

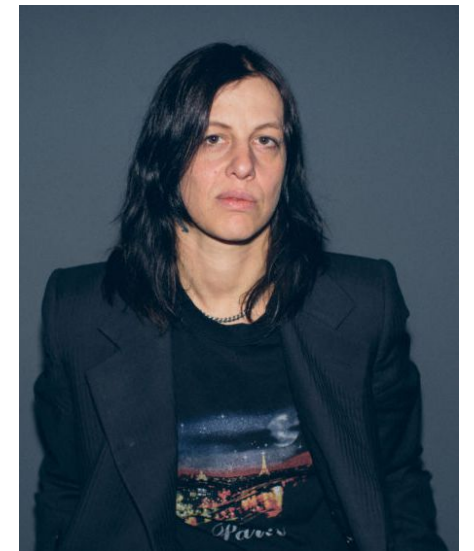
ANNE IMHOF: FAUST

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The multidisciplinary artist Anne Imhof (*1978, Gießen) graduated from the Frankfurt 'Städelschule' in 2012 and was awarded the 'Preis der Nationalgalerie' three years later. After solo exhibitions at the 'Carré d'Art - Musée d'art contemporain de Nîmes' and 'MoMA PS1' in New York, she has performed her opera 'Angst' at the 'Kunsthalle Basel', at the 'Hamburger Bahnhof' (Berlin) and at 'La Biennale de Montreal 2016'. (Cf. Pfeffer 2017, p. 55) What makes her oeuvre special is its multidisciplinary orientation; Pfeffer works in the medium of painting, installations, sculptures and sound, especially performances (Cf. Pfeffer, 2017, p. 13). Anne Imhof, who creates multiple versions of her works as they are being created, examines images, structures, and processes that have been handed down in the field of tension of performances and develops new tactics to arrive at an expanded concept of performance. She addresses conceptual fields such as the impermanence of performance, different methods of documenting performances, or rituals and sign systems (Cf. NU.: 'Anne Imhof', available online at: <https://www.art-in.de/biografie.php?id=963>, 21.06.2021) Today, we will focus one last time on a practical example where Julian's highlighted methods of a digitally competent exhibition concept come to light. In particular, the method of participatory-interactive as curatorial practice will be revisited at the end of our event.

At the invitation of curator Susanne Pfeffer, Anne Imhof decorates the German pavilion of the Biennale di Venezia for her immersive performance "Faust", creating a very sensual encyclopedia of possibilities under the conditions of a totalitarian public sphere. Her five-hour and complex performance is subsequently awarded the 'Golden Lion' as best national contribution. As explained in the first two sessions, a 'digital native' today is trained to receive, create and curate visual content. Furthermore, digital natives are part of a participative and interactive communication architecture or communication culture, so that they are nowadays trained to participate in participative and interactive actions. (Cf. 'European Union', o.V (2018): 'The Digital Economy and Society Index (DESI): Use of Internet Services', available online at: <https://www.ec.europa.eu/digital-single-market/en/desi>, 21.06.2021) In this respect, the participative and interactive is also gaining significant importance in the performative nowadays. (Cf. Hoffmann, Julian 2019: 'Interview with Peter Gorschlüter Museum Folkwang') The participatory and interactive involvement of the performers is a significant characteristic of Anne Imhof's performance 'Faust' and is realized on several levels. First, this kind of integration of the audience of this performance takes place through the altered exhibition architecture of the building. The actual main entrance of the building is blocked and thus undergoes a re-functionalization, so that the visitors - a maximum of 150 spectators per performance - enter the exhibition through the side rooms with the help of a staircase.

Because of this, the portico is enclosed by glass walls and grids, creating two outdoor spaces in the form of where dogs stay and performers* position themselves on the grids or on the glass walls. In the side rooms, the spectrum of her multidisciplinary oeuvre is revealed. Screen prints, metal plates and oil paintings hang there, as well as gray monochrome and figurative motifs on a black background. In the main room, Imhof has retracted a glass surface one meter high for her performance. The audience moves on this double glass floor (Cf. Pfeffer, 2017: pp.11-23) The construction of glass and steel allows for a multi-layered organization of the performance. The audience is now able to encounter the exhibition space from an elevated and consequently more favorable position. Glass platforms on the walls extend the playing area vertically: the curator and the artist position performers on these glass platforms and a balustrade (Cf. Jocks, Heinz-Norbert: 'Faust wider dem Strich', in: 'Kunstforum International' vol 247 (2017), p. 230) The built-in architecture implies and encourages a participatory and interactive participation of the recipients in the performance 'Faust'. (Cf. Kuhn, Linda, Becker, Stephan: 'Raum für Revolte - Interview mit Susanne Pfeffer', available online at: www.baunetz.de/meldungen/Meldungen-Interview_mit_Susanne_Pfeffer_ueber_-Faust_von_Anne_Imhof_im_Deutschen_Pavillon_5055934.html, 21.06.2021) Thirdly, the smartphone or the digital camera of the audience is an important component in the context of the participatory and interactive integration process of the visitors of this performance. A large part of the recipients use their digital devices intensively to receive the performance on the one hand and to document it on the other. In this regard, the art and architecture critic Hanno Rauterberg makes the following observation: "[...] one of the dogs is barking, the visitors have themselves under control again, themselves and their cell phones. There is hardly anyone here who does not constantly lint and knipst. No one who doesn't absolutely want to capture what is happening before his eyes." (Rauterberg, Hanno: 'Anne Imhof - Der stille Aufruhr', available online: <https://www.zeit.de/2017/27/anne-imhof-biennale-ve-nedig-faust-performance/seite-2>, 21.06.2021) The author and dramaturge Dr. Thomas Oberender sums up the concept of participatory and interactive involvement of the recipient via their digital device and attributes an essential role to the smartphone within it: "Every work that is no longer merely accompanied by the smartphone, but is enabled and controlled in its course by this decentralized and individually available technology, has, in addition to the real-time presence of the performers, a second core of essence, It creates the presence of a second narrative in real time, which is closely interwoven with the spatial and physical reality of the performers and viewers and dramatizes reality on several levels at the same time in a way that was previously unmanageable. " (Dr. Oberender, Thomas: 'World without Outside', in: 'Theater der Zeit' vol 10/2017, pp. 8-12). In summary, it can be stated that on the one hand analogies between the digitalized communication culture and Anne Imhof's 'Faust performance' can be presented. On the other hand, the successful staging of the 'Faust Performance' shows that the participative and the interactive should also be a significant factor of a direction in a digitalized communication age and that this kind of integration of the visitors can be realized on several levels.



Pic. 1: Anne Imhof. Photo: Roberto Chamorro.



Pic. 2: Ugo Carmeni, 002 German Pavilion, Anne Imhofs Faust, 2017, Institute for Foreign Relations.



Pic. 3: Ugo Carmeni, 020 German Pavillon,
Anne Imhofs Faust.



Pic. 4: Nadine Fraczkowski, Anne Imhof, Faust, German Pavillon Venice Biennale, 2017.



Pic. 5: Nadine Fraczkowski, Anne Imhof, Faust, German Pavillon Venice Biennale, 2017.



Pic. 6: Nadine Fraczkowski, Anne Imhof, Faust, German Pavillon Venice Biennale, 2017.

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Rauterberg, Hanno: 'Anne Imhof - Der stille Aufruhr', available online: <https://www.zeit.de/2017/27/anne-imhof-biennale-ve-nedig-faust-performance/seite-2>, last accessed on: 21.06.2021.

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