

Clie



Sophie Stephan

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Sophie Stephan's works deal with everyday occurrences in different facets. Thinking about time and contemplating, from a sociological as well as philosophical point of view, is negotiated through various media and made visible. Due to her conceptual works, the artist finds inspiration, among other things, in stories, textual and pictorial quotes, and self-chosen locations. She prefers to work in the public and media space and addresses questions of stage and staging, the private and the public through displacement.

The everyday routine and idleness are set in relation to today's acceleration and information overload. The deceleration into slow moments and repetitive movements opened long-duration performances or videos that tell little stories, ask questions and initiate social criticisms.

Sophie Stephan's works go beyond challenging the everydayness of media and the mediality of everyday life, but adventitiously question the artistic process of creating itself.

- 6| **Zeiten** (timing) - live performance with broadcasting
- 10| **Zeiten** (timing) - video
- 16| **NOTICE** - intervention
- 20| **eine lange Weile** (for a long while) - video
- 21| **SCHREI** (SCREAM) - live Skype performance
- 22| **Das Kunstwerk: ein großes Possenspiel?** (Artwork: A great mockery?) intervention
- 26| **Die Liebeskranken** (the lovesick) - intervention/participa
- 28| **Keine Zeugen für Messerstecherei** (no witness to stabbing) - video
- 30| **Milkyway** - videoperformance - installation
- 32| **Die Liegende** (lying woman) - large-sized photograph
- 34| **Liegenden** (lying women) - series of photos
- 38| **Die Wartende** (waiting woman) - videoperformance
- 39| **am Rande** (on the edge) - video
- 40| **Radiochemielabor #1** (laboraty of chemistry #1) -video
- 41| **Radiochemielabor #2** (laboraty of radiochemistry #2) - video
- 43| **Ich weis, dass ich nicht weiß!** (I know that I don't know) - digital printing
- 44| **NGinPA** - performance
- 46| **thirty day smile** - series of photos
- 47| **als ich in Ohnmacht fiel, sah ich ein blau-grün kariertes Muster.
es war schön.** (as I passed out, I saw a blue-green checked pattern. it was wonderful.) -
teamwork of Katja Staudacher, Andrea Pfeiffer, Yukari Kosakai, Sophie Stephan - audio-video-space
installation - performance
- 48| **rounding** - photobook
- 50| **Wo bist du?** (Where are you?) - installation
- 52| **VITA**

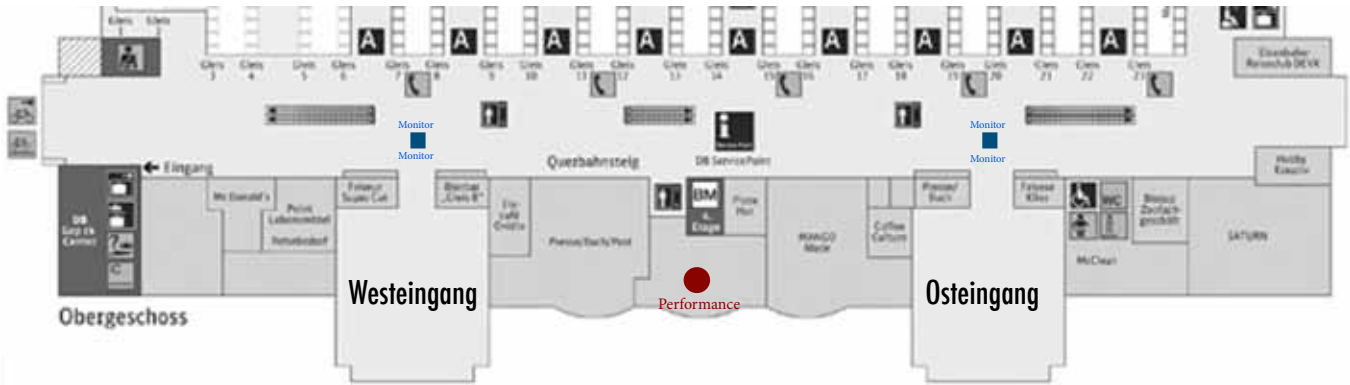


WELCOME
SAXONY

Information
Services
Directions
Accessibility







In the work **Zeiten** Sophie Stephan has realized a long-duration performance in public space. Writing the clock time by hand every minute, she spends six hours sitting in the historical waiting room of the main station of Leipzig. „Es ist jetzt elf Uhr dreiBig./Es ist jetzt elf Uhr einund-dreiBig./Es ist jetzt elf Uhr zweiunddreiBig.“ (The time is now eleven thirty./The time is now eleven thirty-one./The time is now eleven thirty-two.) For every minute she used a sheet of paper. Over her hands a camera was installed, which broadcasted the handwritten time to four monitors that were installed outside the waiting room. The monitors were integrated into the architectural structure of the main station. Thus the broadcasted time was on the one hand a part of the number of huge watches and timelines and on the other hand competed with them.

Sophie Stephan was becoming the personal time writer of Leipzig. Her working time was the writing time. The writing itself is content. Writing applies the cycle of work and draws on a resulting monotonous, exhausting but also meditative mood. In **Zeiten** the performer is trying to fix the passing of time by hand. In this regard, the work also reduces the structure of the time by a controlled action.



Zeiten was also a reference to the concept of labor. Six hours is the official duration of a work day without having a break. At the same time, the handwriting represents the declaration of the flow of information and refers to the different speeds of everyday life. Focusing on a decelerated action over a longer period is contrary to the rapid change of mass media dissemination. The conscious action of handwriting the time and the live broadcast to the monitors is seen as a slowing down of mass media, like advertising platforms in the public.

But it also involves the everpassing time flow and structuring of everydayness. As a live broadcast on the remotely located monitors the writing, as an intimate act, is shared with a broad public and draws attention to the time of the passers-by itself.



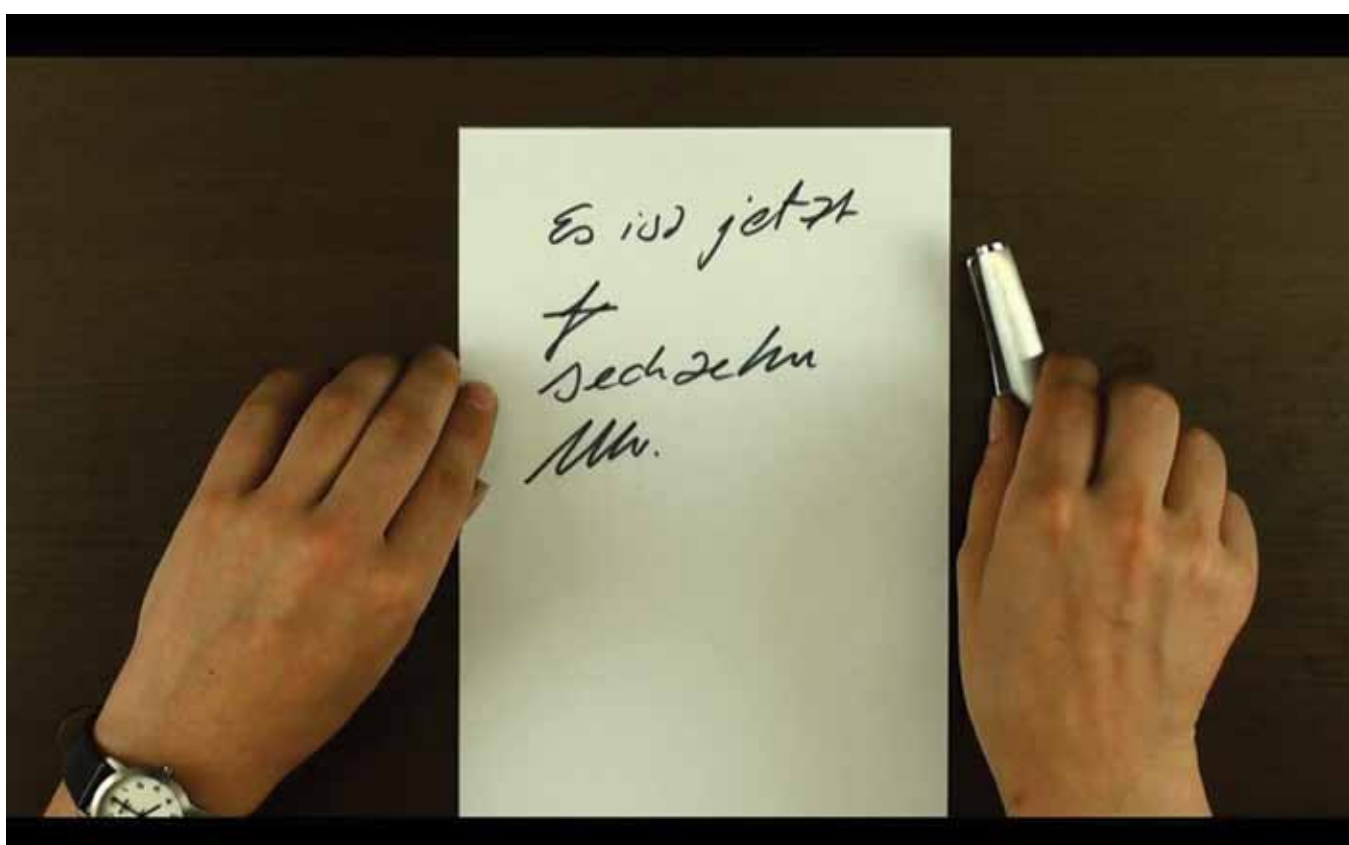
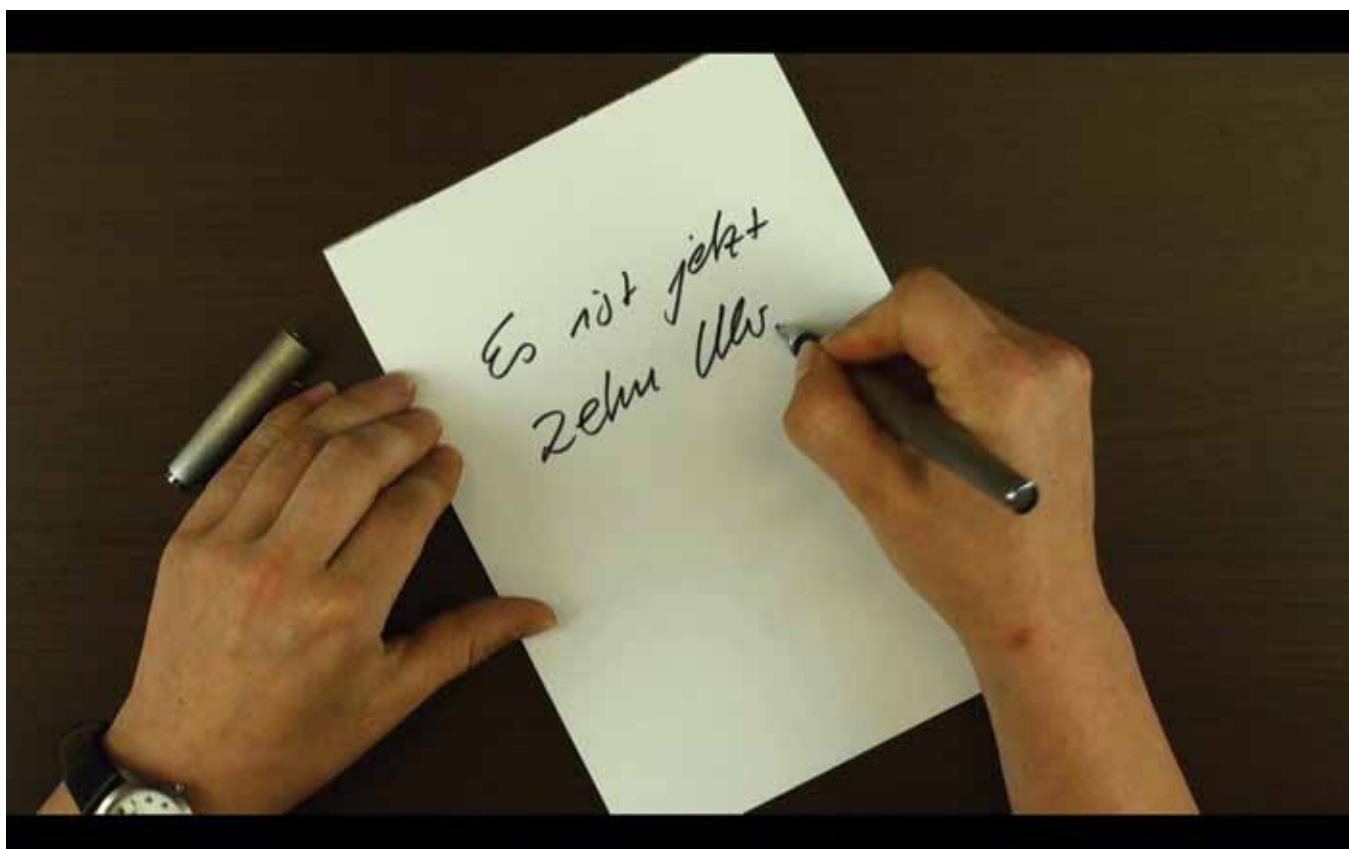
The title **Zeiten** is a substantiated verb, a word creation by the sociologist Norbert Elias. The word does not exist in German in the modus of a verb. "If the German verb 'times', similar to the English 'timing', it would be easy to realize and understand that the activities of the 'on - the-clock vision' has the purpose of positions in the succession of two and several sequences of events on each other (to 'synchronize')."^{**} Through the writing of time in the waiting room time as a concept is fundamentally challenged. Since the invention of mechanical timing start and end of everyday actions are determined—they dictate a schedule. The main station is also a symbol of industrialization, the invention of time, and its standardization. Since the turn of the 19th century, without synchronization any accuracy of time was impossible to achieve. With industrialization, the clock became a status symbol and established the identity of the individual, as well as the social status. The station stands for the development of speed, but also for the meantime, the time in between, which wants to be filled or left empty. It is a paradox to make use of a waiting room to write time and to post time.

In the old—often unused—waiting room of the main station time stands still. It adds another perspective on the passage of time, the waiting. The waiting today is a different waiting. Different ideas of meantime come together in the tactility of the performance, which refers to the tactility of modern waiting, smartphone typing.

Mass media and their distribution intensify the temporal structuring of action throughout the day. The media connection from the handwriting in the waiting room and the live broadcast on the four monitors in the main station takes holistic relation to different perceptions of time from past to present.

^{**} Elias, Norbert: Über die Zeit, Frankfurt/Main: Suhrkamp, 1988, S.8







In the broadcasting of **Zeiten** the time spans over a considerable of time, but simultaneously slows the flow of information. The writing of time as work of progress mixes with the recreational medium of television, making a personal action public and occupying broadcasting time. This recording was broadcasted at info.tv Leipzig during the artwalk at Spinnerei Leipzig in 2013.

121 **Zeitverwaltung (time management)** - 2012 - performance
stopwatch, forms, pens, file folders, wrist watch, suit, table, desk, chair



Zeitverwaltung

opening hours:

Mon - Fri

10:00 - 12:00 am

01:00 - 04:00 pm

In **Zeitverwaltung** an office is installed during the viewing time of the visitors in front exhibited art works to involve and investigate in depth the exhibition space.

The administrative officer of **Zeitverwaltung**, Sophie Stephan, measures the viewing time of each work per person by using a stopwatch. The data she fills in by hand in the form "viewing time." The data is summarized in a report and the balance sheet published daily on the notice board. The work **Zeitverwaltung** criticized the bureaucratization of art and brings into question the value attribution of artistic works in the event culture of the art world. How much value has an artistic piece? Handwriting measures the time the visitor masses grant each art work and it formalizes not only their encounter, but also the administration of art as work. It connects ideas about work, art, and the creation of value.





Standardformular zur Zeitverwaltung

Datum: 11.01.2012 Uhrzeit: 13:20

Arbeitsnr.: 28

Arbeitsnr.	Zeit	Arbeitsvorgang	Plan
1	01:34		
2	00:23		
3	01:15		
4	00:04		
6	00:03		
7	00:09		

MAG 11902

Eigentreibprotokoll zur Zeitverwaltung

Datum: 12.02.2012 Arbeitsnr.: 1136-1177

Arbeitsvolumen: 120

Arbeitsnr.	Zeit	Zeit	Zeit
1	49,91	0,42	
2	16,92	0,14	
3	49,13	0,41	
4	1,18	0,01	
5	9,98	0,1	
6	1,52	0,01	
7	12,92	0,11	

MAG 11416 MAG 11,16

Arbeitszeiten der Zeitverwaltung

Arbeitsnr.: H63 E 2.14

Datum: 09.02. - 12.02.2012

Dienstag	14:00-21:00 Uhr
Mittwoch	11:00-14:00 Uhr und 18:00-21:00 Uhr
Donnerstag	11:00-14:00 Uhr und 18:00-21:00 Uhr
Freitag	11:00-14:00 Uhr und 18:00-21:00 Uhr







I thought about
women, which
Salvojan aye matere,
kuni daireni in
kerko ierkojo..

WHAT THAT
POLICE CAR
IS DOING HERE?

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5

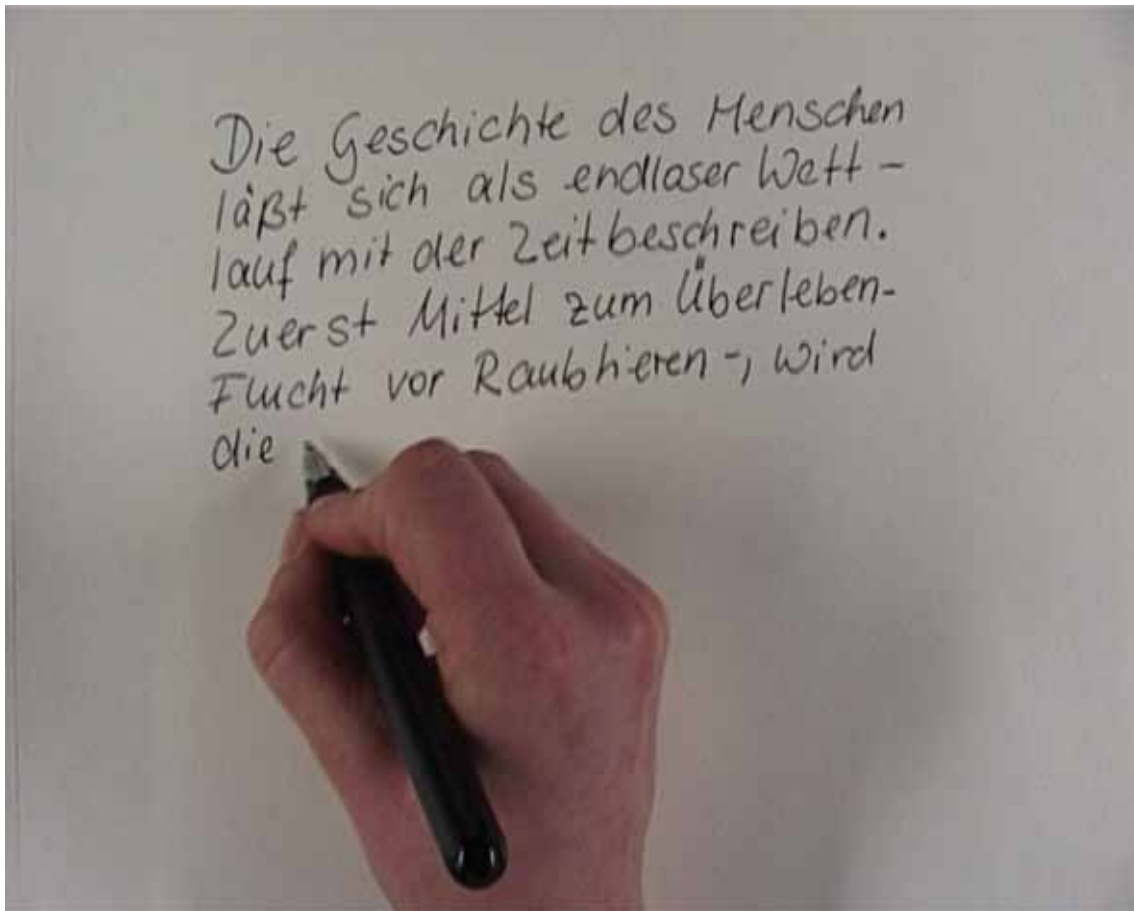
NOTICE was the title of an interactive intervention that took place for a limited time in Vilnius. From May 16th to May 22nd 2011, Sophie Stephan approached passers-by and asked them what they were thinking about. She conducted interviews with them and asked them to write their immediate thoughts on a post-it note, which she then affixed to a three-sided pillar. The translation of fugitive thoughts into written words emphasizes a dimension of language, which the artist regards as a pristine form of life, of which handwriting becomes the trace. The intervention thus examines the way private thoughts are made public within social networks. Which thoughts end up being revealed and what is their truth value?

The participants are forced to decelerate the process of publication by using pen and paper. At the same time, the action has the appearance of a possible advertising strategy, making the piece an examination of the fast pace of advertising and the fugitiveness inherent in media generally. The intervention creates a multilingual thought sculpture, in which the participants became an active part of the art work. After few days of permanent artistic intervention the pillar was given over to advertisement again. With all traces of the thoughts eliminated, the ephemeral art work subsisted only in the memory of participants and observers. The work, at once performance, social sculpture, and intervention, was situated in the artistic practice of the 1960's, when artists excited the "white cube" and stepped into urban and other social spaces to create a new form of art. This practice was revived in the 1990's by artists like Rikrit Tiravanija. For Tiravanija, an art "is not what you see but what takes place between people."* Like Tiravanija, Sophie Stephan provided an opportunity for interaction and participation, making a work out of the flux of seemingly trivial, fleeting thoughts and thus effectively merging life into art. text: Claudia Tittel

* culturebase.net



Keterampilan yang
meningkatkan, ketidak
meningkatkan, atau tidak.



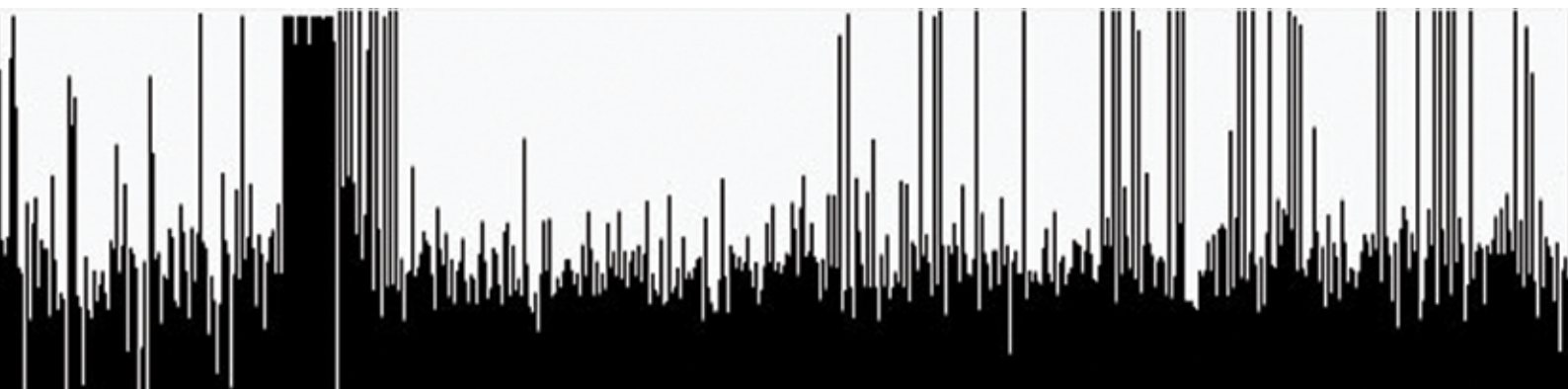
In the video work **eine lange Weile** an excerpt from Paul Virilio "Revolutionen der Geschwindigkeit"^{*} is handwrittenly copied. During the slow continuous action errors are accepted. Paul Virilio describes the changes in information, communication, and time. He also depicts the early powerful influence of fast message transmission. What impact has the increasing speed on humans?

eine lange Weile was first broadcasted by a TV station. In this context, it points out the speed and the flood of information at the present by confronting the medium television and contesting the processing of information. The slowdown challenges the concentration and a conscious observation of the television audience. At the same place by the handwriting decelerates the flow of information and slows down its transmissio, simultaneously opening the personal act to the view of a mass audience.

^{*}Virilio, Paul: Revolutionen der Geschwindigkeit



Marlene Morgenstern and Sophie Stephan arranged to go on a 80-minute Skype video conference. Both were physically located in distant places—one in Leipzig and the other one in Bilbao. The only link to one another was produced by a software based on internet communication. Within a clear time frame they can see, though the communication between them is limited as this is done solely by a non-verbal form of screaming. Due to the continuity of time and the absence of any words, this developed into a tour de force performance for voice, physical condition, but also emotional well-being.



hier können Sie was erleben

Dead Man Walking

TIPP DER TAGES

Das Kunstwerk: Ein großes Possenspiel?

ihre Meinung ist gefragt. Tel.: 0341/2 19 79 87

Kultur

Filmpremiere am Mittwoch im Metropolis - Tickets von der Mopo

DDR-Bürger im nächsten Leben

Global Ear

Cyndi Lauper sagt Tour-Konzerte ab

UND DER TIPP

Das Dischangelbuch

Das Kunstwerk: Ein großes Possenspiel?

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Dresden

Er blies den DDR-Schlagern den Marsch

Ekkehard Sander wird 70

Das Kunstwerk: Ein großes Possenspiel?

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PEEK&CLOPPENBURG

GRÖßER. MODERNER. KOMPETENTER.

RÄUMUNGSVERKAUF BIS ZU 30% REDUZIERT

TOMMY HILFINGER BOSS GERRY WEBER

BRAX POLO RALPH LAUREN JOOP!

QUALITÄT ZIEHT AN.

Peek & Cloppenburg

So sexy feiern alte Herren Himmelfahrt!

Das alte Himmelfahrtstheater hat wieder ein neues Gesicht bekommen. Die Himmelfahrtstheatergruppe hat sich umgestaltet und ist nun als 'Himmelfahrtstheater Dresden' bekannt. Die Gruppe besteht aus 15 Mitgliedern, die sich in der vergangenen Saison für ihre Produktionen 'Die Himmelfahrt' und 'Die Himmelfahrt' verdient gemacht haben. Die Gruppe wird von der Theatergruppe Dresden geleitet. Die Gruppe hat sich umgestaltet und ist nun als 'Himmelfahrtstheater Dresden' bekannt. Die Gruppe besteht aus 15 Mitgliedern, die sich in der vergangenen Saison für ihre Produktionen 'Die Himmelfahrt' und 'Die Himmelfahrt' verdient gemacht haben. Die Gruppe wird von der Theatergruppe Dresden geleitet.



Katrin Koch on tour



Die Dresdner Himmelfahrtstheatergruppe hat sich umgestaltet und ist nun als 'Himmelfahrtstheater Dresden' bekannt.



Manuela Stöckel (links) und 'Johanna Kasper' auf dem Bühnenplan.

'Schillers' Weinpresse restauriert & ausgestellt

Die Weinpresse aus Schillerpark ist restauriert und wird nun in der Ausstellung 'Schillerpark' ausgestellt. Die Presse wurde von 1800 bis 1900 genutzt und ist ein wichtiges Stück Dresdener Kulturgeschichte. Die Restaurierung wurde von der Stadt Dresden durchgeführt. Die Presse wird nun in der Ausstellung 'Schillerpark' ausgestellt. Die Presse wurde von 1800 bis 1900 genutzt und ist ein wichtiges Stück Dresdener Kulturgeschichte. Die Restaurierung wurde von der Stadt Dresden durchgeführt.

Die Weinpresse aus Schillerpark ist restauriert und wird nun in der Ausstellung 'Schillerpark' ausgestellt.



Restaurierte Weinpresse (links) und 'Schillerpark' auf dem Bühnenplan.

Das Kunstwerk: Ein großes Possenspiel?

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Basteln Sie sich Ihr Wink-Element!



Obama, wie Sie von Barack und Michelle Obama (rechts) im Weißen Haus empfangen wird.

Obama, wie Sie von Barack und Michelle Obama (rechts) im Weißen Haus empfangen wird. Die Obama-Präsidentschaftswahl hat die Herzen der Menschen erobert. Die Obama-Präsidentschaftswahl hat die Herzen der Menschen erobert. Die Obama-Präsidentschaftswahl hat die Herzen der Menschen erobert.

Neue Runde, neues Glück: Jetzt geht's um 9 000 Euro

Die neue Runde des Gewinnspiels ist gestartet. Jetzt geht es um 9 000 Euro. Die Teilnehmer haben die Chance, sich ein neues Glück zu verdienen. Die Teilnehmer haben die Chance, sich ein neues Glück zu verdienen. Die Teilnehmer haben die Chance, sich ein neues Glück zu verdienen.



ALLES NEU BEI SEAT
Der neue SEAT Leon. Sportlichkeit, die begeistert.

DIE SEAT FINANZSPRITZE
5.000,- € sparen!

Der Neupreis der SEAT Leon 1.6i 150kW (205 PS) beträgt 19.990,- € (inkl. MwSt.).

ALLES NEU BEI SEAT

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Wir freuen uns auf Ihren Besuch!

Warum Stumpi nur noch auf Obst & Gemüse schwört



Stumpi, wie Sie von Barack und Michelle Obama (rechts) im Weißen Haus empfangen wird.

Warum Stumpi nur noch auf Obst & Gemüse schwört. Die Stumpi-Gruppe hat sich umgestaltet und ist nun als 'Stumpi Dresden' bekannt. Die Gruppe besteht aus 15 Mitgliedern, die sich in der vergangenen Saison für ihre Produktionen 'Die Stumpi' und 'Die Stumpi' verdient gemacht haben. Die Gruppe wird von der Theatergruppe Dresden geleitet.



Stumpi, wie Sie von Barack und Michelle Obama (rechts) im Weißen Haus empfangen wird.

Morgenpost-Experten zum Thema Zucker

Morgenpost-Experten zum Thema Zucker. Die Experten haben sich mit dem Thema Zucker beschäftigt und haben wichtige Erkenntnisse gewonnen. Die Experten haben sich mit dem Thema Zucker beschäftigt und haben wichtige Erkenntnisse gewonnen.

Obama-Visite in Dresden: Warten auf Bestätigung

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Das Kunstwerk: Ein großes Possenspiel?

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Morgenpost und Feiern hatten Mehr Grün für die 'Spielkiste'



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Fleißig mitmopeln und 9 000 Euro gewinnen!

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HUNGER? HUNGER? HUNGER?

Spezialziele	Wahlkreis	Stimmzahl	Stimmanteil	Stimmverlust	Stimmgewinn
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HUNGER? HUNGER? HUNGER?

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Zug der Kraniche

TIPP DER TAGES

Der Zug der Kraniche ist ein wunderschönes Schauspiel, das in der Natur zu sehen ist. Die Kraniche fliegen in großen Schwärmen über die Landschaft und sind ein beeindruckendes Anblick. Sie sind auch ein wichtiger Bestandteil der Ökologie und tragen zur Bestäubung von Pflanzen bei.

musik

Knabenchorfestival der Dresdner Kapellknaben

300 Stimmen gratulieren zum 300-jährigen Jubiläum

Das Knabenchorfestival der Dresdner Kapellknaben ist ein bedeutendes Musikereignis. Es bringt 300 Stimmen zusammen, um zum 300-jährigen Jubiläum des Dresdner Knabenchores zu gratulieren. Die Teilnehmer kommen aus verschiedenen Ländern und präsentieren ihre besten Werke.

Pharmazie

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Depeche Mode: Magen-Darm-Infekt lässt Tourneekonzerte platzen

Die Band Depeche Mode hat ihren Magen-Darm-Infekt, der sie von der Bühne fernhält, überwunden. Die Tournee wird nun wieder fortgesetzt. Die Bandmitglieder sind glücklich über ihre Genesung und freuen sich auf die bevorstehenden Konzerte.

WACHRICHTEN

Michael Wendler
 19.08.2010, 20.08.2010
 21.08.2010, 22.08.2010
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 29.08.2010, 30.08.2010
 31.08.2010, 01.09.2010

Ein schöner Satz

„Ein schöner Satz ist ein Satz, der die Phantasie der Leser zu Tausenden regiert.“

UNTER DER TIPP

So finster die Nacht

So finster die Nacht ist ein Buch, das die Phantasie der Leser zu Tausenden regiert. Es ist ein spannendes Werk, das die Leser in eine faszinierende Welt entführt.

Pharmazie

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 27.08.2010, 28.08.2010
 29.08.2010, 30.08.2010
 31.08.2010, 01.09.2010

Pharmazie

Pharmazie
 19.08.2010, 20.08.2010
 21.08.2010, 22.08.2010
 23.08.2010, 24.08.2010
 25.08.2010, 26.08.2010
 27.08.2010, 28.08.2010
 29.08.2010, 30.08.2010
 31.08.2010, 01.09.2010

Solche Väter braucht das Land!

Katrin Koch on tour

Das Land braucht solche Väter, die sich für die Zukunft ihrer Kinder einsetzen. Diese Väter sind Vorbilder und unterstützen ihre Kinder bei ihren Ambitionen. Sie sind stolz auf ihre Kinder und wollen, dass sie alles erreichen können.

Aber bitte mit Sahne! 30 Jahre Café Jähnnig

Das Café Jähnnig feiert sein 30-jähriges Jubiläum. Es ist ein Ort, an dem man sich entspannen und genießen kann. Die Atmosphäre ist herzlich und einladend. Die Mitarbeiter sind stolz auf ihre 30-jährige Tradition.

Das Kunstwerk: Ein großes Possenspiel?

Ihre Meinung ist gefragt. Tel.: 0341/2 19 79 87

Der jüngste Rennfahrer ist der älteste am Start

Ein junges Talent und ein erfahrener Fahrer sind am Start. Der jüngste Rennfahrer ist der älteste am Start. Sie sind beide leidenschaftliche Fahrer und wollen die besten Leistungen erbringen.

Polizei schnappte AWO-Einbrecher

Die Polizei hat einen AWO-Einbrecher geschnappt. Der Einbrecher hat versucht, in eine Wohnung einzubrechen, wurde aber von der Polizei erwischt. Die Polizei ist stolz auf ihre schnelle Reaktion.

Gewinnspiel

Gewinnen Sie jetzt mit Ihrer Karte 50 Euro-Einkaufsgutscheine für jeden Monat vom Juni bis Dezember. Das Gewinnspiel ist ein großartiges Angebot für alle Kunden.

Wie geht's weiter an der Saalvoxe?

Die Saalvoxe wird weiterentwickelt. Die Entwickler sind stolz auf ihre Arbeit und wollen die Saalvoxe zu einem noch besseren Produkt machen. Sie sind bereit, alle Herausforderungen zu meistern.

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Das Kunstwerk:
Ein großes
Possenspiel?

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Based on Albert Camus's words: "Das Kunstwerk ist das große Possenspiel."^{*}, the following question was formulated: **Das Kunstwerk: Ein großes Possenspiel?** This question was published one time in the newspaper "Dresdner Amtsblatt" and six times (as an advertisement) in the tabloid "Dresdner Morgenpost." The style of text was chosen according to the specific typography, font size, color and arrangement of the two papers. No additional information such as a picture or an explanation was given. Only a phone number with a short note saying that callers could leave their opinion on a voice box was provided. Combining the design elements of the tabloid press with the sentence taken from the art context, Sophie Stephan points out the mechanism behind communication in the popular press. The artist wants us to perceive her work as reference to the art market itself and its inherent rationale. In opposition to the 19th century, where the possible success of an artist on the market was disputed in general, the artist nowadays almost necessarily has to be successful on the free market. Changing Camus's citation into a question and using it in the context of the press refers to art market, which is ailing and exhibitionistic at the same time. Does Sophie Stephan play a prank here in order to gain commercial success? Or is it true that the artist wants to sneak into the system of the mass media in order to denounce the mechanism governing art, especially its relations to the market, art review and power? Or is the popular press the target with its very own strategies of attracting interest? Who is making a mockery of whom?

^{*}Kapitel III: Das absurde Kunstwerk, Der Mythos des Sisyphos, 1942, S. 99., Karl Rauch Verlag GmbH, Düsseldorf (engl.: Artwork is the mockery par excellence)



In the 1760's, the Dutch painter Jan Steen focused his work on a very special sujet: He made multiple representations of pretty and well-dressed young ladies, who were visited by a doctor, apathetically sitting or lying.

Despite some traces of Steen's typical humor in these paintings, which often manifests itself in the persona of the doctor—usually he seems priggish and pompous in his attitudes and his antiquated clothings straight from the *Commedia dell'Arte*—, there are also serious tones: From the faces of the patients talks tribulation, pain, and sadness. The women seem pale and listless, sometimes they are depicted in a classic pose of melancholy with the head resting on the hand. In 17th century Holland, those lovesick were known as *soetepijn*, *minne - Pijn* or *minne - koorts* known. During the second half of the 17th century alone 17 dissertations were written on this subject at the Universities of Leiden and Utrecht—hence the subject of the unworldly quack doctor who, armed with old-fashioned medical instruments and incomprehensible Latin, is defenseless in sight of the suffering of love and loss.*



ill.: image detail from: Jan Steen *The Lovelorn*

A copy of this series from Steen's oeuvre depicts the lovelorn, so the Munich Pinakothek title, as she receives lethargically the doctor's help sitting on a massive armchair. Her head is tilted to one side; the right arm resting on the arm rest, while the left embeds gently on a pillow, lying on the table standing next to her. In this hand she holds a letter that points—like the statue of Cupid placed on the windscreen and other details—to the subject of the painting: "Daar baat geen/medesyn/want het is/minepyn" (No medicine will help, if it is lovesickness)**

As part of the exhibition "LebenLiebenLeiden" (Life loves suffering) a wooden cubic base was installed in the park of the castle grounds in Celle. The visitor were to pose as lovesick and to mimic for three minutes.

A nearby placed aluminum plate called the viewer to assume the appropriate posture, while the artist herself was present to inform about the conceptuality of the project, to give instructions about the position of gesture, to measure time with a stopwatch, and to finally guide the documentation of activities by video camera. The recordings of each recipient also enabled continued leading video work, in the comparisons between individuals and their in the end of the three minutes progressively changing poses.

The project focuses, however, clearly on the interplay of visitors as living sculptures, Steen's stereotypical lovesick, and the palace grounds as a historical site, where, in early 18th century, a princess tried to escape a forced marriage with a love affair.

The couple's planned escape ended in her 32-year-lasting captivity and his disappearance. The so-called Königsmarck affair left a correspondence that amounts to 300 letters and created powerful myth.

Within the project, the participants were now also pointed to the fate of the princess to initiate a confrontation with her person and her love. In the three minutes of the physical endurance allowed for the opportunity to reflect on the princess's suffering: the long periods of loneliness and the hopeful expectation, the banishment from the usual courtly splendor in a remote castle and the three long decades there, not least the uncertainty about the fate of the beloved.

The participatory intervention enables an unusual constellation between artwork, viewer and environment that goes beyond the object-relatedness of traditional art practice. text: Milan Steinbart

* (from: Jan Steen. Maler und Erzähler. Stuttgart/Zurich 1996, p. 151.)

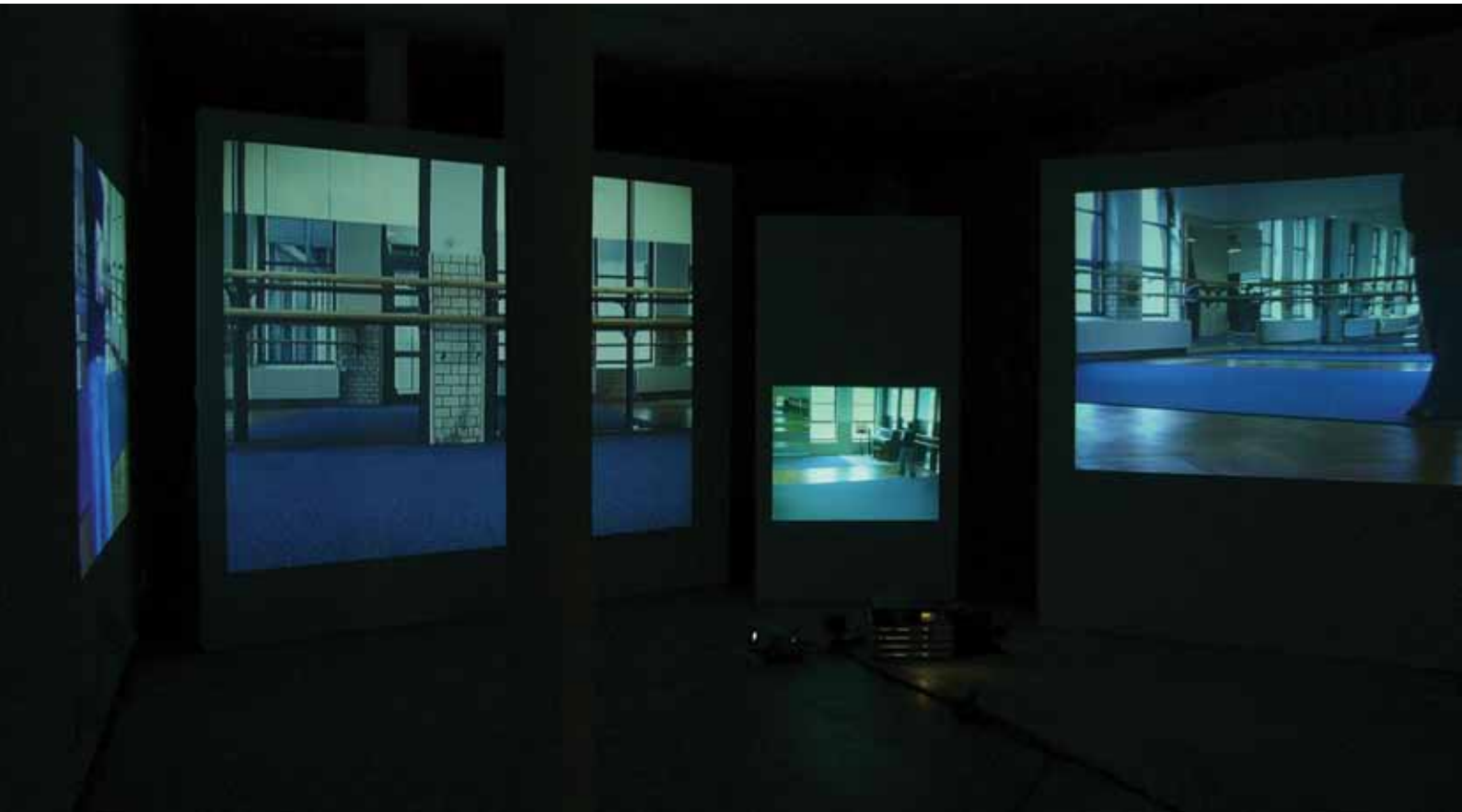
** (from: Bayerische Staatsgemäldesammlung München: Die Alte Pinakothek. München 1986, p. 504.)







First, all headlines of the newspaper „Leipziger Volkzeitung“ were presented using the manual alphabet in front of the display. This action accounts for the timeline of the video. Second, one of the headlines was repeatedly spelt in a courtroom: **Keine Zeugen für Messerstecherei**. The person is performing this action in the place where the people who are on trial are seated. Both scenes zoom, at different intervals, in and out, so that a slow newscast situation evolves.





Within a ballet-room the performer walked counterclockwise carrying ten UHT-milk-cartons for 45 minutes, the duration of a lesson in school. The performance started with entering the room and putting on felt slipper already waiting there for use. It ended with taking slippers off and leaving the room. The Performance took place at music school Kiel/Gaarden district which has been built in 1927 as "Etagenmeierei" a kind of place for milk and cheese production. An irritation occurs by means of a daily situation that is transported into a ballet-room. This room becomes a stage for a day-to-day activity. Normality, demonstrated by clothes and milk-cartons is led to the point of absurdity via the certain visualization that the performer is wearing felt slipper too big sized and constantly walking rounds. The performance is ruled by enforcement and control as outcome of the given precepts. Using the day-to-day trivial situation the character of the ballet-room which is associated with strictness and discipline is reflected in terms of enforcement and control.

The given rules, the carriage of the ten UHT-milk-cartons and walking in oversized slippers includes enforcement and control. This becomes apparent by constantly walking rounds without stumbling and carrying the milk-cartons without dropping it. The installation is composed of three different sized wall segments arranged stage-like and one wall to involve the presentation room. The simultaneously running video-picture-shows are set in cubist manner to split the room. The simultaneous movement of the performer causes to pass the different pictures with reflections occurring and should lead into an intensified irritation and disorientation. The mirrors within the video-picture-show, the dominance of blue color and the permanent movement are showing the difficulties of facing daily life in a very poetic way.

321 **Die Liegende (lying woman)** - 2008 - large-sized photograph on PVC - 2,50 m x 3 m





hier: Gerischpark Neumünster

This large-sized photograph exposed shows a young woman, lying in bed watching TV. It refers to the Henry Moores "Liegende" which was placed likewise at a previous exhibition within this park. The main question of the park "Where is Arcadia located?" is picked up by the current version of the "Liegende" as a photograph which is working with visual content of romanticism. The classic layout is combined with modern elements like the short hair style, the tattoo and piercing of the model. The "Liegende" does not look through the window longingly she is watching TV and seems to have centered her life to bed. Also she does not eat grapes as usually within the 19th century but chocolate and chips instead. The composed arrangement of the photograph correlates the elements of interior and requisites. The ornamental blanket is playing with the tattoo. Shapes and colours are multifaceted related and each single object has its position within the arrangement and that's why the bed appears as a place of cosy chaos. Now the question is rising whether the bed is that kind of location we associate with paradisiacal pleasure and desire and a cosy refuge.





The series of photos shows young women, lying in their beds and looking at a laptop or watching TV. It seems that there is no sphere outside of the bed or the media reality. The theme borrowed from painting "looking out the window" changed into gaping and senseless staring. The quest arises whether the bed is really the kind of location we associate with paradisiacal pleasure and desire and a cosy refuge.









The performer, dressed in her pyjama, sits at the tram stop cooking and drinking coffee. While "waiting" the performer does not respond to any word or gaze. The own kitchen furniture was displaced and located at the tram stop. Because of this, irritating situations arise. The chosen seat and the construction of the tram stop together cause a spatial disconnection between the coffee drinker and the pedestrians. The connotation deriving from the tram stop is combined with another situation that includes waiting and passing. Every waiting person has its own time and keeps its own privacy, which prevents contact with other people in their closer environment. This place was modified and becomes a stage for a daily situation which plays with the public memory of waiting in- and outside.



The person on the image sits on her box with clothes and looks around. Following this, she goes back and forth and is training keeping a stiff upper lip. Finally, she sits again on her box and looks around. A transition space ... and waiting for the great opportunity. She enters the stage, the illumination from the light of the trainstation in the tunnel is established. She looks around and goes in reverse again ... "It may be a parody , but it is also a respect. As if you would capture the moment in which the truth turned into hallucinations."^{*}

^{*}Maurizio Cattelan ,aus: Zeitgenössische Art ORT, S. 95., Hrsg. Tacita Dean und Jeremy Millar, Gerstenberg Verlag, Hildesheim (engl.: Art Works: Place)



The performer enters the room and starts cleaning in the rear corner. A choreography has been created that contains the setting of the bucket, wiping in circles, the mop into the bucket, getting up and move the left foot forward to repeat this procedure following the given rules.

Cleaning becomes a mechanical dance, an allegory for dealing with the everyday life system. It becomes apparent by four videos similar to the shot of an observation camera shown at the same time. The camera angle alludes to the permanent observation within our society and suggests a room illumination from four different focuses. Which sight become aware of the recipient?

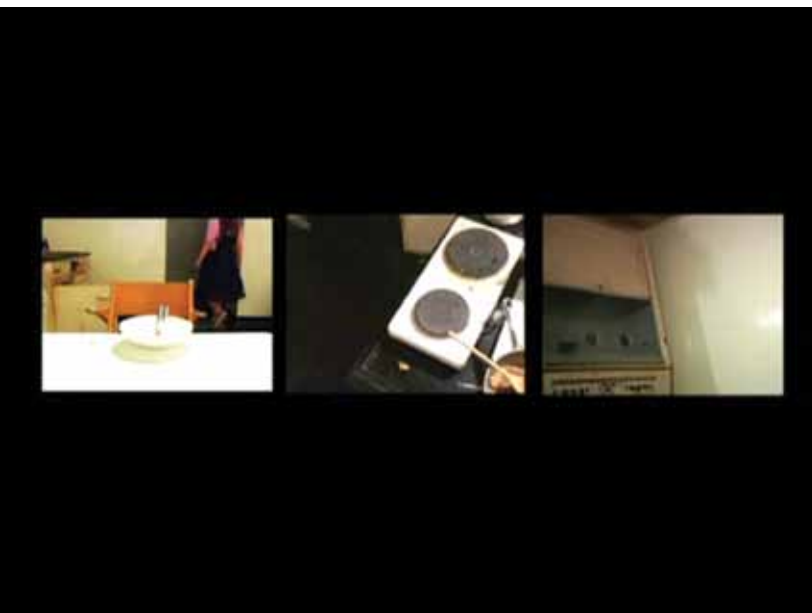
Sophie Stephan opens up choreographically the unknown space and fitted it with everyday occurrence. She examined the perception of the viewer relationships and asked for sociological aspects of the individual and of life.





The video performance starts with entry of the protagonist, cooking, having a meal and finally the person leaves. This performative work took place within a former technical college from the turn of the century in Kiel. A homely situation is moved to a laboratory of radiochemistry. Within a kitchen like room has been worked and experienced. The former meal for the poor potato in the skin with fish has been turned into the today's mashed potatoes with fish fingers. Additional the masquerade brings a H&M dress of Karl Lagerfeld collection, a wig, a pink neckerchief and brown scuffed sneakers together. Clothes make the man. The sneakers do show the real nature of the person and contrary the worn clothes are a sign for how the person would like to be seen.

Based on Pierre Bourdieus "La Distinction" the daily masquerade is shown. Rules and sequences given by oneself were shot by three single cameras. However these actions are not going to accomplished in one movie but every single fixed camera is filming the situation simultaneously. The shots only show parts of the room and do not open it entirely. So the observer gets the possibility to experience the situation from different views. This causes excessive demands because only one substantiality can be realized. Which reality is perceived?



Ich weis, dass ich nicht weiß!

Sophie Stephans work **I know that I don't know** applies to the adulterant contraction of a statement from Platons apologia that is referred to the Greek philosopher Sokrates. This citation did find the way into our general language usage and has been the starting point of Sophie Stephans artistic intervention. First at all she causes confusion by replacing the letter "ß" by "s" (Ich weis, dass ich nicht weiß) and plays with the words "weise" (wise), "wissen" (know), "hinweisen" (suggest) and "weiß" (white). The headline style of yellow press "BILD" is defined by dominant colours black, white and red and thus she points to the role of a headline. By linking the citation with the "BILD"-aesthetics she not only asks question about knowledge and awareness but challenges the information content of such a yellow press like "BILD" at the same time. The aesthetical layout of the citation is set evident and logical. The uniform of all colours and the clinical and pure white Sophie Stephan is using stands for the nothingness and simultaneously for the change and the own elaboration by the given awareness.



An art project aiming to build a self-organized group of female identified performance artists. Being a performance artist consists of using your body as your main tool for making your own aesthetic happen. Together we want to provide a space to respond artistically to normative gaze directed at women in the performance art scene. In doing so questioning the objectification of our female performing bodies. Female identified artists are commonly judged on their appearance in accordance with the social norm. Normative gaze in performance art consists of what an audience expects to see in us as female identified performers as dictated by the traditional role of women in society.



Pierfabrizio Paradiso sent to Sophie Stephan a quote, that she should be interpreted. Subsequently, the material was kept in the collection of the artist:

“Smiling

Smile when the situation doesn't call for it. Smile when you're feeling angry, when you're feeling miserable, when you're feeling most crushed by the world - and see if it makes any difference. Smile at strangers in the street. New York can be dangerous, so you must be careful. If you prefer, smile only at female strangers. (Men are beasts, and they must not be given the wrong idea). Nevertheless, smile as often as possible at people you don't know. Smile at the bank teller who gives you your money, at the waitress who gives you your food, at the person sitting across from you on the IRT. See if anyone smiles back at you. Keep track of the number of smiles you are given each day. Don't be disappointed when people don't smile back at you.”*



In response to Pierfabrizio Paradiso's project "everyday", where everyone got a quote Sophie Stephan dealt with a quickly fleeting moment in everyday life. She collected one month long a number of smiles of various persons who have met her in different ways.

The tally marks on the back of the hand was similar to a calendar and count the days. At the same time it refers to quick notes, is to hold the information. When was the artist aware to contact and recorded - and when not? The juxtaposition of the hands and their scribble on are a diary of collected smiles.

*From: Paul Auster, "Gotham Handbook. Personal Instructions for Sophie Calle on how to improve life in New York City (because she asked)", in Sophie Calle, Double Game, Violette Editions, London, 1999

**als ich in Ohnmacht fiel, sah ich ein blau-grün kariertes Muster. es war schön.
(as I passed out, I saw a blue-green checked pattern. it was wonderful.)**

147

- 2007 - teamwork of Katja Staudacher, Andrea Pfeiffer, Yukari Kosakai, Sophie Stephan - audio-video-space installation - performance



This is a team work of four artists. The topic unconsciousness was split into four fields of activity: space, words, video and costume. These have been brought together and complemented each with. The only way for a visitor to enter the installation is the stage. From above you can watch several pass out scenes from movies of any genre on monitors lying on the floor. During a performance excerpts from novels and Japanese, medical and psychological excerpts has been told within the concrete-cocoon. The entire installation plays with the different facets of unconsciousness on divers' levels.

"Records of real pass outs meets its artificial reenact, the play and calculated dedication as also distress, arbitrariness and coincidence initiating scenes of being overwhelmed, helpless and unable to move and visualises lost, pain and repression."*

*Frank Wagner, curator of exhibition "Ohnmacht"





What is labor time? What is leisure? At the fair on the fjord of Kiel Sophie Stephan documented and examined everyday life and social constitution. The artist asks for the terminology of time - leisure and their conditions. The photographs include a poetic study, which also connects pleasure with western poverty and beauty respectively.







The installation consists of different elements, like the outlines on cerecloth on the wall; the painting on the bottom; on the table the picture from a beat of coffee spotting as table clothes; white painted cups of papier mâché; also white painted cups lying upon another; and a radio. The last sounds the repeated question: **Where are you?** That alternates in a feminine and masculine voice. Illustrations and connotations go into the gaudy table clothes. Because of this it developed an action against the straights and the repetitions of forms on the table clothes through painted anamorphous forms.

Which paintings hang on which place? Outlines were put on the wall, the framed painting stood on the bottom, the key frame from the beat of coffee lying on the table as an object of utility. The difficult cups mean the different consumption from a beat of coffee. An egoistic coffee drinker accesses to the big and round cup. The smaller cups are a sign for a coffee thinking on the other. Also these stacked white painted cups adopt an anamorphous form. The total disposition connected with the sound asking for presence and absence.



since 2014	member of alternative TV-crew "westfernsehen," Leipzig
since 2013	member of the performance group "Normative Gaze," Berlin
2012 - 13	curator of "WindowDisplayShow" Kunstraum D21, Leipzig
2009 - 13	Media Arts - Mass Media Research and Art in the Public Media Space, at the Academy of Visual Arts, Leipzig
2010	University of the Basque Country, Faculty of Fine Art, Bilbao
2005-08	Fine Art, Muthesius Academy of Fine Arts and Design, Kiel
2014	Leonardo da Vinci scholarship, Krakow, Poland
2011	DAAD (German Academic Exchange Service), Vilniaus dailės akademija, Vilnius, Lithuania
2010	Erasmus scholarship, Bilbao, Spain
	exhibition (selection)
2014	dididdi, Pilotenküche, Halle 14 C, Leipzig kennen.lernen, Galerie für Zeitgenössische Kunst (gallery of contemporary art), Leipzig Normative Gaze in Performance Art, Month of Performance Art, Westgermany, Berlin ArtWalk, Clara Zetkin park, Leipzig Lebensraum (space of life), Stadthalle (city hall), Detmold
2013	The Supershow, Halle14, tour at the Spinnerei 2013, Leipzig 6 hours TV broadcasting Sep 22, 2013, Info-TV, Leipzig diploma exhibition at Academy of Visual Arts, Leipzig Zeiten, performance with live broadcasting at Central Station, Leipzig
2009 - 2012	tour at Academy of Visual Arts, Leipzig Multiple Mediale Welt - Verstecke in den TV-Medien, Motorenhalle!, Dresden (engl.: multi media world: hideouts in TV media) Shared Dramaturgy of an unexpected object in the Everyday, Mailand
2011	Editing Spaces. Reconsidering the public, Vilnius Fernsehreihe-PAL-Positions Okto-TV, Wien (Wiederholung von Programm)
2010	TV series - PAL-Positions Okto-TV, Wien Schrei-Skype-Performance mit Marlene Morgenstern, Bilbao and Leipzig Leben Lieben Leiden, Bomann museum and castle grounds, Celle
2009	Das Böse ist ein Eichhörnchen, district court, Leipzig On(plein)air, DoppelDE, Dresden
2008	Wo liegt Arkadien?, Gerischpark Neumünster and Ministergarten Schleswig Holstein, Berlin
2007	Ohnmacht, Maschinenhalle, Kiel
	publication
2014	Zeiten (timing), performance in public and media space, in: The supershow. , Günther Selichar + die Klasse für „mass media research und Kunst im medialen und öffentlichen Raum“, Hochschule für Grafik und Buchkunst (Academy of Visual Arts), ArteFakt Verlagsanstalt, Jena, S. 80-81
2011	NOTICE, intervention - participation in Vilnius, in: editing space. reconsidering the public. An Exhibition in the Public (Media) Space of Vilnius/ Lithuania, Academy of Visual Arts, Leipzig, Gernany and Vilnius Academy of Fine Arts, Lithuania, S.116-118
2010	Die Liebeskranken (the lovesick), participation - video, in: LebenLiebenLeiden Frauenbild der Welfen, Kunstverein Cell e.V., Kerber Edition Young Art, S.112-115
2009	Das Kunstwerk: ein großes Possenspiel? (Artwork: A great mockery?), intervention in Morgenpost and Amtsblatt Dresden, in: on(plein)air 2007-2009 Klasse für Medienkunst, Günther Selichar und Claudia Tittel, ArteFakt Verlagsanstalt, Jena, S. 89-90
2008	Die Liegende, large-sized photograph on PVC, in: Videoromanzen Wo liegt Arkadien?, Herbert Gerisch Stiftung, Klasse Kunst und Medien, Muthesius Kunsthochschule Kiel, Kiel/Neumünster, S.34-35
	curatorial project „WindowDisplayShow - WDS“, Kunstraum D21, Leipzig
2014	Window Display Show #5: Painting Beside Itself, Pierfabrizio Paradiso
2013	Window Display Show #3: Shattered Light Show, Octavian Fedorovici Window Display Show #4: to the people of Leipzig, Paul Philipp Heinze, Matthias Krause, Philipp Ackermann, Kate Mackeson

