

## **PREVIOUS WORKS** / Eriz Moreno Aranguren

# PROJEKT BETON

*Projekt Beton* [Polish: Project Concrete] consists of exploring and registering the partly abandoned *Reichsautobahn* [German: Imperial Highway] Berlin-Königsberg between Germany, Poland and Kaliningrad Oblast (Russia).

The construction of the *Reichsautobahn* began in 1933, making use of the unemployed German workers as a part of the German government's strategy to overcome the consequences of the Great Depression. The highway was intended to connect Germany with its exclave of East Prussia, whose capital was Königsberg. The Polish refusal to cross the "Polish Corridor" was used in 1939 as one of the pretexts for the invasion of Poland. However, due to the turn of the Second World War against Germany, the highway was never fully completed. After the war, the movement of the borders and the lack of investment left the highway as it was in 1945, which caused the unfinished sections to be covered by nature.

*Projekt Beton* explores the landscape, where each day of the fieldwork is considered as a continuation of a journey along a highway that appears and disappears. It is a search for the image and the movement, in relation to the territory, as a way of traveling and looking. In the project, the camera is used as a means of approach (input) to one of the original ideas of the *Reichsautobahnen*: to show the landscape to the people who travelled through them. A transit and, therefore, a landscape that, in the case of the *Reichsautobahn* Berlin-Königsberg, has been interrupted.

The project has been taking shape over several years. Between 2011 and 2013 the 125 kilometres of the highway, from Szczecin to Barwice where the constructions were left unfinished, were registered. This first phase of the project concluded with a book that shows the complete section, currently covered by nature, through photographs taken every 500 meters and a selection of relevant architectural elements.

In 2017 the view of the route was completed by means of a video that shows the entire highway:

- The finished parts of the highway (Berlin-Szczecin / Elbląg-Kaliningrad).
- The area that was photographed in the first phase of the project.
- The section that remained with isolated or only planned constructions (Barwice-Elbląg).

The total duration of the video is 4 hours 51 minutes (97 videos of 3 minutes each, shot every 10 kilometres), the same as the journey from Berlin to Kaliningrad in the case that the highway had been completed (currently it is more than 12 hours).

Structure made for a bridge, unfinished









Remains of engineering works



Photographs of the publication





# #OZYMANDIAS

The title of the project refers to the title of the poem by Percy Bysshe Shelley, published in 1818. Its central theme is the inevitable decline of all leaders and of the empires they build no matter how powerful they were in their time. As happened with Ozymandias (Ramses II), in recent history political changes have also occurred where several world powers that were considered indestructible ended up disappearing and only their remains stay.

The public presentation of the project lacks a predefined form, it is about proposals that dialogue between the abstract of concepts such as ruin and crisis, showing their consequences in a physical way.

Until now the project had connection to monuments and the currency of the Soviet Union, both related to situations that affected millions of people and that, since its fall just 25 years ago, seem forgotten.

Therefore, the objective of the #ozymandias is to understand the form and content of the origin that the obtained objects represent, showing the internal tensions of the different territories in which they are carried out, may they be geographical, political, economic or historical. It is a practice that implies a personal positioning as an artist, and that seeks to make visible a specific and characteristic situation that goes unnoticed: the permeable character of the border, the ruins of modernity, the surprisingness of contemporary archaeology or the remains that the structures of the Power have left in the landscape. In short: entropy.

Soviet rubles on a swamp



# UNTITLED (BERLIN)

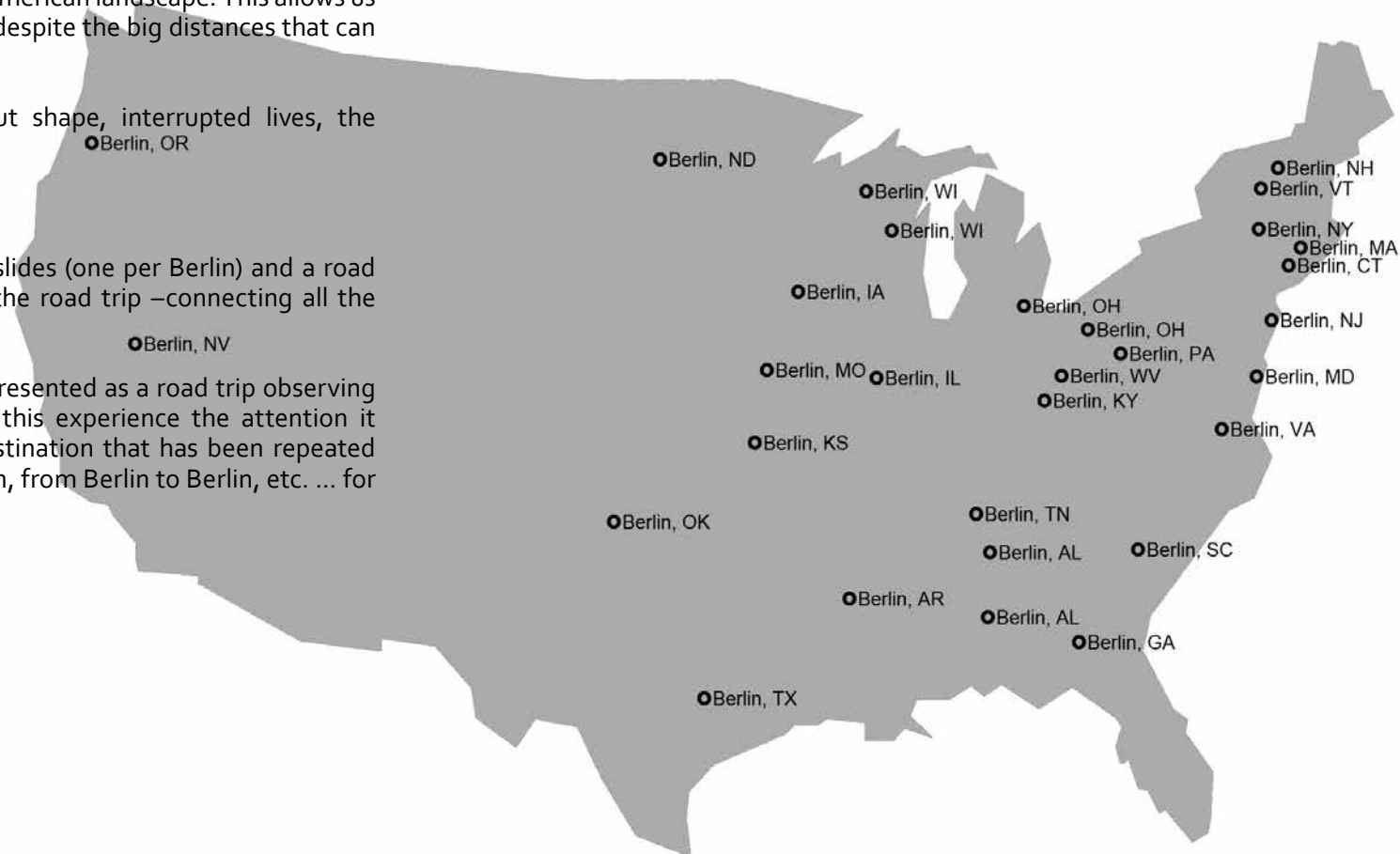
*Untitled (BERLIN)*, consists of a road trip with the objective of visiting and cataloguing with photography all the US communities called “Berlin,” thirty in total.

The project looks at the meanings that establish a conceptual connection between different landscapes linked by the same name. This link, which at the start is purely toponymical, makes it possible to connect and establish a relation between very different and geographically remote realities. A link which, having been formally registered and following the same protocol (compositional neutrality of an image, vanishing points, no people, distance to the object, format, etc.), provides us with tools to establish main coordinates on which one can find and analyse other elements of continuity, such as the typical architecture or vehicles of the American Way of Life, that determinates the image of the American landscape. This allows us to think about a territory visually homogeneous despite the big distances that can separate one Berlin to another.

An experience of place: backgrounds without shape, interrupted lives, the “presence” of the absent.

- The project is shown with thirty series of 140 slides (one per Berlin) and a road documentary (digital video, 50 hours) where the road trip –connecting all the Berlin experience is registered.

“In the realization of the project every day it is presented as a road trip observing the landscape that was happening, lending to this experience the attention it deserves, until arriving at the destination. A destination that has been repeated continually, going constantly from Berlin to Berlin, from Berlin to Berlin, etc. ... for 21,394 kilometres.”





Slides  
Berlin (Alabama)  
Berlin (Illinois)



Berlin (Georgia)  
Berlin (Kansas)





Berlin (Vermont)  
Berlin (West Virginia)  
Berlin (Oklahoma)  
Berlin (Iowa)



Berlin (Oregon)  
Berlin (Maryland)  
Berlin (Pennsylvania)  
Berlin (North Dakota)



Berlin (Missouri)  
Berlin (Texas)  
Berlin (New Hampshire)  
Berlin (Nevada)

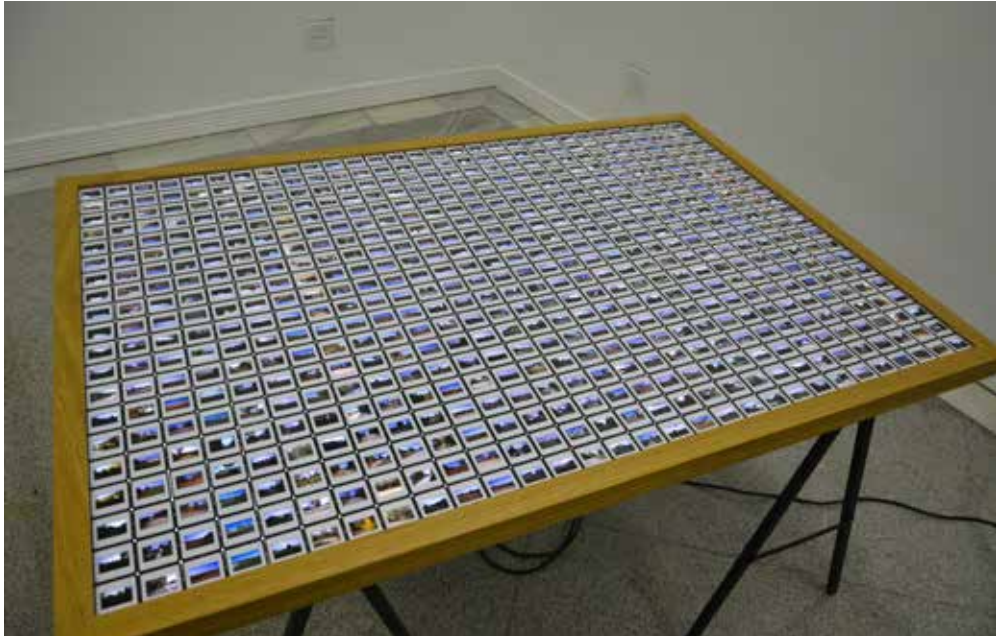


Berlin (Massachusetts)  
Berlin (Wisconsin)  
Berlin (Ohio)  
Berlin (South Carolina)





Work done with a row of slides for each Berlin



Photographs of the road trip





# WERK DER MILLIONEN / FEST DER MILLIONEN

*"The monuments would not be made of marble, granite and gold incised lettering, but modest, and let everything be temporary."*

Lenin, 1917.

Year 2019 would be the 70th anniversary of the German Democratic Republic (in German: Deutsche Demokratische Republik - DDR) and it is the celebration of the 30 years of the Peaceful Revolution (in German: Friedliche Revolution). Two anniversaries that bring us back to a very different time and context than today: a division of Germany, as a result of the Second World War, which ended symbolically with the fall of the Berlin Wall, an event that marked the beginning of the end of European socialist regimes.

From these ephemeris began the project titled *Werk der Millionen / Fest der Millionen* (from the German: Work of the millions / Party of the millions), based on two of the propaganda publications made in the DDR to celebrate the twentieth anniversary of its foundation in 1969, year that would be the equator of the regime. The analysis and understanding of this publication provides the working material with the aim of decoding the historical discourse, investigating the internal space of the publications and their subsequent passage to the exhibition space, raising a personal view. This view is irrevocably contemporary, but it would be done using archival materials related to the twentieth anniversary of the DDR, a country that still exists in terms like *Ostalgie*.

Fest der Millionen book prologue:

*"In the third decade of the German Democratic Republic we are driven by large tasks, audacious projects, with long-term goals. A great deal has been achieved. There is still a great deal to be done to develop the socialist society in all areas.*

*The XX anniversary of this state is always a good reminder and stimulus on this arduous path. The German Democratic Republic was formed on 7 October 1949. On 7 October 1969, it was clear to everybody that the German peasant and worker state was resolutely continuing with its successful development."*





Views of the studio





Images from the book *Fest der Millionen*



Petra Barthel Offset 81.9 X 56.8 cm  
Committee of the 20th anniversary of the German Democratic Republic  
Design: Kratz. Printing: Osteseedruck Rostock. 1969  
Stadtgeschichtliches Museum Leipzig



**ICH BIN 20**

# 18/19/2013

Frank Samson, lawyer resident in Paris, dressed as Napoleon I

*18/19/2013* project analyses the 201st anniversary of the Battle of the Nations (Leipzig, Germany, from 16 to 19 of October 1813) from three different chronological perspectives: 1813, 1913 and 2013. Each of these years form a separate part of the exhibition; and all have been treated in a different way.

1813 / The icon.

As far as the objects from 1813 are concerned, we have used only those displayed in museums. Following the museums' model, the exhibition presents historical relics which allow us to place the battle in a context without recounting it directly. This is shown in six models of posters, in which you can see the halls dedicated to the Battle in the museums of the countries which participated in the Battle of the Nations (Sweden, France, Prussia, Austria, Poland and Russia). Thanks to them, one can see how the same historical fact is presented in each of these countries. It is an opportunity to compare different points of view, all of which depend on the historical importance attributed to the Battle by each of the participating nations.

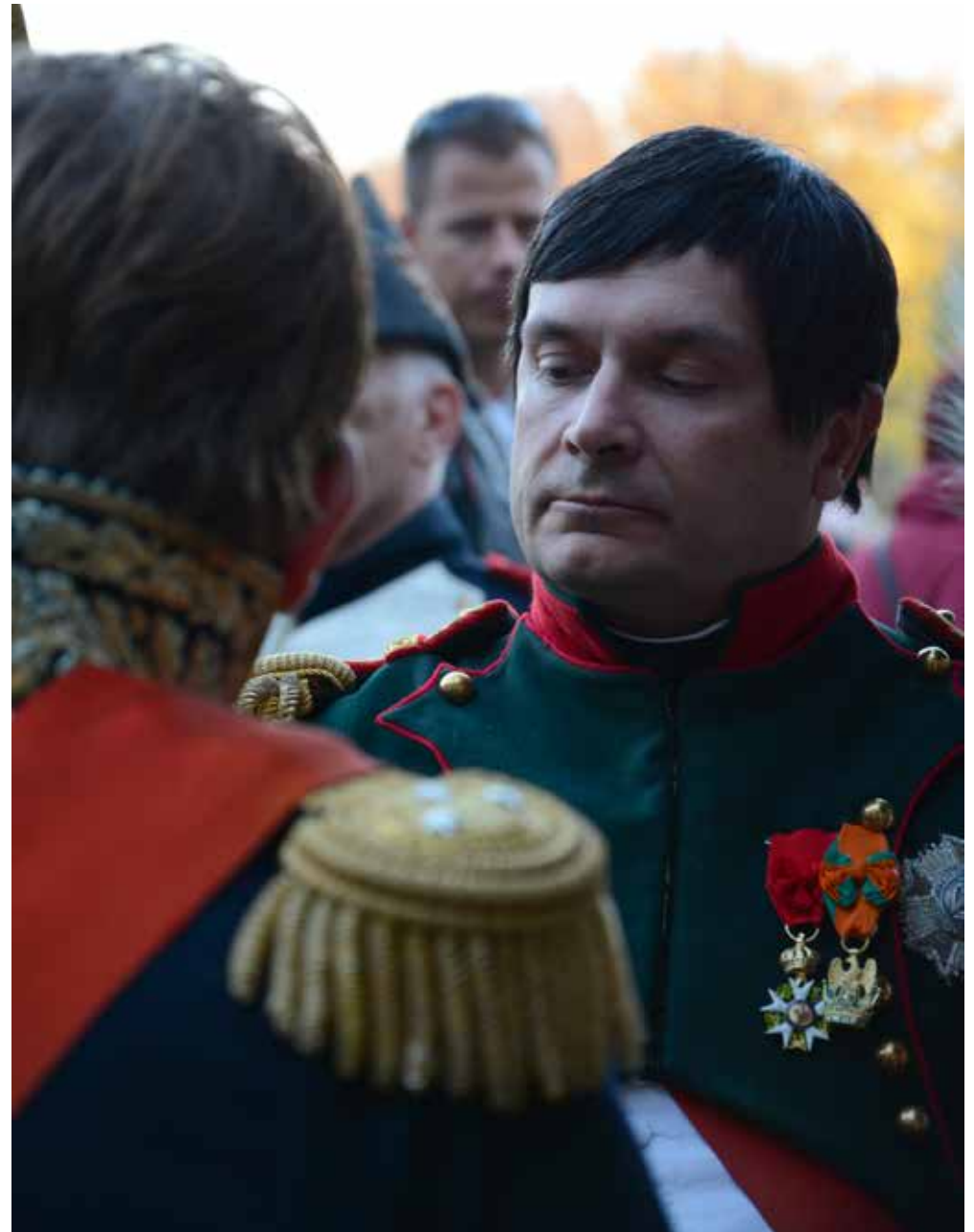
1913 / The symbolic aspect.

In 1913, the Monument to the Battle of the Nations was erected in Leipzig, and it was at that time the largest monument in Europe. It hardly makes any reference to the Battle of 1813; instead the Monument contains symbols glorifying the Battle as one which gave rise to Germany's unification and to "Germanity", e.g. figures representing Emperor Frederick Barbarossa or sculptures of Teutonic warriors around a crypt within the monument.

2013 / The Real.

In order to commemorate its 200th anniversary, the Battle of the Nations was recreated in Leipzig. The scene involved more than 6000 members of history associations all around Europe and it was seen by 35000 spectators.

This simulation of the Battle becomes reality, as this is the "battle" at which I could personally be present; otherwise, I could only come closer to the original through the relics collected in the museums. What turns out to be interesting is the way in which the hundredth anniversaries were celebrated in the different eras: in 1913, with a gigantic monument dedicated to the German nation and to death, and in 2013, with an immaterial representation dedicated, according to what the speaker said, to peace.





Views of the exhibition  
1813



Views of the exhibition  
1913





Views of the exhibition  
2013



# ARARAT / AĞRI DAĞI

The objective of the *Ararat/Ağrı Dağı* [the name changes in Armenian and Turkish] project is to travel across the countries situated around Mount Ararat creating series of photographic works and a collection of memorabilia focused on showing the mountain as a real, symbolic and iconic element.

Not only is the symbolic value of the Mountain for the Christian and Islamic religions remarkable, so is its use as the icon of Armenia (although the mountain is in Turkey). As the result of this use, it is possible to find iconography of the mountain all around Armenia and in the Armenian diaspora communities. It is one of the few examples of this nature in the world and can be compared with the representation of the Mountain Fuji in Japan.

Because of the political complexity of this project, the aim is to create neutral portrayals of the mountain using points of view that allows the public to question the political issues. In this sense, besides of showing the icon and symbol, the project shows the Ararat as it is physically: a volcano formed from lava flows and ejections of pyroclastic materials.

The art pieces made have been:

- 5 photographs with views of Mt. Ararat from Armenia, Turkey, Azerbaijan, Iran and a view from the Azerbaijan exclave called Karki, controlled by Armenia since 1993 and renamed Tigranashen.
- 140 slides showing the 360° of all around Mt. Ararat. They were made through Turkish and Iranian roads.
- An object collection chosen by the symbolic and iconic view of Mt. Ararat: e.g. banknotes from Armenia and Turkey, a stone from the Ararat, a collection of paintings made by a local painter.

Armenia. In the background Mount Ararat. 2014

Turkey. In the background Mount Ağrı Dağı . 2014





# BRATSTVO / JEDINSTVO

The name and motif for the project (*Bratstvo / Jedinstvo*) come from the "Brotherhood and Unity Highway", built in the Socialist Federal Republic of Yugoslavia to connect, with its 1180 kilometres, the six regions that formed the federation, its name referring to the Yugoslav national motto. From the border with Austria, this highway passes Ljubljana, Zagreb, Belgrade and Skopje as far as the frontier with Greece in the southeast. It was the first and only modern highway in the country.

Using the highway as a way of approaching the territory through the experience as an author on a road trip, in *Bratstvo / Jedinstvo* the old Yugoslavia is narrated from the personal encounter with the latent reality of the country found in the current states that used to form Yugoslavia.

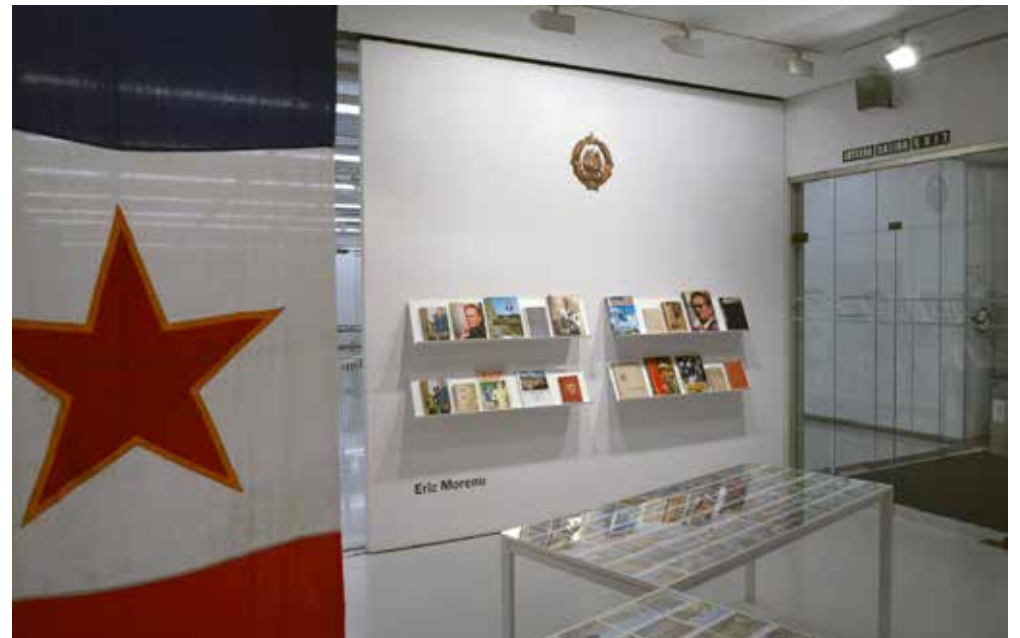
This on-site experience is complemented by a parallel work of investigation, thanks to which a diversity of archival materials have been collected that bring-to-present the past and the current Yugoslavia: a country that, although it does not exist politically, is still present in the imaginary collective of the region.

Research > Collect > Narrate

Photograph of the book "Bratstvo Jedinstvo" Sector E-94 / E-5. Belgrade, 1976  
VOZILA ZASTAVA: drive Zastava. Highway Brotherhood and Unity



Views of the exhibition





Views of the exhibition



Monument in Tjentište (Bosnia and Herzegovina)  
Highway Brotherhood and Unity on its way through Belgrade (Serbia)



Rozna Dolina (Slovenia), three destroyed T-55 tanks belonging to the Yugoslav National Army. 1991

Views of the exhibition



Views of the exhibition.





# HIC ET NUNC (2015)

The *Hic et Nunc* project was realized thanks to the cooperation of the following artists: Gili Avissar, Marc Bauer, Daniel Gustav Cramer, Nick Crowe, Markus Daum, Hannes Egger, Amit Goffer, Leah Gordon, Alexej Meschtschanow, Marlies Pekarek, Alexandra Vogt

The creation of the project was specific to the Dreifaltigkeitskirche of Konstanz (Germany). A church belonging to a monastery built in 1268 where a congregation of Augustinian hermits was established within the walls of the city near the shore of Lake Constance. King Sigismund was a guest of the monastery between 1417 and 1418 during the Council of Constance, as a way of thanking the monastery the king donated frescoes for the interior of the church. In the frescoes the council is represented with the king and other participants of the Council. The catholic church of Dreifaltigkeitskirche is one of the most important religious monuments of the city and one of the icons of Constance.

*Hic et Nunc* [Latin: Here and Now] is a collection put together by the author. It consists of the photo-documentation of the trips of the artists participating in the *Meeting Point* exhibition in Constanza (Germany) and Kreuzlingen (Switzerland).

600 years ago, delegates from all over Christendom travelled to the Council of Constance on foot, on horseback, by carriage or by boat. The trip was slow, uncomfortable and sometimes dangerous. Today we can travel across the Alps in a few hours without much effort and we can easily reach our destination by plane. In *Hic et Nunc*, all artists participating in the *Meeting Point* exhibition were asked to document their trip to Konstanz through disposable cameras. The artists made their trips to the city and also illustrated it. These cameras were processed in Konstanz and installed on Bible-bearing tables inside the Dreifaltigkeitskirche church as a photographic archive of distant places, but all taken with the same destination.

In addition, throughout the city, a selection of those photographs was displayed, arranged in windows and glass doors to create a second tour, apart from the main one, with the *inputs* of the invited artists.

Instalación de Gili Avissar



Installation and original photo by Daniel Gustav Cramer



Installation and original photo by Alexandra Vogt





Installation and original photo by Hannes Egger



Installation in the Dreifaltigkeitskirche



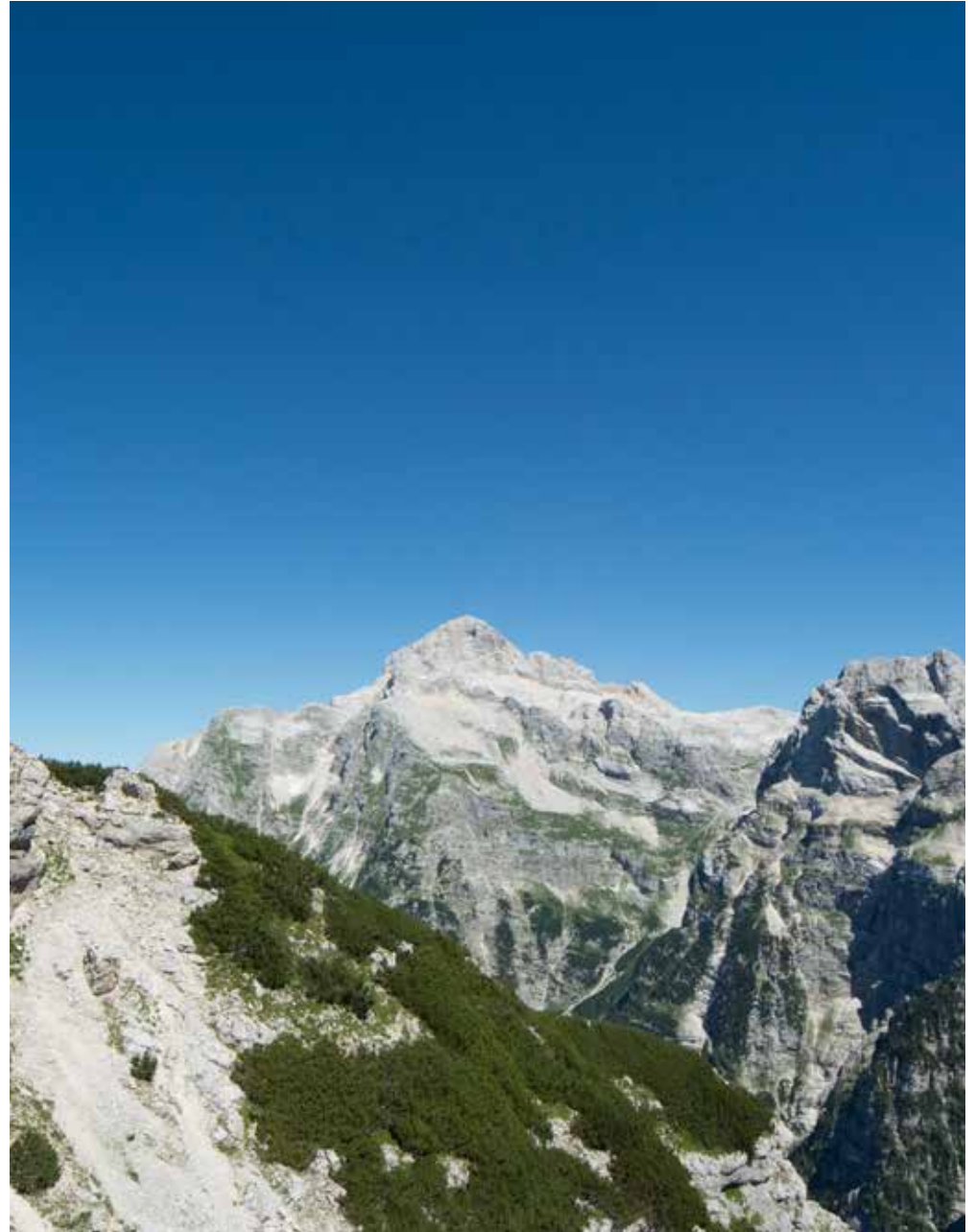
# TRIGLAV

*Triglav* is a project about the homonymous mountain in Slovenia. The work is divided into four videos showing the mountains four cardinal points (south, east, north and west) and archive images related to the iconography of Triglav. The objective is to show the mountain as a real entity, and as a symbolic element.

Like other mountains in the world (Fuji, Ararat) Triglav has a symbolic value for the Slovenians, as evidenced by the national coat of arms. As a result of this use, it is possible to find iconography of the mountain throughout Slovenia.

Due to the political references that this project could have, in the work recorded personally, the objective was to create neutral representations that show Triglav as it is physically: a mountain mainly constituted of limestone (from carbonates coming from the Upper Triassic and Liassic platforms) that belongs to the Julian Alps, geologically part of the Southern Alps, which geologists consider to be a part of the Dinaric Alps, while geographically they belong to the Southern limestone Alps.

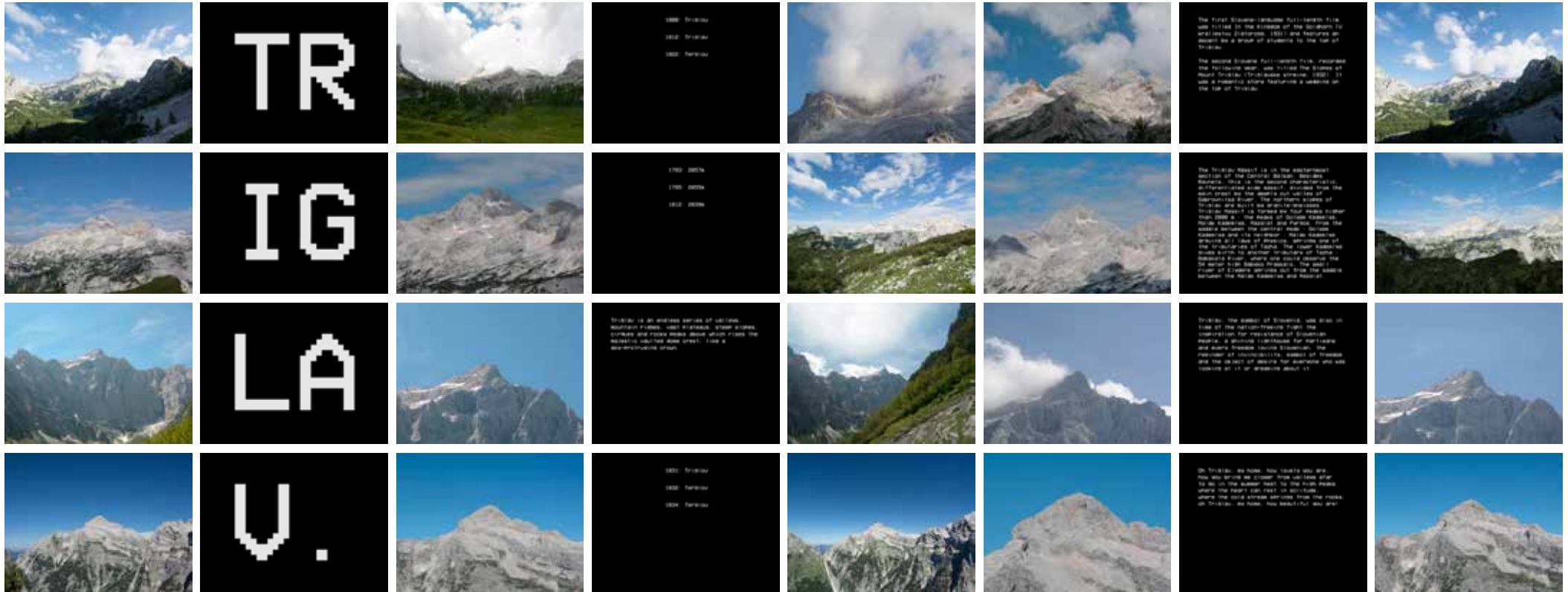
Mount Triglav from the west





Stills of Triglav videos,  
4 videos on VHS (the standard format used in Slovenia when it became independent in 1991)  
2 hours and 3 minutes each (a complete VHS E120)

South  
East  
North  
West



# FRONTIERS OF EUROPE

*Frontiers of Europe* is a series of publications that explores - through research - the geographic, political and cultural boundaries of the different territories of the European border; with a specific focus on the territories with a culture not well known to the majority of the inhabitants in Western Europe.

The publication is a “snapshot” of the culture and society of the territories chosen at a given time, each journal consists of a collection of material both taken by the authors and obtained after researching files and/or interviews with key people in the contemporary cultural scene of each territory (with a special interest in the visual arts, politics and society), due to their role as “seismographs” and representatives of the reflective observation of society and creative thinking.

The approach to each place is done without wanting to establish an external vision to it, but with the intention of collecting local perspectives through meetings and interviews. From these connections, the objective of each publication is to describe a deeper perspective by documenting each of the participants’ experiences through the inputs they contribute (images, texts and objects). In this sense, the interviews are the best way to get an idea of the background, the perspective, and hopes and dreams the people of these countries have and share, as well as the understanding of how they see Europe and the relations with their identity.

The series of publications began with *#Armenia*, created by the artist Eriz Moreno Aranguren and the art communicator Constanze Müller. It offers an artistic approach leading to a deeper understanding of the internal perspective of territories on the borders of Europe.

#Armenia's cover 2015  
100 pages, black and white  
ISBN: 978-84-606-9025-2





#Armenia. 2015  
Pages 02/03  
Pages 15/15



Pages 20/21  
Pages 24/25

