

KUB 2022.01

**Dora Budor**  
**Continent**

19 | 03 – 26 | 06 | 2022

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## Ground Floor

Rental bicycle

### ***Something to Remind Me*, 2020**

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For several years, bicycles with a blue front wheel have been omnipresent in the cityscape of Berlin. Property of the oldest European bike rental company, these vehicles can be leased by their users but never bought or owned. In the winter months of 2020, Dora Budor rented the “Original” while temporarily residing in Berlin.

With her movements through the city stored like a map within, Budor commissioned a metal foundry to smelt the bike at the end of her stay. The alloy was poured into a mold taken of Elsa von Freytag-Loringhoven’s *Enduring Ornament* (1913) – possibly the first ready-made – lent to the artist from a private collection for the purpose of reproduction. The alloy sufficed for eleven multiples.

The prior use of the object appropriated by von Freytag-Loringhoven remains unknown. Said to have been encountered on the streets of New York on the way to her own nuptials, the rusty ring-shaped object by far exceeds the size of a wedding ring. Cast in solid iron, it might have been part of a chain or functioned as a weight.

*Enduring Ornament* is an act of transgression. Echoed in the legislative circumference of marriage, the act of its appropriation transgresses not only property rights but those rights inside language, both of which firmly enclose and are enclosed within the modern subject’s sexuality.

## Basement Program

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**Tuesday** **Eduardo Williams with Mariano Blatt:**  
*Parsi*, 2018  
Color, sound, duration: 23’08”  
Courtesy the artist

**Friday** **Hannah Black:** *The Neck*, 2015  
Color, sound, duration: 3’15”  
Courtesy the artist and Arcadia Missa,  
London

**Wednesday** **Moyra Davey:** *Hell Notes*, 1990/2017  
Super 8 film with sound, transferred to HDV,  
duration: 26’16”  
Courtesy Galerie Buchholz, Berlin/Cologne/  
New York

**Weekend** **Rosemarie Trockel:** *Parade*, 1993  
Color, sound, duration: 11’43”  
Courtesy Sprüth Magers/Copyright Rosemarie  
Trockel und VG Bild-Kunst, Bonn, 2022

**Thursday** **Sarah Rapson:** *(Tell me what you want)*, 1997  
Audio recording, duration: 16’13”  
Courtesy the artist and Maxwell  
Graham/Essex Street, New York

## First Floor

***Kollektorgang (I – XIV)***, 2021

***Kollektorgang (XV – XXIV)***, 2021

***Kollektorgang (XXV – XXIX)***, 2021

Latex, shredded documents, water, cement, wood, metal hardware

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Three sculptures obstruct the view upon entering the gallery. The joint length of the tripartite work equals the width of the excavation pit in which the Kunsthaus is anchored. Cast in-situ, the so-called diaphragm walls enclosing the pit serve a double purpose: to prevent the collapse of surrounding buildings, and to form a collector duct, which equipped with a pump system expels any incoming seepage.

Forming a room within the gallery, the external sides of *Kollektorgang* are bound with preservation latex. Typically used for the removal of surface residue from ancient artifacts, the artist has applied the substance directly to the diaphragm walls, stripping them of any material remnants. Part negative casts, part positive objects, *Kollektorgang* fails to establish an indexical correlation with the collector duct. Neither as inversion, nor absence, the subterranean groundwork of the Kunsthaus has been brought into view as the relation between structure and material, blueprint and reification.

In order to stabilize the freestanding sculptures, Budor manufactured papercrete from shredded paperwork discarded by various businesses in Berlin. When viewed from a distance, *Kollektorgang* seems to blend into the walls of the gallery, which were designed as neutral backgrounds for the display of art. Up close, however, the sculptures drop their camouflage; disclosed is a muffled murmur of internal circulations, legal agreements, and private correspondence. What must be expelled for the neutral to be maintained?

Coffee waste,  
thermoplastic  
polymer, wax

## Second Floor

### ***Pucks (bagarreurs)***, 2021

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Apart from hosting all the administrative functions of the museum, the black building adjacent to the Kunsthaus sublets the ground floor to a café bar. In separating these amenities from the main building, the experiencing of art has been purged from its production.

Upon the artist's request, the KUB Café started collecting their leftover coffee waste a few months prior to the exhibition. The discarded coffee was molded into solid disks replicating the dimensions of a standardized hockey puck. The mass sufficed for around 300 casts.

From coffee puck to hockey puck, the nervous buzz experienced after consuming coffee has become potential movement and speed objectified. The disciplinary tension associated with caffeine, a stimulant central in assimilating body rhythms into labor conditions, has been released into the gallery, transforming a room for silent contemplation into an arena of an exceptionally physical and confrontational sport.

There is no fixed meaning in language, but "an incessant sliding of the signified under the signifier," as the French psychoanalyst Jacques Lacan puts it. Sanity and communication, however, depend on the provisional illusion of stability. Sliding across the gallery floor, *Pucks (bagarreurs)* are temporary anchor points, "points de caption," in language materialized. No signified escapes, even if captured, the play of shifting meaning that is language.

HD video,  
color, sound,  
duration: 10'32"  
Sound by KVANTUM  
(Stefan Tcherepnin  
and Paul Sigerhall)  
and Stubborn

## Noah Barker and Dora Budor:

### ***Chase Manhattan***, 2021 – 2022

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## Third Floor

Newspaper  
print, frame

### ***Shell Which Fell Without Exploding***, 2021

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*How quietly the shell came to earth in the end and simply deposited itself lengthwise on the grass without even scoring the surface...<sup>1</sup>*

Appearing in a newsprint article published by *The Illustrated War News* in 1916, the photograph shows an Austrian 420 mm heavy artillery shell that has fallen “blind” next to an Italian trench. To give an idea of the scale of the projectile, an Italian soldier has laid down on the ground beside it. The inclined stick to the left in the photograph was only slightly pushed forward as the shell finally came to rest. The average range of the gun was thirty kilometers upwards.

Remote controlled  
sex toys,  
ventilation system

### ***Termites***, 2022

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Inspired by the historical concept of hortus conclusus – “enclosed garden” – Kunsthau Bregenz acts as a sheltering cell, protecting the visitor from any distractions from the outside world. Inside the building, any potentially disturbing infrastructural systems such as ventilation and heating have been encased within the architecture.

In the twenty-eight kilometers of ventilation pipe cast into the walls, a series of remote-controlled sex toys pulsate against the metallic ducts. Their reverberations are carried into the gallery with the incoming air that seeps in via discreet slits around the edges of the floor.

One cannot turn away from sound, neither can it be drowned out by shutting the eyes. Rather than delivering the artwork as a confined experience or object, the sonic infestation of *Termites* provides continuous stimulation, destabilizing the borders of the artwork and threatening the spatial intactness of the gallery.

Besides actual gardens, hortus conclusus was a common theme in European renaissance painting as an allegory for the Annunciation – reproduction without sexual intercourse. While nothing is allowed past the walls of the garden but words in the air, the non-verbal intonations of *Termites* enter the gallery as a continuous stream of arousal, stirring its architecture.

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<sup>1</sup> “On the Italian front in the Trentino: An Austrian 420-mm shell which fell without exploding, *The Illustrated War News*, April 12, 1916 [Part 88], page 46.”

Male molds

## **27 Male Molds, 2021**

Labelled as “side table,” a solid wood object with silver-painted surface first caught the artist’s attention in a vintage store. After some searching, Budor was able to source a group of twenty-seven related objects from a company specializing in historical building elements. The objects originated in a decommissioned iron foundry somewhere in Berlin where they had served as male molds in the casting process of machine parts.

Male molds act as negative space in casting. Producing an interior, the absent positives are present in the gallery space as a lack. Arranged by the artist into a cluster of stacks, the objects bring to mind a choir of female torsos, totem-like, or perhaps the pipes of a large organ.

An object which has lost its use value can regain value through its historical patina, which calls forth a precious sentimentality around the loss of a less alienated mode of production where the physical appearance of an object would tell the story of its function. While the production mode itself has ceased to exist, such as the iron foundry, the object remains mysterious in its phantomlike presence—almost subject-like.

Lexapro  
(Escitalopram),  
sandpaper

## **Love Streams, 2022**

Used in removing material from a surface, sandpaper is also the carrier of what has been subtracted. Normally discarded when the abrasive layer is worn down or saturated with particles, in *Love Streams*, sandpaper acts as a recurring background for a series of rubbings.

The rubbings were made with escitalopram, a selective serotonin reuptake inhibitor (SSRI) prescribed to the artist in oral form for the treatment of depression and generalized anxiety disorder. What should have been ground by the body has been ground down by hand, capturing the floor and walls of the artist’s studio through a process of automatic frottage and mark making.

Text by Erika Landström