

# Stranger To...

new  
unknown  
changed  
unpleasant...

inside and outside  
us and them  
here and there  
far and near  
local and foreigner...



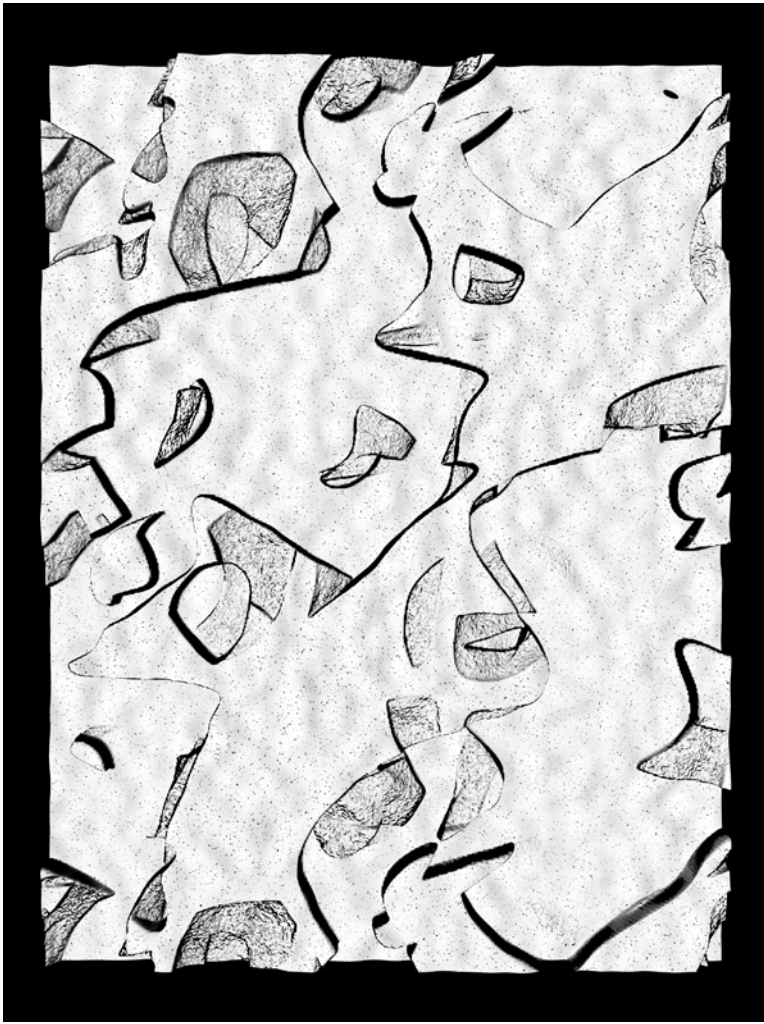
In the postmodern era, order is again what needs to be built and maintained. However unlike modernity, the stranger is not outside and is not required to be excluded. Instead, ways of living with her (the other) are sought. This is undoubtedly evident in Bauman's social identities (traveler, loiterer, tourist, actor) which are defined in his postmodern personalities. The removal of the boundaries between time and space (globalization) reveals the unity of existence that must be maintained together. Moreover, as we also consider the fact that we cannot imagine any life without strangers, the postmodern version of «being together» emerges.

Pluralistic voices seek ways of living together. However to what extend is this possible? What does it mean to be a stranger with the changing time and space?

According to Simmel; a stranger is one who is neither too close nor too far. If she is too close, she is not a stranger but a member of a group. If it is too far away, there will be no communication with the group. So is being a stranger a mixture of distance and proximity?

These questions and discussions created by the concept of »stranger« are handled by the four artists in this exhibition. Florian Adolph, Harald Etzemüller, Vlădmir Combre de Sena and Gözde Ju, who have different cultural backgrounds and memories, create a mutual space through their works and initiate a dialogue that includes the audience.

ausstellungsraum **EULENGASSE**



*Relief no. 8, 2019, digital print on Hahnemühle paper, 160 x 120 cm © FA*

# Relief no. 8

This highly delicate print was once exhibited in Germany classically framed and dust-free behind special glass hanging on the wall. For the Platforms Project, the artist arranges for the fragile work to be transported unpacked from Germany to Greece. The work is exposed to touch and other processes of human activity during transport and the duration of the exhibition. In the hall, the print is unrolled on the floor without protection, similar to a salon carpet, so that the traces of contact with people and objects can be seen and presented as part of the work. The work already carries such traces from the exhibition »salonfähig« 2019 near Basel/CH. The performative act of the artist therefore consists in sharing authorship with the environment.

## Florian Adolph

Florian Adolph works digitally as well as analogue and explores perception and its reception with the means of painting as well as interdisciplinary art. Adolph's digitally generated graphic motifs seem familiar and alien at the same time, figurative and abstract. Another central theme in the artist's work is the questioning of the original work and the exclusive authorship of the artist. **Florian Adolph** completed his artistic education at the Städelschule - Staatliche Hochschule für Bildende Künste, Frankfurt am Main. Florian Adolph is a member of the artist-run association EULENGASSE.



© Tim Becker

»Something is rotten in the state of Denmark« – Hamlet, 2021, fine-art printing, 1 photo 59,4 x 42 cm, 11 photos à 29,7 x 42 cm © VCS

# »Something is rotten in the state of Denmark« – HAMLET

My Hamlet project as a pamphlet-like photo series is a cultural appropriation. It is an immigrant's demonstration of structural racism, a mirror of human diversity and a commentary on the democratic conflicts in Europe: »Something is rotten in the state of Denmark«, a sentence of Marcellus in William Shakespeare's Hamlet, first act. I, Vlâdmir Combre de Sena, with my body, dark-skinned by nature, with ancestors of Brazilian indigenous people, of Portuguese, Taiwanese Chinese and African slaves, introduce myself here as Hamlet and as a contemporary universal paradigm for humanity: »This is me, a crossbreed, I'm Hamlet.«

## Vlâdmir Combre de Sena

Born in 1961 in Recife/Brazil, **Vlâdmir Combre de Sena** lives in Frankfurt am Main. He studied art education with a focus on performing arts in his hometown in the 1980s. 1996 until 1999 he completed a postgraduate study in cultural management in Ludwigsburg. Since 1996 he has been working in Germany as a communication designer in his office »zukunfts-systeme« as well as freelancing as a video artist and performer. He is a founding member of the art association EULENGASSE, responsible for artistic concepts and curating. In Brazil, Portugal and Spain he participated in numerous productions as actor, director, stage designer and theatre producer.



© Hans Lechner

*Fürstliches Landgeschenk, 2021, slide show of photographs and video-photos, monitor 16:9 © HE*

# Fürstliches Landgeschenk (Princely land gift)

Allotment gardens like the German »Schrebergärten« are emblematic for petit bourgeoisie and modesty. My photographic novel about garden properties in Frankfurt and surroundings is researching non-german owners and users, foreign people – migrants, refugees i.e. My interest are the margins of the city, near railway tracks, motorway bridges, at the borders of industrial sites – »safe places« for marginalized people, excluded fellow citizens or illegal residents.

»Dacha« is the starting point. The Russian original word for *Princely land gift* is »Dat«... They were gifts from princes or tsars to loyal vassals, until the abolition of serfdom in the 1860s. In 1904, Maxim Gorki described the life of russian intellectual middle class elite at the dacha in the theatre play »Summer Guests« (Russian Дачники, transcribed *Datschniki*). The protagonists of Gorkis play never tire of formulating the possibility of a better life for all and an awareness of shared political responsibility.

In fact, nowadays social change is in the air. Talking and discussing – and no action. My aim is to compare the socio-political situation then and now, focussing with a photographic look to a »special interest« part of the dacha situation: the gardens at the margins, the dwellings (huts, shelters or houses), but also hostels for homeless people (as municipal program) and spontaneous possessions.

## Harald Etzemüller

In the early 1990s **Harald Etzemüller** studied architecture in his hometown Frankfurt am Main and in Lyon/France. 1997/98 he was assistant to prof. Franz Pesch at the Institute of Urban Planning of the University of Stuttgart. 2003 founded his own office for architecture and communication design in Frankfurt ([www.zukunftssysteme.de](http://www.zukunftssysteme.de)) with Vlădmir Combre de Sena. Harald Etzemüller is member of the Architects Chamber of the state of Hessen (AKH), of the Alliance of German Designers (AGD) and of Deutscher Werkbund (DWB). Harald Etzemüller is a founding and board member of EULENGASSE.





*The Dream of Home, 2022, stitching on fabric, 230 x 140 cm © GJ*



# The Dream of Home

This artwork was created by using the photographs of workers, who migrated from Turkey to Germany, and the notes written on the back of these photographs. Sewing these images on transparent fabrics is a representation of the immigrants' feelings of home which become more and more vague as time passes. The installation questions the bonds between the migrant families and their belonging and memory of the geography that they left behind.

The placement and stance of each piece as well as its way of catching eyes are designed by enabling the interaction between the artwork and audiences right after the first glance. The design also reveals the relationship between images. Therefore, this installation constitutes the entire contextual dynamics of a space which is equipped with visual element.

## Gözde Ju

Born in Adana/Turkey in 1992 Following her graduation from a Fine Arts High School in 2009, **Gözde Ju** started studying in the Faculty of Fine Arts at Anadolu University. She graduated from the Printmaking and Painting departments (double major). In 2018, she obtained her masters degree with the thesis on "Spatial Searches in Contemporary Printmaking Art". Her master thesis focused on the evaluation of Printmaking in the context of space and contemporary art. Furthermore, she completed the course period of the Proficiency of Art Program (PhD). The artist took part in various exhibitions in different countries. She continues working at her studio in Frankfurt am Main, Germany. Gözde Ju is one of the newest and youngest members of EULENGASSE.



EULENGASSE is an artist-run space in Frankfurt am Main, Germany. It provides a platform for artists and people interested in contemporary art and culture. Founded by artists in 2003, its purpose is to run a gallery, to maintain studios for its members, and to create a space for debate and exchange about contemporary art. EULENGASSE is independent of the art market, the venue is open to the public and invites everybody interested in the arts. It shows a wide variety of different and even controversy perspectives on contemporary art, culture and society. EULENGASSE shows exhibitions of its members and also invites artists from around the world. According to a non-for-profit organization EULENGASSE provides appropriate formats for presentations and exchanges. In addition to exhibitions EULENGASSE also organizes discussions, lectures, film programs, performances and excursions.

#### Impressum

##### »Stranger To...«

Ausstellungsraum EULENGASSE Frankfurt am Main @ Platforms Project – Independent Art Fair, 13-16 October 2022 · Athens / Greece

Artists: Florian Adolph, Harald Etzemüller, Vlădmir Combre de Sena, Gözde Ju

Curators: Gözde Ju & Vlădmir Combre de Sena

Publisher EULENGASSE Verein zur Förderung zeitgenössischer Kunst und Kultur e.V. · Seckbacher Landstr. 16 · D-60389 Frankfurt am Main, Germany

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Printed in Germany