanent humiliation of the powerful, by social and geographical exclusion. tired. tired. crushed. exhausted.

Additional video footage created in the course of this work was shown in the exhibition ›Liebe und Erschöpfung‹ (›Love & Exhaustion‹) at Galerie im Turm in Berlin.





## **Visited by a Tiger**

A video piece in two chapters.

A conversation between the fist as a model of the brain and as the iconic symbol for struggle, resistance and solidarity.

*HD video, 9:16, 11min, stereo sound  
(German subtitles)*

*Comissioned by Contemporary And (C&) for ›Show Me Your Shelves!‹ at  
The African American Library at The Gregory School, Houston, US  
2019*

*With psychologist Dr. Lula Morton Drewes  
Sound by Lamin Fofana*



*View: Videostills*

*Visited by a Tiger, HD video, 9:16, 11min, stereo sound, 2019*



*Installation View: Kunsthalle Mannheim, 2020*  
*Visited by a Tiger*







*Installation View: The African American Library  
at The Gregory School, Houston, US, 2019  
Visited by a Tiger*

Taking the image of a clenched fist both as icon of political struggle and model of the human brain, this work uses a play between image and text to offer a form of embodied knowledge and a re-engagement of the role of image-making in and as politics.

The audio track consists of an interview in two parts with Dr. Lula Morton Drewes, a Berlin-based psychologist, on the psychological and physiological effects of experiencing racism. The first chapter explains the functioning of the brain in situations of stress using the hand as a model of the brain. In the second chapter Morton Drewes responds to a gift I gave to her just a moment prior to the recording (Grada Kilombas' book «Plantation Memories – Episodes of Everyday Racism») in which the author analysis racism's omni-presence in everyday life of black women in germany.

The image, a slowly shifting HD video in which the projector is adjusted from landscape to figure orientation, matter-of-factly presents my arm, demonstrating the principles narrated by Morton Drewes and at the same insinuates the iconic pose of resistance.

Given the role of the imagination in the formation of concepts – both in political organizing strategies and trauma healing techniques – the video aims for a performative aspect, not only illustrating but offering embodied knowledge. There is a minimal and yet decisive difference between my own fist as a model of the brain in the video and the association to the fist as a symbol of struggle, resistance and solidarity: while the thumb is on the outside of the symbol, it is on the inside of the model and thus not in punching position. This subtle re-orientation of the icon also contains a proposal: the replacement of neuro-biological self and public knowledge as part of struggle, resistance and solidarity.

**click here to watch AN EXCERPT**  
<https://vimeo.com/376538598>



With *Visited by a Tiger* I have developed distinct materializations which work independently, have a different outreach, different public moments and spread:

#### Materialization #1

##### **Vinyl** *Visited by a Tiger*

The vinyl contains the audio of the first chapter of the video on side A and the second chapter on side B. The engraving of the fingers on the front and the thumb on the back of the transparent record represents both fists at the same time:

The model of the brain (fingers over thumb) and the fist as a symbol (thumb over fingers), depending on which side of the record is playing.

*View: Visited by a Tiger, transparent Vinyl,  
18.4 cm x 18.4 cm, 24 pages, edition of 24 + 1 AP  
Edition Taube, Munich, 2020*





*View: Visited by a Tiger, transparent Vinyl,  
18.4 cm x 18.4 cm, 24 pages, edition of 24 + 1 AP  
Edition Taube, Munich, 2020*



## Materialization #2

### **Publication** Visited by a Tiger

The publication contains the transcript of the text spoken by Dr. Lula Morton Drewes in the video. The rhythm of her speech is translated in the way the text is set.

Small reference numbers in the text as well as in the simple drawing in the innerfold of the publication allow to follow her explanation of the brain-model.

View: Publication, *Visited by a Tiger*,  
9.5 x 18.4 cm, Edition Taube, Munich, 2020  
[ISBN978-3-945900-49-9](https://www.editiontaube.com/en/publication/visited-by-a-tiger/)

[click here](#) for the **PDF**



Materialization #3

**Flags** for Visited by a Tiger  
each 120 x 300 cm, digital prints,  
Kunststiftung Baden-Württemberg, 2020 - 21





## Series of **Shadow Pieces**

A play between prerecorded and projected video shadows and the real shadow silhouettes of the viewers in the space. The screen is the image. The image is only a fragment of a staged spatial situation.

*Built upon the idea of a performance without the physical presence of the performer thus insisting on the right of opacity, the series is an investigation on questions of representation. Based on the idea of installations as dispositifs on the one hand and the image as a fragment of different levels of engagement, interdependencies and relations of present and absent bodies in the space on the other hand.*



Shadow Piece #1

## **You Never Look at Me from the Place from which I See You**

*Reactive video installation (3 situations)*

*Projection, size variabel, chair, headphones,*

*Video switch by sensor*

*Video of dancing shadow: 3min 20sec (loop)*

*Video of surrounding shadow: 4min 42sec*



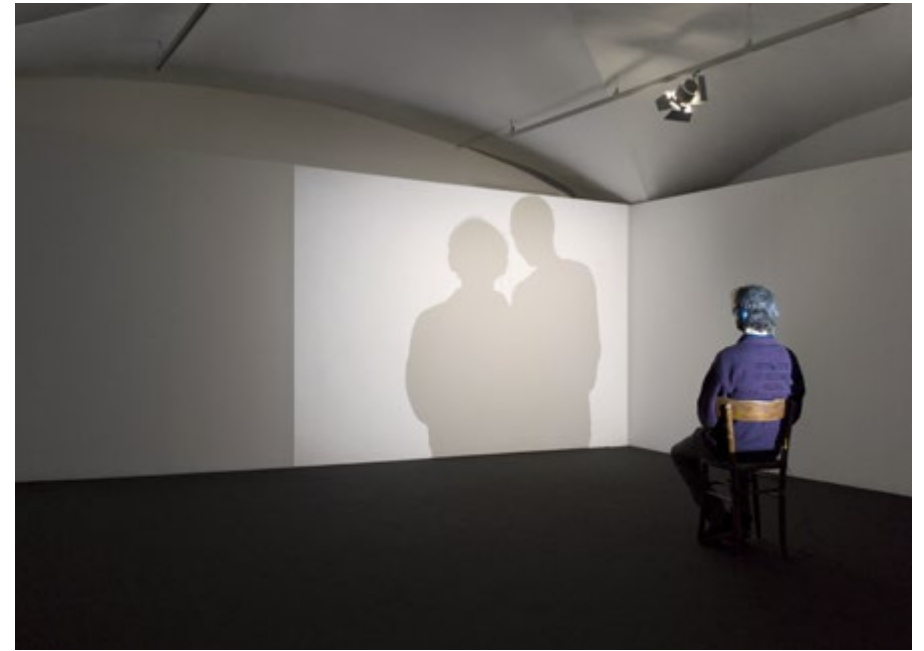
*Installation view: ifa Galerie Berlin, 2019*  
*Shadow Piece #1*  
*You Never Look at Me from the Place from which I See You*





Situation 1:

Entering the space you see:  
A projected shadow dancing on a wall in an empty room  
with a chair and headphones...



Situation 2:

..by sitting on the chair the video switches:  
Now you see your own shadow silhouette surrounded and looked at by the other  
shadow. Over the headphones you hear the steps walking around you.

*Installation View: Palazzo Strozzi, CCCStrozzina, Florence, 2015*  
*Shadow Piece #1*  
*You Never Look at Me from the Place from which I See You*



Situation 3:

Meanwhile a text runs over your back, which can only be seen by other viewers in the room. The moment you stand up, the dancing shadow returns.

*Installation View: Palazzo Strozzi, CCCStrozzina, Florence, 2015*

*Shadow Piece #1*

*You Never Look at Me from the Place from which I See You*



Auszug der Textprojektion:

*›The only form of recognition is mutual. He found himself as an object in the midst of other objects. The slave not of the idea that others have, but of appearance. The screen is the locus of meditation. Man, in effect, knows how to play with the mask as that beyond which there is the gaze. A slow composition of my self as a body in the middle of a spatial and temporal world. Such seems to be the schema. All these movements are not made out of habit but out of implicit knowledge. The gaze freezes the movement. (...)*

*›You Never Look at Me from the Place from which I See You‹ is an attempt to bring the complex power dimensions of the gaze into space, less in the form of a discursive performance, but rather as relationships between bodies in space.*

Installation View: Palermo Galerie, Stuttgart, 2015  
Shadow Piece #1  
You Never Look at Me from the Place from which I See You

**click here to watch THE VIDEO DOCUMENTATION**

<https://vimeo.com/310774231>





## From Where I Stand\_ The work of Anike Joyce Sadiq

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### Text by Justin Randolph Thompson

We sit upon a chair and observe ourselves while becoming a focal point of observation in a way that we cannot possibly see ourselves. This tension between being 'in the know' and being completely ignorant to the totality of our immersion in an environment produces a state of displaced consciousness that grows as our engagement with the work of Anike Joyce Sadiq deepens. Sadiq's multisensory work is layered with infinite subtleties that emerge just as the viewer feels they have reached a moment of satisfactory understanding.

The involvement of the viewing public means that the work is never quite determined by the artist and is instead a technologically augmented context for contemplation that functions as a meditation on our relationship with enhanced realities, a sense of isolation and a detained understanding of authenticity.

The sense of anti-stasis permeates within an acutely tuned language of shadows and creaking boards that set an uneasy tone for a public that is both welcomed and estranged in this environment composed simply of a projector, headphones and a wooden chair.

Sadiq's oeuvre of installation based work and social experimentation is informed by a dialogue between a legacy of relational works and postcolonial cultural theory. The complexity of this multifaceted combination results in a hybrid formalism and negotiation of an intrinsic value of personal space. The intimacy of her works and the humanity of their invasion of our consciousness rupture our ability to isolate cultural assumptions and produce a self-reflection that nonetheless removes us from a capacity for entrenched subjectivity.

The title of the piece 'You Never Look At Me From The Place From Which I See You' tackles the nature of self-absorption and the distancing of social engagement on communal level. With this title Sadiq draws the viewer into a space that rewards them with proximity that holds less truth than the sensory layers lead them to believe. The remaining viewing public that exists beyond the single seated figure is seemingly left out of the conversation while they are simultaneously acutely aware of yet another conversation. The incapacity of embracing the totality of the experience offered by the artist is indeed the nucleus of an approach to art making that stimulates awareness and perhaps a familiarity with an objectivity that lies beyond our reach. This awareness additionally illuminates the fallacy of an intellectual rapture of self-avowed social stratification and the political correctness of tolerance. Sadiq indulges the viewer in 'an intimation of things distant' incapable of being satiated without the presence of the other.



Shadow Piece #2

## **Shadowboxing in the Dark**

A portrait of a (city in a) constant state of in-betweenness.

*Multi-channel audio and video installation,  
Wooden N-O-W-H-E-R-E speaker stands,  
4:3 video projection, pink spotlights  
NGO - Nothing Gets Organised,  
Johannesburg, 2018*

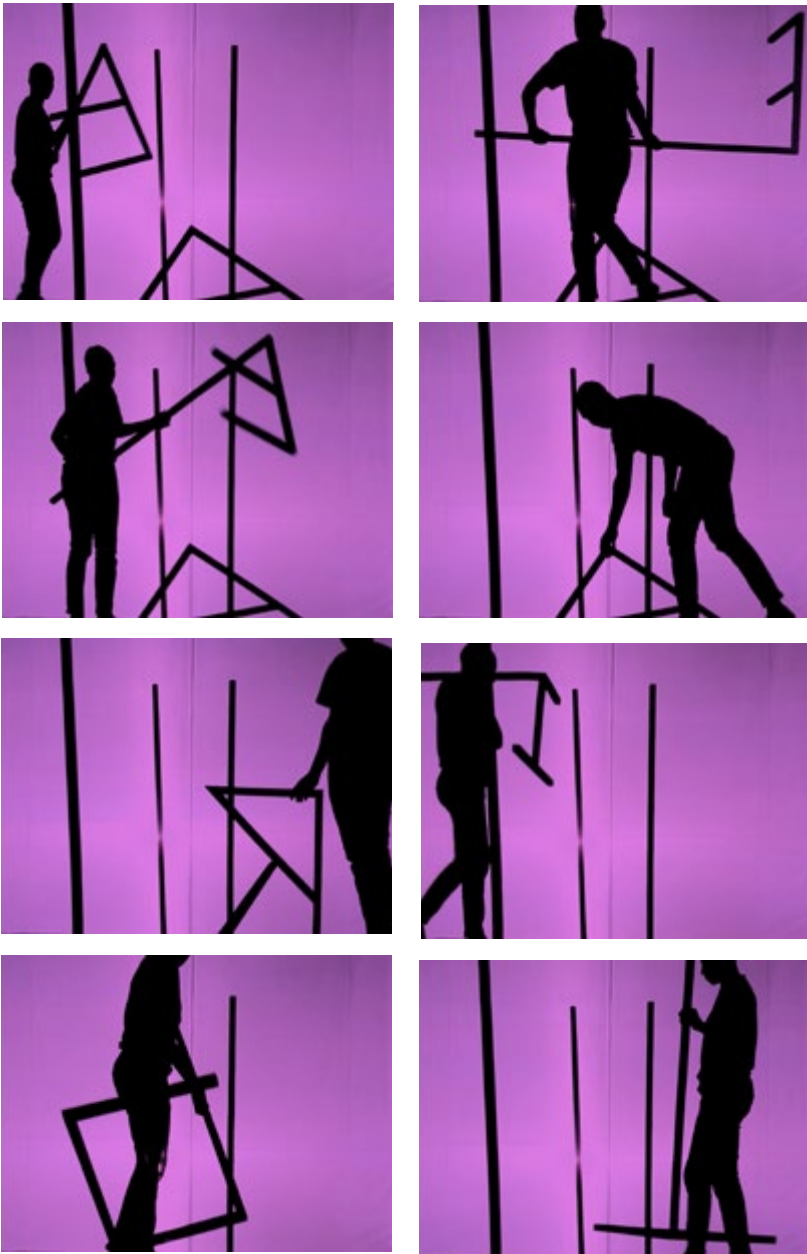


*Installation View: NGO - Nothing Gets Organised, Johannesburg, 2018*  
*Shadow Piece #2*  
*Shadowboxing in the Dark*





The whole space is filled with sound. The shadows of structures in the space and a pre-recorded video compose the image on the screen. In the video a shadow is carrying the structure out of the image piece by piece.



View: Videostills  
 Shadow Piece #2  
 Shadowboxing in the Dark

*Shadowboxing in the dark  
 and hereto I move forth or backwards...  
 rendering myself impotent.  
 Paranoid and tempestuous...  
 I stutter, repetitively convulsing,  
 Hoping a trigger might pull me back from a  
 certain threshold  
 (an urgent intonation)*

*One attempts to filter out the drudging  
 background noise, a piercing and overbea-  
 ring sonicity.  
 It engulfs my being, making a mockery of my  
 sanity... I lay trapped, listening to the echo of  
 its mournful timbre*

*(An inquisition).*

*I always ask myself whether you would have  
 admonished the behaviour  
 if (you were) confronted with the disjuncture  
 or would you continue to be silent - compli-  
 cit in and by your inactivity  
 paranoid and tempestuous...*

*A delay...  
 the body heaves, waiting for the impossible  
 utterance*

*(Ausstellungstext/ Gedicht von Sinethemba Twalo)*

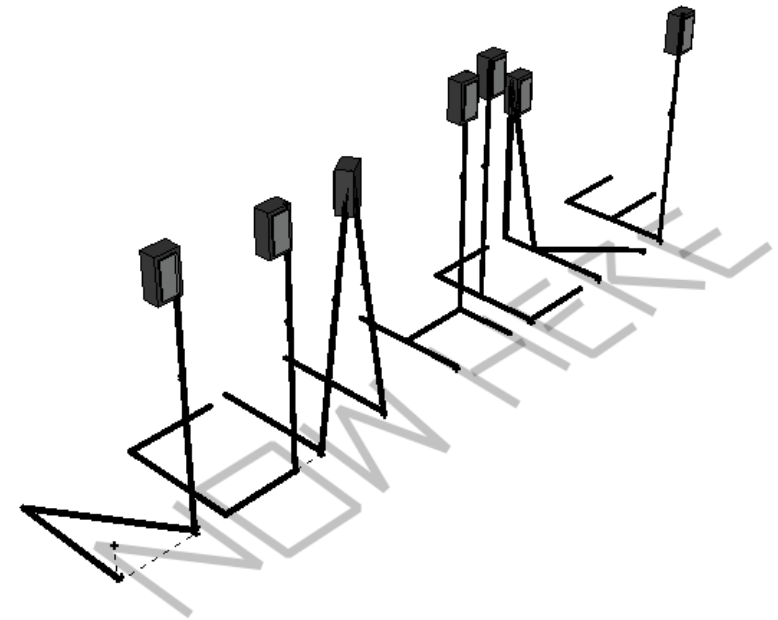


Moving through the structure, listening to the sound, the viewer becomes part of the image on the screen.



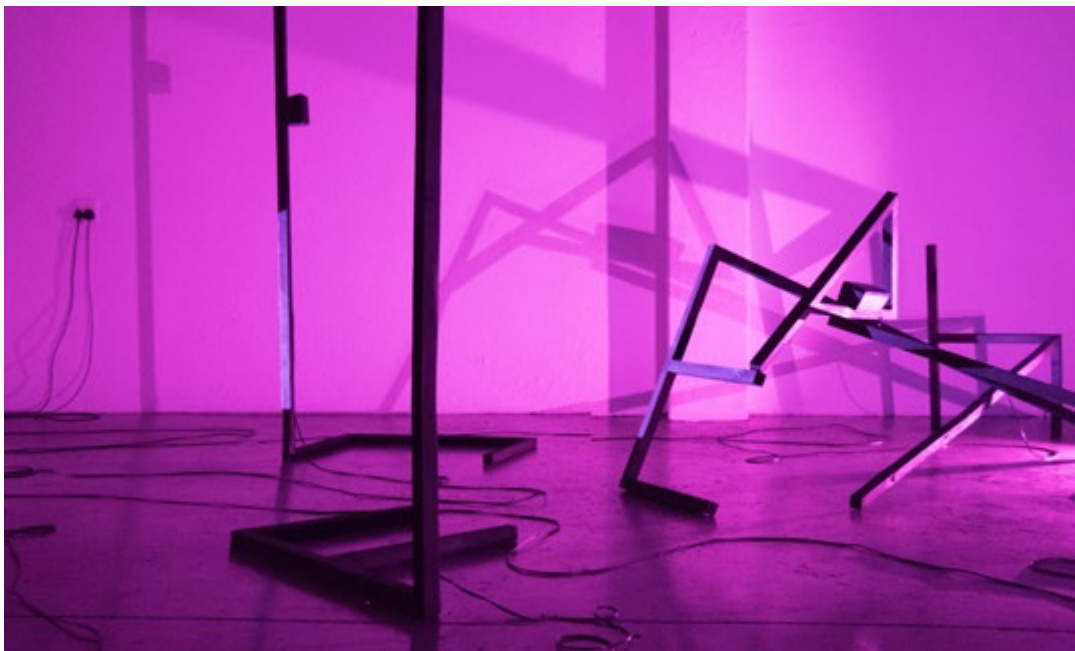


From the other side of the screen: the whole spatial situation collapses into a two dimensional inextricable shadow play on the screen with sound.



The wooden letters simultaneously form two ways of reading: NOWHERE and NOW HERE.. They become the stands for the speakers in the installation, they build the structure in the space and are the props for the shadow play.

*Installation view and digital sketch of the wooden letter speaker stands  
Shadow Piece #2  
Shadowboxing in the Dark*



*Installation View: NGO - Nothing Gets Organised, Johannesburg, 2018*  
*Shadow Piece #2*  
*Shadowboxing in the Dark*

This chaotic landscape of fever pink light, cables and N-O-W-H-E-R-E loud speaker stands immerses into a soundscape of different voices:

Based on the novel ›Dangerous Love‹ by Ben Okri, a composition of the same name by musician and composer Neo Muyanga for this installation (which is played backwards), a poem by Sinethemba Twalo and a series of field recordings from Johannesburg (an alarm and evacuation of a public building, various streets sounds, a marching band, people singing on rooftops, thunder and rain)

This second piece in the series of shadow pieces was developed in Johannesburg. It is a portrait of a (city in a) constant state of in-between-ness rejecting the notion of ›home‹ as a static state.

**click here to watch THE VIDEO DOCUMENTATION**

<https://vimeo.com/309874618>



Shadow Piece #3

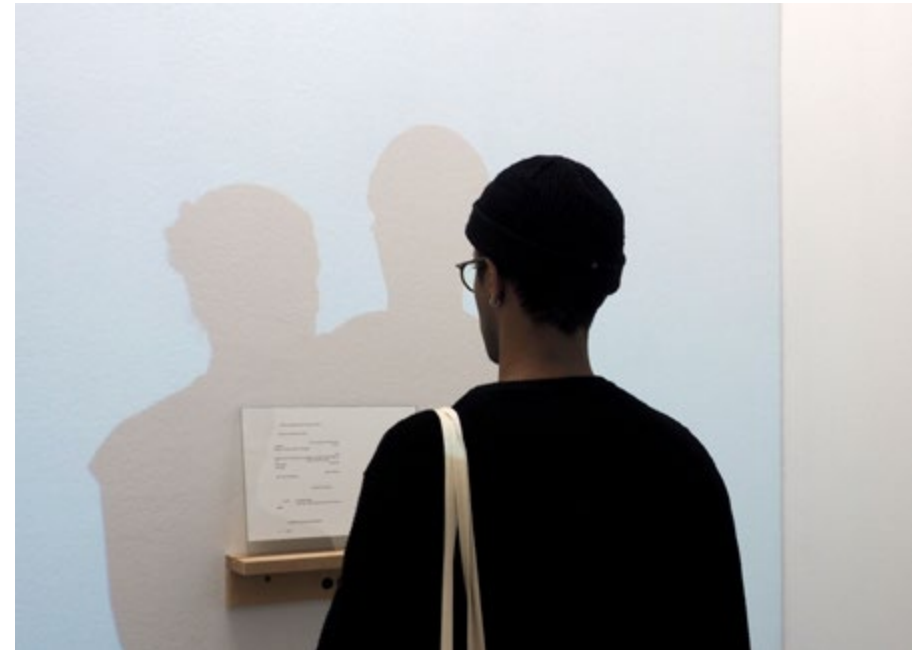
## **This you is me**

*Reactive video installation, video, wood,  
A4 digital print, glas, infra-red sensor  
Recorded shadow performed by Emma Howes  
nGbK Berlin, 2019*





*Installation View: Biennale d'art contemporain de Strasbourg, 2019*  
*Shadow Piece #3*  
*This you is me*



*Installation View: nGbK, Berlin, 2019*  
*Shadow Piece #3*  
*This you is me*

›This you is me‹ is the latest of the shadow pieces.  
 Comissioned for the exhibition ›touch‹, I built on an earlier work with the same titel.

While reading the text on the shelf, one's own silhouette is thrown against the wall by a bright light coming from a projector in the back of the space. As soon as the sensor detects a body present, a video starts playing: A shadow, slowly approaches the shadow silhouette of the viewer.

**click here for the VIDEO DOCUMENTATION**

<https://vimeo.com/309874128>



Ansicht: (l) Board with text  
 (r) Poem of fragments (by a page from a book by Sara Ahmed)  
 Shadow Piece #3  
 This you is me

left with an impression that is not clear or distinct.

a body is in contact with a world,

you are aroused by what you come  
 up against. Some-  
 thing can be sharp without it being clear

you  
 might not have the words for it; you might not be able to put your finger on  
 it. a body in touch with a world  
 is not at ease Things don't  
 seem right.

again. Already we  
 sense some consequences

vulnerable and exposed.

we wish or could just recede.  
 I have been remembering; trying to put the pieces to-  
 gether.

so they become more than half glimpsed



## À la lumière de l'Autre - The Art Momentum

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### Text by Julie Aubry-Tirel

on ›This you is me‹, at the Strasbourg Biennale, 2019

We encounter this work somewhat by chance, walking down one of the exhibition corridors. First of all, it is our own shadow, like a mirror image, calling and beckoning to us. Unlike the screens that capture our attention almost instantly, Sadiq's work subtly invites us to take the time to truly become part of this constructed dispositif.

Once our gaze is taken by our own silhouette, this seems to be the invitation to step over the threshold and approach the work. At the center of the work is a short text that in its own way illuminates us with delicate touches: Sentence fragments that speak to us about ourselves, and about an intimate self that is already splitting and bending, by the simple fact of a light behind us, illuminating our backs.

First we read, then we linger, we wave one hand, then both, we dance with ourselves along this wall that is both mirror and luminous opening and opaque border. Caught up in these reflections, we do not notice that at the corner of the room a shadow is waiting for us, shyly. Is it our own silhouette? Someone behind us, perhaps? No, it seems that we are alone here, facing two bodies that only our gaze can touch.

Through this shadow theater, as simple as it is moving, Anike Joyce Sadiq plays with the tension between recognition and a sense of strangeness. Indeed, the visitor oscillates delicately between merging with his shadow and a sense of dispossession.

The eye and the mind sometimes attach themselves to one shadow, sometimes to the other, trying to cling to the words read upon arrival. But the sentences,

fragmented, ignore all punctuation and no longer frame anything; like a construction that dissolves, or an archipelago that reveals itself. Where is the beginning, where is my end? My little self, a finished object, is gently projected against a wall, in pieces. Anike Joyce Sadiq then invites us to question the notion of the body - and its image - as the property of the self.

The apparatus will undoubtedly remind some people of Plato's cave and the wonderment of the shadows of those who turn their backs on the light. The ›‹ would then be just an illusion. And we would have to get rid of it, free ourselves from it, emancipate ourselves. But a shadow that is more seductive than the white light that illuminates us still draws us a little closer. Because it is precisely in this absence of light, in this thin and moving border, that the essence of this aesthetic experience takes place, mobilizing a sleeping body that we thought we possessed.

*By Julie Aubry-Tirel, from ›Anike Joyce Sadiq : à la lumière de l'Autre - The Art Momentum‹, 12th April 2019, articles, artwork interpretations, <https://theartmomentum.com/anike-joyce-sadiq/>*





## **Straßenlaternen – wir waren draußen drinnen.**

Five actual street-lights, brought indoors, installed upside down and – like all the other street lights in the city – the activation of the light is controlled by the municipality.

*Permanent, site-specific installation,  
StadtPalais - Museum für Stuttgart,  
Stuttgart, 2017*



*View: StadtPalais - Museum für Stuttgart, 2017*  
*Straßenlaternen - wir waren draußen drinnen.*  
*Streetlights - outside we were insiders.*



As twilight takes over the city and the lights on the streets are activated, so is the sculpture. Linked in this way to sunrise and sunset, the relationship to the illumination of the interior space of the museum building shifts throughout the year.

The new StadtPalais, former princess residence and later public library, intends to be a place of mediation, encounter, confrontation with Stuttgart and its history for all residents. The installation challenges the institutional space of the stadtmuseum by connecting it to the public space of the streets available to every resident.

*View: Text and Timetable, StadtPalais - Museum für Stuttgart, 2017*  
*Straßenlaternen - wir waren draußen drinnen.*  
*Streetlights - outside we were insiders.*

## Allgemeiner Brennkalendar der Stadt Stuttgart

Datum	Ein	Aus	Datum	Ein	Aus	Datum	Ein	Aus	Datum	Ein	Aus	Datum	Ein	Aus
1.1.	8:19	16:58				1.3.	7:07	18:27				1.5.	6:05	20:59
2.1.	8:19	17:00				2.3.	7:05	18:29	1.4.	7:03	20:14	2.5.	6:03	21:00
3.1.	8:18	17:01				3.3.	7:03	18:31	2.4.	7:00	20:16	3.5.	6:01	21:01
4.1.	8:18	17:02				4.3.	7:01	18:32	3.4.	6:58	20:17	4.5.	6:00	21:03
5.1.	8:18	17:03				5.3.	6:59	18:34	4.4.	6:56	20:19	5.5.	5:58	21:04
6.1.	8:18	17:04				6.3.	6:57	18:35	5.4.	6:54	20:20	6.5.	5:57	21:06
7.1.	8:17	17:05				7.3.	6:55	18:37	6.4.	6:52	20:22	7.5.	5:55	21:07
8.1.	8:17	17:06				8.3.	6:53	18:38	7.4.	6:50	20:23	8.5.	5:54	21:09
9.1.	8:17	17:08				9.3.	6:51	18:40	8.4.	6:48	20:25	9.5.	5:52	21:10
10.1.	8:16	17:09				10.3.	6:49	18:41	9.4.	6:46	20:26	10.5.	5:51	21:11
11.1.	8:16	17:10				11.3.	6:46	18:43	10.4.	6:44	20:28	11.5.	5:49	21:13
12.1.	8:15	17:11				12.3.	6:44	18:44	11.4.	6:42	20:29	12.5.	5:48	21:14
13.1.	8:14	17:13				13.3.	6:42	18:46	12.4.	6:40	20:31	13.5.	5:46	21:15
14.1.	8:14	17:14				14.3.	6:40	18:47	13.4.	6:38	20:32	14.5.	5:45	21:17
15.1.	8:13	17:16				15.3.	6:38	18:49	14.4.	6:36	20:34	15.5.	5:44	21:18
16.1.	8:12	17:17				16.3.	6:36	18:50	15.4.	6:34	20:35	16.5.	5:43	21:19
17.1.	8:12	17:19				17.3.	6:34	18:52	16.4.	6:32	20:37	17.5.	5:41	21:21
18.1.	8:11	17:20				18.3.	6:32	18:53	17.4.	6:30	20:38	18.5.	5:40	21:22
19.1.	8:10	17:21				19.3.	6:30	18:55	18.4.	6:28	20:40	19.5.	5:39	21:23
20.1.	8:09	17:23				20.3.	6:28	18:57	19.4.	6:26	20:41	20.5.	5:38	21:25
21.1.	8:08	17:24				21.3.	6:26	18:58	20.4.	6:25	20:42	21.5.	5:37	21:26
22.1.	8:07	17:26				22.3.	6:23	19:00	21.4.	6:23	20:44	22.5.	5:36	21:27
23.1.	8:06	17:28				23.3.	6:21	19:01	22.4.	6:21	20:45	23.5.	5:35	21:28
24.1.	8:05	17:29				24.3.	6:19	19:02	23.4.	6:19	20:47	24.5.	5:34	21:29
25.1.	8:04	17:31				25.3.	6:17	19:04	24.4.	6:17	20:48	25.5.	5:33	21:31
26.1.	8:03	17:32				26.3.	6:15	19:05	25.4.	6:15	20:50	26.5.	5:32	21:32
27.1.	8:01	17:34				27.3.	6:13	19:07	26.4.	6:13	20:51	27.5.	5:31	21:33
28.1.	8:00	17:35				28.3.	6:11	19:08	27.4.	6:12	20:53	28.5.	5:30	21:34
29.1.	7:59	17:37				29.3.	6:09	19:10	28.4.	6:10	20:54	29.5.	5:29	21:35
30.1.	7:58	17:39				30.3.	6:07	19:11	29.4.	6:08	20:56	30.5.	5:28	21:36
31.1.	7:56	17:40				31.3.	6:05	19:13	30.4.	6:06	20:57	31.5.	5:28	21:37

Datum	Ein	Aus	Datum	Ein	Aus	Datum	Ein	Aus	Datum	Ein	Aus	Datum	Ein	Aus
1.7.	5:27	21:50	1.8.	6:00	21:22	1.9.	6:43	20:26	1.10.	7:26	19:23	1.11.	7:13	17:23
2.7.	5:28	21:50	2.8.	6:01	21:20	2.9.	6:45	20:24	2.10.	7:27	19:20	2.11.	7:14	17:22
3.7.	5:29	21:49	3.8.	6:03	21:19	3.9.	6:46	20:22	3.10.	7:29	19:18	3.11.	7:16	17:20
4.7.	5:29	21:49	4.8.	6:04	21:17	4.9.	6:47	20:20	4.10.	7:30	19:16	4.11.	7:17	17:19
5.7.	5:30	21:48	5.8.	6:05	21:16	5.9.	6:49	20:17	5.10.	7:31	19:14	5.11.	7:19	17:17
6.7.	5:31	21:48	6.8.	6:07	21:14	6.9.	6:50	20:15	6.10.	7:33	19:12	6.11.	7:21	17:16
7.7.	5:32	21:47	7.8.	6:08	21:12	7.9.	6:52	20:13	7.10.	7:34	19:10	7.11.	7:22	17:14
8.7.	5:33	21:47	8.8.	6:10	21:11	8.9.	6:53	20:11	8.10.	7:36	19:08	8.11.	7:24	17:13
9.7.	5:33	21:46	9.8.	6:11	21:09	9.9.	6:54	20:09	9.10.	7:37	19:06	9.11.	7:25	17:11
10.7.	5:34	21:46	10.8.	6:12	21:07	10.9.	6:56	20:07	10.10.	7:39	19:04	10.11.	7:27	17:10
11.7.	5:35	21:45	11.8.	6:14	21:06	11.9.	6:57	20:05	11.10.	7:40	19:02	11.11.	7:28	17:09
12.7.	5:36	21:44	12.8.	6:15	21:04	12.9.	6:59	20:03	12.10.	7:42	19:00	12.11.	7:30	17:07
13.7.	5:37	21:44	13.8.	6:17	21:02	13.9.	7:00	20:01	13.10.	7:43	18:58	13.11.	7:32	17:06
14.7.	5:38	21:43	14.8.	6:18	21:00	14.9.	7:01	19:59	14.10.	7:45	18:56	14.11.	7:33	17:05
15.7.	5:39	21:42	15.8.	6:19	20:59	15.9.	7:03	19:56	15.10.	7:46	18:54	15.11.	7:35	17:04
16.7.	5:40	21:41	16.8.	6:21	20:57	16.9.	7:04	19:54	16.10.	7:48	18:52	16.11.	7:36	17:02
17.7.	5:42	21:40	17.8.	6:22	20:55	17.9.	7:06	19:52	17.10.	7:49	18:50	17.11.	7:38	17:01
18.7.	5:43	21:39	18.8.	6:24	20:53	18.9.	7:07	19:50	18.10.	7:51	18:48	18.11.	7:39	17:00
19.7.	5:44	21:38	19.8.	6:25	20:51	19.9.	7:08	19:48	19.10.	7:52	18:46	19.11.	7:41	16:59
20.7.	5:45	21:37	20.8.	6:26	20:49	20.9.	7:10	19:46	20.10.	7:54	18:45	20.11.	7:42	16:58
21.7.	5:46	21:36	21.8.	6:28	20:48	21.9.	7:11	19:44	21.10.	7:56	18:43	21.11.	7:44	16:57
22.7.	5:47	21:35	22.8.	6:29	20:46	22.9.	7:13	19:42	22.10.	7:57	18:41	22.11.	7:45	16:56
23.7.	5:49	21:34	23.8.	6:31	20:44	23.9.	7:14	19:39	23.10.	7:59	18:39	23.11.	7:47	16:55
24.7.	5:50	21:32	24.8.	6:32	20:42	24.9.	7:16	19:37	24.10.	8:00	18:37	24.11.	7:48	16:55
25.7.	5:51	21:31	25.8.	6:33	20:40	25.9.	7:17	19:35	25.10.	8:02	18:35	25.11.	7:49	16:54
26.7.	5:52	21:30	26.8.	6:35	20:38	26.9.	7:18	19:33	26.10.	8:03	18:34	26.11.	7:51	16:53
27.7.	5:54	21:29	27.8.	6:36	20:36	27.9.	7:20	19:31	27.10.	8:05	18:32	27.11.	7:52	16:52
28.7.	5:55	21:27	28.8.	6:38	20:34	28.9.	7:21	19:29	28.10.	8:06	18:30	28.11.	7:54	16:52
29.7.	5:56	21:26	29.8.	6:39	20:32	29.9.	7:23	19:27	29.10.	8:08	18:28	29.11.	7:55	16:51
30.7.	5:57	21:25	30.8.	6:40	20:30	30.9.	7:24	19:25	30.10.	8:10	18:27	30.11.	7:56	16:50
31.7.	5:59	21:23	31.8.	6:42	20:28				31.10.	8:11	18:25			





Inside, the streetlights are turned off during day time...



...and turned on in sync with all the other streetlights in the city at night time.





View: Publication for the installation of the same name  
 Print on poster paper with the on and off signal diagram  
 of the street lamps on the inside covers  
 Design: Stefan Wölfle, Print: Europrint Medien GmbH Berlin, 2017

View: Text und Schaltplan, StadtPalais - Museum für Stuttgart, 2017  
 Straßenlaternen - wir waren draußen drinnen.  
 Streetlights - outside we were insiders.

[click here for PDF of the Publication](#)



## **Ein Sprechstück für drei Betrachter\*innen**

Only when three spectators decide to read aloud the text that appears on the monitor in front of them, the entire piece becomes audible in the room.

*Karaoke video installation  
Language versions: de, en, fr, it and kor  
3 monitors, 3 synchronized videos (9min),  
3 microphones, loudspeakers*



Installation View:  
*Ein Sprechstück für drei Betrachter\*innen*  
(A spoken-word piece for three spectators)

The installation ›Ein Sprechstück für drei Betrachter\*innen‹ (A *spoken word piece for three spectators*) builds upon the idea of an activated audience.

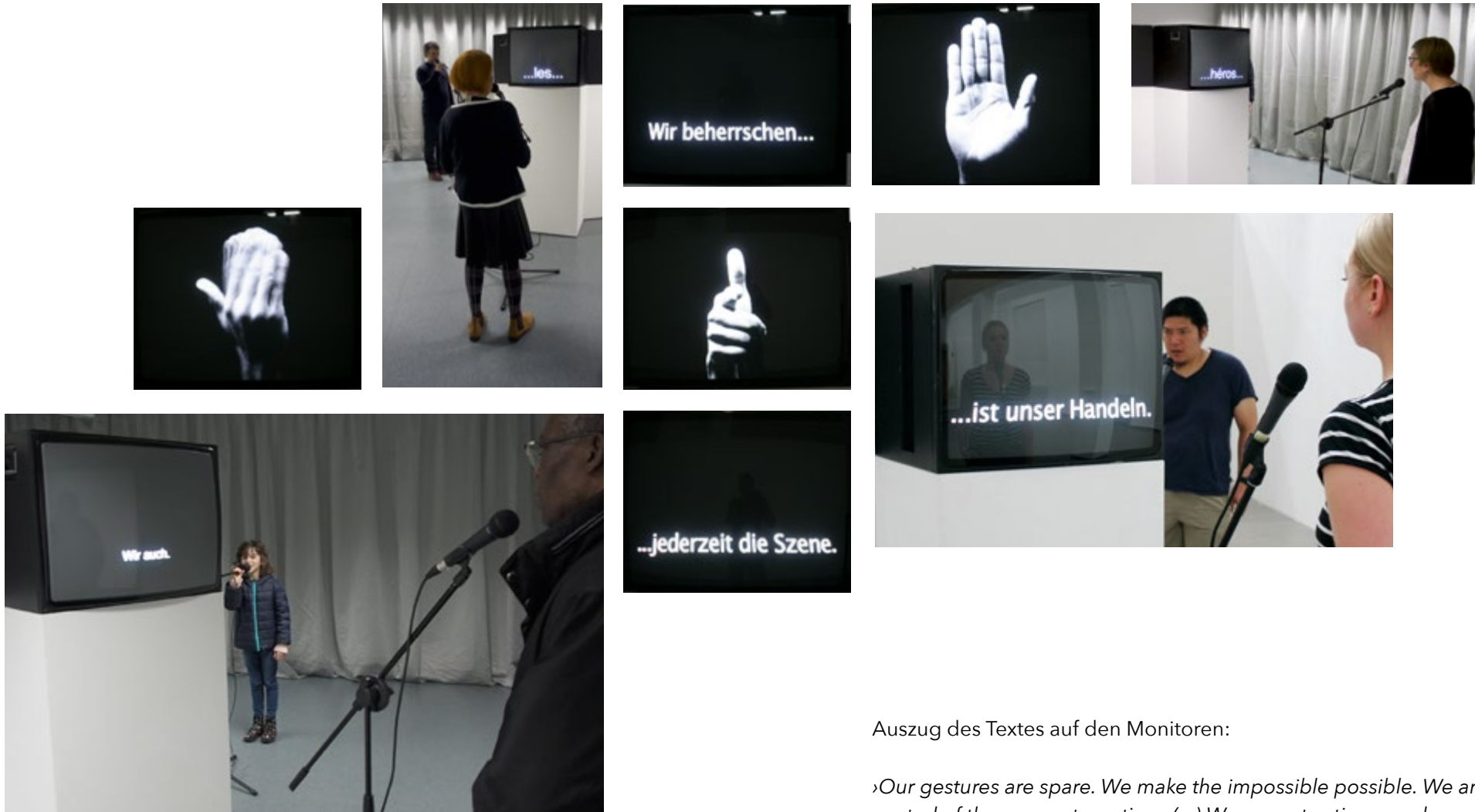
The piece cannot be understood by one spectator alone, since ›Ein Sprechstück für drei Betrachter\*innen‹ is not a sculpture. The direction of the piece is placed in the setup – in the arrangement of the monitors, the positioning of the microphones, the text and the hand signals in the video, yet ›Ein Sprechstück für drei Betrachter\*innen‹ is not a play nor a performance.

The work constitutes itself between all viewers in the space, between the participants and the observers. It is both in the hesitation as well as in the execution. In speaking, looking at each other and listening. In the exclusion, the slips of the tongue and the being left in the lurch. In the spontaneous alliances, the joint grasping of the situation and the different positioning in it.



*View: Villa Romana, Florence, 2015*  
*Ein Sprechstück für drei Betrachter\*innen*  
*(A spoken-word piece for three spectators)*





Auszug des Textes auf den Monitoren:

›Our gestures are spare. We make the impossible possible. We are in control of the scene at any time. (...) We are not acting our characters. Nothing is acted here. This is not rehearsed. We are not acting. We are acting nothing. We're speaking. We're speaking out. We're reading. We're not expressing ourselves but the authors slant. (...) Our gestures were spare. We managed the impossible. We were in control of the scene at any time. No wrong tone passed our lips. We are the heroes of this play.‹

View: Monitors and installation view from Stiftung CCFA, Karlsruhe, 2019  
 Ein Sprechstück für drei Betrachter\*innen  
 (A spoken-word piece for three spectators)



## **Fall und Aufstieg eines Stadtparks**

A minimalistic opera without music.

For three weeks, Bertolt Brecht's ›*Rise and Fall of the City of Mahagonny*‹ (1930) was staged on signs in and around the city park in Dorsten.

*Mixed media intervention,  
Public space,  
Dorsten, NRW 2018*



View: Public space, Dorsten, NRW, 2018  
Fall und Aufstieg eines Stadtparks  
(Fall and Rise of a City Park)





*View: Public space, Dorsten, NRW, 2018*  
*Fall und Aufstieg eines Stadtparks*  
*(Fall and Rise of a City Park)*



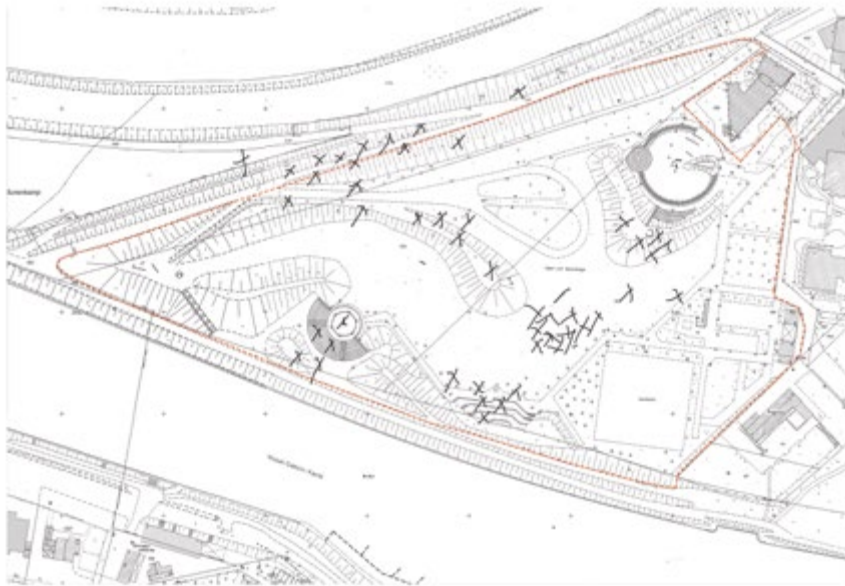


*View: Public space, Dorsten, NRW, 2018  
Fall und Aufstieg eines Stadtparks  
(Fall and Rise of a City Park)*



Sign on the left:

*»Without any trace of a human being or without any trace of the desired human beings?«*



View: Map of the park with the placement of signs  
*Fall und Aufstieg eines Stadtparks*  
*(Fall and Rise of a city park)*  
*Mixed media, public space, Dorsten, NRW, 2018*

Mahagonny, a utopian paradise city, was built to squeeze money out of the pockets of gold seekers. A city as a metaphor for society. A city in which soon everything is allowed, as long as one can pay for it. A city spared by a hurricane, but afflicted by a moral catastrophe. Brecht's critique of shark capitalism is also a critique of what he calls the ›culinary opera‹: ›Why this stubborn adherence to pleasure, to intoxication? Why this little interest in one's own affairs outside one's own four walls? Why no discussion? Why this marching on the spot?‹ By putting the culinary up for discussion in Mahagonny, Brecht saws at the branch on which he himself sits: Pleasure, fun and enjoyment as content, finds itself in the opera as form: pornographic and seductive – nevertheless provocative.

The play ›Rise and Fall of the City of Mahagonny‹ becomes the basis for the investigation of the potentials of the new Dorsten city park in the form of a conceptual minimalist opera without music. Questions on community, which play a central role in Brecht's play, are thus tied to the desires and challenges in the civic process of re-activating the forgotten city park in Dorsten.





View: Fall und Aufstieg eines Stadtparks  
(Fall and Rise of a city park)  
Mixed media, public space, Dorsten, NRW, 2018



## **Berührung**

As the result of an interactive performative situation, the video documentation became an independent work:  
An intimate conversation between hands of strangers.

*SD video, 4:3, 13min 24sec,  
2011*





*View: Videostill, Berührung (Touch)*



View: General Public at Meinblau, Berlin, 2020  
Berührung (Touch)



View: Videostills, Berührung (Touch)

