

(01) PLASTIC PALACE

(02) STAIR TO TOUCH

(03) WELL OF TRUE BELIEVE

(04) CHICKEN NUGGET MOUNTAIN

(05) MONUMENT TO THE BEES

FUTURE RUINS
FIVE MONUMENTS
FOR A HUMAN PLANET

"Ash, black and desolate, stretched out on both sides of the road. Uneven heaps extended as far as the eye could see - the dim ruins of buildings, cities, a civilization - a crowded planet of debris, wind-whipped black particles of bone and steel and concrete mixed together in an aimless mortar."

By for the Printer, P.A. Ditz, Satellite Science Fiction, 1955, LA.

Future Ruins consists of five speculative monuments. These human-scaled models are dealing with current sociological and geological development, the values and ideals of our time.

By definition, monuments only ever refer to the past. By creating monuments, for future scenarios, like the extinction of bees or the mining of plastics I am dealing with phenomena that are not part of a remembrance culture yet. A sculpture made of chicken nuggets addresses the significant amount of chicken bones as future fossils. A wishing well asks for your prayers - donation on Mars. A silicone figure deals with the decreasing human interaction and physicality in a technological era. Five handcrafted sculptures form an incomplete list of the most pressing questions of our time.

As modern beings, we continuously think about our legacy, the traces we leave behind. How will future civilizations remember us? What story of our existence will extraterrestrial species reconstruct from our fossilized traces on Earth? What debris will remain, while most of our digital artifacts disappear or blur into the pitch black cloud? What will be tomorrow's gold and marble?

The exhibition serves as a stage for reflection on our present relationship with the planet we inhabit. Today, the winners of history can be found in the skies, statues, memorials and masonry that we pass in daily life. Within their seemingly undestroyable materiality they promise an existence, transcending the ravages of time. In our present society, the desire to conserve and protect places that are important to us appears to be typical human behaviour.

The five monuments were crafted by hand using traditional prop-making materials, leftovers and a range of components found in the hardware store. Silicone, plaster or plastic pieces form the skin on sculpted styrofoam bodies. The short-lived building material, like wax or mattress foam manifests a strong contrast to the long-lasting stone, marble and steel used for traditional monuments. How will value change over time? What will the monuments of a post-human future consist of? What will they tell us? What will they warn us about? What advice can they give us?

Exploring intuitive production methods and the neglect of industrial processing or tools led to unexpected results. Harbled scraps, shades of yellow, drops and blends. The production process remains visible.

A pool of personal drawings, collected imagery and artefacts was translated into spatial objects, altered, filtered and smoothed. The anachronistic sources of this morphology reach from prehistoric tombs to fascist ruins.

I found myself in the role of a manic post-apocalyptic sculptor. Small flakes of electrostatic styrofoam followed my every step. The acid smell of silicone wouldn't leave my nostrils.

I am forging materials. Pneumorphic staging props. Expectations of objects and their substance are being subverted. Big rugged chunks of stonelike texture stacked on top of each other, struggling against gravity. Curved ceramic stones with unusual textures and silhouettes.

By translating it into illusive objects, I question the existence of the original image and its mode of production. To what extent is an image or object time-related? How does material influence the trust we put in them? What kinds of objects may serve to proclaim facts or truth.

Do the monuments about to collapse or in the process of being built? Are they from the past, the future or the present?

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Chris Watson - Vainajouli
Chris Watson - Crooked La Jota
The Mini Adventures of Winkle the Frog - Lullabee
Chase Anger - Silicone (Common Roll)
Snapping sounds produced by the snapping shrimp.
Courtesy of Paul Perkins, NWC Engineering.

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82
MONUMENTS

01. A monument

02. A monument now

03. A monument on the sea

04. A monument on Mars

05. A monument in space

06. A monument on wheels

07. A monument to walk on

08. A monument out of ice

09. A monument on the top of your head

10. A monument for us now

11. A monument to gravity

12. A monument that has been covered

13. A monument that is soft

14. A monument under ground

15. A monument that is edible

16. A monument that is invisible

17. A monument made from sound

18. A monument next to its soil

19. A monument for all the seas

20. A monument hidden as a tree

21. A monument collecting light

22. A monument at the South Pole

23. A monument that talks to you

24. A monument solely out of air

25. A monument people can perform

26. A monument that hides itself

27. A monument concealed in a rock

28. A monument deep under the sea

29. A monument that changes color

30. A monument hidden under a rock

31. A monument with phone number

32. A monument filled with hot air

33. A monument to the compact disc

34. A monument that changes colour

35. A monument with coin insertion

36. A monument with purple stain

37. A monument to the ants killed

38. A monument only visible to owls

39. A monument out of fossilized clay

40. A monument only visible at night

41. A monument that makes people see

42. A monument for human race on Earth

43. A monument that makes people smile

44. A monument on the surface of the sea

45. A monument you can wear on your head

46. A monument looking in your direction

47. A monument with a door that is locked

48. A monument on top of the Eiffel Tower

49. A monument that moves one inch per day

50. A monument that is thankful for the sun

51. A monument you do not tell anyone about

52. A monument to be seen from other planets

53. A monument that is rebuilt every 20 years

54. A monument that is destroyed every 100 years

55. A monument that can only be seen from the sky

56. A monument that is destroyed every 100 years

57. A monument out of smoke hovering over ground

58. A monument that is really tiny but still bold

59. A monument that is lying flat on the ground

60. A monument that you can smell from a distance

61. A monument in form of a fog-spiral on the ground

62. A monument that feels and reacts to your touch

63. A monument that changes colour

64. A monument hovering one centimeter over ground

65. A monument with coin insertion

66. A monument as a myth passed on by oral narration

67. A monument people are allowed to put graffiti on

68. A monument that is allowed to fall into the ground

69. A monument that has been swapped with another one

70. A monument traveling from one location to another

71. A monument that falls down and stands back up again

72. A monument in form of a rubber steel bouncing around

73. A monument in form of a rubber steel bouncing around

74. A monument out of the material that can be used daily

75. A monument that self-destructs when not touched daily

76. A monument in form of a living organism

77. A monument as a moment occurring every for 20 seconds

78. A monument besting a moment, a moment besting a monument

79. A monument as a living monument, a living organism of fungus

80. A monument sitting between two skyscrapers 40 meters in the air

81. A monument that is there at that one place at that other place

82. A monument that is hidden underground and excavated after 100 years

DIPLOMA, JANNIS ZELL

PRESENTATION: JUNE 28, 2019, 1:35PM

EXHIBITION: JUNE 28-30, 2019, 2PM-6PM

GROSSES STUDIO, 15

UNIVERSITY OF ARTS AND DESIGN

LORENZSTR. 15, KARLSRUHE, GERMANY

FUTURE RUINS

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GROSSES STUDIO, 15

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DIPLOMA, JANNIS ZELL

FUTURE RUINS

FUTURE RUINS
FIVE MONUMENTS
FOR A HUMAN PLANET

80 m

60

40

20

10

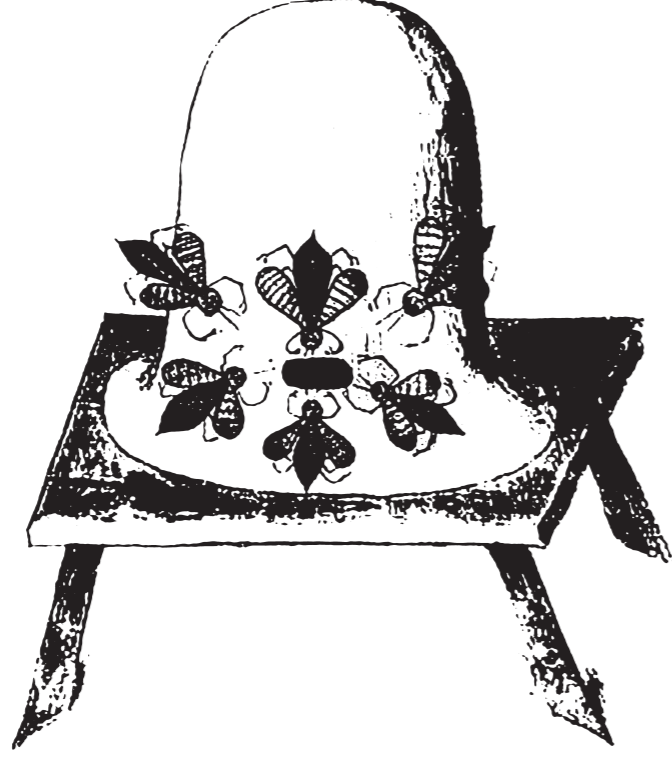
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(CB) CENOTAPH TO THE BEES



CB-F10-1: Pieter Bruegel the Elder, *The Elder*, 1568.



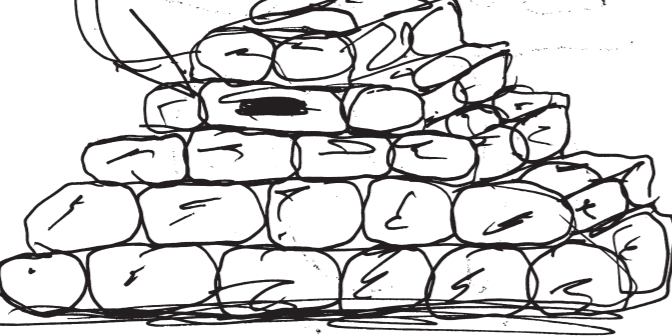
CB-F10-2: *The Book of Simple Medicines by Matthaeus Platearius, 120.*



CB-F10-3: *Ugo da Carpi, excerpt of Diogenes, 1507.*



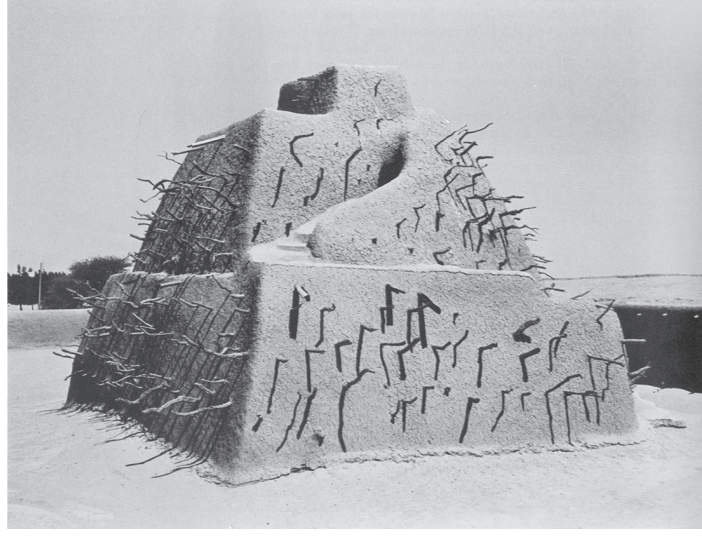
CB-F10-3: *See Graves, construction sketch, 2019.*



CB-F10-3: *See Graves, construction sketch, 2019.*



CB-F10-4: *Woodcut, Medieval Beekeeping, 130.*



CB-F10-5: *Bernard Rudofsky, The Prodigious Builder, Secker & Warburg 1977.*



CB-F10-6: *Demolished Stone at El Bad Palace, Marrakesh, constructed 1518.*

CENOTAPH TO THE BEES

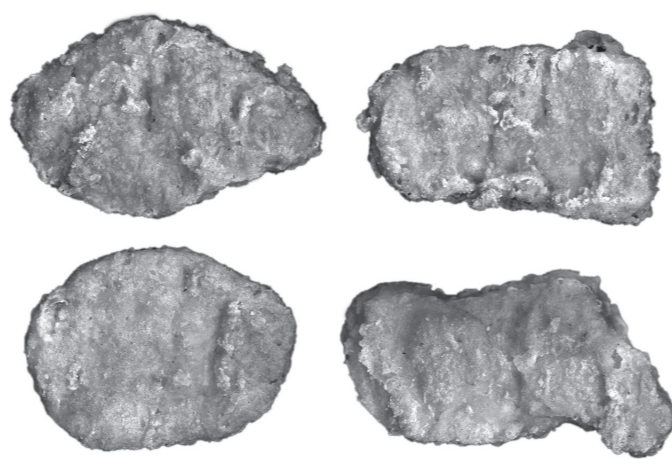
"You will probably more than once have seen her fluttering about the bushes, in a deserted corner of your garden, without realising that you were carefully watching the venerable ancestor to whom we probably owe most of our flowers and fruits (for it is actually estimated that more than a hundred thousand varieties of plants would disappear if the bees did not visit them), and possibly even our civilization, for in these mysteries all things intertwine."

The Life of the Bee, Maurice Maeterlinck, G. Allen, London, 1901

The Cenotaph to the Bees is a memorial commemorating all the extinct bees of the Earth. The wax makes it a temporary monument. It is fragile to touch and heat.

Model: 120 x 98 x 50 cm
Styrofoam, bees wax, paraffin

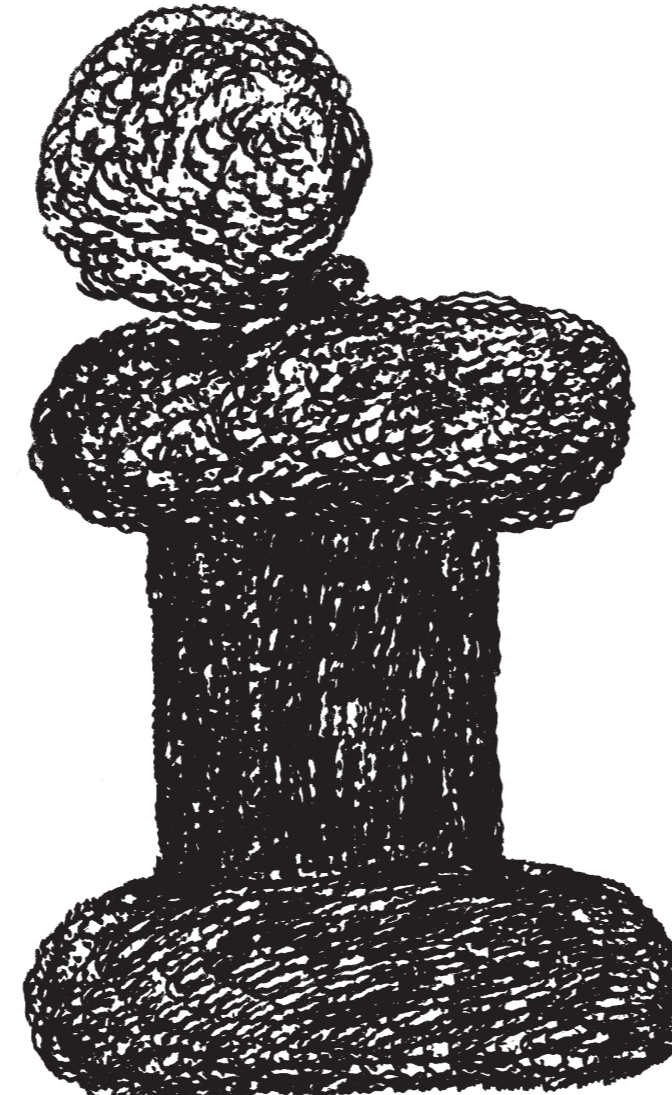
(CM) CHICKEN NUGGET MONOLITH



CM-F10-1: *Chicken Nugget shapes, 2019.*



CM-F10-2: *Ugo da Carpi, excerpt of Diogenes, 1507.*



CM-F10-3: *Bell on Oculum, "Vibro-Drawing", 2019.*



CM-F10-4: *Limb bones of a modern bantam (1) and a red jungle fowl (2).*



CM-F10-5: *Sweet & Sour, "Vibro drawing", 2019.*

CHICKEN NUGGET MONOLITH

"It usually takes millions of years for evolution to occur, but here it has taken just decades to produce a new form of animal that has the potential to become a marker species of the Anthropocene – and the enormous numbers of these chicken bones discarded worldwide means that we are producing a new kind of fossil for the future geological record."

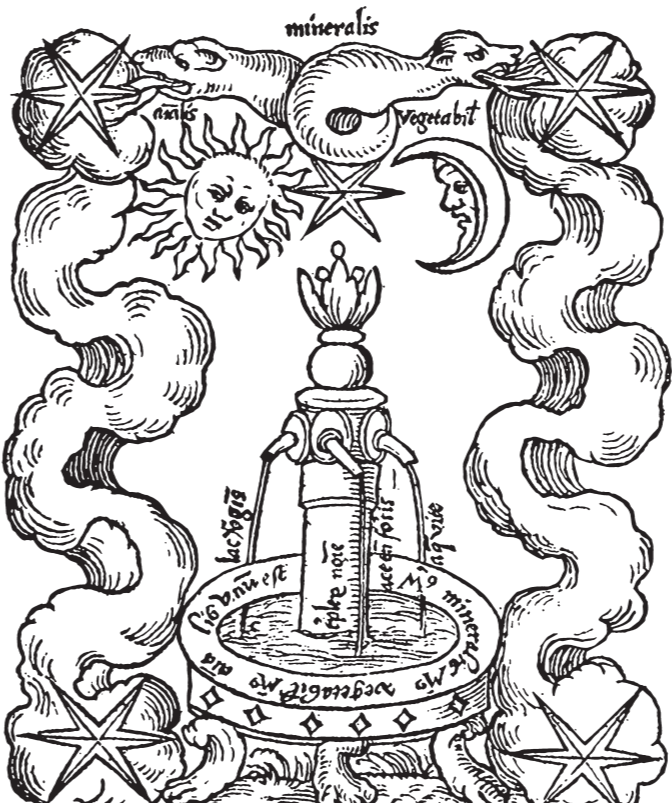
Professor Jan Zakatowicz, Professor of Palaeobiology, University of Lelancaster

We are living in the age of the chicken. The time we spent on Earth will be marked by leftover chicken bones. It has been about 8000 years since humans domesticated the Red Jungle Fowl (*Gallus Gallus*) – the primary progenitor of the domestic chicken. The mass of all 23 billion chickens living at any given time, is greater than that of all other avian species combined.

The *Chicken Nugget Monolith* worships the chicken. It is modeled after the most iconic form of industrially processed meat. Including all four subcategories of Chicken McNuggets: "Bone", "Bell", "Ball" and "Boot".

Model: 195 x 75 x 85 cm
Styrofoam, mix of mineral plaster, pigments

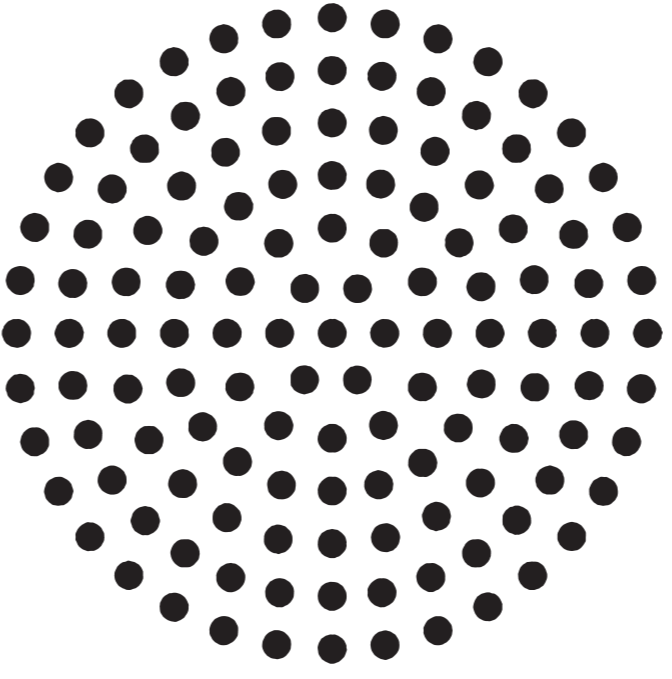
(WM) WELL OF TRUE BELIEF



WM-F10-1: *A. de Villanova, Mercurius Fountifera, Rosarium Philosophorum 1550.*



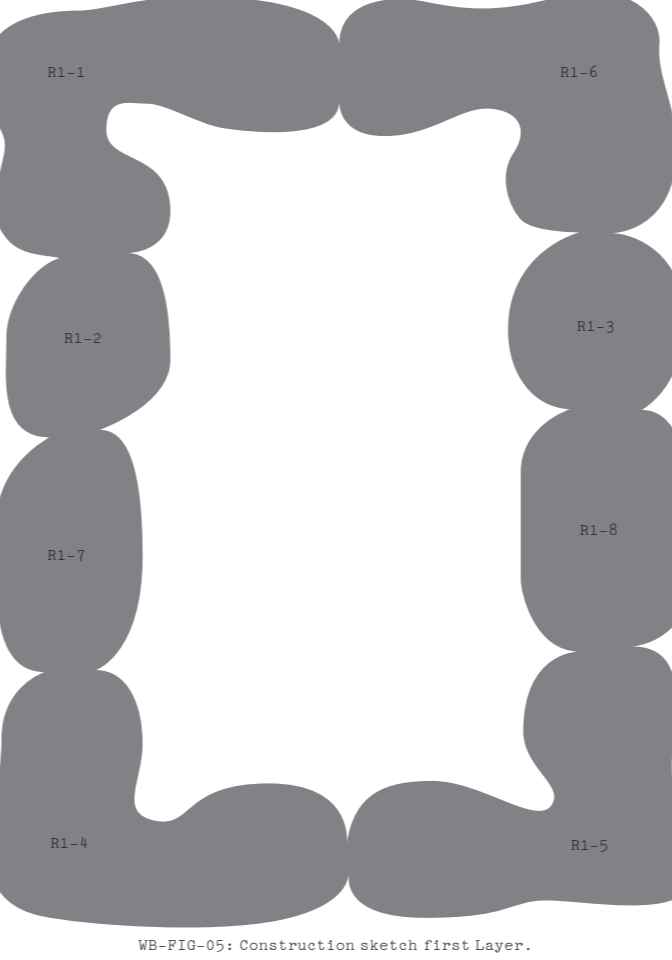
WM-F10-2: *Draconelix burrows (Devil's corkcrawls), Nebraska, USA.*



WM-F10-3: *Dieter Rams, Speaking Patterns for Braun SP 1 Radio, 1959.*



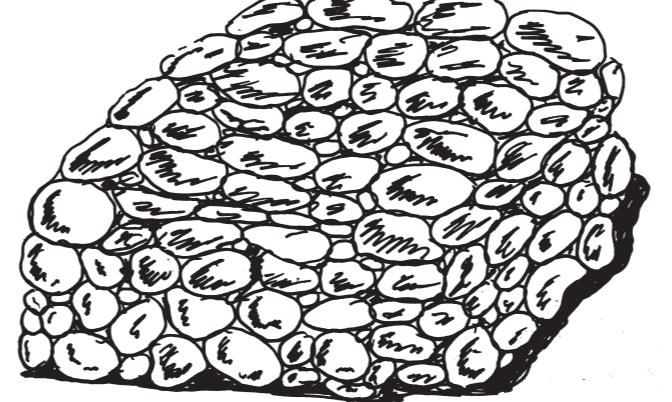
WM-F10-4: *Pollard at a gas station in Würth, Germany.*



WM-F10-5: *Construction sketch first Layer.*



WM-F10-6: *Bernard Rudofsky, The Prodigious Builder, Secker & Warburg 1977.*



WM-F10-01: *Stone coated Pedestal, drawing, 2019.*

WELL OF TRUE BELIEF

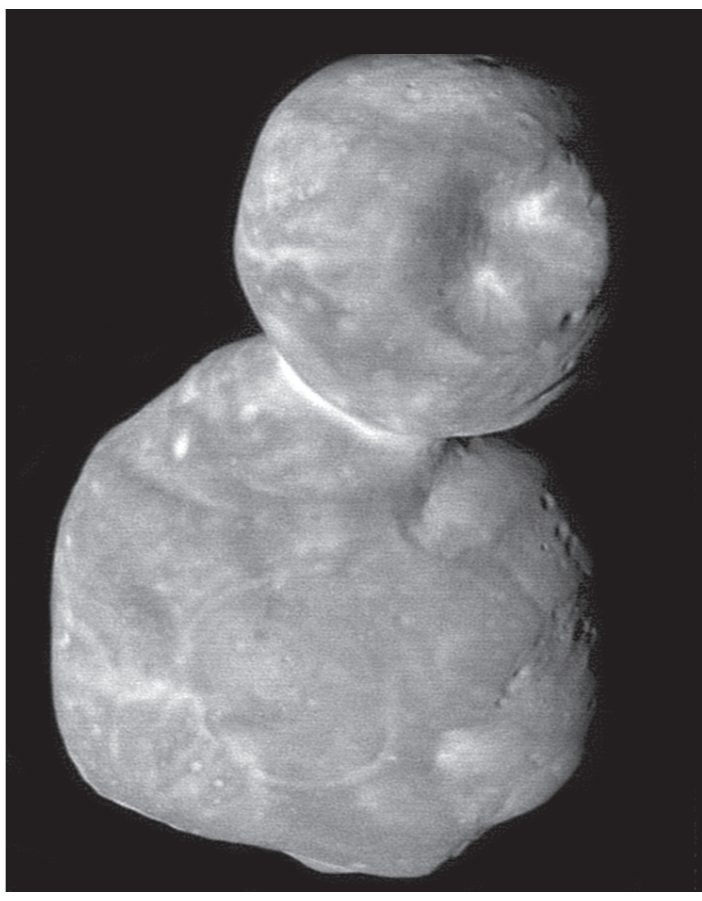
"Although we live in a technologically advanced society, superstition is as widespread as it has ever been. Superstitions, are the natural result of several well-understood psychological processes, including our human sensitivity to coincidence, a penchant for developing rituals to fill time (to battle nerves, impatience, or both), our efforts to cope with uncertainty, the need for control, and more."

Believing in Magic: The Psychology of Superstition, Stuart A. Vyse.

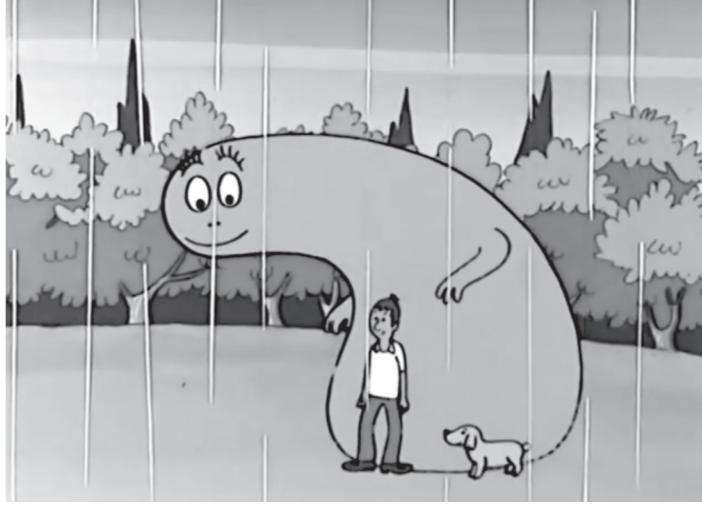
The *Well of True Belief* is a digital wishing well. It is the first monument to have been erected on Mars, shifting boundaries between our bodies and the external world. Now we wish for fog and drips and drops and puddles and for the red ground to get soaked. For bottles and showers and toilets and window cleaners and Coca Cola light with ice cubes; for swimming and soup and pools and fountains and wells.

Model: 60 x 126 x 83 cm
Styrofoam, gypsum, clay, pigments

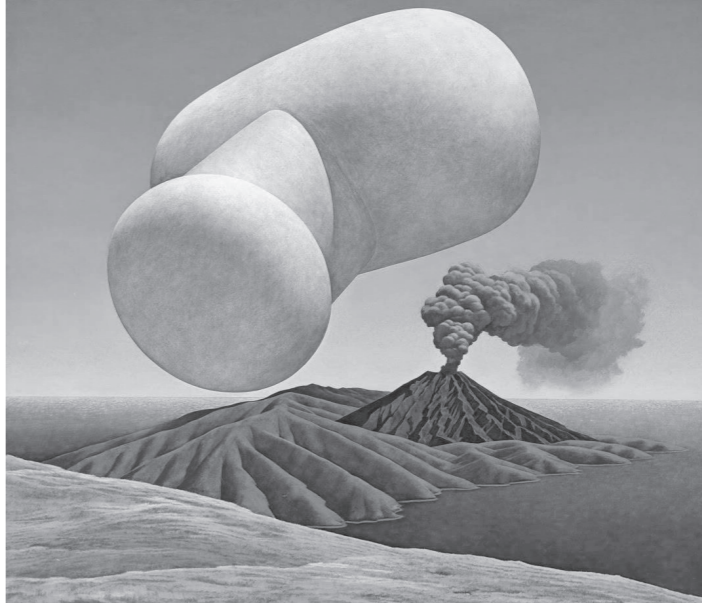
(ST) STATUE OF TOUCH



ST-F10-1: (484958) 2014 W111, "Gittina Thule", NASA.



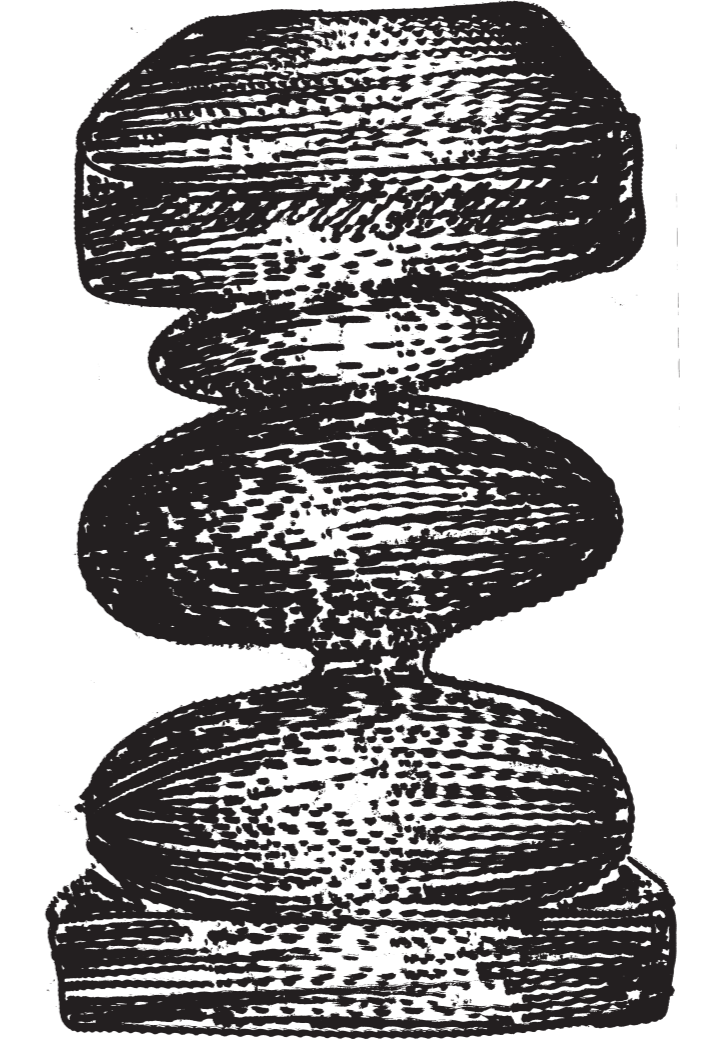
ST-F10-2: *Talos Taylor & Annette Tison, Barbapappa.*



ST-F10-3: *Brent Wong, Untitled (balloon), 1973.*



ST-F10-4: *Pasta roll Black Roll, 2019.*



ST-F10-5: *Soft Oculum, "Vibro Drawing", 2019.*



ST-F10-6: *Leo Lionni, Photoplate in Paradise Botany, Knopf 1977, NYC.*



ST-F10-7: *George Herriman, The Nixtons (Krazy Kat), 1934.*



STATUE OF TOUCH

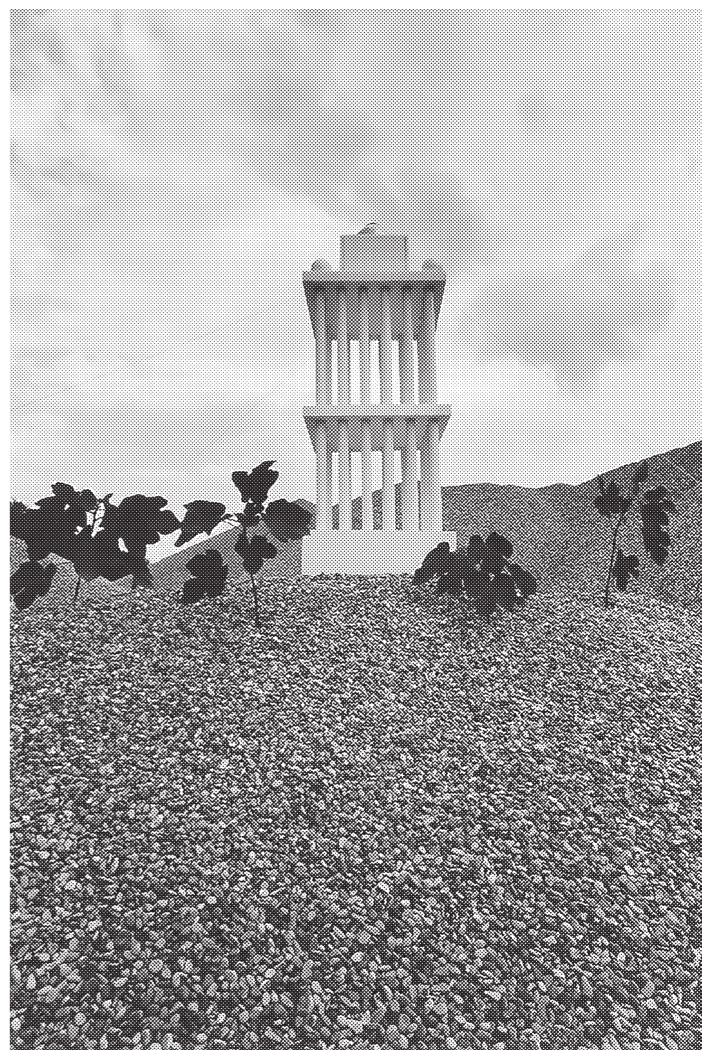
"The greatest sense in our body is our touch sense. It is probably the chief sense in the process of sleep and waking; it gives us our knowledge of depth or thickness and form; we feel, we love and hate, are touchy and are touched, through the touch corpuses of our skin."

The Stages of Human Life, J. Lionel Taylor, Dutton, NY, 1921

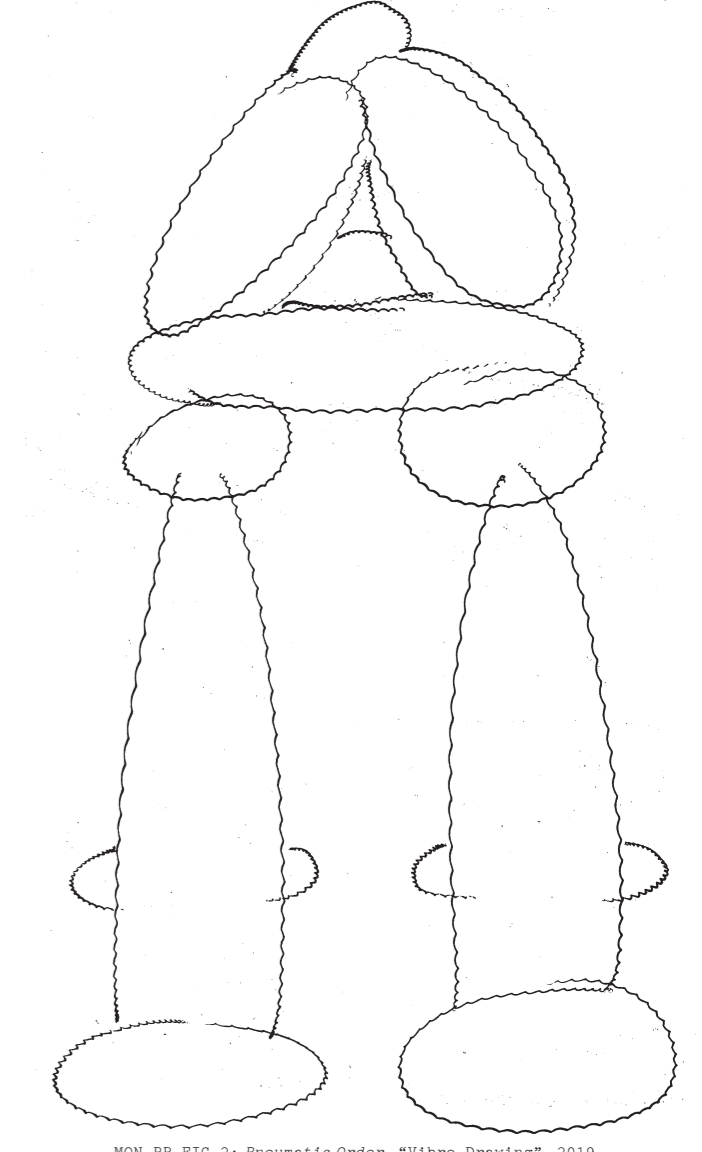
Swiping and scrolling over the mirroring black buzzing and blinking screens of our devices. Tapping, superliking, ghosting. Human interaction with their tools has changed. So has the way we interact with each other. At the same time the surfaces of the objects and architecture that surround us have become more and more frictionless and smooth. The *Statue of Touch* with its wrinkled bumpy skin raises questions on physicality versus technology.

Model: 130 x 95 x 90 cm
Styrofoam, silicone, mattress foam

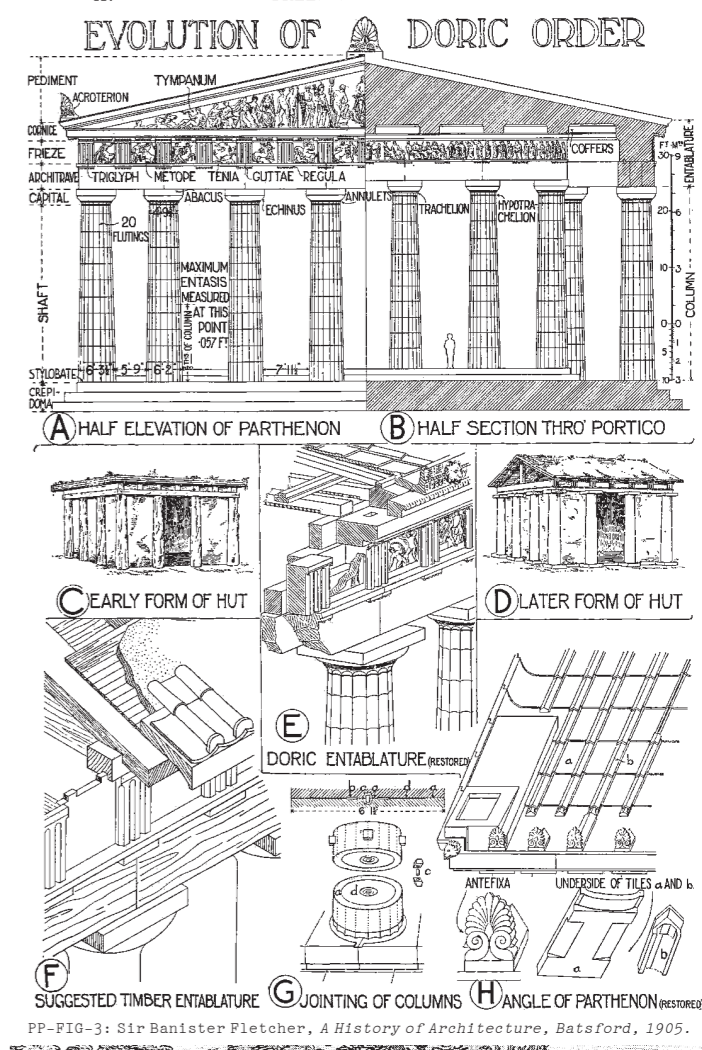
(PP) PLASTIC PALACE



PP-F10-1: *Estore Sottosassi, Design: Metaphors, Rizzoli, NY, 1976.*



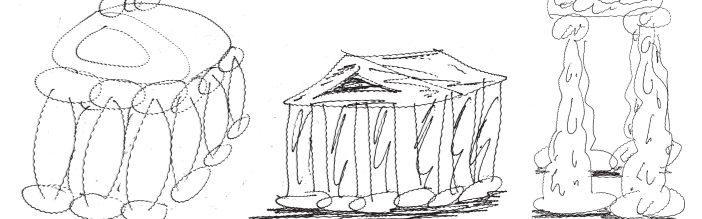
PP-F10-2: *Romantic Order, "Vibro-Drawing", 2019.*



PP-F10-3: *Sto Bachelier Pletcher, A History of Architecture, Bataford, 1900.*



PP-F10-4: *Langner, Allegorical engraving of the Vitruvian primitive hut, 1795.*



PP-F10-5: *Pempeler, "Vibro-Drawing", 2019.*

PLASTIC PALACE

"When the French writer Roland Barthes went to a plastics exhibition in the mid-1950s, he interpreted what he saw in mythical terms. Not only did these substances have "names of Greek shepherds (Polystyrene, Polyvinyl)", but they were the products of a kind of alchemy: "the public waits in a long queue in order to witness the accomplishment of the magical operation par excellence: the transmutation of matter."

Excerpt from Roland Barthes, "Plastics", 1955.

Between 4.8 and 12.7 million tonnes of plastic enter the ocean each year, according to figures published in the *Journal of Science* in 2015. In the meantime plastics have floated onto and sunken into all parts of the ocean. Microplastics waiting to be caught in nanonets. Harvested pieces of red party cups, green and white straws, yellow bags and particles of the long gone PETE, HDP, V, LDPE, PS and OTHER make up the collums and halls of the Plastic Palace in reminiscence of the age of plastic.

Model: 60 x 126 x 83 cm
Styrofoam, PU, PP, HDPE, PE, PET, EVA.