

Veit Stratmann, The Rhine Swing

Biografia Autore:

Nato nel 1960 a Bochum (Germania), Veit Stratmann vive e lavora a Parigi.

Titolo:

The Rhine Swing

Anno:

2000

Descrizione del progetto:

La ricerca di Veit Stratmann utilizza il non realizzato e il concetto di non realizzabilità come strumento per affrontare - in linea con una tradizione concettuale - criticamente discorsi politici o economici-politici, spesso legati al concetto di sicurezza e alle strutture del potere, tentando di dare una forma chiara al discorso e mettendo in discussione il ruolo stesso dell'artista, riflettendo sull'impossibilità e l'inefficienza come elementi per la produzione di un progetto. The Rhine Swing consiste in una gigantesca altalena pensata per oscillare sopra il fiume Reno, tra le località di Daubensand (Alsazia, Francia) e Schwanau (Baden, Germania), luogo individuato dall'artista per la relativamente ridotta ampiezza del fiume così come per la bellezza del paesaggio. Rappresentazione - non priva di ironia - della cooperazione Franco-Tedesca, questo progetto contiene una prima analisi di fattibilità attraverso uno studio delle modalità di accesso, di funzionamento, di utilizzo e delle necessità di sicurezza, studio che si rivela strumento per l'artista funzionale a una critica in primis della forma progettuale e più in generale delle dinamiche economico-politiche in atto tra i paesi europei.

Descrizione della documentazione del progetto:

Rhine swing.tif (file tiff, 58,691 x 29,066 cm, 300 dpi)  
rappresentazione del progetto attraverso un fotomontaggio

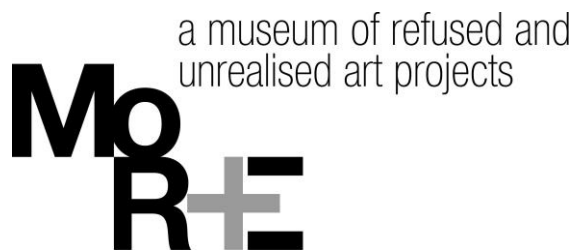
Rhine Swing.odt (file OpenDocument Text)  
relazione di progetto

Committente e ulteriori informazioni sul progetto originale:  
Progetto sviluppato dall'artista.

Motivo di mancata realizzazione:  
Progetto pensato come non realizzabile.

Bibliografia specifica

Pierre Tillet, La Methode Stratmann, "Cahiers du Musée National d'Art Modrene- Centre



Pompidou", n° 132 summer 2015

Veit Stratmann, Data – 2006-2011, Les presses du réel, Dijon, 2011

Nina Gülicher, Clôture et Ouverture - Projets irréalisables et non réalisés de Veit Stratmann, 20/27 n° 5, 2011.

Veit Stratmann, Tool 1992-2022 : realised:r. unrealised:u., DRAC Haute-Normandie, Rouen; Emmetrop, Transpalette, Bourges; Chapelle du Geneteil Carré, Château-Gontier; Galerie Chez Valentin, Paris, 2002.

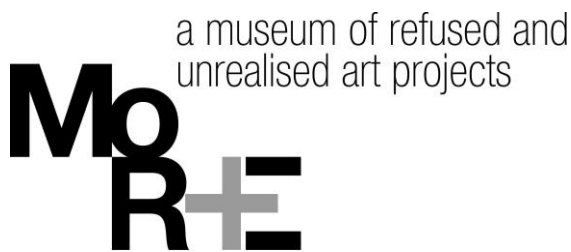
Michel Gauthier, Les Intransitifs (sur quelques pièces de Veit Stratmann), "Art Présence" n° 40 - octobre - novembre - décembre 2001.

Veit Stratmann, Venezia 1998, La nuova icona, Venezia, 1998

Veit Stratmann, Aubervilliers, ART'O, 1997, Le Façonnage Technique, Montreuil, 1997

scheda a cura di:  
Marco Scotti

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Artist:

Born in Bochum, Germany, Veit Stratmann is a visual artist based in Paris.

His work revolves around questioning: can an artistic gesture be based on the notions of choice and decision-making – the postures of those who encounter the work?

Can this decision-making and the infinite suspension of time involved in doing so become constructive material (Morgan Marlet describes this in her MA thesis on Veit Stratmann's work in the urban space as “suspending space to suspend time”)?

If political action originates in the act of decision making, can an encounter with art generate a permanent oscillation between political and artistic gestures? Can an artistic gesture undo the coherence of a space without affecting its physical integrity? Or create a “parenthesis” or construct a loophole in its meaning in order to create the blurring of status? Can this become creative matter?

Can an artist's work be a deflector? Can art be the departure point of observation rather than that which is observed?

Stratmann's work is often done in and for public space. The presence of an object in public space does not necessarily confer a particular status to that given object. The encounter with an object in public space does not impose any particular status or behavioural code upon the public. Both the viewer and the work viewed define the nature and the quality of this encounter. Public space thus presents an ideal place for posing questions - and a way of transforming its fragile status into creative material.

Veit Stratmann's personal history is also at the root of his work in public space and it has undoubtedly conditioned the social issues that underline his line of questioning. Born in Germany, he moved to France in 1981. This displacement of his personal “territory” and focal point from a general sense of “belonging” (in Germany) to an acute awareness of “not belonging” (in France) reoriented his perception of space, territory, separation and belonging. He began to explore the possibilities of influencing his space without actually modifying it. Becoming aware of the limits of his space brought about questioning: how can the limits be made permeable? How can the interstices be used? How can these territories be adjusted, modified, transformed?

The range of Veit Stratmann's artistic preoccupations is anchored in this socio-cultural and spatial questioning. Yet his line of questioning enters the sphere of “art” only when there is exchange with others – as many others as possible. This naturally pulls his artistic action towards the « polis » – public space (not the political space but the space of politics). This is where decision and choice-making, negotiation, stance-taking, limitations and borders take form and make sense.

Title:

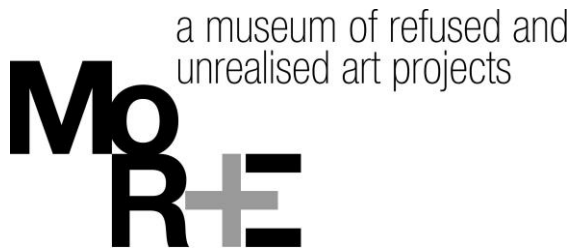
The Rhine Swing

Date:

2000

Project description:

Veit Stratmann research makes use of the unrealised and the concept of unrealisability as a tool to deal with - in line with a conceptual tradition - political or economic-political



discourses, often connected with the concept of security and with the structures of power, from a critical point of view and trying to give a clear form to the discourse while questioning the role of the artist himself, reflecting on impossibility and inefficiency as elements for the production of a project. The Rhine Swing is a project for a giant swing to be placed over the Rhine River, between the locations of Daubensand (Alsace, France) and Schwanau (Baden, Germany), a site identified by the artist for the relatively low amplitude of the river as well as the beauty of the landscape. A representation - not without irony - of the Franco-German cooperation, this project contains a first feasibility analysis through a study of the modalities of access, operation and use together with the security requirements, a study which reveals himself as a functional tool for the artist to criticise the design method and, more generally, the economic and political dynamics between the European countries.

Project materials description:

Rhine swing.tif (file tiff, 58,691 x 29,066 cm, 300 dpi)  
representation of the project through a photomontage

Rhine Swing.odt (file OpenDocument Text)  
project relation

Commissioner and other information about the original project:  
Project developed by the artist.

Unrealized project: reason why  
Project conceived as impossible to be realised

Dedicated bibliography:

Pierre Tillet, La Methode Stratmann, "Cahiers du Musée National d'Art Moderne- Centre Pompidou", n° 132 summer 2015

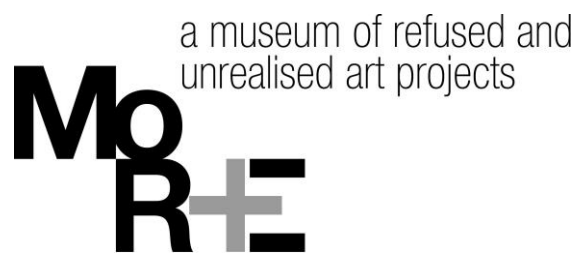
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