

Princess of Leiningen, District Administrator Scherf, Mayor Schmitt,

Dear Ina, dear Helin, dear Maximilian, dear Anna,
Ladies and Gentlemen,

I am very pleased to say a few words to conclude the Adorno scholarship and to additionally moderate the artist discussion afterwards, in this magnificent green hall, certainly one of the most beautiful rooms in which I've ever spoken - and I have spoken in many places in my life.

Art exists only in the arts. Theodor W. Adorno wrote in his essay *The Art and the Arts*. In contrast to the arts, art is in the process of formation, it is potentially contained in each art form. This means that there is no fixed definition of art; instead every work of art more or less renews the term, sets new requirements and prerequisites as to what we are able to perceive. Accordingly perception is not a static concept but rather a mobile term. In perceiving, in the change of our perception our senses meet sense. Thus no uniform conception of art can be read out of the potentially infinite possibilities of arts, there are rather a series of events that constantly discard themselves, turn and start differently. They accomplish - as Joseph Beuys precisely described it- sudden "hare hops", a process which does not come to an end. So there is no longer a fixed concept of art; and never has been, even though we tend to expect this. Instead, there is a constant processuality, an ongoing experiment in which new and old interweave.

In his essay *Without a Model* Adorno notes that the experiment may be the only place in which art still finds refuge. In art we are also "without a model". That is the title of Adorno's essay collection, which includes also the miniature *Amorbach* amongst others. This Amorbach, which for Adorno was the only place on this questionable planet that could represent something like a home ground. Home: Art has to do with it. We step out, we return. In this sense, the artists that we here will hear and of which you have already seen some works, stepped into the experiment Amorbach.

A residency is always a strange thing. The word residence always includes remainder or superfluous, the residual of that which is either here nor there. Artists arrive from somewhere, spend some time in a place, and are so to speak, implanted just as rest is implanted in the word residence. In these constant translocations that artists must undertake nowadays, new constellations, and new offers arise again and again. Art is always also an offer for a dialogue, an invitation to a festive room, as always designed and initiated by an artist. The artists have now been at home here for some time, grappling with the place, the city, for the city, and in the city, thus creating a series of works that subtly, enigmatically, and subversively throw the concept of art and the ways of seeing into the scale, teaching us to see anew.

Helin Alas and Maximilian Schmölz have in a way turned the public swimming pool into their forum, their stage and invited people to a number of productions that animated the audience to take part in profound, serene, challenging visual experiences. Like stage directors, they included elements from this infinite potential, which art presents, produces, and continually unfolds, choreographed works of art as events. There was a lot to see, and to experience as all the artists' enactments and interventions agree in the fact that they examine our perception and our often times humdrum concept of art, therefore forcing it into a sort of tailspin. There is an edition of towels, which oscillates between the object towel and a painting. There was a collective sculpture, there was ice cream to taste, and there were things to listen to. In this series of staged interventions every sense was addressed as in a party, and could join in a choreography of experiences, new experience of the traditional location public pool. A Swimming pool entails childhood memories: All of us went to public pools during our childhood; we all wanted to spend every beautiful summer day at the pool. Adorno points

out, that what we achieve in life is little more than the attempt to recapture our childhood while transforming it.

This facet of repetition, the question of representation is – on another level - also asked in the pool magazine, where the question of "right or wrong" of the image is undermined by slight deviations in the phrasing of the question. A repetition as a new and distinguished vision, a new and distinguished experience is deposited in the festive array created by the artists Helin Alas and Maximilian Schmölz. Their suggestions and stimuli turn the visitor into a teammate who reprises the question of art, its boundaries, and its sensory potentials.

Art is communication - and that is indeed also the essence of a residency, a visit that intends to bring both the artists that visit a foreign place, and the people that welcome the artists, into a conversation, in an uncommitted, always open dialogue - as we learn about new and different ways of life, the being in this world in any free discussion.

Ina Bauer worked in an open studio. She is a sculptor. She works subtly and freely with the space of a sculpture, the open and closed form, the material mimicry – and this of course has much to do with seeing, with the offering of something to see, with seeing something as something else. One sees something and believes to have understood the construction principle, the materiality of the object, but then - for example, in her temporary exhibition space, in a closer look the cardboard object reveals itself as the cast of a cardboard construction. This is another example of perception models losing their clarity. The exhibition space again becomes a stage, similar to the way in which the swimming pool became a stage: the space begins floating due to this floor sculpture that takes up an architectural requirement: Just as our vision of images events and performances always delves into a flux through the type of flowing figures of figurative thinking used here.

Furthermore en passant, Ina Bauer smuggled casts of a magnolia perennial seed into the city thus marking places that became important, meaningful, or beautiful to her: A subtle way of leaving a trace, which we as spectators, in turn can use in the search for traces of the places that took up an, as always, enigmatic meaning for Ina. Her bollards that replicate an antique bollard, so to say the plastic grandfather of today's mass-produced bollard, shown in the shop window of her temporary space also place the ancient question of the border between artwork and thing, the artefact, the man-made and natural. Perhaps the interminable potential of art and its perception is linked to what Adorno called the enigmaticalness of the artwork, which persistently and obstinately defies determination and in each realization unfolds new interchanges, new hinges, and new transitions, new facets of what is and could be art.

In his essay *Amorbach* Theodor Adorno once again took up the question of guiding principles in a bold volte: In Ernstthal something earnest took place for railroad president's wife, Mrs. Stapf. In a new red sun dress she strolled through a pen with tamed wild boars. However a wild boar forgot its taming threw the loudly screaming railroad president's wife on its back and sped away. Concerning this incident Adorno wrote: If I had a role model, it would be this sow: Neither art nor nature can be domesticate entirely. There are always fractures, breakouts, escapes and places of refuge. That's what art gives us.

I would like to thank the artists, I thank Anna, and all those involved that it became possible to free a new wild boar here in this city.

Many thanks

Dr. Dorothee Bauerle Willert, speech concerning the closing ceremony of the termination of the Adorno grants scholars Amorbach, Green hall of the principal abbey, 24.7. 2015