

selected works
Anike Joyce Sadiq
2026

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Denkmalschutz aufheben
War Memorial 1926 as of 2025
The Missing Episode
Text by Sarie Nijboer

} Proposals on Monumentmentality

Mit Glück hat es nichts zu tun
Utopian Institutions

Embracements
Who are the ones... / Where are the ones...
Visited by a Tiger

Shadow Pieces {
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

Ein Sprechstück für drei Betrachter*innen
Straßenlaternen - wir waren draußen drinnen.



Colonial Monument (Braunschweig),
Kriegerdenkmal (Leipzig),
›Kreatur‹ by Hüseyin Altın (Stuttgart)
NS-Reichsadler on Finanzamt (Ulm) (upcoming)

Proposals on Monumentmentality

In Germany, public space is a contested field where historical responsibility, national identity, and contemporary political tensions intersect in material form. Monuments and architectural remnants are not neutral, but active sites of memory production and dispute. Ongoing engagement with the Nazi past, colonial legacies, and renewed right-wing revisionist narratives intensifies debates about what is remembered, what is forgotten, and what is reconstructed, how, and by whom — often without accounting for changing demographics and Germany's post-migrant society. Public space thus operates as an infrastructure of authority and memory inscription, shaped by both visibility and omission.

Often, artistic competitions are commissioned to address so-called “uncomfortable monuments”. However, these procedures become entangled in the very contradictions they seek to resolve: how to critically re-examine a past that requires ongoing negotiation, while simultaneously remaining institutionally upheld and stabilized.



Proposal #1

Denkmalschutz aufheben

(Lifting the Monument Protection Status)

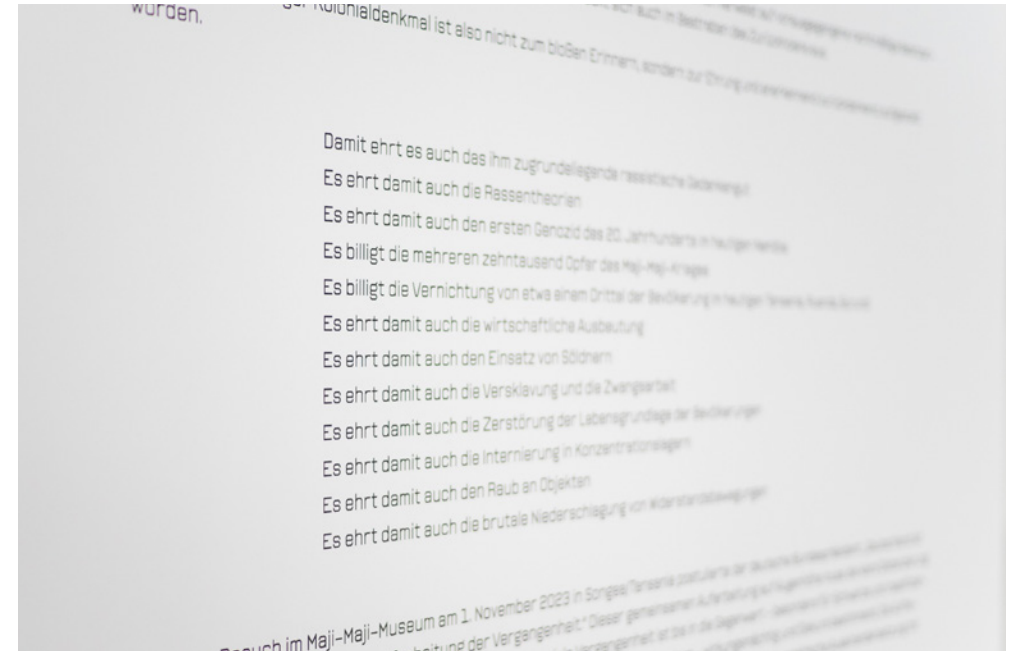
Application for the lifting of monument protection status as the actual artwork and as a precondition for any artistic engagement.

*Work based on the participation in the International Artistic Competition:
Colonial Monument Braunschweig, 2022*

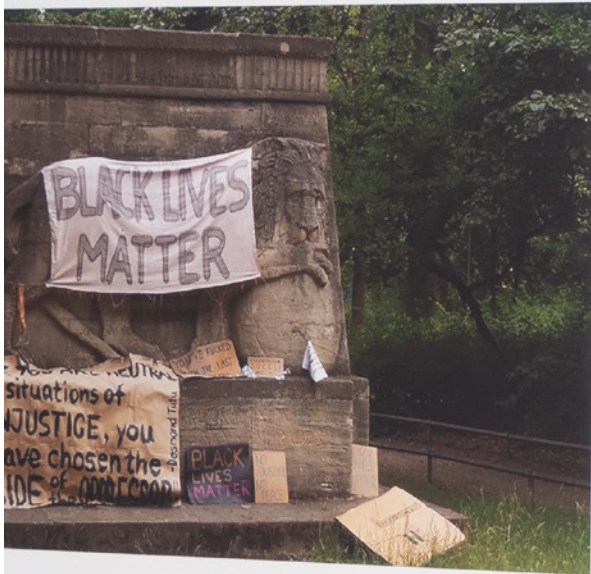
*atb #104: Anike Joyce Sadiq and Thomas Locher
curated by Thomas Kilpper
after the butcher (atb), Berlin
2024*



Installation view: ›Denkmalschutz aufheben‹, after the butcher, Berlin 2024



View: Draft of the application for lifting the monument protection of the colonial monument in Braunschweig, status: 2024 (first draft was made in cooperation with lawyer Arinze Odenigbo in the frame of the International Artistic Competition 2022)



Installation view: ›Denkmalschutz aufheben‹, digital prints, plexiglass, atb, 2024
Left: ›Protest‹, video still, image source: ›Kolonialdenkmal Braunschweig‹, Kulturinstitut
und Medienzentrum der Stadt Braunschweig, 2022, Right: ›Colonialism is mass murder‹,
online image source: <https://www.braunschweiger-zeitung.de/>



Installation view: ›Denkmalschutz aufheben‹, atb, 2024

(l) 1:1 spacial drawing of the original monument

(r) inside: digital print, official names of states on the territories of the former german colonies (which can be found engraved on the original monument)

ab 1884

~~Kamerun~~
République du Cameroun (französisch) | Republic of Cameroon (englisch)

östliche Teile der Jamhuriyar Taraiyar Nijeriya (Hausa) | Njikotá Óchíchíwù Najíríá (Igbo)
Apapọ̀ Olómínira Ilẹ̀ Najíríá (Yoruba) | Federal Republic of Nigeria (englisch)

~~Togo~~ République Togolaise (französisch)

~~Deutsch-Südwestafrika~~
Republic of Namibia (englisch)

ab 1885

~~Deutsch-Ostafrika~~
Jamhuri ya Muungano wa Tanzania (Swahili) | United Republic of Tanzania (englisch)

Republika y'Uburundi (Kirundi) | République du Burundi (französisch)

u Rwanda (Kinyarwanda) | Jamhuri ya Rwanda (Swahili) | République du Rwanda (französisch)

ab 1884/1885

~~Neuguinea~~
nördlicher Teil des Independen Stet bilong Papua Niu Gini (Pijin) | Independen Stet bilong Papua Niugini (Tok Pisin) |
Independent State of Papua New Guinea (englisch)

~~Marshallinseln~~ | Aolepān Aorōkin M̧ajeļ (marshallesisch) | Republic of the Marshall Islands (englisch)

ab 1888

~~Insel Nauru~~
Ripublik Naoero (Nauruisch) | Republic of Nauru (englisch)

ab 1897/1898

~~Kiautschou~~
Teile von Zhōnghuá Rénmín Gònghéguó (Pinyin) | 中华人民共和国 (chinesisch)

ab 1899

~~Samoa-Inseln~~
Samoa Malo Sa'oloto Tuto'at asi o Sāmoa (samoanisch) | Independent State of Samoa (englisch)

~~Insel Yap~~
Yap (Teil der Federated States of Micronesia (englisch))

~~Insel Ponape~~
Pohnpei (Teil der Federated States of Micronesia (englisch))

~~Karolinen~~
Teile der Federated States of Micronesia (englisch)

~~Insel Palau~~
Beluu er a Belau (Palauisch) | Republic of Palau (englisch)

~~Marianeninseln~~
Sankattan Siha Na Islas Mariånas (Chamorro) | Commonwealth Téel Falúw kka Eféng Ilól Marianas (karolinisch) |
Commonwealth of the Northern Mariana Islands (englisch)



Installation view: ›Denkmalschutz aufheben‹, digital prints, plexiglass, atb, 2024
Left to right: ›Inscription detail I‹ (names of former german colonies), ›Traces II‹, ›Lions wound?‹, ›Traces III‹, ›The Lion grabbing the world‹, ›Inscription detail II‹ (Gedenket unserer Kolonien und der dort gefallenen Kameraden)



Proposal #2

**War Memorial 1926
(in front of the Holy Cross Church in Leipzig),
as of 2025**

Updating the archive

Plaster cast of the original model for the 1926 monument, updated with graffiti found on the monument (as of 2025) and a gift agreement between representatives of the church and the artist

*›2 tonnes of limestone‹
curated by Gregor Peschko
Kunstraum IDEAL, Leipzig*

2025

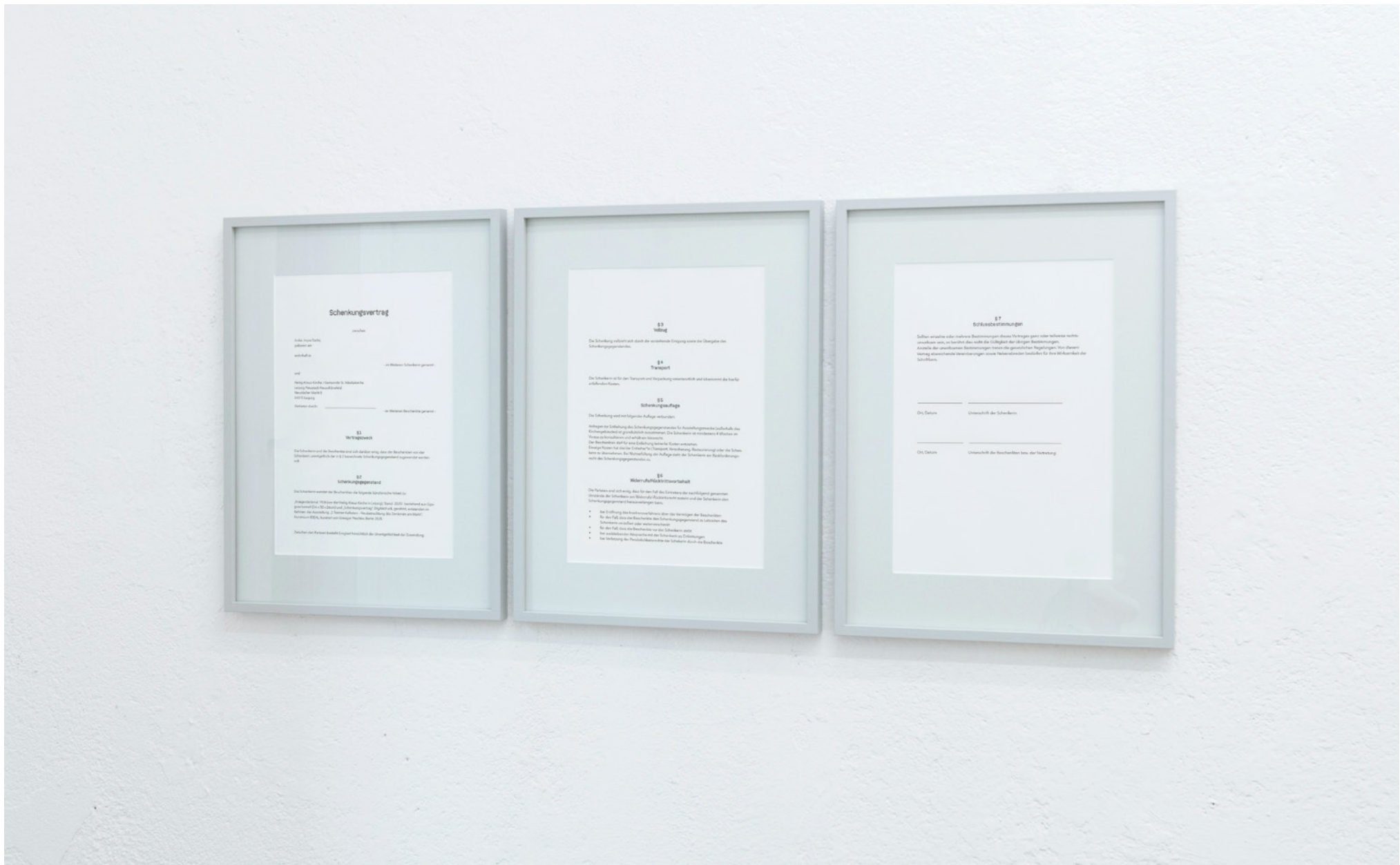


Installation view: »War Memorial 1926 (in front of the Holy Cross Church in Leipzig) as of 2025«, 2 tonnes of limestone, Kunstraum IDEAL, Leipzig 2025

The engagement with the war memorial in Leipzig explores how protest and resistance against the monument might themselves become part of remembrance.

In the archive of the Holy Cross Church, there is a plaster model created by sculptor Kurt Günther in 1926 as a draft for the monument that was later installed for the church congregation. This model was revisited, and a new version was created – one that reflects the monument’s current condition, including the layers of paint and graffiti. These markings are more than mere protest or commentary; they fundamentally alter the monument’s expression and call into question any “restoration measures”. In this case, the efforts of a group of young right-wing extremists (the so-called “BDM - Bund deutscher Maler”).

This new model of the monument was presented along with a donation agreement. The model was to be offered to the church’s archives, where it could have been preserved alongside the original 1926 model. Ultimately, the church did not sign the agreement.



Installations view: Gift agreement between the church and artist, War Memorial 1926 (in front of the Holy Cross Church in Leipzig) as of 2025, 2 tonnes of limestone, Kunstraum IDEAL, Leipzig 2025



Proposal #3

The Missing Episode

(Die Fehlende Folge)

On the tiniest form of monumentality: turning an existing sculpture in public space into a monument

Mixed-Media Sound Installation:

Sound piece based on an interview with sculptor Hüseyin Altın

With assistance by Sibel Adakci

Sakhile&Me, Frankfurt

2025



Installation view: ›The Missing Episode‹, Sakhile&Me, Frankfurt, 2025
Video projection on a satellite dish (Intro)

There were two moments in which the artist's home – the garden city housing estate in Stuttgart-Süd – was represented on television: once in a documentary and once in a feature film. ›The Missing Episode‹ situates itself in the gap between these mediated representations of the social housing project: the largely unmentioned realities of the 1980s and 1990s by turning to a sculpture located at the heart of the estate.

While listening to Hüseyin Altin's recount his own migration journey to Stuttgart in the 1970s – and his struggle to gain access to art school – a miniature replica of his sculpture *Kreatur* is continuously produced by a 3D printer in the exhibition space for visitors to take away. In juxtaposition to the printer, pages from public address books reveal the traces of a working-class, migrant, and social housing neighbourhood undergoing processes of privatisation and gentrification.



Installation view: ›The Missing Episode‹, Sakhile&Me, Frankfurt, 2025
Wooden 1:1 reconstruction of an architectural element from public space,
seven DIN A1 digital prints of address book pages from 1953, 1995, and 2021,
3D printing: miniature of ›Kreatur‹ (1980) by Hüseyin Altın



*Installation view: ›The Missing Episode‹, Sakhile&Me, Fankfurt, 2025
(l) Information plaque, changed typeface but same size as the original
(r) 3D-printed miniature reproduction of the sculpture ›Kreatur‹*



FUGITIVE TRACES AND THE POLITICS OF ABSENCE

Sarie Nijboer on Anike Joyce Sadiq at Sakhile&Me, Frankfurt am Main

Focusing on the history of Stuttgart's historically working-class neighborhood Eiernest and its media representation, Anike Joyce Sadiq developed her exhibition "Die fehlende Folge ('The Missing Episode')" around two artifacts that connect to broader historical discourses: the reassessment of the political function of public monuments, which has been driven by postcolonial critique, and the utilization of public records to address omissions in history, as proposed by scholars such as Saidiya Hartman. One is Hüseyin Altin's sculpture "Kreatur," which the city commissioned for the Eiernest public housing estate in the early 1980s when working-class migrant families increasingly lived there. The other is a documentary of that neighborhood's history, which decidedly left this demographic shift out of its record. As Sarie Nijboer's review lays out, Sadiq renders such exclusionary mechanisms visible by turning to documents of the municipal administration. While the show in Frankfurt am Main has closed, part of the presentation is currently on display at nGbK in Berlin.

As you approach the gallery space, you are immediately confronted by an absence: A rectangular outline marked in black-and-white tape on the floor indicates that something is missing or has yet to arrive. The exhibition text reveals that the outline corresponds to the dimensions of Kreatur, a 1980 sculpture by artist Hüseyin Altin, around which "Die fehlende Folge ('The Missing Episode')" by Anike Joyce Sadiq at Sakhile&Me in Frankfurt am Main is framed. Kreatur was commissioned by the city of Stuttgart and installed at the center of the social housing estate Eiernest in the early 1980s, when many working-class migrant families were moving in, including Sadiq's when she was three years old. It was precisely this demographic shift that a 2021 documentary on the history of Eiernest by regional broadcaster Südwestrundfunk (SWR) conspicuously skipped. This omission provided

a starting point for Sadiq to explore the questions around memory, erasure, and resistance that eventually turned into the exhibition "Die fehlende Folge."

Eiernest was originally developed in the early 1920s as part of Stuttgart's social housing program, designed for municipal workers and their families. Though initially conceived as a temporary solution - intended to be torn down after just ten years - it remained in use and underwent several transformations throughout the 20th century. At the end of the century, it had become home to a growing number of migrant families, reflective of broader demographic shifts in Germany's urban peripheries. A crucial turning point came in the early 2000s, when nationwide privatization policies reshaped public housing. In 1987, ownership of the site passed to the municipal housing company SWSG, which later initiated the gradual sale of the 176 heritage-listed houses to private owners. Sales occurred only when tenants voluntarily moved out, with existing tenants or their relatives holding the right of first refusal. After a ten-year holding period, buyers were allowed to resell their homes under market conditions. By 2010, approximately half of the estate had been transferred to buyers with no prior familial connection to Eiernest. The lapse of initial eligibility criteria for renters - such as savings, household income, and number of children - further increased the real estate value of these units. This completed the transition from collective, welfare-based housing toward individualized ownership and market-driven allocation.

"Die fehlende Folge" is situated within this broader historical and political context, shaped by the gradual erosion of social infrastructure. For the exhibition, Sadiq returned to Eiernest as a place of personal memory, but also as a contested political site shaped by broader processes of migration, class restructuring, and institutional omissions.

Fragments of this layered history are reassembled through materials from public records inside the gallery space. In the first room, a 1942 Stuttgart

address book lies on the floor. Its title, Adressbuch der Stadt der Auslandsdeutschen (Address book of the city of Germans abroad), appears misleading at first. While Ausländer means "foreigners," Auslandsdeutsche refers specifically to Germans living abroad who have retained their citizenship. Yet, this book does not contain the addresses of Auslandsdeutsche: only Stuttgart addresses are listed. Stadt der Auslandsdeutschen was in fact the honorary title granted to Stuttgart by the Nazi regime because it was home to the Deutsches Ausland-Institut (now ifa – Institut für Auslandsbeziehungen), which coordinated Nazi diaspora policy. The phrase reflected the city's institutional role in exporting a nationalist vision of Germanness beyond its borders. In a 1934 speech, Stuttgart's Nazi mayor Karl Strölin invoked the phrase "Swabians all over the world," praising their "tenacious and stubborn" refusal to assimilate as evidence of their firm attachment to their language and cultural identity.

Beyond its title, the address book also exposes a racialized classification system: It categorizes addresses into Jewish and non-Jewish households, implementing a policy of racial separation and exclusion in the bureaucratic logic of the Holocaust. By placing the book in the exhibition space, Sadiq highlights its dual function, as a tool for administrative propaganda and as an instrument of racial governance.

Besides the address book, old radio cables reference a little-known act of resistance against the Nazi regime (though mentioned in the SWR documentary): In February 1933, one of the tenants of the Eiernest housing estate participated in the so-called Kabelattentat (cable attack) on Adolf Hitler, aiming to sabotage a radio broadcast of his speech taking place in Stuttgart. At the time, the Eiernest, also known as the Rotes Eiernest (Red Eiernest), was a predominantly working-class area associated with leftist politics. Today, a Stolperstein in Eiernest memorializes this political defiance.

On an adjacent gallery wall, a satellite dish serves as a projection surface for a constellation of archival photos and text fragments. Among the materials is behind-the-scenes footage from a 1994 episode of Polizeiruf 110, a GDR crime series

that continued after reunification under West German broadcasting institutions and was eventually absorbed into SWR. This particular episode was filmed on-site at Eiernest. Projected onto the satellite dish, the photos are juxtaposed with the artist's typed notes commenting on media portrayals of Eiernest – including the 2021 documentary and Polizeiruf 110 itself. For instance,

Sadiq's words underscore the absence of the 1980s and 1990s in the documentary and how Polizeiruf 110 relied on visual clichés and stereotypes, such as trash bins on the streets and satellite dishes placed on façades to visualize migrant populations, poverty, and urban precarity. The satellite dish thus functions both as a literal projection surface and as a symbolic device: It frames Sadiq's critical engagement with media narratives while highlighting the tropes through which social difference was rendered visible in public television.

A short excerpt from the Polizeiruf 110 episode plays on a monitor in the second gallery room. To its left, Sadiq has mounted enlarged reproductions of address book pages from Eiernest streets taken from three editions – those of 1953, 1995, and 2016. Some former residents' names are circled in black marker by Sadiq, tracing the presence and subsequent disappearance of surnames historically associated with postwar migration to Germany, including those of Turkish, Southern European, and Eastern European origin. The 1953 edition, published when the city of Stuttgart still owned the properties, lists not only the city as owner and the names of inhabitants but also professions – Automechaniker, Kraftfahrer, Postassistent, Näherin – providing insight into the working-class composition of the area. By 1995, references to public ownership and occupational titles have disappeared. In the 2016 edition, German- and other Western-sounding names predominate.

By treating these address books as social records, Sadiq foregrounds how the built environment and its administrative representation reflect broader histories of displacement, privatization, and demographic change.

As anthropologist Ann Laura Stoler, among others, insists, archives are not passive containers of memory but sites of governance. [1] They are structured not only by what they record but also by what they omit.

Sadiq mobilizes this “politics of omission” embedded in the address book records, thereby inviting the viewer to read what remains unspoken.

This focus on historical documents is complemented by a spatial intervention that translates Eiernest’s architectural features into the gallery setting. A plywood bench spans across the two gallery rooms, modeling to scale the communal seating structure that surrounds Hüseyin Altin’s *Kreatur* sculpture in the Eiernest housing estate to this day. Here introduced into the exhibition space as a decontextualized form, the bench forms a spatial threshold, guiding bodily orientation. It is placed in a way that disrupts direct access to the address book pages and the monitor on the wall: Although it remains possible to walk around the bench, the arrangement introduces a physical distance that hinders viewing and creates a brief sense of distance or hesitation.

Extending into both rooms, a red carpet anchors the spatial arrangement of the bench. Its color echoes two architectural drawings on the wall: one a technical diagram of a single Eiernest house, the other an aerial view of the entire estate. These minimal spatial gestures – the carpet, bench, and taped floor outline – act as visual and physical interruptions. They require the viewer to navigate between restriction and passage, what art historian and critic Claire Bishop might call “productive antagonisms” [2]: material and spatial frictions that resist seamless spectatorship. Sadiq’s intermedial vocabulary – including architecture, video, photographs, and archival material – stages absence as something to be read, walked across, or temporarily inhabited. The exhibition critiques how cultural memory is shaped by public institutions and media through mechanisms of selective visibility. It highlights the systemic forces that shape what, and who, becomes part of public history: forces that often appear neutral or inclusive but operate through exclusionary logics.

And Hüseyin Altin’s sculpture? It reappears throughout the show through references – a remade title plate, a 3D printer producing miniature replicas for visitors to take away, and a sound recording of a conversation between Sadiq and Altin, in which the work itself is never discussed. Sadiq positions Eiernest as a case study in the politics of remembrance: how the past is curated, who is authorized to speak and to whom, and what remains unspoken in official histories and cultural memory. In this context, Sadiq enacts what theorist Trinh T. Minh-ha has termed as “speaking nearby” [3] – a mode of address that speaks neither for nor about the subject directly but gestures toward it, maintaining proximity while opening a space for critical reflection.

Notes

- [1] Ann Laura Stoler, *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense* (Princeton: Princeton University Press, 2010).
- [2] Claire Bishop critiques the prevailing assumption that participatory and socially engaged art must always strive for consensus, clarity, or redemptive community. In *Artificial Hells: Participatory Art and the Politics of Spectatorship* (Verso, 2012), she argues that antagonism, discomfort, and aesthetic distance can serve as vital tools for political and ethical engagement.
- [3] Nancy N. Chen, „Speaking Nearby,’ a Conversation with Trinh T. Minh-ha,” *Visual Anthropology Review* 8, no. 1 (spring 1992), 82-91.



Mit Glück hat es nichts zu tun

(Luck has nothing to do with it)

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

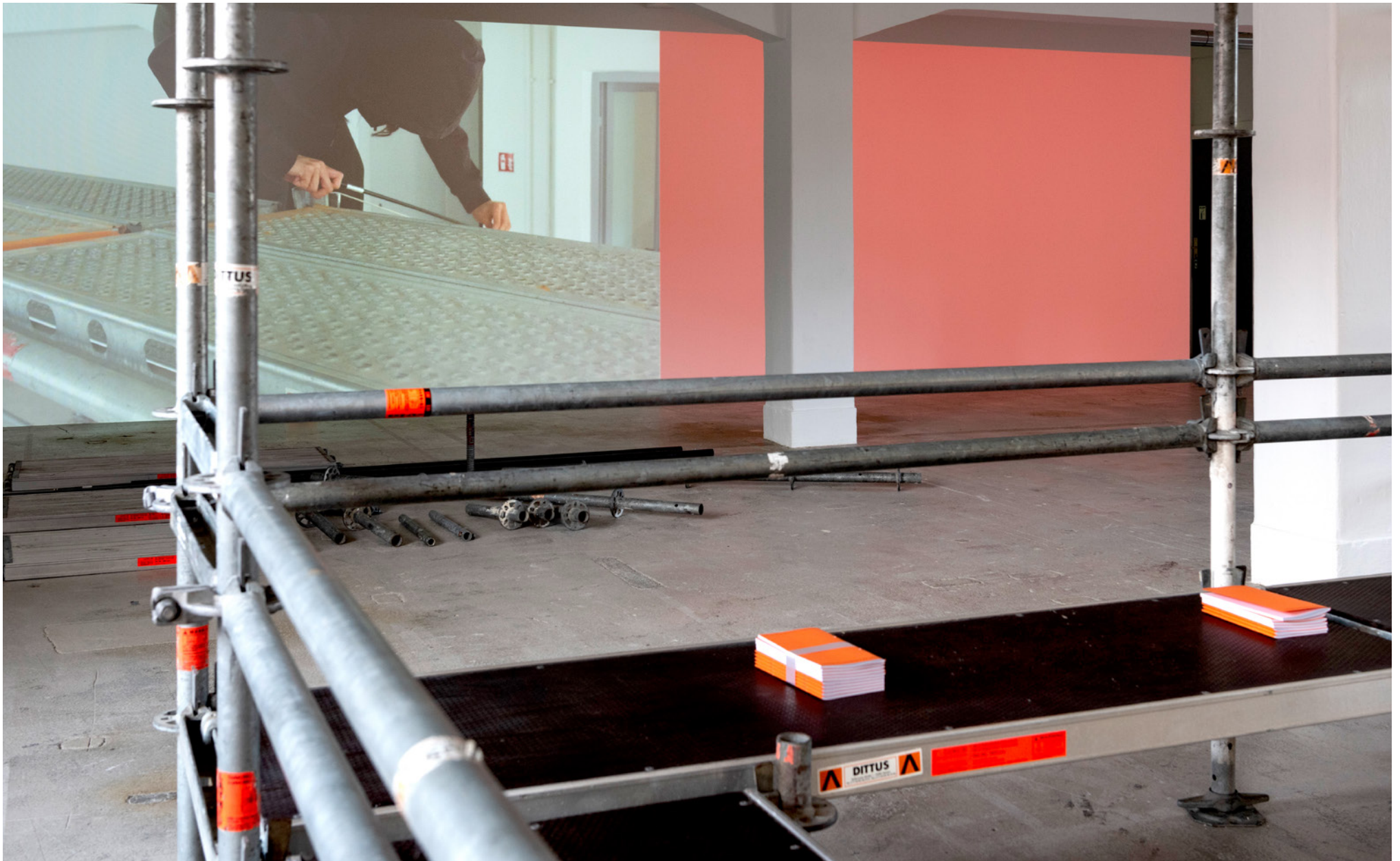
www.utopianinstitutions.de, questionnaire, ongoing online project
2022



›How is the autonomy of the artistic program 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
Photo © Frank Kleinbach



View: »Mit Glück hat es nichts zu tun«, Künstlerhaus Stuttgart, 2022
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. Several performers played with cello bows on the scaffolding. Short video snippets of this recording became part of the projection within the final installation and appeared amidst the projected questions on the back wall of the exhibition space.

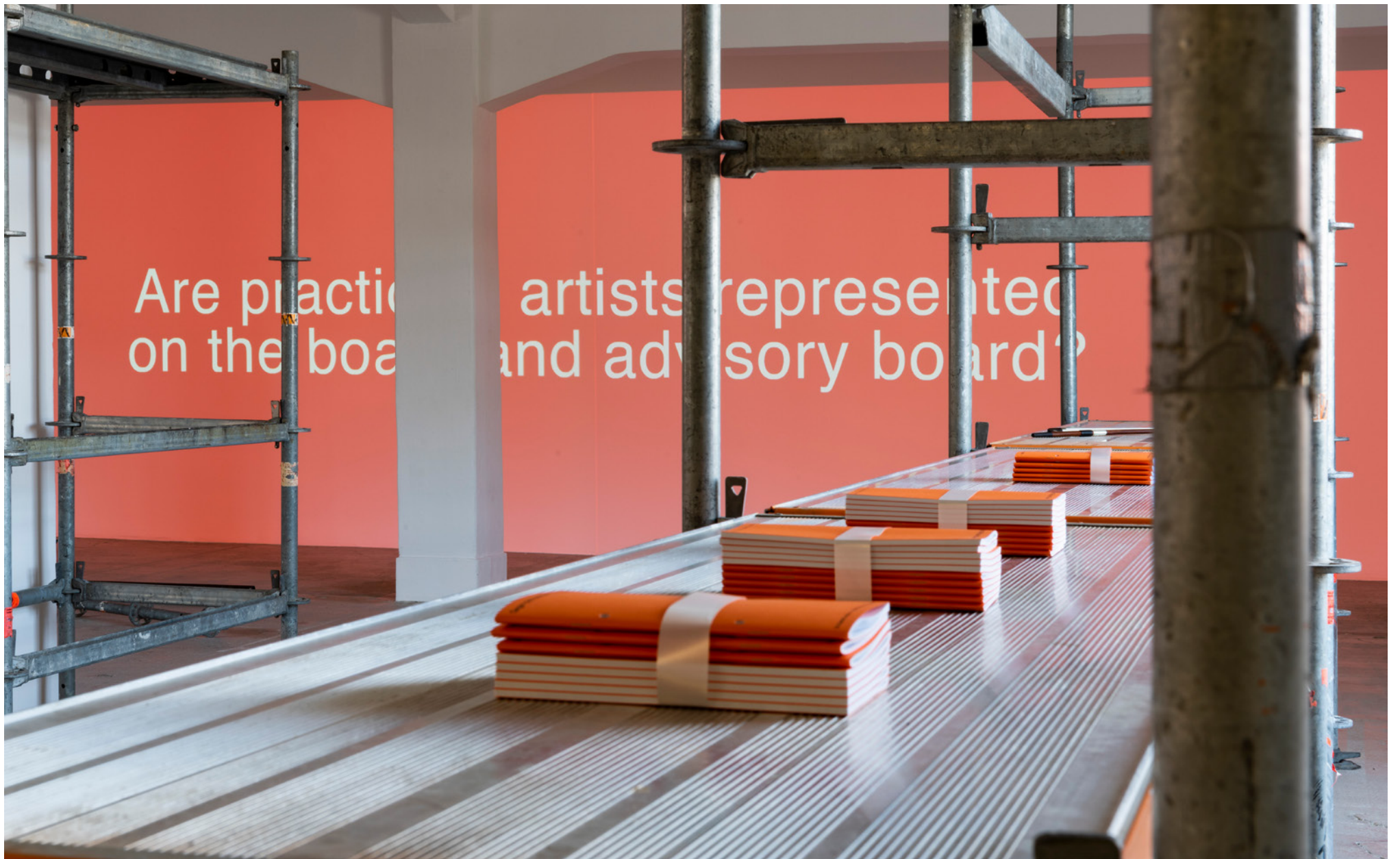
›Playing the Structure‹ has become a collective which since has performed in different iterations and constellations. The project was initiated by Anike Joyce Sadiq (concept) and Judith Hamann (sound), and works with an evolving group of performers which has so far included: Jazmina Figueroa, Nino Bulling,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



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 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

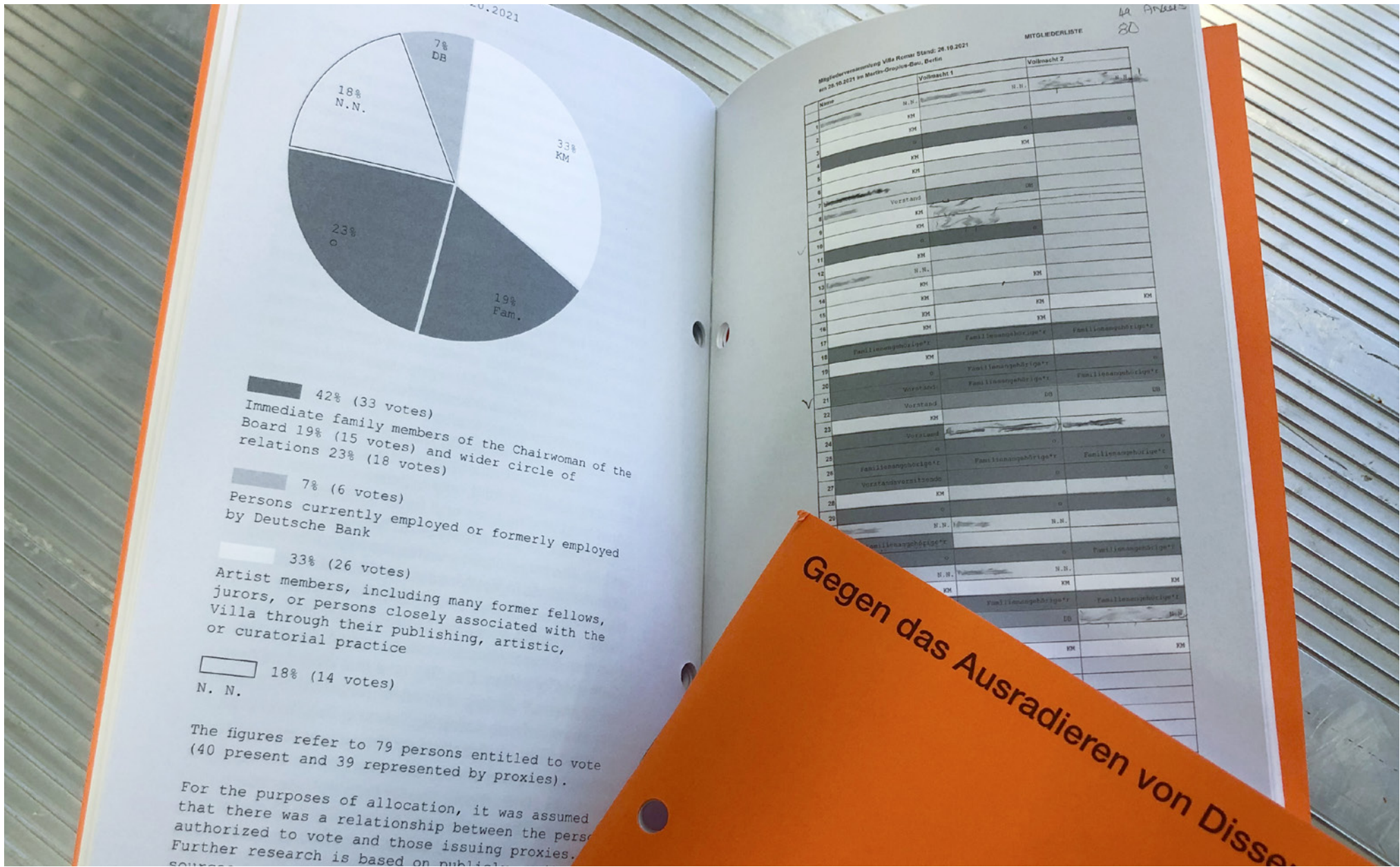
The publication ›Against the Erasure of Dissent‹ consists of a conversation which took place from November 2021 to February 2022 via e-mail in reaction to a general meeting of the Villa Romana Association that took place on October 28, 2021 in Martin-Gropius-Bau, Berlin. The authors participated in this 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.

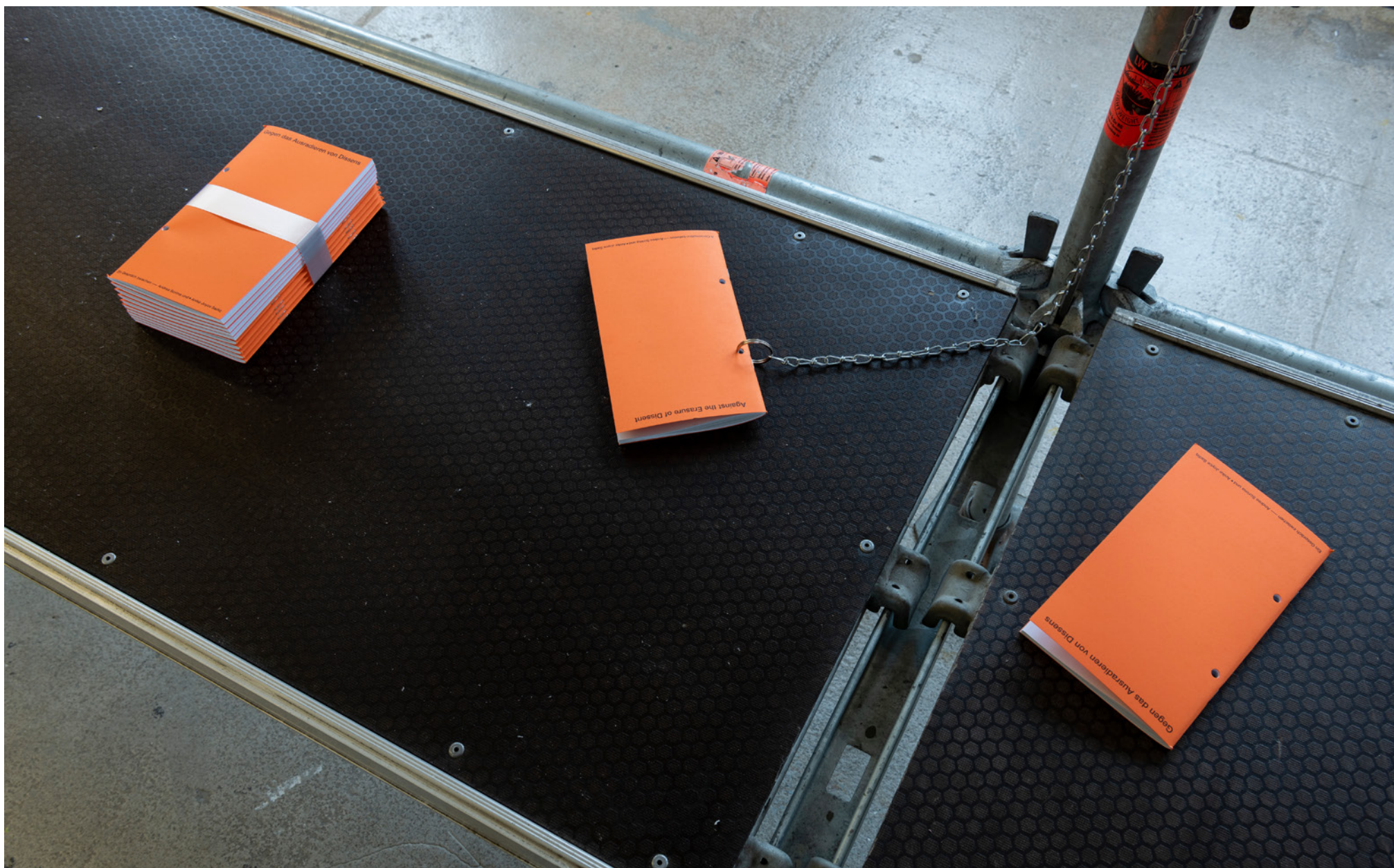
This conversation attempts, from the authors' perspective, to reconstruct, contextualize, and archive the discussions that occurred between artist members and the board and the course these took over time.

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.



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



View: »Mit Glück hat es nichts zu tun«, Künstlerhaus Stuttgart, 2022
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

Programming by Alisch Berlec Hönow
Grafikdesign 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 poles, 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. According to the predominant answers, a result text about the institution is generated. The text reflects the status quo of 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

*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 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



Installation view: Kunstverein Reutlingen, 2023
»Utopian Institutions«, evaluation text, digital print on textile



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*



Installation view: ›Pose Fatigues‹, D21 Leipzig, 2022
Front: Unfamiliar Folds (sculpture 1)
Back: Into hands across the seas (sculpture 3)
Photo © Michael Moser



Installation view: ›Pose Fatigues‹, D21 Leipzig, 2022

Front: Unfamiliar Folds (sculpture 1)

Back: stiff body breathe (sculpture 4) & Who's got my back? (sculpture 5)

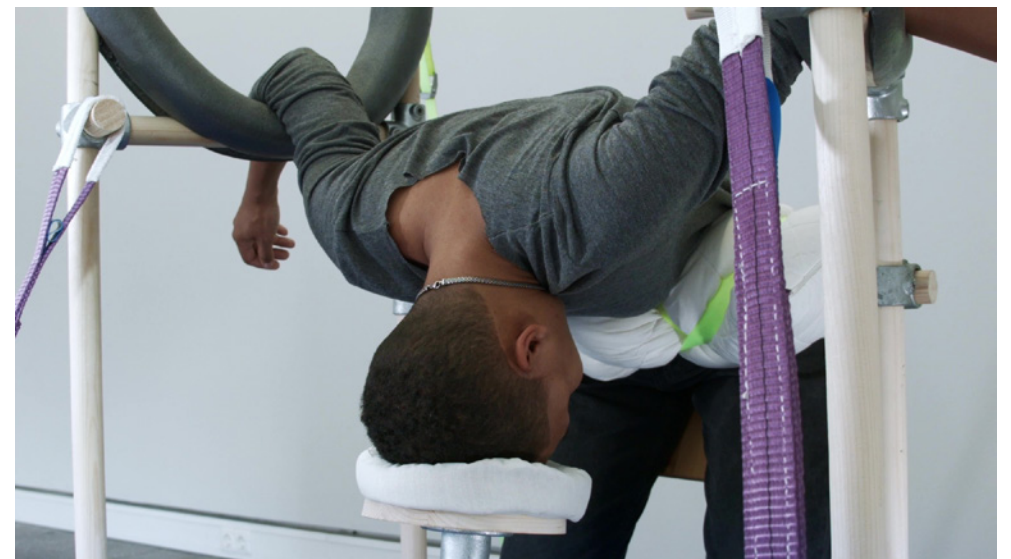
Photo © Michael Moser



Installation view: ›Pose Fatigues‹, D21 Leipzig, 2022
Left: stiff body breathe (sculpture 4)
Rechts: Who's got my back? (sculpture 5)
Photo © Michael Moser



Installation view: ›Liebe und Erschöpfung‹, Galerie im Turm, 2021
›Embracements‹, video, HD-Video, 4 min, loop
Photo © Eric Tschernow



Video stills: ›Embracements‹, video, HD, 4min, loop



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,
aluminium 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 Keyzer



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 an unreleasable film by Gilles Vandaele - which shows the occupation of a forest in Arlon - this work was created. The starting point of the work is the before mentioned 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 appearing 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

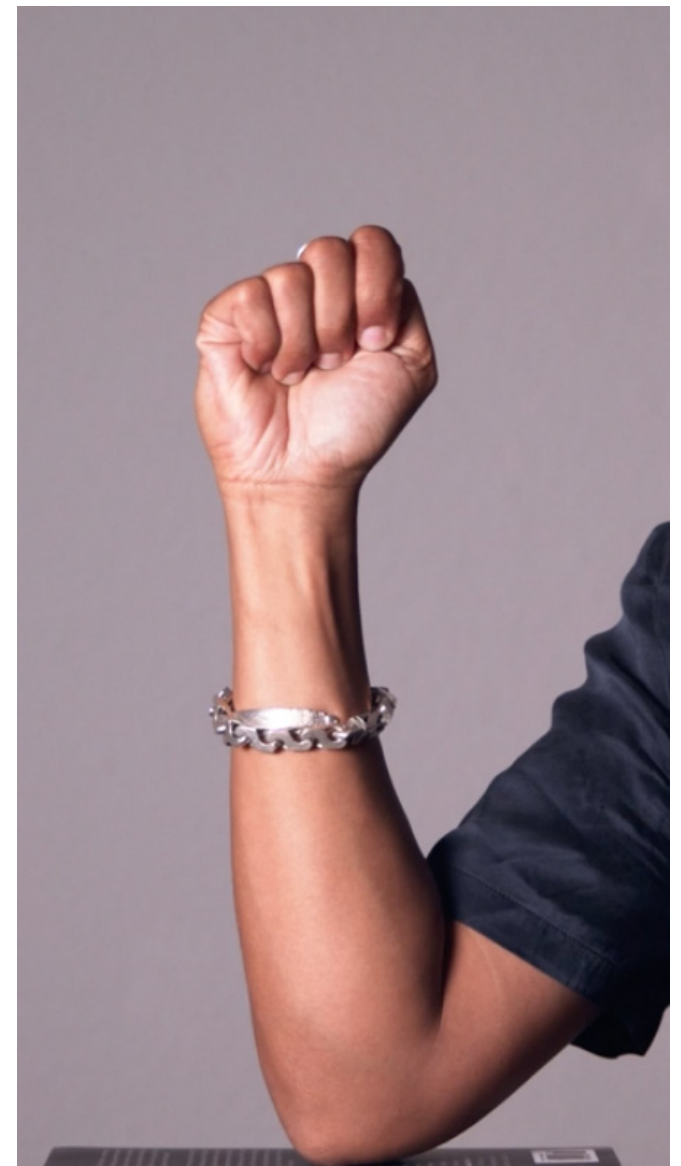
A video piece in two chapters.

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

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 Kilomba's 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)
<https://vimeo.com/376538598>



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

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*



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.



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 ideas, on the one hand of installations as dispositifs, on the other hand of the image as a fragment of different levels of engagement, interdependencies and relations of present and absent bodies in the space.



Shadow Piece #1

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

Reactive video installation (3 situations)

Projection, variable sizes, chair, headphones, video switch by sensor

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

Video of surrounding shadow: 4min 42sec



Installation view: Kunstmuseum Stuttgart, 2024
Shadow Piece #1
›You Never Look at Me from the Place from which I See You‹
Photo © Sibel Adakci



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: Kunstmuseum Stuttgart, 2024
Shadow Piece #1
›You Never Look at Me from the Place from which I See You‹
Photo © Sibel Adakci



Situation 3:

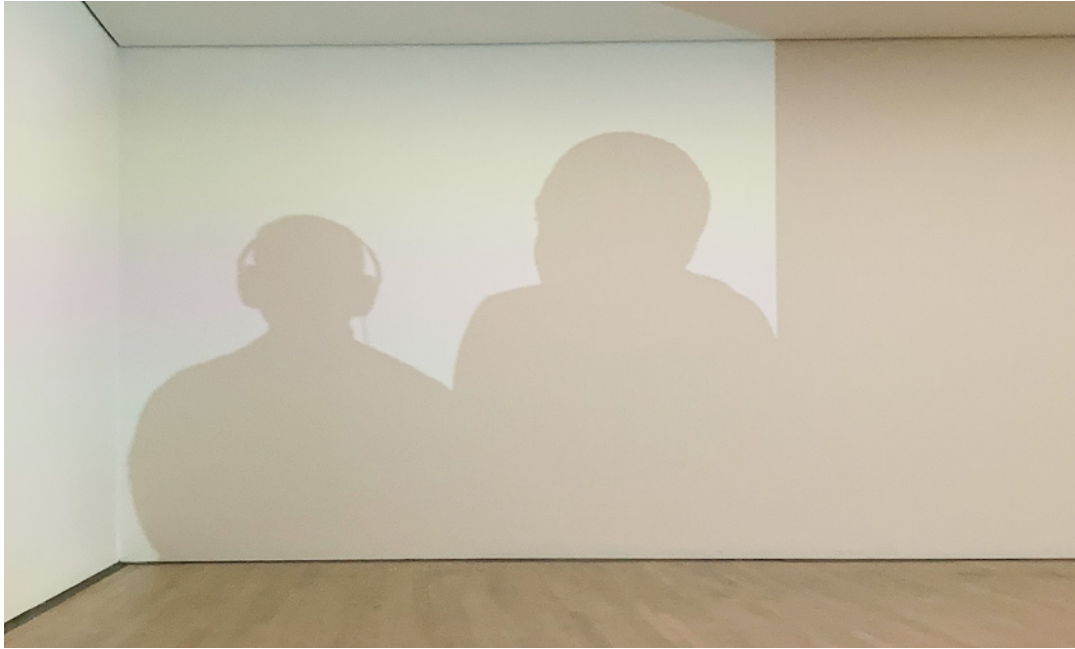
Meanwhile a text runs over your back, which can only be seen by other viewers in the room. The moment you stand up, the dancing shadow returns.

Installation view: Kunstmuseum Stuttgart, 2024

Shadow Piece #1

›You Never Look at Me from the Place from which I See You‹

Photo © Sibel Adakci



Excerpt from the projected text:

›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: Kunstmuseum Stuttgart, 2024

Shadow Piece #1

›You Never Look at Me from the Place from which I See You‹

Photo © Sibel Adakci



From Where I Stand_ The work of Anike Joyce Sadiq

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.

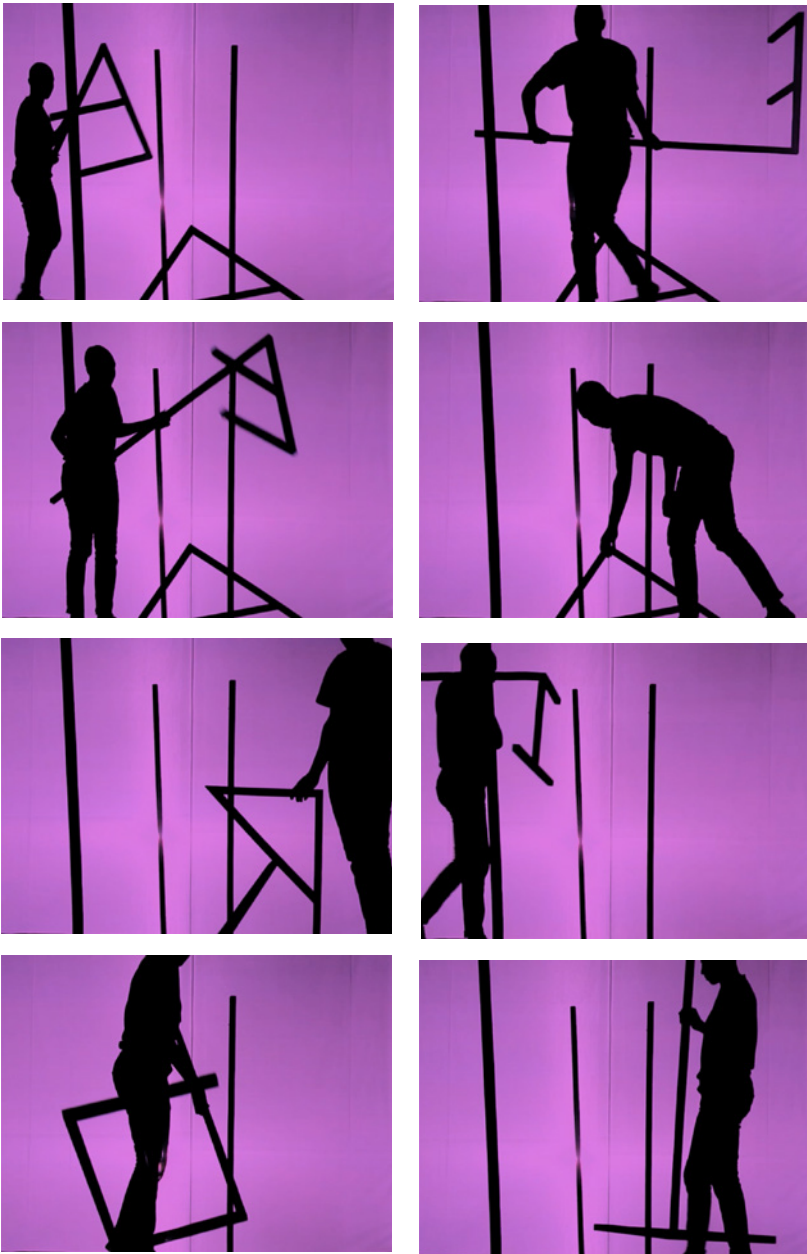
*Multi-channel audio and video installation,
Wooden N-O-W-H-E-R-E speaker stands,
4:3 video projection, pink spotlights
NGO - Nothing Gets Organised,
Johannesburg, 2018*



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*

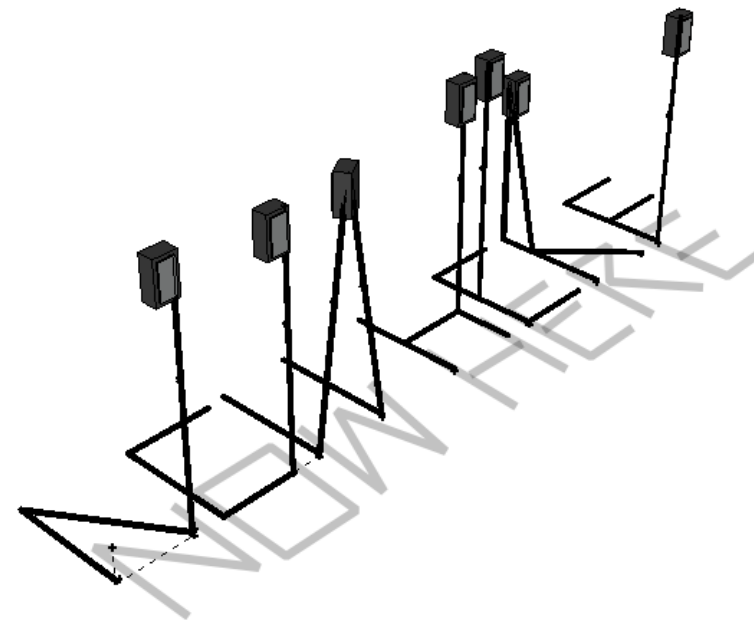
(Ausstellungstext/ Gedicht von Sinethemba Twalo)



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‹*



This chaotic landscape of fever pink light, cables and N-O-W-H-E-R-E loud speaker stands is immersed 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-betweenness rejecting the notion of ›home‹ as a static state.

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



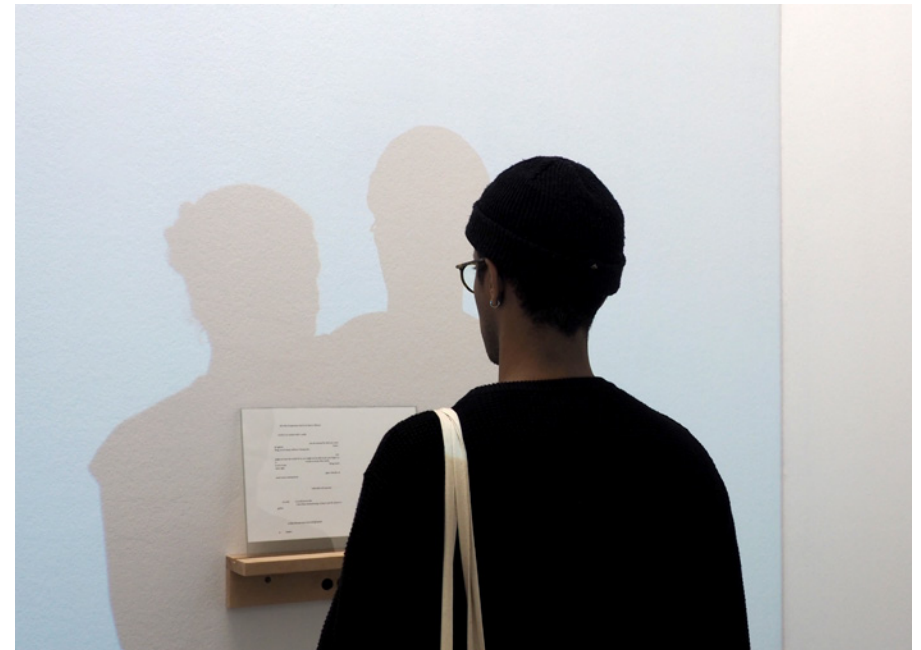
Shadow Piece #3

This you is me

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



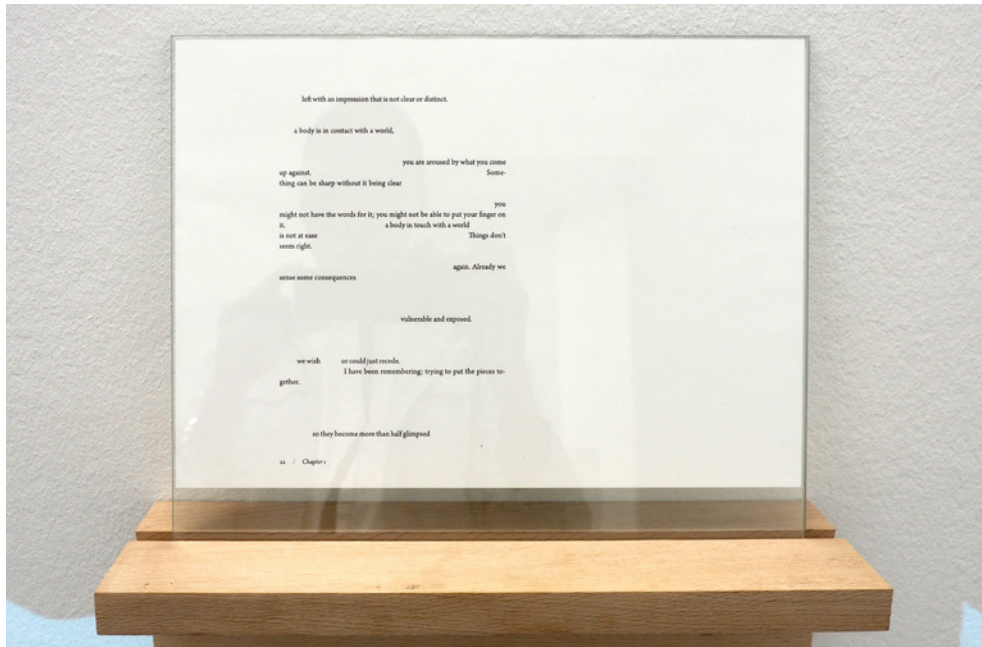
Installation view: Biennale d'art contemporain de Strasbourg, 2019
Shadow Piece #3
›This you is me‹



*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 title.

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.



Installation view: (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,

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

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. Things don't

again. Already we
 sense some consequences

vulnerable and exposed.

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

so they become more than half glimpsed



À la lumière de l'Autre - The Art Momentum

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/>



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‹)



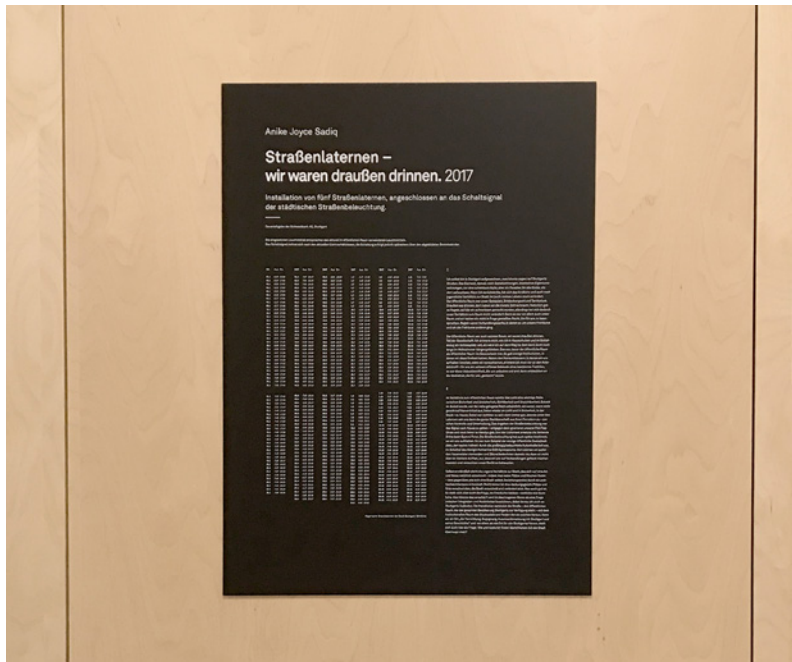
Straßenlaternen – wir waren draußen drinnen.

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 Brennkalender 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	1.2.	7:55	17:42	4.3.	7:01	18:32	3.4.	6:58	20:17	4.5.	6:00	21:03
5.1.	8:18	17:03	2.2.	7:53	17:44	5.3.	6:59	18:34	4.4.	6:56	20:19	5.5.	5:58	21:04
6.1.	8:18	17:04	3.2.	7:52	17:45	6.3.	6:57	18:35	5.4.	6:54	20:20	6.5.	5:57	21:06
7.1.	8:17	17:05	4.2.	7:51	17:47	7.3.	6:55	18:37	6.4.	6:52	20:22	7.5.	5:55	21:07
8.1.	8:17	17:06	5.2.	7:49	17:48	8.3.	6:53	18:38	7.4.	6:50	20:23	8.5.	5:54	21:09
9.1.	8:17	17:08	6.2.	7:48	17:50	9.3.	6:51	18:40	8.4.	6:48	20:25	9.5.	5:52	21:10
10.1.	8:16	17:09	7.2.	7:46	17:52	10.3.	6:49	18:41	9.4.	6:46	20:26	10.5.	5:51	21:11
11.1.	8:16	17:10	8.2.	7:45	17:53	11.3.	6:46	18:43	10.4.	6:44	20:28	11.5.	5:49	21:13
12.1.	8:15	17:11	9.2.	7:43	17:55	12.3.	6:44	18:44	11.4.	6:42	20:29	12.5.	5:48	21:14
13.1.	8:14	17:13	10.2.	7:41	17:57	13.3.	6:42	18:46	12.4.	6:40	20:31	13.5.	5:46	21:15
14.1.	8:14	17:14	11.2.	7:40	17:58	14.3.	6:40	18:47	13.4.	6:38	20:32	14.5.	5:45	21:17
15.1.	8:13	17:16	12.2.	7:38	18:00	15.3.	6:38	18:49	14.4.	6:36	20:34	15.5.	5:44	21:18
16.1.	8:12	17:17	13.2.	7:36	18:02	16.3.	6:36	18:50	15.4.	6:34	20:35	16.5.	5:43	21:19
17.1.	8:12	17:19	14.2.	7:35	18:03	17.3.	6:34	18:52	16.4.	6:32	20:37	17.5.	5:41	21:21
18.1.	8:11	17:20	15.2.	7:33	18:05	18.3.	6:32	18:53	17.4.	6:30	20:38	18.5.	5:40	21:22
19.1.	8:10	17:21	16.2.	7:31	18:07	19.3.	6:30	18:55	18.4.	6:28	20:40	19.5.	5:39	21:23
20.1.	8:09	17:23	17.2.	7:29	18:08	20.3.	6:28	18:57	19.4.	6:26	20:41	20.5.	5:38	21:25
21.1.	8:08	17:24	18.2.	7:28	18:10	21.3.	6:26	18:58	20.4.	6:25	20:42	21.5.	5:37	21:26
22.1.	8:07	17:26	19.2.	7:26	18:11	22.3.	6:23	19:00	21.4.	6:23	20:44	22.5.	5:36	21:27
23.1.	8:06	17:28	20.2.	7:24	18:13	23.3.	6:21	19:01	22.4.	6:21	20:45	23.5.	5:35	21:28
24.1.	8:05	17:29	21.2.	7:22	18:15	24.3.	6:19	19:02	23.4.	6:19	20:47	24.5.	5:34	21:29
25.1.	8:04	17:31	22.2.	7:20	18:16	25.3.	6:17	19:04	24.4.	6:17	20:48	25.5.	5:33	21:31
26.1.	8:03	17:32	23.2.	7:18	18:18	26.3.	6:15	19:05	25.4.	6:15	20:50	26.5.	5:32	21:32
27.1.	8:01	17:34	24.2.	7:16	18:19	27.3.	6:13	19:07	26.4.	6:13	20:51	27.5.	5:31	21:33
28.1.	8:00	17:35	25.2.	7:14	18:21	28.3.	6:11	19:08	27.4.	6:12	20:53	28.5.	5:30	21:34
29.1.	7:59	17:37	26.2.	7:13	18:23	29.3.	6:09	19:10	28.4.	6:10	20:54	29.5.	5:29	21:35
30.1.	7:58	17:39	27.2.	7:11	18:24	30.3.	6:07	19:11	29.4.	6:08	20:56	30.5.	5:28	21:36
31.1.	7:56	17:40	28.2.	7:09	18:26	31.3.	6:05	19:13	30.4.	6:06	20:57	31.5.	5:28	21:37

Datum	Ein	Datum	Datum	Ein	Aus	Datum	Ein	Aus	Datum	Ein	Aus	Datum	Ein	Aus
Ein		Aus	Ein			Ein			Ein			Ein		
1.7.	5:27	21:50	1.8.	6:00	21:22				1.10.	7:26	19:23	1.12.	7:57	16:50
2.7.	5:28	21:50	2.8.	6:01	21:20	1.9.	6:43	20:26	2.10.	7:27	19:20	2.11.	7:59	16:49
3.7.	5:29	21:49	3.8.	6:03	21:19	2.9.	6:45	20:24	3.10.	7:29	19:18	3.11.	8:00	16:49
4.7.	5:29	21:49	4.8.	6:04	21:17	3.9.	6:46	20:22	4.10.	7:30	19:16	4.11.	8:01	16:49
5.7.	5:30	21:48	5.8.	6:05	21:16	4.9.	6:47	20:20	5.10.	7:31	19:14	5.11.	8:02	16:48
6.7.	5:31	21:48	6.8.	6:07	21:14	5.9.	6:49	20:17	6.10.	7:33	19:12	6.11.	8:03	16:48
7.7.	5:32	21:47	7.8.	6:08	21:12	6.9.	6:50	20:15	7.10.	7:34	19:10	7.11.	8:04	16:48
8.7.	5:33	21:47	8.8.	6:10	21:11	7.9.	6:52	20:13	8.10.	7:36	19:08	8.11.	8:06	16:48
9.7.	5:33	21:46	9.8.	6:11	21:09	8.9.	6:53	20:11	9.10.	7:37	19:06	9.11.	8:07	16:47
10.7.	5:34	21:46	10.8.	6:12	21:07	9.9.	6:54	20:09	10.10.	7:39	19:04	10.11.	8:08	16:47
11.7.	5:35	21:45	11.8.	6:14	21:06	10.9.	6:56	20:07	11.10.	7:40	19:02	11.11.	8:09	16:47
12.7.	5:36	21:44	12.8.	6:15	21:04	11.9.	6:57	20:05	12.10.	7:42	19:00	12.11.	8:10	16:47
13.7.	5:37	21:44	13.8.	6:17	21:02	12.9.	6:59	20:03	13.10.	7:43	18:58	13.11.	8:11	16:47
14.7.	5:38	21:43	14.8.	6:18	21:00	13.9.	7:00	20:01	14.10.	7:45	18:56	14.11.	8:12	16:48
15.7.	5:39	21:42	15.8.	6:19	20:59	14.9.	7:01	19:59	15.10.	7:46	18:54	15.11.	8:13	16:48
16.7.	5:40	21:41	16.8.	6:21	20:57	15.9.	7:03	19:56	16.10.	7:48	18:52	16.11.	8:14	16:48
17.7.	5:42	21:40	17.8.	6:22	20:55	16.9.	7:04	19:54	17.10.	7:49	18:50	17.11.	8:15	16:49
18.7.	5:43	21:39	18.8.	6:24	20:53	17.9.	7:06	19:52	18.10.	7:51	18:48	18.11.	8:16	16:49
19.7.	5:44	21:38	19.8.	6:25	20:51	18.9.	7:07	19:50	19.10.	7:52	18:46	19.11.	8:17	16:50
20.7.	5:45	21:37	20.8.	6:26	20:49	19.9.	7:08	19:48	20.10.	7:54	18:45	20.11.	8:18	16:50
21.7.	5:46	21:36	21.8.	6:28	20:48	20.9.	7:10	19:46	21.10.	7:56	18:43	21.11.	8:19	16:51
22.7.	5:47	21:35	22.8.	6:29	20:46	21.9.	7:11	19:44	22.10.	7:57	18:41	22.11.	8:20	16:51
23.7.	5:49	21:34	23.8.	6:31	20:44	22.9.	7:13	19:42	23.10.	7:59	18:39	23.11.	8:21	16:52
24.7.	5:50	21:32	24.8.	6:32	20:42	23.9.	7:14	19:39	24.10.	8:00	18:37	24.11.	8:22	16:52
25.7.	5:51	21:31	25.8.	6:33	20:40	24.9.	7:16	19:37	25.10.	8:02	18:35	25.11.	8:23	16:53
26.7.	5:52	21:30	26.8.	6:35	20:38	25.9.	7:17	19:35	26.10.	8:03	18:34	26.11.	8:24	16:54
27.7.	5:54	21:29	27.8.	6:36	20:36	26.9.	7:18	19:33	27.10.	8:05	18:32	27.11.	8:25	16:55
28.7.	5:55	21:27	28.8.	6:38	20:34	27.9.	7:20	19:31	28.10.	8:06	18:30	28.11.	8:26	16:55
29.7.	5:56	21:26	29.8.	6:39	20:32	28.9.	7:21	19:29	29.10.	8:08	18:28	29.11.	8:27	16:56
30.7.	5:57	21:25	30.8.	6:40	20:30	29.9.	7:23	19:27	30.10.	8:10	18:27	30.11.	8:28	16:57
31.7.	5:59	21:23	31.8.	6:42	20:28	30.9.	7:24	19:25	31.10.	8:11	18:25	31.11.	8:29	16:57



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, signal diagram of the street lamps on the inside covers
 Design: Stefan Wölfle, Print: Europrint Medien GmbH Berlin, 2017

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

