



„Wild West“

A show of four artists of Germany, Norway and the USA.

Stefka Ammon

Björn Hegardt

Ethan D. Jackson

Gudrun Rauwolf

All participating artists deal with projections onto a reality which as such no longer exists, has never existed, or only exists in reproductions:

The “Wild West”, a landscape of longing with its “Cowboys and Indians” that is available to everyone.

Human images and symbols which everyone understands, but which do not correspond to those from which they have been borrowed.

Landscapes that refer to a different reality than the one they are supposed to represent.

The spectrum of investigations comprises not only those projections that originate in Europe; the USA also reproduces its own fictional reality again and again.

Stefka Ammon begins with the German phenomenon of „Winnetou“ (a fictional Apache hero created by the writer Karl May in the late 19th century), testing her feelings against reality among the Mescalero Apaches in New Mexico, USA.

Media: photography and video projection.

Björn Hegardt works in the medium of analog photography. The symbols and signs of Wild West are placed in the cityscape of Berlin. By playing with our surroundings he creates distortions of reality.

zzzhhhh

Ethan D. Jackson makes use of digital montages from Western movies (in VHS format) shot in Europe. Restored to cinescope format, the images become a projection onto the Arab world.

Media: Digital Prints.

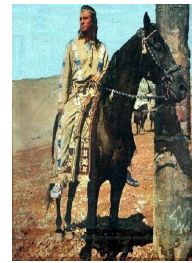
Gudrun Rauwolf follows the route of German anthropologist Abby Warburg’s 1895 journey through the Southwest of the USA in order to explore new paths and branches, new junctions.

Media: Photography and text in three dimensional installation.

## STEFKA AMMON (D)



1982 in the woods



1964 „Winnetou II“

### Curriculum Vitae

- 1970 born in Gehrden/Hannover
- 1992 certified stonemason
- 1994–2000 Kunsthochschule Berlin Weissensee, Visual Arts–sculpture with Prof. Inge Mahn
- 1998–1999 study abroad in Philadelphia, MfA-Program of Pennsylvania Academy of Fine Arts, USA (Prof. Jody Pinto, Prof. Joel Fisher)
- 2000 Diploma KHB-Weissensee
- 2001 Meisterschüler Ernennung (Postgraduat degree) with Prof. Inge Mahn

### Stipends

- 1995–2001 scholarship of Ev. Studienwerkes Villigst e.V.
- 1999 Vermont Studio Center, Artists in Residence-program
- 2001–2002 IPA stipend, the City of Berlin
- 2002 visiting artist at WWpp (Werkraum Warteck), Basel, Switzerland
- 2002/2003 DAAD (German Academic Exchange Service) traveling grant for Albuquerque, New Mexico, USA

### Awards

- 2000 Award of Mart-Stam Gesellschaft, (Mart-Stam Society), Berlin, D
- 2002 Nomination, VID-Award, Festival für Videokunst, (Video-Art-Festival), Bern, CH

### Groupshows (excerpt)

- 1995 Galerie Artus, Hamburg, D
- 1997 Kunstverein Frankfurt/O. mit Dorothea Neitzert, D  
„transfer“ at S-Bahnhof Jannowitzbrücke, Berlin, D
- 1999 „sticker shock“, Institute of Contemporary Arts (ICA), Philadelphia, USA  
Videonight, MadeaStudio, Kitakyushu, Japan
- 2000 3. International Student Triennale, Marmara University, Istanbul, Turkey  
„Hauptsache, man ist gesund und glücklich“ Performance with Franziska Wüsten, Kasko im Warteck, Basel, Switzerland
- 2001 „The real virtuality“ with Fishing Enterprise, Staatsbank, Berlin, D  
„Reich und berühmt“ With Fishing Enterprise, a Kooperation with Podewil, Staatsbank, Berlin, D  
Mart-Stam-Award-Show, Kaufhaus Dussmann, Berlin, D  
„Künstlerbilder“, Galerie Helga Broll visiting Galerie Mesao Wrede, Hamburg, D
- 2002 „I wish I was ... I am ...“ Kaskadenkodensator, Basel, Switzerland (Single Person show)  
„Prime Time 2“, FRAC Alsace, Sélestat, France  
„Best of V.I.D. 2001/2002“, 2002, Video-Art-Festival, V.I.D. Bern, Switzerland  
„Letztes Jahr“ with Manja Herrmann and Eva Christina Meier, Monbijou, Berlin, D

Stefka Ammon is currently Visiting Assistant Professor at Kunsthochschule Berlin-Weissensee. She is coordinating the postgraduate Interdisciplinary StudyProgram.



Project „Mein Winnetou“ („My Winnetou“)

Winnetou is a fictional character known to everyone in Germany: an outrageously stereotyped projection, in our imaginations, of a world of adventure and deeply meaningful rituals. Winnetou stood by almost every one of us in childhood as an undying friend, an unparalleled hero, a confidant and, last but not least, a promise of unspoken understanding. He and his fictional companions shape Germans' image of the United States of America and the Wild West to this day.

During the first phase of my engagement with this phenomenon –which for me is a very personal investigation– I focused on the novels of Karl May and his biography, as well as the portrayal of the Winnetou story in children's audio plays, films and open-air stages throughout Germany.

In January 2003 I produced a short video reflecting Winnetou as the object of my longing. My point of departure is the cultural position of Germany today, my subject the despair over the unreality of his fictional existence.

Within the framework of a travel grant from the German Academic Exchange Service (DAAD) I will address my projections onto the Wild West in New Mexico, USA from February through April 2003. I intend for more work in video and photography to arise from my encounters with real „Indians“. The Mescalero-Apaches, („Winnetou's tribe“) live on a reservation in the southern part of the state.

I would like to find a blood brother.



2002 in front of billboard of TV-station Kabel 1



1979 in Bad Segeberg

## Björn Hegardt (NO)



Treptower Park, 2001, 50 x 75 cm

### Curriculum Vitae

1974	Born in Örebro, Sweden
1995-97	Hovedskous målarskola, (painting) in Gothenburg, Sweden
1997-2001	The Academy of Fine Arts in Trondheim, Norway
1999-2000	Kunsthochschule Berlin-Weissensee, Berlin, Germany

### Lives and works in Berlin, Germany

#### Stipends

2002	Norwegian Council for Cultural Affairs
1999/2002	Norwegian Artists Foundation, Project Grants 2001-2002
2002	Helge Ax:son Johnsons Foundation, traveling grant to Moscow
2001/2002	Norwegian Governments working grant for younger artists, 2 years
2003/2004	Swedish Governments working grant, 2 year
2003	Artist in residence: IASPIS, Stockholm

#### Group-show (excerpt)

1998	Galleri Kamras, Borgholm, Sweden Decembershow, Trondheim Museum of Modern Art, Norway „Intro“, Studentersamfundet in Trondheim, Norway Erkebispegården in Trondheim, Norway
1999	„Containers of Art“ – Container installation in center of Trondheim, Norway
2000	Gallery 60 (Soloshow), Umeå, Sweden Gallery KIT, Trondheim (Norway) Galerie MörkeFischer, Berlin, Germany
2001	Royal Danish Artacademy Gallery, Copenhagen, Denmark Trøndelagsutstillingen, Center for Contemporary Art, Trondheim, Norway „Interviews“ Trondheim Museum of Modern Art, Norway „Interviews“ UKS Gallery, Oslo, Norway
2002	Galleri 54, Gothenburg, Sweden. The Drawing Biennale, Galleri F15, Moss, Norway. „A Given Circumstance“, Arcadia University Art Gallery, Philadelphia, USA Springshow, Fotogalleriet, Oslo, Norway The Projectroom (in collab. with Theo Ågren), Galleri F15, Moss, Norway

Björn Hegardt is also editor for "FUKT", a magazine for contemporary drawing.  
New edition was released in October 2002 at the Drawing Biennale, Galleri F15, Moss, Norway.

## Björn Hegardt (NO)

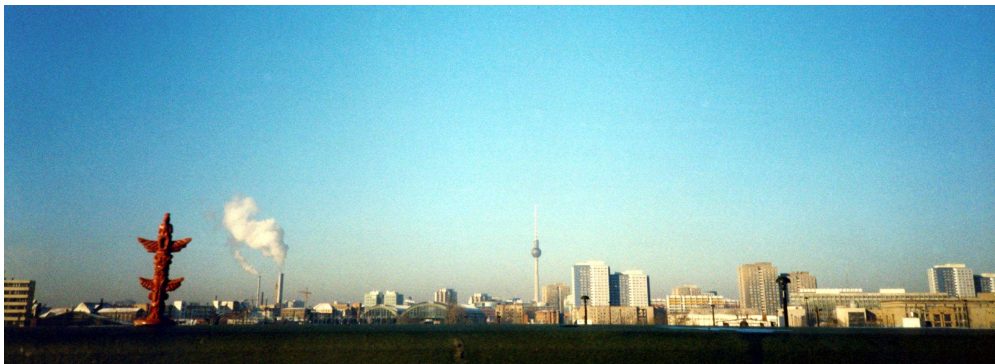
### Artistic Practice and Projekt:

In my photographs I manipulate the cityscape/street scenes by inserting, at close range, handheld toys, mirrors and other small items. Thanks to the camera's monocular viewpoint, these seamlessly assume their illusory position in the picture. Although the precise placement of these objects attempts to blend into or double their surroundings, the trick is always transparent, leading viewers to look beyond the city's surfaces to the symbolic meanings that infiltrate every aspect of urban life.

I have different starting points for each picture. Some of them are about commenting monuments and architecture in different ways. But the theme varies; it can be American western movies in German cityscape or a palm tree at a highway in Stockholm. The common theme is the concept of playing with our surroundings, creating distortion of reality. I want my pictures to work as thought-experiments, as if I could move a skyscraper to the left or make an Indian come riding along the sidewalk.



Cowboys, 2001, 300 x 100 cm



Totem, 2001, 245 x 120 cm

## Ethan D. Jackson (USA)



A great Liar, 1998

### Curriculum Vitae

1970	born in Peterborough, New Hampshire, USA
1994–1995	MFA, University of Colorado at Boulder, Degree in Photography, Colorado, USA
1988–1992	BA, Williams College, Williamstown, Massachusetts, USA

### Stipends (excerpt)

1991	Berkshire Art Association Fellowship
1996/1997	Artist in Residence, Anderson Ranch Arts Center, Snowmass Village, CO, USA
1999	Opportunity Grant, Vermont Council on the Arts, Financial Support for „Landscape Archaeology“
2001	Opportunity Grant, Vermont Council on the Arts, Financial Support for „Memento Mori“

### Awards (excerpt)

1998	Merit Award, „PhotoSpiva '98," George A. Spiva Center for the Arts, Joplin, Montana, USA, Juror: Connie Imboden.
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### Groupshows (excerpt)

1997	„Awkward Equations, or, we might imagine the Diagram to be a large table“ Joseph Raj Gallery on the World Wide Web ( <a href="http://www.rajgallery.com">http://www.rajgallery.com</a> )
2000	„Dust“ Cornell DeWitt Gallery, New York, USA „Selected Silver Gelatin“ Joseph Raj Gallery, with Paul Schroder, Austin Texas, USA „Panavisions“ Helen Day Art Center, Stowe Vermont, USA
2001	„Noble Souls Abhor Wrongdoing“ Coburn Gallery, Colorado Collge, Colorado Springs, Colorado, USA
2003	„Memento Mori“ Cornell DeWitt Gallery, New York, USA

Ethan D Jackson is currently Visiting Assistant Professor of Art at Reed College, Portland, Oregon, USA.



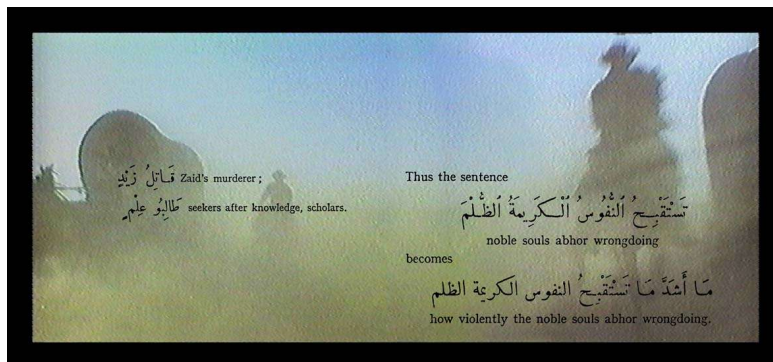
Work:

These panoramic images were constructed with a computer. Though they are assembled from various parts of old Westerns, the scenes here are unique and never appeared in any real film.

The text comes chiefly from a book entitled „Teach Yourself Arabic.” Some is also drawn from a book of English grammar from the same period, and some is invented. The films that inspired these compositions were shot in Spain. The landscape fragments that make up these vistas were inhabited by Arabs (Moors) during much of the Middle Ages, and the characteristics of Arab civilization mark these deserts in ways that, in film, pass for later visions of the American Southwest. That Southwest is the setting for the American violent mythology of the Cowboy, in which right and wrong, good and bad, value and indifference are hammered out. There is an aspect of this heritage that lives today in the ongoing paranoia and xenophobia of Americans against Islamic people.

This body of work began in 1998. The current global political scene, and particularly the “War against Terrorism” make the issues I am approaching all the more contemporary and troubling.

The images here are intended to be beautiful and to offer a suggestive and open-ended combination of elements that peel back some layers of a complex cultural product. ‘Western’ visual conventions, narratives of violence and power, vastness and deserts, and the rules of right and wrong in thinking and grammar— aspects of all of these are juxtaposed here for examination.



Seekers after Knowledge, 2000



Avoidance of Impropriety, 1999





2002, New Mexico

Curriculum Vitae

1971	born in Dresden
1991-1997	studies stage-design at Kunsthochschule Berlin Weissensee
1993-1999	studies visual arts at Kunsthochschule Berlin Weissensee
1995	six months stay at Central St. Martins, College of Art and Design, London, GB, (scholarship of European Community's Erasmus Program)
1997	Diploma stage-design, Kunsthochschule Berlin Weissensee
1999	Diploma visual arts (Painting, Drawing), Kunsthochschule Berlin Weissensee
2002	birth of son Arved

Stipends

1999	Meisterschüler-stipend (postgraduate)
2000	German Academic Exchange Service (DAAD), one year in London, GB
2000-2001	NaFög-Stipendium (young artists supports-stipend), the City of Berlin, D
2002	Traveling grant of Sächsische Staatsministerium für Wissenschaft und Kunst (Saxonia's Ministry of Science and Art), to New Mexico, USA, following the traveling diary of German anthropologist Aby Warburg

Groupshows (excerpt)

1992	Spring Salon, HfBK Dresden (Academy of Fine Arts), Dresden, D
1994	„Das Fremde“, PasquArt Biel, Biel, Switzerland
1998	„ZWISCHENNutzung, UND – Erkennen, Einschreibung, Dinge“, Berlin, D
1999	„9 Felder“, Städtisches Museum (City Museum), Eisenhüttenstadt, D (Drawings), Rotes Rathaus, (Town Hall), Berlin, D „Gegen – An – Aus – Sicht“, LincBerlin, Berlin, D
2000	Brighton Media Centre Gallery, Brighton, GB Trade Apartment, artist run space, show of DAAD Exchange Artists „Dust Up – Two Down“, The House, London, GB „Heresville“, The House, London, GB

Projects (excerpt)

1995	„presence of absense“, Chocrane Theatre, London, GB
1995	„EXPO-EXPLO –Das Märchen von der Kostenexplosion“, streetlevel, with Peter Langkafel, Dresden, D
2001	„Fotografie als Navigationsmetapher“, developping of a navigation-system by photographic means for an e-learning system

Film/Theater (excerpt)

1992	„Zustandsbeschreibung“, VHS, 3 min. (directing, screenplay, stagedesign)
1994/95	„Es kommen härtere Tage“, 35 mm, 36 min. (director: J. Schreier), stagedesign
1997	William Shakespeare „Was ihr wollt“, bat-Studio Theater, (director: P. Kleinert, C.-H. Risse), stagedesign and costumes, Berlin, D
1998	Tour with Shakespeare's „Was ihr wollt“, Jean Cocteau Repertory, Bouwerie Lane Theater, New York and Black Box Theater at Carlisle Theater, Kalei/ Philadelphia, USA

## Migration of Images

„Since they are enclosed in the same place together, for a particular time, you understand –locked in, in the same place, for a certain time– thus the main thing is achieved. They see the same landscape. At a different time.“  
*Pause.*

Their difference would have been the actual subject. And their being enclosed.

The world is a Black Box. What enters our reality from it is our own illusions.

Is the concept of longing still the most precise thing that can be said about authenticity and about traveling?

The principle of longing is the reason for travel. Searching for the authentic, for the „forever immutable Indianness in the helpless human soul“ the young [German anthropologist] Warburg, tired of civilization, traveled in 1895 to the Hopi-Indians and to New Mexico. With his travel diary, his photographs – and following his route – I went to New Mexico...

This work is financed by project funds State Ministry of Science and Art in Saxony [Sächsische Staatsministerium für Wissenschaft und Kunst], Germany.



2002, New Mexico



2002, New Mexico

**Contact:**

Stefka Ammon  
Wichertstr.57  
D-10439 Berlin  
fon+fax: +49-(0)30-4478157  
stefka.ammon@berlin.de

Björn Hegardt  
Prenzlauer Allee 193,  
D-10405 Berlin  
fon: +49-(0)30-41724703  
bhegardt@hotmail.com

Ethan D. Jackson  
PO Box 42421  
Portland, OR 97242, USA  
fon (work): +1-503-771 1112  
fon (home): +1-503-232 1146  
ethan.jackson@reed.edu

Gudrun Rauwolf  
Dänenstr. 2  
D-10439 Berlin  
fon: +49-(0)30-44734526  
mail@gudrun-rauwolf.de