

HELLWIGHAUS DER KÜNSTE (artist collective)

An open, participatory, project in the Mainzer Straße Saarbrücken, Germany

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The artistic Collective

Timo Poeppel
Konstantin Felker
Jakob Buraczewski
Anna Kautenburger
Lisa Marie Schmidt
Richard Engel

The “Hellwighaus of the arts“ was a temporary production and venue of various artistic genres, located in the centre of Saarbrücken city. The collective, that combines freelance-- and students artists, by means of an accumulated empty house, determined an independent space for art with changing program offered in the State capital of the Saarland.

In addition to group exhibitions and participation at the HBK Saar - 2016, circuit, the house invited visitors every Thursday to soups-tastings. The format of this evening was accompanied by participatory actions, film screenings, discussions, concerts, lectures etc., This could engage each and every interested artist and artistic work, topics for discussion, suggestions, demonstrations and performances etc. present and interject.



fig. 1 : View from the Mainzer Street, Saarbrücken, Germany_Dez. 2015



The accumulated building in the Mainzer Straße 119, consisted of four floors and approx 20 exhibition rooms. The name of the project was called by name of the stop of the s-Bahn in the Mainzer Street, and partly because of the origin of the name "Hellwig": wonderful, crazy, dormant, high ability of percussion.

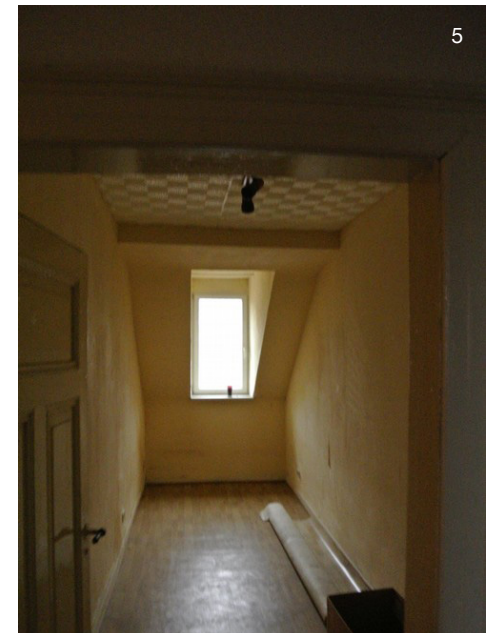
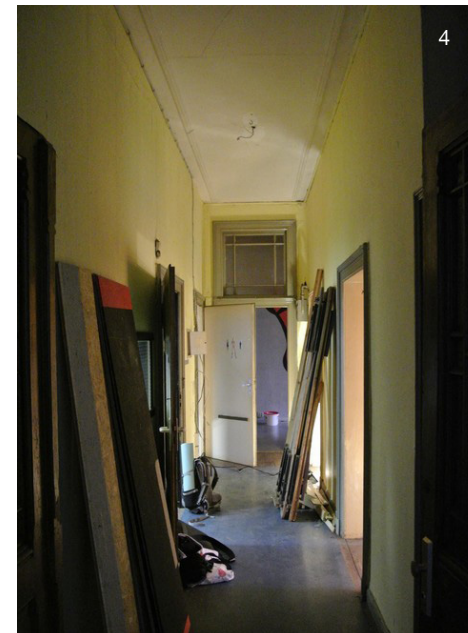


fig. 2 - 5 : View of the previously state in Nov 2015

Exhibition Series

Performance Day

„milk the body“

Exhibition of the Year
University of Art and Design
Saar

„what artists do for money“

Events

Screening experimental Film
„Werner Nekes“

Cool Dance Movements
of Michal Jackson with Frédéric Ehlers

„What I always wanted to say“
Open Mic

Social Plastic

Night Flew market

Concerts

Laser Poodle NL/B
Wilted Woman US/DE
L Lewis US
DJ Schlucht DE
Avale FR
Floatingarms FR
S.P.E.M.A. DE
Bad Feelings DE
Kala Brisella DE
Hanging Gardens FR
Die Kiloherzen DE

Chronic: November 2015 - May 2016

Exhibition Series



Performance Day 12th December 2015

Artists: Jochen Follmar, Violaine Higelin, Clemens Richter,
Dirk von Phoebs, Anna Gräsel, Julia Rabusai, Wanderley Viera,
Anna Kautenburger, Julia Wagner, Agnes Müller, Caroline Heinzel,
Nora Veneranda Roedelstuert, Michael von Schöneberg,
Pablo Montana, Jakob Buraczewski

Fig. 6-8 : Performance Day - Anna Gräsel, Wanderley Viera, Nils Polom



The performance day, was the first event of a larger-scale, day-long program that included a participation of fifteen artists from Saarbrücken, Hildesheim, Germany, Vienna and Metz, who were presented one by one or partially overlapping actions and performances.

Fig. 9 -10 : Performance Day - Wanderley Viera, Clemens Richter, Igor Michalhow

Milk the Body
7th January - 23th January 2016

Artists: Cornelia Fachinger, Fred George, Volker Schütz,
Constantin Felker, Mara Ebenhoeh, Timo Poeppel, Irina Schulze,
Maria Kropfitsch, Qing Xia, Sig Waller, Katarzyna Lukaszewicz,
Elton Eerkens, Jakob Buraczewski, Julia Rabusai,
Alexander Karle, Anna Jochum





The exhibition “MILK THE BODY” had the aim to make perceptible physical dimension of artistic work and its reception. Korporalität light is the “historically and culturally-related art of the body are used in communicative processes” according to Fischer. The exhibition focuses on the physical relationship in the work process, the body’s means of representation, scaffolding, tool, exhibit or addressee



Fig. 13 - 15 : Constantin Felker, Unknown Participant, View of the Exhibition room from Alexander Karle



HBKsaar Exhibition of the Year
29th January - 1st February 2016

Artists: Jakob Buraczewski, Mara Ebenhö, Richard Engel, Martin Fell, Constantin Felker, Pascal Hector, Frank Jung, Adrienne Langner, Hyeonchaeo Oh, Timo Poeppel, Julia Rabusai, Claudia Raudzus, Christian Richert, Lisa Marie Schmitt

Fig. 16 - 17 : Timo Poeppel Fig. 18: Frontview of the House.

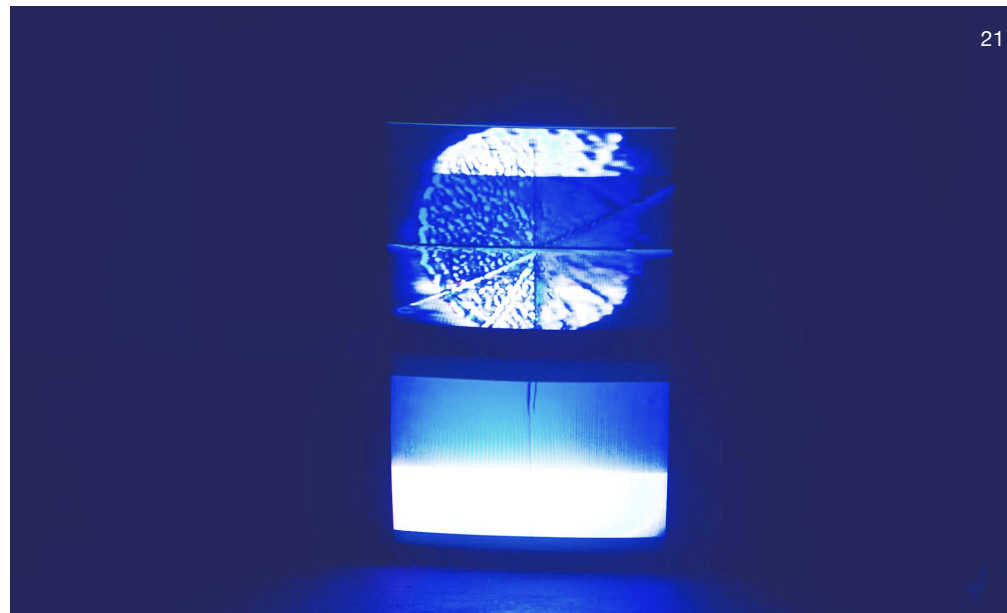


Fig. 19 - 22 : Alexander Karle, Jakob Buraczewski, Pascal Hectro, Mara Ebenhöf



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What Artists do for Money 30th April - 7th May 2016

Artists: Byung Chul Kim, Anna Kautenburger, Nils Pollom, Jakob Buraczewski, Alexander Karle, Mara Ebenhöf, Roman Simian, Constantin Felker, Khrystyna Rymsha, Lucie Sahner, Polina Trishkina, Nora Veneranda Roedelstuetz, Julia Wagner

Performance: Tromla, Anna Kautenburger - Der Kopf muss frei bleiben, Pablo Montana und Jakob Buraczewski



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What influence has the market on the work of an artist? He forms the art or is it vice-versa? To what extent this will alter the attitude? The questions are approaching an issue that applies to anyone on behalf: art should be free and accessible. The social organism, his evaluating mirror, pragmatic nature is referred to here-which are often tension between providing work and creative domestic goods. Students the HBKsaar and freelance artists to the this subject position involved and show their artistic perspective on it.

Fig. 25 - 27: Roman Simian, Jakob Buraczewski, Der Tromlar

EVENTS
SOUP THURSDAYS
CONCERTS



SOCIAL SCULPTURE The possibility of contribution and participation (democratic principle) is confronted not only with something set out from outside coming in, but the here accessibly asked and should be realized as malleable. In line with the use of public space, the processes of the House should be socially inclusive. As with the event ,Social sculpture‘...



.. to make the concept of the House as a platform for participation in art continued to the end and was an important part of the perception of the house. Finally it was also discussed, to what extent the whole house project as a work of art could be interpreted. The romantic display of art by Rainer Maria Rilke, namely to know how already it - the world - and one make better from it. One important approach was open to organise recurring meetings with interested passers-by and neighbors. This process-oriented "soup Thursdays" every time were individually designed by different page and showed an interaction with the visitors, accompanied by tasting a soup prepared on-site. They were frequented steadily better and had content like sound improvisations, performances and concerts, screenings, speakers' corner.



Fig. 34 - 36 : Floating Arms, Kala Brisele, View from the Bar of the House



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