

Atlas of  
Arcadia

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ATLAS OF ARCADIA presents fragments of a social history in pictures. The model for this process is the 1982 posthumous publication of the philosopher Walter Benjamin (1892–1940) the Arcades Project [Passagen-Werk] (1929–1940): the outline of a social history of the 19th century based on the city of Paris. The themes of the Benjaminian history of the industrial age have been carried into the recent past, especially during the period after the fall of the Berlin Wall.

The theme of the mirror from the Arcades Project emerges once more in ATLAS OF ARCADIA in the guise of digital photography and social media, and Haussmannisation in the form of contemporary technologies for controlling public space such as video surveillance. In ATLAS, Benjamin's method of "literary montage"—the Arcades Project is essentially a montage of excerpts from letters, historical works, and other sources is translated into image montages. In our era, the image is more than its crucial role in communication and knowledge transfer, and Benjamin himself would probably have enjoyed working with images. In the Arcades Project he wrote, "I needn't say anything. Merely show." (GW, V.1 p. 574) and thus urged that we consider his text montages as graphic elements.

The terms ATLAS and ARCADIA represent aspects of the method employed and, as such, the title of the project also names a working principle. An ATLAS calls one to search for specific information, or one can leaf aimlessly through it. This allows a horizontal, associative and chaotic reading where meaning is only created through imagination. The combination of images brings into association objects from different historical and geographical contexts and which, therefore, from a scholarly perspective are not considered as belonging together. Therein, however, lies a potential for a different type of knowledge, one that the limits of science and art make possible at the intersection of sensual and visual knowledge and allows us to see things that would otherwise remain unseen. This sensual and visual knowledge is the terrain of the ATLAS OF ARCADIA.

In antiquity, ARCADIA was home to a pastoral group that lived without social constraints and in harmony with nature. For ATLAS, ARCADIA signifies a perspective which unmasks phantasmagorical elements of our present. In other words, it analyses how and where our constructed environment presents itself as if men were merely flâneurs without influence on their constitution. This phantasmagorical element is, for instance, apparent in the reconstruction of historical buildings such as the Berliner Stadtschloss which only pretends that there is an organic continuation of history. Or in actualised dreamscapes à la Disneyland that conceal their commercial means of existence. In order to unmask the inevitable ever existing as phantasmagory, Benjamin advocates exchanging the historical gaze which lets the past be past with a political gaze. The political gaze perceives the man-made constructed and organised environment as modifiable. With this social history, the ATLAS OF ARCADIA seeks to put this political gaze into practice.



BULWARK, 2014/2015

Photo montage (poster series on board), 1,200 × 270cm

BULWARKS takes the view that since their advent certain constructions have never lost their meaning as a political apparatus (Foucault): the wall, border fence, barricade or the proverbial bulwark, “Bollwerk” in German from which the French word boulevard is also derived. They separate humanity, in us and them, friend and foe, locals and visitors, and keep these divisions in place. The images depicted on the photo mural are themselves placarded across hoardings and illustrate the use of this construction, but also its circumvention and overcoming. The bulwark is an instrument of state power, it may form a barrier but it can also become an instrument in the hands of protest movements.

Exhibit space, Academy of Fine Arts Vienna, 2015



#### STREET CARPETS, 2014

16 posters arranged on the floor in two groups,  
digital printing on poster paper: A2 format.

The programme of Haussmannisation taken up by Benjamin—that is, the expansion and straightening the streets of Paris so that troops may patrol the streets and, at the same time, that the setting up roadblocks is more difficult—was used to control the population. Nevertheless, the programme of Haussmannisation could not prevent the streets in Paris, or elsewhere today, from becoming a predestined site for political and social events and thus a public space par excellence. In the series of works ROAD CARPET, aerial images of arteries from around the world are connected to form a branched network of roads. Thus, the different uses of roads overlap: the street as a place of transit and of traffic congestion, as well as of urban public life, political rallies, parades or demonstrations.

Exhibit space, Academy of Fine Arts Vienna, 2015

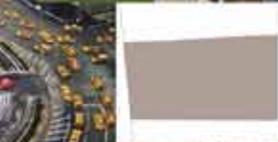
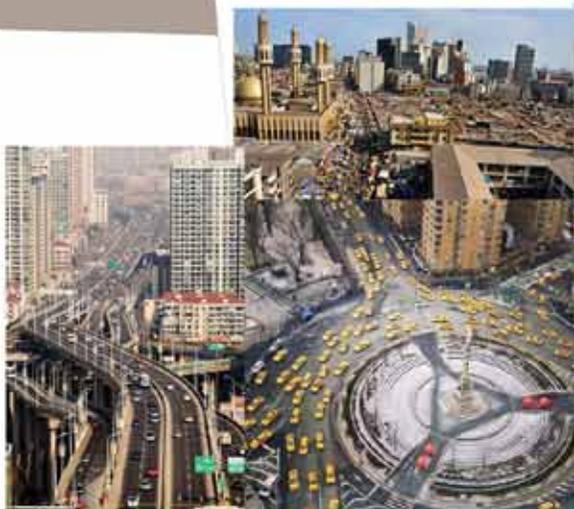


Strategische Kommunikation  
HAUSS  
MANN  
Handwritten text and diagrams on a large white panel.











ARTIFICIAL SUNS, MOONS AND STARS, 2013/2014

Curtain with 47 black and white images, screen printed on cotton 270×1,520 cm

The photo collection from the chapters Modes of Lighting and Mirrors applies to the increasing importance of lighting (artificial light) and mirror images in our everyday lives. The function of the mirror is increasingly being taken over by digital cameras and the digital image itself is a light source, being as it is, originally a screen. On different levels, cameras and lights broadcast images into the present of our daily lives; television, computers, smart-phones and tablets are everywhere.

The photo montage on the theme Mirrors and Lighting are produced as a screen print on a curtain which has the classical function of blocking light and inhibiting the view. The images are arranged so that similar forms or compositions can be found on adjacent images. These similarities, which exist at different levels, will often refer to substantive contradictions in the images, for example, the tension between the glorifying emphasis of the limelight and the searchlight as a means of control. Presented in the same room are objects of both historical and state of the art technological development in relation to lighting and mirrors (light bulbs, cameras, computers etc.).

Exhibit space, Academy of Fine Arts Vienna, 2015





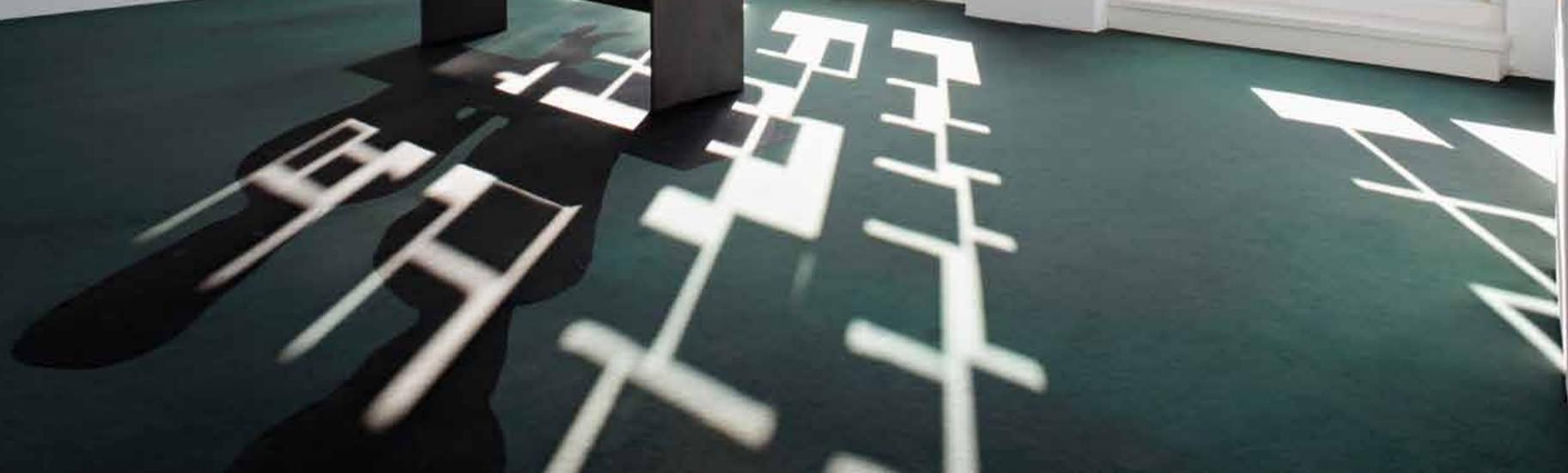


ARTIFICIAL SUNS, MOONS AND STARS, 2013/2014  
Künstlerhaus Thurn und Taxis, Bregenz, 2014



ARTIFICIAL SUNS, MOONS AND STARS, 2013/2014  
I have nothing to say. Only to show, Neuer Kunstverein Wien, Vienna, 2013







#### COUNTERPARTS, 2012–2014

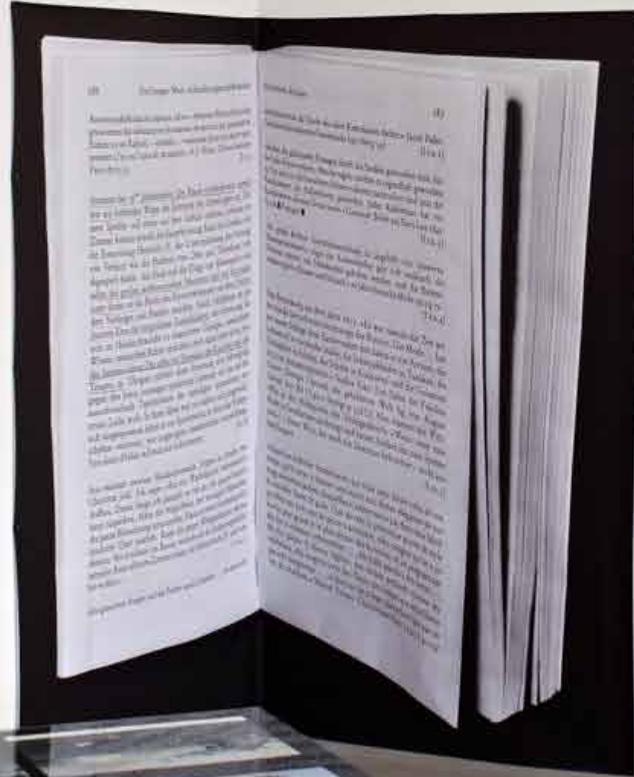
Image pairs crafted as puzzles connected by the exchange of puzzle pieces  
UV direct printing on cardboard, all puzzles have 560 pieces, 42 × 30cm  
In the development of the chapter on Iron Construction Benjamin focused on his observation that technically innovative iron architecture initially imitated classical forms and so neglected the innovative potential of the material. However, this not only concerns iron as a construction material. Forms, which at the time of their creation promised technological and social progress reappeared once more decades, or even centuries, later in dystopian contexts: the utopian ball architecture of the French architect Claude-Nicolas Ledoux was realized in the second half of the last century in the form of radar surveillance systems; the baroque garden architecture of Versailles is trumped by the Palm ornament of the Palm Jumeirah Resort in Dubai in its scale over the human dimension. Nevertheless, the artificial island remains trapped in the same ornamental style. The photo montages on the theme of recurring types uses the puzzle as its basic principle. Image pairs which show similar forms of construction will be arranged as puzzles and connected or contrasted as individual puzzle pieces are exchanged between the images.

Exhibit space, Academy of Fine Arts Vienna, 2015



COUNTERPARTS, 2012-2014

Read was was never written, VBKOE, Vienna, 2013

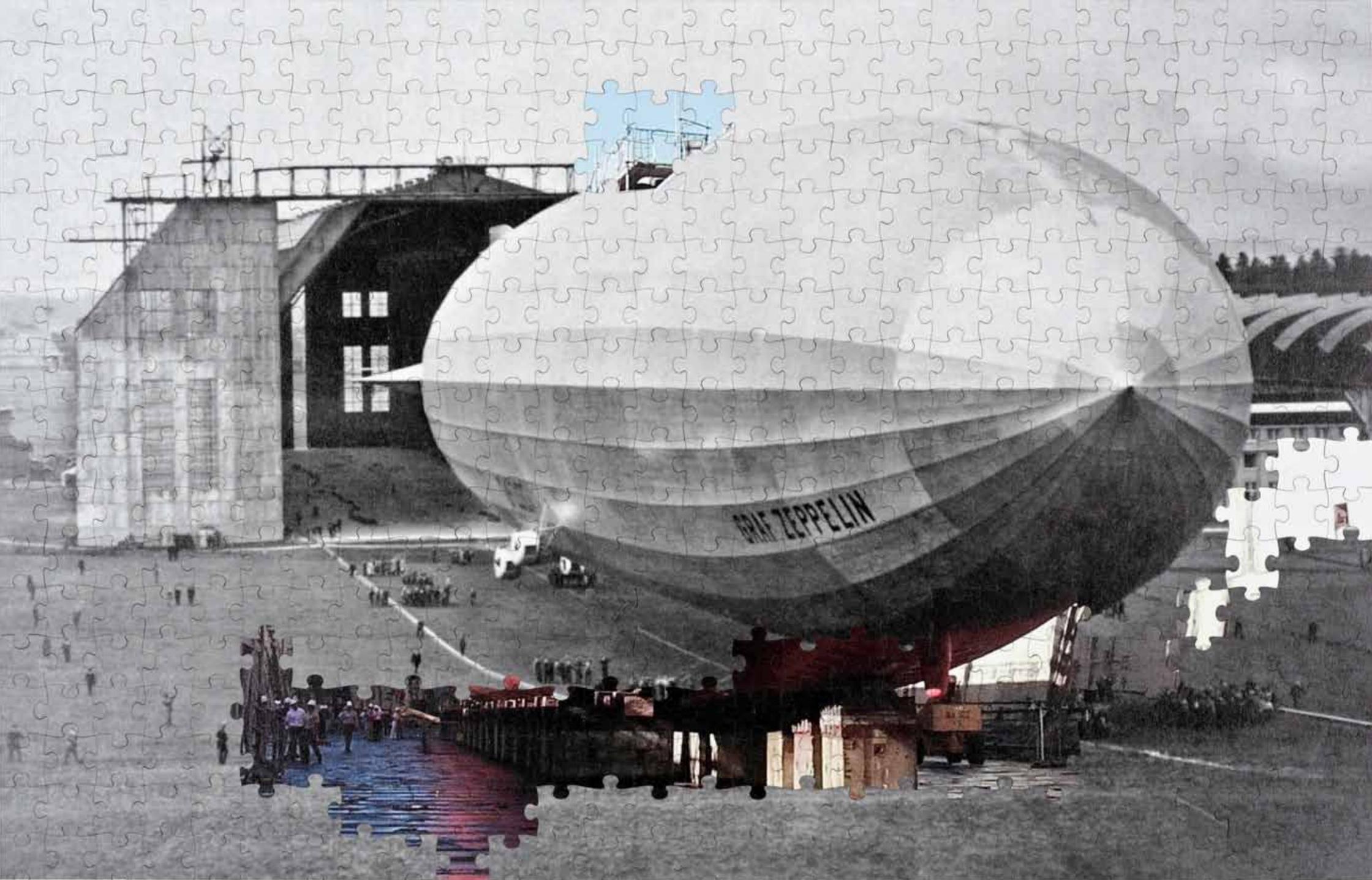




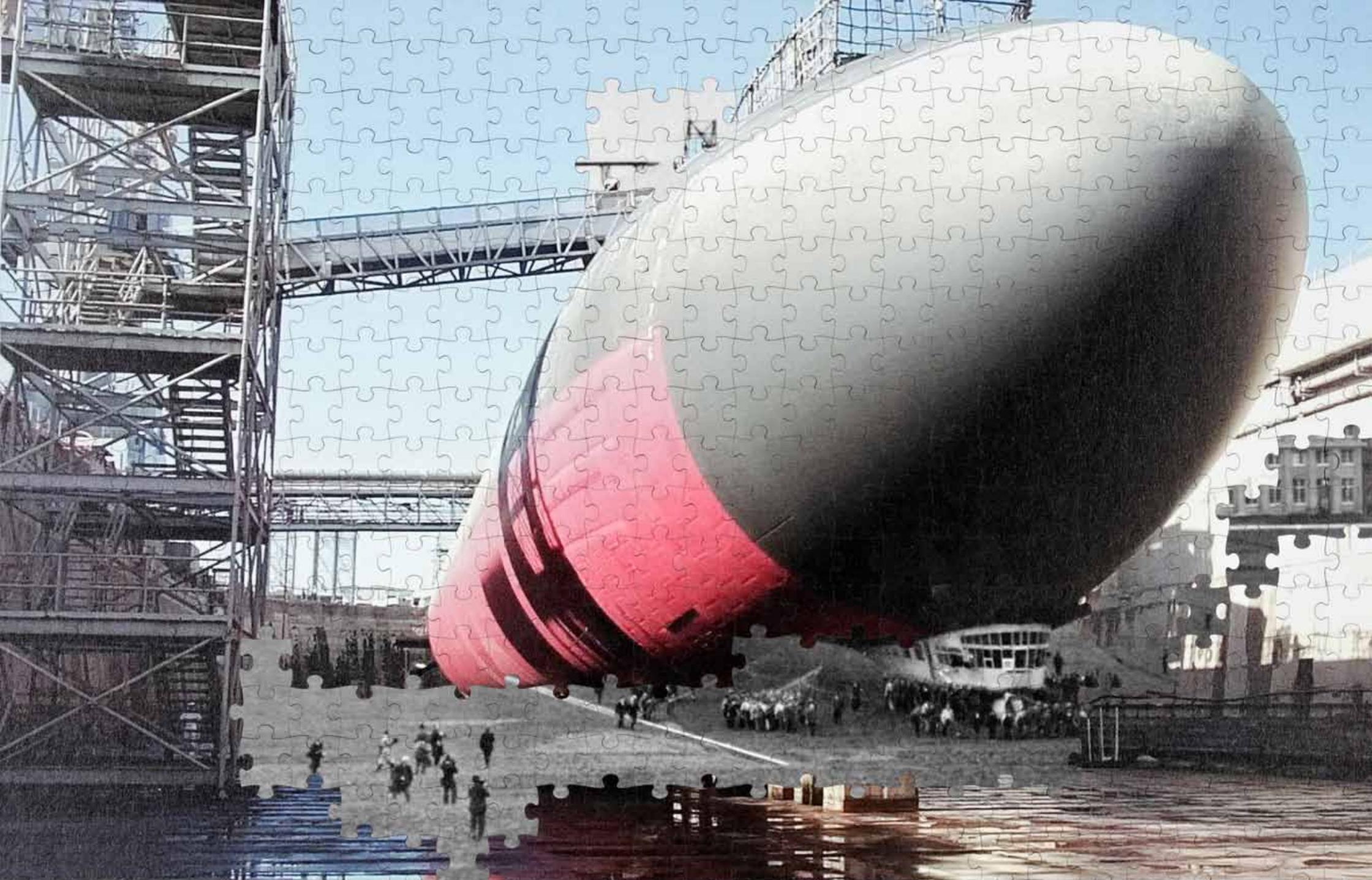
Interior Panopticon Cellhouse, Stateville Correctional Center near Joliet, Illinois /USA, in: Norman Johnston, *The Human Cage: A Brief History of Prison Architecture*, New York 1973



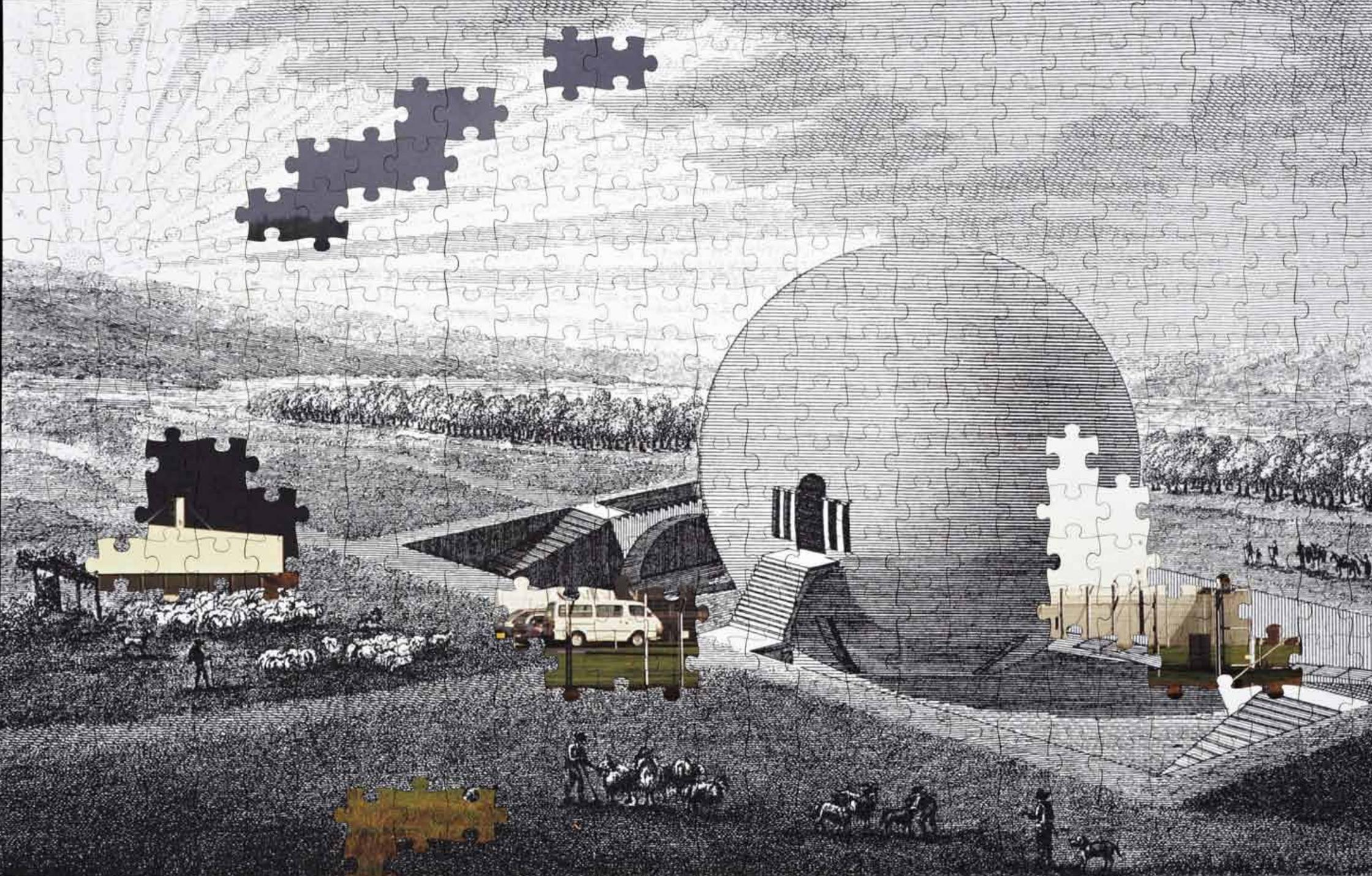
Empty Section of the New South China Mall in Dongguan, Province of Guangdong / China. Photo: David290, commons.wikimedia.org, February 13, 2010



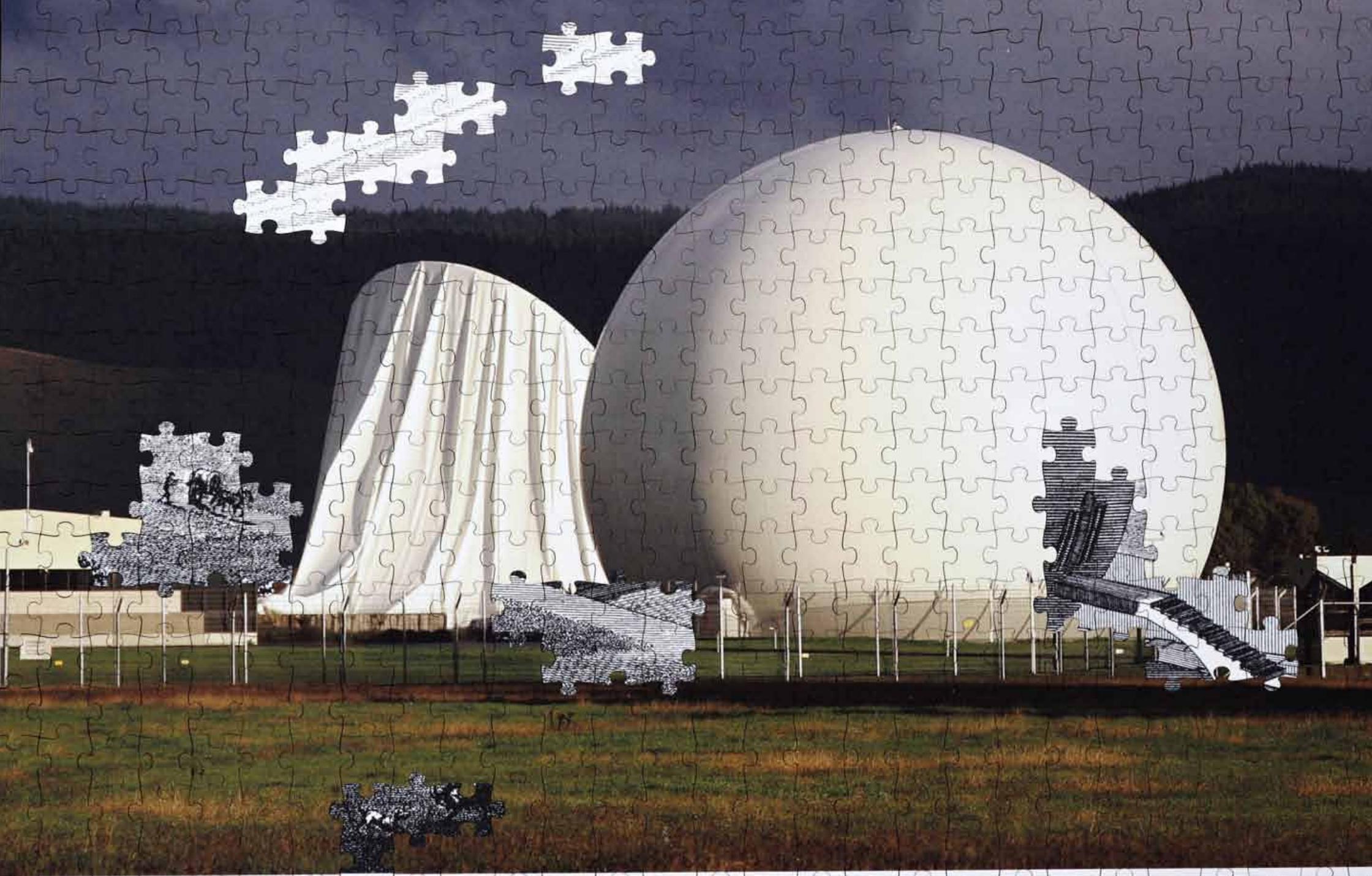
LZ-127 Graf Zeppelin leaving the hangar in Friedrichshafen / Germany for its first flight on September 18, 1928. Photo: onlyhdwallpapers.com



The nuclear powered submarine USS Greenville in the dry dock at the Pearl Harbor Naval Shipyard, Hawaii / USA. Photo: DoD photo, commons.wikimedia.org, February 21, 2001



Project for *La Maison des Gardes Agricoles* in Maupertuis / France by Claude-Nicolas Ledoux, 1784



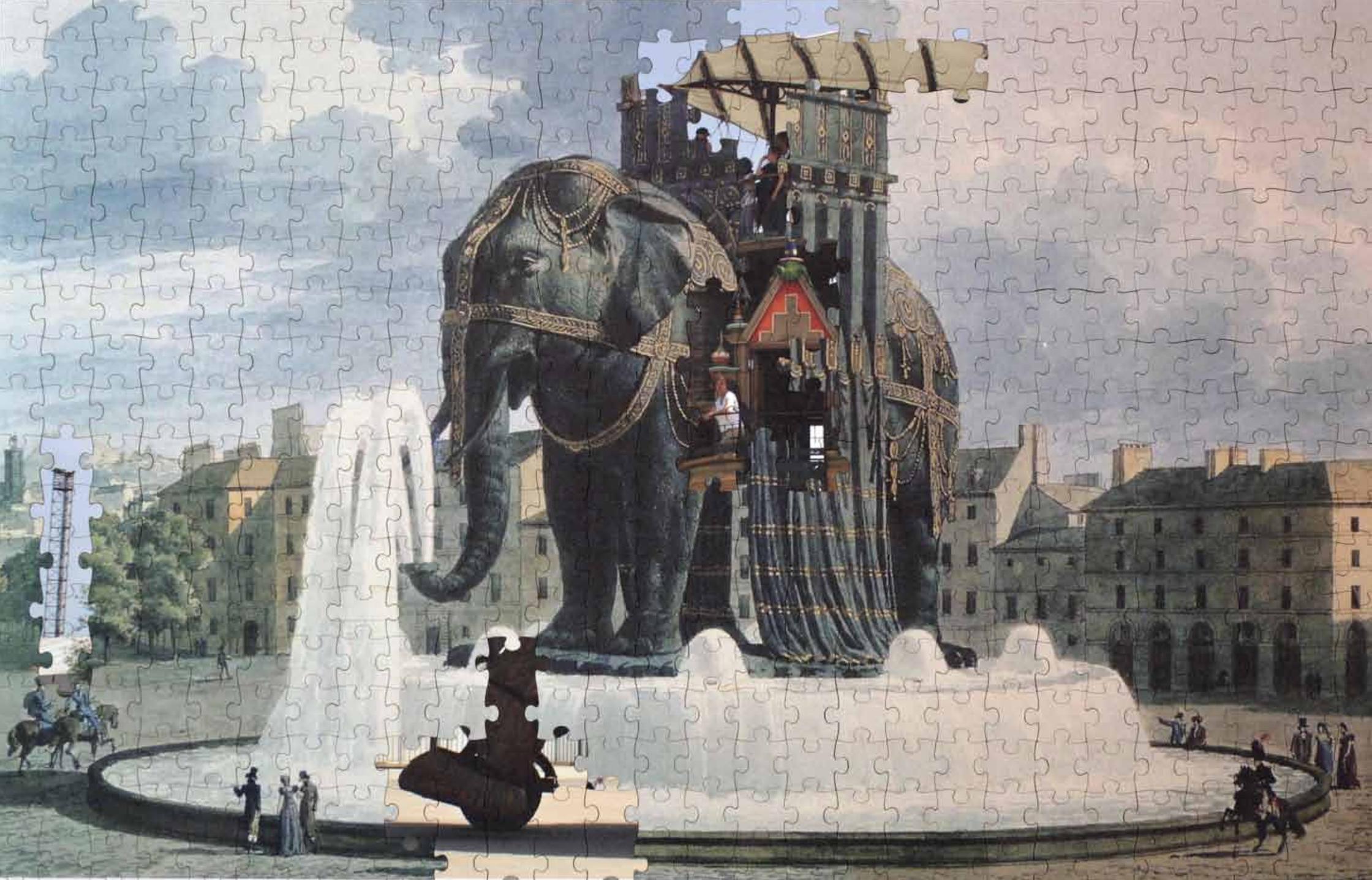
Waihopai Spy Base near Blenheim / New Zealand has its satellite dish cover deflated by protesters over night. Photo: Derek Flynn / Marlborough Express, April 30, 2008



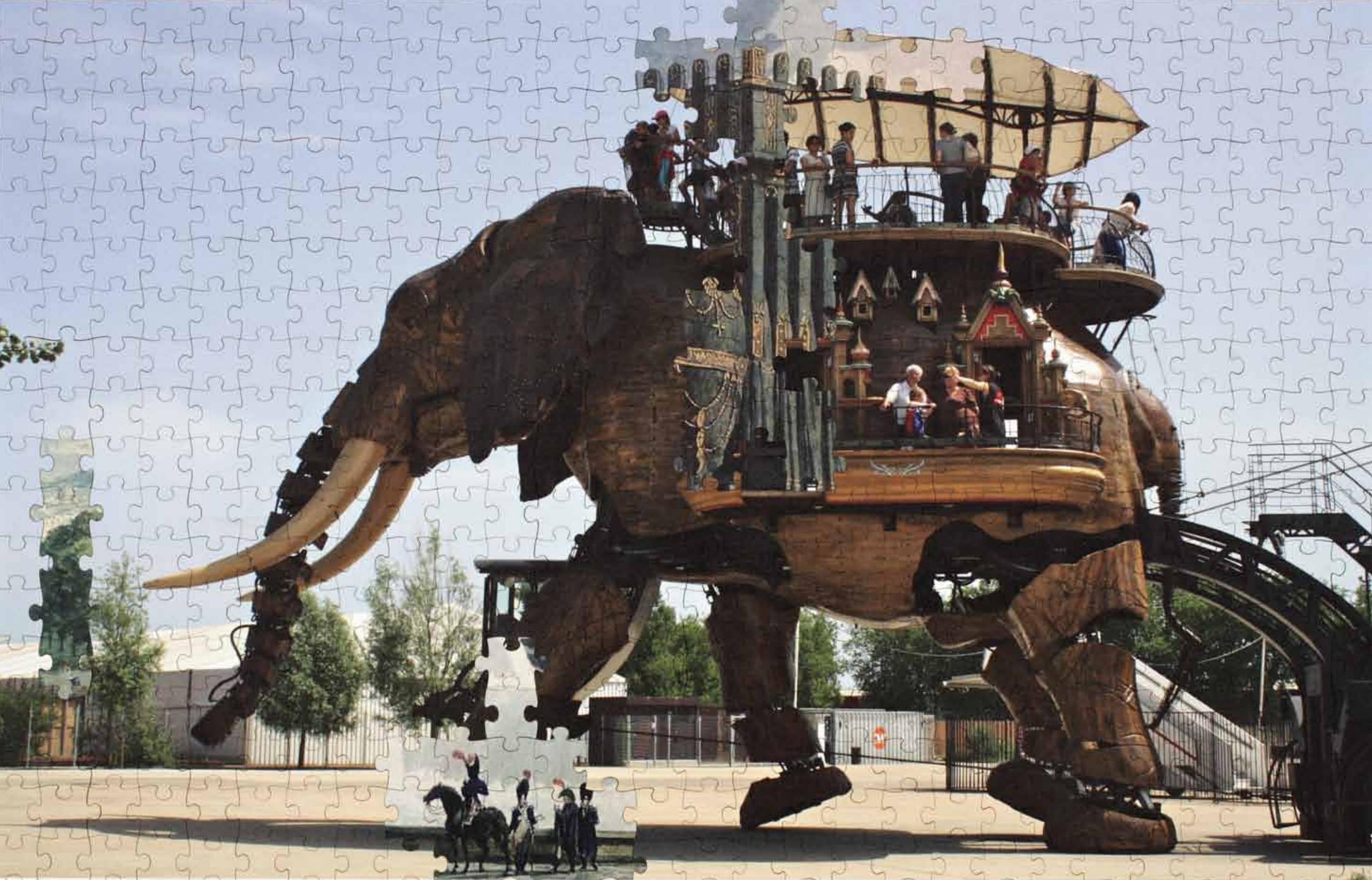
Orangerie in Versailles. Source: [www.louvreparis.com](http://www.louvreparis.com)



Palm Jumeirah resort in Dubai / United Arab Emirates under construction. Photo: Commander Leroy Chiao from the International Space Station (ISS), 2005



Project for the fontaine de L'Éléphant de la Bastille, watercolour by architect Jean-Antoine Ajaivoine commissioned with the design of the monument by Napoleon Bonaparte, 1810. Source: [www.wikipedia.org](http://www.wikipedia.org)



Mechanical Elephant conceived by François Delarozzière and constructed by Les Machines de l'île in Nantes / France. Photo: Cosette Bruhns 2012

DOMINO (Interiors), 2013/2014

Rows of picture cards, UV direct printing on mat board, various formats

The DOMINO refers to the contemporary design of interiors: cinemas, shops, hotel rooms and foyers, etc., where everything is „interior designed“ to provide customers with a customized environment. This apparent attention to detail in the design of our urban environment gives way to neglect when the environment does not promise any commercial benefit. The makeshift shelter of a homeless person is also an interior, but one which our gaze usually avoids.

The photo montage for the interior aligns pictures following the domino principle: an element on the right side of the first photo—e.g. floral decoration—finds a similar form on the left side of the following photos, an aspect on the right in this picture creates the transition to the next, and so on. As such, images are connected by their similar motifs. In the same breath, however, the contrast between the images is also emphasized.

Exhibit space, Academy of Fine Arts Vienna, 2015



DOMINO (Interiors), 2013/2014  
Künstlerhaus Thurn und Taxis, Bregenz, 2014







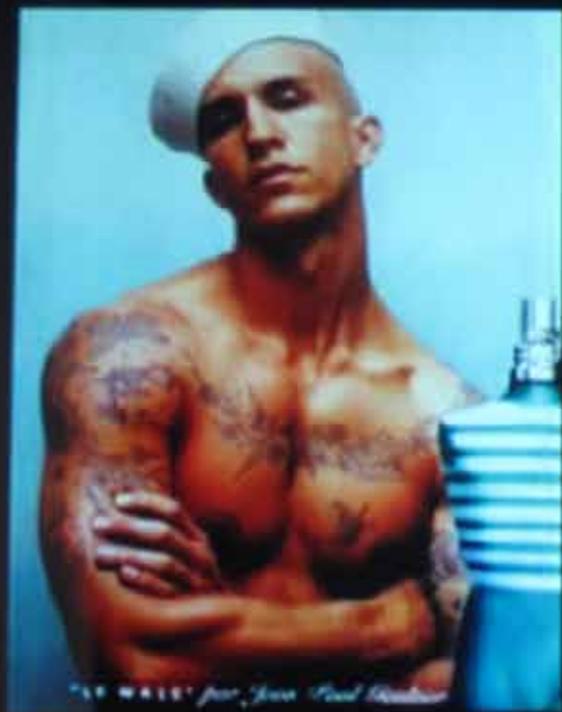
RECLAMARE [lat .: to scream at, to protest, shout loudly], 2014

Video projection, ca. 5 min (loop)

Advertising strives to be deeply human appealing to our innermost desires and impulses. At the same time, it avoids what is most human: pain, suffering and human misery in the world. In the attempt to touch people as closely as possible and, at the same time, to keep a distance to everything all too human, the threshold between these two sides of humanity is increasingly levelled. The result of this is a peculiar but insightful proximity to everything that advertising really wants to hide.

The photo montage of advertising confronts promotional images, the originals of which come from art history, such as press photos showing another reality of the same subject or similar shapes in a different context.

Exhibit space, Academy of Fine Arts Vienna, 2015







INSIDE OUT / OUTSIDE IN, 2013  
Prints in magazine *Acid*, 2013



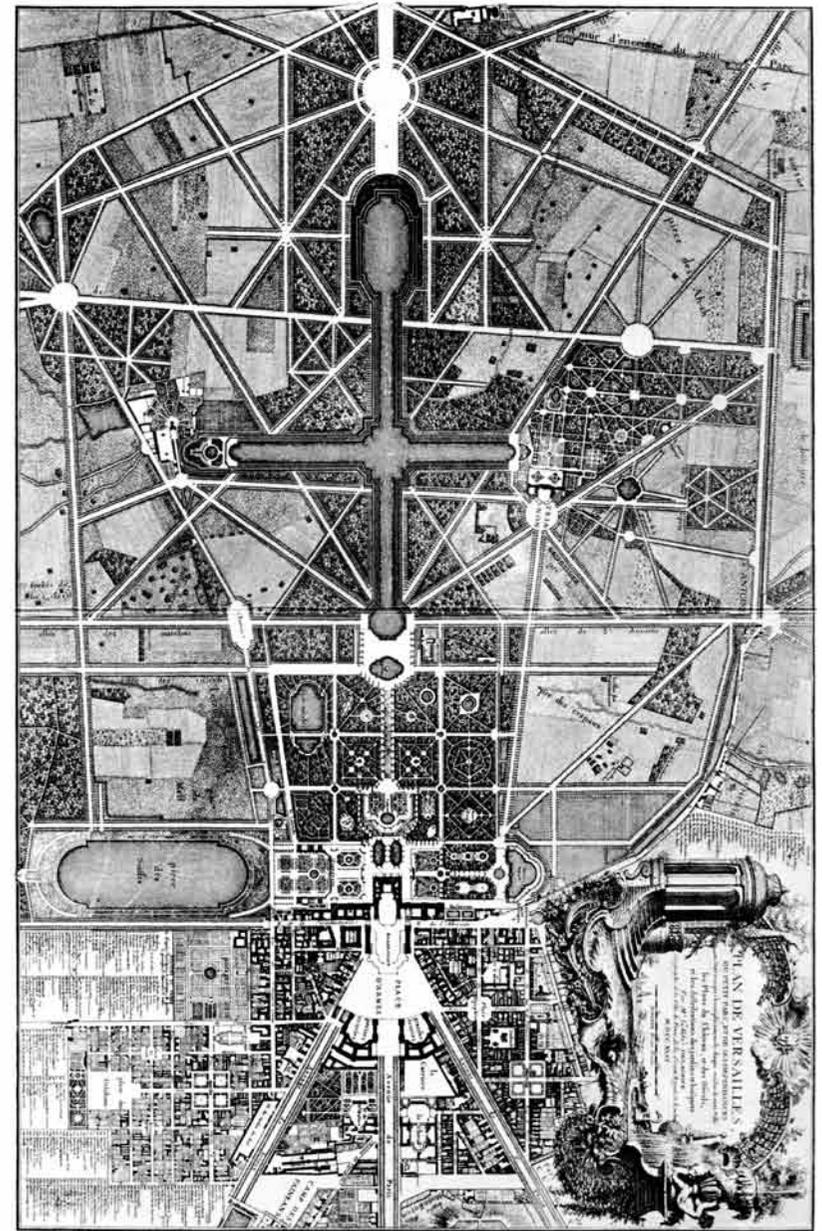
United Nations Security Council, UN Headquarters, New York, May 16, 2011



Rundling, Housing Estate in Alt-Lößnig, Leipzig/Germany. Photo: LeipzigInfo.de. 1930



Vintage Persian Rug. Photo: Cerish Toronto, 2012



Plan of Versailles by Jean Delaqrive. 1746



Atrium Bar seen from the deck of a passenger ship of the Holland America Line.  
Photo: Cruise Australia. Reuben Goossens. 2013



Apartment building in Morumbi next to Paraisópolis Favela. São Paulo /Brazil.  
Photo: João de Carvalho Pina

## List of Technical Objects

1. Candle: in use by the Romans since the 2nd century BC
2. Christmas Tree Ball: in use since the mid-19th century. Noted in the order book of a glass-blower in 1848 is an order for over six dozen "Christmas balls" in different sizes.
3. Camera Nikon FM2, n° 8051568: on the market since 1981. Special features: a maximum shutter speed of 1/4000 of a second and flash synchronization of 1/200 of a second. Made in Japan
4. Video Camera Canon 3CCD DIGITAL Camcorder XM1, MiniDV, Model DMXM1E: on the market since ca. 2000. Made in Japan
5. Compact Digital Camera, Nikon Coolpix. Model: Nikon E775, n° 3244878: on the market since 1997. Made in Korea
6. Compact Digital Camera, Leica digilux zoom, developed together with Panasonic, design by Achim Heine, Model FCC ID F5GMX-1700, n°: 2538071: on the market since 2002. Made in Japan
7. Digital Video Camera, Sony Handycam. Model DCR-SX30E (Memory Stick), n°: 3350352. Made in China
8. Mobile Telephone (prototype), Nokia. Made in China
9. Compact Digital Camera, Sony Digital Still Camera. Model DSC-T50, n°: 4520716. Made in Japan (MKM)
10. Computer, Apple Power Book G4. Model A1138. Serial n° W8548PXF5WZ, Produced in China. © 2005 Apple Computer, Inc.
11. Disco Ball, Mirror Ball Soundlab°. Model Ref. n° G007B, Durchmesser 300mm, 1,79 kg. Made in UK (Barcode: 5021196025115). The principle of the disco ball is thousands of years old. In ancient China objects were covered with small mirrors. In the 1920s, mirror balls adorned the Berlin dance halls. In films they are Berlin decorations: Die Sinfonie der Großstadt (1927), Der blaue Engel (1929/30), Casablanca (1942), Große Freiheit Nr. 7 (1943).
12. Convex Mirror or Observation Mirror, Viso. Made in France. The invention of glass-blowing in the 14th century saw the production of the first convex mirror. Jan van Eyck's portrait of Arnolfini in 1434 is the earliest evidence of a convex mirror in an interior. In the 20th century it is largely used for monitoring purposes, for example, in supermarkets or factories.
13. Halogen lamp 400 W, Merox°. Made in China (Barcode: 9004181284960).

- General Electric patented the first commercial halogen lamp in 1959.
14. Kaleidoscope: in ancient Greek, Kaleidoscope means beautiful forms. While it was known to the ancient Greeks, it was only rediscovered in 1816 by the Scottish physicist David Brewster.
15. Torch (flashlight), Varta LED Day Light 2AA Torch, 91,5 g, Made in Germany. The torch was invented in 1899 by David Misell. LED lamps were invented by Shuji Nakamura and manufactured from 1993.
16. Torch (flashlight), Gadget
17. Light bulb, 100 W, 220-235 V. Lindner. The first bulbs were patented in 1840, however, to begin with they only lasted a few hours. It was not until the late 19th century that light bulbs were produced by Edison & Swan United Electric Light Company.
18. Television, Nokia. Model: MP2 37 H1. Made in UK
19. Computer, Macintosh Power Book G3, Laptop, made between 1997 and 2000, Apple Computers
20. Screen for Power Macintosh G5, Pro Nitro A/550, Apple Computers
21. Keyboard, Apple USB Keyboard
22. Computer, Power Macintosh G5, the first Power Macintosh made in 1994, Apple Computers
23. Zip Disk Drive, Zip 100 Iomega. On the market from 1994
24. Scanner, Agfa Sharp Scanner for Mac Power PC, SCSI cable, 1990s. Made in Belgium
25. CD Burner, Yamaha
26. Electronic Organizer, Sharp, 128KB, ca. 1995. The Japanese company was founded in 1912
27. Personal Digital Assistant, Palm Vx. On the market in October 1999
28. Floppy Disk Drive, LaCie
29. Diastar 200, Osram, from the 1980s
30. Polaroid Supercolor 670 AF, Instant Camera. First commercial instant camera, 1948
31. iPhone 4, on the market since 2010. Apple Design, California, assembled in China.



GEORAMA, 2015

Architectural model (front view), Expanded PVC slab, Dome diameter: 234cm

Imagery: NASA/Goddard Space Flight Center Scientific Visualization Studio

Our perception of the world is connected with the history of its imaging. In the 19th century the most prominent form of imaging the world was the Georama, or large spherical (globe) panorama. Designed by Charles-Antoine Delanglard, the building took the form of an interior globe. On its interior the earth's surface was mapped according to the status of geographic research at the time. Delanglard's Georama had a diameter of about 10 meters and stood in Paris from 1825 to 1832. In the 1840s, Paris had a second Georama, while the last Georama was opened in time for the World Exhibition in London in 1851 and which was finally closed in 1862.

GEORAMA for Artaker and Gleim is modelled on Delanglard's design and recalls the construction of geodesic domes which were also popularised in the hippie architecture by Buckminster Fuller's Biosphere for Expo 67 in Montreal. The interior of one hemisphere serves as a screen for a composite of satellite images of the Earth at night. The images from space are a contemporary version of Delanglard's Georama and, with the artificial light—evidence of the colonization of the planet by humans—, is also a paradigmatic image of the Anthropocene. Exhibit space, Academy of Fine Arts Vienna, 2015

