

THE SCHIRN'S "PLAYING THE CITY 2" PROJECT ONCE AGAIN TRANSFORMS CENTRAL FRANKFURT INTO A SHOWPLACE FOR A RANGE OF ACTIONS AND PERFORMANCES

PLAYING THE CITY 2

8–26 September 2010

Press preview: Wednesday 8 September 2010, 11.00 AM

Following last year's success, the exhibition project *Playing the City 2* once again presents a wide range of artistic activities in public space, involving the city and its inhabitants in a variety of ways. From 8 to 26 September 2010, central Frankfurt will see new actions taking place daily, from performances to installations to "guerrilla actions". At the heart of the project lies an intense debate about public space and the "participatory turn" within contemporary art. Around 20 collaborative and participatory works are planned, some specially conceived for the project, by Nina Beier, Clarina Bezzola, Julien Bismuth, Clegg & Guttmann, Cosalux, Christoph Faulhaber, For Use / Numen, Svetlana Gerner, Jördis Hille, Christoph von Löw, Josef Loretan, Jan Lotter, Annika Lundgren, Lee Mingwei, Ivan Moudov, Anny and Sibel Öztürk, Paola Pivi, Plural Art Collective feat, Junge Deutsche Philharmonie, Reactor, Annika Ström, Leonid Tishkov, Gavin Turk and Vanja Vukovic. In parallel a project office, the "Zentrale", will be set up in the Schirn's exhibition spaces, from where the project team will pursue its work in public, fine-tuning the website, answering questions on the exhibition, and organising and documenting all the activities. *Playing the City 2* can also be followed via the internet, in a digital extension of public space. The website developed for the project, www.playingthecity.de, assembles all the latest videos, texts and visual material, an exhibition calendar and a blog, and will also be networked beyond the physical venues via numerous social media networks. It is thus a catalogue, exhibition forum and platform for discussion all in one.

Playing the City 2 opens up public space as a collective, free arena that can be moulded, that questions its boundaries, and that involves its inhabitants. The site-specific actions take place within a time-limited framework in which they are produced and can be experienced, and in which production and reception are closely connected. The traditional definitions of a work and of its authorship are negated: both terms that have been questioned since the 1960s, not least through action art. Many of the works developed for *Playing the City 2* can only be realised through the involvement of the public; whether they are actions that provoke fortuitous street confrontations or sculptures that invite use. But at the very least they are intended to create a confrontation and a dialogue with the – sometimes randomly generated – audience, and to transform public space into a playing field with rules that are tested collaboratively. Can the public space really be taken as a place of different opinions and voices? What constitutes public opinion? What do we understand by public space? These are some of the questions raised by the *Playing the City 2* project.

The concept that *Playing the City 2* realises, on various levels, is a continuation of the ideas of the major avant-garde movements of the twentieth century. In the early twentieth century, the Dada movement rejected "conventional" art and art forms as well as bourgeois ideals, taking to the street instead. It is also worth mentioning Guy Debord's Situationism, which 50 years later still has a strong influence on the contemporary art scene, notably on "Public Art", and which has inspired theoreticians such as Michel de Certeau to define space as a "practised place" and to locate its significance in the activities taking place within it. The urban researcher Armando Silva argues similarly, differentiating the city into the architectural fact and a performance consisting of human interactions. For artists of so-called relational aesthetics, processes such as intersubjectivity and interaction are both the starting and endpoints of their

SCHIRN KUNSTHALLE FRANKFURT

artistic work. According to Nicolas Bourriaud, the utopian potential in developing artistic spaces in this way lies in being able to provide alternative forms of sociality, critique and happiness. They have all turned away from the transformative potential of grand narratives, and instead see opportunity for change in the direct encounter with people.

Playing the City 2 offers a look into the wide varieties of current participatory and collaborative art: one large-scale installation by the Austrian-Croatian design collective For Use / Numen fills the architecture of the Schirn with a walk-in cocoon of transparent adhesive tape. Since the installation can be experienced and entered, it becomes a fixed component and can be used as such by the inhabitants of public space. The installation by artist duo Michael Clegg & Martin Guttmann, "Open Debate Station, Frankfurt", questions the structure and function of public debates. They design a discussion platform that, through fixed furniture and established rules of play, becomes a place for a public, structured and fair exchange of opinions. In this work, the two artists refer both to the tradition of Talmudic interpretation and to the history of the Frankfurt School. The Italian artist Paola Pivi will engineer unexpected situations on Frankfurt public transport as part of her work: during rush hour, an individual actor first starts to sing a song, and then gradually – apparently at random – more musicians will join in, singing or playing instruments, thereby disrupting the everyday situation of a silent trip by bus or tram.

The title of Annika Lundgren's project, "The Stock Is Rising", is a historical reference to a 1967 action, in which a group of 20,000 peace demonstrators led by Abbie Hoffman gathered before the Pentagon in Washington D.C. and sang loudly to drive evil spirits from the building, as part of a protest against the Vietnam War. The action planned by Lundgren for *Playing the City 2* is a response to the international financial crisis and will start by publishing information on the website www.stockisrising.com about the action, about Abbie Hoffman, about levitation as a form of parapsychological practice in which the pure force of thought overcomes the gravity of objects, and about the financial crisis. On 21 September 2010, between 15:00 and 17.35, participants in the action will gather in front of the Alte Börse (former stock exchange) in Frankfurt, and make the building hover. This action will be networked worldwide via the website.

The remaining actions also use various means and media in order to intervene in urban space (e.g. Nina Beier, Vanja Vukovic and Julien Bismuth), to question social structures and processes (e.g. Ivan Moudov), or to set up forms of cooperation and interaction between the artists and the general public in Frankfurt (e.g. Clarina Bezzola, Lee Mingwei, Leonid Tishkov and Reactor). One important feature of the actions and activities is their time-limitation: when the project is over, the individual works will be documented through photographs and film on the website, while their traces in public space will gradually disappear.

WEBSITE, CATALOGUE, CURRENT SCHEDULE AND BLOG: www.playingthecity.de.

VENUE: SCHIRN KUNSTHALLE FRANKFURT, Römerberg, D-60311 Frankfurt, and Frankfurt city centre. **DATES:** 8–26 September 2010. **HOURS:** vary with individual projects. **OPENING HOURS ZENTRALE:** Tue, Fri–Sun 10–19, Wed and Thu 10–22. **INFORMATION:** www.schirn.de and www.playingthecity.de, e-mail: welcome@schirn.de, Telephone: (+49-69) 29 98 82-0, Fax: (+49-69) 29 98 82-240. **ADMISSION:** free. **GUIDED TOURS:** There will be guided tours to some of the projects. Further information on the website. **CURATOR:** Matthias Ulrich (Schirn). **ASSISTANT:** Desislava Pavlova (Schirn). **MEDIA PARTNER:** Frankfurter Rundschau, Prinz, Rhein Main TV, Artus, Samsung, VGF. **SUPPORTING PARTNER:** 1822 Foundation of the Frankfurter Sparkasse. **CULTURAL PARTNER:** hr2 **MEDIA PARTNER:** Schauspiel Frankfurt, nextbike GmbH, Junge Deutsche Philharmonie, kinder museum frankfurt, Radio X.

SCHIRN KUNSTHALLE FRANKFURT

ARTISTS AND ACTIONS

Nina Beier (b. 1975 in Denmark, lives in Berlin)

Performer Performing Performance, 2009/2010

9 September 2010, 20:00, and 12 September 2010, 21:00, Frankfurt, Willy-Brandt-Platz

In cooperation with the Schauspiel Frankfurt

The largely performative works of Danish artist Nina Beier address contemporary rituals of representation and established roles, and reflect on individual and social values. A further focus is the engagement with practices of staging and performance. In the 'Box' of the Schauspiel Frankfurt two actors will perform "Abgesoffen" (2007) by Carlos Eugenio López, while outside an actor reads the same text carefully timed with the performance inside of the theatre including interludes, ovations etc. Meanwhile the actor, who has been given direction by Nina Beier, speaks only one voice of the dialogue, while reading the other silently. Since the dialogue is left incomplete, the narrative is disjointed and incoherent, and thus easily overlooked, leaving an open stage to be filled by passing conversation or the general sounds of the city.

Clarina Bezzola (b. 1970 in Zurich, lives in New York)

Der glückliche Tod im Leben und die Geburt ins Jetzt, 2007/2010

11–22 September 2010, Schirn Kunsthalle Frankfurt, Rotunda

Performance: 22 September 2010, 20:00, Schirn Kunsthalle Frankfurt, Rotunda

In her multipart work, "Der glückliche Tod im Leben und die Geburt ins Jetzt" (Happy Death in Life and the Birth into Now), Swiss artist Clarina Bezzola addresses the individual's isolation in the midst of his or her social surroundings. In the action, the artist begs pieces of clothing from randomly chosen passers-by, and back in the rotunda of the Schirn Kunsthalle will sew them together into a "Frankfurt Net". For Bezzola, this is about the gift but also about encounter and about first contact with people in an environment that is foreign to them. The finale of the work, which lasts for several days, will be a performance by the artist, who is a classically trained singer, of excerpts from a Bach Cantata alongside spoken quotations, as she moves among the coverings constructed from the garments of her accidental acquaintances in Frankfurt.

Julien Bismuth (b. 1973 in Paris, lives in New York)

Untitled (Stilleben), 2010

13–16 September 2010, Frankfurt city centre

In his performances, Julien Bismuth seeks an open dialogue with the audience, interrogating the viewers as well as being questioned by them. For *Playing the City 2* the artist has developed between eight and ten miniature performances; two actors will perform them over four days in the city centre of Frankfurt. A crossing of the road will be interrupted by an abrupt change in the motion sequence, as the actors take something from the standard repertoire of gestures from film and theatre and pause for a few seconds in a pose, before continuing their walk as normal. The series of actions will last for about an hour and will be performed at four different locations.

SCHIRN KUNSTHALLE FRANKFURT

Clegg & Guttman

(Michael Clegg, b. 1957 in Dublin, lives in Berlin, and Martin Guttman, b. 1957 in Jerusalem, lives in Vienna)

Open Debate Station, Frankfurt, 2010

12–19 September 2010, 10–13:00 and 15–19:00, Frankfurt, Park “Am alten Friedhof” (near Brückenstrasse)

In their photographic and film stagings and installations, the artistic duo Clegg & Guttman focus on the functions and functionalisations of historic, public and institutional spaces, which they understand as portrait of individual people or groups. In their 10-day action for *Playing the City 2*, the artists will set up the “Open Debate Station, Frankfurt”, which will provide the infrastructure for discussions and debates in a very small space: this will include a table on a podium, two microphones and a stool to the left and right of the table. As well as spontaneous discussions, debates will be organised in which current topics will be considered. In this work the two artists refer both to the tradition of interpreting the Talmud and the story of the Frankfurt School. They also create the opportunity for a structured exchange of opinion, which will generate a portrait of inhabitants and park users.

Cosalux (founded 2009, work in Offenbach)

Platz nehmen, 2010

16–20 September 2010, Frankfurt city centre

The Offenbach agency Cosalux specialises in multimedia design solutions. Among other things, it developed Darmstadt University of Technology’s “Representation Office” for Expo 2010 in Shanghai. The starting point for the action “Platz nehmen” (a pun meaning both “sit down” and “taking space”) is the idea of giving city dwellers the opportunity to experience their environment from a different perspective. Cosalux will design foldable stools and have them produced in large quantities. The folded seat is no larger than a standard plastic shopping bag, and has an integrated handle that allows it to be carried. The printed stools are easy to move and will be placed at various sites around Frankfurt – on squares, on the banks of the river Main, or in front of shops – as well as in the Schirn’s “Zentrale”. The action “Platz nehmen” offers passers-by the possibility of organising urban space in a new way, and by appropriating it, to give it a new ordinariness.

Christoph Faulhaber (b. 1972 in Osnabrück, lives in Hamburg)

New York, NY 10047/48, 2010

11–26 September 2010, Schirn Kunsthalle Frankfurt, Zentrale

Christoph Faulhaber studied architecture and free art, and graduated from the Hochschule für bildende Künste (University of Fine Arts) in Hamburg with a piece about the reconstruction of Ground Zero. This body of work will be exhibited for the first time as part of *Playing the City 2*. After the attacks on the World Trade Center on 11 September 2001, the artist spent several months in New York and observed public discussion of a new use for the site. In addition to the media, about 1,200 groups and citizens’ initiatives were involved in drawing up concepts for a new structural design. Finally, in February 2003, the plans by star architect Daniel Libeskind were selected. Christoph Faulhaber describes the discussion process both objectively, in terms of the political and economic interconnections and from the more involved perspective of a member of the *New York New Visions* group, which took an active part in the discussion about a new use for the site.

SCHIRN KUNSTHALLE FRANKFURT

For Use / Numen (founded 1998, work in Vienna and Zagreb)

Tape Installation, 2010

8–17 September 2010, Schirn Kunsthalle Frankfurt, Tisch

The Austrian-Croatian design collective For Use / Numen creates walk-in installations, indoors and outdoors, using standard adhesive tape. They resemble floating, transparent cocoons, or the biomorphic architecture and urban utopias of the 1960s and 1970s. In recent years the members of the For Use / Numen group have increasingly engaged with surrounding space, and have also designed spectacular stage sets. The group's "Tape Installation" provides both an impressive, translucent spectacle and a walk-in landscape where the user can cut him or herself off from the outside world, lying or sitting down. A new version of this work is being created for *Playing the City 2*, involving the unique architecture of the Schirn Kunsthalle with its external pillars.

Swetlana Gerner (b. 1964 in the Ukraine, lives in Frankfurt/Main)

Stand der Dinge, 2010

24 September 2010, 9–18.30, Frankfurt, Schillermarkt, Schillerstrasse

The artist Swetlana Gerner, who comes from the former Soviet Union and lives in Frankfurt, will set up a very special kind of stall on the Schillermarkt. All traders and visitors to the market, and indeed all the people of Frankfurt, will be invited to fill the display, in the form of the City of Frankfurt's crest, with objects of their choice: as with meeting places of bygone days, like the Greek Agora, the bazaar or Temple Mount, the Frankfurt crest display will become a unique altar for offerings in honour of the city: Frankfurt harvest festival!

Jördis Hille (b. 1982 in Stralsund, lives in Frankfurt/Main)

Public-Walking-Talking-Mobile, 2010

26 September 2010, 19–22:00, Frankfurt, Konstablerwache

The projects of Jördis Hille, who lives in Frankfurt, focus on contemporary cultural phenomena. For *Playing the City 2*, the artist will take photos using a mobile telephone and then transmit them via Bluetooth. In this action, a popular method of producing and processing images is thus used to provide a critique of consumption: Jördis Hille will produce a limited number of photographs and send each one only once to another mobile phone. The transmitted picture is subsequently rephotographed, together with the person who has received it, and the original then deleted from the artist's mobile phone. The images' recipients will be invited to a picnic on the Konstablerwache, seated on blankets spread out by the artist. At this point the circulation of images, organised from a distance, acquires an anachronistic, personal closeness.

Christoph von Löw (b. 1970 in Bad Nauheim, lives and works in Frankfurt/Main)

Spy View, 2010

23–26 September 2010, Frankfurt, Zeil

The mirror as a symbol and means of human self-encounter and awareness, reflection and observation: this is the starting point for the work of Frankfurt artist and photographer Christoph von Löw. For *Playing the City 2* he will set up two walk-in cubes on the busiest Frankfurt street, the Zeil pedestrian precinct. The cubes are covered externally with a reflecting surface that prevents those outside looking in, but enables someone inside to look out: once the passer-by enters the cube, he or she is present in the outside world as an observer, but remains invisible. Public life is disturbed by each cube and

SCHIRN KUNSTHALLE FRANKFURT

separated from a private sphere by a minimal boundary, that itself simulates the boundary with the public.

Josef Loretan (b. 1962 in Brig, Switzerland, lives in Bern)
Veloglocken, 2010
15 September 2010 (and further dates), Frankfurt

The Swiss sculptor Josef Loretan studied with Ulrich Rückriem and others at the Städelschule Frankfurt. For *Playing the City 2* the artist has transferred the outline of the Frankfurt skyline onto the form of a cast-iron bicycle; it is recognisable as the city's skyline only from a particular angle. On 15 September the Veloglocken will be mounted on bicycles, which will be made available to the public for the whole duration of *Playing the City 2*. The Veloglocken will be used for a city tour, or to visit a viewpoint from which the depicted silhouette can be seen, thus linking artwork, exhibition project, city and recipient to one another.

Jan Lotter (b. 1977 in Bad Soden, lives in Frankfurt/Main)
JET, 2005–2010
16 September 2010 (and further dates), Frankfurt city centre and bank of the river Main

Refreshing lemonade, hot tea, good chicken soup, warm manioc rolls or simply a scrumptious apple – these are things one seldom find in Frankfurt city centre. In many countries of the world the street sale of little things to delight the eyes, stomach and heart is part of everyday life, but it is a rarity in Frankfurt. Very different from the thought that “big is beautiful” it is sometimes nice to have just a single tangerine or chocolate lolly – especially in an unexpected moment. How is trust created between buyer and seller, when the usual surface codes are dropped and the social space is unknown? The project initiated by Jan Lotter, “JET”, will not only be in the open air but will be scattered across various city locations and occasions where people come together under one roof. The wheelbarrows invite people to have a drink or a bite to eat, stay for a moment, have a chat, or play the South American game “sapo”.

Annika Lundgren (b. 1964 in Gothenburg, lives in Berlin)
The Stock Is Rising, 2010
21 September 2010, 15:00–17.35, Frankfurt, Alte Börse and www.stockisrising.com

In October 1967, a group of about 20,000 peace demonstrators led by Abbie Hoffman assembled in front of the Pentagon in Washington D.C., singing and chanting loudly to drive the evil spirits from the building and end the Vietnam War. The form of parapsychological practice called levitation is intended to overcome the gravity of objects through the pure force of thought. Annika Lundgren's work “The Stock Is Rising” builds on this 1967 action and takes the current international financial crisis as a starting point. Some weeks before the action itself, the website www.stockisrising.com will go online, where the artist will publish information about levitation, Abbie Hoffman and the financial crisis, as well as gathering the global forces to raise the building. On 21 September 2010, between 15:00 and 17.35 there will be an experimental attempt to make the Alte Börse in Frankfurt hover.

Lee Mingwei (b. 1964 in Taiwan, lives in New York and Berkeley)
Money for Art, 1994–2010
10–12 September 2010, 10–12:00 and 14–18:00, Schirn Kunsthalle Frankfurt, Zentrale

The central starting point of Taiwanese artist Lee Mingwei's projects is cooperation with other people, who play a major role in the actions. In *Money for Art*, participants can spend half an hour with the artist for 10 euros. During the 30-minute meeting and personal conversation, Mingwei folds the 10-euro note into a small origami sculpture, which the participant can take away after the session. After some time, the artist will ask the participant to say what became of the folded note. The sculptures made in this way pose a very simple question about the value of artworks and artistic activities. The paper sculptures will be documented in photographs. But as in all Lee Mingwei's actions, what it is primarily about are the people with whom he has contact, even for so short a space of time.

Ivan Moudov (b. 1975 in Sofia, lives in Sofia)
Garbage II, 2010
8–26 September 2010, Frankfurt city centre

In his performances, installations, photographs and video works, Bulgarian artist Ivan Moudov takes a critical look at social, economic and cultural structures. His interventions in public space emphasise everyday activities and integrate them into a complex social context. For *Playing the City 2*, Ivan Moudov will set up rubbish bins labelled "Dieser Müll wird in Polen entsorgt" (This garbage will be disposed of in Poland) at public places in Frankfurt, and will thus subtly highlight the cycle of commodities in the modern throwaway society.

Anny and Sibel Öztürk in collaboration with Thorsten Greiner (Anny Öztürk b. 1970 in Istanbul, Sibel Öztürk b. 1975 in Eberbach, live in Offenbach)
Sound of the City, 2010
18–22 September 2010, Schirn Kunsthalle Frankfurt, Tisch
Kindly supported by the 1822 Foundation of the Frankfurter Sparkasse.

New York, London, Paris, Istanbul and Frankfurt: the favourite cities of the two artists, and the starting points for a sound and video installation, to be shown for the first time in *Playing the City 2*. Cartographic data on these places will be assigned musical notes and transformed into a sort of music appropriate to each city, which can be heard on five successive days. To accompany the sounds, abstracted images will be displayed on stretched fabric, looking like a three-dimensional, unfolded city map. These images can be influenced and modified with the involvement of the visitors. Anny and Sibel Öztürk see their work in the context of their own experiences and memories, while being embedded in a wide network that connects them with people and places where they live and work. Their works often have the appearance of stages, where their friends and those who would like to become their friends are invited to extend the network in which the two artists locate their own identity.

Paola Pivi (b. 1971 in Milan, lives in Anchorage, Alaska)
Imagine by John Lennon, 2010
14–17 September 2010, Frankfurt (public transport)

In her installations, objects and performances, the Italian artist Paola Pivi creates absurd and surprising situations, involving the general public in various ways. In *Playing the City 2*, together with two teams of six musicians each, Paola Pivi will engineer actions on Frankfurt public transport. During rush hour, as people travel home from work, leafing through newspapers and books in crammed buses and trains, a passenger will suddenly start to sing a song – at first rather casually, as if to him or herself. Soon a second, third and fourth voice will join in, as along with an instrument, until finally all six musicians are singing the same song.

SCHIRN KUNSTHALLE FRANKFURT

Plural Art Collective feat. Junge Deutsche Philharmonie

Musikmaschine, 2010

25 September 2010, 14–18:00 and 26 September 2010, 14–16:00, Schirn Kunsthalle Frankfurt, Rotunda

A cooperation with the Junge Deutsche Philharmonie on the occasion of FREISPIEL 2010: KLANGRAUM WIEN

In the Rotunda of the Schirn Kunsthalle, a three-dimensional black picture frame will be set up. Within its depths it will expand into a pictorial space housing a quartet from the Junge Deutsche Philharmonie. In front of the frame, a person clad in Baroque costume will wait for the title of a piece – which is determined by a wheel of fortune set up for the audience – before announcing it aloud in a signal for the quartet to begin playing. The selection includes pieces of Viennese Expressionism, by Wolfgang Amadeus Mozart, Johannes Brahms, Franz Schubert and Arnold Schönberg. This installation in the Schirn thus serves as a stage for the musical journey initiated by the Junge Deutsche Philharmonie. As part of the “Freispiel” series, the quartet will perform at different locations in public space.

Reactor (founded 2002 in the UK, live and work in the UK)

Big Lizard's Big Idea, 2009/2010

17–19 September 2010, 10–23:00, Frankfurt, Rathenauplatz and kinder museum frankfurt

At the heart of the British artists' collective Reactor is the goal of interaction with the audience and the initiation of experience that can be understood collectively. The four-day action “Big Lizard's Big Idea” will focus on a large, masked figure reminiscent of advertising mascots. The lizard will beguile passers-by into playing and joining in the action, without giving any clear message or definite content. Gradually, the remaining members of the collective will join the participants from the street, without revealing their connection to the action. Whatever the big idea behind a spontaneous television show, a hastily organised parade, or a champagne reception, Reactor's claim is “you will be sure to make an impact”.

Annika Ström (b. 1964 Helsingborg, Sweden, lives in Hove, UK)

Oh, I want so much to do a Piece of Public Artwork here, 2010

Supplement to Frankfurter Rundschau and banner in public space

The artist Annika Ström is known primarily for her text works, in which she makes pointed statements about the discourses that dominate art. The tautologies with which this artist ironically moves onto thin conceptual ice create a happy and yet disillusioning play on expectations and self-revelation (“I have nothing to say” or “Please help me”). Other works reflect the topic of gender equality in art (“This text will fund the showing of work by woman artists at Palais De Tokyo 2007–3007” or “This work refers to all male art”), or – as part of *Playing the City 2* – the desire for a public work of art that will be printed by the thousand as the supplement to a daily newspaper: “Oh, I want so much to do a Piece of Public Artwork here”.

Leonid Tishkov (b. 1953 in Nizhnye Sergi, Russia, lives in Moscow)

Private Moon, 2004/2010

8–26 September 2010, Schirn Kunsthalle Frankfurt, Zentrale and with the borrowers

The Russian artist Leonid Tishkov works in various artistic media including painting, drawing, video, performance and literature. The work *Private Moon* consists of a roughly two-metre moon of aluminium, Plexiglas and electric light. The private moon can be borrowed from the *Playing the City 2* Zentrale for

SCHIRN KUNSTHALLE FRANKFURT

one night, and set up for the duration of the project at different sites in the city of Frankfurt. Photographs of the moon in its various locations will document its journey across the city and will link the different places into a kind of novel constellation.

Gavin Turk (b. 1967, Guildford, lives in London)
Clay Workshop, 2010
19 September 2010, Schirn Kunsthalle Frankfurt, Zentrale

Many works by the British artist Gavin Turk concern the artist's signature. Gavin Turk has made a name for himself in the Young British Art movement with his fine blend of conceptual art and Pop Art. His life-size wax figures of Che Guevara, Sid Vicious and many other famous personalities have become icons of contemporary art history. For *Playing the City 2* Gavin Turk will hold a one-day workshop during which participants will work with ten clay heads of the artist and will disfigure his identity. The results will then be exhibited on the plinths in the Schirn's Zentrale.

Vanja Vukovic (b. 1971 in Montenegro, lives in Frankfurt/Main)
I am your Camera my Dear, 2010
20–22 September 2010, Frankfurt, Römerberg, Alte Oper and Hauptbahnhof

As part of the action "I am your Camera my Dear" by the artist Vanja Vukovic, who lives in Frankfurt, three bodyguards, equipped with black suits, dark glasses and radios, will randomly select a person in public space, whom they will then shadow. Eventually the person they are pretending to protect will notice their "bodyguards". Reactions will vary: depending on whether the situation is experienced as a threatening or comfortable one, the persons may either run away from their protectors, or will enjoy the attention being paid to them in public. The interactions between the bodyguards, their charge, and the passers-by will generate enthralling behaviours and responses. The action will be repeated at various sites in Frankfurt city centre and will be documented on film and photographs by the artist.

**PRESS: Dorothea Apovnik (head of press and PR),
Philipp Dieterich (press officer).
SCHIRN KUNSTHALLE FRANKFURT, Römerberg, D-60311 Frankfurt,
Telephone: (+49-69) 29 98 82-148, Fax: (+49-69) 29 98 82-240,
e-mail: presse@schirn.de, www.schirn.de
(texts, films and images for download under PRESS)**