

HHole (for Mannheim) & PHaradise

PRESS RELEASE

What is the life span of site specific art works commissioned as a "permanent installation" by a renowned German art Museum whose mission is to promote, present and maintain art?

With this issue that touches fundamental questions, artist NatHalie Braun Barends presents this case to your editorial staff, since she believes that a discussion about it can be of general interest.

About the artist: NatHalie Braun Barends is an international artist, raised mostly in Germany, Chile and Brazil. A main focus of her artwork is site specific multi-media light installations and happenings. Her works are shown in museums, cultural institutions, collections and exhibitions worldwide.

Her personal website is:

<http://www.Hn2b.net>, Wikipedia https://en.wikipedia.org/wiki/NatHalie_Braun_Barends

In 2006 the Kunsthalle Mannheim invited her to exhibit there and to work as "Artist in Residence". During this time the art work "HHole for Mannheim (2006 - ∞)" was conceived.

It is a multimedia and architectural site specific art work consisting of various installations. It is an "evolving art work", comparable to a living organism, whose development visitors can accompany at the museum and virtually.

It consists of several vertical positioned circular openings connecting all floors of the museum with light, from the ground floor up to the roof and beyond; it is located in the center of the Athene Trakt between the old and the new buildings of the Kunsthalle. <http://www.HHole.net>, Wikipedia: <https://en.wikipedia.org/wiki/HHole>

In 2007 NatHalie Braun Barends conceived the permanent light installation "PHaradise", on the Dome and the skylights of the Billing Bau, (the old building of the Kunsthalle Mannheim), opening a dialogue with the light installation "Four Eyes" by artist James Turrell, and the museum's sculpture park.

<http://www.PHaradise.net> Wikipedia: <https://en.wikipedia.org/wiki/Pharadise>

The art works have been commissioned and conceived as "permanent site specific installations". These were loaned by the artist to the museum, for them to be exhibited together with the Kunsthalle's collection.

The work on "HHole for Mannheim" was interrupted in late 2007 by Ulrike Lorenz, the new director of the museum, with the excuse of urgent renovation works on the building, assuring that both art works would only be deactivated temporarily.

Meanwhile, it has become evident that the art works - without the consent of the artist- are being modified or partially dismantled in the process of the planned demolition of the Mitzlaff building (the new building of the Kunsthalle Mannheim).

This blatantly violates the copyright and property of the artist, especially since the planned renovation could be realized maintaining the art works. It's therefore suspect that the renovation project serves only as an excuse to damage art works commissioned by the previous director.

The existence of a permanent site specific architecturally installed artwork should not depend on the good will of the new Director of a Museum, but should be subject to the care of Institutions which have been created to preserve art, as stated by the ICOM, - International Council for Museum - Code of Ethics. (<http://icom.museum/professional-standards/code-of-ethics/L/O/>).

How can artists and artworks be protected in such a situation?

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