

AXEL BRAUN

SOME WORK & PROJECTS

2010-2022

DISTURBED HARMONIES [ANTHROPOCENE LANDSCAPES] | since 2011

The long-term project is a growing collection of case studies about debated infrastructure projects and threatened ecosystems. Tracing the history of human-altered landscapes often reveals them as monuments of creative (self-)destruction.



Axel Braun, *Old Growth (cedars), Niagara Escarpment, 2018*

The cedars growing in these cliffs are Northeast America's oldest trees. Some are more than 1000 years old. They survived through colonialism, and capitalism, as their inaccessible stands prevented them from economic exploitation. The photo is part of a case study about the heritage of George Perkins Marsh, a predecessor of Paul J. Crutzen's suggestion for a new geological epoch defined by human action: the Anthropocene. **DISTURBED HARMONIES** is a quotation from Marsh's book *Man and Nature*, first published in 1864.

UN DRUM PENTRU MILENII (A PATHWAY FOR MILLENIA) | 2014, 2018

The case study for **DISTURBED HARMONIES [ANTHROPOCENE LANDSCAPES]** about a mistake of nature, forced labour, and a dictator's prestige project revisits the *Danube-Black Sea canal* in Romania.

**archive material**

construction site of the second branch of the Danube-Black Sea canal, Romania, 1987, Archive of ADMINISTRATIA CANALELOR NAVIGABILE S.A., Agigea, reproduction and editing by Axel Braun, during an artist-in-residence programme of *Goethe Institut Bukarest* in 2014.

UN DRUM PENTRU MILENII (A PATHWAY FOR MILLENIA) | 2014, 2018

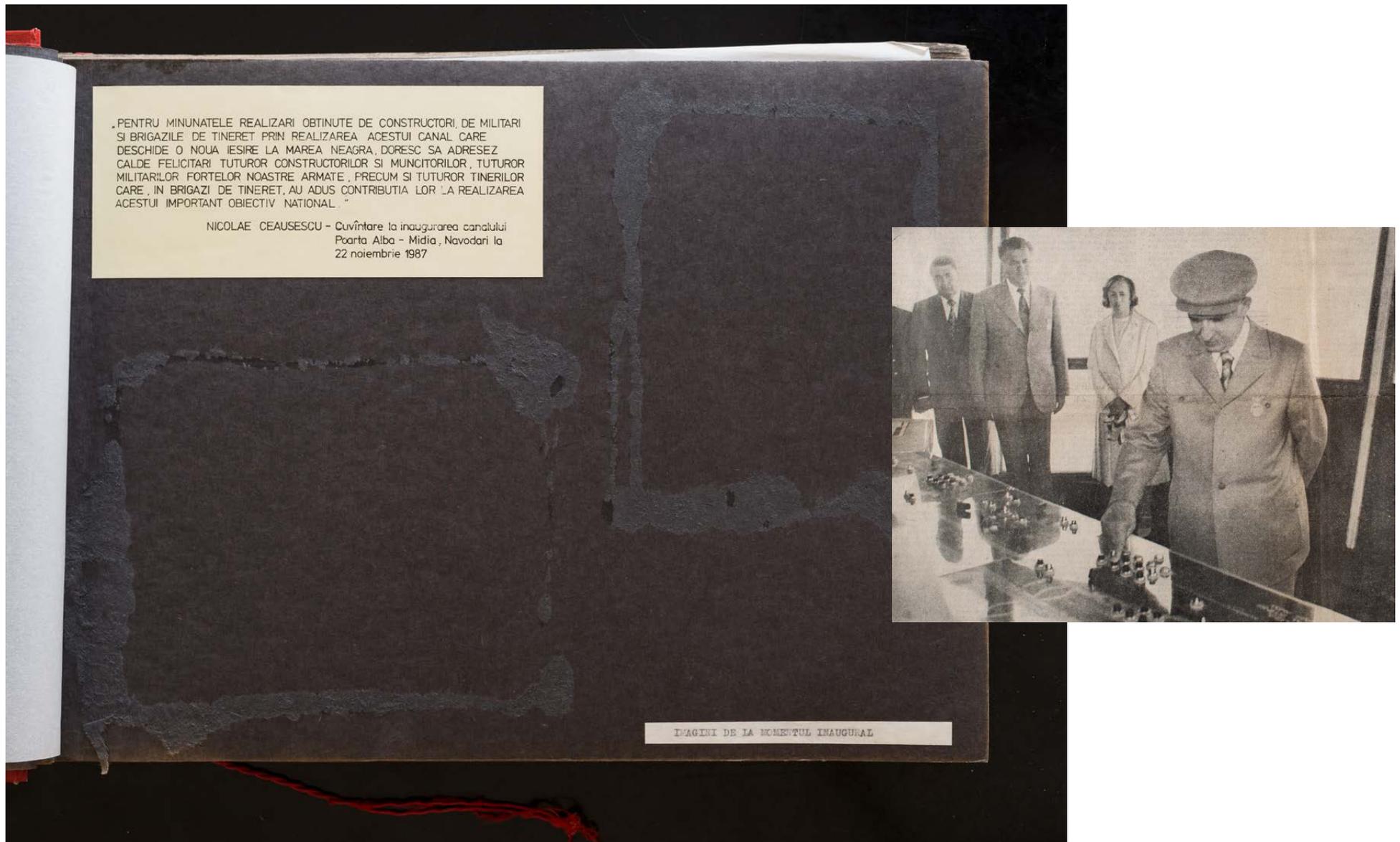
**archive material**

photo album with torn out pictures of the inauguration of the Danube-Black Sea canal in 1987, archives of ADMINISTRATIA CANALELOR NAVIGABILE S.A., Agigea Scinteia, 27 May 1984, „TOVARASUL NICOLAE CEAUSESCU A INAUGURAT IERI CANALUL DUNARE-MAREA NEAGRA”, p.3, Vera and Donald Blinken Open Society Archives, Budapest

DISTURBED HARMONIES [ANTHROPOCENE LANDSCAPES] | since 2011

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lecture performance & installation views

Raum?Station, Zürich, (2017, September 27 – 29)

BETALAND (group show), Galerie Conrads, Düsseldorf (2019, March 16 – April 27)

Bräuning Contemporary, Hamburg (2018, June 8 – August 24)

AFTER THADDÄUS IMMLER: PANORAMA VOM HOHEN RAD | work-in-progress, since 2022

Reenactment of historical photographs of a vanishing glacier.

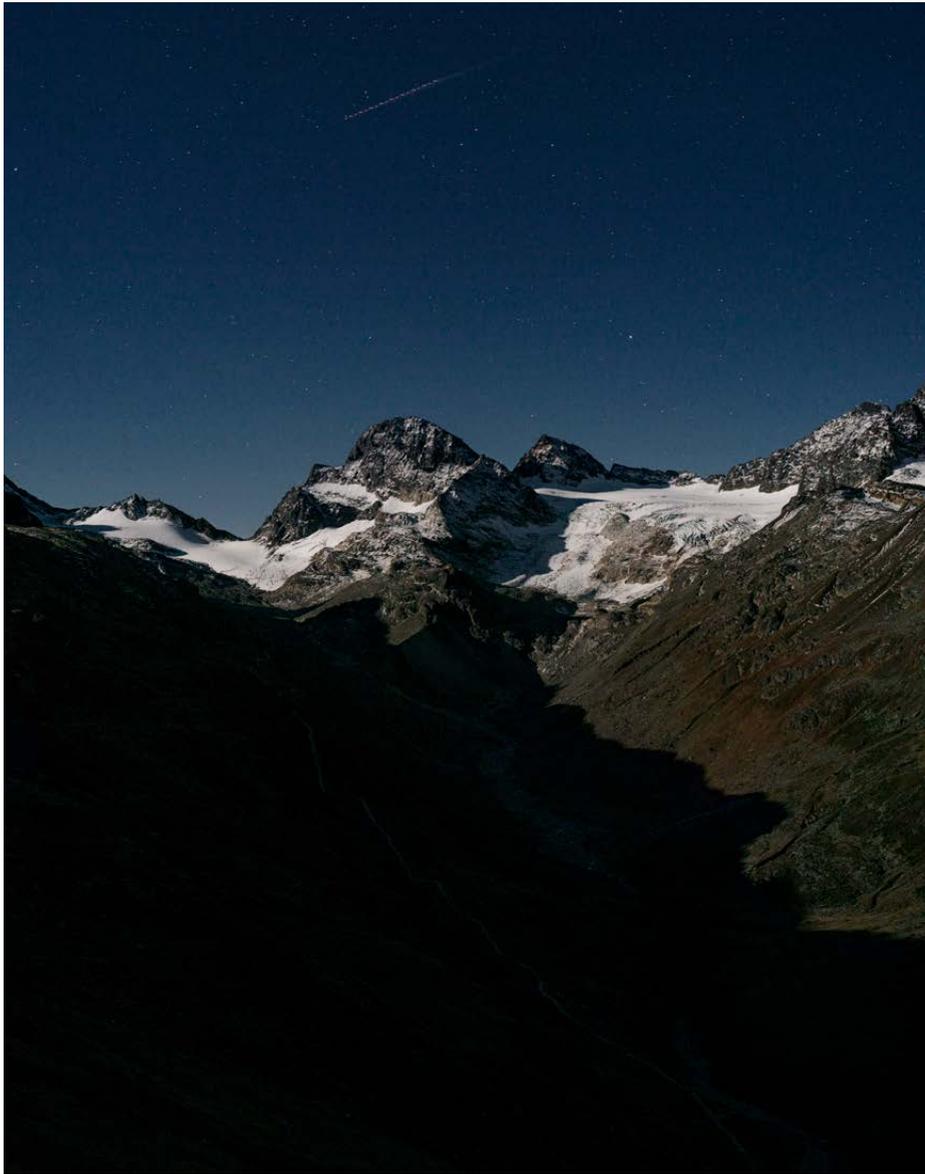


documentation of the reenactment, archive material

Thaddäus Immler, *Panorama vom Hohen Rad. Piz Buin.*, 1887, Albumen Print, Vorarlberg Museum, Bregenz

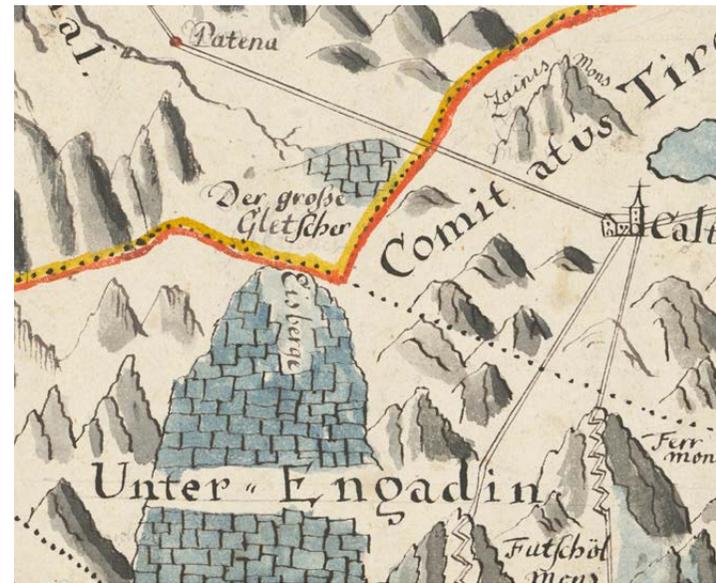
L'ANN: DAL SCARS – DER GROSSE GLETSCHER (THE YEAR OF SCARCITY – THE GREAT GLACIER) | 2021–2022

The case study for **DISTURBED HARMONIES [ANTHROPOCENE LANDSCAPES]** focuses on changing climate, intercultural exchange, and conflicts in the high alpine regions of the Silvretta.



Axel Braun, *Silvrettagruppe (Nacht II)*, 2021.
 Axel Braun, *Ochsentaler Gletscher*, 2021
 Axel Braun, *Ochsental*, 2021

L'ANN: DAL SCARS – DER GROSSE GLETSCHER (THE YEAR OF SCARCITY – THE GREAT GLACIER) | 2021–2022



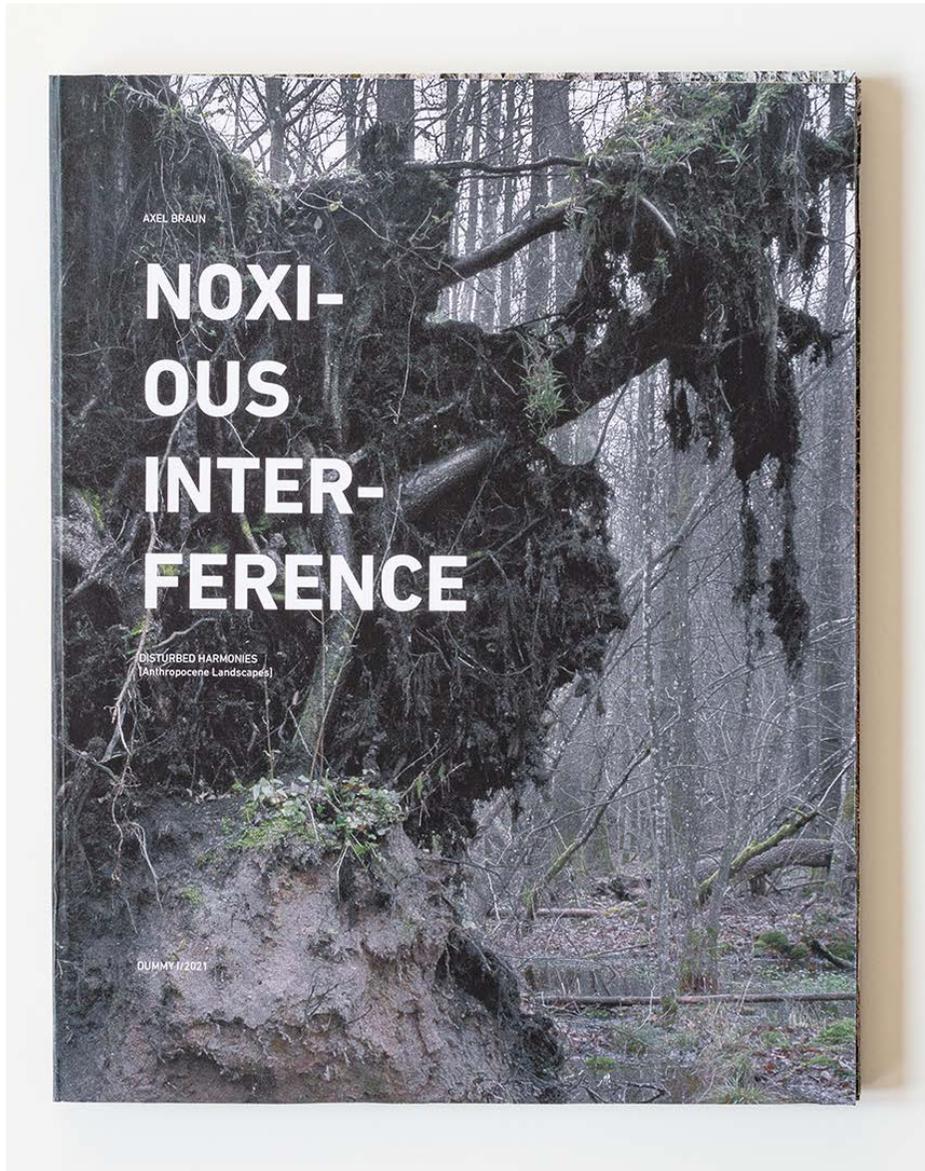
installation views and archive material

Axel Braun, mixed-media installation with early documents of growing glaciers during the *Little Ice Age*, photographs and a concrete block from the dam wall of the Silvretta barrage, 2011

Gabriel Walser, *Das MONTAFUN mit angraenzenden Orthen*, 1770, Kantonsbibliothek Appenzell Ausserrhoden, Switzerland, (detail) Montafoner Museen in collaboration with Kunstforum Montafon, Schruns, Austria (2022, June 10 – 2023, April 7)

NOXIOUS INTERFERENCE | 2017–2018, 2021

The case study for **DISTURBED HARMONIES [ANTHROPOCENE LANDSCAPES]** focuses on myths of wilderness, royal hunting reserves, changing occupations, colonialism, and controversial logging activities in *Białowieża forest* at the border of Poland and Belarus, often referred to as Europe's last *primaeval forest*.



artist book

hand-made, 72 pages, 250 x 325 mm, 2021

RECORDS OF LOSS – IMAGES OF A GLACIER | 2019–2020

The case study for **DISTURBED HARMONIES [ANTHROPOCENE LANDSCAPES]** focuses on the visual history of a glacier, Alpine explorations, and the heritage of Enlightenment.



Axel Braun, *Pasterze [structure-from-motion]*,

3D-animation / FullHD video, 2019, (based on GRASEMANN et al., 2017, University of Vienna)

RECORDS OF LOSS – IMAGES OF A GLACIER | 2019–2020



installation view

Room I: vitrine, inkjet prints, pieces of 6000 year-old Swiss pine wood, wallpaper, framed inkjet prints on Dibond
 Kunst Haus Wien – Museum Hundertwasser, Vienna, an outpost to the group show *NACH UNS DIE SINTFLUT* (2020, September 16 – 2021, February 14)

RECORDS OF LOSS – IMAGES OF A GLACIER | 2019–2020



Axel Braun, *Pasterze [Time Lapse]*, FullHD video, 2019

LUCTOR ET EMERGO | 2013–2018

The case study for **DISTURBED HARMONIES [ANTHROPOCENE LANDSCAPES]** revisits the Netherlands' century-long struggle against the forces of nature. An additional focus lays on the popularity of Dutch landscape painting during periods of colonialism and land reclamation.



photo production, installation view, archive material

Axel Braun, *Deltawerken, Zeeland*, 2016

video installation, *Go / Return studio stage, Künstlerhaus Dortmund* (2016, December 18)

Dutch engineer surveying the *Ijsselmeer* during preparations for the construction works of *Zuidoostpolder*, 1949, *Nieuwland Museum*, Lelystad.

LUCTOR ET EMERGO | 2013–2018



installation views

photo wallpaper: *Polders gained in the southwest of the Netherlands, from Dr. J. van Veen, dredge, drain, reclaim! – The Art of a Nation, 1962*
1 Duit, copper coins, Zelandia, 18th century, stating LUCTOR ET EMERGO (I struggle and I rise)
 Kunstverein Bochum (2018, July 1 – September 9)

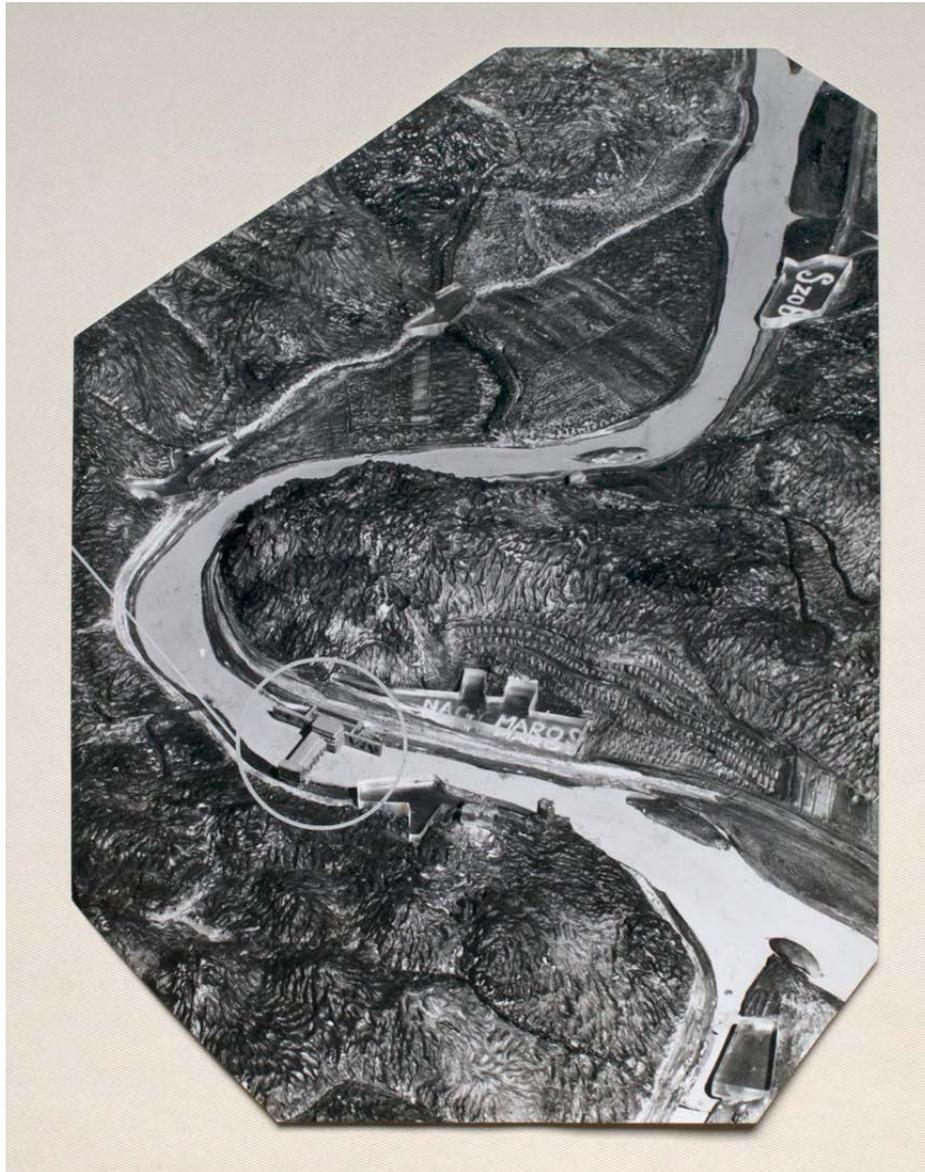
SOME KIND OF OPPOSITION (VALAMILYEN ELLENZÉK) | 2014–2016

The case study for **DISTURBED HARMONIES [ANTHROPOCENE LANDSCAPES]** focuses on a Stalinist dam project in the Danube, Hungary's first environmental initiative, underground film-makers, regime change, and conflicting concepts of democratisation versus nation-building against the background of an expanding technosphere.



Axel Braun, *Deposit of concrete blocks, Dunakiliti, 2015*

SOME KIND OF OPPOSITION (VALAMILYEN ELLENZÉK) | 2014–2016



archive material & installation views

Axel Braun, *Video 01 (Danube Bend)*, FullHD video, 2016, *Szigetköz II*, 2015, photo wallpaper,
Discourse Analysis (Protest), DVD, 2016; based on *A műtárgy (The Object)* by *Fekete Doboz / Black Box* (1988)
 Vera and Donald Blinken Open Society Archives at Central European University, Budapest (2016, 13 March – 1 May)

DRAGONFLIES DRIFT DOWNSTREAM ON A RIVER | 2014–2015

A case study for **DISTURBED HARMONIES [ANTHROPOCENE LANDSCAPES]** about the *Ilisu dam* in Southeast Anatolia that eventually drowned the historical town *Hasankeyf* and significant parts of the Tigris valley in 2020.



Axel Braun, *Cave Mansions, Hasankeyf*, 2014

DRAGONFLIES DRIFT DOWNSTREAM ON A RIVER | 2014–2015



details & installation views

Axel Braun, *Ilisu dam*, 2014, photo wallpaper

Axel Braun, *Dragonflies drift downstream on a river*, Full HD video in seven chapters, 1:22: 22"

VISIT 2010 – 2015 – Stipendiaten der RWIE Stiftung, Kunstmuseum Bochum (2015, June 13 – September 6)

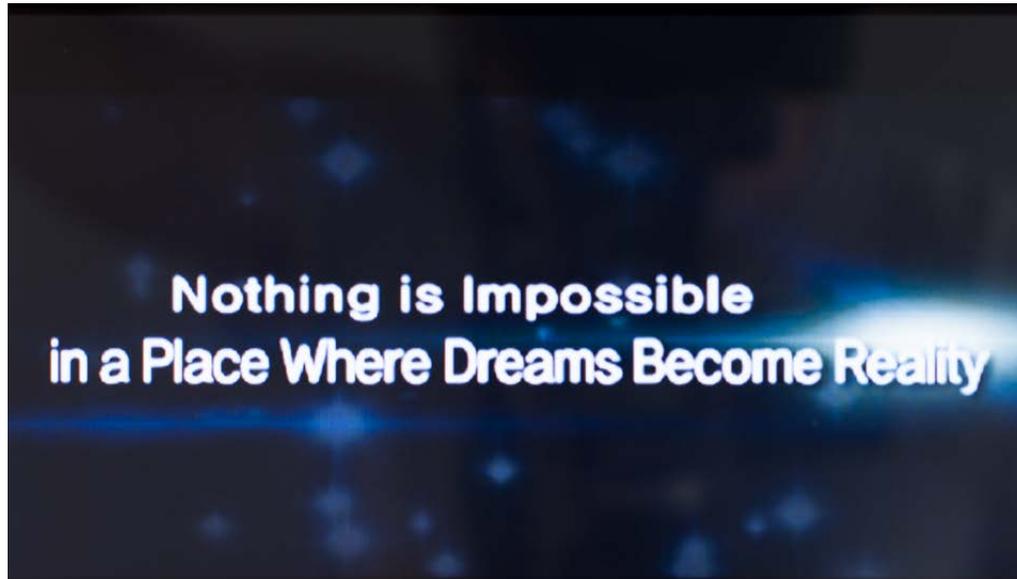
NOTHING IS IMPOSSIBLE IN A PLACE WHERE DREAMS BECOME REALITY | 2012–2013

The case study for DISTURBED HARMONIES [ANTHROPOCENE LANDSCAPES] visits land reclamation projects in South Korea. Among others, the site of an ecological disaster that was transformed into the world's largest tidal power plant. Nearby, a smart city has been built on a former bird sanctuary – while being promoted as particularly sustainable.



Axel Braun, *View from Daebudo to Si-Hwa Technological Valley and the city of Ansan on the opposite side of lake Si-Hwa, 2012*

NOTHING IS IMPOSSIBLE IN A PLACE WHERE DREAMS BECOME REALITY | 2012–2013



photo/video productions & installation view

Axel Braun, *Construction site of New Songdo City, 2012 & Construction site of Si-Hwa Technological Valley, 2012*

Axel Braun, *Nothing is Impossible in a Place Where Dreams Become Reality*, 2012 (based on a PR film by Daewoo E&C, 2007), Full HD video, still, excerpt

Some inhabitants of Daebudo discuss the transformations of their local environment with a map from 1910, *Gyeonggi Creation Center*, Daebudo, South Korea (2012, November 3 – 30)

DIE TECHNIK MUSS GRAUSAM SEIN, WENN SIE SICH DURCHSETZEN WILL (TECHNOLOGY MUST BE CRUEL IN ORDER TO ASSERT ITSELF) | 2011–2012

The case study for **DISTURBED HARMONIES [ANTHROPOCENE LANDSCAPES]** focuses on debated hydropower projects throughout Europe.



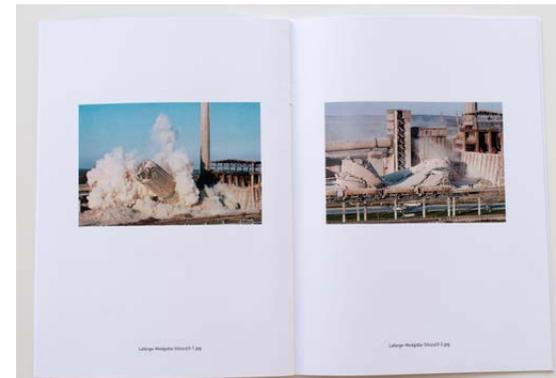
photo production & installation views

Axel Braun, *Diga del Vajont*, 2011 (remnant of the biggest dam disaster in Europe that killed 2000 people in 1963); wall text, cut plot out of adhesive film, research folders, artist book, photo wallpaper
 corporate headquarters of RWE AG, Essen (2012, May 22 – August 24)

THE BEST IN DEMOLITION ALL OVER THE COUNTRY | 2014

An artist book compiled from archive material by *Apolodor*.

Romania's biggest construction corporation laid the foundations for its empire by demolishing the ruins of Communism.

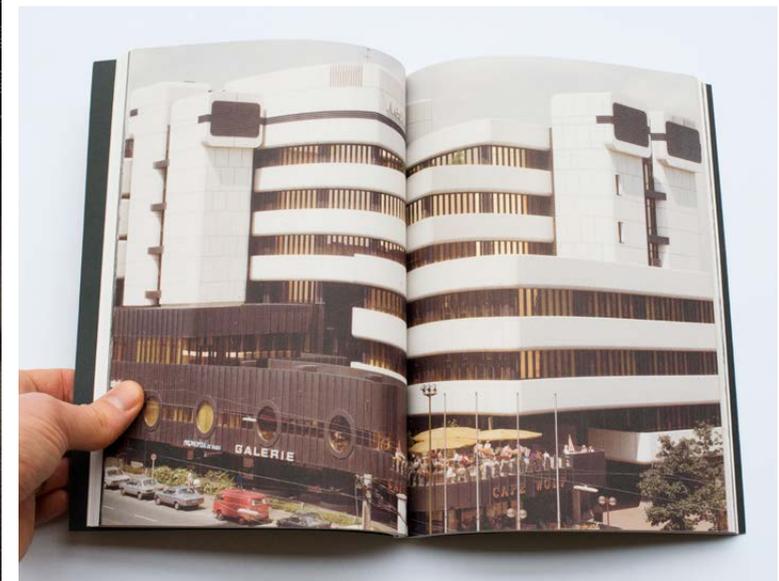


color laser prints, 16,8 cm x 23,4 cm, 24 pages
cover: 300g/m2; pages: 90g/ m2, staple binding
2nd edition: 50 copies

ZUGUNSTEN EINER GESELLSCHAFT VON MORGEN FÜR DIE WIR HEUTE SCHON BAUEN (TO THE BENEFIT OF A SOCIETY OF TOMORROW FOR WHICH WE BUILD TODAY) | 2012–2013

The public sector bank *WestLB* was dismantled according to an EU decision in 2012.

Original windowpanes from the Dortmund branch of the bank became the displays for quotations from employee magazines tracing the bank's scandal-ridden history.



installation views & artist book

artist book related to the installation, editors: Axel Braun, HMKV, Fabian Saavedra-Lara;
concept: Axel Braun; typography: Johanna Unterberg, Verlag Kettler, Bönen, 2013; ISBN: 978-3-86206-330-7
Hartware MedienKunstVerein im Dortmunder U (HMKV), Dortmund (2013, September 14 – 2014, January 26)

DENN ES GIBT DEN FORTSCHRITT! (BECAUSE PROGRESS EXISTS!) | 2011

An investigation into the history and future of an *intégration architecturale* by Victor Vasarely from 1965 touches on questions of authorship and originality while documenting the relationship of an artwork to the architecture that inspired it.



research folder (detail)

How did the "old-masterly" signature of Vasarely change from minuscules to majuscules over time?

The modernist building was demolished in 2015 in order to free space for real estate developers, while the vandalised wall painting has been preserved using the *strappo* technique.

WENIGSTENS AM BILD SOLLTE MAN FESTHALTEN KÖNNEN (KEEPING HOLD OF THE IMAGE) | since 2004

The long-term project collects traces on walls in abandoned living spaces that are understood as analogies to photographic images. It aims to raise questions concerning memory and constructions of reality.

**installation view**

Photographic reproductions in original size have been presented in a stage set that reconstructed the find spot.
Sugary Photographs with Tricks, Poses and Effects – A Festival on Photography; Antwerp (2010, March 19 – April 4)

WENIGSTENS AM BILD SOLLTE MAN FESTHALTEN KÖNNEN (KEEPING HOLD OF THE IMAGE) | since 2004



installation views
Sugary Photographs with Tricks, Poses and Effects – A Festival on Photography; Antwerp (2010, March 19 – April 4)

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www.axelbraun.org

www.somekindofopposition.org

www.instagram.com/disturbedharmonies

www.technosphere-magazine.hkw.de

www.medienwerk.nrw