

Stefan Endewardt_Portfolio

about

Stefan Endewardt born in Hannover 1976, lives and works in Berlin. His work addresses the areas of tension between art, architecture and cultural education. Based on 'forms of materialised thinking' Endewardt examines the complexity of urban spaces, social fabrics and the interplay between structure and action. His practice also encompasses collaborative installations and participatory strategies. He is a founding member of the Informal University in Foundation (IUIF) and the artist groups TRANSFORM and SuperFuture. Since 2008 and he has run the art and project space Kotti-Shop in Kreuzberg, Berlin.



„All is Text“, Gallery Mario Kreuzberg, Berlin

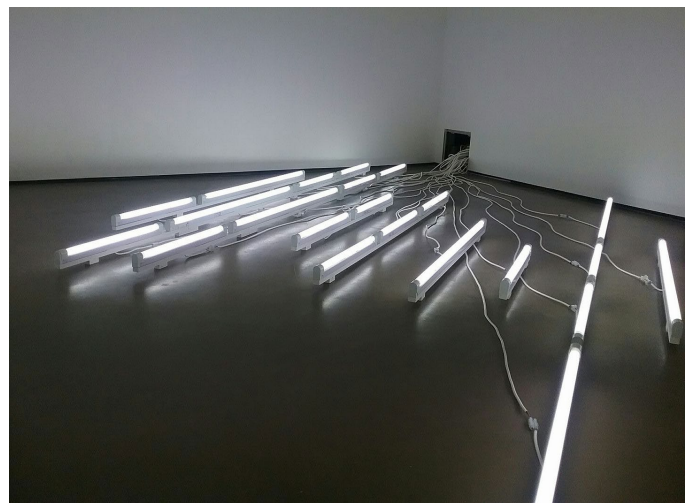
All is Text

Morse-Code made of 27 fluorescent tubes, 375cm x 166cm, 2017

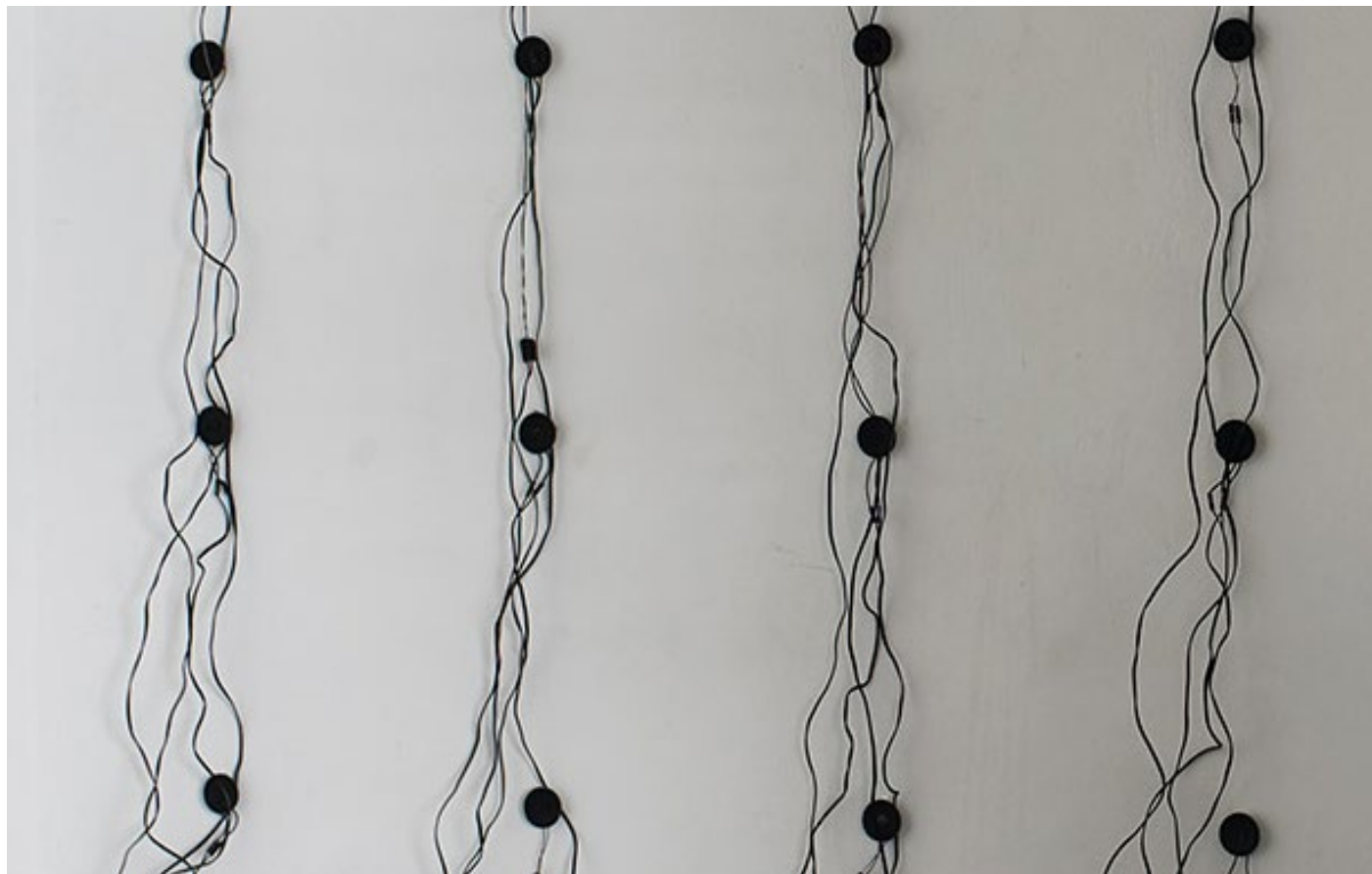
“That what I call text, is everything, is practically everything. It is everything, which means there is a text as soon as there is a trace [...]. I believed that it was necessary to invoke this expansion, this strategic generalisation of the concept of text in order to allow the deconstruction its possibilities, text is not limited to that which is written, to that which one calls writing as opposed to speech. Speech is a text, gesture is a text, reality is a text in this new sense.[...] Text is this openness without limits of differential references.”

(Jacques Derrida)

Inspired by the broadened concept of text by the French deconstructivist Jaques Derrida, Stefan Endewardt has created the light installation *All is Text*, a morse-code made up of 27 fluorescent tubes. The installation conforms to architectural interventions, casting light and creating shade on its direct surroundings and therefore also itself. A ‚text‘ which, within its own particular realm of perception and understanding, exposes the limits and conditions of the ‚readability‘ of codification and (in)visibility, its structures and meaning.



“All is Text“, Exhibition “Codex“, Gallery D21, Leipzig



„The Whispering Wall“, Gallery Mario Kreuzberg, Berlin

The Whispering Wall

A score for whispering voices, 24 channels, 3m x 2m , 2017

“I see...a line within architecture which points to a discernible battle and an imminent threat. This line puts the whole social fabric in danger.”

Across 24 channels the sound installation *The Whispering Wall* whispers about the visibilities and invisibilities of the urban fabric around Kottbusser Tor in Kreuzberg, Berlin. Secrets, stories, details and observations which are only perceptible to insiders. Fragments of an urban narrative shift our view and perception of this area.



„The Whispering Wall“, Gallery Mario Kreuzberg, Berlin



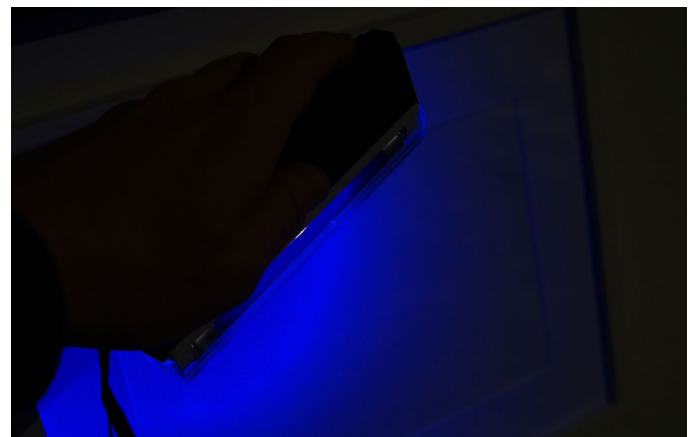
„White Code Montages“, Gallery Mario Kreuzberg, Berlin

White Code Montages

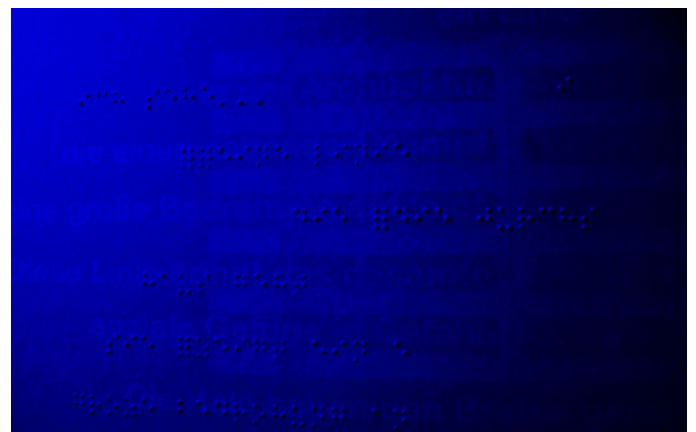
24 montages: screenprint using UV paint, braille on paper, framed, 30 x 40 cm,

In his work *White Code Montages* Stefan Endewardt addresses the visible and invisible coding of the urban and social fabric around Kottbusser Tor in Kreuzberg, Berlin. Rendered in braille and blacklight paint, his subjective observations have been mounted onto white sheets of paper.

At first glance, his *White Code Montages* appear to be uniform framed white screens. A closer inspection reveals a layer of text made up of braille letters underneath the protective glass, letters which the ‘seeing eye’ is not able to decipher and which hands cannot feel. A thin beam of light from the UV lamp reveals a further layer of text. Those who begin to search with the lamp become part of a shifting perspective, one which illuminates the previously unseen light and dark sides of this dystopian and stereotypically-loaded place.



under UV-Light



under UV-Light, Detail



„Half Life“, Magnetische Felder, Kotti-Shop, Berlin

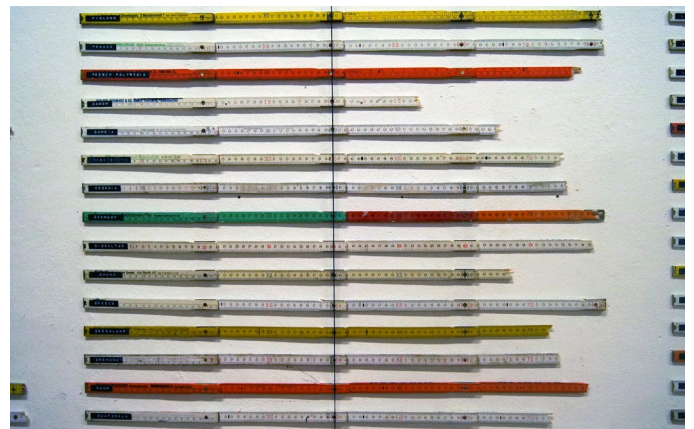
Half Life

225 broken measuring sticks, rubber bands, 200 x 376 cm, 2016

Half Life visualises the average life expectancy in the 225 countries of the world by using broken measuring sticks. The timeframe varies from between 45 to 92 years of age and is an expression of a global imbalance.

Stefan Endewardt realised the work *Half Life* on the occasion of his 40th birthday. Endewardt was traveling from New York to Berlin by plane when he by chance came across the 'measuring stick life expectancy experiment' by a time management and work-life balance expert in the airline's onboard entertainment. In order to visualise the time you have left, the experiment involves breaking a measuring stick at 80 cm (the average life expectancy in central Europe is around 80). By marking your current age on the stick you are better able to grasp how precious the time is that you have left and encourage you to think carefully about how best to use it

With *Half Life* Endewardt counters this idea, which is entirely self-serving and disregards the global inequalities surrounding life expectancies, with another form of reference and visualisation.



Detail



Two Faces (Ice), Exhibition: „TRUE COLOURS_Polyrhythm“, Milchhofpavillon, Berlin

Colours of the System:

Two Faces

Colour chart (Obi DIY store) mosaic and video, 160 x 360 cm, 2012.

The work *Two Faces* addresses the area of tension between poor and rich. These often lie close together – exemplified by the photo of a luxury apartment block in the middle of a favela in Sao Paulo, which forms the basis for this work. The ways of life and everyday strategies which are diametrically opposed yet coincide in this picture, could not be any more different from one another.

Stefan Endewardt's mosaic version of the picture lies on the floor as a loose rug of cards, or hangs on the wall of the exhibition space as a mural – a piece of decor, an item of furniture or floor plan. The two versions of the work, which have been given the physical conditions of 'water' and 'ice', pose the question of how fixed or how adaptable our notions of local and global power relationships can be. The disintegration of the 'whole' into its many parts and the ensuing possibilities of new connections also raises the question of our own responsibility and culpability within the interplay of structure and action.



Two Faces (Water), Exhibition: „Availsim“, Padua / Italy



GET DONE, Kotti-Shop, Berlin

Architektur als soziale Plastik

Architects' Data, recoded Architects' Data by (2013); Portrait of a legend, super 8 film, digitised and scored 2'55" (2012), photography (2014), photo documentation Nail the Colours to the Mast (2013); 4 colour stencil print (2005), 210 x 90 cm, 2014

In *Architektur als soziale Plastik* Endewardt negotiates the relationship between architecture and its residents via works from the last ten years. By compiling observations and works of different architectural approaches and models, Endewardt questions our perception of architecture as a given and purely aesthetic category;

Architects' Data – Endewardt's 'recoding' of the functional parameters of the Architects' Data by Ernst Neufert from 1936; Portrait of a Legend – a super 8 film which scans the brutalist architecture of the Ihme Zentrum in Hannover; photography from Dakar, Senegal which shows homemade cardboard Behilfsarchitektur; instant photos which document the exhibition Nail the Colours to the Mast in the Neues Kreuzberger Zentrum at Kottbusser Tor; a utopian architecture collage in a 4 colour stencil print the content of which was developed in response to the conflict of participatory strategies within architecture.

With reference to Joseph Beuys' concept of "Social sculpture", a concept based on a new understanding of "how we shape and design the world in which we live", Endewardt questions the relationship between the individual and their built environment and goes in search of new approaches to regard and design architecture as a procedural and participatory structure.



Urban Installation: Neues Kreuzberger Zentrum, Berlin

Kotti L'Amour:

Nail the Colours to the Mast

Urban Installation: transparent coloured plastic in stairwell (27m x 5m x 1.5m), Video interviews. Conception and artistic direction: Stefan Endewardt | in co-operation with Julia Brunner and neighbours from the Neues Kreuzberger Zentrum Berlin, 2013

The title of the work *Nail the Colours to the Mast* cites the common saying whose origin dates back to the Anglo-Dutch wars of 1797. The battles were fought mainly at sea and the story goes that the English fleet were not faring so well. The main mast of Admiral Adam Duncan's flagship was broken and this could have been read as a sign of surrender by the other English ships. Duncan ordered the flag be nailed to the broken mast and the battle that was thought to have been lost was indeed won.

The brutalist architecture of the Neues Kreuzberger Zentrum, a 1970s social housing project at Kottbusser Tor in Kreuzberg, Berlin, is somewhat reminiscent of a large cruise ship. In the neighbourhood surrounding Kottbusser Tor there is an ongoing battle against gentrification and forced evictions through rising rents. Longterm local residents are increasingly fearful of losing their homes as the area becomes more and more desirable to investors.

The installation *Nail the Colours to the Mast* takes a stand against the threat of displacement by property development around Kottbusser Tor: an act of making something visible by means of artistic strategies; in video interviews which accompany the installation residents of the Neues Kreuzberger Zentrum take an active stance against the dynamics of gentrification.



Video-Still out of the Interviews



Video-Still out of the Interviews

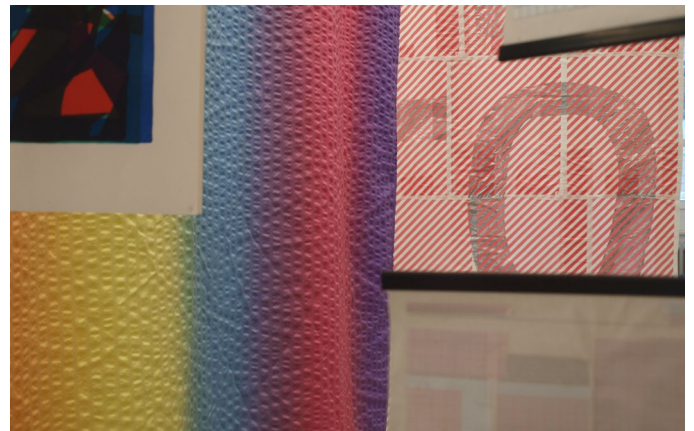


Exhibition: „Tender Buttons“, Galerie September, Berlin, 2013

The Ship

Wood, drawn upon packing paper, collaged newspapers, drawn upon plastic bags, etchings, stencil prints, collaged business cards. 2.5 x 3.5 x 3m, 2013

In the mobile diorama installation the *The Ship* Stefan Endewardt and Annette Knol examine and negotiate the structural controversies of their artistic collaborations. A selection of drawings, collages and prints address moments of tension and the search for an equilibrium in their multi-disciplinary practice, whose challenges and potentialities can be found in the fragilities, overlappings, complexities and surprises.



Exhibition: „Tender Buttons“, Galerie September, Berlin, 2013



„Das Gefängnis in Mir“, Kotti-Shop, Berlin

Das Gefängnis in Mir_The Dome

Musical score with 24 channels / 1 cycle (4:33 looped) / geodesic cardboard dome: 3 X 3.5 X 3.5 m, 2014

Das Gefängnis in Mir by Julia Brunner and Stefan Endewardt addresses the notion of imprisonment within our own structures. Prisons in which we live, which we have built for ourselves, which we have been born into and ones in which we have been put; structures, rules, bans, fears and constraints. Both artists materialise acoustically and through installation, thoughts and ideas which surround psychological, spacial and social prisons. The artwork embodies free thoughts and translates them into a mobile, architectural structure.



„Das Gefängnis in Mir“ (Inside-View), Kotti-Shop, Berlin



THE KNOT, Mariannenplatz, Berlin

*a-maze-ing_*ein räumliches Wiki

Spatial wiki as a participatory installation within a public space sculptural installation: aluminum shelves, paving tiles, mattresses, metal cupboard, palettes, wood, tarpaulin, polystyrene, charts

Contents: typewriter, television, dvd player, headphones, found objects, glass, weeds, soil, speakers and playback device, instant camera photos, camera obscura photos, texts, collages. Dimensions: 3m x 5.8m x 4m

Concept and artistic direction: Stefan Endewardt and Anne Kohl as part of the project "THE KNOT" in collaboration with neighbourhood communities in Berlin, Warsaw and Bucharest | Team: Tim Greaves, Annette Knol, Christopher Robotham | Commissioned by: THE KNOT, 2010

The word wiki derives from the world of computers and refers to a software which provides a structure in which experience and knowledge can be collected, divided up and the content communally edited. By applying this idea to the public urban space *a-maze-ing*, a *spacial wiki*, was developed as an installation-like filing structure linked together by an interconnecting system.

In Berlin, Warsaw and Bucharest participants examined the urban space which they used in workshops and then planted the results of their experiments into the spacial wiki. From this a complex, continually growing and changing installation emerged, in which differing emphases, perspectives and vistas from the three cities were overlain and viewed in relation to their surroundings.

By using the consistent structural principle of the spacial wiki, it became possible to compare the three metropolises. Problems and opportunities arising from the three neighbourhoods became visible and it was possible to articulate them, and in this way contribute to a constructive and reciprocal exchange.



THE KNOT, Praga, Warschau