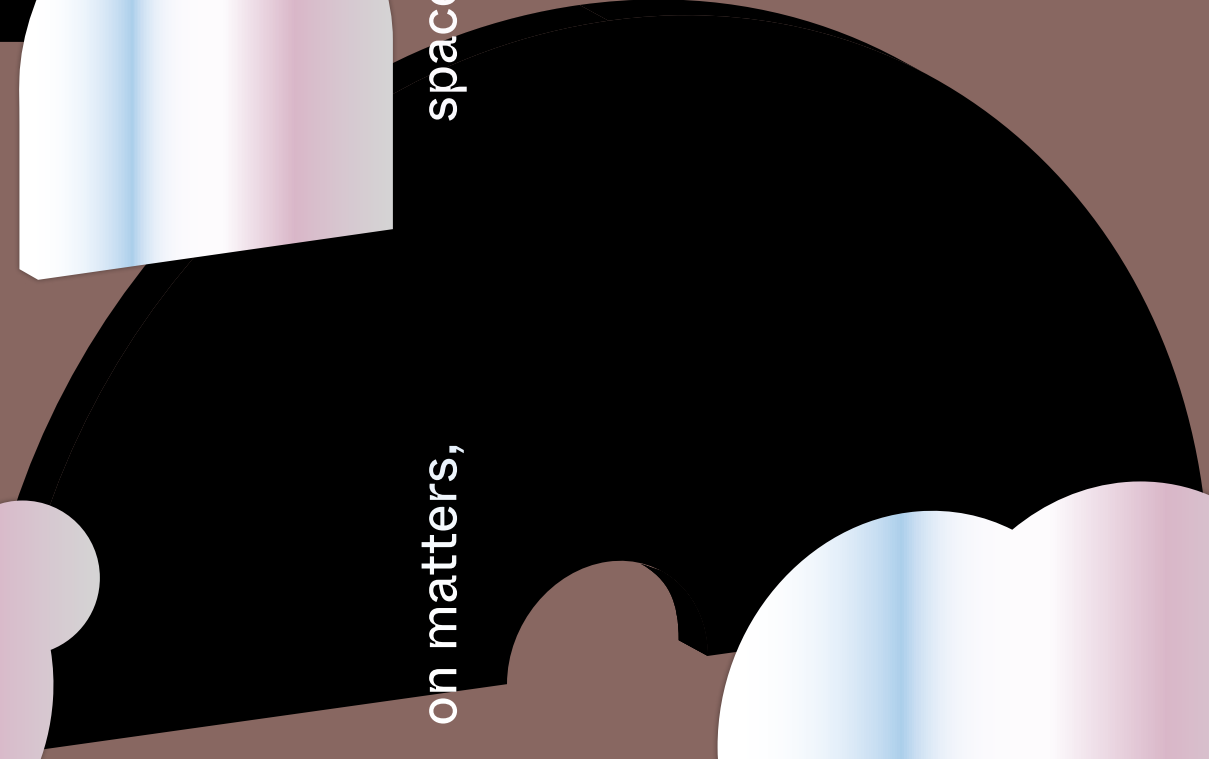
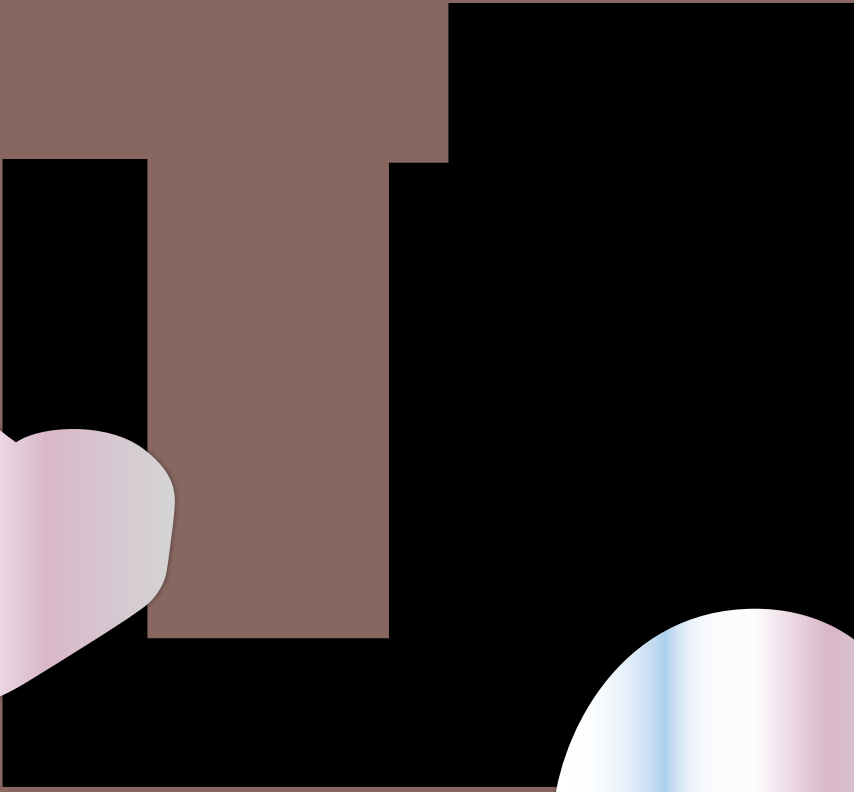
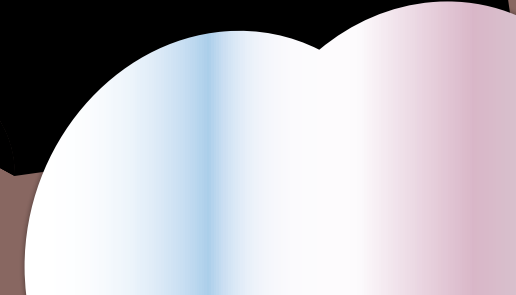
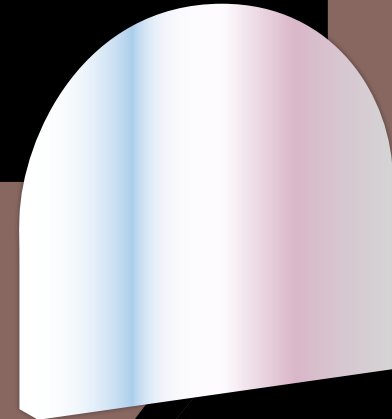
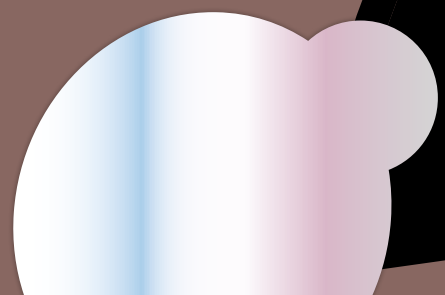
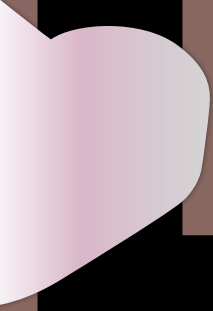


soma.

on matters,

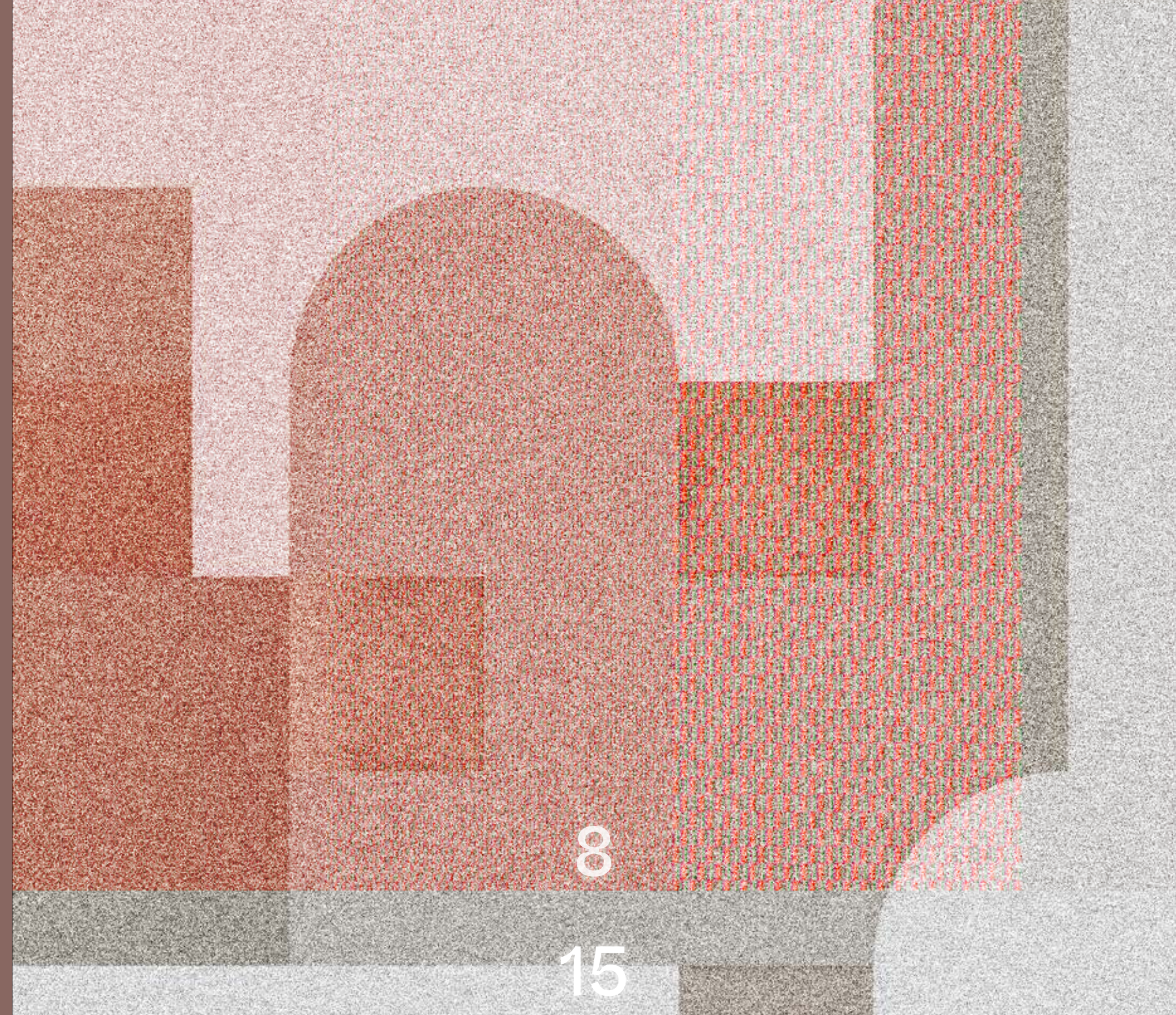
spaces

and bodies



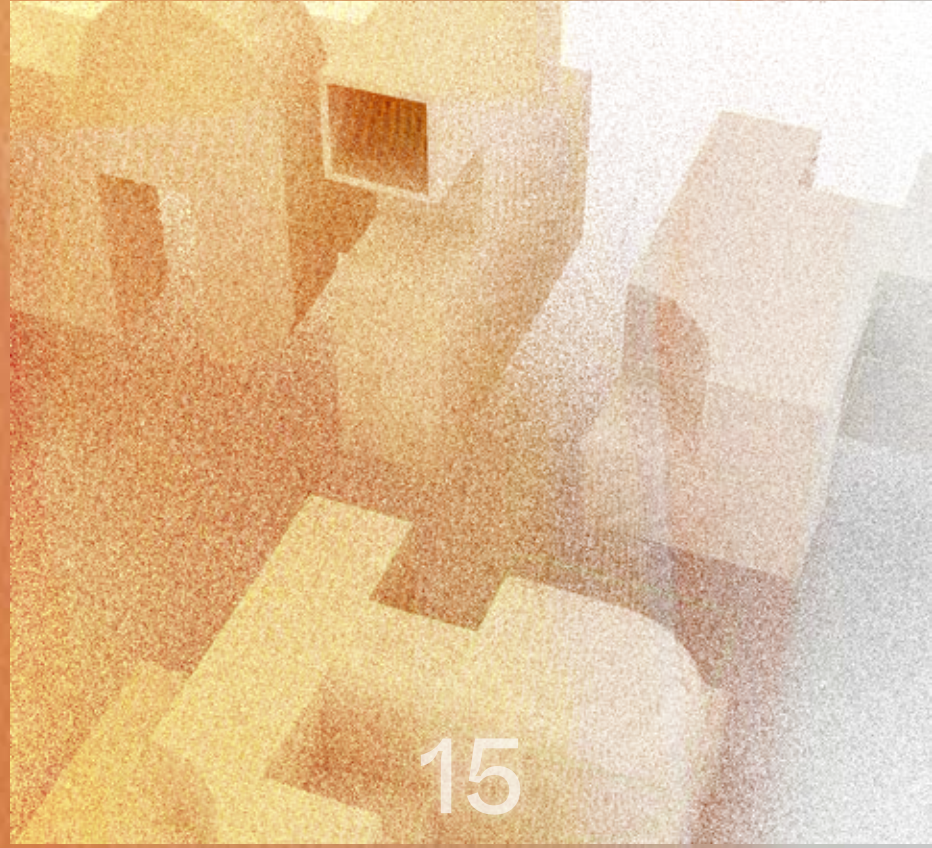
soma.
on matters, spaces and bodies

gabi schillig

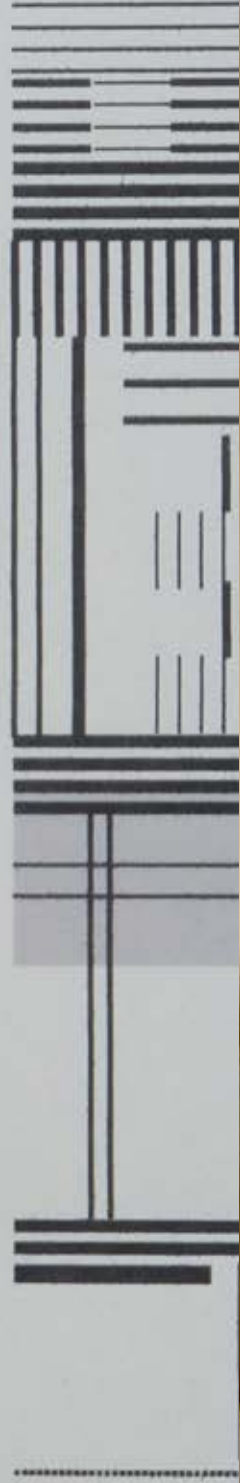


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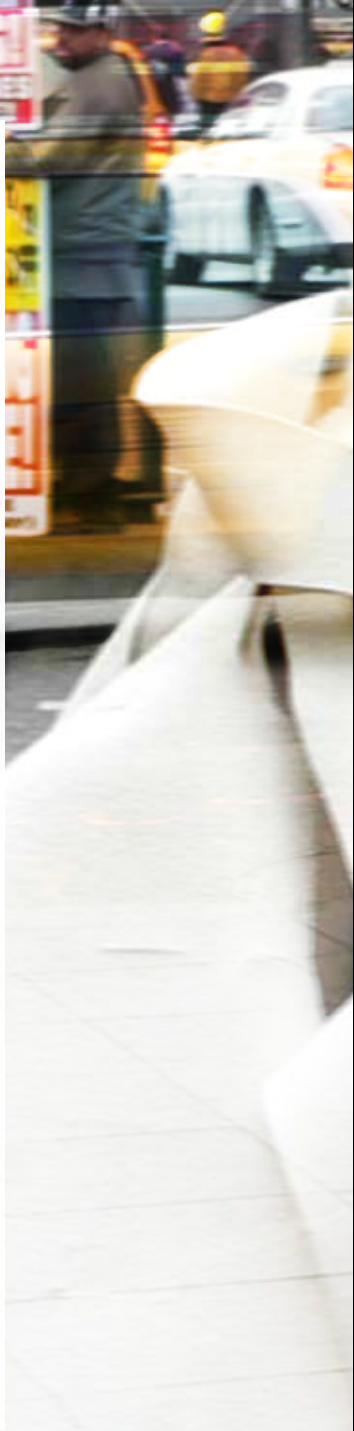
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The forest speaks.

13

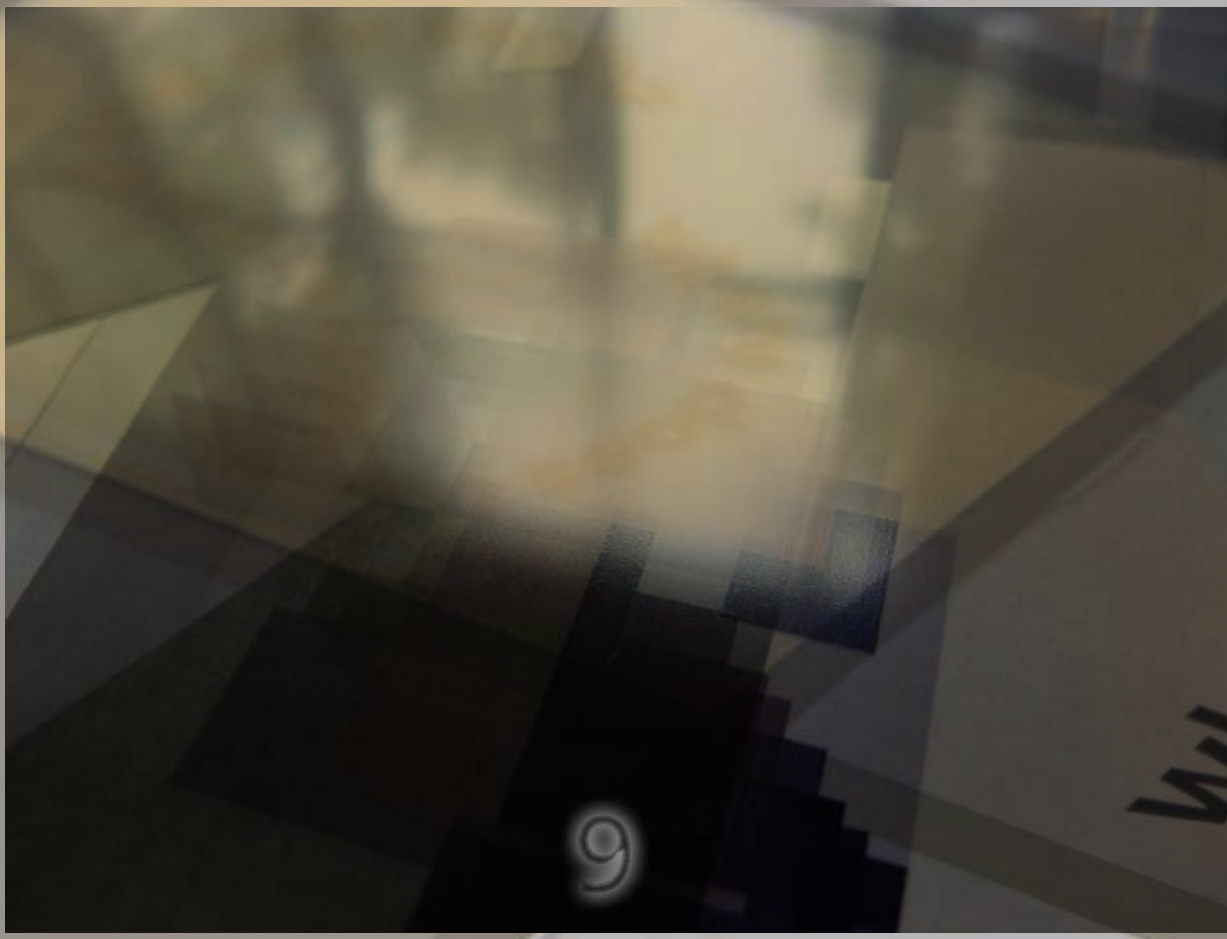
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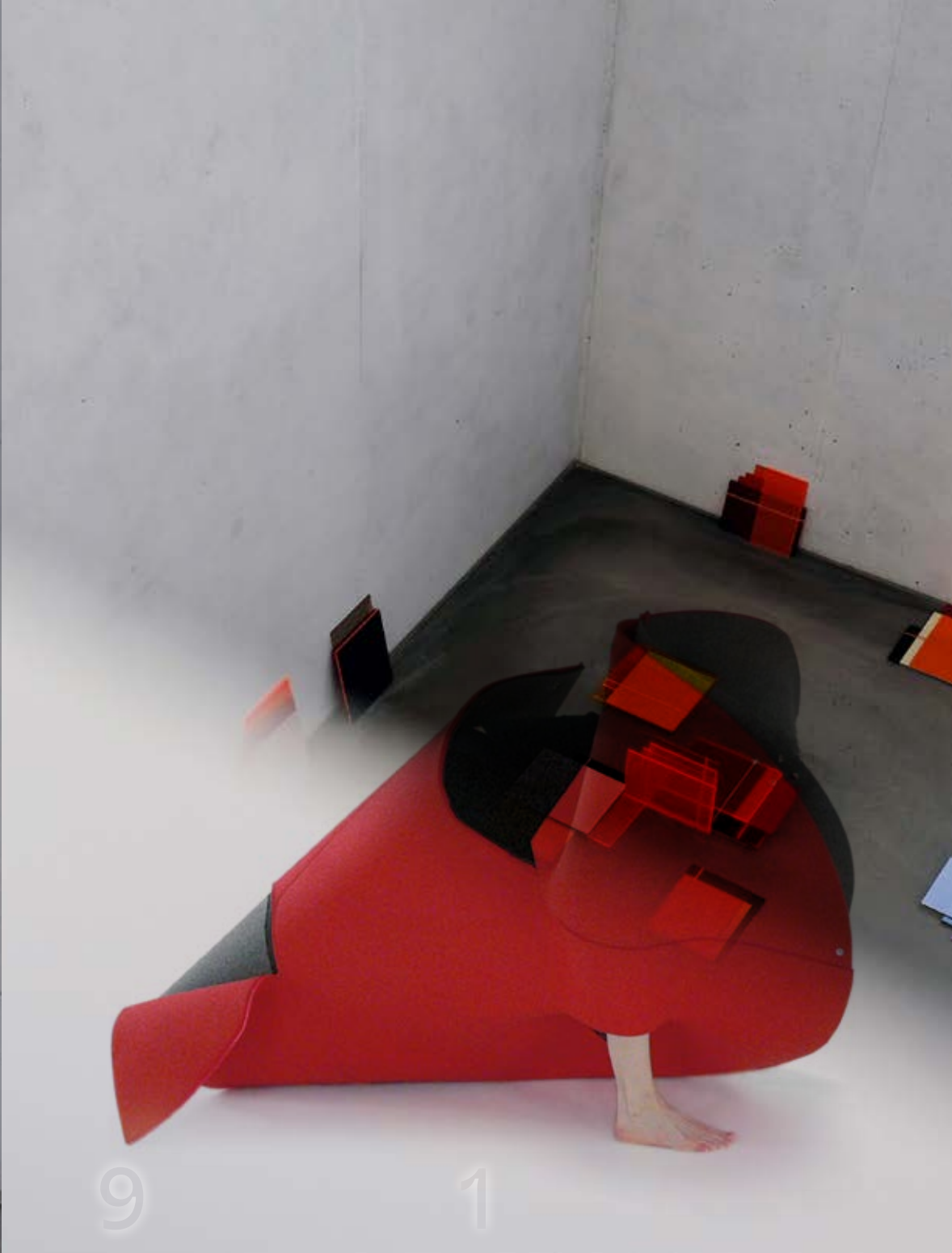
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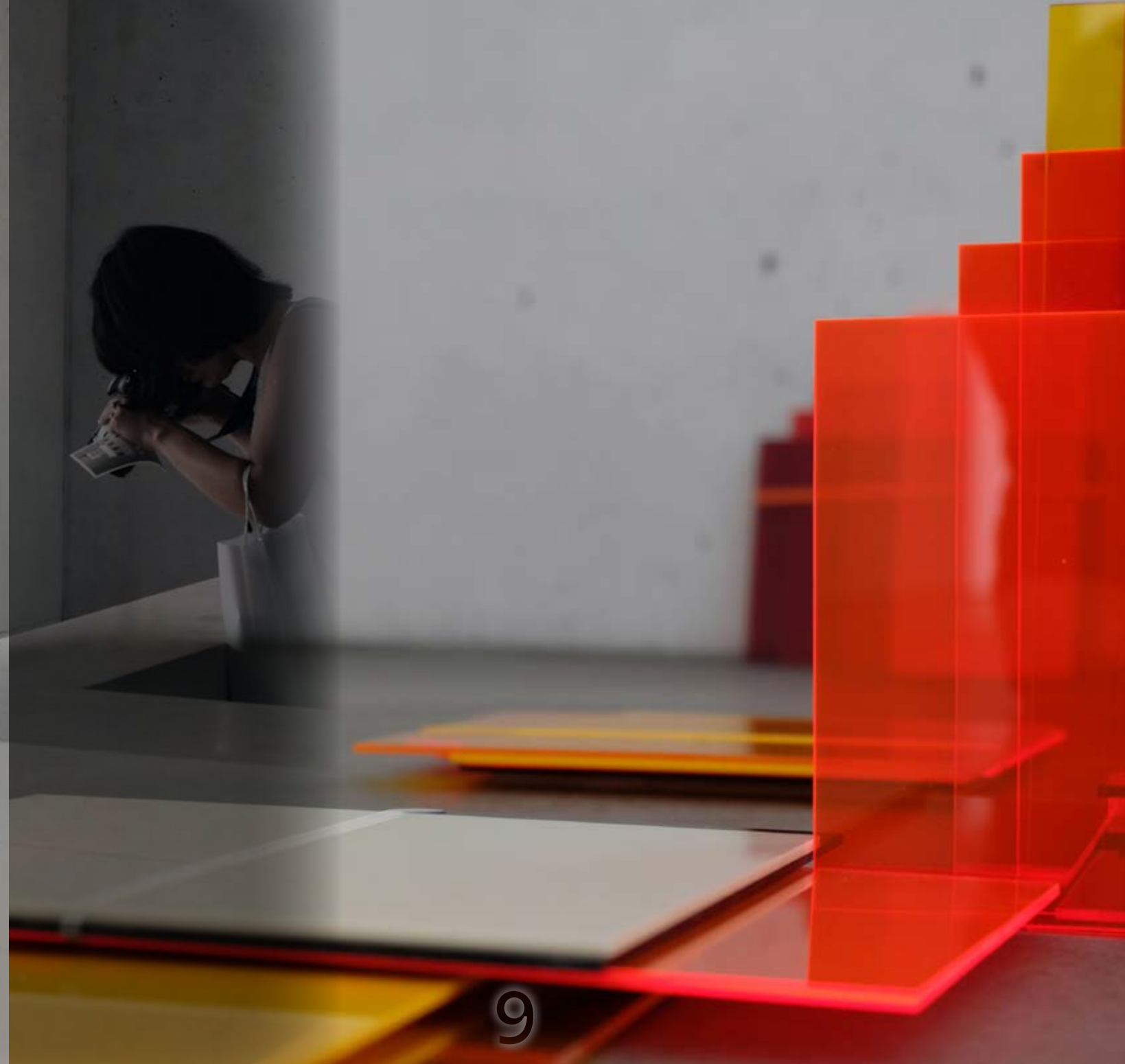
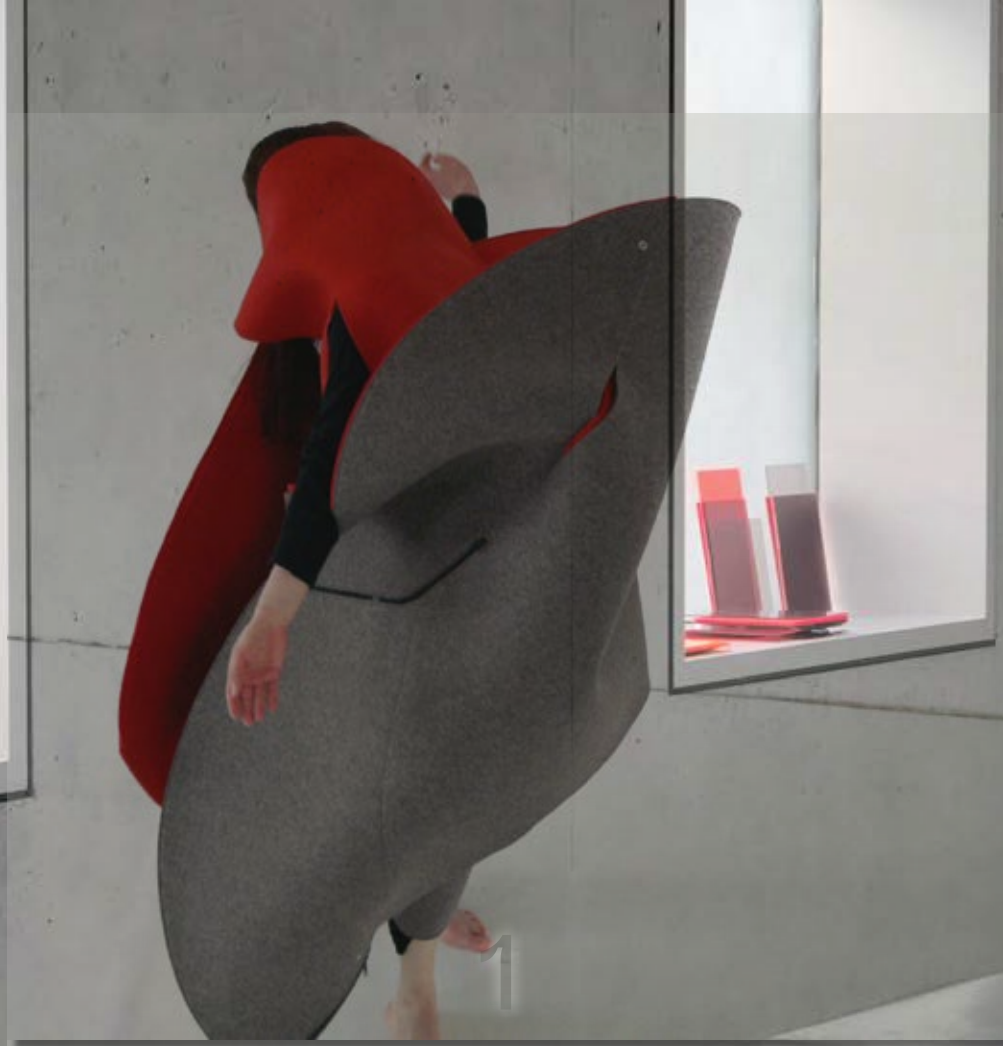


Where does the body end
and the city begin?

Where
does the
body end
and the
city begin?







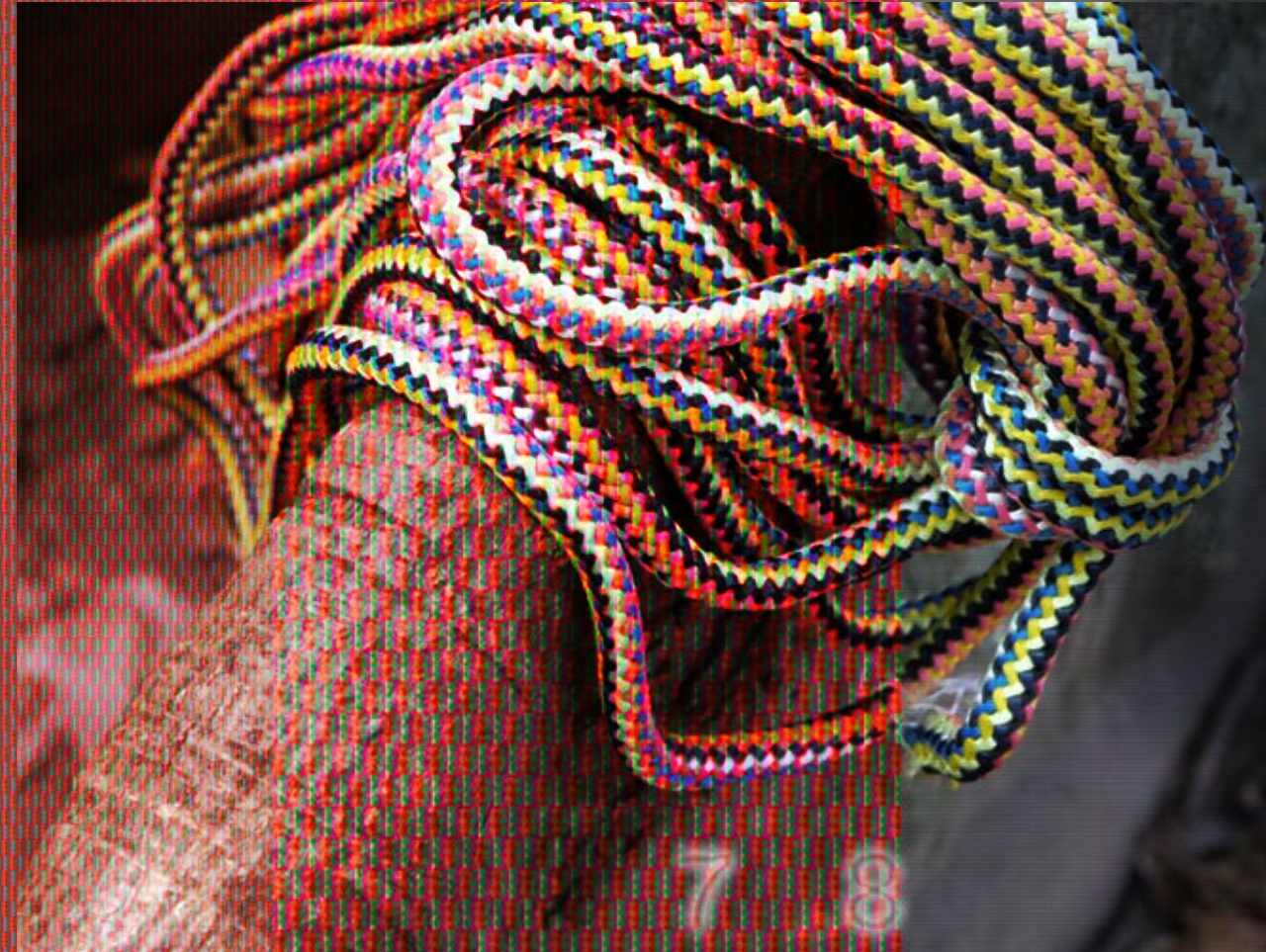


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13

From: Miguel Sayad, Rio de Janeiro
Subject: Re: Hello from B
Date: June 5, 2020, 14.09
To: Gabi Schillig, Berlin

Dear Gabi,

Here are some considerations. Considerations without much preparation and deep reflections. In fact, harvested on the surface of the environmental atmosphere. Fishing in shallow water. Considerations associated with the idea that thoughts without thinkers are always in the environment that surrounds us, waiting to be harvested without knowing how they are chosen. This reflection is inserted in the psychoanalytical conceptions of the Unconscious, the unconscious space and its emergence in the subject of thought. I hope these comments are not superfluous or naive, as I am venturing into a new challenging area that attracts me very much, because of the possibilities that I see of a multidisciplinary integration and, perhaps, enrichment for our areas of study.

I will start with a technically psychoanalytical observation, referring to the environment, space, perhaps we could say the dialogical space, in which psychoanalytic consultations are developed. The psychoanalytic setting is a space of sociability, an architectural space where the psychoanalyst and the client meet. However, what makes it a fruitful, playful and a creative space worth working in is not only the spatial relationship between the internal objects in the inner world of the psychoanalyst but also the transitional space, like an extended membrane, between the psychoanalyst and the client.

Having in mind your works *Dialogical Spaces and Public Receptors – Beneath the Skin*, I see facades having a potential possibility of mediation and communication. Some ideas come from the facade – the surface of contact is paradoxically a boundary that pulls apart and unites, without merging two different instances. It is a communicative potential to be realized. I am thinking of your work and studies – the idea and the study itself have an inventive and unpredictable power

that can turn it into play with your interlocutor. The facade is not a living structure as a body. However, we can translate its structures into imaginary work, as a public receptor of mixed actions and images like the weaving of fabric – the woven image providing changes through the creation of imaginary spaces. If a group of persons gets together in a street or square in front of the facade, a communal space can be created through weaving by bringing threads together, threads of imaginative work as a work of art, an installation, a social sculpture, a play or a game inspired by the facade.

Thus, the facade is transformed from a boundary to a skin opened to new realities. Opened by a cut. A cut through a creative imagination revealing unexpected *Dialogical Spaces*. We can see in the facade “not only what appears to be a static approach, a conservative and adapted one, but instead an approach that extracts a new, expanded dimension from the weaving works . . .”, such as the free association of ideas works as new and unexpected ways of expression, feelings and affection in a way that new extended realities will be created.

Therefore, we need the action of creative and free thinking to transform the inanimate and defined object and its social function of protection of that which is private from the public. Thus, what appears to be a protection and a boundary is turned into a new form of relationship – a social relationship. Of course, we are dealing with “the idea of unstable, relational space” (Siegfried Ebeling – *Space as Membrane*, 1926). A space in between, a transitional space, although with an unusually rigid and hard “skin” as brick and cement.

As you call the attention to Hannah Arendt’s conception of public space, this space in between, the public space, has an architecture that is built in its essence by the phantasies, conceptions, discourses, and actions that arise from the interaction of people. Since the beginning of life, the soma and the psyche are in constant relation to create and transform our social and personal realities: our psyche. The facade stands for the soma and the psyche for spatial architecture. When you create spatial architecture, you are in the realm of the empty spaces being organized or in the realm of saturated and hardened spaces that need to be destroyed, deconstructed, to allow the enjoyment of good

coexistence in public spaces – our playground. (Contemporary Art as a movement of destruction is a challenging theme to be considered.)

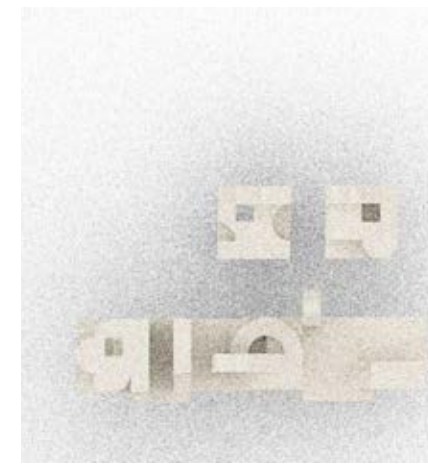
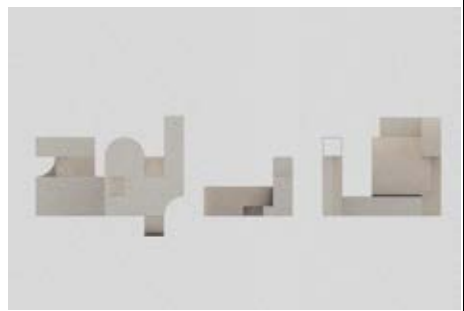
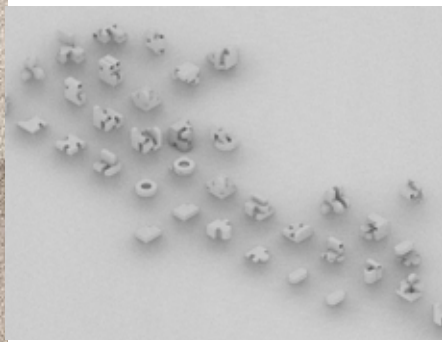
So, what action should be taken to achieve such a transformation – from a rigid and insurmountable structure into a malleable one, capable of being shaped into a very different sense from what was initially presented? I think that your previous work *Public Receptors* is a paradigmatic example. Free thinking, the courage of wondering through new ideas and conceptions, or in other words to be able to try new conceptions for a new life in public spaces. Perhaps, another good example is your experimentation about the interactivity of space and its perception in *khroma*.

Two great opportunities to enhance creativity and new ways of being in the world come when we face dead ends, insurmountable boundaries, saturated spaces or, on the other hand, when we are lost in empty spaces. Other experimental, hypothetical ideas: Think of a body as a mould to be filled with feelings, ideas and pains. A mould with an empty space, an architectural space to be organized as a “dialogical space”, as you call it.

In the streets of Rio, we can see at night, sculptures, fashion sculptures, that envelope sleeping bodies – homeless people inside their protective surfaces as a protective skin. The focus here is the mould, the protective membrane of the body, a second and ephemeral skin that is like an extension of the body. A transitional part, however exterior, a body extension like Linus’ blanket (the typical popular example of a transitional object), an intermediary object very significant in connection with spatial architecture, the human body and identity.

Warm regards, Miguel

Miguel Sayad is the founder, director and head curator of Espaço Vazio residency and Largo das Artes cultural center; Psychoanalyst and member of the Brazilian Psychoanalysis Society RJ, the International Psychoanalytic Association, and the Psychoanalytic Federation of Latin America. He is a contemporary art collector who has created and developed the concept of the Espaço Vazio (Empty Space) based on his psychoanalytical and cultural experience; Founded EV in 2000, Largo das Artes in 2007, and is currently organizing the EV_Lisboa residency, an extension of the project in Portugal. → www.evlargo.com



15

bodies without organs*

2020/2021

Tel Aviv, Israel

Liebling Haus
in cooperation with Lila Chitayat
curated by Sharon Golan Yaron,
Liebling Haus

↓ institution
↓ year
↓ location
↓ cooperation

→body →architecture →urban space

→body →facade →sonic →organism →soft
→architecture →dialogical space →virtual
→physical →interaction →embodied landscape
→hybrid threshold →public →private

digital drawings, performative objects,
polyethurane foam, sound, wood

↑ keywords
↑ context
↑ materiality, medium,
↑ technique



14

letters to the mayor

2019
Berlin, Germany

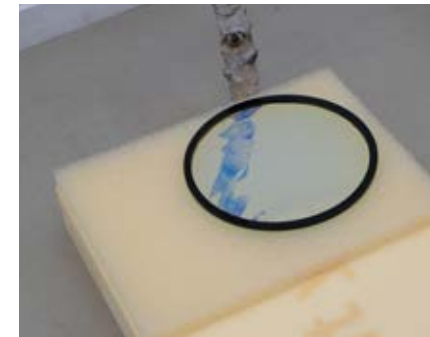
daz – Deutsches Architektur Zentrum
Storefront for Art and Architecture NYC



→architecture

→graphic →body →language →dialog
→communication →politics of space →public space →city

latex, spy mirroring foil, iridescent foil, type



→landscape

13

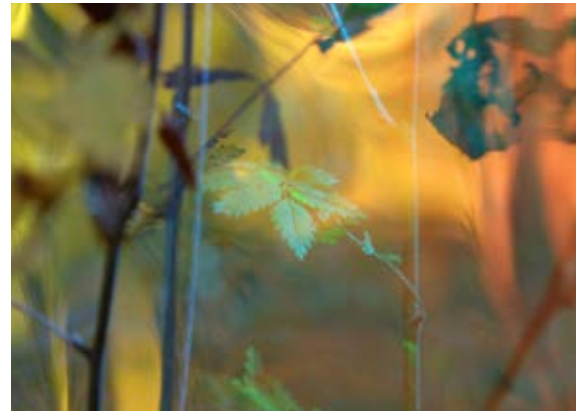
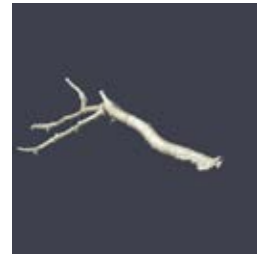
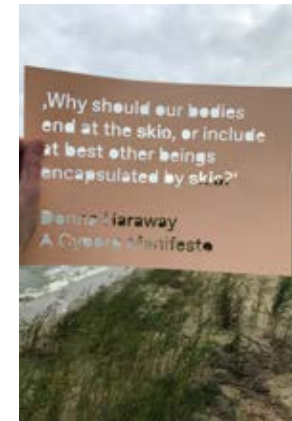
the forest speaks

2019
Nida, Lithuania

Nida Art Colony

→mediators →nature →culture →situation
→landscape →objects, dialog →communication
→human body →wearable objects →plants
→organisms →matter →typography →language
→experimental displays

spy mirroring foil, iridescent foil, foam, wood,
plexiglass, latex, digital 3D scans, type,
photogrammetry, printed textiles



12

realities, constructed

2018
Nida, Lithuania

Nida Art Colony
Vilnius Academy of the Arts



→body →landscape

→experimental displays →landscape as museum →performative objects →spatial installation →forest →landscape as cultural / social construct →imagination →relational objects →geometry →bodies →plants →non-human life forms

2D objects, wood, lasercut, 3D drawings, photographs

11

</ghosts>

2017
Essen, Germany

Kunststiftung NRW
curated by Tanja Goethe

10

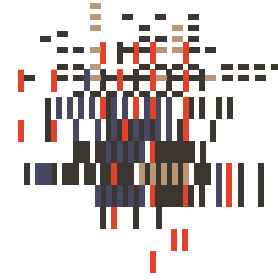
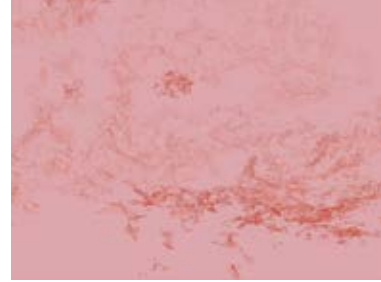
gustav's park

2016

Essen, Germany

Kunststiftung NRW

curated by Tanja Goethe



→landscape

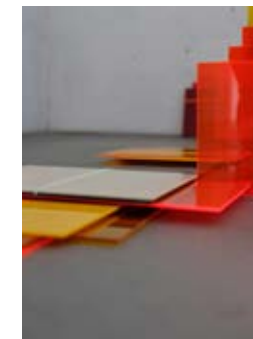
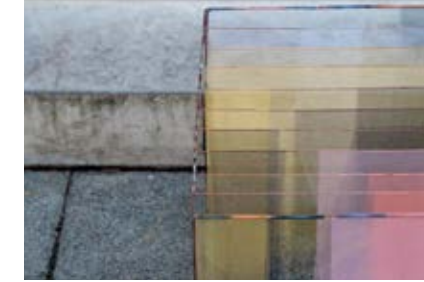
→spatial utopia →urban →rural →landscape
→plants →geometry →digital →physical →x-ray
→surreality →speculative →hybrid artificial
landscape →blurring boundaries →fictional
→new narratives

3D digital scans, drone data, 3D point clouds,
x-ray technology, 3D rapid prototyping,
visualisations

→landscape

→fiction →memory →overgrown →fallow
→landscape →geometry Zeche Carl
→industrial area →structure →hidden spaces

enameled bricks, drawing



9

imaginary spaces

2016

Dessau, Germany

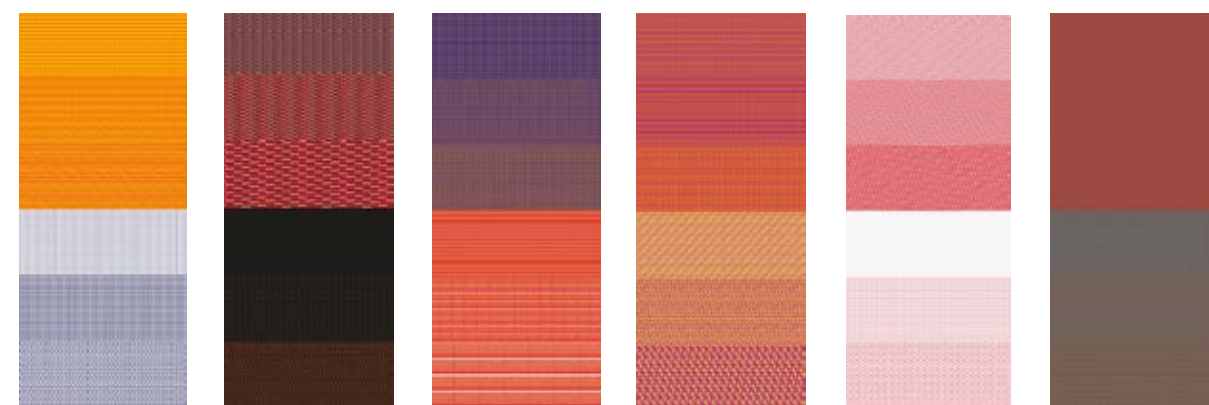
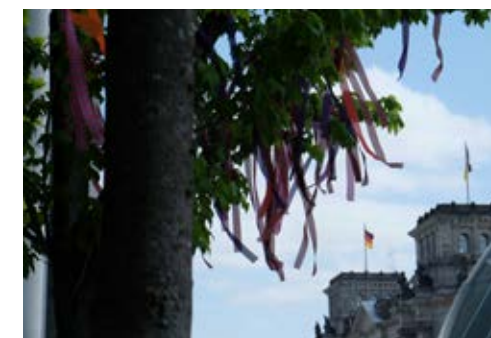
Stiftung Bauhaus Dessau

exhibited at Haus Gropius Contemporary

→architecture →exhibition

→experimental research →women →bauhaus
→weaving →textiles colours →ephemeral spaces
→unstable →relational →sensorial →space as
membrane →ephemeral matter →substance
→architecture

tulle mesh, plexiglass, styrofoam models, digital
drawings, projections, animations



8

social fabrics

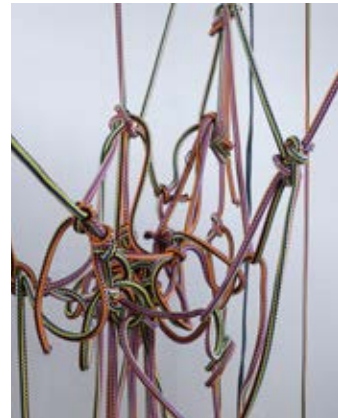
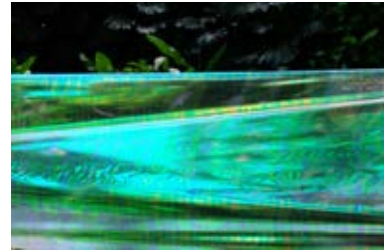
2015
Berlin, Germany

U-Bahnhof Bundestag Europa
curated by Francine Eggs & Andreas Bitschin

→fabrics

→social →fabric →patterns →codes →colour
→urban space →europe de-constructed flags
→communication →situation →material →form
→nations →cultures →identities →diversity

textiles, printed patterns, digital drawings



7

matters of transition

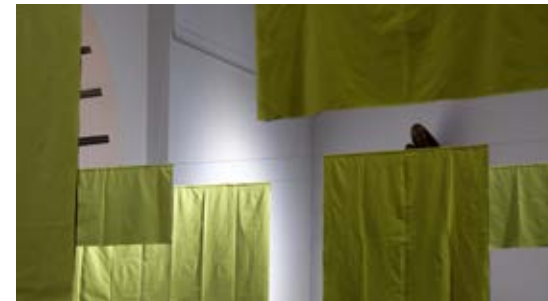
2015
Rio de Janeiro, Brazil

Largo das Artes
curated by Miguel Sayad

→urban space →landscape

→interrelation →nature →culture →urban space
→landscape →material culture →city as
organism →fractals →rhizomes →web →human
architecture →mutation →dynamic matter
→simulation →reality

textile objects, printed textiles, photographs,
film



6

khroma

2015
Berlin, Germany

St. Christophorus – Kunst in der Kirche
curated by Celia Caturelli

→installation →exhibition

→textile structures →colour →interactivity of
space →movement →perception →position in
space →concealing →revealing →geometry

textiles



5

bewegte landschaft

2012

Hohenkarpfen, Germany

Kunst und Projekte Sindelfinden e.V.

Hofgut Hohenkarpfen

artistic direction by Ingrid Burgbacher-Krupka,
Elisabeth Gutjahr / Günter Ritz, Susanne Ritz-
Mathé (Impresari)



→landscape

→digital →material →physical

→pixel →immaterial →transformation

→geometry →narratives →nature

→enfolding space →interaction

linen fabrics, various shapes and colours

4

intimate architectures

2011

New Delhi, India

KHOJ International Artists Association

performed by Nitant Nair and BHOOMIKA —
Rahul Goswami, Sumit Roy, Anita Saroj,
Himani Sharma, Shashikat Vats at Lodi Garden

→body →urban space

→textile structure →dynamic →intimate space

→architecture →experience →interactive

→responsive space →expansion from self to

the world →blurring boundary →inside-outside

→animated surface →relational

chanderi fabric, various colours, textile object,
photographs, film

3

propositions for the landscape

2010

Dale, Norway

Nordic Artists' Centre Dale

performed by Laufey Elíasdóttir and
Gjertrud Eikevik



→body →landscape

→poetic →temporary →gestures →landscape
→material interfaces →physical →negotiating boundaries →textile interfaces →imagination
→object-subject-environment →elastic space
→body →performative spaces

knitted wool, objects, photographs, film



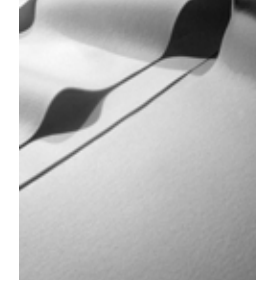
2

public receptors

2009—2018
New York City, USA
London, England
Berlin, Germany
Herford, Germany

Van Alen Institute New York
Goethe Institut London
Aedes Berlin
Marta Herford — Museum for Art, Architecture and Design

performed by Khalia Frazier, Lydia B. Bell and Stephanie Fungsang in New York City
performed by Yui Kawaguchi in Berlin, London, Herford



→body →urban space

→wearable spatial structures →urban fabric
→public space →body relationships →responsive architectures →soft geometries →skins
→textiles →social space →interaction →inside-outside →private →public

karakul felt, saddle felt, latex, ribbons, drawings, felt objects, photographs, film





1

raum(zeit)kleider

2008
Stuttgart, Germany

Akademie Schloss Solitude
performed by Anja Bornsek

→body →architecture

→performative →participatory →changing →multi-dimensional space →textile materiality →fluid geometries →folds →transformation →time →2D →3D →4D →surface →space →intimate space →physical contact →interface →body →environment

wool felt, buttons, zippers, drawings,
photographs, films, models

Gabi Schillig explores and shapes experimental dialogical spatial structures and spaces of communication. She studied Architecture and completed her postgraduate studies in Conceptual Design at the Städelschule – Staatliche Hochschule für Bildende Künste Frankfurt am Main before founding her ‘Studio for Dialogical Spaces’ in Berlin in 2008. She has exhibited internationally and received several fellowships and prizes, amongst others: Akademie Schloss Solitude Stuttgart (2007-2008), Van Alen Institute New York (2009), Nordic Artists’ Centre Dale (2010), KHOJ International Artists’ Association New Delhi (2011), Largo das Artes Rio de Janeiro (2015), and Stiftung Bauhaus Dessau (2016) and Nida Art Colony of Vilnius Academy of the Arts (2018/2019). From 2012 to 2018 she served as Professor for Spatial Design at the Peter Behrens School of Arts Düsseldorf. In April 2018 she was appointed as Professor for Spatial Design and Exhibition Design at the Berlin University of the Arts at the Institute for Transmedia Design in the field of Visual Communication.

In her artistic practice and teaching, Gabi Schillig investigates contemporary and future questions of spatial design, such as the relationship between space and body, the potentials of materiality, and the experimental use of analogue and digital design methodologies. Her conceptual approach results in multi-sensorial, dialogical structures and imaginary spaces on multiple scales and in different contexts within cities and landscapes that are based on social and physical processes and that connect materiality and interaction in an immediate way.

→ www.gabischillig.de → www.spacesofcommunication.de

graphic design

Susanne Stahl, Stahl R Berlin

text

Miguel Sayad, Rio de Janeiro

exhibition team

Lisa Pfeifer M.Sc.

copy editing, proofreading

Samar Nahas, Cologne

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Erik-Jan Ouwerkerk, Aedes
Berlin, *public receptors*

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Uli Exner
Martin Schäpers

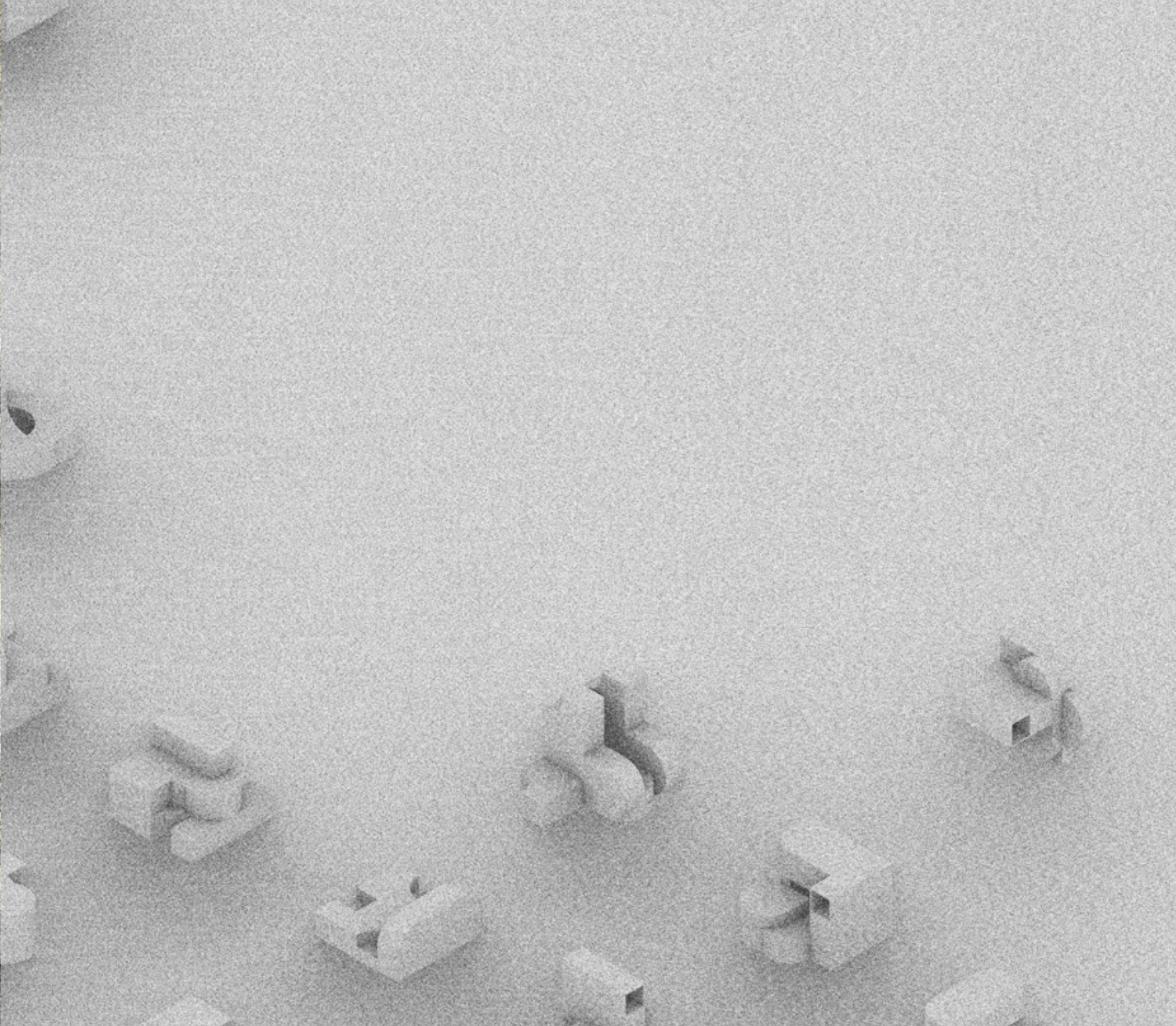
concept

Gabi Schillig

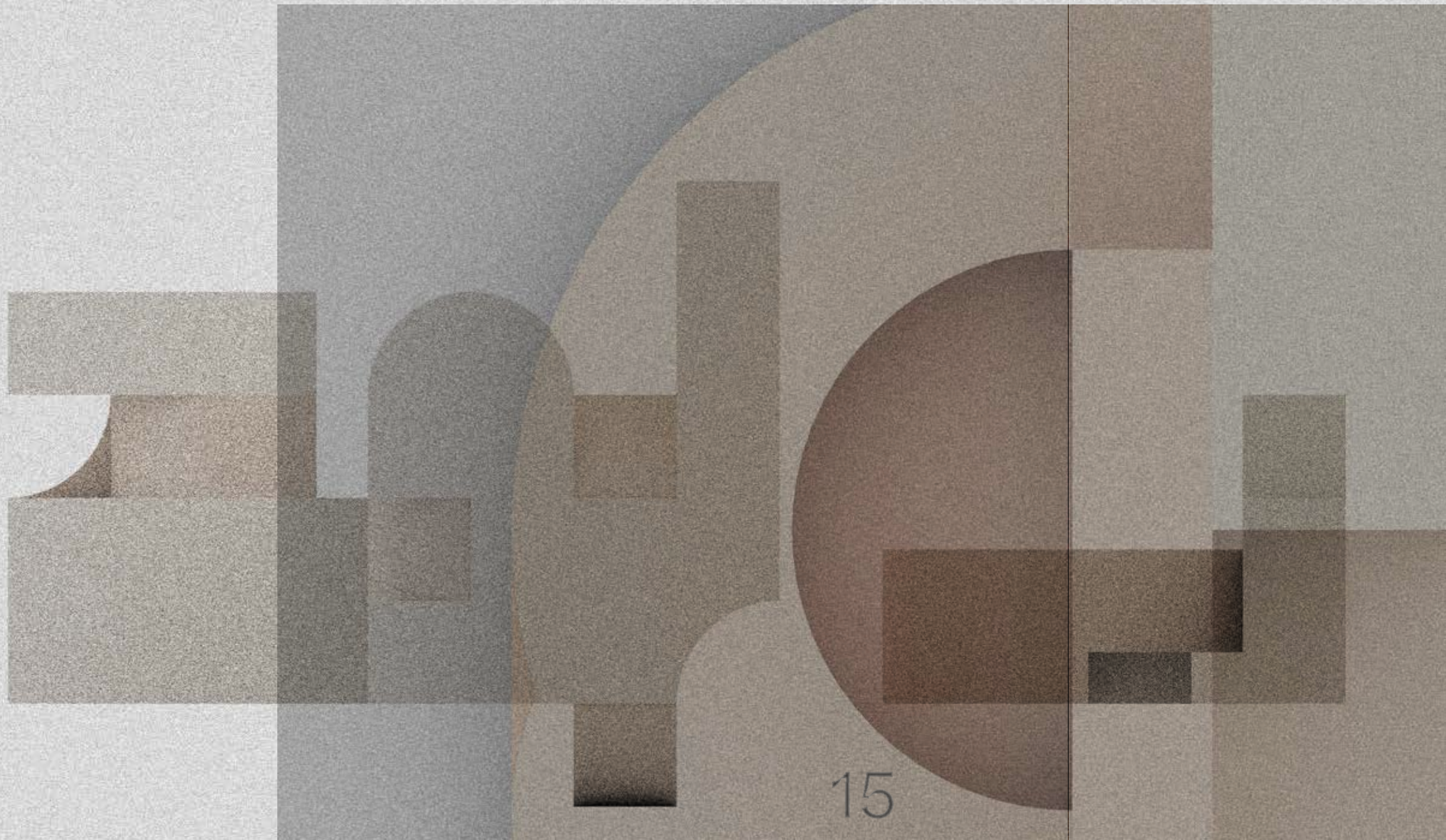
Project Credits

- 15 body without organs*
Liebling Haus, Tel Aviv, 2020–21
in cooperation with Lila Chitayat
curated by Sharon Golan Yaron
* “body without organs” is a notion stated in “A Thousand Plateaus” (1987) by Gilles Deleuze and Félix Guattari
- 14 letters to the mayor
daz Deutsches Architekturzentrum Berlin, 2019
Storefront for Art and Architecture,
New York City
- 13 the forest speaks
Nida Art Colony, Vilnius Academy of the
Arts, 2019
- 12 realities constructed
Nida Art Colony, Vilnius Academy of the
Arts, 2018
- 11 </ghosts>
Goodall – Raderberger Brache, Cologne, 2017
curated by Tanja Goethe
supported by the Kunststiftung NRW and the City
of Cologne
works by Aude Bertrand, Sebastian Fritsch, Tanja
Goethe, Christian Odzuck, Gabi Schillig, Arne
Schmitt, Denise Winter
project assistance </ghosts>: Rosa Morgenstern
- 10 gustav's park
Zeche Carl Essen, 2016
curated by Tanja Goethe
supported by Baedeker Stiftung, Kunststiftung NRW and
Maschinenhaus Essen
artistic interventions by Tanja Goethe, Jan Hoeft, Huseyin
Karakaya, Christian Odzuck, Gabi Schillig, Thomas Straub,
Jessica Twitchell, Nico Joana Weber
- 9 imaginary spaces
eigentlich wollte ich ja architektin werden*
Stiftung Bauhaus Dessau, Haus Gropius
Contemporary, 2016
curated by Claudia Perren, Alexia Pooth
* “eigentlich wollte ich ja architektin werden” is a quote by
Gertrud Arndt, photographer and weaver at the Bauhaus,
1923–31
- 8 social fabrics
U-Bahnhof Bundestag Berlin, 2016
curated by Francine Eggs & Andreas Bitschin
supported by BVG Berlin, Stiftung Bauhaus Dessau,
Kunsthochschule Kassel, Bezirksamt Berlin Mitte –
Fachbereich Kunst und Kultur under the auspices of

- the Swiss Embassy, Berlin
artistic interventions by Joëlle Allet, Christine Berndt,
Hannes Brunner, Mio Chareteau, Rudy Decelière,
Francine Eggs / Andreas Bitschin, Mona Jas, Ellen
Kobe, maboart bohren & magoni, Matthias Pabsch,
Christoph Rütimann, Gabi Schillig, Andreas Schmid,
Anna Schmid, Elisabeth Sonneck, Käthe Wenzel
project assistance: Barbara Müller, Ruven Wiegert
- 7 matters of transition
Largo das Artes Rio de Janeiro, 2015
- 6 khroma
St. Christophorus, Berlin-Neukölln, 2015
curated by Celia Caturelli
supported by Katholische Kirchengemeinde
St. Christophorus, Berlin
- 5 bewegte landschaft
Hofgut Hohenkarpfen, 2012
artistic direction by Ingrid Burgbacher- Krupka,
Elisabeth Gutjahr / Günter Ritzi, Susanne Ritzi-Mathé
(Impresari)
artistic interventions by Elisabeth Gutjahr, Manfred
Hauser, Gianni Caravaggio, Ole Aselmann, Gabi Schillig
textile objects created, manufactured and performed
by 40 citizens living near Hohenkarpfen
- 4 intimate architectures
KHOJ International Artists' Association,
New Delhi, 2011
performed by Nitant Nair and BHOOMIKA - Rahul
Goswami, Sumit Roy, Anita Saroj, Himani Sharma,
Shashikat Vats at Lodi Garden, New Delhi
- 3 propositions for the landscape
Nordic Artists' Centre Dale, 2010
performed by Laufey Elíasdóttir and Gjertrud Eikevik
- 2 public receptors
Van Alen Institute New York, 2009 / Aedes
Berlin, 2010 / Marta Herford, 2018
supported by the Van Alen Institute's New York Prize
Fellowship 2009 and public funds from the New York
State Council of the Arts and Johanna Daimer Filze e.K,
Munich
manufactured by Barbara Barone, New York City
performed by Khalia Frazier, Lydia B. Bell and Stephanie
Fungsang in New York
performed by Yui Kawaguchi in Berlin, London, Herford
- 1 raum(zeit)kleider
Akademie Schloss Solitude, 2008
performed by Anja Bornsek









5

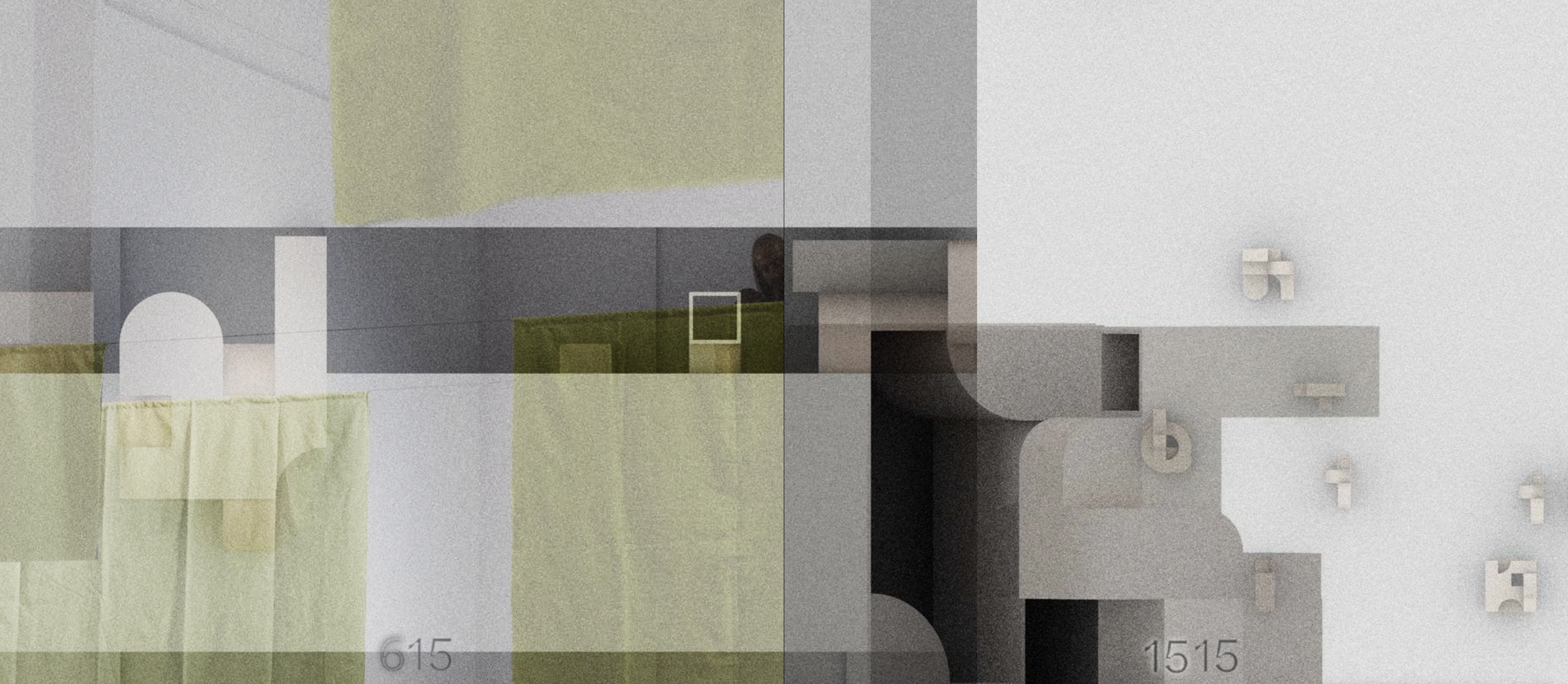
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1515

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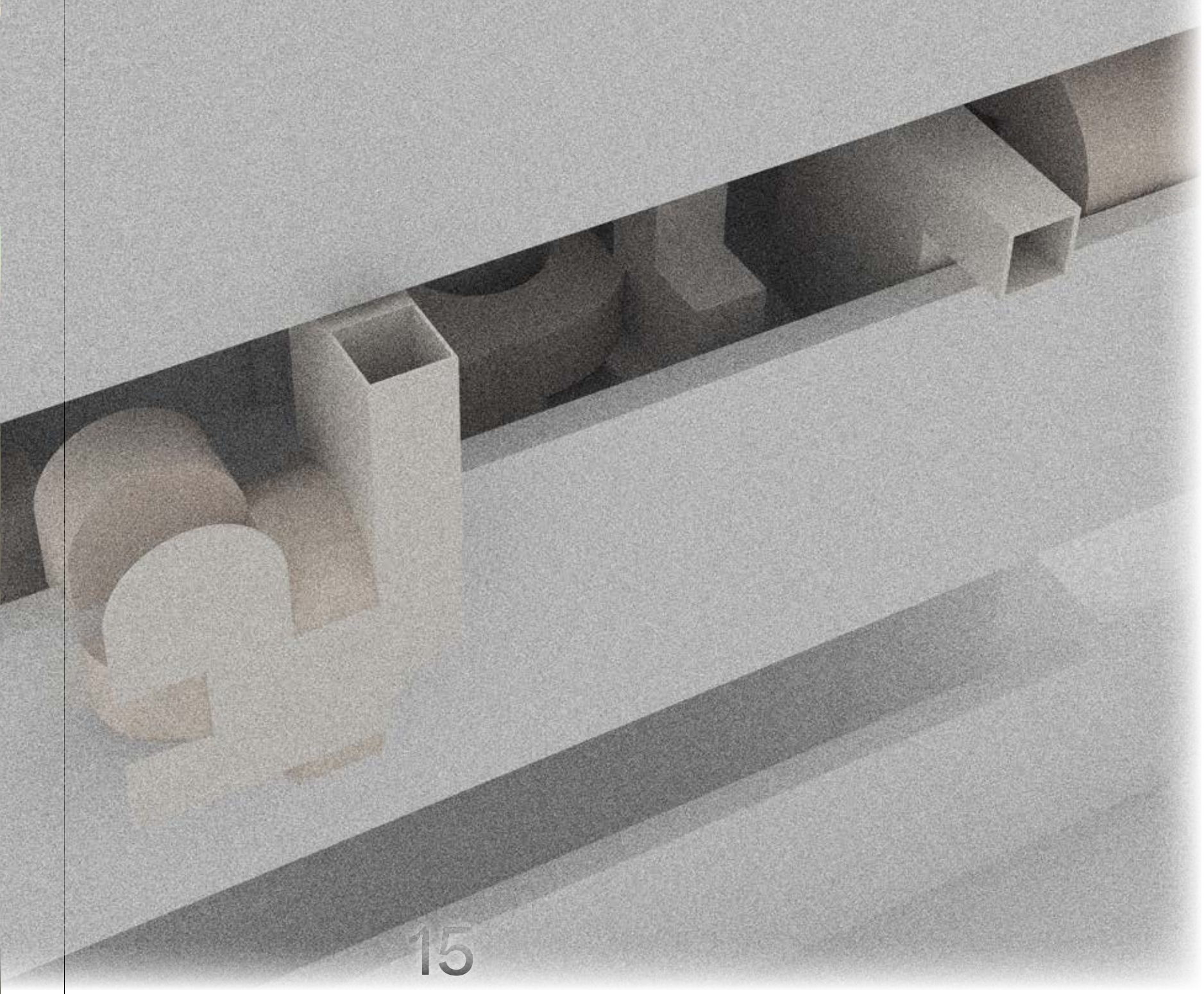


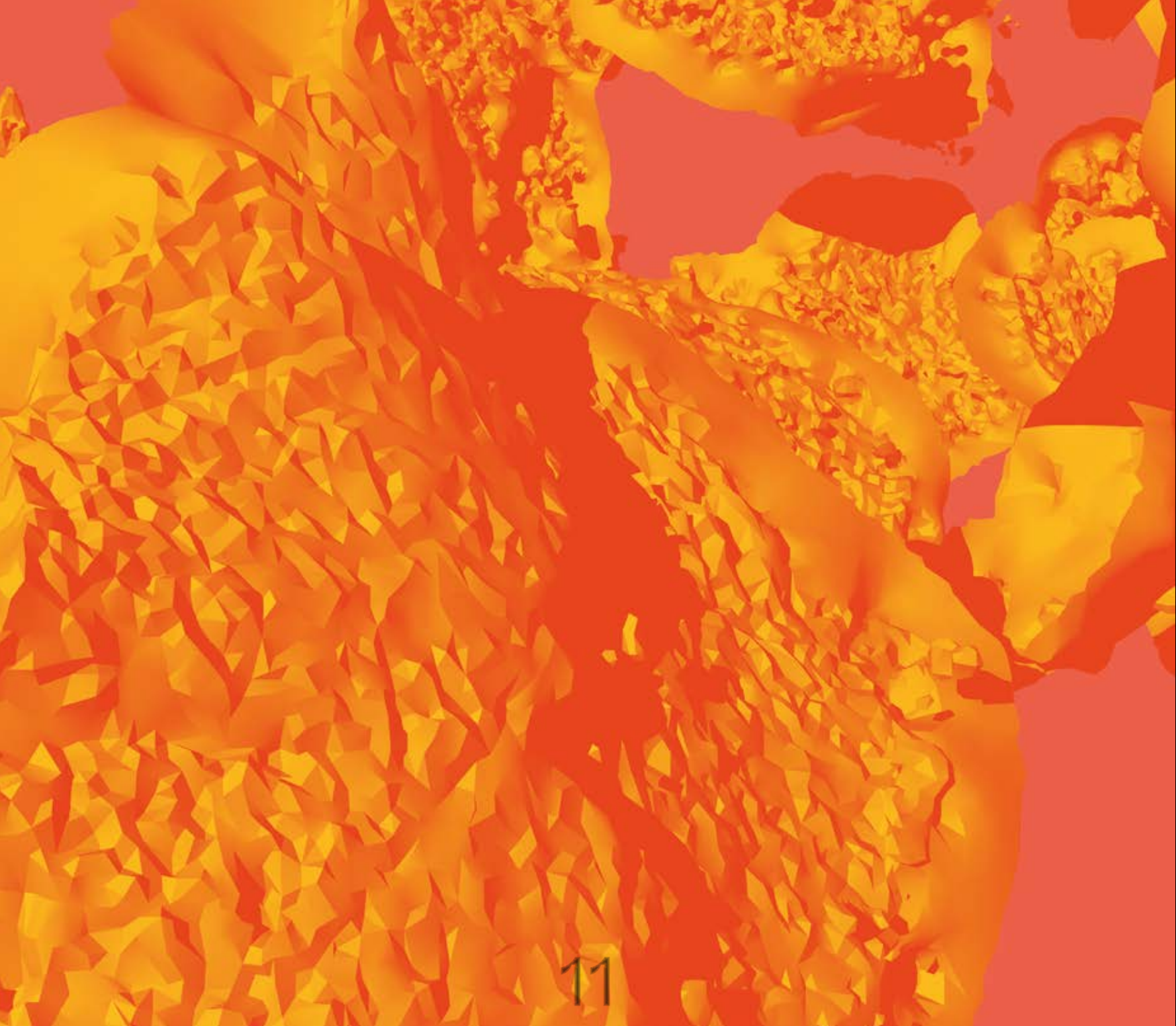


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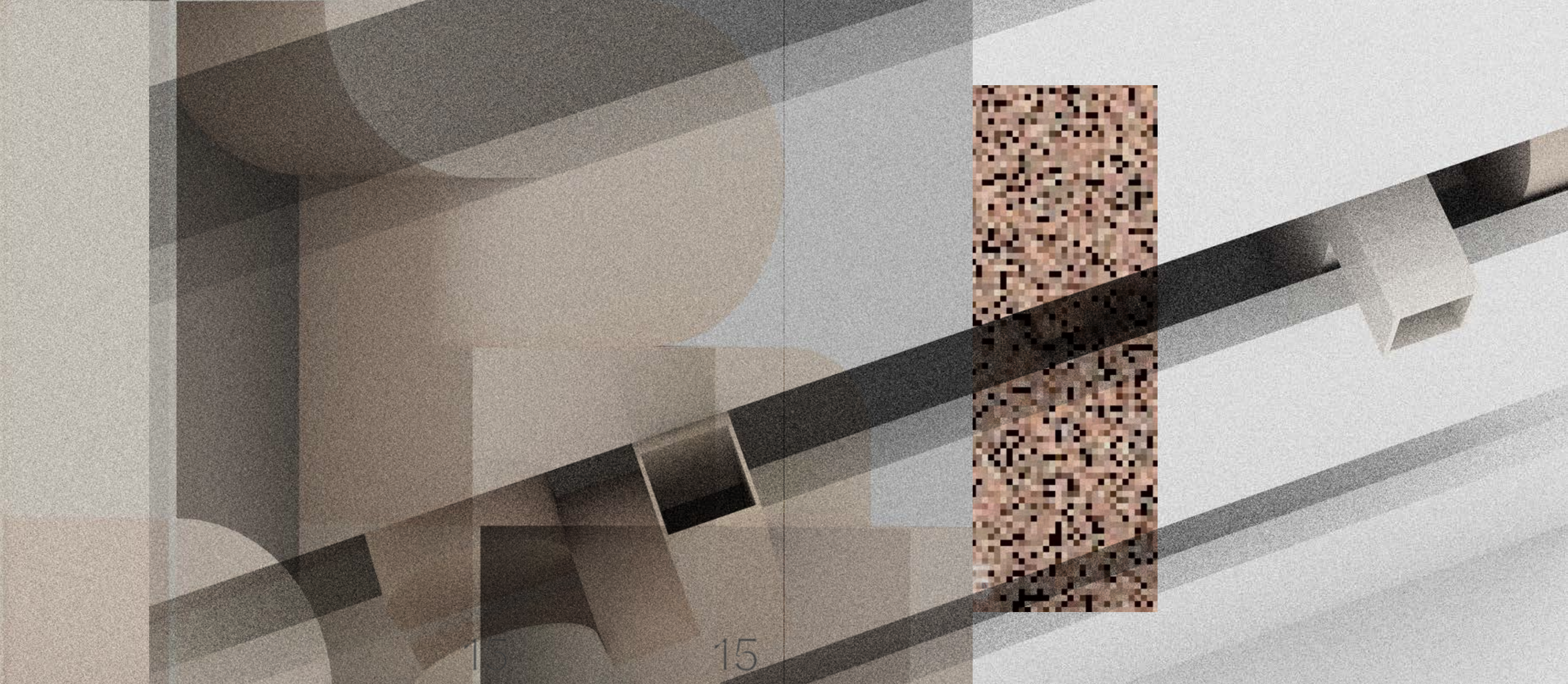


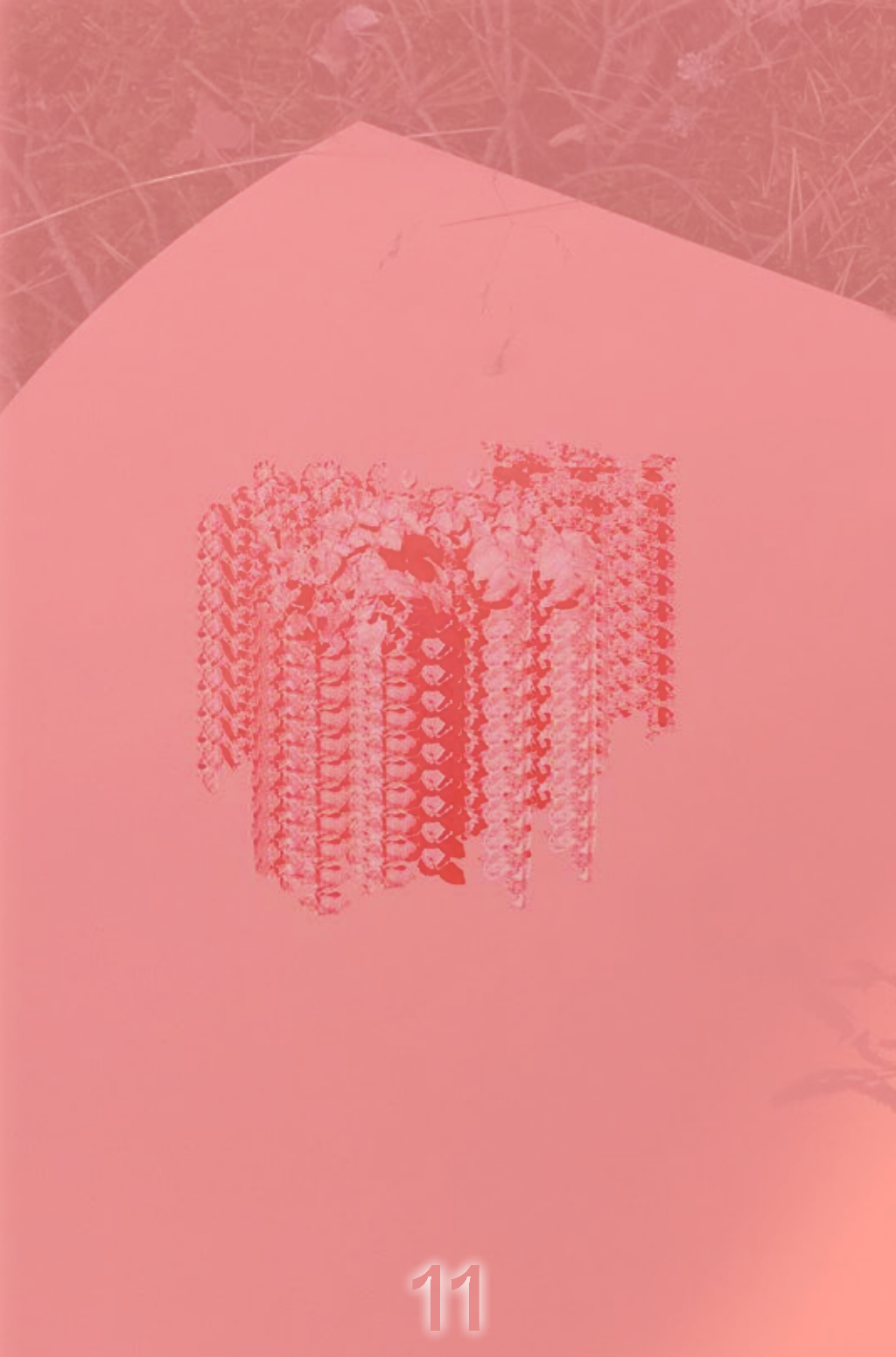
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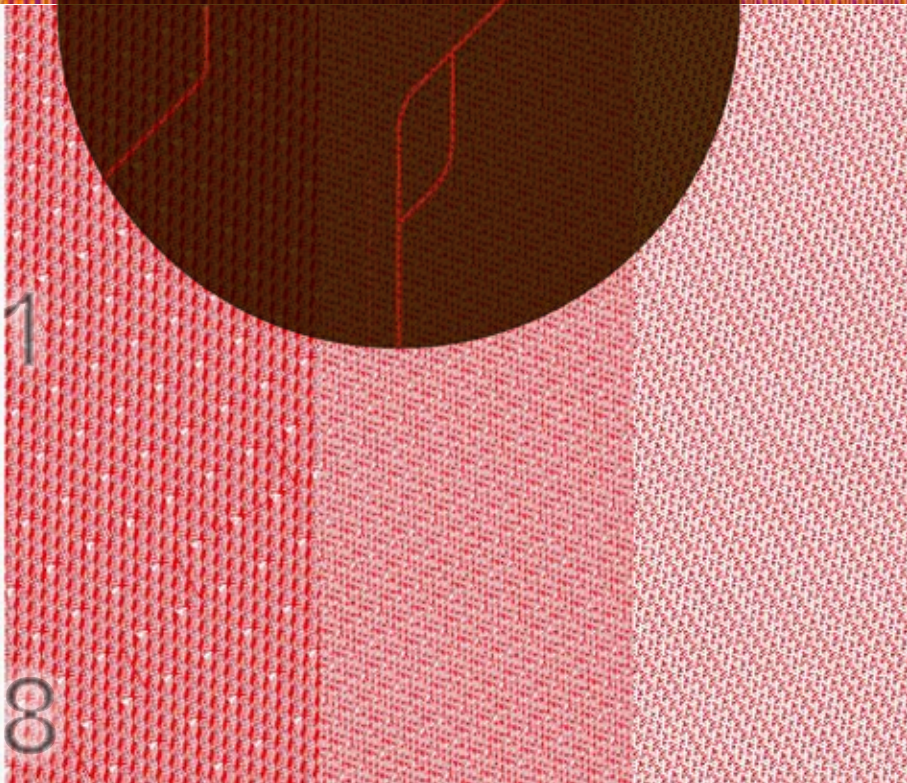
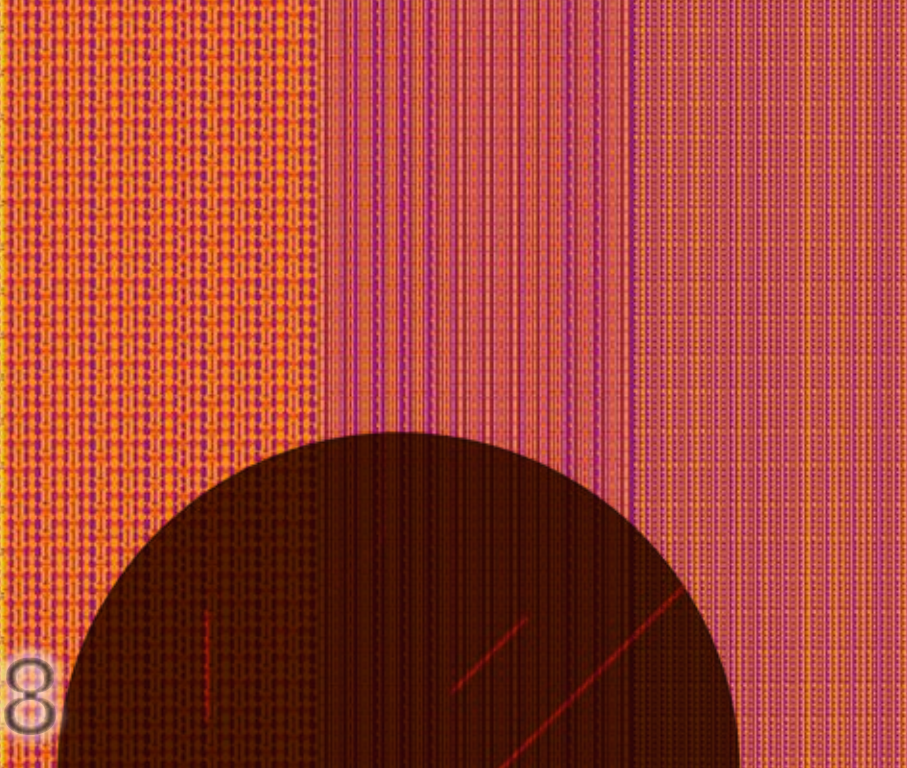
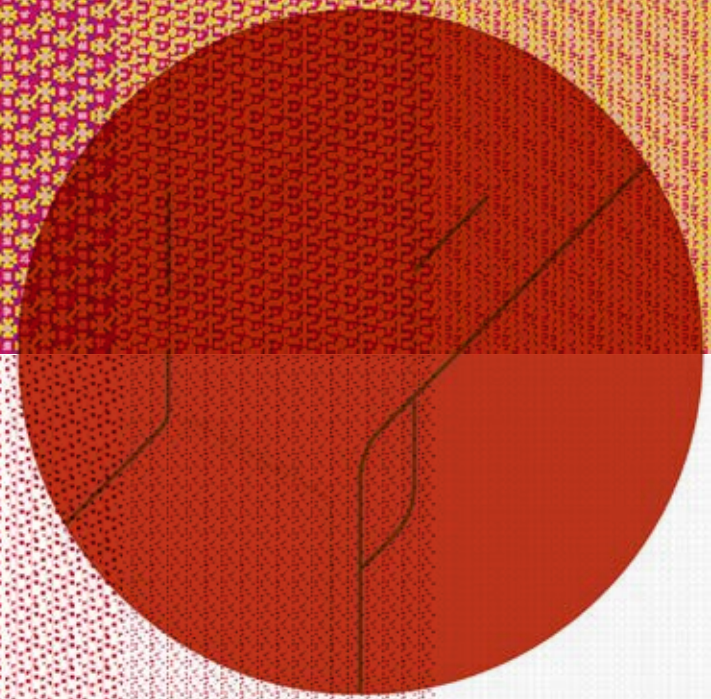
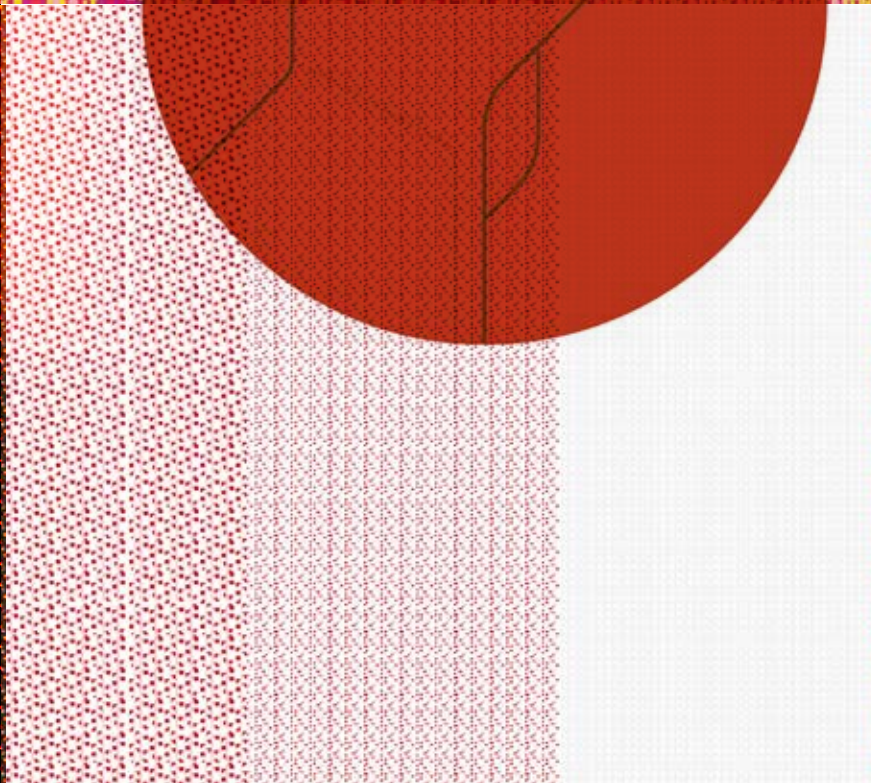
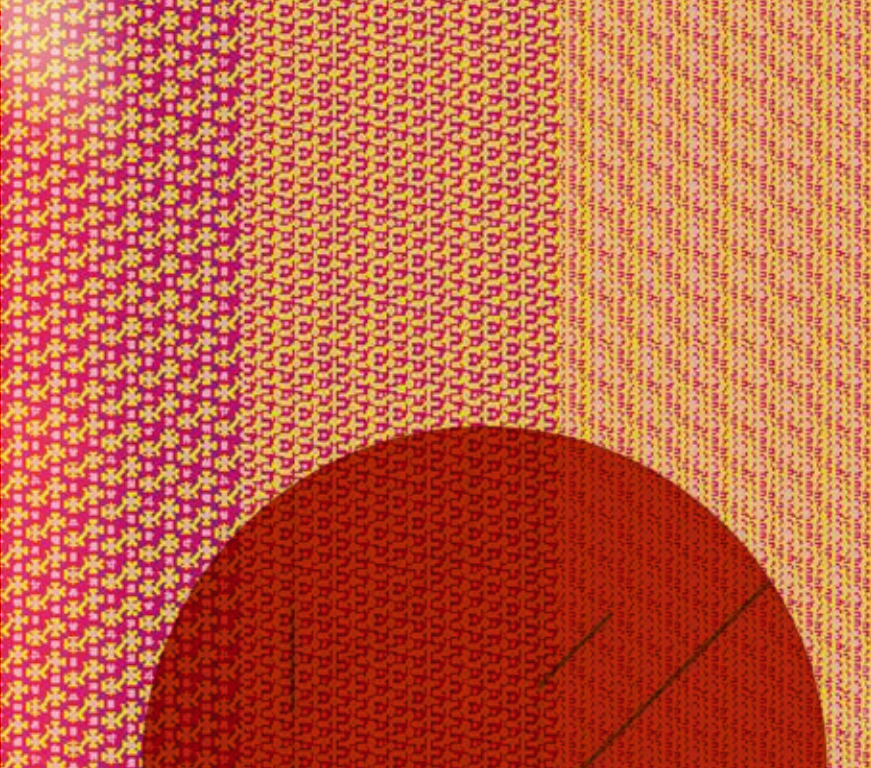
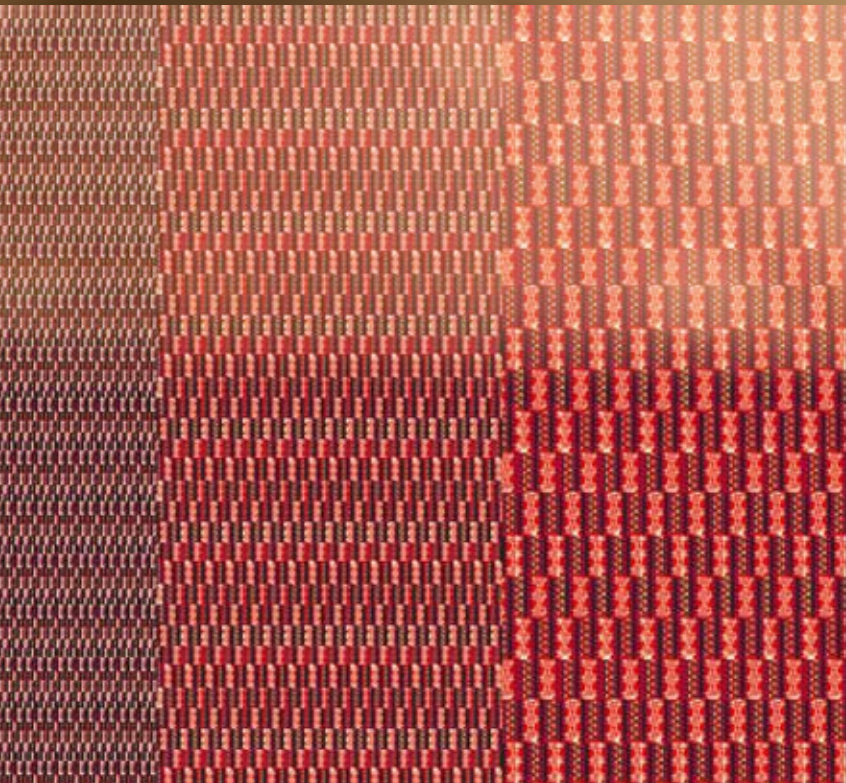
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„Why should our bodies
end at the skin? We include
at best other organisms
encapsulated by skin!“

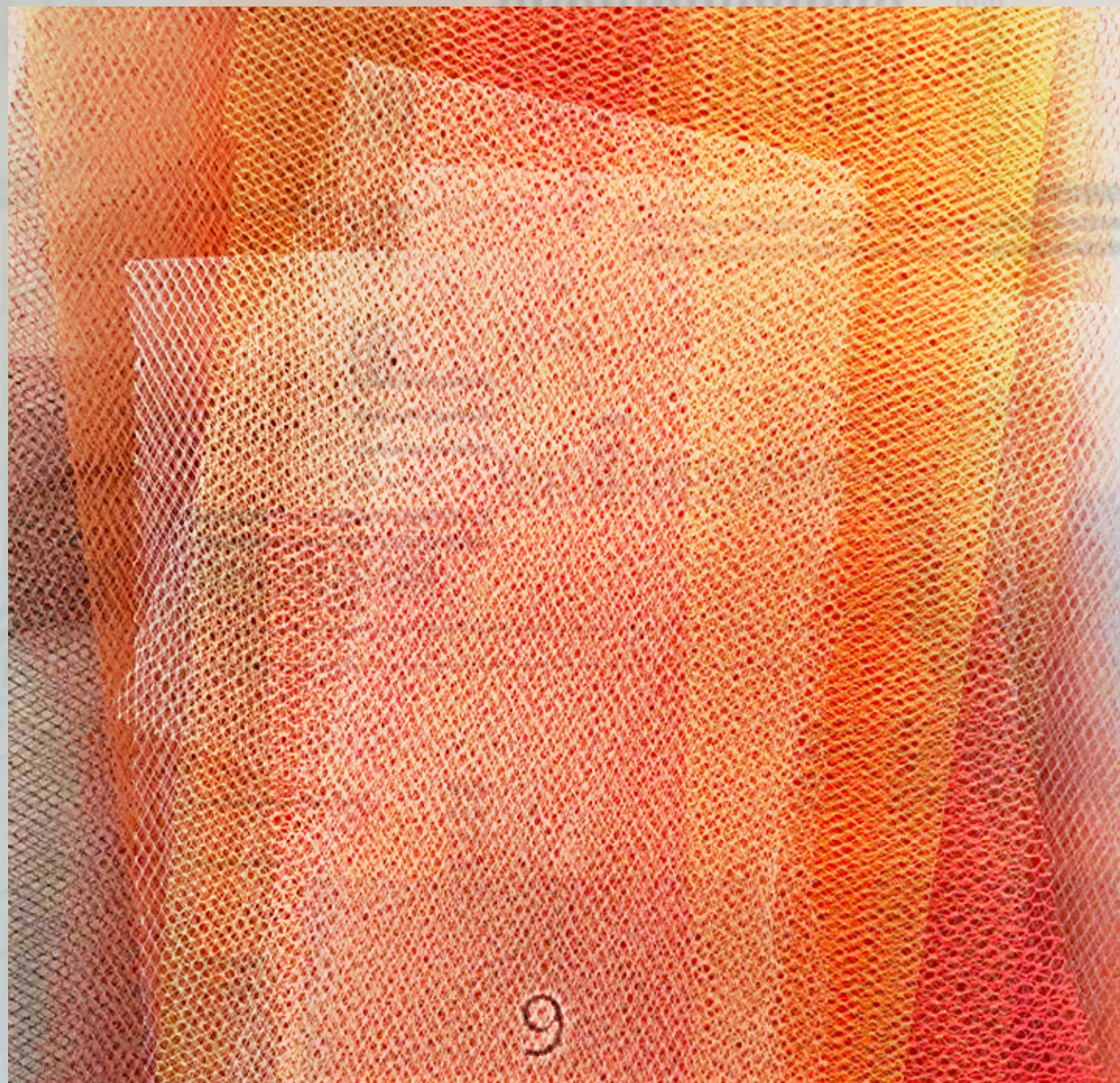
Donna Haraway
A Cyborg Manifesto

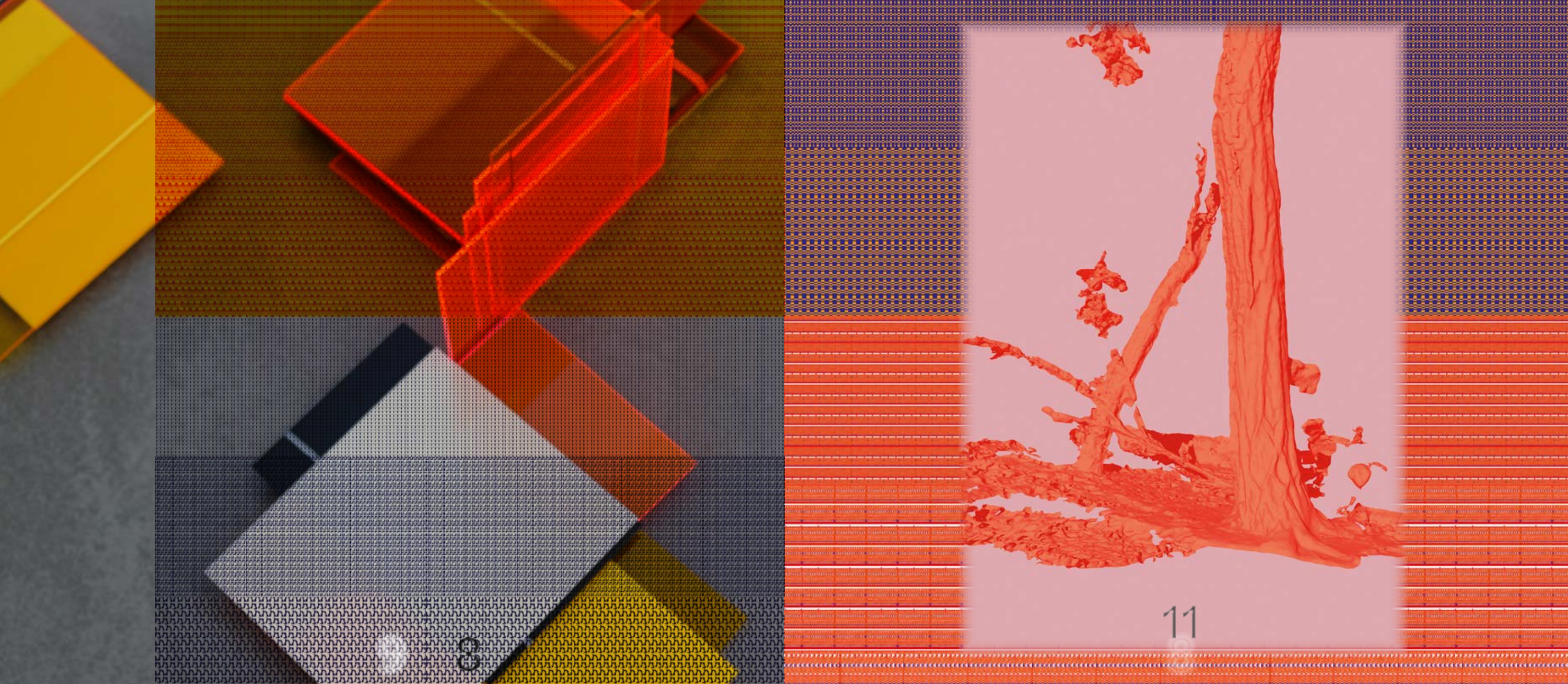


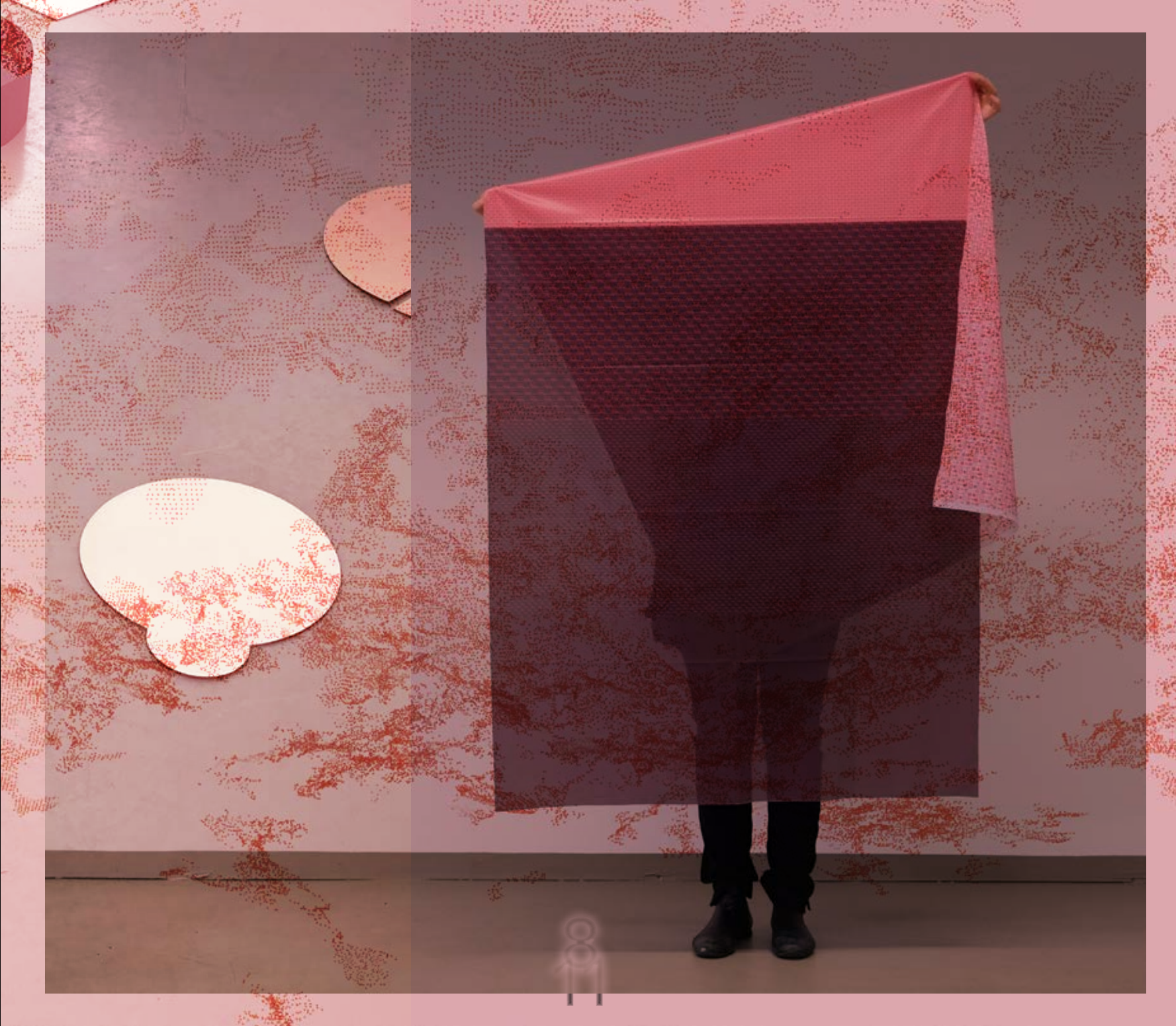














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This catalogue is published on the occasion of the exhibition “soma. on matters, spaces and bodies” by Gabi Schillig at galerie hell, curated by Uli Exner and Martin Schäpers at the Department of Architecture – Faculty II, University Siegen. The department curates exhibitions of works by academic teachers and established external professionals in Architecture, Art, Music and New Media. A catalogue is published for each exhibition.

