


K M R U



Sonia Fernández Pan



Objects, sound and words





opening event transcript

13 May - 18 June

opening event 19:00-20:00 12 May

Wannsee Contemporary

Wannseewandeln

13.05.2023 – 18.06.2023

Wannsee Contemporary
Chaussee str. 46
14109 Berlin Wannsee
www.wannsee-contemporary.com

opening event performed by

KMRU, Sonia Fernández Pan, objects, sound and words

During the charging ritual at the opening of Wannseewandeln, the texts and sound pieces are generated live and simultaneously, as a means of communicating with the artworks in the exhibition. Specifically expressed for each of the ten artworks, there are ten unique texts and sound pieces. Each artwork, text, and sound piece influences and takes shape from one another, collectively forming an occurrence that signifies the intricate interplay of the event as it unfolded.

This transcript comprises ten sheets of texts that are emerged from the charging ritual. Each text possesses a distinct 'wavy' written form, shaped by the visual curve of the sound waves corresponding to the recorded sound piece during the charging ritual. The text is written by Sonia Fernández Pan in one flow during the event. Each artwork is a wave of meaning for the text as a whole, creating different directions during the process. The sound pieces are created for each artwork by Joseph Kamaru, aka KMRU.

The texts and sound pieces are unedited.

Artists: Ella CB, Tobias Hantmann, Nona Inescu, Sylbee Kim, Verónica Lehner, Nico Pelzer, Esper Postma, Elinor Sahm, Franziska Seifert, Saskia Wendland
Curated by Ran Zhang
In collaboration with Avi Feldman

Graphic design: Ran Zhang

Special thanks to: Matilde Amigo Fernández and the ten artworks made the event happening.

WANNSEE C O N T E M P O R A R Y

- 1 KMRU and Sonia Fernández Pan charging Untitled by Tobias Hantmann
- 2 KMRU and Sonia Fernández Pan charging Dolmen by Sylbee Kim
- 3 KMRU and Sonia Fernández Pan charging Maybe Embrace by Ella CB
- 4 KMRU and Sonia Fernández Pan charging Introvert V by Nona Inescu
- 5 KMRU and Sonia Fernández Pan charging Untitled by Saskia Wendland
- 6 KMRU and Sonia Fernández Pan charging Kobold/Bambuswurzel by Franziska Seifer
- 7 KMRU and Sonia Fernández Pan charging The Unused Five by Nico Pelzer
- 8 KMRU and Sonia Fernández Pan charging Displacement Studies #2 by Esper Postma
- 9 KMRU and Sonia Fernández Pan charging Magnetic Particles by Verónica Lehner
- 10 KMRU and Sonia Fernández Pan charging Holy Water (closed) by Elinor Sahm

Someone once said
that we are all bodies of water,
but also that water needs a body
to take any shape.

The fountain is not a living body of water,
but gives body and life to water.

Imagine that there is a fountain of tears
where you can drink joy and sadness
accumulated over centuries.

I can't help but think about

what makes a fountain happen.

I mean, the fountain underneath the ground,
all the conduits that make the water spring up.

Somehow our bodies resemble fountains
in how we receive and release water.

I like how she brings back how

the inexpressible is inexpressibly expressed

in the expressible.

It sounds twisted and difficult

but it is a very easy idea.

That can happen with the things you like most:

they express themselves inexpressibly.

It was not her idea, but his

But sometimes we remember more

who delivers the content than the content itself

or the content originator.

He said that a kiss

is the beginning of cannibalism.

I still wonder what a hug could mean

within this understanding of human contact.

Hugs also shorten distances between bodies,

but they do not mean the same everywhere.

It still surprises me

how little hugs can mean at social events.

While at the same time

I am thankful

for this light importance

of supposedly intimate gestures.

Someone said that geology

could teach us a different understanding of time.

Apparently, the many layers of earth

do not behave according to the linear structure

presented in most books.

Earth moves

and by moving it places the past in Earth's crust.

This also means

that each layer mixes times unclearly.

Holes tend to be a metaphor for a void.

However, a hole is made of matter

or can only happen through matter.

Yesterday she told me that, apparently,

all matter in the universe will be eaten by black holes.

I felt it was a very compelling way

of stating how holes are made of matter.

Here and in the universe.

I still don't get how the universe can keep expanding

if there is no space beyond the universe.

But perhaps it works like a worm,

which makes a hole while it moves,

and is held in place by the hole it makes by moving.

This is what she once called infrastructure.

She was the first to tell me

about the fossils of the future

and it took me some time to realize

that the future itself is a fossil.

Because one thing is what we think could happen

and another is what actually happens.



Someone called this the difference

between the future and the "to-come"

Apparently the utopian Project is less about the future
and more about the "to-come"

The Theseus Paradox Presents a ship

whose elements have been slowly replaced over time,
until no "original" elements are left.

Something similar happens with our bodies,

when after a few years their cells are totally different
but we are still the same person.

On a much smaller scale this situation

happens with our nails

which also prove how easily we can become waste.

If architecture should (or at least could) be
a living space,

I still wonder why it is presented
without people inside or around it.

Perhaps this is because
the model inspires the building
instead of the building inspiring the model.

Lately I started to think more and more about
unstable shapes and forms by looking around me,
especially at clouds

and plastic bags hanging mostly from trees.

Someone once said

(and probably more times)

that forms are related to a desire

for the control of matter.

I read somewhere that

a painting is not an object,

but a moment in time within a larger event.

What we see is not a painting,

but a kind of stage of matter,

which is changing slowly

and unnoticed during our lifetime.

For me, paintings and images are objects

in three dimensions.

Being flat does not make them

any less three-dimensional.

They are also a paradox

that I cannot explain now.