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"Darya von Berner  
Origin, reason, and death.  
A tribute to George Christoph Lichtenberg "

Only the death leaves the origin appear reasonable, No time would be useful to think without having sought her end in the beginning. How fortunate that the Spanish artist Darya von Berner the Saturnian thinker Georg Christoph Lichtenberg visit here and both could meet. On the one hand, from the Coming Today, the artist of the wall, the adjusted point of view, the disappearance of the ephemeral, the haunting, but reserved reminder and on the other side of the allegorical Physionomiker, sudelnde analyst and professor at Göttingen for natural science, astronomy, and mathematics. Here in these rooms, the Gotmarstraße 1, in which Lichtenberg has lived 24 years and died 200 years ago, here are the names and rumble strutting in letters risen among us. He's dance of death to the Darya von Berner inviting us here also it is not a retrospective, in which the walls of these rooms in the 257 years of their patient existence report of what they have seen, no-rumble do the names here and stumble at Georg Christoph Lichtenberg, as it would seem, as if Lichtenberg's friend Chladny set them as counterpoints and to put in touch a figure of the small circular mirror, the images and the name of Lichtenberg and ultimately dotted us here.

Ghostly it already is, are in the names and dates, in water, in the flame and the starched cloth here the conceptual sediments of bodies and History (s) that do not correspond to chronological time, but collected by Darya von Berner, as revenants to be here with us in the conversation seem -As a sheet that has washed and strengthened hot again and again wrapped or lived to his grave bears new life. "What is at last a ghost," Lichtenberg asks in his little essay on the Polter ghost, "Superstition says: a creature that crawls at midnight erschrecken people; and reason: One thing 100 times incomprehensible to me is when everything unexplained rumbling and rumbling around the world. "What seems to us incomprehensible throws us again and again back onto ourselves and not insisting on as a ghost, but as a question, shakes our self-understanding. This is the art of Berners Darya, her paintings and installations into perspective the question set from the complacent self-image and draw viewer and viewer in the provided space of twisted character.

Your tribute to Lichtenberg consists of four fragments. The annual figures drag the names of its history up to us - Numbers and letters, set with points in the saccades of our reading, surrounded us, our presence in the designated lead-made story like this in our and in the presence of Darya Berners. We ourselves are placed in the parenthesis of these names, with every year of the beginning and end of a life, clutching a passage in these rooms. So letters and numbers appear to us as time limits within which life lived here, remembered and was finally placed in entries in books of churches and land registries. On behalf of absence and is named in this application to deep red walls that absence with every brush stroke summoned. We are the name of trains passing and our eyes form a those everyday things that take all seriousness the life and history not as historical data, such as 1775 - the 1799, like 1789 or 1848 as in 1871 or who lead us closer to 1933 but us Picture of 1931 - 1936 "Workshop for ladies fashions Wenderoth" or 1920 - 1970 "blouse and lingerie shop Duhme" set. It is as if Darya von Berner written with the name that house for use, as Georges Perec did with the Paris apartment building in "La vie. Mode d'emploi". And anyway, is Darya von Berner as an artist with their ephemeral works like "Lupus Viator", "The March of the Elephants" and, most recently in Barcelona "light years (in a flash)" the author Georges Perec with the work on the layers of history very close. She sends her pictures on the travel or paints them in situ and let them disappear as that hero of Georges Perec's watercolors of the ports in the world paints, cuts to puzzle composed to then dissolve back into the ports to all memory be exempted from the image.

In the three other rooms opposite the windows as a frame are painted directly on the wall: the water, the starched sheets and the flame. The pictures are as realistic thought and painted in the shade, as the numbers and letters correspond years and names. Although they are clear of referentiality, however but enigmatic in her cleavage. Water, laundry and fire or bath, bed and kitchen or time, folding and ashes - it's like Lichtenberg once remarked, "It's raining all wenss fair, or if we want to dry laundry, what we seek is always in the last case in we put the hand. " (F 732) I do not want to look for, our views may lie in the folds of the cloth or hit the kreisunden mirror with which the images are dotted. The punctuations Darya Berners throw back our

attention and draw us into the syntax of their pictorial grammar. The points locate us and they locate Lichtenberg. The point is a place he is inside and outside, the abundance and their boundary marked at the same time as the place the extremity of the border, the border of the cutting edge, called the limit. Darya von Berner pulls with these mirror points indicate the boundaries and opens it; they stigmatiseren absence, by involving us in the space of representation. The mirror points are the actual punctuation of memory. "Dealing with the space," says Michel de Certeau, "means to be different at the place and move on to the others." It is precisely this otherness, which appears here with our view on point. The point that punktum - such as Roland Barthes would say - is the absolutely singular, the dotted surface takes our attention to as a singular and the way to the encounter with the non-representable, with death.

"Could be probably even the model of our system was that now that it no longer benefits, has been cast aside" Lichtenberg once came to the idea of the Saturn. "There, it depends also moved beyond the core shooting distance of the light as large as discarded the model Rumpelkammer the Creator, inexhaustible museum for you man ... Saturn -. Which hieroglyph ... Death is life before the! Time was ... ".

Darya Berners points are like mirrors of the Saturnian space, only that the telescope does not have to heaven, but in the Gotmarstraße 1 to Lichtenberg's tracks here, to those of all the life in this house, to which, here and now, to our , Perhaps, no, certainly, the point of origin and this exhibition is then also a tribute Georg Christoph Lichtenberg from Göttingen to the wonderful artist Dary of Bern in Madrid, who met here.

Hubertus v. Amelunxen  
Kiel 1999