

rotatable. installation

In her work “rotatable”, Angela Lubic dealt with the banal: with chairs. The chair is derived from the throne, from that dedicated object of worldly and religious leaders. The act of sitting started out as a representative position on the throne and is part of a sacrificial ritual to which the rulers were subjected. Chairs are therefore anything but banal. At first, it was the kings and priests who sat enthroned and then, not until many thousands of years later, bishops would have the same privilege. It amounted to a revolution when monks began sitting in choir-stalls. After this, noble members of the court as well as the directors of the guilds and the patriziate also took a seat. With the beginning of modern times wealthy citizens also enjoyed the act of sitting — this privilege was removed, however, after the French Revolution.

From then on chairs continued to creep into bourgeois life and thus, the act of bequeathing a throne to a privileged line of successors eventually became the chair-sitting of all democratized peoples and with that, a familiar and everyday physical position. Chairs appear banal because today’s civilized man fills up both private and public spaces with a vast number of seats.

Angela Lubic took an analytical approach to this object, which has become so stupefied in its over-familiarity, despite its high position of importance, that we almost no longer notice it. She disassembled it in its element, observed it from different perspectives and then exposed it through various methods and media. She presented it as a diagram, disassembled in its elemental forms. She rendered it as a place, as a spatial point on a traveling train that reveals the positions of people and their physical positions. She fashioned it as a common chair and turned it into an independent and self-propelling subject that moves across a dance floor amidst other dancing chairs.

In “rotatable I”, nails and thin cables create a number of office chairs on the surface of a twenty square meter wall. Their contours are created by cables, which are stretched between a scheme of nails that have been hammered into the wall. The chairs are all fashioned after the typical modern office chair. It is still astonishing how we are able to unmistakably recognize the office chair, despite its abstracted form and the numerous criss-crossing of lines. Some of the cables and two electric cords from electric sockets on the wall go from three audio cassettes into speakers, which have been fixed onto a table in front of the office chair, whose shape we see drawn on the wall. We hear the loud and hectic sound of typing on type machines and computer keyboards. The symbols used are very minimal: one table, one chair and its image on the wall, the sound of typing. Our imagination does not need much more to picture ourselves in the middle of a vast and busy office and to fill it with imaginary people and keyboards. The beauty and the power of “rotatable I” is in the clarity and calmness of the graphic order on the wall. We are not looking at monitors from the point of a chair, but at pictures of the apparatus we sit on. In this way, we perceive ourselves as absent, incorporeal beings. We can find the meaning behind “rotatable I” in its total plan: the elementary furnishings of a modern working environment are a table, chair and a keyboard. The elementary points of modern man’s sensory sensation are the buttocks and the fingertips. It is exactly these levels which give the technical world its characteristic order. Sitting on chairs limits our senses and molds according to the same rules, according to those we, sitting, looking and typing, subjugate our bodies — nature in intellectually formed mechanically worlds, in worlds of cold lines, artificial substances and exact logic. In an structured order of reduced and condensed lines. Still, the intellectually formed world turns things brittle and makes the social being, mankind, fragile.

In “Prague—Berlin 1st Class”, Angela Lubic defined the relationship between our view of the world and the structure of our world by using the idea of sitting in travel seats.

In one video, we see sections of a passing landscape from a traveling train of as well as passing high voltage wires that sway gently back and forth between the masts.

The imaginary viewpoint we see from the train, which is filmed through the lens of a camera is about at eye level with a passenger sitting in the train car.

“Prague—Berlin 1st Class” shows how we experience the world as a relation of taken a place and traveling and as mixture of sitting still, being transported and detached percep-

tion. Modern progress and the act of sitting in chairs is similar to someone traveling in an enclosed car, who has lost contact to the world passing by and reduced it to moments of detached attention. With increasing tempo, sensory impressions deteriorate while motionlessness increases.

Modern travel that happens while sitting proves itself to be a paradox in that it reveals itself as a still-sitting mobility.

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