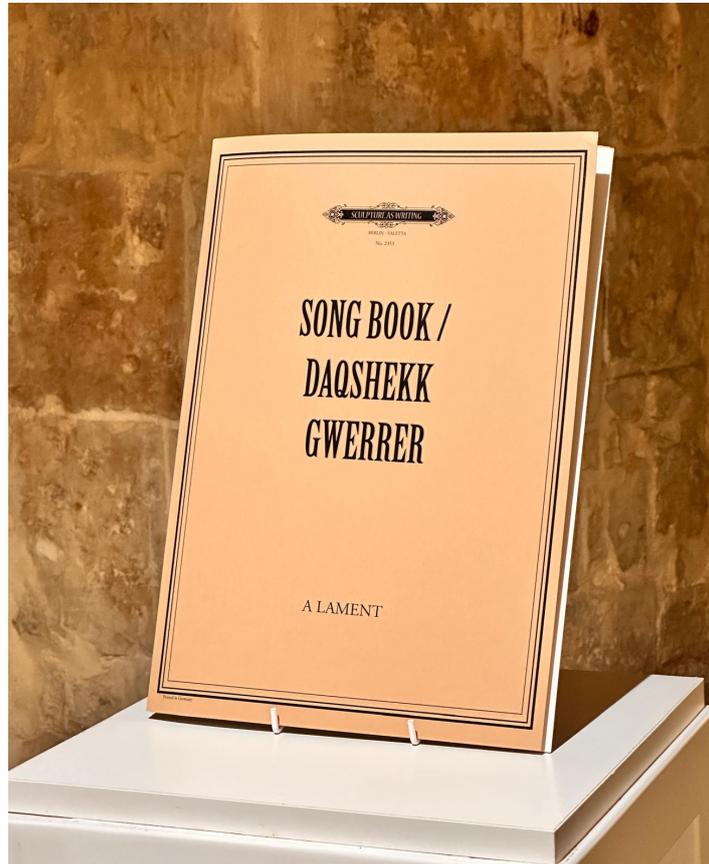


KIRSTEN PALZ



Kirsten Palz, *Song Book Daqshekk Gwerrer, A Lament* (2025), digital print, cover plus inlay, 23 x 33 cm

Edition: 10 + 2 AP

Price: € 200 Euro + VAT

Song Book / Daqshekk Gwerrer, A Lament (2025) is a new work by Kirsten Palz - specially commissioned for this exhibition - reimagining her 2022 performance *nie wieder krieg* ("never again war"), originally performed at Berlin's Neue Nationalgalerie upon the outbreak of war in Ukraine. The title references the rallying cry of German artist and pacifist Käthe Kollwitz, whose poster *Nie wieder Krieg!* (1924) became one of the most powerful visual statements of the twentieth century against the horrors of war. A century later, Palz's lament revives this cry in another voice, another language, and another geopolitical moment — as global powers once again descend into the obscene theatre of militarized greed and destruction.

Translated into Maltese for *Art from Elsewhere: DEEP THROAT*, the work takes the form of a songbook, a manual, a score for resistance. The act of translation transforms the piece into a

local utterance, resonating deeply within Malta's own layered histories of colonization, conflict, and survival at the culturally charged crossroads of the Mediterranean, between Europe, Africa, and the Middle East.

For the exhibition's opening, artist, singer, and activist Rachelle Bezzina performs an interpretive version of Palz's lament, lending it a new corporeality and emotional register, while also expanding its call for peace into a collective act of remembrance and defiance. Bezzina's interpretation of *Daqshekk Gwerrer* extends the work's gesture of protest into a living, evolving conversation between voices, generations, and geographies.

At a time of escalating wars and geopolitical unrest - from Ukraine and Gaza to far beyond beyond - Palz's work stands as a protest against the numb repetition of history. It is a refusal of silence in the face of state-sanctioned violence and a mourning song for the failure of humanity to learn from its own devastation. In the context of a world once again engulfed by war, Palz's lament acquires renewed urgency. Her work does not illustrate catastrophe but insists upon the ethical necessity of articulation - to name, to resist, to mourn. Against the numbing repetition of global violence, *Song Book / Daqshekk Gwerrer* is an act of radical attentiveness: a refusal to forget, a plea to interrupt the cycles of destruction that threaten to define our age.

Within her broader practice of "Sculpture as Writing", Palz conceives language itself as a sculptural material - something to be molded at need, shaped, inscribed, and offered as both object and action. Each iteration of the work, each translation, and each performance becomes an act of renewal, a moment of solidarity that resists the erasure of empathy.

In the context of *Art from Elsewhere: DEEP THROAT*, *Song Book / Daqshekk Gwerrer* resonates as both a score and a warning – a voice raised in uncompromising witness amidst the perverse noise of geopolitical spectacle. This work stands as a moral and aesthetic counterpoint to the perversions of geopolitics that the exhibition exposes - a lament that refuses to become mute, and a reminder that the act of speaking, singing, or writing "never again" is itself an act of resistance against the machinery of perpetual war.

"Sculpture as Writing' is an archive – elementary entities; the manual, the score, the flyer, the playwright, the architectural plan, the choreography or the data-set. They exist before the performance, before the realisation, before the show. It is thus a speculative open process for new actors; be it a visitor, a curator, a collective, an actor, a director or a performer.

'Sculpture as Writing' is independent towards any previous staging and find power in the future. Each new interpretation, performance or act of a singular work from the archive becomes unique within the new engagement. I welcome this uncertainty.

The fragmented and independent representation suits my practice that is performative and changes with every iteration. Everyone is invited to engage."

– Kirsten Palz

ARTIST BIO: www.kirstenpalz.com

KIRSTEN PALZ (born 1971 in Copenhagen, Denmark. Lives and works in Berlin.)

Kirsten Palz is a Berlin-based conceptual artist and educator, trained in Fine Arts at the School of Visual Arts, New York (1994–98), and Computer Science at IT-University Copenhagen (1999–2003). Palz interweaves art, technology, language, and ecological critique. Her multidisciplinary practice — collected under the heading “Sculpture as Writing” — blends performance, video, installation, text, generative music, linguistic and structural form, programming, data-mining, and AI-driven media to explore aesthetics, environments, and ecological loss. The archive *Sculpture as Writing*, on which Palz has been working for over 15 years, is structured around text-based works consisting of more than 470 individual manuals, choreographies, and compositions. The works have been presented in exhibitions, performances, and readings in Germany and abroad.

Her work addresses pressing global issues such as climate change, species extinction, the influence of the pharmaceutical industry, destructive consumption patterns, and the accelerated degradation of Earth's ecosystems. Palz's practice integrates conceptual methodologies with interdisciplinary approaches, research-driven processes, and new technologies. Her methods include self-written texts, the use of AI, pop-cultural aesthetics, and scientific research methodologies, including research into data from institutional libraries and private companies, to create knowledge-based works. These are collected in Palz's *Chronicle of Extinction* archive, which centres on themes of climate change and the destruction of biodiversity.

Selected recent solo exhibition include: Pavillon Milchhof, Berlin, Germany (2024); Four Boxes, Krabbesholm, (Denmark) (2024); Changing Room, Berlin, Germany (2022, 2020, 2019); Neue Nationalgalerie, Berlin, Germany (2022); Spor Küblü, Berlin, Germany (2020); SCHARAUN, Siemensstadt, Berlin, Germany (2019); Hamburger Bahnhof Museum for Contemporary Art, Berlin (2018); Botschaft, Berlin, Germany (2017); The National Museum, Berlin, Germany (2016); Schwartzsche Villa, Berlin, Germany (2015); Grimmuseum, Berlin, Germany (2015); MOMENTUM, Berlin, Germany (2015); KW Institute for Contemporary Art, Berlin, Germany (2014); and many others.

Recent selected group exhibitions include: The National Museum, Berlin, Germany (2025, 2023); Spor Klübü, Berlin, Germany (2024, 2019, 2018, 2016); Gregory Allcar Museum of Art, Colorado State University, Michigan, USA (2023); LAGOS, Mexico City, Mexico (2023); Irenic Projects, Los Angeles, California, USA (2022); Stadtraum, Berlin, Germany (2021); MOMENTUM, Berlin, Germany (2021); Zionskirche, Berlin, Germany (2021); Tokyo Wondersite, Tokyo, Japan (2016); Tete, Berlin, Germany (2016); BarBabette, Berlin, Germany (2015); Den Frie, Copenhagen, Denmark (2015); Month of Performance Art, MOMENTUM, Berlin, Germany (2015); Neue Nationalgalerie, Staatliche Museen, Berlin, Germany (2014), among many others.