

Fakulta umění a designu Univerzity Jana Evangelisty Purkyně v Ústí nad Labem /
Faculty of Art and Design University of Jan Evangelista Purkyně Ústí nad Labem
Galerie Emila Filly v Ústí nad Labem / Emil Filla Gallery Ústí nad Labem
Lidé výtvarnému umění – výtvarné umění lidem, o. p. s. Ústí nad Labem

ZEMĚ LIDSKÝCH PRÁV

LAND OF HUMAN RIGHTS

NA HRANICÍCH MYSLITELNÉHO

AT THE LIMITS OF THE THINKABLE

11. září – 23. října 2008

Galerie Emila Filly v Ústí nad Labem, Velká Hradební 19
(III. patro Domu kultury města Ústí nad Labem).

September 11th – October 23rd, 2008

Emil Filla Gallery Ústí nad Labem, Velká Hradební 19
(3rd floor of City House of Culture).

Kurátoři projektu / Curators: Anton Lederer & Margaretce Makovec.

Otevírací hodiny Galerie Emila Filly: Út – Pá 10 – 13 hodin, 14 – 18 hodin, So 10 – 14
hodin. Každou středu volný vstup.

Opening hours of the Emil Filla Gallery: Tue – Fri 10 a.m. – 1 p.m., 2 p.m. – 6 p.m.,
Sat 10 a.m. – 2 p.m. Every Wednesday free admission.

Fakulta umění a designu Univerzity Jana Evangelisty Purkyně v Ústí nad Labem /
Faculty of Art and Design University of Jan Evangelista Purkyně Ústí nad Labem,
Pasteurova 9, 400 01 Ústí nad Labem, www.fuud.ujep.cz, Tel./Phone: +
420 475 285 131.

Galerie Emila Filly v Ústí nad Labem / Emil Filla Gallery Ústí nad Labem, Velká
Hradební 19, 400 01 Ústí nad Labem, www.gef.cz, Tel./Phone:



Fakulta umění a designu Univerzity Jana Evangelisty Purkyně v Ústí nad Labem pořádá výstavu Na hranicích myslitelného jako součást mezinárodního výzkumného a výstavního projektu Land of Human Rights. Organizátory projektu Land of Human Rights jsou < rotor > association for contemporary art/ Graz, University of J. E. Purkyně/ Ústí nad Labem, riesa efau | Motorenhalle/ Dresden, Trafó Gallery/ Budapest, Galerija Škuc/ Ljubljana, g - mk | galerija miroslav kraljević/ Zagreb. The exhibition At the Limit of the Thinkable is organized by Faculty of Art and Design University of Jan Evangelista Purkyně Ústí nad Labem as a part of Land of Human Rights project. Land of Human Rights is a project by < rotor > association for contemporary art/ Graz, University of J. E. Purkyně/ Ústí nad Labem, riesa efau | Motorenhalle/ Dresden, Trafó Gallery/ Budapest, Galerija Škuc/ Ljubljana, g - mk | galerija miroslav kraljević/ Zagreb.

Projekt Land of Human Rights je pořádán s podporou programu Evropské unie Kultura.

Project Land of Human Rights is supported by the Culture Programme of the European Union.

Podrobné informace o projektu Land of Human Rights naleznete na:

www.fuud.ujep.cz ; www.landofhumanrights.eu

For detailed informations concerning Land of Human Rights see at:

www.fuud.ujep.cz ; www.landofhumanrights.eu

Autorem loga projektu Land of Human Rights je Šejla Kamerić.

Logo of Land of Human Rights project was designed by Šejla Kamerić.

Realizaci projektu Land of Human Rights v České republice dále podpořili Ministerstvo kultury České republiky, Ministerstvo školství, mládeže a tělovýchovy České republiky a město Ústí nad Labem.

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Curatorial statement - Margarethe Makovec & Anton Lederer

Land of Human Rights: At the Limits of the Thinkable

Shutting Down the Borders

The Fortress Europe is expanding and the EU is increasingly working together with its neighboring countries, so that the latter are more and more taking over the defense against migrants who by EU definition are not authorized to enter. Nevertheless people are trying to get to Europe. They come from countries where dissenters have to fear for their lives and from countries with disastrous living conditions and a lack of possibilities of survival. In fact, if one considers how many hundreds of millions of people live in extreme poverty in the countries of the south, one is astonished that there are not more people who set out to affluent Europe and storm the fortress. The situation at the external Community borders is dramatic. Every year thousands of people die when trying to enter the Fortress Europe. They die on overcrowded boats that capsize on the passage to Italy, Spain or the Canary Islands; they suffocate jammed into freight containers, they die from injuries incurred at the metre-high fences of the Spanish exclaves in North Africa or they do not even make it there and perish when crossing the Sahara. In its defense against the migration streams the EU has entered close collaboration with Maghreb countries where the democratic and human rights situation is often more than disputable. These countries get financial support and high-tech equipment in order to better achieve the objective: To stop the people who have set out to Europe already before they reach the external Community borders.

Expulsion

Of course, many people make it to Europe. No matter how high the walls are that the EU erects, in the long run they will never be high enough to stop those people who are really determined to escape the political or economic plight in their home countries or their personal misery. Once in Europe the migrants are checked by the authorities and put into refugee camps, asylum requests are examined and very often the people are taken in pre-deportation detention straight away. Apart from the more and more rigid interpretation of the human right of asylum, which guarantees protection from persecution, it is an unacceptable fact that people are arrested without having committed a crime – their “offence” is fleeing from persecution and poverty and their desire for personal happiness. Yet, in line with the rigid interpretation of the right of asylum, the vast majority of asylum requests are rejected. The people’s residence rights are withdrawn and they get deported. How people are dealt with who do not have the right of residence in Europe is in many cases devoid of all humanity and recalls totalitarian systems. People are torn out of their beds and find themselves on board of an airplane “home” shortly afterwards, families are torn apart, children are “detained” right in the schoolyard, people suddenly don’t show up at their workplaces. Countless cases are documented. “Dead or alive” – unfortunately this saying is not as absurd as it sounds in this context; too many have been killed in the process of deportation. How is this possible in Europe in the 21st century? Does the notion of a European humanistic spirit still exist at all?

Exclusion within Europe

Thus the EU is very busy shutting down its borders and instantly shipping back those who have nevertheless managed to get in. As a parallel development the phenomenon

of inner exclusion has emerged. The idea that we must shut down and are able to shut down Europe in its entirety has also infected the inner structures. Certain segments of the population are increasingly being denied access to public areas. Presumably unwelcome people, people whose attitude does not correspond to the norm, the fewer (also known as minorities) are to be kept away from certain territories. They are not to meet each other in public, they are not to make music or make noise in whichever way, and they are not to demonstrate against anything and stand in for their own rights or the rights of others. They are not to create a “public mischief”. They shall remain invisible for the majority, excluded, pushed to the margin, ghettoized. Civil rights, who cares? What is important is that the public space remains clean, safe, easy to survey and control. The security frenzy is escalating. There is hardly a corner that does without a camera. And there are more and more types of people wearing a uniform who do not represent any law enforcement agency yet act as if they did and abuse the authority that the uniform suggests.

Little Fortresses

The idea that we must create and are able to create zones of total security also within Europe leads to the construction of fortresses. Demand for this is increasing, e.g. when political and economic rulers want to remain undisturbed and among themselves – at the World Economic Forum or summits such as the G8 in Heiligendamm 2007. Then temporary fortresses are erected and made “untouchable” with amazing expenses and a massive Robocop and military contingent. Gated communities are another amazing phenomenon. They are created for people who are willing to pay for 24-7 surveillance and a life behind walls and fences, controlled entrances for pedestrians and vehicles alike and totally disconnected from the surrounding social life of a society. Only its residents and people who are welcome have access to the community. All the others get caught in the fences and the controls. These places are to communicate to their residents the feeling of a life in security. They needn’t care what is going on in the world around their aseptic little fortresses.

Participating artists and their artworks

Ursula Biemann – Sahara Chronicle, 2006-2007

A COLLECTION OF VIDEOS ON MOBILITY AND THE POLITICS OF CONTAINMENT IN THE SAHARA

As a video collection containing an undefined number of short videos documenting the present sub-Saharan exodus towards Europe the piece examines the politics of mobility and containment which lies at the heart of the current global geopolitics and takes a close look at the modalities and logistics of the migration system in the Sahara. Unlike the networks facilitated by lasting material infrastructures such as rails or fiberglass, the trans-Saharan migration network is a vibrant process of spatialization performed by the psychic dynamics of anxiety, fantasy and desire, a web made of obstinacy and vulnerability.

The material has been gathered during three field trips to the major gates and nodes of the trans-Saharan migration network in Morocco, Niger, and Mauritania. In its loose interconnectedness and wide spread geography, Sahara Chronicle mirrors the migration network itself.

Sahara Chronicle is part of *The Maghreb Connection*.

The Maghreb Connection, 2006 – 2007

Presenting video works by:

Doa Aly

Hala Elkoussy

Raphaël Cuomo / Maria Iorio

Charles Heller

The Maghreb Connection is a collaborative art and visual research project initiation by Ursula Biemann on the North African migratory space. A special focus is placed on Sub-Saharan transit migration – now the dominant and undoubtedly the most highly mediatized form of movement in the region – which has turned the Maghreb into a transit zone. In response to the human conditions under which trans-Saharan migration takes place and the dramatizing media images and calls for border reinforcements that it has brought forth, *The Maghreb Connection* sets out to intervene in the current discursive and visual representations with a contribution of new videos, photo series and research essays. In the course of eighteen months, eight art projects were developed in dialogue with each other. They brought us out into the field and made us engage in collaborations with scholars, researchers, NGO activists on location and with many migrants who were on their perilous way through North Africa.

**Michael Blum – Mein Land, 2008
book, 96 pages, in German and Czech languages**

Mein Land [My Country] is a collection of about a hundred compressed texts about cases of deportations in Europe. Based on daily reports documenting the deportation of “illegal immigrants”, Michael Blum developed a scaring litany of lives broken and destinies crushed in the name of legality and democracy.

Mein Land is published by UNRAST Verlag (Münster) and has been produced in collaboration with the Steirische Gesellschaft für Kulturpolitik. The Czech edition of Mein Land book was published by Faculty of Art and Design University of Jan Evangelista Purkyně Ústí nad Labem.

Luchezar Boyadjiev – Don´t mess with my Tutu! 2008

Do you know what a ‘tutu’ is? Well, that’s the funny protruding little skirt that classical ballerinas are wearing on stage while performing the Nutcracker, the Swan Lake and the likes... You will ask:”What the hell has a tutu got to do with anything related to either visual art or politics?” ... (Save for Edgar Degas’ pastels) And you will be right. ...

Actually, it does have a lot to do – imagine how touchy a prima ballerina of the grand ballet is! Imagine how edgy she (or he, for that matter) might be just before a performance in case you start messing with her (or his) white, fluffy, sparkling clean and so on tutu, the pride of the costume design in the theater! Now imagine a lot of such edgy/touchy prima ballerinas or prima donnas of both male and female gender walking around the stage in their beautifully fragile yet untouchable and inviolate (by rule of pride and practice) tutus... Well now, I do not mean the theater stage anymore but the grand stage of world politics, economy, industry, even art if you wish. ... Do you see my point? Just think of the UN in New York ... that should be the environment with the highest saturation of Grand Prima Donnas’ ruffled feathers (read: messed up tutus) per working day!

Now, scale down a bit and think of only Russia, Putin, and that kind of political prima donna, for instance...

The new kind of property concept and the new kind of wealth in the post-socialist former Soviet bloc countries, Russia too, is a lot like the ‘tutu’ of a classical ballerina – it is just as delicate to the touch and to the careful investigation of the proper authorities. ... However, the new capital and wealth accumulated in the chaotic times of the 1990ies are neither as sparkling white nor quite as innocently fluffy as the classical tutu of a grand prima...

On the other hand, it is just as much a decoration as a tutu. ... Think about it: a) the grand prima ballerina might just as well be wearing a body or nothing at all, the beauty of the dance will still be there; b) the new wealth in Eastern European countries with their neo-capitalist economies is not only speculative in origin but it is also completely non-productive – it does not engage in new research, new technologies, new ways of efficient and safe production, new products, not to even think of new ways of benefiting the community, etc. The most blatant example in this respect is Russia. The new wealth is used there almost exclusively to regain the respect and the super dignity that the country and its political elite feel was lost during the chaos of the 1990ies. The new wealth of this country comes **only** from the uncontrolled and unlimited abuse of its natural resources, just like in the time before 1989. ... But it is there and so the political elite can behave globally like ... well, you know – “Don’t mess with my Tutu!” ...

In fact, the new private property on which such economies and countries are based is even more so like a tutu – it has no sense of responsibility but it is just as fancy, decorative and delicate to the touch and the investigation; the new property class has neither the ethics nor the legitimacy of the classical bourgeoisie, and so on. That’s why it needs to protect itself and its property in meta-legal and super-efficient ways that are just as arbitrarily legitimate (or illegitimate in fact) as their wealth. In this act the new property class bypasses the boundary of private space and starts invading public space and civic order.

This is especially visible in the visual environment of neo-capitalist cities such as Sofia, Bucharest, Moscow, Belgrade, Skopje, and Kiev and so on. I have been exploring the interface of these cities (and many others) because I consider all you see here to be a violation of my visual rights as a human being and a citizen, that is to say, my visual human rights are threatened and in many cases severely violated. ...

Graz, March 2008
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**Lorenz Aggermann, Eduad Freudmann, Can Gülcü - Beograd
Gazela – Travel Guide to a Slum
German, 224 pages, Price: 500,- CZK
DRAVA 2008**

Although there are a great many slums throughout Europe, hardly anyone ever asks how they come into being, how life within them transpires, and what impact such a location has on the day to day life of its residents. One particularly striking example of such a settlement lies under the highway bridge Gazela in Belgrade: tens of thousands pass it daily; nevertheless there is hardly any reliable information about the settlement and the people – the vast majority of whom are Roma – who are forced to live there.

The travel guide focuses attention on a place which is a good representative example for the recent history of the Roma in Southeast Europe. The book provides fundamental information about the social and economic structures inside the settlement and exposes the multi-layered mechanisms of marginalization and discrimination towards its inhabitants.

Beograd Gazela – Travel Guide to a Slum will also be released in English, Romani and Serbian in spring 2008.

For more information see: www.beogradgazela.net

Petra Gerschner – history is a work in process, 2008
DVD / sound installation, 5.30 min.

history is a work in process examines the potentiality of experiences and social movements' possibilities of intervention into social processes. Reflections on these interventions are linked to questions such as why people started this struggle, why they dared to and with which perspective in mind they carried it out. For years the G8 summits have been global crystallization points of protest and resistance. Based on the protests in Heiligendamm in 2007, *history is a work in process* thematizes the development of a new space for action and the testing of emancipatory forms of collective social action. All official historiography expresses a society's constellations of political interests and real power relationships and documents its dominant view of itself. Contrary to this, *history is a work in process* investigates into historical experiences and processes which are not represented in this representation of social memory.

Sound:

Chumbawamba/*meinhof*; Ammer Einheit/*ulrike meinhof paradise*; original soundtrack from the blockade of the Rostock Immigration Office on June 4, 2007; Wir sind Helden/*Wir sind gekommen um zu bleiben (move against G8)*.

John Holloway:

Compilation from his speech at the *move against G8* in the Rostock town harbour on June 3, 2007, 5.40 min.

Joachim Hainzl – Three Places in Graz, 2003
photography, fixture

Joachim Hainzl has been moving around Graz as a city sociologist. Hardly anybody knows a social progress better than him. He practices his studies in the city area almost obsessively. In this presented work of art he returned to

his other obsession – an interest in trash. In trash Hainzl sees an image of society: its trash depends on its condition.

For the visual analysis of Graz three main squares Hainzl chose the contents of three containers which he photographed by a simple analytic form. Together with essential and supplemental information about different forms of freedom, eventually restrictions which are valid on particular squares, a social picture of another part is being created.

PUBLIC SPACE: Standardization– Surveillance – Privatization

For about twenty years there have been increased efforts to control the people's behavior in and their use of public space in the downtown areas of many European cities. Among the measures which have been applied there are more and more bans and catalogues of measures directed against all kinds of unwelcome behavior of certain marginalized social groups, an extended technological surveillance apparatus, more and more surveillance personnel as well as the privatization of former public space and the restricted use of public areas exclusively for business and entertainment purposes. The large public squares of the city of Graz – Hauptplatz, Jakominiplatz and Europaplatz – are prime examples in this respect.

Hauptplatz

For many years now the central square in front of the town hall has been a meeting place for alcohol consumers and punks. Now there is an alcohol ban which is exclusively addressed at aforementioned 'certain groups' ('civil' drinking in the guest gardens around the square, at the wurst stands and during public events is still allowed). Despite reinforced surveillance carried out by the police and a so called 'städtische Ordnungswache' (i.e. private security personnel paid by the Graz municipality) over the last couple of months there is still an extremely active drug scene with many pill-addicted people and – and as can be seen in the number of pill cartons – many drug deals every day.

Jakominiplatz

The largest public square of Graz is a downtown traffic hub with a high frequency of pedestrians. At the same time the square is meeting point and whereabouts for various groups (young adults, alcohol consumers, ...). The Jakominiplatz has been video surveilled for months and looked after by social workers.

Europaplatz

Right up to an invisible border the square in front of Graz Hauptbahnhof, the city's main railroad station, is half privatized and surveilled by private security personnel. Though every day large quantities of alcoholic drinks are sold in the supermarket inside the train station, drinking on site in and around the train station is not allowed. A park within sight of the travelers is cleared of alcohol consumers and "vagrants" several times per day. They're displaced to less visible places. The square is video surveilled and general civil rights (like the right to demonstrate) are put into the 'private' hands of the still nationalized ÖBB.

**Lala Raščić – The Invisible, 2005
computer drawings, video, 33 min.**

As in the H.G. Wells novel *The Invisible Man*, the idea of physical invisibility in this project is used as a metaphor for the outsider, the socially outcast individual. The drawings touch upon the various aspects of invisibility: social and civil invisibility, the notion of escape, criminal activities, freedom, identity and the 'what-if' reality of a physically invisible person.

**Kateřina Šedá – There is Nothing, 2003
an intervention into a public space and its documentary**

In 2003 I realized a social play “There is nothing” into which I engaged all citizens of Moravian community Ponětovice. On behalf of a questionnaire which I gave to all citizens I found out that all families spent their weekends in the country etc. My second finding was that people living in villages live nowadays with a certain skepticism because they have a feeling that everything important is taking place in cities and about their villages they say: ” THERE is nothing”: I gave a task to myself to present NORMALITY. According to the questionnaire I created a Plan day which was introduced as a fixed program for Saturday 24, May 2003, and I persuaded all citizens to follow and keep it. And so the citizens were waking up together, were shopping (all of them got the same for low price), were sweeping, were having tomato sauce with dumplings for launch, they met for a beer in the evening and they all switched off the lights at the same time. A new film record has arisen by this action, a record which was scanned by four film cameras.

Sofie Thorsen – The Golden Castle that Hung in the Air, 2005

The project is based on research in Warsaw, Poland: in particular, a series of interviews with representatives from construction and security companies and former and current inhabitants of gated communities. Living in a private, protected estate is becoming an increasingly popular way of life in the postsocialist city since the introduction of capitalism, such non-public areas are consuming more and more urban space.

The title of the piece originates from a Norwegian fairytale with the title *The Golden Castle that Hung in the Air*, in which the male main character attempts to get into three different golden castles by conning his way past the dragons, snakes, and wild animals who serve as the castle's guards.

Village fig. 9 / The Golden Castle That Hung In The Air

On the phone 1

A (curatorial assistant at the Center for Contemporary Art calling security company): Hello. I would like to know if it is possible for an artist who is working on a project at the Center for Contemporary Art to do an interview with one of the security guards at the new estate?

B (marketing department at security company): You have to speak to the management of the estate about that. They have to send us permission for the guard to talk about the estate.

A: Then I have to wait for that? How long do you think that will take?

B: I don't know. But if they agree to letting you interview the guard, he will be accompanied by the safety manager of the estate and then he can answer some strictly specified questions. But first you have to get permission from the management of the estate.

On the phone 2

A (calling management): Hello. I am calling from the museum and I would like to know if it is possible for one of our artists to interview one of your security guards.

B (management): Hmm...Well, you have to write a written application to our administration department. And then you have to wait for their response.

A: Do you know how long that will take?

B: No. But you must understand that we have to protect ourselves, there has been a lot of focus on the estate in the media. It has been described in the newspapers and it has also been on television. So we have to protect ourselves.

Gate 1

A+A (artist and curator waiting at back gate of a secured estate): Could you let us in? We have an appointment inside with the management and some residents.

B (security guard): I have to get your clearance from the main gate. Wait here, please.

A+A: Do you like your job?

B: It's like every job. Could be better, could be worse.

A+A: Do you have time to stand here and talk to us? Don't you have to go to your checkpoints within a certain timeframe?

B: No, it's OK. I have to wait for your clearance anyway. And besides, my next checkpoint is right here.

A: How much time do you have between the checkpoints?

B: I can't tell you, it's confidential.

A: When they let us in, could we take a walk with you around the compound?

B: No. You could be measuring the time between the checkpoints and you would know my round. You would know how long it takes for me to walk the area.

Gate 2

A+A (artist and curator to guard): Do you mind if we talk to you a little?

B (guard) (laughing): About what?

A+A: Just about your work, how you like it.

B (1st guard): OK, that's fine.

B (2nd guard): No, you can't. You should not be talking to strangers about our work. You could be talking about our company secrets.

A+A: But we don't want to talk about sensitive issues. Just about your everyday work.

B (1st guard) (slightly confused, smiling): Ok, I don't know. Maybe later.

Gate 3

A+A (artist and curator to guard): Do you mind if we talk to you a little?

B (guard): No, I don't mind. But I will have to ask my boss.

A+A (artist and curator to boss): Do you mind if we do a small interview with the guard for a few minutes?

B (boss): What do you want to know from him?

A+A: We would just talk about his work, how he likes it, how long he has been working in the security business. Normal things.

B (boss): No. I can't allow it.

Manager's office 1

A+A (artist and curator to manager of administration company): Do you mind if we talk to the guards at the gate?

B (manager): They don't have time to talk!

A+A: And how about the guard who is walking around the area? Could we walk a round with him?

B: OK, that is OK. He'll show you the area.

Gate 4

A is waiting at the gate for a friend to answer on the intercom and let her in. B comes up. B pushes A aside, cancels her communication and enters her own code.

A wants to go in with B, but B stops her as she closes the gate on her, hitting her face. Shortly after, A's friend answers and opens the gate. A runs up to B on the footpath towards the buildings. She is angry.

A: Excuse me, why did you close the gate on me like that??

B: Who are you? What are you doing here! (calling A an ugly name)

A: Come on, do I look like a thief or somebody who has come to murder you??

B: I will call somebody to take care of you!

A: Yeah? And what will they do??

B: I'm going to call my husband! He'll take care of you!

Home 1

A (artist): Are you happy living here?

B (inhabitant, husband): It is green. I like the flowers. The trees. There's a lot of space. And I don't like the feeling of being closed in, so it is just right to live on the edge of the city.

B (Inhabitant, Wife): I don't like to be afraid. And it is a great comfort to know that there is nobody waiting to attack you. There is a certain safety guarantee.

B (husband): And the developer was OK. It is important to remember that you can't choose just any settlement. I knew the company who built this development; I knew there was a good chance that they wouldn't rip us off.

B (wife): The neighbors are nice, we watch each others houses during holidays, know all of each others codes. We built the fence between our houses together. And the children on the street play with each other.

B (husband): The children's toys are left in the sandbox overnight. In an un-gated colony things like that disappear. It is a little like how I imagine it used to be in small towns in the past.

B (husband): And in general the maintenance of the area and the different services are better than what the municipality offers.

Home 2

A (artist): So tell me, are you happy living here?

B (wife): No, I am not! Perhaps I was in the beginning, but not anymore. It is too quiet, too calm here. I thought it would be much more lively. We thought our children would move here as well. But they want to stay in the city!

B (husband): We chose this lot to build on because a small park was planned just behind the house with benches and trees. It could have been a meeting point for the people who live here. Then the plan was cancelled, and they built houses on the plot instead. Now there are almost no communal areas. In fact, the developer cheated us.

B (wife): And they didn't find an investor for the tennis courts and the community building. So that lot is still empty.

B (husband): The house is OK. But building a house is difficult when you don't have experience. The developer offered different options, 3 or 4 types of houses depending on the size of the piece of land.

B (wife): You could choose the raw version, with windows, doors, a roof, walls and a leveled piece of land or a completed house. We chose the raw version and did the interior ourselves.

B (husband): There is a saying that you have to build 4 houses and then finally the fourth will be for yourself and then you'll be happy.

B (wife): The first house should be for your enemies...

Home 3

B (former inhabitant): This kind of estate is a model screenplay. Suddenly you have these castle-like structures on the edge of the city with walls around them and nothing between them. And you have cars coming in and out of the gates in the morning and the evening and the mothers with children passing through the gates during the day to go for walks. Nothing else. When my girlfriend got pregnant we moved back into the city center.

Manager's office 2

A (artist): Could you tell me about your company? What do you do?

B (manager of administration company): What do we do? We try to keep the project in good condition. By project, I mean a group of houses within one fence, a legal community. We are employed by the owners association and we manage the maintenance and all the subcontractors.

The largest portion of our budget is security but there is still not enough on this project. We would need a minimum of three guys at the same time. But we only have two. We don't have camera surveillance or infrared barriers... that would be a lot better. But the owners association doesn't want to pay more for security.

It very easy to get in. The area is big, one guard is at the front gate and the other walks around like a dog, so you just have to wait until he has passed.

Then you can jump over the fence and no one will see you. The thieves are looking for the security guards, not the other way around.

We manage the estate for the collective of owners. It is a problem is that some people don't want to pay. They just don't. And there is nothing you can do about it. I send them letters and ask them to pay. But nothing happens. People are very difficult and very nervous. And because democracy is very young, a lot of people believe that if they live in this community and have their own house they can do whatever they want. They don't care about the communal areas. They will paint the house any color, put up fences that don't match the regulations, and keep big barking dogs, walking them on the area without cleaning up the dog shit.

In fact, the major problem is that not many people come to the yearly meeting of the owners association, which makes it difficult to make decisions. Sometimes there are simply not enough people to vote according to the regulations.

Underground garage

B (1. inhabitant) is trying to leave the garage at around 8 pm.

B: Excuse me, I have forgotten my remote control for the gate upstairs in the flat, could you let me out with yours?

B (2. inhabitant): No.

Other exit

B: Could you help me out? I have forgotten my remote control.

B (3. inhabitant): No, I am sorry, I don't know you.

B (4. inhabitant): No.

B (5. inhabitant): No. Ask the guards.

B (guard): Sure, I'll let you out.

Gate 5

A (artist): Can I take a photograph?

B (security guard at gate): No!

Gate 6

A: May I take a photo of you?

B (security guard at gate): OK.

Gate 7

B (security guard at gate): Stop! You - what are you taking pictures of? Give me that camera!

A: But this is a public street, I can take any photo I want from here!