

Syndicate 2012–

Syndicate is a liquid institution.

Originally a series of three-day dual shows in London, Syndicate took a permanent space in Cologne from 2016-18 alongside regular offsite programming. It is now a nomadic entity based in the United States producing over 25 exhibitions and events worldwide.

An intimate, ongoing relationship with its associates differentiates Syndicate from curatorial or artist-run projects, focusing on the extensive labor not manifest in the gallery. This includes writing texts, strategy advice, continual discourse, and establishing a sustainable, long-term international network of mutual support.



Images

- 1 Sam Keogh installation/performance in Something 2 Be Scared Of, Cologne DE, 2017
- 2 Lina Lapelytė performance and Maruša Sagadin installation at Material Art Fair, Mexico City MX, 2019
- 3 Cole Lu: The Third Lie, Brussels BE, 2019
- 4 Maruša Sagadin: Terra Cotta, Panna Cotta; Cologne DE, 2016
- 5 Débora Delmar, Property/Propiedad, Material Art Fair, Mexico City MX, 2020
- 6 Alex Reynolds: Como si fuera viento, Syndicate at Drop City, Antwerp BE, 2019
- 7 Cole Lu performance at NADA New York, New York US, 2018
- 8 Rehana Zaman, Mexico City MX, 2017







View from Titanic (after Tigerman)
C-print and powder-coated shelf
22 x 40 cm
2014



Stanley Tigerman's photomontage 'Titanic' is one of the first contemporary works I felt a direct connection to. Beyond its significance in postmodernism's history, I previously studied in Crown Hall, the sinking building depicted in the collage.

Using the image's sparse information I took a boat to roughly the location in Lake Michigan where the theoretical incident took place.

For internal use only
Corporate mark
Dimensions variable
2015



One of two icons commissioned by a German foreign-development bank, on the stipulation the company use the chosen mark only for in-house affairs. This is the unused icon.

Wadha

Laminated site manual with 14 drawings,
inkjet poster
2014

Wadha is an property-scouting procedure,
recorded in an archive of photographs and maps.





Blazon Analysis (Cuenca)
Lacquer on laser-cut panels, 100 x 180 cm
Slide presentation, 25 min
Illustrated essay
2013

An evaluation via an illustrated presentation,
an essay, and a re-configured symbol
incorporating my corporate color.



Psalm for Rehearsal (Operating Theatre)
a collaboration with Erika Hock
Paper, brass and illustrated essay,
80 x 50 x 15 cm
2012

A retelling of the Neuber family history in Kiel,
incorporating the sterile operating theatre's
conception, with a display by Erika Hock



1

In late 1875, twenty-five-year-old Gustav Adolf Neuber arrived in Kiel, having returned from volunteer service as a Serbian Army surgeon during the Herzegovina uprising against the Ottoman Empire.

With fervent ambition, international experience, and significant education credentials, he was soon recruited to assist the physician Friedrich van Esmarch. A highly regarded medical figure, Esmarch was director of the Kiel surgical clinic, professor of medicine at the University of Kiel (where Neuber completed his degree), and recently made surgeon-general of the Prussian Army. Among his achievements, Esmarch was responsible for the invention of the modern tourniquet. In fact, an investigation of the surgical use of this bandage was the focus of Neuber's doctoral thesis research.

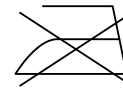
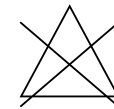
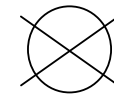
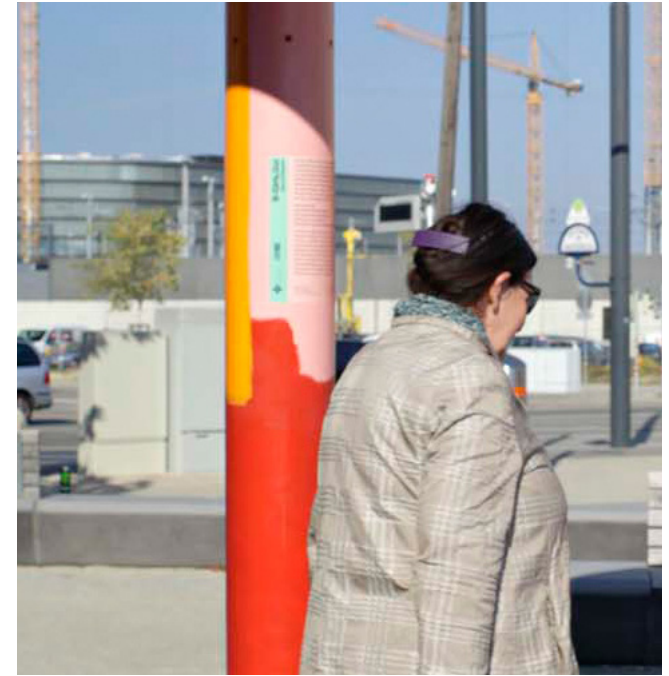
Neuber swiftly progressed to become Esmarch's chief proxy during the senior's frequent journeys abroad. The young Gustav assumed his mentor's place: in surgery, at conferences and the professor's lectures at the university.



OTHER DAY, 1843 BY WARREN AND LUCIA PROFFER (2001).

'Do not dry clean' for B-Girls Go!
a collaboration with Maruša Sagadin
Public sculpture, Vienna AT
2018

An essay, instructions, and graphics for
a public sculpture, conceptualised as a haven
for the young and marginalised in the Favoriten
neighborhood, near the city's central station



B-Girls, Go!
Maruša Sagadin

WIEN
KULTUR



Ein über Jahrhunderte männerdominiertes Stadtbild haben Dich vielleicht geprägt, dass Du Kunst auf der Straße nur als Denkmal oder Behübschung kennst. Vielleicht siehst Du Skulpturen nur als Kunstschmäh oder Heldenanbetung—als sliche Objekte von ganz oben, die den Platz, auf dem sie stehen, veredeln—ein Haus, eine Gegend, eine Stadt.

*Doch nicht hier!
Das ist Deine Glücks-Kappe!
Falt sie ein, knick die Krempe, bleib' bei ihr, sie gehört Dir.
Von jetzt an macht ihr beide alles gemeinsam.*

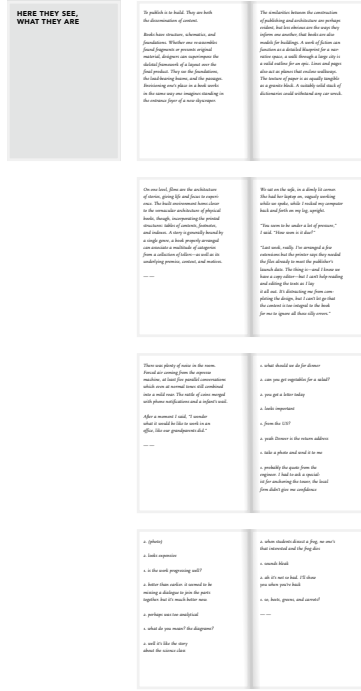
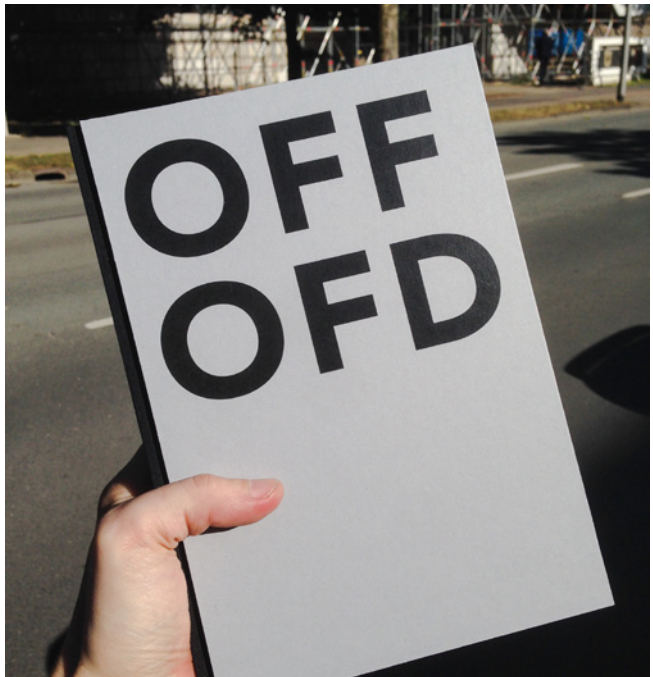
Anstatt die Jugendsubkultur zu einem historischen Moment oder einem statischen Vorbild zu erklären, zeigt Maruša Sagadin deren Kontinuität auf und betont, dass Trends niemals stillstehen. „B-Boys“ sind männliche jugendliche Hip-Hop-Tänzer und Straßenkünstler. Diesen setzt die Künstlerin eine übergroße und leuchtend bunte Baseballkappe aus Metall entgegen, die einen Ort für weibliche und genderqueere Jugendliche schafft. (JL Murtaugh)

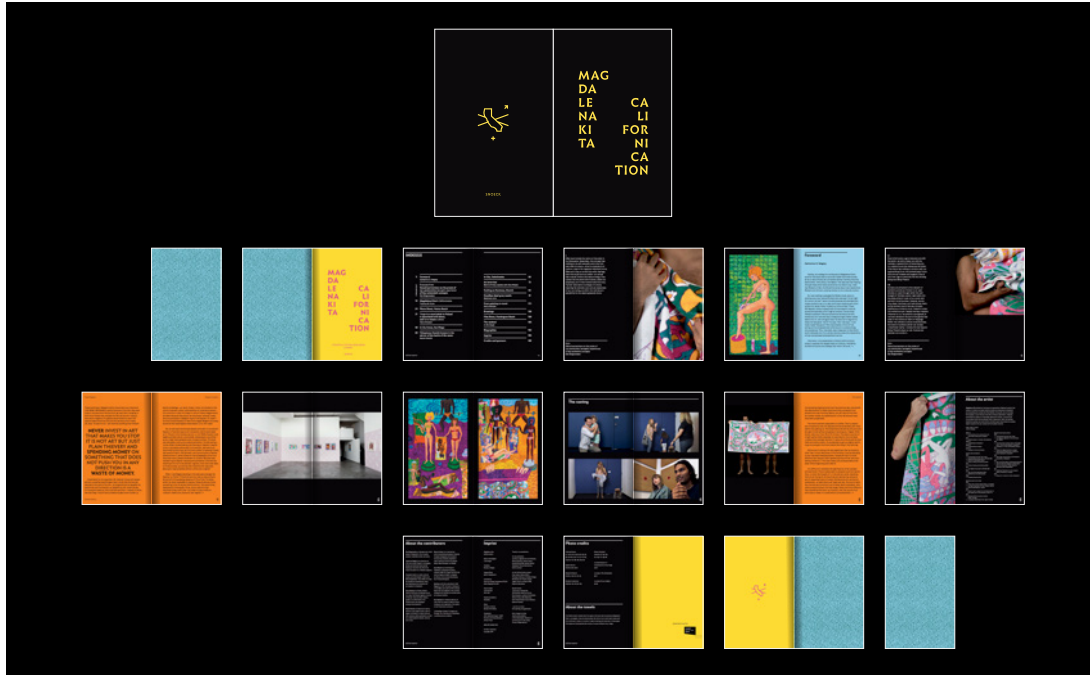
Maruša Sagadin
1978 in Ljubljana (SI)
lebt und arbeitet in Wien (AT)

Temporäre Installation
→ marusa.sagadin.at
→ koer.or.at

'Here they see, what they are' for OFF OFD
a collaboration with Christian Odzuck
for Skulptur Projekte Münster
Published by Koenig Books, London UK
2017

Catalogue essay and publication with
Christian Odzuck, building on our long
dialogue and consultation for OFF OFD,
his Skulptur Projekte 2017 commission





Magdalena Kita: Californication
Editor, designer, and contributor
(‘The method’, essay)
2017

Published by Snoeck Verlag, Cologne
with contributions from Gia Edzgeradze,
Tytus Klepacz, Thomas W. Kuhn, Matthew Licht,
Elena Malzew, JL Murtaugh, Marina Pinsky
& Alex Wissel, and Noemi Smolik

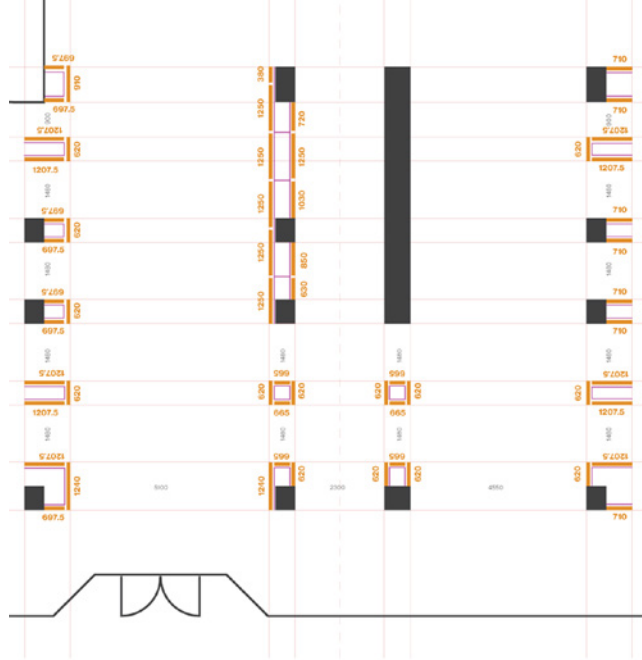
Californication talk-show launch event
at WIELS, Brussels BE
Organiser and participant
hosted by Marthe Ramm Fortun
with Magdalena Kita and Matthew Licht
2017





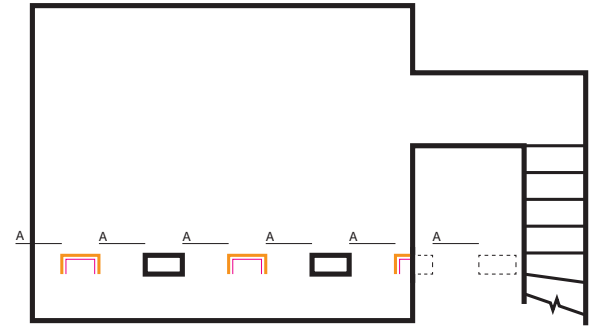
Generator (Berlin)
Gypsum board and timber
approx. 15 x 12 x 3 m
both 2012

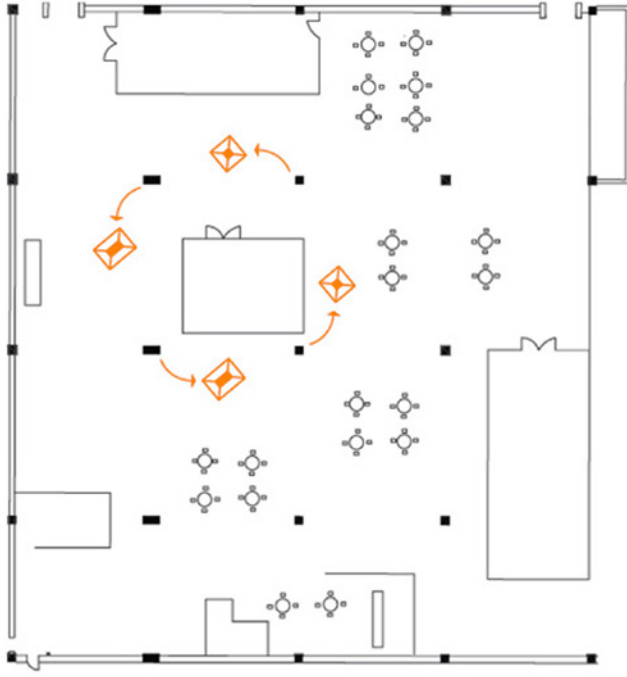
An ongoing corrective service,
using 1:1 scale models.



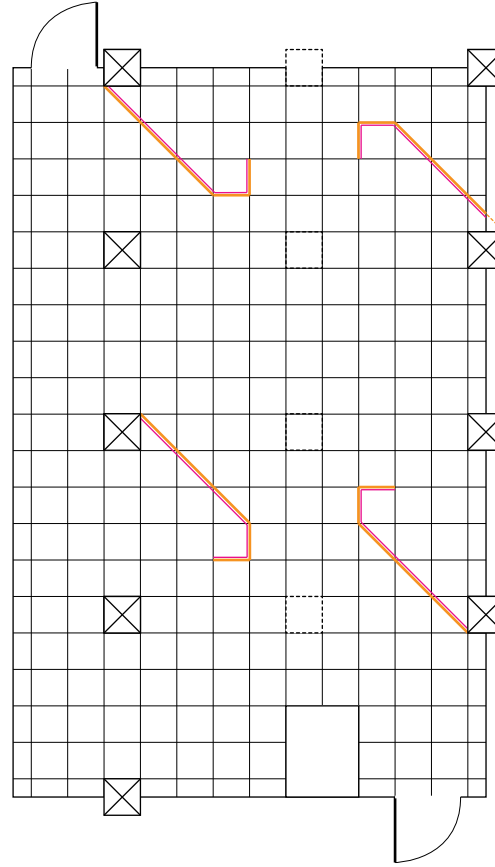
Generator (Krakow, Colonnade)
Gypsum board and timber
2011

An ongoing corrective service,
using 1:1 scale models.

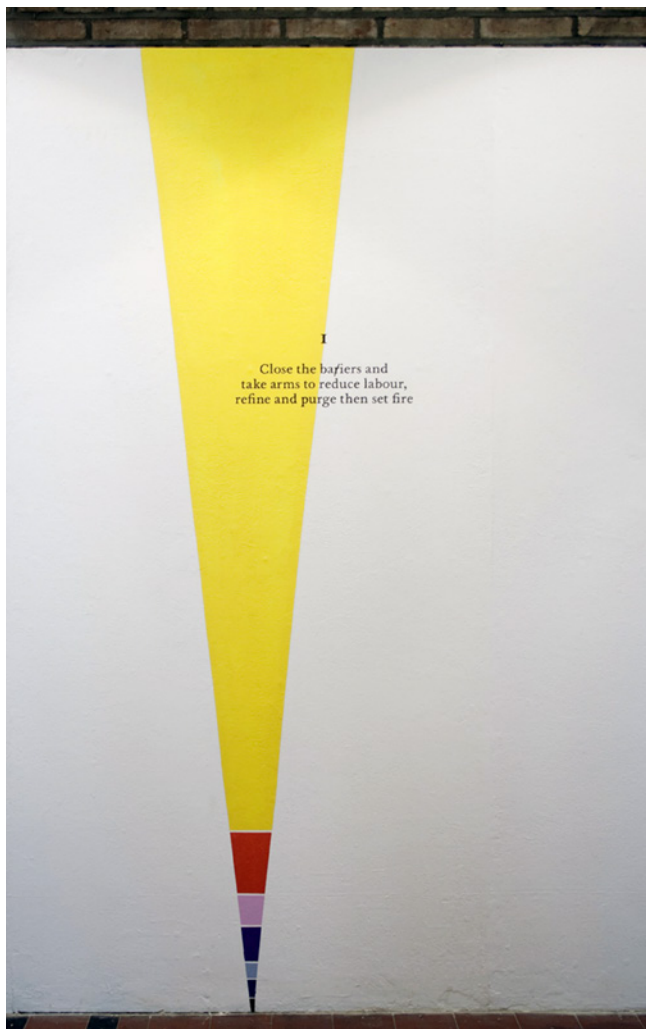




Generator (London II, Inverted Twist)
and Generator (London I, Extrusions)
Gypsum board and timber
2012



An ongoing corrective service,
using 1:1 scale models.



Psalm for the Solvent Estates
22-part wall graphic
Dimensions variable
2012

I, Aberdeen Park
III, France
XI, Denmark



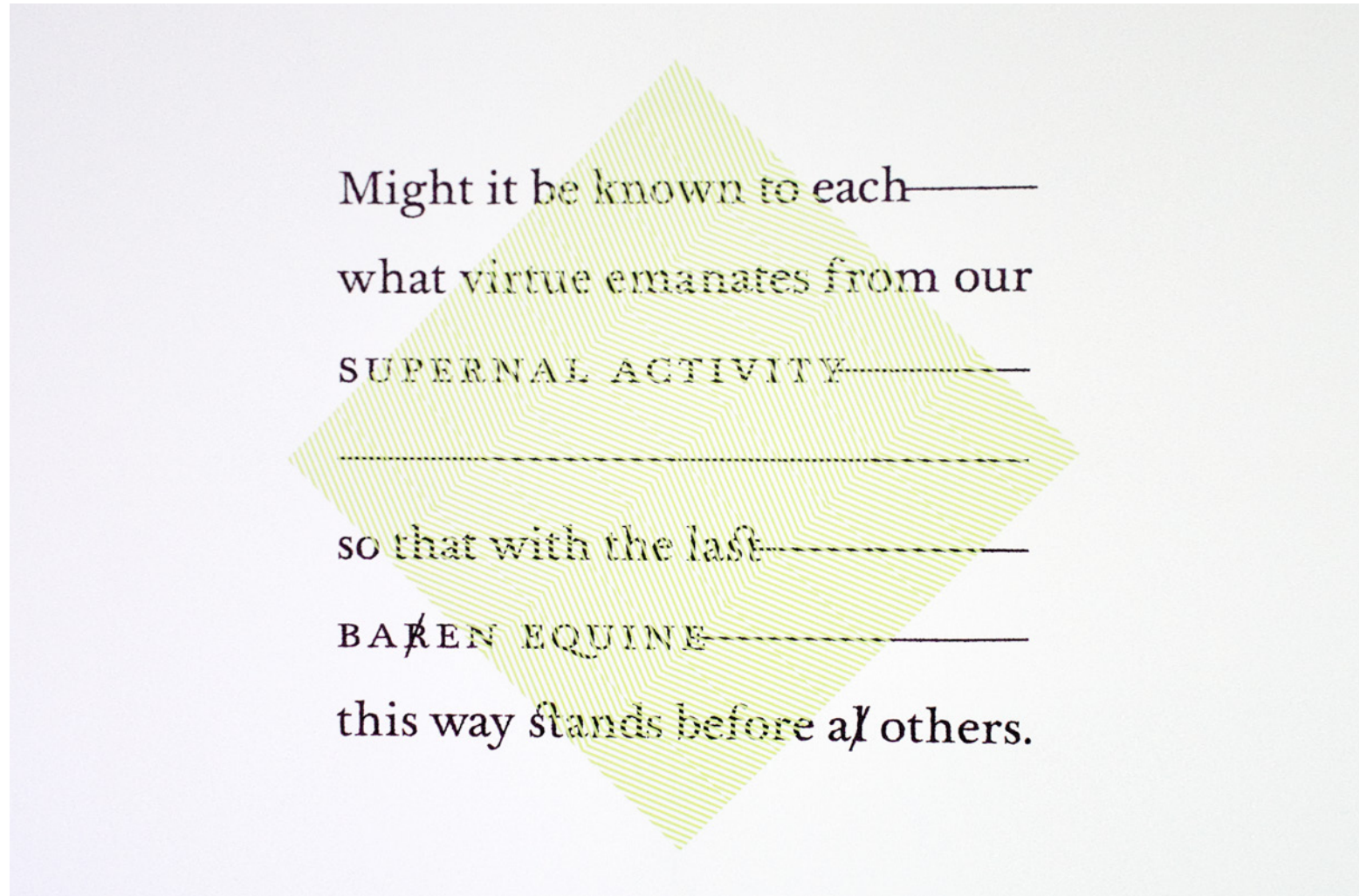
A union of Charles Booth's 19th-century poverty classification with a Christian hymn from the 400s, as applied to the North London neighborhood where it was shown and the European Union's financially stable members at the time.





HER/MYD 36013 (1898, revised)
 Vinyl and emulsion on wall
 620 x 320 cm
 2011

A redevelopment mandate to the people of Leeds, guided by engineer Henry Rofe's original 1898 plan for the Leeds-Liverpool canal, running next to the exhibition site.



Psalm for Golden Square
Vinyl graphics
120 x 120 cm
2011

A vision statement for a media investment group
placed in their reception area.



Psalm for Golden Square
Vinyl graphics
120 x 120 cm
2011



Invocation
with James Prevett
Ceremony
2011

An inauguration ritual for the beginning
of any event.

A building is vacated and closed. A speech is made.
The front door is knocked three times with a mace,
then opened. The mace is displayed inside
until the event concludes.

Invocation
with James Prevett
Ceremony
2011



Ceremonial maces on display





Alda v Emma
Conference room with coded lock,
presentation boards, furniture
500 x 500 x 300 cm
Two-channel digital video, 5'
2011

A competition between executives from
the UAE's two largest development agencies
for a proposed building at the site of Al-Karama,
the unbuilt national capital provided for
in their constitution.

Alda v Emma
C-Print
21 x 30 cm
2011



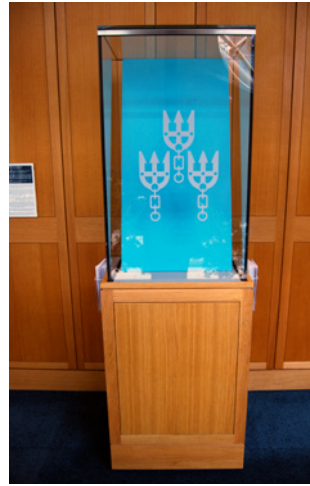


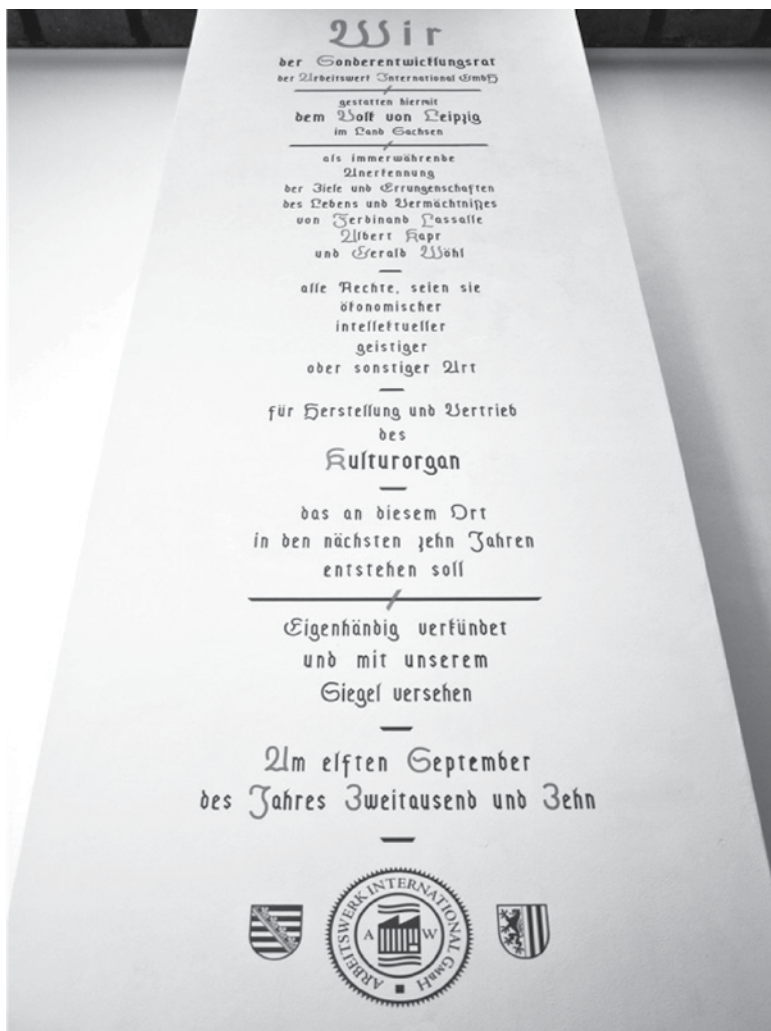
Taxonometer (Triportcullis)
2011

A quantification of organizational activity.

This version occurred when a political research group solicited me to visualise an exhibition on foreign citizens' access to government at the UK House of Commons.

Taxonometer (Triportcullis)
2011





DE202010XXXX
Vinyl graphics
360 x 110 cm
2010



A grant of intellectual rights to the people of Leipzig, Germany; with two restrictions.

First, the product must be manufactured on the site (the Baumwolle Spinnerei, formerly Europe's largest cotton processor). Second, it must be made within ten years from the initial grant date (11 September 2010). The people forfeit their rights if they fail to meet both terms.