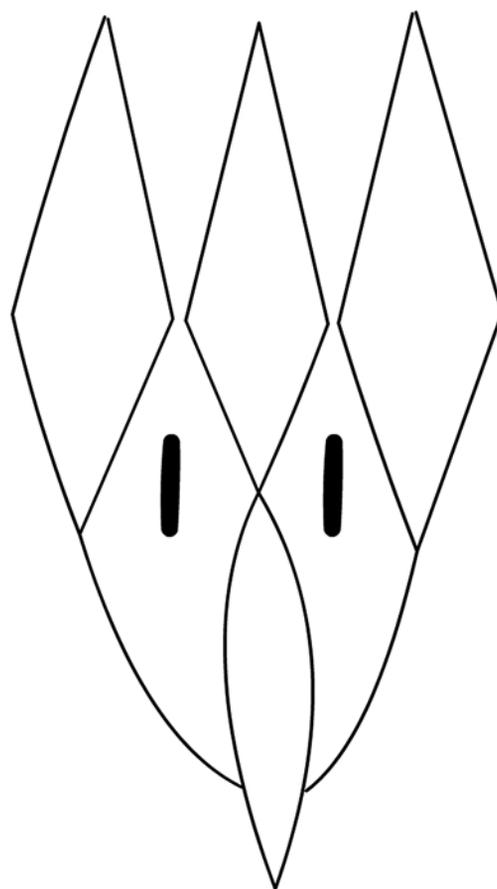


MORGENVOGEL REAL ESTATE

Maria-Leena Rähälä and Manuel Bonik



gegenstalt Press

Berlin 2015

MORGEN

VOGEL

REAL

ESTATE



MARIA-LEENA RÄIHÄLÄ
MANUEL BONIK

MORGENVOGEL REAL ESTATE

The relationship between birds, architecture and art is the subject of Morgenvogel Real Estate,
a real estate company in Berlin that enthusiastically brokers birdhouses.

Whether the construction companies admit it or not, the new Berlin architecture is hostile to birds.

Wherever you look, you'll find smooth surfaces where no robin can find a home.

It's legitimate to try and heal the wounds of war and develop the city,
but not to do it at the expense of our feathered friends.

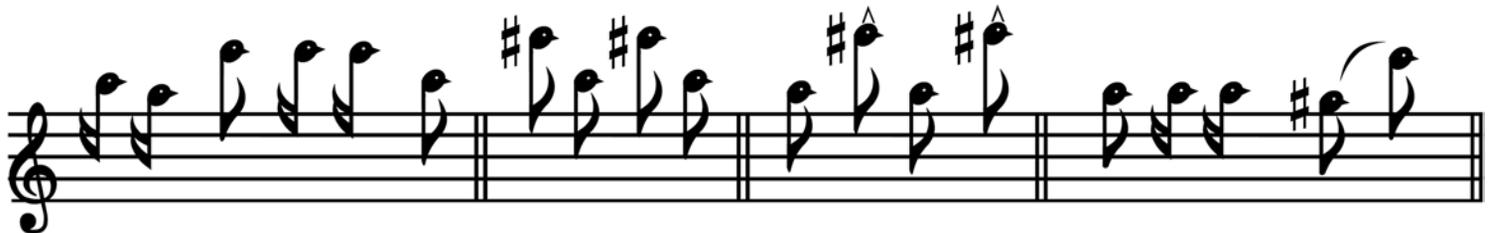
They established themselves in the diverse facades of Berlin and want to keep doing so,
since it's become more and more difficult in other places. The countryside – so-called “nature” –
is coated with monocultures, so if one wants to become a lucky bird, he'd better fly to the city. And adapt!

(There are winged singers who are able to imitate ringtones and others
who can mimic entire building sites!)

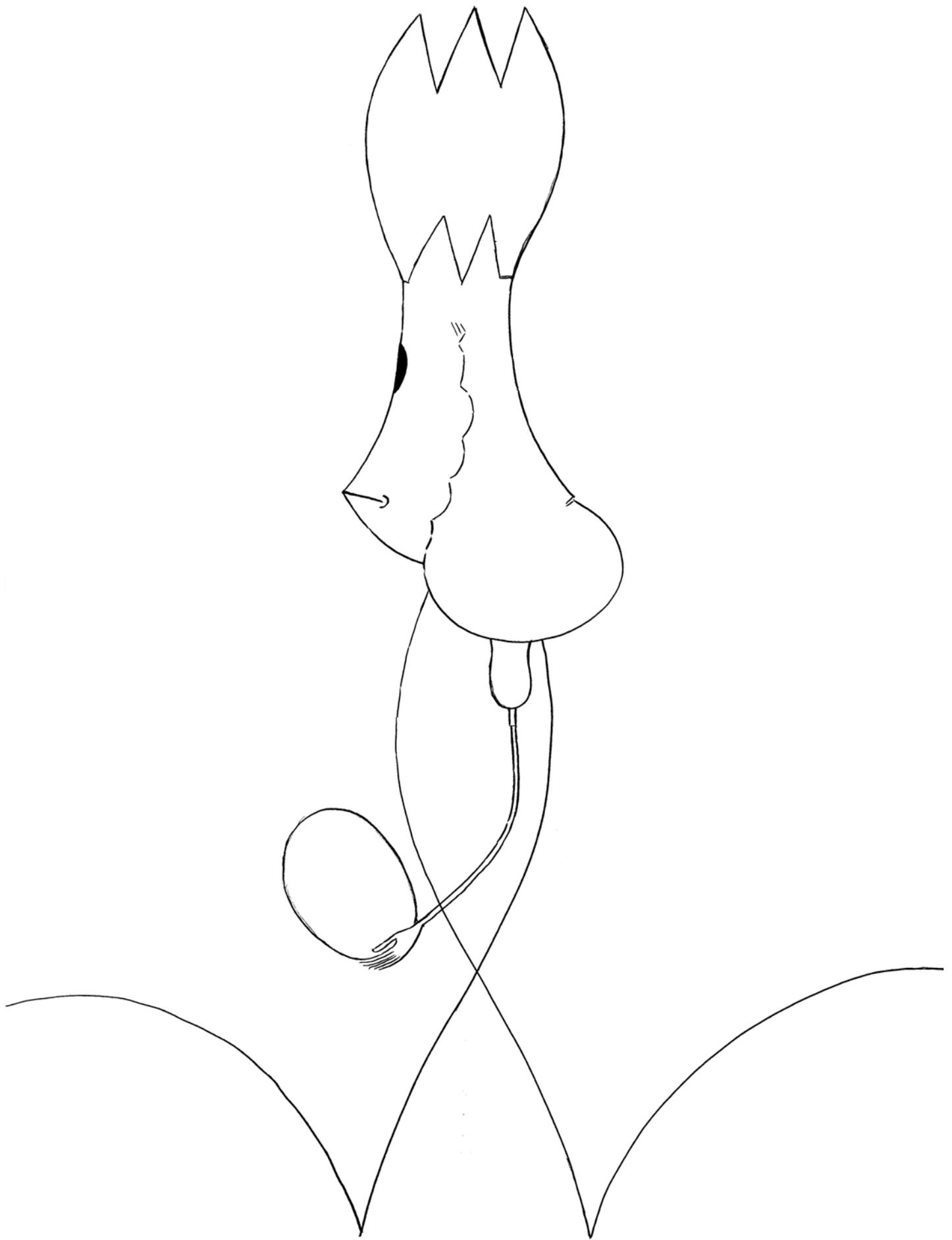
Berlin, you can be happy to still be populated with such immigrants!



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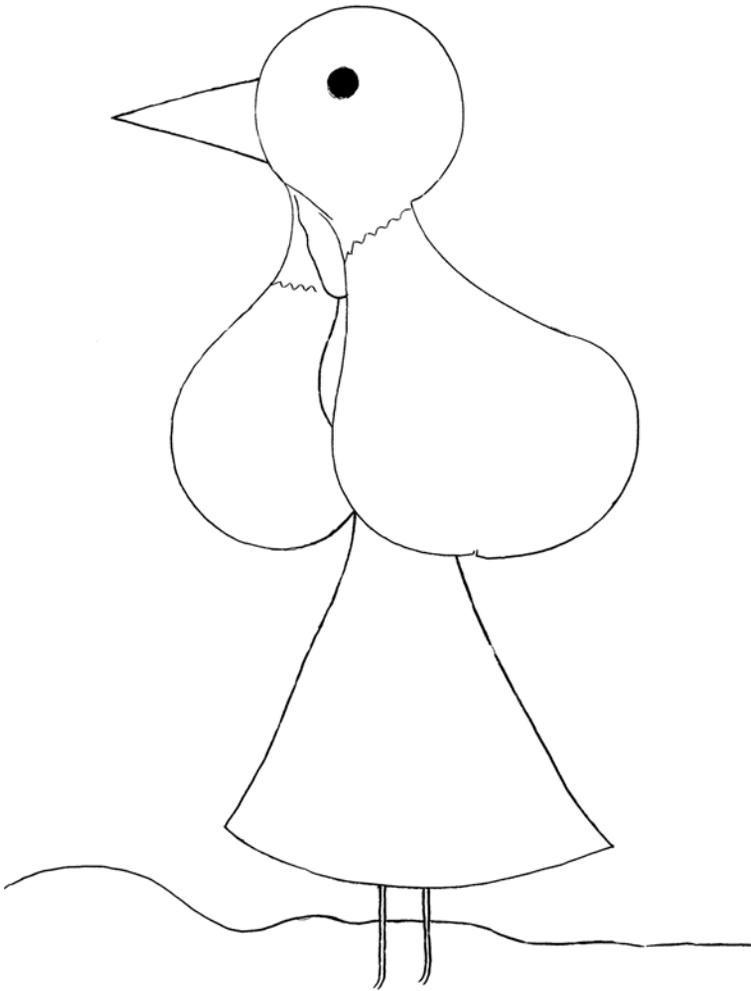


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Axel Roch
No Bachelors, but Birds.
Maria-Leena Rähälä's Drawings
as Poetological Sketches

*And I'm floating in a most peculiar way
And the stars look very different today*
DAVID BOWIE, 1969



One fine day in 1987, in a living room in Berlin's center, Maria-Leena Rähälä – a.k.a. the Morgenvogel – started with her so-called *Flugübungen* (“Flying Exercises”; see page 96). Thousands of drawings and sketches would evolve from them over the following decades. The light, repeating, curved, waved motions of her arms, hands, and fingers, like flaps of a bird's wings, are in direct tension with the metaphor of new technology and electronic media: the rocket. Maria's *Flugübungen*, as well as her drawings, reposition radical developments and ugly excesses of modernity into a reign of imaginary situations, fantastic motions and encounters, in an area somewhere between heaven and earth. They are space and rocket oddities.¹ With the *Flugübungen*, Maria declares her own qualitative revolution: her *Man-Machine-Revolution*.

At this point in time, the history of literature could already look back on several forms and variations of the popular genre science fiction: novels, magazines, cartoons, even as cyberpunk Sci-Fi is thoroughly established in our media cultures, just like Hi-Fi in cinema and in our living rooms. Marshall McLuhan's first book *Mechanical Bride: Folklore of Industrial Man* was published decades ago, his media theories fashionable since the 1960s. Norbert Wiener's book *Cybernetics or Communication and Control in the Animal and the Machine* was even older, often read, cited and discussed widely in more and more loops. In short: man-machine-communication, man-machine-interaction, high-fidelity-sound immersion, or man and technology in general, in 1987 already were intertwined in many ways; in plenty of laboratories, more or less experimental, and in all sorts of escapades into literary or scientific fantasy. So how is it then possible that – in 1987 – an artist, with a few sweeping movements, can claim or even evoke a revolution? And what's the point of this revolution? Can drawings or imaginary artistic motions be a revolution at all?

The drawings of the Morgenvogel envision to us a different interaction between civilization, culture, technology, man and nature compared to that which dominates us these days: in our technical-administrative world. Our time codifies the relationship to our environment or nature through technology, electronics, science or pure capital, as it is obvious in the societies of real estates and their administration. The revolution proclaimed by Maria, however, is not only a technological one. The poet Charles Baudelaire expressed in a letter from 1856: “I've been saying for a very long time that the poet is supremely intelligent [...] and that imagination is the most scientific of faculties, for it alone can understand the universal analogy, or what a mystic religion calls correspondence. But when I try to publish such statements, I'm told I'm mad.” There are more than codified, striated relationships with our real environments, more than “one-way-”, “two-way-”, “multiple-loop-feedback-communication-channels”. Our world is not only an artificial or codeable environment. You cannot simulate it, other than in parts or in models. „Der Morgenvogel kommt“ (the early bird arrives) is the radical inclusion of poetry in every area of society's progression, while at the same time transforming current technology and administration back into nature qua imagination. The Morgenvogel tweets to us: the artistic imagination's execution, through the flaps of many wings, is the condition of possibility, a possible rescue of our technically dominated world. That is why Maria's revolution is in fact the very oldest revolution, not a bio-technological one, not a genetic one, not scientific – in its entire concept it is a bio-poetic revolution.

A similar revolution in the *Denkungsart* is attributed to art philosopher Gaston Bachelard. It is claimed that he diagnosed and demonstrated a Copernican revolution of the imagination through his study of poetry. The Copernican revolution in physics refers to the object, to objects. The earth revolves around the sun, not the other way around, its own movement being postulated. The Copernican revolution in philosophy is, in analogy, based on the movements of the subject by itself or the subjective synthesis as a condition of any knowledge or experience. Moreover, the



Copernican revolution in art philosophy, after Bachelard, asks for a dynamic and not just an abstract-formal-synthetic imagination as the absolute condition for any possible or imaginable world. As the earth rotates around the sun, as any possible experience is conditioned by a subjective synthesis, so is poetic imagination not just mathematics, technology, or procedure; it is in principle dynamic, in the air, in flight. Such a “revolutionary” imagination is not a revolution of the earth, of the city, of architecture, mathematics, technology, or of machines – it is a revolution of the air, of birds, of dreams. It is oneiric. Bachelard lipreads from poets, specifically William Blake, whom he called a “poet of vertebral dynamics”: the dynamic-imaginary is eventually the absolute, the condition of any possible world – “the priority of dynamic imagination over formal imagination” and “absolute imagination which controls matter, forces, forms, life, thought.”² Thus, the poiesis of the Morgenvogel is, in accordance with Bachelard, always between heaven and earth, in verticality.

So then, how is the Morgenvogel about to arrive? Is it announcing itself? Is it already here? There are hints: the Morgenvogel flaps its imaginary wings throughout Maria’s drawings and sketches. She produces, outlines and drafts again and again complex, ambiguous interrelations between man, culture and nature, which propose a different, alternative development of our civilization, which redraw and proclaim a different world. At the same time, it is still our world. One of the essential differences between nature and men, animals and men is that nature does not have the ability to differentiate between models and the world, to design reality. A nest is not architecture, not a house. Since men have memory, they are, more than animals, able to live their dreams, write them down or draw them, and thus they are able to build different, new houses which might be like a nest. Birds can’t build houses, while men can build nest-like houses. In spite of this ability of humans, most media theories of today could hardly make propositions which would draft a poetic relationship between technology and environment – that is to say, a relationship mediated by imagination. Even artists like Marcel Duchamp surrendered in the face of technology

and media. Duchamp’s art is critical and reflective, all in all diagnostic, thus, less imaginative, therefore also less poetic: *The Bride Stripped Bare by Her Bachelors, Even*.³ Marshall McLuhan’s book *Mechanical Bride* (the title already suggests Duchamp) diagnoses a simple convergence of sex and journalism. Maria’s Morgenvogel, however, in contrast to Duchamp’s imaginary bride, transforms the bride. One could say: “The bride doesn’t get stripped bare by her bachelors, even, the bride unfolds in conjunction with the bird, the cosmic egg, the flowers to flirt with, etc., and moreover, there might be a few bachelors around, from time to time.” Maria, the bride, the girl, der Mensch, unfolds in these drawings, not necessarily harmonic, but in a poetic symbiosis of form between nature and technology.⁴ *The Cosmic Egg* – a primordial dwelling – is also a metaphor for an “Ur-Haus”, an original house, a primary techne, in this sense also arche-techne, thus, architecture. Instead of accessing the world in a technical way – which always implies a destruction – these drawings and sketches show dynamical, complex, and multiple metamorphoses. It is – again with Bachelard – the Morgenvogel or poetic imagination that made technology possible in the first place and thus can embrace it again at any given moment. Maria says it straightforwardly: “Birds don’t like rockets!”

After *Flugübungen* the 1990s saw several further drawings and sketches: *Rocketmädel* (1993) designed on Atari with Corel Draw; *Fly Eye* and *Flying Eyes* (1993 and 1994) a series which melted faces and eyes – visual culture, so to speak – with a bird in flight. The Morgenvogel, one might come to think, is directly attacking the face. To draw faces anew, especially one’s own face, is a form of expressing artistic-reflective imagination, a practice similarly seen in Albrecht Dürer’s pillow drawings and landscape-paintings. Of course, Maria’s drawings are speedy experiments. But they also show the nature of prosopopoetic studies, as different elements of Finnish myths and experience of nature meet Maria, her face, as a mask. German etymology derives “das Gesicht” (“the face”) from “das Gesichtete” (“the faced”), meaning “das Geträumte” (the dreamed [of]); the “faced” is the “seen”, seen as in a dream. This is visible in Maria’s

drawings, in the way that envisioned birds melt into drawn faces. Such metamorphoses of the face – technically speaking, in the sense of rockets, the “interface” (see p. 46) – are at the same time transformations of our relationship to the environment. The Morgenvogel, in its drawings, not only transforms abstract faces. It also sketches and envisions new poetic forms of artistic life, as we still live in artificial faces, interfaces of technology.

The drawings of the Morgenvogel mix various systems again and again: face/bird, girl/egg, Maria/earth/water, bride/petals, etc. Girl becomes bird, bird girl. The bird is not just a vision to the girl, the girl becomes the bird, and vice versa. Taken in the simplest form, such symbiotic conversions are intimated as Kippfiguren (ambiguous figures): for instance, *Leda* (2012) shows a bird’s bill, while at the same time being in and/or beside the belly of a young woman, the eye of the bird and eye of the girl unite into each other, the face of the bride and bird are one. The Gestalten of the Morgenvogel are abstract. As schematizations of imagination,



however, they imply several meanings: oscillating lines are curly, then wavy, then half-open, then embracing eggs. Other, more indented lines are at once grass, then feather, once stirred water, then flame, then again hair, then again a blossom, arms, etc. The face is a head, then an eye, then growing plant, then receiving or defoliating a blossom, then again a bird or the motion of a wing. In poetry the flight of the bird stands metaphorically for pure or abstract forms of imagination.⁵ Thus, it is not surprising that Maria’s content refers often to moments of birth, of becoming, of fertilization, of transformation; in short, of creation. It is also not bewildering to find Maria’s art taking possession of several Christian icons, which of course pick creation as a central theme as well: *Mariä Empfängnis* (2007), *Holy Chicken* (2010), *The Cosmic Egg* (2012) instead of Jesus’ cross, etc. The Finnish creation myth *Kalevala* (see p. 14) here is not simply an alternative, a so-called natural religion as opposed to Christianity and its symbols, but it is the poetic forms of the drawings themselves, as moments of creation, sometimes filled with Finnish content, which make Maria’s art so iconoclastic. Maria destroys, she assaults the icons of Christianity as a culture of suffering, as well as the symbols of new, modern technology. The Morgenvogel makes the wings of the rocket flap, as in *Tannenbaum-Rakete M4PL (Fir Tree Rocket)*, 2010, see pp. 44-46). The release the Morgenvogel sings of is no suffering world, no compassionate world, but rather an artistic

one; a poetic, ambiguous relationship to nature, which can be, but doesn’t have to be, mediated through technology. The bird – breeding as a neighbor – is loved even more than oneself, and so one becomes a bird. Thus, the Morgenvogel, in its artistic creation flaps around religion and technology, replaces them, not just instead of the creation myth of Christianity, of science and technology, through a Finnish national epos, but by gay poetics of imaginative forms.

Maria-Leena Rähälä does not quote in her drawings, neither implicit nor explicit, any other artists drawings or paintings. Some of the odd, bizarre, and sometimes comical miniature sketches by Paul Klee indicate, however, stories or situations which show a thematic kinship to the drawings by the Morgenvogel, not only because birds as birds and other animals, e.g. cats and chickens, are recurring motifs in both. Closely relatable themes can be found in: *Cat and Bird* (1928), *Bird Garden* (1924), *Birds Islands* (1921), *Bird Drama* (1920), *Comedy of Birds* (1918), *Traveling*



Birds (1917). In addition, both artists seem to share similar questions in respect to the exploration of their conditions for creation and singularity: *Twittering Machine* (1922) and *Birds Making Scientific Experiments in Sex* (1915), for instance, by Klee overlap with *Mariä Empfängnis* (2007), *Flirting with Flowers* (2006-2008), and other drawings by Maria-Leena Rähälä. Her drawing techniques, however, are in my view more radical than those techniques used by Klee, which were radical already in his times, the late or second half of early modernity.

What is so peculiar about the Morgenvogel’s drawings? To what extent are they poetological sketches? It is not only forms that the Morgenvogel plays with. Several symbioses, prosopopoetical figures and transformations are not just relationships of equal dependency or interrelations which are based on or even aim at identity. Drawings like *Metakollaasi* (2006), *Psychoflower* (2006) or series like *Flirting with Flowers* (2008), *Alkiot* (2008), and *Blubblume* (2008) show contradictions which mesh into and coexist with one another. They are ambiguous and open, transforming into each other, having a symbiotic, dynamic relation, as opposed to a dialectic relation of development. All in all, these drawings are ambiguous and projective. Actually, Maria sketches different types of ambiguity that show or hint to a coevolution of girl, bird and rocket, land and sea, egg and body,

etc. Sometimes these drawings are placed one after another, in a successive, narrative fashion, like “abstract comics” (MLR). They are not narrative, however, as they play with themselves and with the imagination of the viewer. The peculiarity is: being schemata of pure and elementary figures, they are within themselves equivocal. Maria’s drawings are schematisms of different types of ambiguity, already on the level of form, not just of content, meaning and the senses. Interpreted, read or seen in this way, they are not developed metaphors, they are more like poetological sketches. These types of drawn, sketched and dynamic ambiguities of a clear, pure Gestalt are, in my opinion, the manifesto of the revolution of the Morgenvogel. Only the paragraphs are lacking.

„Der Morgenvogel kommt.“ The Morgenvogel is arriving. It embraces old religions, our technical world and even modern art. It replaces the cross by the *Cosmic Egg*. In place of the rocket it puts the flaps of imagination. It replaces Duchamp’s agonized relationship of bride/bachelor with the symbiosis of bride/bird. Modern art, especially modern painting, always experiments with new experiences of imagination, which do not represent, depict, or identify. The artistic sign is a subjective experience, sometimes more, sometimes less. Painting, especially modern painting, investigates systems of signs that make imagination able to be comprehended: blurring, vagueness, ambiguity, openness, etc. Already in Albrecht Dürer you find such “mental sketches of imagination.” His pillow drawings hide faces, as if the dream of the night was converted into the folds of the pillow during daytime. The interior of the imagination is found turned upside down, upended as a face in the pillow. The faces, however, are fragmented. Dürer thereby provokes pareidolic aspects of the viewer’s imagination, that is to say, those aspects of imagination which search and see faces in sensory patterns. Similar and even more complex effects are classics in landscape painting. Already



in the 11th century, Guo Xi in his painting *Early Spring* (1072) depicted the wood as hair, rocks as cheek or nose, a waterfall (more or less bluntly) as the womb of a woman. Edgar Degas in his *Landscape with a Steep Coast* (1892) coded the body of a woman into the landscape. James Abbott McNeill Whistler is a master in the art of multistable drawings: in *Nocturne: Blue and Silver – Cremorne Lights* (1872) strokes of the brush are plants (bushes) as well as birds (black crows). Henri Michaux is also counted as a master of artistic ambiguity: his *Mouvements* (1951)



combine several meanings in a few lines: organic and animal, then plant, then man, etc. Gerhard Richter in *Seestück (See-See)* (1970) plays with a horizontal instability of the viewer

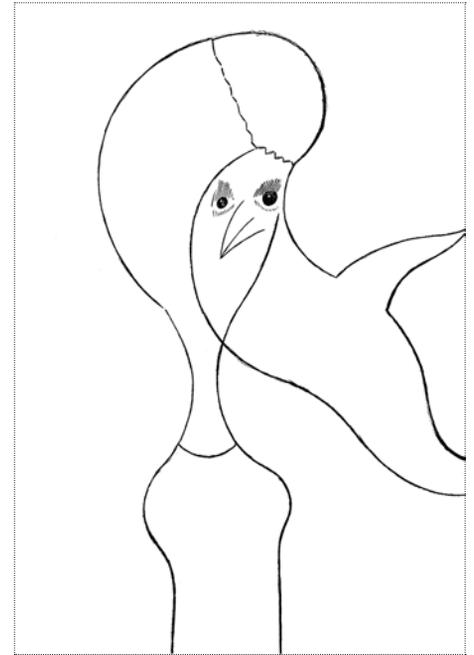
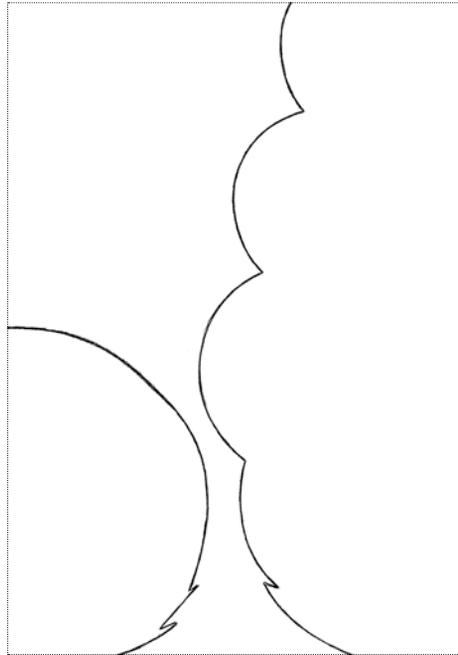
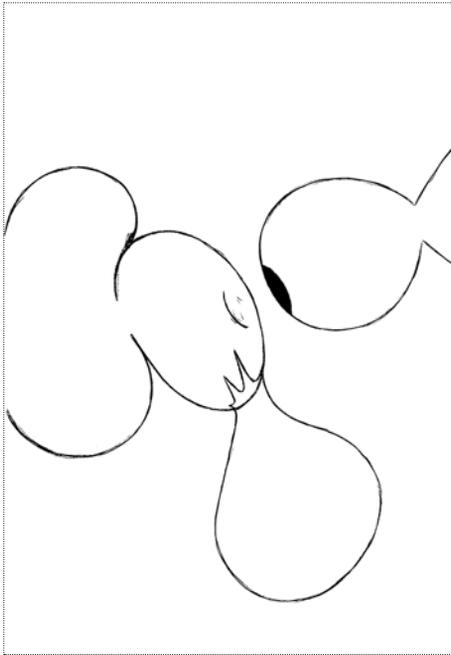
during the process of looking at it. In *Abstract Painting* (848-10) (1997) as well as in his series of abstract paintings he overlays vertical and horizontal instabilities, form- and colorwise. The Morgenvogel’s drawings are abstract as well, but not only unstable in the manner of Richter, or bi- and multistable in the manner of Degas, Whistler, Michaux, etc. They are, one could say, polystable. This is a special type of poetic ambiguity.



A sign, a sketch, a clear line, even a single stroke, is polystable when its meanings are not only ambivalent, but also open, in a way that these meanings can only be completed by the viewer. Abraham Kaplan and Ernst Kris, a psycho-analyst and an art-historian, wrote a paper “*Esthetic Ambiguity*” in 1948. It is considered to be the first systematic proposal of typology of ambiguities (by the way, the same year that saw Norbert Wiener’s book on Cybernetics!). There they distinguish different types of ambiguity: disjunctive, additive, conjunctive, integrative and projective. The Morgenvogel combines these types, usually fusing the latter ones: conjunctive, integrative and projective ambiguities.⁶ Maria’s figures are not either/or/or, they don’t just combine this and that, they are a bit and a lot of this and that, and are to and for each other. Our technical world dearly needs such forms of poeology as structure. One may call them polystable metamorphoses, that is to say, ambiguous and at the same time projective transformations. Maria a.k.a. the Morgenvogel paints ambiguous lines and shapes at the level of schemata and during this process of schematisation figures intertwine with one another, often fragmentary, one could say: openly.

Figures from this page (all in details):

- Albrecht Dürer: *Studienblatt mit Selbstbildnis, Hand und sechs Kissen*, ca. 1490
- James Abbott McNeill Whistler: *Nocturne: Blue and Silver-Cremorne Lights*, 1872
- Henri Michaux: *Mouvements*, 1951



Notes

¹ David Bowie's original video shows that in *Space Oddity* there exists a technical problem in the widest sense of the word. Major Tom actually feels pretty well and is not in danger at all. Ground Control's message to him "Your circuit's dead, there's something wrong. Can you hear me, Major Tom?" should not be understood as a technical problem in the limited sense of the word, such as in "Houston, we have a problem"...

² "[...] and which can give legitimacy to a philosophy that explains, as I [Bachelard] am trying to do, the real by the imaginary". It was Immanuel Kant who discovered this radical aspect of productive imagination. In 1781 he still forced it, however, more or less into the corset of formal structures. The filaments were still incisive. The categories of modality in Kant, e.g., imply aspects of dynamics, as do those of relation, but it is actually Gaston Bachelard who is later credited with combining dynamics and synthesis, Friedrich Nietzsche and Immanuel Kant, will and imagination, in the philosophy of the arts, thoroughly. In any case: art/aesthetics and their philosophies are – after Bachelard – not only pythagoreic/hegelian-harmonic/dialectic, but rather kantian/nietzscheanic-synthetic/dynamic.

Bachelard writes: "I want' and 'I fly' are both 'volo' in Latin. There is no way to investigate the psychology of will without going to the very root of imaginary flight". And on Nietzsche: "No one can understand Nietzsche's world without putting dynamic imagination in the forefront [...] A Nietzschean cosmos lives in moments rediscovered through eternally youthful impulses. It is a story filled with rising suns". In this sense, the Morgenvogel is not Minerva's owl, who starts its flight at dawn and thus only retrospectively looks on history and esthetics, like Hegel, but it is a bird of the rising sun, of the cheerful morning: imaginative and poetic, neither reflective nor dialectical.

³ Of course, any reading or even casual flipping through the fragmentary page of the *Green Box* leads to a new interpretation of the art of Marcel

Duchamp. He is a master of ambiguity. But these ambiguities are not necessarily aesthetic in nature. Sometimes, and sometimes only, connoisseurs and curators of Duchamp are able to experience his work poetically.

⁴ Remark by Peter Berz: "Didn't Lacan in line with Merleau-Ponty ask already the question: 'If a bird were to paint would it not be by letting fall its feathers, a snake by casting off its scales, a tree by letting fall its leaves?'" From: Lacan, Jacques (1981) *The Four Fundamental Concepts of Psycho-Analysis*.

⁵ Gaston Bachelard writes in his chapter "Poetics of Wings": "The motion of flight produces an immediate and overwhelming abstraction, a dynamic image that is perfect, complete, and total. The reason for such speed and such perfection is that the image is dynamically beautiful. The abstraction of beauty defies all philosophers' polemics. These polemics are generally useless in all those cases in which the mind's activity is creative, whether in the rational abstraction of mathematics or in aesthetic activities, which so rapidly abstract the lines of essential beauty. If more attention were given to the imagination, many false psychological problems would readily be cleared up. The kind of abstraction that material and dynamic imagination bring about is so alive that, despite a multiplicity of forms and movements, it lets us live in our chosen matter simply by following a given motion wholeheartedly. But for those very reasons, abstraction eludes discursive scrutiny." From: Bachelard, Gaston (1943/1988) *Air and Dreams. An Essay on the Imagination of Movement*.

⁶ "When multiple meanings are jointly operative they may be more or less interactive, and dispose us to regard the ambiguity as integrative or merely conjunctive accordingly [...] The distinction of these various types of ambiguity suggests that the common dualism between scientific and poetic language has been overemphasized." From: Kaplan, Abraham and Kris, Ernst (1948) "Esthetic Ambiguity", in: *Philosophy and Phenomenological Research*, Vol. 8, No. 3, pp. 415-435.

A Peck of Morgenvogel Picks by Axel Roch

“Birds! whose flight is so high, what were you before being those free songs scattered above our heads? A thought–held slave, perhaps;” Marceline Desbordes-Valmore, 1839.

“The bird brings verticality to spring”, Comtesse de Noailles, 1905.

“Man [...] must be lifted up in order to be transformed”, Jean Paul, 1795.

“The bird lively, graceful, and light, prefers to reflect images of love, youth, sweetness, and purity”, Alphonse Toussenel, 1853.

“Man [...] will become a super-bird which, far from our world, will fly through the infinite space between worlds, transported by ‘aromatic’ forces into his true environment, into an aerial land”, Gaston Bachelard on Alphonse Toussenel’s *“Pteropsychological Transcendence”*, 1943.

“A sylph who is a dreamer finds a place inside an owl, a brown owl, or a screech owl. On the other hand, a sylph who is of a merry disposition and who likes to sing little songs, slips into a nightingale, a warbler, or a canary”, Vigneul de Marville to Rohault – a professor of Cartesian physics, 1691.

“A slight movement of their upraised foot seems to be enough to direct their flight”, Mlle J. Villette on Michelangelo’s angels.

“Where goest thou O thought? to what remote land is thy flight? If thou returnest to the present moment of affliction Wilt thou bring comforts on thy wings. and dews and honey and balm”, William Blake in *Visions of the Daughters of Albion*, 1793.

“What thou art we know not”, Percy Bysshe Shelley in *To a Skylark*, 1820.

“They say that if a lark is carried in to a sick person, it will look away if he is to die [...] But if he is to get well, the bird will look fixedly at him, and by its gaze, the sickness is relieved”, Leonardo Da Vinci on the medical gaze of birds, undated.

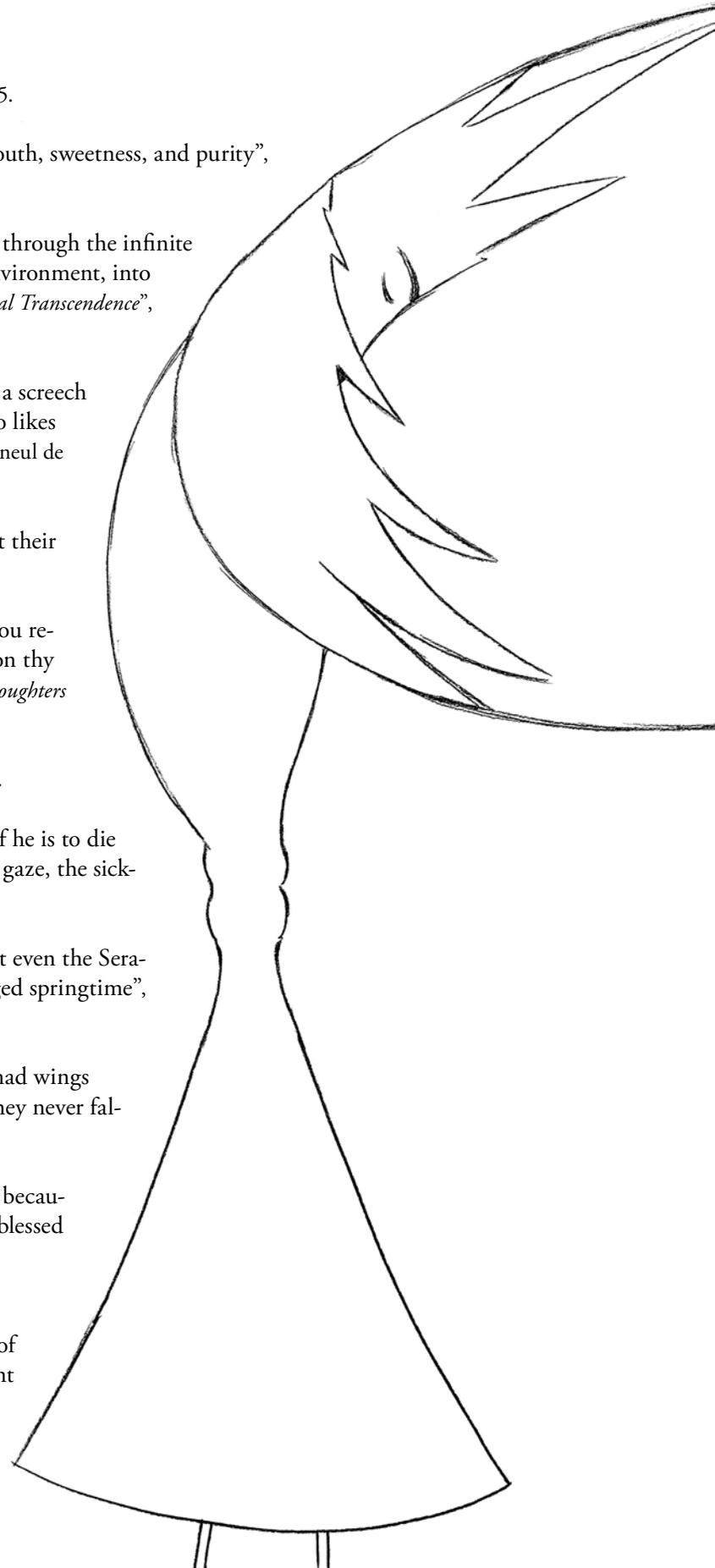
“It was a canticle of wings, a hymn of feathers and quills, so broad that even the Seraphim could not equal them. It was the vesper symphony of all of winged springtime”, Gabriele d’Annunzio, 1912.

Princess Aurora: “Do all the fairy people have wings?” Maleficent: “I had wings once. They were stolen from me. That’s all I wish to say about it [...] They never faltered. I trust them”, *Maleficent*, 2014.

“We envy the birds lot in life, and we attribute wings to what we love, because we instinctively feel that, in the domain of bliss, our bodies will be blessed with the ability to go through space as the bird goes through the air”, Alphonse Toussenel, 1853.

“In a dynamic dream, no bird struck by death ever falls vertically out of the sky, because oneiric flight never ends in a vertical fall. Oneiric flight is a happy phenomenon of sleep, not a tragic one”, Gaston Bachelard on vertical poetry, 1943.

“You sing, therefore you fly”, the “axiom of the lark” (so-called after Bachelard) from *Der Jubelseniör* by Jean Paul, 1797.



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Drawings and photos from Maria-Leena Räihälä and texts from Manuel Bonik

Maria-Leena Rähälä, Artist, Keihärinkoski/Berlin.

The Authors

Manuel Bonik, *1964 in Wertheim/Main, works as IT consultant, author, artist, musician, and DJ. He is publisher, contributor, collaborator of many artistic and scientific publications, among them *schrift – für künstliche und künstlerische intelligenz* (with Fred Jaeger) and *01*. Since quite a while he is working on his PhD about Renaissance astronomer Regiomontanus. At the moment he works as well on a reprint of *Eine elementare Einführung in die Theorie der Turing-Maschinen* (with Oswald Wiener and Robert Hoedicke), Springer, 2015.

Peter Berz is an academic scholar for media and culture. Privatdozent (habil.) at the Humboldt-University Berlin. He works on the foundations of a biological media theory. Publications (selection): *GAIAs Media* (mecs Lecture Series, Lüneburg 2013), *Gären Atmen Lichten* (Fakultät Medien, Weimar 2013), *What are digital Cultures?* (DCRL Research interviews, Lüneburg 2013), *Pythagoreismus (Tumult. Schriften zur Verkehrswissenschaft*, Nummer 40, 2012), *Mimesis und Mimikry* (dctp.tv, 2011).

Helmut Höge, *1947 in Bremen, worked as translator at the US Air Force and with an Indian wholesaler for animals. Then study of social sciences in Berlin and Bremen. After that agricultural assistant for various farmers, also at a rural production cooperative in Babelsberg as beef curator (Rinderpfleger). Since 1970 next to it various journalistic endeavours – until today. Since 2001 he is studying biology part-time, from which nine essays emerged in the serie *Kleiner Brehm* (Peter Engstler press): on sparrows, geese, horses, swans, dogs, monkeys, elephants, bees, and cows. This series is to be continued; only with species, however, of which the author personally knows several individuals.

Wolfgang Müller, *1957 in Wolfsburg, lives in (West-)Berlin since 1979. Studied Visual Communication between 1980 and 1987 at the University of the Arts, Berlin. Parallel to his studies he founded *Die Tödliche Doris*, a post-punk-art collective which performed with alternating line-ups in Germany and abroad, venues amongst others: documenta 8 (1987), MoMA, New York (1987) and Quattro, Tokio (1988). As editor of the manifesto *Geniale Dilletanten* (Merve-Verlag 1981) he coined the concept for the subcultural scene of Westberlin. Books by Wolfgang Müller appeared in Martin Schmitz Verlag, Verbrecher Verlag, in Merve-Verlag, hybriden-Verlag, Edition Suhrkamp and, latest, in the Fundus-series in Verlag Philo Fine Arts 2012: *Subkultur Westberlin 1979-1989. Freizeit*. In 2008 Müller is recipient of the Karl-Sczuka-Award in Donaueschingen for his audiowork *Séance Vocibus Avium*. Lecturer in Austria, Switzerland, Iceland, and Germany. In 2001/02 he was professor for experimental sculpture at the Academy of Fine Arts in Hamburg.

Axel Roch, *1971 in Jugenheim, Master in Cultural Studies and Philosophy, HU and FU Berlin, PhD from Ludwig-Maximilians-University Munich. Was artistic-academic staff at the Academy of Media Arts, Cologne. Artist-In-Residence, Medienturm, Graz, Austria. Research Fellow and Guest Artist at ZKM | Center for Art and Media, Karlsruhe. Was lecturer and convenor at Goldsmiths College, London, for interactive media and critical theory. Was guest professor at Merz Akademie, Stuttgart, Germany, and in St. Sebastian, Spain. Was Universitair Docent (UD) at the Rijksuniversiteit Groningen, the Netherlands, for New Media and Art.

The Translator

John JJ Jones, *1966 in Detroit, is a translator and performance artist who spent his formative years in Berlin, where he cofounded the “trash art ensemble” band *Fuzzy Love* at *Schmalzwald*, a bar/installation by the Canadian artist Laura Kikauka. For just as many years, he has been translating from German to English for news and artistic publications, as well as technical and legal documents. This was his first foray into ornithology, but he has been known to perform many songs with the word “fly” in the title.

MORGENVOGEL REAL ESTATE

Edited by Maria-Leena Rähälä and Manuel Bonik

Layout: Maria-Leena Rähälä with a little help from Dirk Holzberg and Mehi Park

Authors: Peter Berz, Helmut Höge, Wolfgang Müller, Axel Roch

Translations: John JJ Jones except for Kalevala and for other little texts which were translated by Manuel, Maria, Axel Roch, and John Farah.

Ebook: Mehi Park

Thanks to Jennifer Allen, *Antony and The Johnsons*, Kathrin Becker, Irmgard Bonik, Thorsten Böcker, Hans Bramm, Petra Brüggemann, Christoph Doswald, Heinrich Dubel, John Farah, Anne Fina, Christopher Fröhlich, Peter Gesierich, Simone Hahn, Heinz-Günter Herpel, Eve Hurford, Uwe Jonas, John JJ Jones, Christophe Knoch, Oliver Kohlmann, Lars Künstler, Tuire Lampila and Arend Quade, Peter Lang, Kevin Merz, Andrea Niederbüchner, Oliver Penndorf, Anja Penner, Marina and Walter Ploch, Liisa and Eero Rähälä, Axel Roch, Andreas Schaale, Ira Schneider, Micha Schroetter, Stefan Riebel, Matti Waskilampi, Bay Youm, Dida Zende, *The Birds, Too*.

Published with **gegenstalt Press**, Berlin

Printed with support by Kulturverwaltung of Berliner Senat

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Printed Edition: ISBN 978-3-9813156-22
Ebook (german): ISBN 978-3-9813156-39
Ebook (english): ISBN 978-3-9813156-46

Berlin, May 2015

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