



*Judith Milz*





## Education

- 2010–2018 Media Art Studies at University of Arts and Design Karlsruhe  
(Prof. Michael Clegg, Prof. Armin Linke, Prof. Susanne Kriemann)  
2014–2015 Guest studies at the Academy of Visual Arts Leipzig, Media Art Class (Prof. Helmut Mark)

## Exhibitions (Selection) / \*Solo Exhibition

- 2022 *Eternal Flame – The Radiating Archive*, Goethe-Institute Sofia/BG  
2022 *Künstler\*innenmesse*, Städtische Galerie Karlsruhe  
2021 *Mindbombs*, Kunsthalle Mannheim (curated by Sebastian Baden)  
2021 *Vlado Z.*, Kino Šiška, Ljubljana/SLO (together with Klemens Czurda)\*  
2021 *avec plesir*, Zentrale Karlsruhe (together with Clemens Lauer)\*  
2021 *SPK*, Sculpture Garden Karlsruhe  
2021 *Kunstsammlung Judith Milz*, Schützenstr. 37, 76137 Karlsruhe, 4th Floor  
2020 *feste feiern wie sie fallen*, Art Foundation Baden-Württemberg, Stuttgart\*  
2020 *Neueröffnung*, TV-Hifi, Karlsruhe\*  
2019 *Esercizi di allentamento*, St. Franziskus, Karlsruhe / Dammerstock \*  
2019 *10%, FR2* – exhibition in a decommissioned nuclear reactor, Karlsruhe  
2018 *Let's perform the archive*, Badischer Kunstverein, Karlsruhe  
2018 *Prolog 1 (Pavillon)*, Karlsruhe\*  
2017 *Isotope*, Stockholm (curated by Susanne Kriemann, Lina Selander and Björn Larsson)  
2016 *The end of the world as we know it, ist der Beginn einer Welt, die wir nicht kennen*, f/stop Leipzig

## Scholarships / Residencies

- 2023 Scholarship *Cité des Arts Paris*  
2021 Scholarship *Kunststiftung Sachsen-Anhalt*  
2021 Scholarship *Stiftung Kunstfonds*  
2020 Scholarship *Kunststiftung BW*  
2019 Residency, *das weisse haus*, Wien  
2019 Awarded by BBBank for the work *Prolog 1 (Pavillon) Kapitel 2*  
2016 *Friedl Seidl Publication Scholarship*  
2014 Awarded by ZKM | Center for Art and Media for the exhibition "From Naples to Pompei"  
2011 *Gunther-Schroff-Scholarship* for artistic works at the Federal Constitutional Court

## Publications (Selections) / Projects / Teaching Assignments

- 2021 *10%. Concerning the Image Archive of a Nuclear Research Center.* et al. as publisher. Spector Books, Leipzig  
2020 Opening of the bar / exhibition space *TV-HIFI* (<https://tv-hifi.net/>)  
2020 Teaching assignment at *University of Arts and Design Karlsruhe / artistic photography*  
2019 *im Keller.* et al. as publisher, Special Edition of *Munitionsfabrik*, HfG Karlsruhe  
2018 *Jan Wenzel on faciebook I&II.* self-published

1  
Prolog 1 (Pavillon)  
23.10.2018, 5–8 p.m.  
Garten-/Brauerstraße, Karlsruhe  
*performative work, in-situ,  
architectural approach*

2  
im Keller  
2019  
*publication  
reading book about the cellar*

3  
esercizi di allentamento  
27.06.–04.07.2019  
St. Franziskus, Dammerstock/  
Karlsruhe  
*exhibition / sculptural, installative, per-  
formative work / reading*

4  
(untitled) controlling  
2019  
FR2 / Karlsruhe  
*performative reading in the reactor*

5  
Turmbau  
2014/2015  
Leipzig  
*in situ / sculptural work / demolition of  
a tower*

6  
Federal Constitutional Court  
2011–16  
Schlossbezirk 3, Karlsruhe  
*Cooperation with the Federal  
Constitutional Court*

7  
Verschiebung der HfG um einen cm  
2010–2013  
49°00'07.4"N 8°23'02.7"E  
*Moving of a building for one cm*

8  
feste feiern wie sie fallen  
2020/21  
*Art Foundation BW  
in-situ / research work / sculptural /  
without spectators*

9  
Monique & Marguerite  
2019–2049  
*exhibition at Badischer Kunstverein  
collaborative writing work /  
archival work*

10  
Hochstand  
2016  
*steel  
height: 3,10m*

11  
Assembling  
2020  
*series of performances / collaboration /  
livestream*

12  
avec plesir  
10.–20.06.2021  
Zentrale Karlsruhe  
*exhibition*

13  
10%  
November 2021  
*publication  
520 pages eng-ger / Spector Books*

14  
Let me have my cake (and eat it too)  
2022  
*exhibition / installation*

15  
Art Collection Judith Milz  
April 2021  
*exhibition of the collection*

16  
still lives  
10.09.21–24.04.22  
Kunsthalle Mannheim  
*audio / collaborative writing work*

17  
Vlado Z.  
23.08.–15.09.2021  
*5-channel-audio-installation (01:15:33),  
3-channel-video-installation (VHS)  
research / installation / film*

18  
Perfekter Zustand  
25.05.–05.06.22  
*exhibition at Orgelfabrik Durlach  
with Gin Bahc and Katarina Baumann*

19  
Artistic CV  
Contact







### Prolog 1 (Pavillon)

23.10.2018, 17.00–20.00

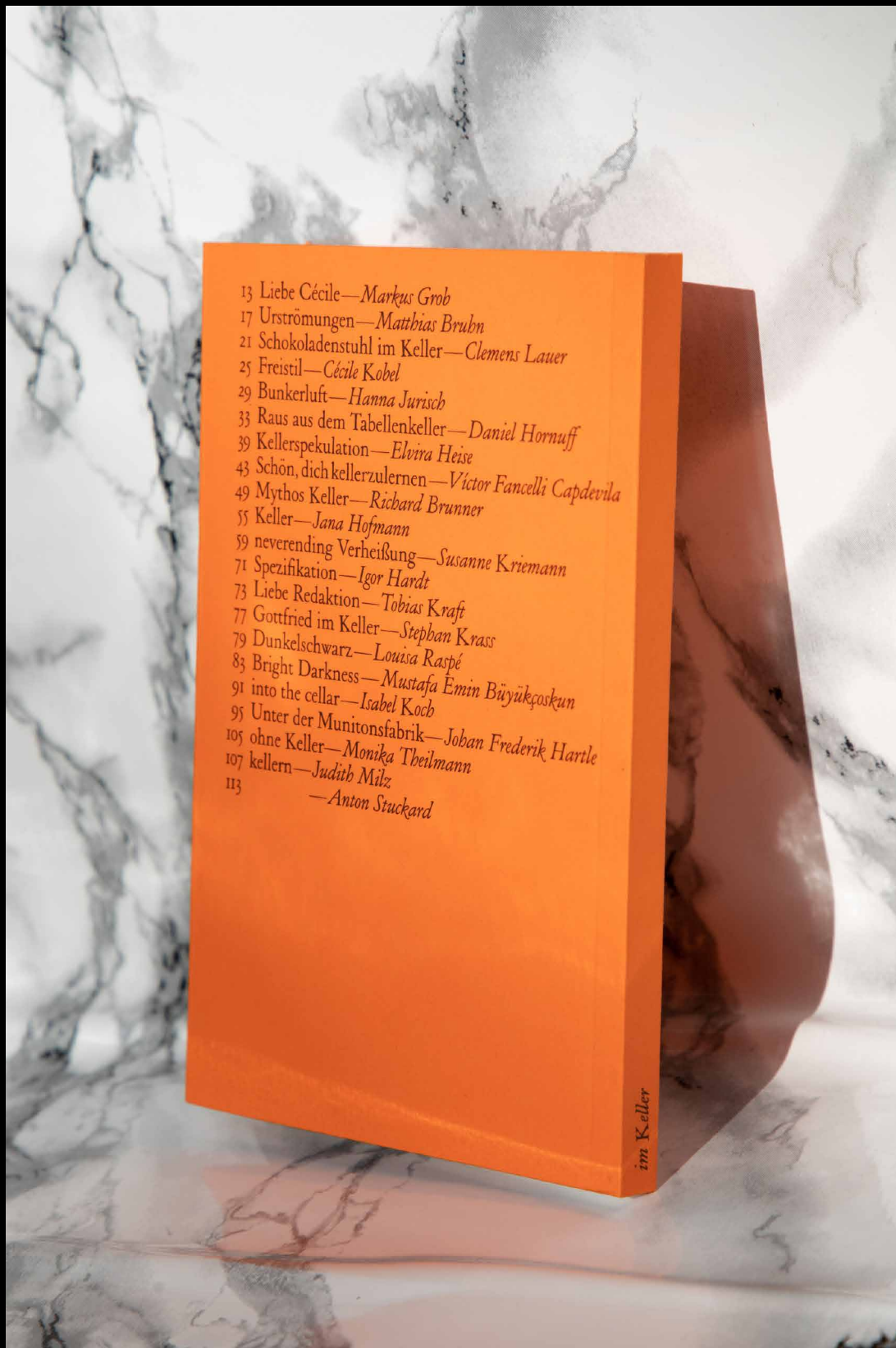
Brauer-/Gartenstraße, Karlsruhe

performative work / 4-channel-sound / research / in-situ /  
working with archives

The work *Prolog 1 (Pavillon)* took place in a modernist 60s building. While I was cleaning the interior of this pavilion for 3 hours, the crowd of spectators moved through the garden surrounding the pavilion. Through a 4-channel audio installation, they heard multi-layered narratives about the building itself, files, stories, conjectures – always selected, composed and assembled through the foil of the act of cleaning.

The starting point of *Prolog 1 (Pavillon)* was an artistic interest in the space-surveying, mapping aspects of cleaning – as a principle of appropriation – as well as its sculptural qualities. Only with the attempt to use the pavilion as a venue for the work, the focus of the work eventually shifted to the building itself and its seemingly impenetrable history.





im Keller

2019  
Publication  
Edit/Write

*im Keller* is a reading book about the phenomenon of the cellar: described psychoanalytically, metaphorically, constructively, culturally and historically. For this, Cécile Kobel and I jointly invited contributors to write about the cellar in general and in particular that of the ZKM | Center for Art and Media, which is located in a former ammunition factory.









*esercizi di allentamento*

27.06.–04.07.2019

St. Franziskus, Dammerstock, former monastery

*performative work / sculptural, installative work / work*

The exhibition *esercizi di allentamento* (borrowed from Italian, loosening or encouraging exercises) occupied the entire monastery and church complex of St. Franziskus in Dammerstock /Karlsruhe. The building ensemble was made completely accessible to the visitors for one week by unlocking 53 doors every morning along a 2 km stretch of the interior. The portals of the church were opened, on the terrace of the church staircase was a café as well as a board, which announced daily actions and that was re-stocked every morning.

Interventions visible from afar were made to the ensemble itself: The stretching of a clothesline between the balcony of the parish apartment and the church tower, the construction of a metabolist sculpture from the masses of toilet paper available, the decoration of the outer walls with cloths hanging out of the windows, the installing of a parasol on the bell tower balcony: minimal interventions, which could still be seen for miles around – as far as from the Elsternest gardening colony and the bridge of the Karlsruhe southern bypass.

These interventions were extended by daily activities: hanging laundry, reading from the church tower, selective lighting of individual church window sections at night, cleaning 8 meter high church windows, fogging from the bell tower, spontaneous sprinkling. Musicians also took part in these light-footed actions, musically intertwining the complex between the parish apartment and the sanctuary, between the balcony and the organ loft. The exhibition's foils were liturgical and communal processes, transitions between the sacred and the profane and urban visual axes, as well as the hubris of being able to animate such a large complex on one's own with a master key and as one person.





*esercizi di allentamento*



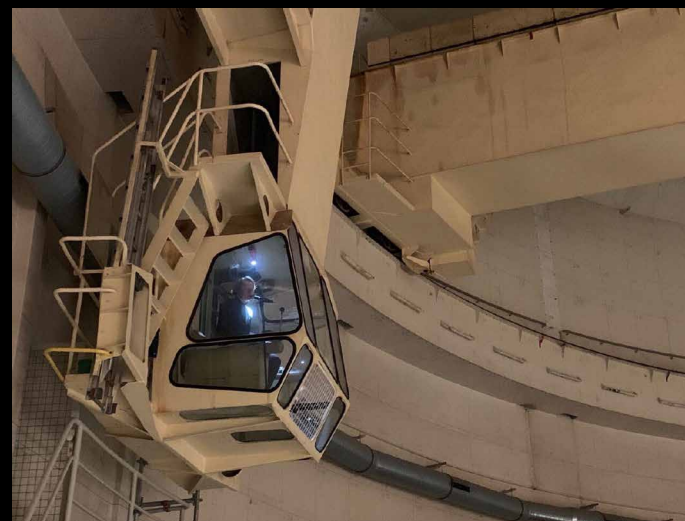
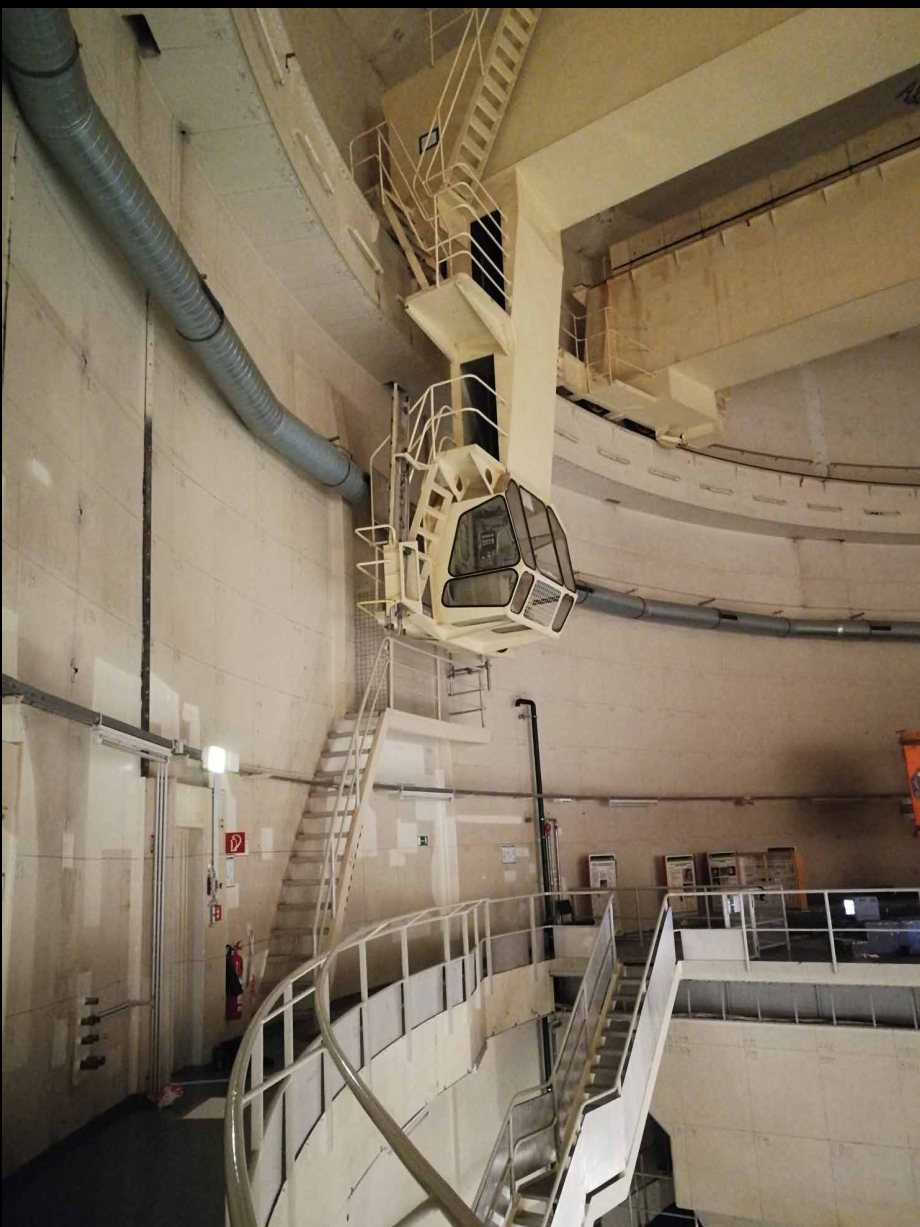








(untitled) controlling



(untitled) controlling

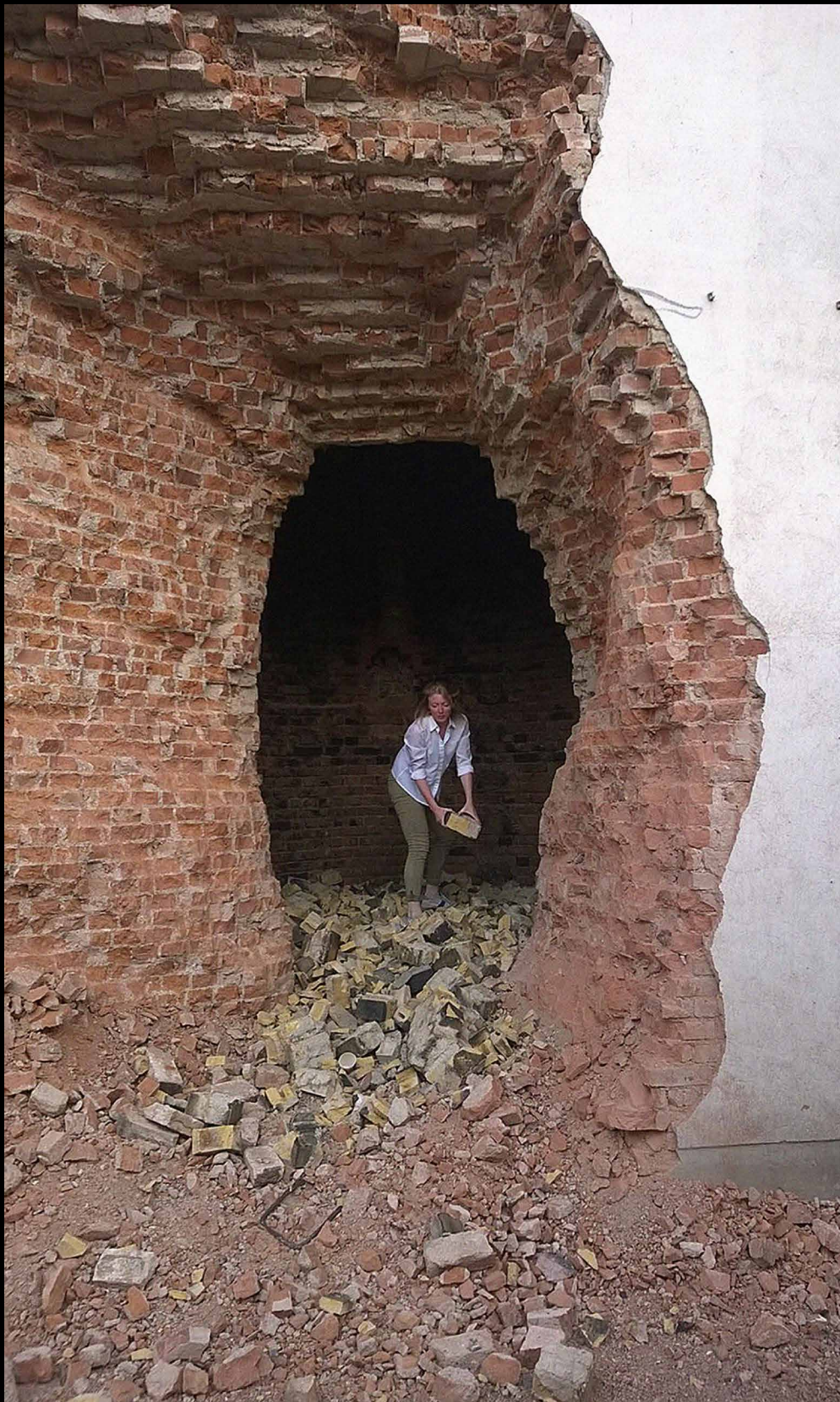
16.05.19, 5 p.m.

18.07.19, 12.30 p.m., FR2, Karlsruhe

*performative reading with texts from 61 years of Nuclear Research Center at a height of 140 meters.*

"In the nuclear research reactor FR2 in Karlsruhe-North there is a control cabin. Movably attached to a trolley, it hovers about 140 meters above the zero level of the FR2 – only an open grating separates the controller inside the cabin from the rest of the room. From here, piloting above the reactor, one can move forward and backward in a line by means of control levers and sticks, give instructions and issue warnings by means of a built-in microphone. On the day of the opening and the finissage of the exhibition 10%, Judith Milz controlled from here the events in the reactor, while she read, among other things, texts from 61 years of Nuclear Research Center by radio microphone." - Accompanying booklet of the exhibition





Turmbau

2014-15  
Leipzig  
Work

In July 2014 I started to demolish the massive foundation of an industrial chimney. After a while, others were also working on demolishing the wall. Not that I saw them, I just saw rubble that was not mine. So the sole authorship of the hole is not mine, although I threw the first stone. In collaboration with Unknown.









## Federal Constitutional Court

2011–2016

Schlossbezirk 3, Karlsruhe

*mixed media works / exhibition design / collaborative work*

A photo series of 14 black-and-white photographs marked the beginning of a 5-year collaboration with Grischa Erbe, Moritz Jähde and the German Federal Constitutional Court. The photographs were a concept for the design of a construction fence in front of the Federal Constitutional Court in Karlsruhe, which stood there during its renovation. After 3 years of construction, Moritz Jähde, Grischa Erbe and I jointly designed an exhibition there for the Federal Constitutional Court, when it moved back into its original seat. For reasons of state security, no photographs of the interior views and the exhibition – which covered the entire complex – can be published without further ado.

However, in our life and in the life of the Federal Constitutional Court, the cooperation meant a unique situation. In order to be able to conceive and carry out the project, we were given access to all areas of the Federal Constitutional Court. For the institution and for us, this was an exceptional opportunity that has kept us on friendly terms with the Federal Constitutional Court to this day.







*feste feiern wie sie fallen*







feste feiern wie sie fallen (celebrating as it happens)

– 20.02.2021

Art Foundation Baden-Württemberg

Open-air exhibition without spectators

The idea of the exhibition was to deal with the German-German history, focus 1989/90 beyond linear historiography. The exhibition was based on conversations with contemporary witnesses and pieces of images, biographies and experiences of *inadequate verbalization* that had been accumulated over the years. In this context, the exhibition was to become a playground for loose narrative forms in situational installations and objects. The idea was also to respond in formal ideas to memory, commemoration and narrative possibilities through anti-cyclical proposals. Over the period of the exhibition, which was to be structured by several openings, these objects were to change, new ones were to be added, and existing works were to be tested out. This approach was based on the attitude that a static exhibition structure cannot correspond to the request of a form of showing that deals with the idea of incorporation, metabolism and an alternative proposal of anti-cyclical commemorative culture.

The exhibition could not take place because of Covid-19. In this postponed context, the reality of the envisaged exhibition was different from what was initially assumed: The individual objects, usually called an exhibition together with spectators, were now an accumulation of decontextualized things in the outdoor space. My relationship to celebrating festivities "as they happen" had also changed: The objects, as well as the fluid exhibition concept (with fluid parameters), were conceived on the basis of an awareness of the status quo, i.e., on the presence and interaction of visitors. Without them, the word *solo exhibition* took on a whole new dimension. Will the festivity be celebrated even if no one comes?

One of the objects was installed on the bell tower of the church of St. Konrad, close to the Art Foundation. The priest wrote in response to my question whether it was possible to celebrate a finissage of something that never opened "*We church people consider the liturgy (our performance) meaningful and justified even if no one comes. Then it is celebrated alone into transcendence*".





*"West German Shepherd Dog Blankets", edition of 19 shepherd dog blankets hung on clothesline, dimensions variable, © Daniela Wolf*





*"West German Shepherd Dog Blankets", edition of 19 shepherd dog blankets, in use, dimensions variable*





The preserved local fruits were read key works of German-German history before preservation.  
They are suitable for consumption and digestion.

*„Regal mit einheimischen Früchten“ (62 jars, metal shelf, bitumen roof), 200 × 80 × 40cm*



*Hochstand (feste feiern wie sie fallen)*









the\_hardes\_word\_full . mp4 (feste feiern wie sie fallen)



Judith Milz: The hardes word  
von Kunststiftung Baden-Württemberg



„the\_hardes\_word\_full.mp4“

artist video, Mini-DV, 13:00 min

videographer: Cécile Kobel

protagonist: Judith Milz

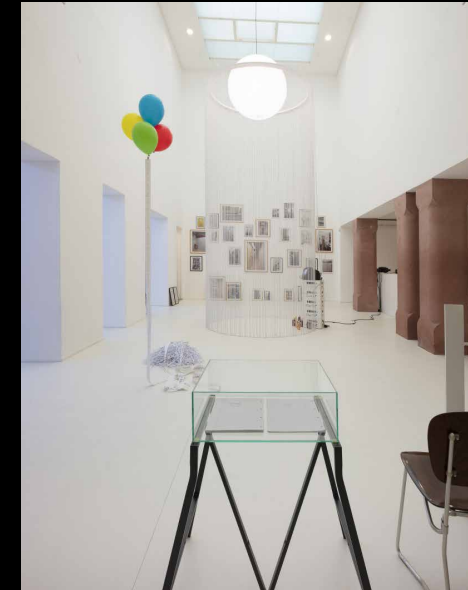
concept: Moritz Jähde, Judith Milz

video for the exhibition „feste feiern wie sie fallen“  
<https://www.kunststiftung.de/judith-milz-.html>









## Monique & Marguerite

2018

*collaborative writing / archive work*

Collaborative work with designer and writer Cécile Kobel in the exhibition *Let's perform the archive*, at Badischer Kunstverein Karlsruhe (BKV) from 06.11.-18.11.18.

The exhibition dealt with the archive of the BKV. In the broadest sense we documented the exhibition handwritten and separated from each other. Only the cover sheet, indicating the subject and dating were on display in a glass case for the length of the exhibition. The descriptions were subsequently stored unseen in the State Archives. According to the laws on the protection period of documents, they cannot be viewed there for the next 30 years. They will not be made public until November 18, 2048, with a reading by Cécile Kobel and Judith Milz at Badischer Kunstverein.





Hochstand

2016  
Steel  
*sculptural work*

*Hochstand* is a high stand with a standing height of 3.10m.





## Assembling

2020

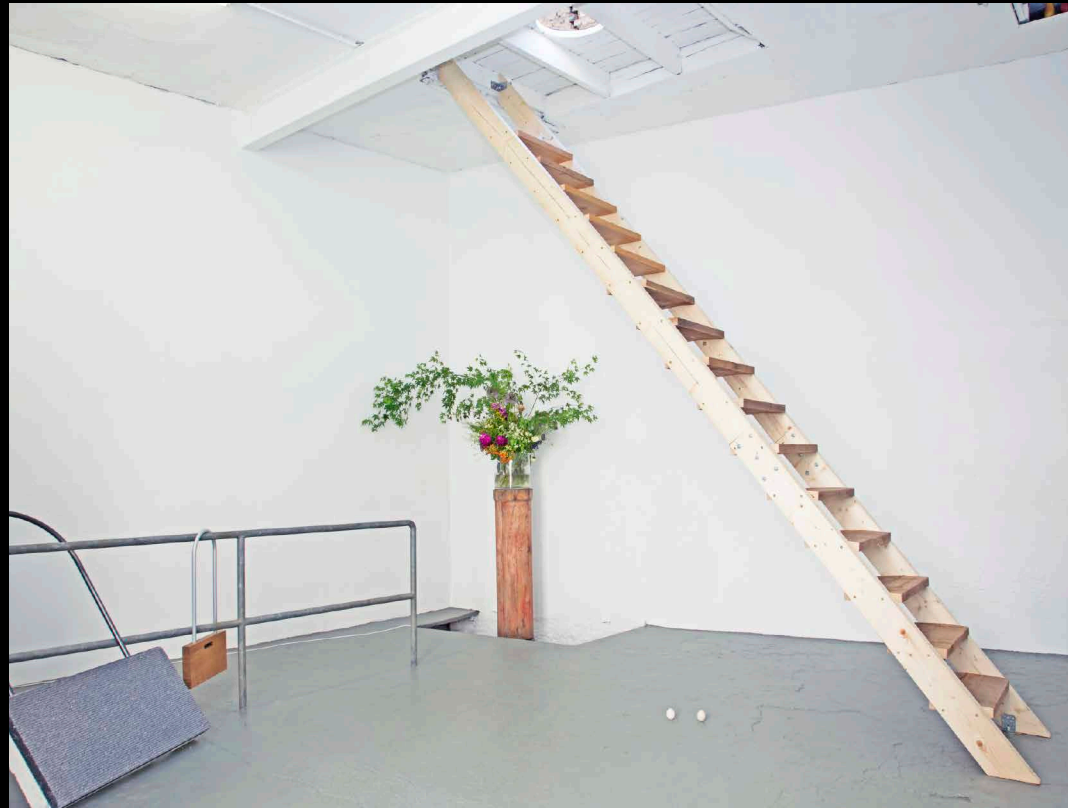
performance series

*Collaboration / performing / video / livestream / DLF*

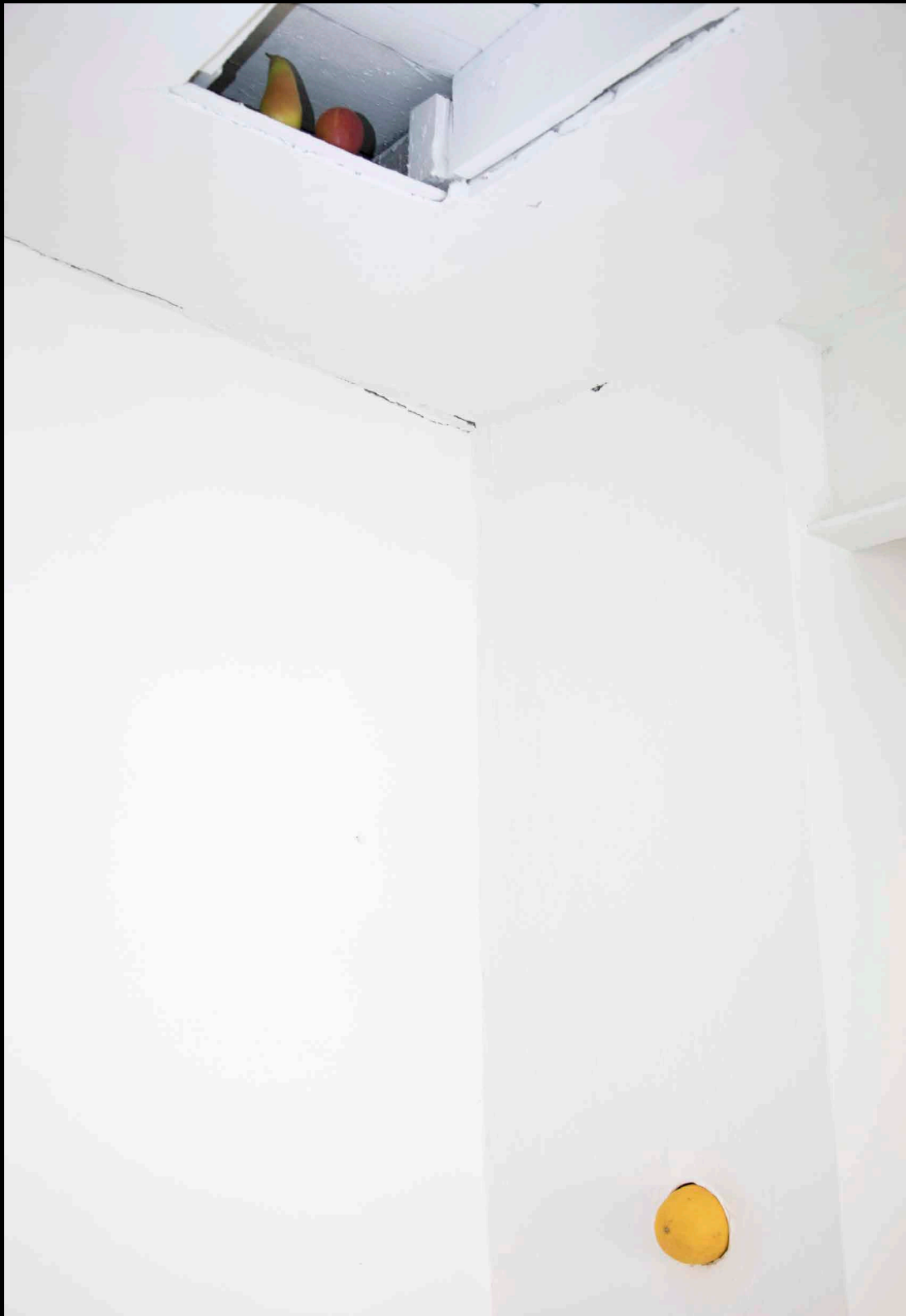
Part of the Covid-19 event series **HOMEMADE ROUTINES**  
curated by Katharina Wahl

– Every night at 11.57 pm, the german national anthem is transmitted at DLF, the most important german public broadcasting station. Whenever Judith Milz happens to be in her kitchen at midnight, while the anthem is played on DLF, she gets up on a chair and sings it out loud accompanied by the radio melody. By turning the occasional into a midnight routine for four weeks Judith hopes to find out what drives her to sing along. She will prepare the setting for this performance live: Build an unstable pile of found objects, assembled material, on which she will perform the german national anthem. –









avec plesir

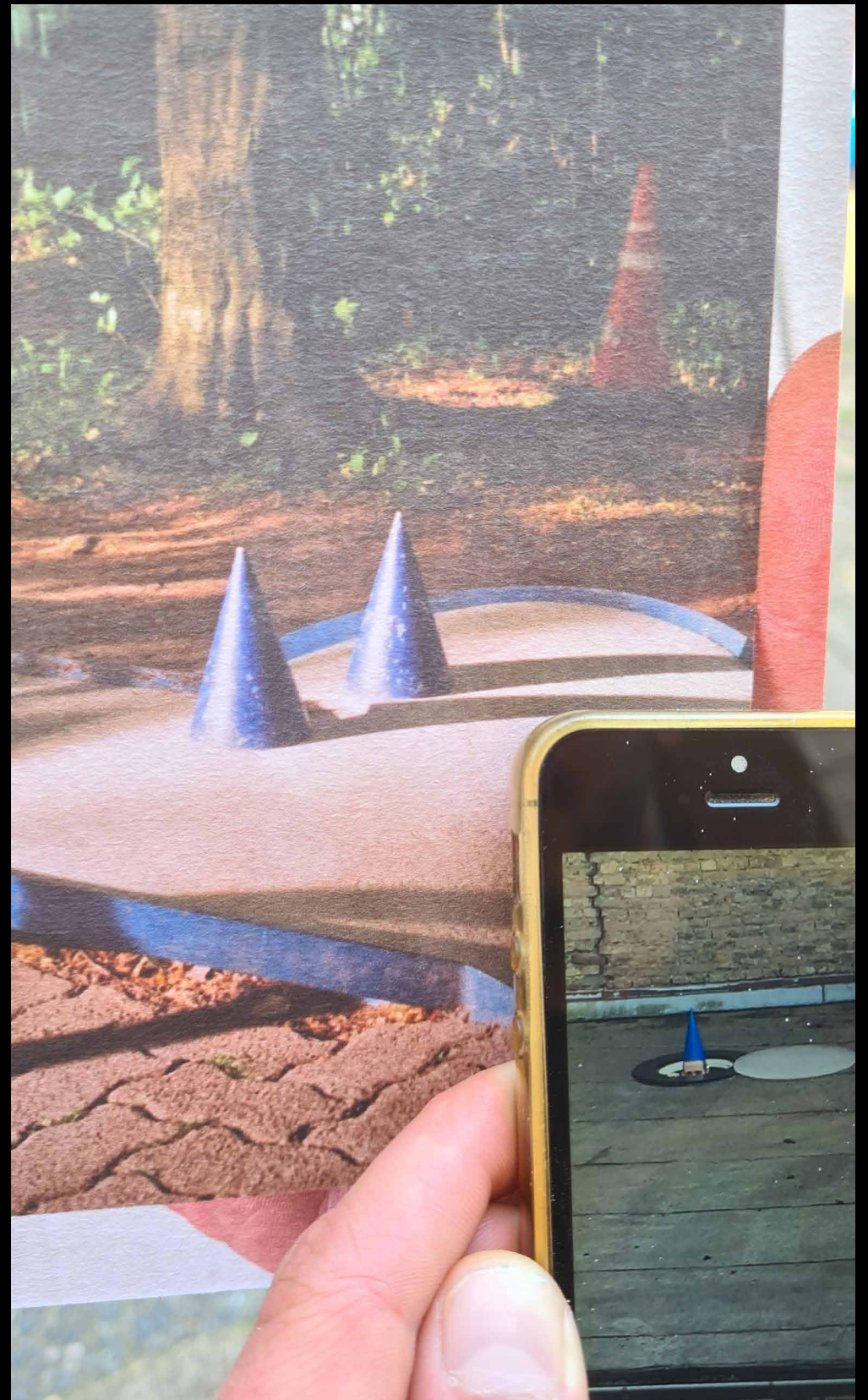
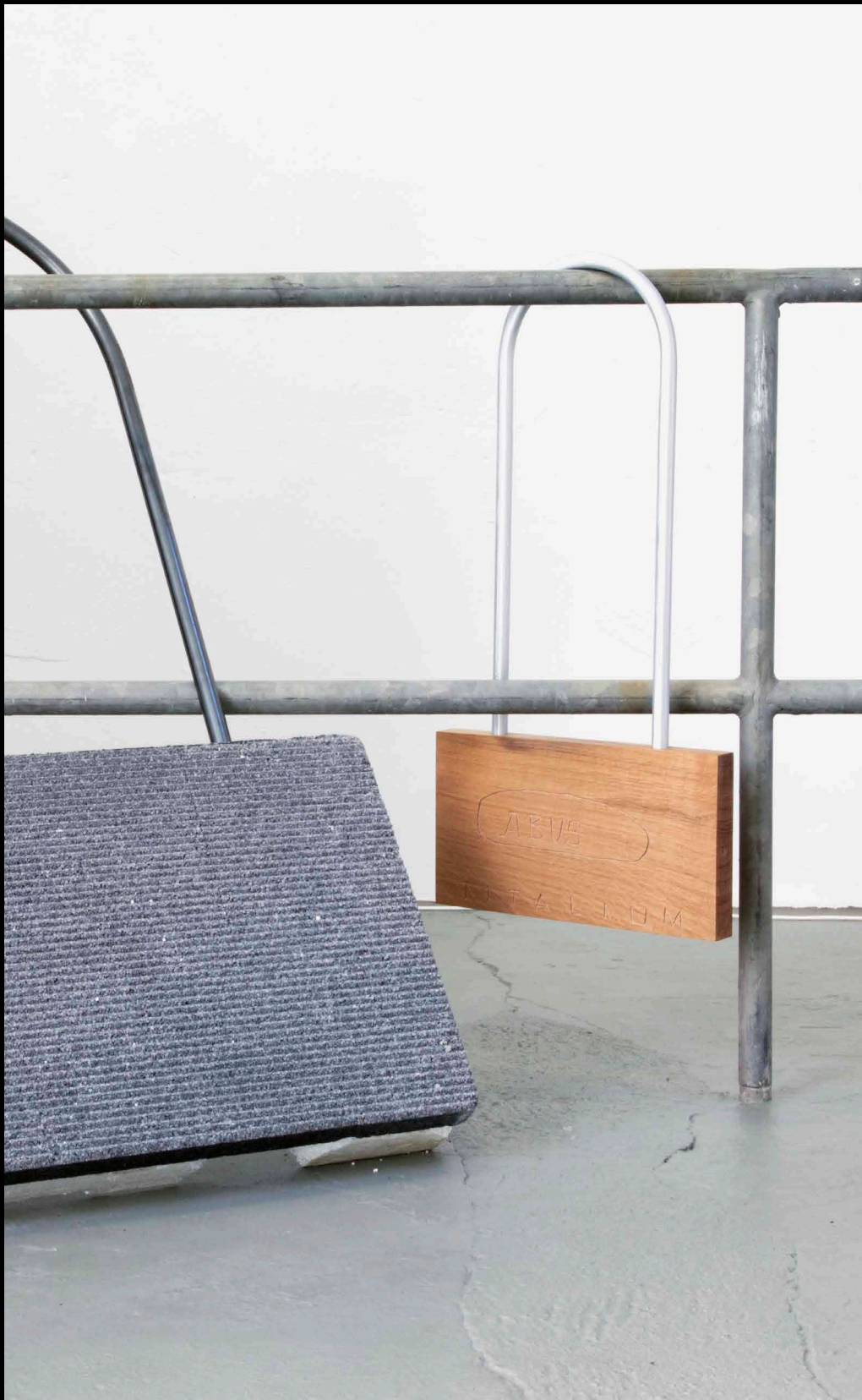
10.-20.06.2021

Zentrale Karlsruhe

exhibition / sculptural / collaboration

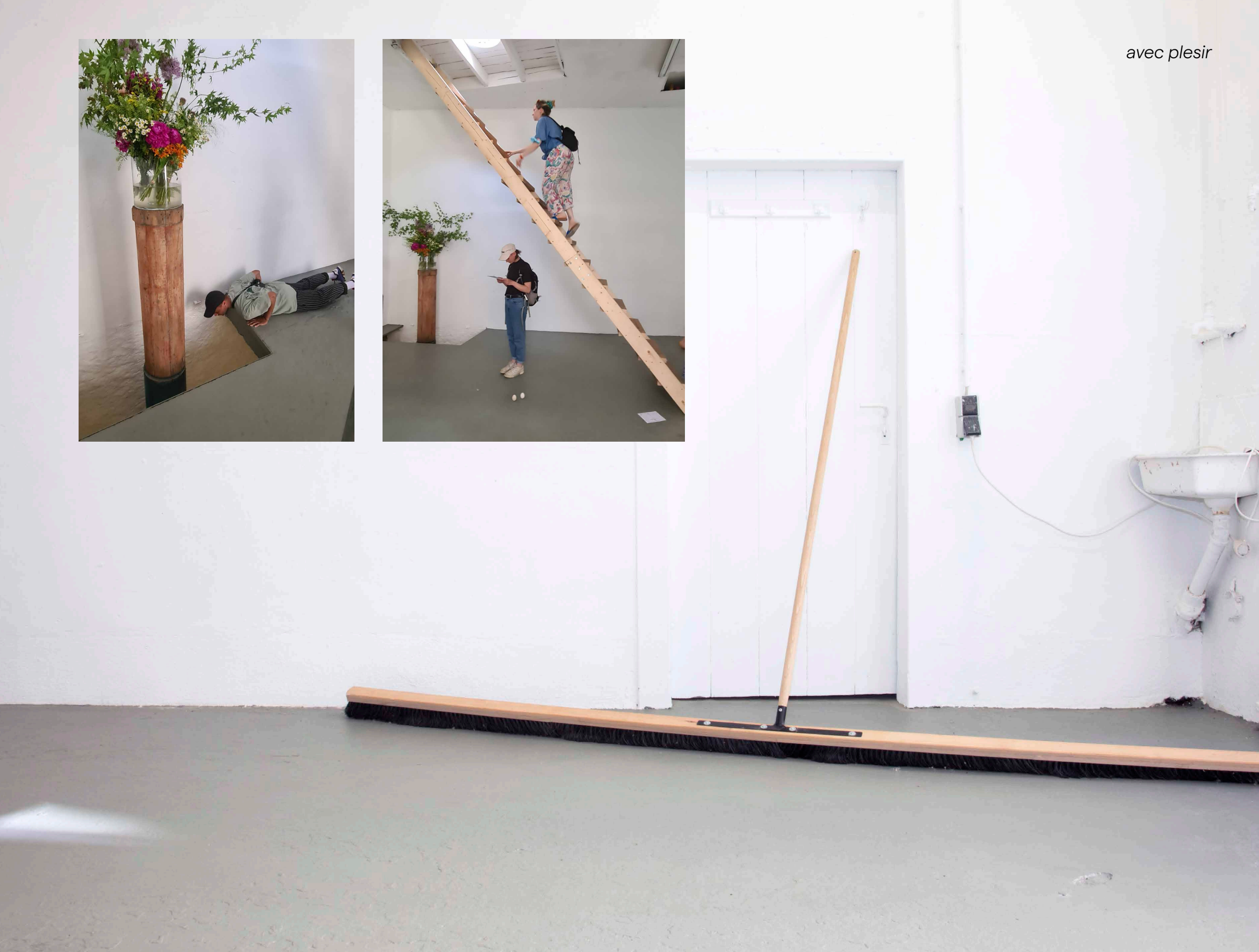
avec plesir is an exhibition created in collaboration with Clemens Lauer. Our premise was to cut a hole in the ceiling. Clemens Lauer dealt with stairs, I did with high standing. On a free-swinging staircase, one could later stick one's head through the roof. In the room one could find subsequently added objects, a bouquet of flowers on a stele, locks, a roof, two alabaster eggs, a broom. In the basement, the water flowed, the air circulated through the exhibition space.





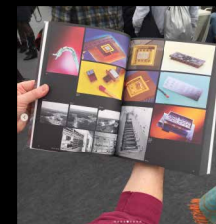
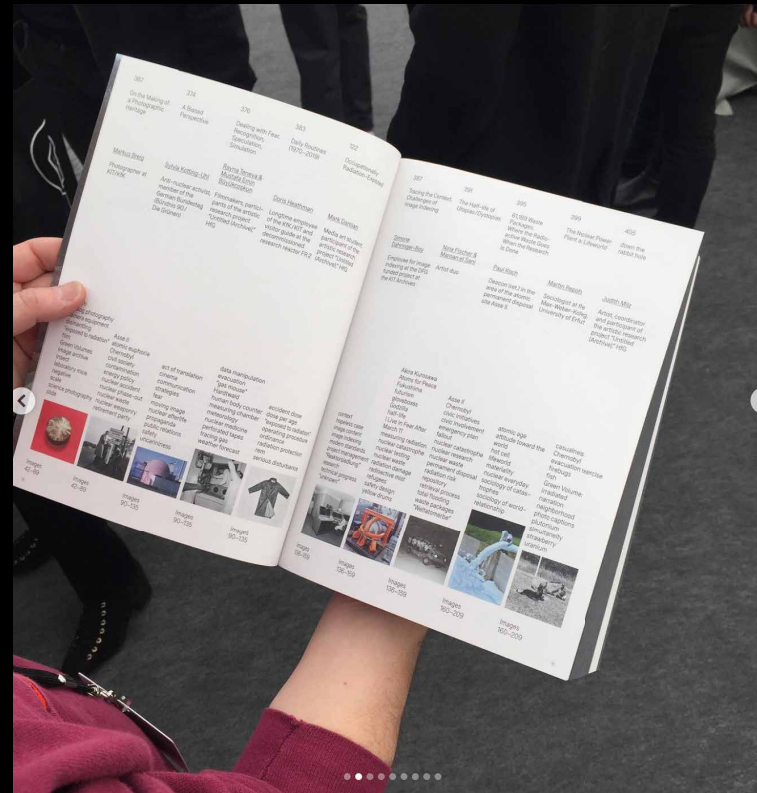


*avec plesir*

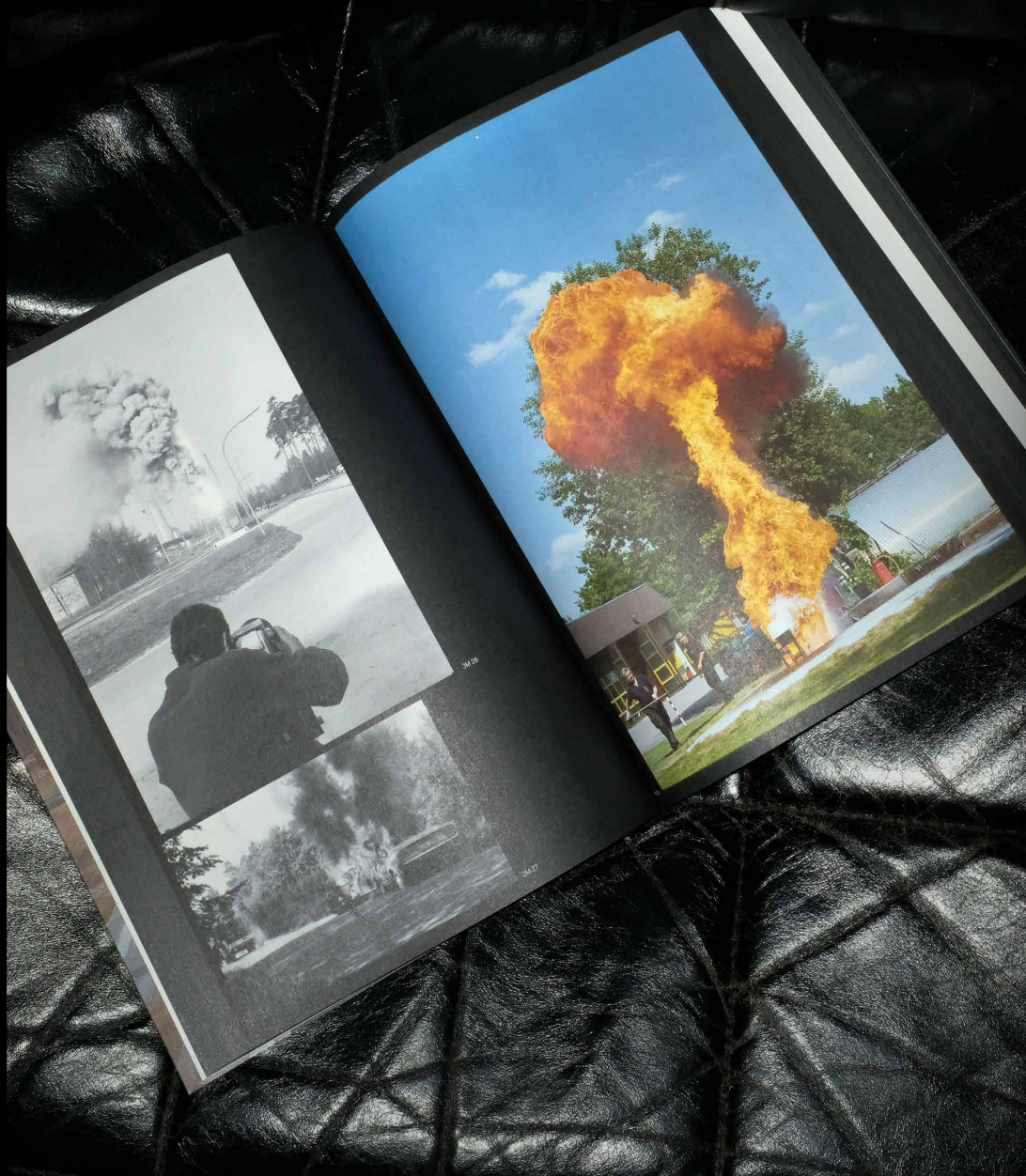




## 10%. Concerning the Image Archive of a Nuclear Research Center







10%.

Concerning the Image Archiv of a Nuclear Research Center

together with Cécile Kobel, Moritz Appich, Susanne Kriemann, Friederike Schäfer, Klaus Nippert and Elke Leinenweber

*Publication (as editor & author)*

*520 pages, with 600 black & white and 800 color illustrations, thread-sewn softcover*

*Spector Books, Leipzig November 2021*

*Languages: English and German*

Unknown lady in the radiation protection department, puddle, dancing couple in costume, damage to a waste drum, retiree send-off, lead shielding, burnt-out glovebox, scorpion with microchip—these are all captions to photographs of Germany's first major nuclear research facility. In 1957, professional photographers began to make an on-site record of procedures at the Kernforschungszentrum Karlsruhe (KfK, Karlsruhe Nuclear Research Center). In 2017, the decision was made to digitize ten percent of this image archive. Based on current concerns regarding the whereabouts of contaminated nuclear waste, the publication brings together over thirty perspectives from the fields of art, sociology, politics, and science as well as accounts of people who were directly involved with the facility. "10%. Concerning the Image Archive of a Nuclear Research Center" sets out to delineate and visualize the afterlife of nuclear research.

*With contributions by:*

*Markus Breig, Hangyan Chen, Simone Dahringer-Boy, Mark Damian, Víctor Fancelli Capdevila, Nina Fischer & Maroan el Sani, Christian Fruth, Manuela Gantner, Horst Geckeis & Bernhard Kienzler, Hans-Jürgen Goebelbecker, Doris Heathman, Jana Hofmann, Karena Kalmbach, Romy Kießling, Iden Sungyoung Kim, Paul Koch, Sylvia Kotting-Uhl, Katrin Kranich, Susanne Kriemann, Elke Leinenweber, Judith Milz, Willibald Müller, Klaus Nippert, Nis Petersen, Martin Repohl, Tatjana Rohrmoser & Bianca Janina Stein, Bernd-A. Rusinek, Friederike Schäfer, Natalia Schmidt, Susan Schuppli, Rayna Teneva & Mustafa Emin Büyükcoşkun, Alexander Theis, Carmela Thiele, Jonas Zilius*





Science Images or Images of Science

The category of science images includes various media forms; primarily drawings, graphs, diagrams, models, and photographs, and with advancing technologization, increasingly technical (now digital) imaging processes. The functions are also different; in addition to representations of research results, these include in particular images that are themselves instruments of research. Thus, various image-generating media serve for observation or as a recording medium; in experiments, image processes become tools and contribute significantly to the production of knowledge.<sup>4</sup>

Photography takes on a special significance in this context, because it is itself read as manifest evidence due to its *likeness* and indexical reference. The technical basis holds the promise of a “mechanical objectivity,” which in turn is closely linked to the positivism of modern science and its paradigm of objectivity.<sup>5</sup> Photography is thereby assigned the role of a neutral recording apparatus. In empirical experiments, the camera becomes the apparatus that extends the vision of the human eye to those wavelengths in the radiation spectrum that we cannot perceive as a natural phenomenon. A number of revolutionary scientific discoveries are based in this technique, and photography has also played a central role in nuclear research; such as the discovery of the X-ray (Wilhelm Röntgen, 1895), the visualization of traces of ionizing radiation in the form of subatomic particles in a cloud chamber (Charles Thomson Rees Wilson, 1911), or the detection of radiation through autoradiograms (Claude Félix Abel Niépce de Saint-Victor, 1867 and Henri Becquerel, 1896). (Cf. fig. 2)

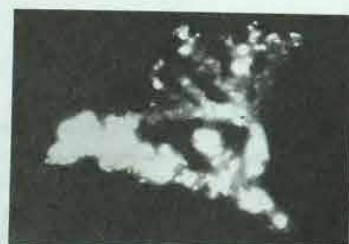


fig. 2  
These autoradiograms bear witness to the nuclear weapons test series Operation Crossroads by the United States of America at Bikini Atoll in 1946. The imaging technique is based on the fact that radiating objects generate an image directly on the photosensitive film material. In her book *Pflicht. Blende. Library for Radioactive Afterlife* (Spector Books, 2016), Susanne Kriemann shows the ghostly contact prints of radioactively contaminated creatures from photographic archives. (From: The Office of the Historian Joint Task Force One (eds.), *Operation Crossroads: The Official Pictorial Record* (1946), New York: Wm. H. Wise & Co., Inc., p. 216)

### Images that “Create” Our Image of Science

Photographs of cloud chambers, dosimeters, body scanners, and other measuring apparatus are to be found in the KfK image collection of the KIT Archives (see, e.g., FS 12 and fig. 6), however these only portray the devices and apparatus, while the function of the depicted objects is not apparent. The photographs

fig. 1 [01263–2105]  
“Public Relations” at the Nuclear Research Center (KfK): a message to an unknown receiver is airborne, 1965.

10% concerning the image archive of a Nuclear Research Center

themselves are not part of the scientific research they show; in fact, they were not even used to document technical measurements. Due to the lack of metadata, such as contextualization within a specific experiment, they can also hardly be used as historical documents of specific research.<sup>6</sup> Even after extensive and meticulous investigations, the adjective “unknown” for example, remains a recurring description in the archive database (see, e.g., fig. 3).<sup>7</sup> In its entirety, the photographic image archive does not re-/present any content-related scientific research, but rather a different image of science. The photographs gathered here do not function as a medium of “visualization,” as the historian of science Hans-Jörg Rheinberger puts it, they rather serve as “representations.”<sup>8</sup> So what kind of image of science is presented here?



### The Great—and the Small—Unknown

The natural sciences of the 20th century were characterized by the exploration of two unknown entities, which until then had eluded human observation; the two complementary historical-epoch concepts of the *atomic age* (with the discovery of nuclear fission by Otto Hahn and Lise Meitner, 1938) and the *space age* (with the launch of Sputnik 1 by the Soviet Union, 1957) represent these “achievements.” Humanity had managed on the one hand to (temporarily) escape the limitations of its natural habitat, planet Earth, and on the other hand to venture further into its innermost being; with the exploration of the matter that conditions all existence on Earth: the atomic nucleus and its “applications.” With the utilization of nuclear energy, humankind also produced something new, along with a previously unthought of temporal dimension: nuclear waste. The central question of how to guarantee a permanent repository and clear identification for this life-threatening legacy over 1 million years still remains unresolved. This precarious aspect of the specified “peaceful uses of nuclear power” does not become visible in the collection of images; on the contrary, as an overall view, the photographic legacy conveys an impression of the fascination for the exploration of (as yet) unknown possibilities. In this way, the archive also enables later generations, who will be occupied with this “legacy,” to gain access to this—from today’s perspective naïve and short-sighted—belief in the promise of the atomic age.

The KfK’s Image Service was an independent department that primarily produced photographs for in-house use in the early years.<sup>9</sup> Not only the numerous images of festivities or formal acts, but also the depiction of the research itself largely served the purpose of internal communication, in other words self-portrayal. The everyday pictures of the first years portrayed and reproduced the so-called “reactor family” (Reaktorfamilie) through their distribution in the KfK in-house newsletter (*Hausmitteilungen*). Besides establishing and maintaining the reactor family as a self-image within the KfK (see, e.g., fig. 4), aspects of public relations, such as images for external representation, increasingly became part of the photographers’ job. A critical view of the archive is thus always linked to questions of what these images present, and what they do not present, in other words, what they represent and *how* they do it.



Let me have my cake (and eat it too)

23.07–25.09.2022

Städtische Galerie Karlsruhe

*Exhibition / installative / in situ / shelf system, polycarbonate panels, 64 preserving jars, LED lights, video (29:37 min)*

Based on the examination of the image archive of the Nuclear Research Center Karlsruhe (see publication "10%"), the work "Let me have my cake (and eat it too)" deals in a spatial-installative way with how to put oneself in relation to a world that already radiates.

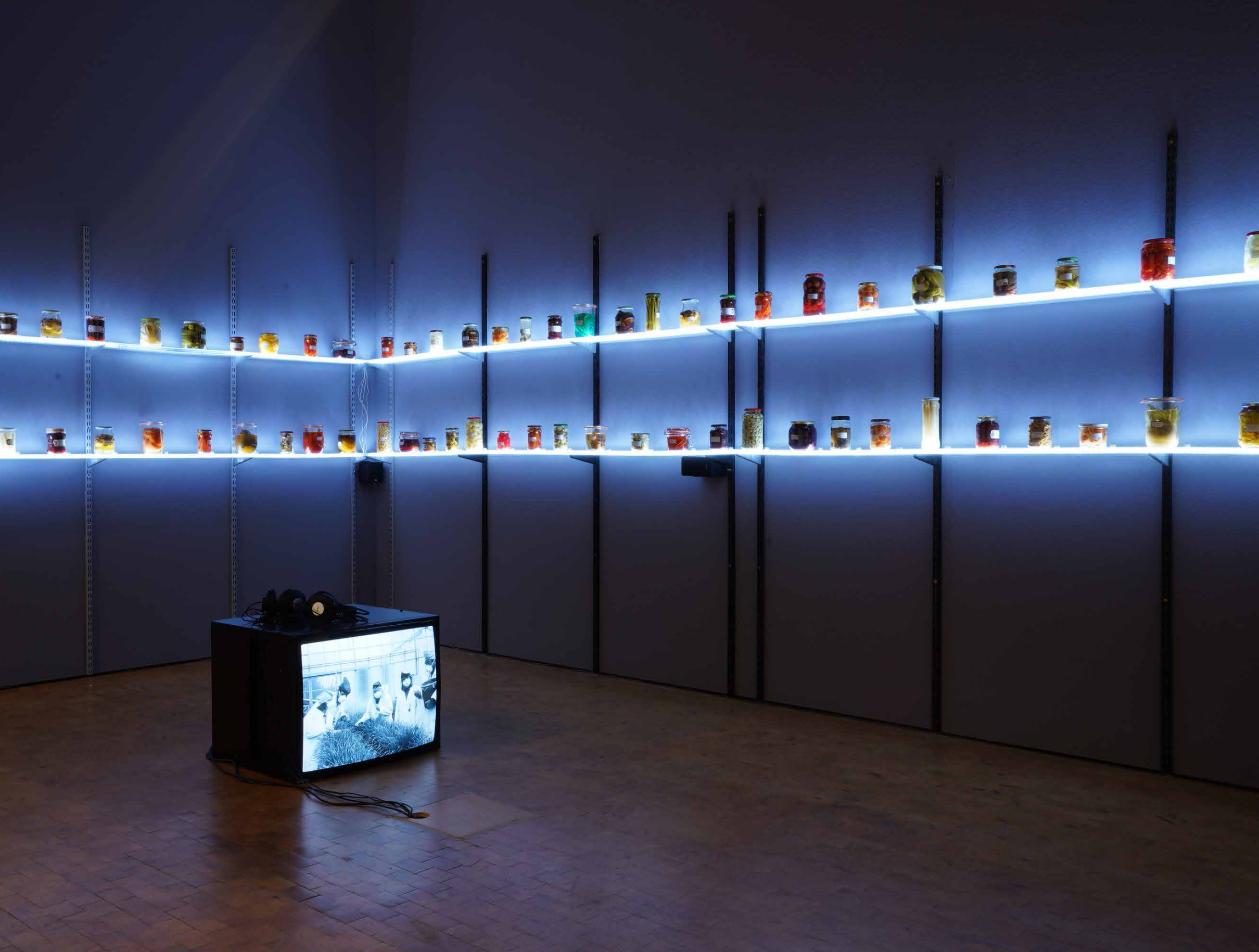
The authors Susan Boos and Svetlana Alexievich both traveled to the Chernobyl exclusion zone independently of one another and published about it in journalistic texts and narrations of contemporary witnesses. What is particularly remarkable in their writings is the descriptions of what surrounds us in everyday life – food, drinking, nature, animals; it is subject to a double logic in a contaminated area, insofar as radiation cannot be perceived, but only cognitively grasped. They describe the loss of ontological certainty, namely that things are as they seem, the certainty that the social and material environment surrounding us is constant.

After having read this, I find photographs of buffets in the image archive: seafood arranged on cold plates, lobsters, giant shrimps while 100,000 tons of nuclear waste are dumped in the sea – corrosion, defective barrels, drifting, food chain. How much ontological certainty does one provide for them after having read Boos and Alexievich? Far be it from me to conflate these things, to confuse them, to assert a direct causal chain between them. While I try to establish distinctness instead, simultaneity occurs to me; and that there are neighborhoods. Neighborhoods in which we already live.

*The room installation consists of 15 meters of running polycarbonate shelving that illuminates 64 jars of preserves on it. They are preserved by my mother Elisabeth Milz and ready to be consumed.*











## Eternal Flame – The Radiating Archive

20.10–18.11.2022

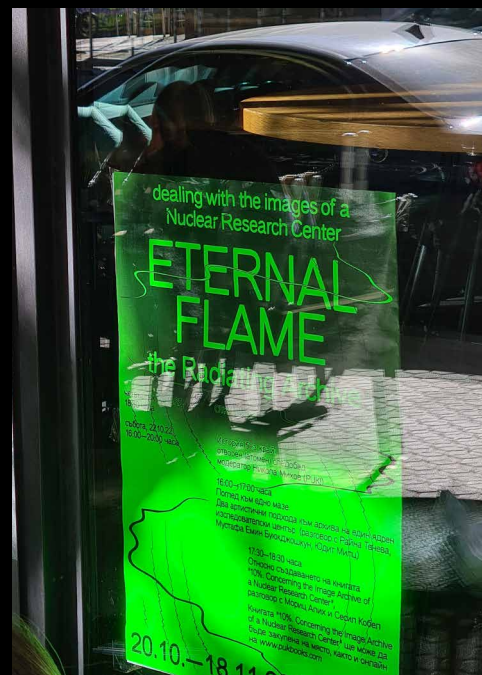
Goethe Insitute Sofia / Bulgaria

together with friends and collaborators who were as designers and artists working on the same image archive the work "Let me have my cake (and eat it too)" was also shown in Goethe-Institute Sofia in cooperation with Moritz Appich (graphic designer), Mustafa Emin Büyükcoşkun (artist), Cécile Kobel (graphic designer) and Rayna Teneva (artist).

In the framework of this working group the legacy of the archive is seen as a cosmos that was opened to us to investigate its visual regime. We are united in the attempt to translate, interpret and understand the policy of image making in the context of cold and post-war West Germany and beyond. The artistic approaches of the exhibition propose and juxtapose different methodologies with regard to archived records, as well as a broad spectrum of questions regarding its documentary nature – from speculations suggesting that fiction is creating future facts to acknowledging the contaminated reality and the existential consternation we do already live in.







Watch the Video "Let me have my Cake (and eat it too)" in full length via scanning this QR-Code or going directly to:

<https://vimeo.com/770509154/409e822a58>





Art Collection Judith Milz

April 2021

Schützenstr. 37, 76137 Karlsruhe, 4th Floor  
*exhibition / collaboration*

With a grant from the Stiftung Kunstfonds, I was able to cover my living expenses in 2021, as well as pay rent for my studio and materials for works. From the money that remained after these expenses I realized a long cherished and still ongoing project: the idea of an artistic art collection. I visited artists in their studios, met outdoors, thought about the meaning and purpose of the art collection, as well as its economic dimension. I bought art. These purchases are part of the Judith Milz Art Collection. In April 2021 I exhibited the works purchased up to that time in the apartment exhibition (my own apartment) as the Judith Milz Collection, to which the contributing artists as well as other visitors, but only one person per week had access to. The art collection is financed by proportionally passed on subsidies, which I have acquired, e.g. by the scholarship of the Stiftung Kunstfonds.

*with works by Istihar Kalach, Katarina Baumann, Igor Maier, Ale Theis, Clemens Lauer, Florentina Holzinger, Moritz Apich, Nina McNab, Mathis Bauer, Marcel Strauß, Gin Bahc, Barbara Denzler, David D. Lauer, Otmar Dehoff, Alex Hoffmann, among others.*







Art Collection Judith Milz



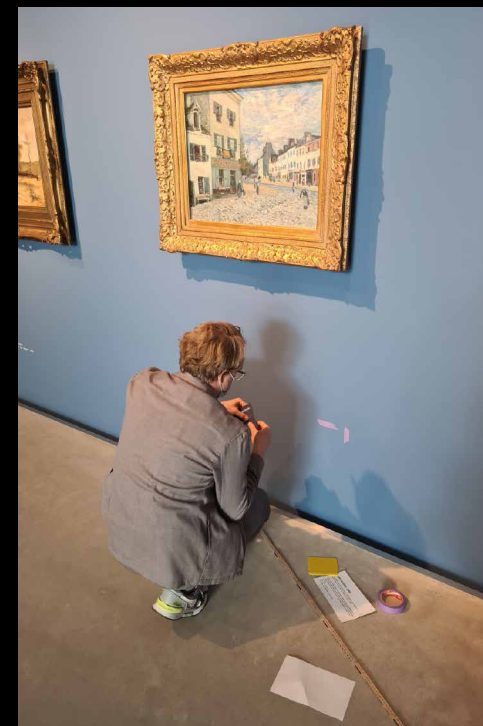
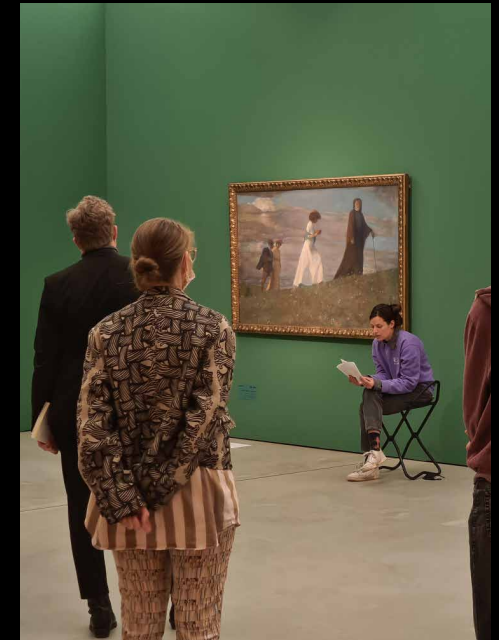
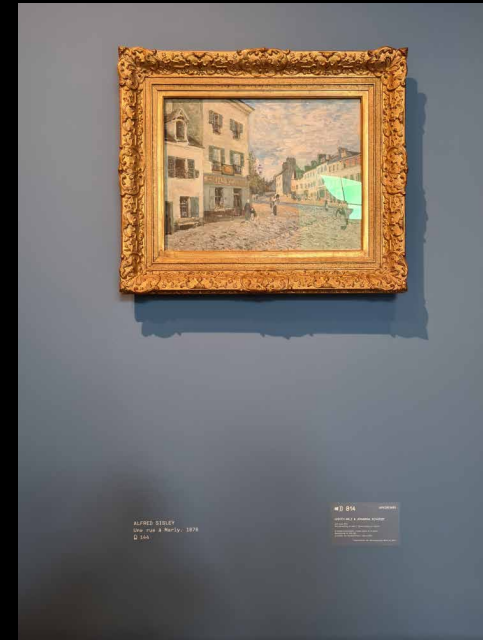


Still lives  
9-part audio work / Mediaguide Nr. 813-821  
together with Johanna Schäfer

in  
*MINDBOMBS. Visual Cultures of Political Violence*

10.09.21–24.04.22  
Kunsthalle Mannheim / Group exhibition  
[Announcement: The exhibition "MINDBOMBS" opens a current artistic perspective on the history and political iconography of modern terrorism].

The audio work *still lives* formally connects—beyond the spatial boundaries of the *Mindbombs* exhibition— with the idea of hijacking symbols. In additionally placed audio guide contributions it dedicates itself – starting from incidental motifs found in paintings of the permanent exhibition of the Kunsthalle Mannheim – to the thematic premise of terror. Instead of historical classification and genesis, the short audio pieces foreground current contexts that enrich the motifs discussed with new meanings in view of the unsteady semantic ground on which symbols and visual codes stand. As part of the *Repressive Tolerance* conference, we read the audio guides aloud for a day at the Kunsthalle Mannheim in front of the paintings in question.











Karl Schmoll von Eisenwerth, *The Walk*, 1905

## Still lives

Mediaguide Nr. 815

3:43 Min

*On August 9, 2020, thousands of demonstrators take to the streets in Minsk. The mass protests are directed against the renewed manipulation of the presidential elections by the authoritarian regime of Alexander Lukashenko, who has ruled the country since 1996.*

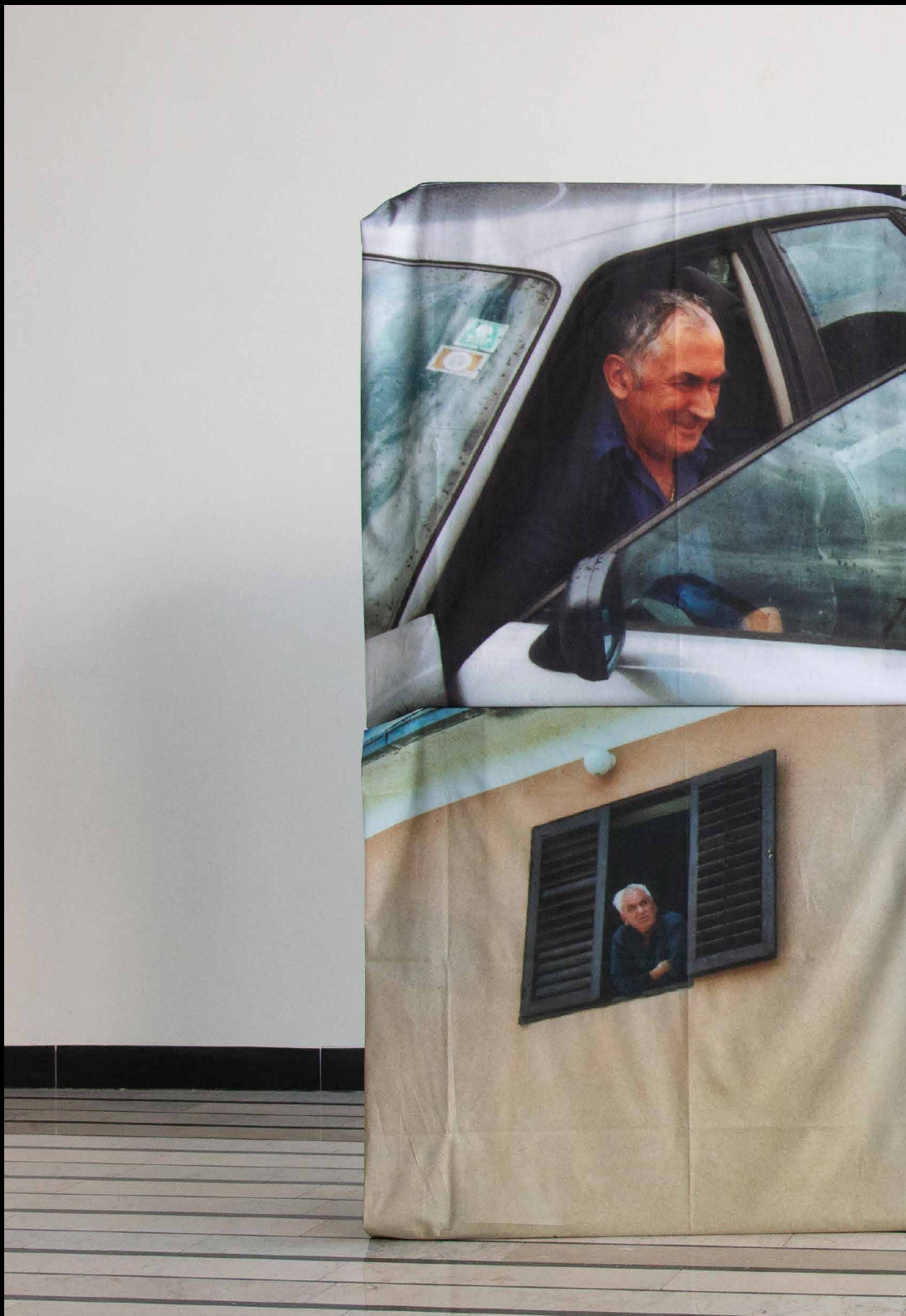
*Pictures of women in red and white clothes appear in German newspapers and news broadcasts, demonstrators carry flags and flowers. It takes a few days until the international significance of the events sinks in, until these new symbols can be decoded, and it becomes clear from the short glimpses of "more news from around the world" that the white-red-white flags symbolise support for new democratic elections. [...]*

*A video recording on the Internet shows 73-year-old demonstrator Nina Baginskaya being stopped by Belarusian police officers for carrying the white, red, and white flag in August 2020. Nina Baginskaya insists that she was merely taking a walk in the street.*

*In the following weeks, more and more women in Belarusian cities walk the streets in white, red, and white clothes. They are well dressed; some carry flowers and umbrellas as they stroll slowly through the streets—a demonstrative staging of peace and harmony. Some of them wear a white dress with red belt and a red hat, as if out for a Sunday stroll.*

*Since fall 2020, Belarus has seen a steady increase in the banning of certain symbols and objects. In addition to the ban on flags, any public display of red-and-white flowers, umbrellas, and bracelets, has become a punishable offence. Police forces have stopped using red-and-white barrier tape to avoid a colour code that—in the state-sanctioned narrative—has been charged with connotations of subversion and "terrorism", universal suspicions held against peaceful protestors, from senior citizens to teenagers. Going for a walk in white-red-white clothing is punishable by monetary fines and up to 30 days in prison.*





Vlado Z.

23.08.–15.09.2021

Kino Šiška, Ljubljana (SLO)

together with Klemens Czurda

*5-channel audio installation (01:15:33), 3-channel video installation (VHS), photographs*

The project Vlado Z. was created on the basis of found documents from which the life of a stranger can be reconstructed: that of the Croatian Vlado Z., who commutes between Yugoslavia and various European countries in the 1980s. In 1990, he drives an Audi 80 from Paris to Zagreb, is stopped in Karlsruhe, accused of car theft and imprisoned. His letters reveal, that his family, is in Yugoslavia, which is in the process of breaking apart, in a zone fought over by Serbs and Croats. In many ways, his story is inextricably intertwined with the space of the former Yugoslavia and its complex relationship with the West.

Since 2013, Klemens Czurda and I have been researching, traveling and filming together, searching for material and adequate forms to tell Vlado Z.'s story. Over the years of work, Vlado Z.'s documents have intermingled with our own. Our speculations and interpretations, as well as the acts of translation and memory that have been created over time, have become part of the material. The multimedia installation in Kino Šiška showed a new intermediate state on the basis of this material development.









Vlado





Perfect state! a disembodied cake in a punch bowl. The light modern art – performance and installation

23.08.–15.09.2021

Orgelfabrik Durlach

*Exhibition together with Gin Bahc and Katarina Baumann*

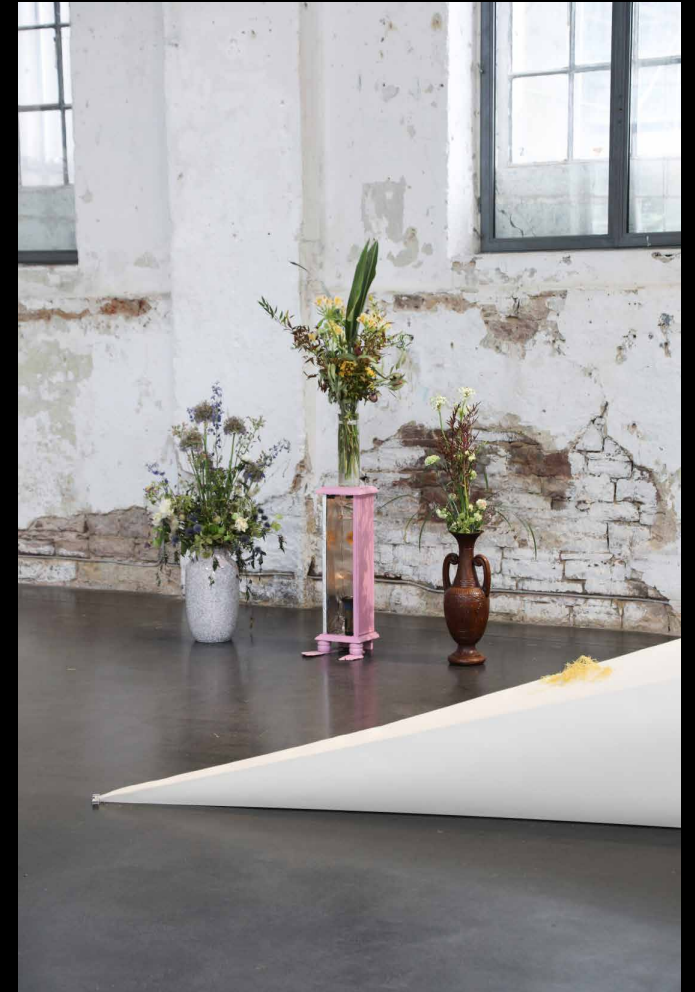
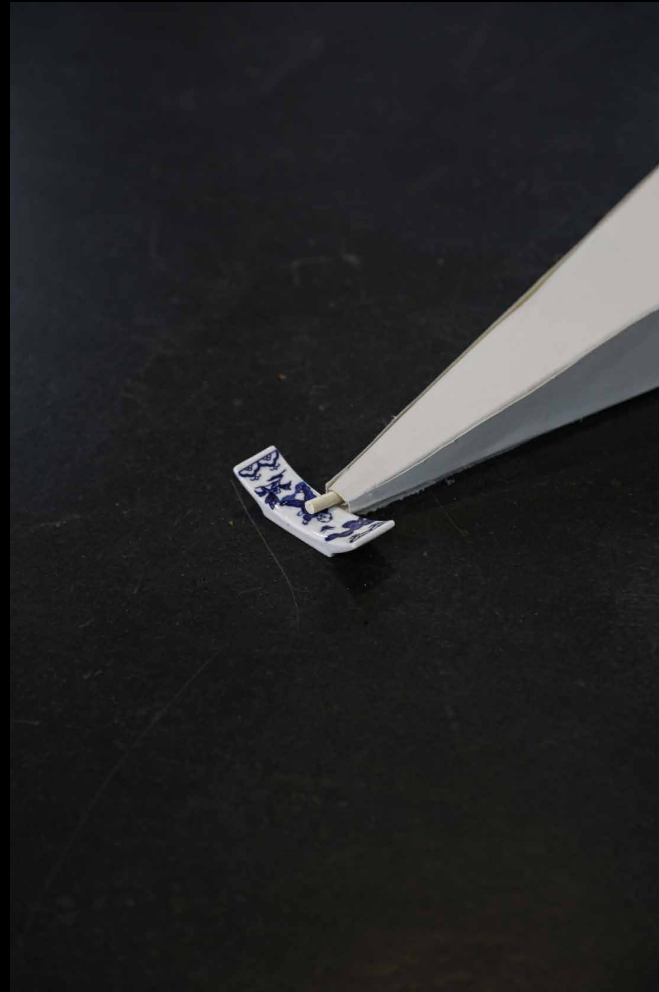
The exhibition "Perfect state! a disembodied cake in a punch bowl", is one possibility of what happens when Gin Bahc, Katarina Baumann and Judith Milz are together. Bahc / Baumann / Milz's respective works are about the relationship between idea and form – their works correlate with things that are on the outside. The questions that Bahc / Baumann / Milz ask themselves in joint conversations and their mutual understanding of what it means to work on sth. are shown in the shared space and framework in the form of installation objects, which also become the basis of performative moments.

Speech: Heidi Herzig

Stand-Up: Igor Maier



*Perfekter Zustand!*







Katarina Baumann



Perfekter Zustand!







Judith Milz (\*10.11.1989) studied at the University of Arts and Design Karlsruhe and the Academy of Fine Arts Leipzig and lives and works in Marseille and Karlsruhe.

In her work, Judith Milz explores and develops possibilities of narrating: sculptural, performative, photographic, journalistic. She is interested in the incidental, everyday actions, the situational and the anecdotal. Her work always moves between what seems mundane, what is private, personally remembered and told, and what is socio-politically significant. In creating and elaborating projects, the idea of contemporaneity is elementary—that of others or one's own. For the working practice in which Judith Milz approaches and processes topics, the image of a catalyst or heater is suitable as a metaphor. Often these works also include performative practices as writing, singing, and reading—often from elevated locations, such as from chairs, high stands, church steeples, or from crane cabins.

In recent years, Judith Milz has increasingly engaged with private and public archives. As a practice of artistic research, this preoccupation significantly influences her often site- and context-specific developed works. A situational agility in the working process, to get involved, to let oneself be taken in, to inscribe oneself into a thing, is inherent in her projects.

## Contact

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