

# Left Melancholia



Magdalena Wisniowska  
2018







214 E 3 St.  
Block 385 Lot 11  
5 story walk-up old law tenement

Owned by Harpool Realty Inc., 608 E 11 St., NYC  
Contracts signed by Harry J. Shapolsky, President ('63)  
Martin Shapolsky, President ('64)  
Principal Harry J. Shapolsky (according to Real Estate  
Directory of Manhattan)

Acquired 8-21-1963 from John the Baptist Foundation,  
c/o The Bank of New York, 48 Wall St., NYC,  
for \$237,000.- (also 7 other bldgs.)

\$150,000.- mortgage at 6% interest, 8-19-1963, due  
8-19-1968, held by The Ministers and Missionaries  
Benefit Board of the American Baptist Convention,  
475 Riverside Drive, NYC (also on 7 other bldgs.)

Assessed land value \$25,000.-, total \$75,000.- (includ-  
ing 212 and 216 E 3 St.) (1971)

216 E 3 St.  
Block 385 Lot 11  
5 story walk-up old law tenement

Owned by Harpool Realty Inc., 608 E 11 St., NYC  
Contracts signed by Harry J. Shapolsky, President ('63)  
Martin Shapolsky, President ('64)  
Principal Harry J. Shapolsky (according to Real Estate  
Directory of Manhattan)

Acquired 8-21-1963 from John the Baptist Foundation,  
c/o The Bank of New York, 48 Wall St., NYC,  
for \$237,000.- (also 7 other bldgs.)

\$150,000.- mortgage at 6% interest, 8-19-1963, due  
8-19-1968, held by The Ministers and Missionaries  
Benefit Board of the American Baptist Convention,  
475 Riverside Drive, NYC (also on 7 other bldgs.)

Assessed land value \$25,000.-, total \$75,000.- (includ-  
ing 212-14 E 3 St.) (1971)

228 E 3 St.  
Block 385 Lot 19  
24 x 105' 5 story walk-up old law tenement

Owned by Harpool Realty Inc., 608 E 11 St., NYC  
Contracts signed by Harry J. Shapolsky, President ('63)  
Martin Shapolsky, President ('64)

Acquired from John the Baptist Foundation  
c/o The Bank of New York, 48 Wall St., NYC  
for \$237,000.- (also 5 other properties), 8-21-1963

\$150,000.- mortgage (also on 5 other properties) at 6%  
interest as of 8-19-1963 due 8-19-1968

held by The Ministers and Missionaries Benefit Board of  
The American Baptist Convention, 475 Riverside Dr. NYC  
Assessed land value \$8,000.- total \$28,000.- (1971)

292 E 3 St.  
Block 378 Lot 19  
22 x 105' 5 story walk-up semi-fireproof apt. bldg.

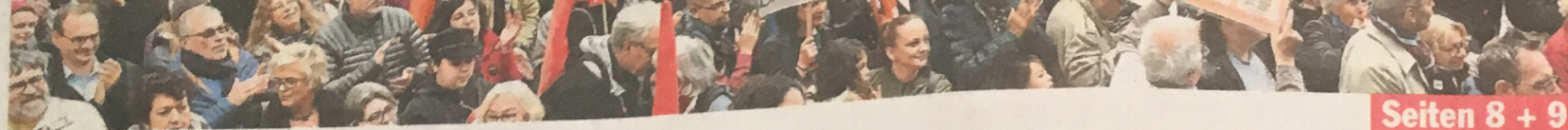
Owned by Brewster Realty Corp., 608 E 11 St., NYC  
Contracts signed by Seymour Weinfeld, President  
Alfred Payer, Vicepresident  
Principal Harry J. Shapolsky (according to Real Estate  
Directory of Manhattan)

Acquired 10-23-1965 from Appenau Properties Inc.  
475 Riverside Drive, NYC, Frank L. Taylor, President  
\$95,000.- mortgage at 6% interest, 10-23-1965, held by  
The Ministers and Missionaries Benefit Board of The  
American Baptist Convention, 475 Riverside Drive, NYC  
(also on 312 E 3 St.)

Assessed land value \$6,500.-, total \$55,000.- (1971)

- Hans Haacke, ***Shapolski et al. Manhattan Real Estate Holdings, a Real Time Social System, as of May 1, 1971***, 1971 - 142 photos with data sheets, 2 maps, 6 charts, slide excerpt.
- consisted of culminate recorded facts available in the New York Public Library, collected and presented by the artist.
- concerned real estate dealing of one or two families, who under the guises of holding companies and corporate entities assembled empires of slum housing in New York.
- As a result Haacke's scheduled retrospective at the Guggenheim Museum was canceled by the Museum's director, Thomas Messer, and the curator, Edward Fry, fired.





Seiten 8 + 9

www.weinzelt.com



# Die Mega-Deals der Immobilien-Haie

# So wird München verspekuliert!

Seite 3

Nachrichten

■ „Astro-Alex“ jetzt ISS-Kommandant



**Projektstipendien Junge Kunst / Neue Medien  
für Bildende Kunst und Musik**

**Stipendien für Bildende Kunst und Musik**

**Leonhard und Ida Wolf-Gedächtnispreise  
für Bildende Kunst und Musik**

**VERLEIHUNG 2017**



**Landeshauptstadt  
München  
Kulturreferat**



## Tim Bennett

- 1973 geboren in Rochdale, Großbritannien  
2000-05 Studium der Malerei und Bildhauerei bei Ben Willikens und Hermann Pitz an der Akademie der Bildenden Künste München  
2003 Auslandsstipendium an der Academy of Fine Arts, Helsinki  
2006-08 Master of Fine Arts am Goldsmiths College, London

### Stipendien / Auszeichnungen

- 2004 Studienförderung durch das Cusanuswerk (bis 2008)  
2003 Erasmusstipendium an der University of the Arts Helsinki  
2002 Stipendium für ausländische Studierende des Bayerischen Staatsministeriums für Bildung und Kultus, Wissenschaft und Kunst

### Ausstellungen (Auswahl ab 2013)

- 2017 *Beletage*, GiG Munich, München  
*Stalaktiten*, Atelier Susanne Wagner, München  
*Shopping Mall*, Galerie der Künstler, München  
*The Thanker*, Linn Born Collection, München  
2016 *Gruppetto*, Kunstarkaden, München  
*MEISTER*, Galerie Jo van de Loo, München  
*Arbeiten aus Keramik*, zu Gast bei Gerhard Rischart zusammen mit Stephanie Senge, München  
*Mehr als Schwarz & Weiß. 800 Jahre Dominikanerorden*, Adlersberg, Regensburg  
2015 *Artiste demollisseur*, Alte Post, Wien  
*Then is now*, Galerie Bezirk Oberbayern, München  
*Salon de Bobanisme*, Atelier Boban, München  
*Walking Dots*, Galerie der Künstler, München  
2014 Förderpreise der Landeshauptstadt München, Ausstellung der Nominierungen, Lothringer\_13\_Halle, München  
*LePingLePong*, Galerie Jo van de Loo, München  
*time is a waste*, Galerie Jo van de Loo, München  
Jahresgaben, Kunstraum München  
*Bienvenue*, Galerie Jahn, Baaderstraße, München  
2013 *justforanightandaday*, Galerie Jo van de Loo, München  
*Konstrukt*, Galerie Jahn, Baaderstraße, München  
*Wandstücke*, Galerie Oberem, Bremen  
Jahresgaben, Kunstverein München

[www.tim-bennett.com](http://www.tim-bennett.com)

## Stipendium Bildende Kunst 2017

### Jurybegründung

Tim Bennett (1973 geboren in Rochdale, GB) hat Malerei und Bildhauerei bei Ben Willikens und Hermann Pitz an der Akademie der Bildenden Künste München studiert und seinen Master of Fine Arts am Goldsmiths College in London gemacht. Seit 15 Jahren lebt und arbeitet er als freischaffender Künstler in München. In seinen Werken, die bildhauerische Prozesse und malerische Qualitäten vereinen, bedient er sich häufig handelsüblicher Baustoffe wie Gips und Gipskarton, Marmor, Zement oder Holz. Bewusst werden die durch den Herstellungsprozess bedingten formalen Eigenschaften der Materialien aufgegriffen und thematisiert. Durch die Betonung der künstlerischen Geste, durch Verfahren der Neukontextualisierung und Veredelung werden die Materialien in neue Bedeutungsräume überführt.

In seinem Projektvorhaben einer „Scheinsanierung“ eines leerstehenden Ladenlokals in Obergiesing implantiert Tim Bennett seine künstlerische Arbeitsweise temporär in den alltäglichen öffentlichen Raum. Ein Ladenraum wird zur performativen Skulptur, indem er mit grünen Gipskartonplatten ausgekleidet wird, die verspachtelt und geschliffen werden. Graffiti-Texte zum Thema Luxussanierung und Gentrifizierung, die der Künstler zuvor im Stadtteil recherchiert hat, werden in die Oberflächen der Gipskartonwände eingefräst. Nach der Eröffnung wird der Raum durch Vorträge und Interventionen von Münchner Künstlerinnen und Künstlern bespielt, die Bennett zu seinem Projekt einlädt. Als Link an einer zentralen Stelle in der Stadt werden zugleich zwei großformatige Fotoarbeiten von der Rauminstallation auf der Kunst-Insel am Lenbachplatz präsentiert. Die Ästhetisierung der Prozesse von Sanierungsmaßnahmen steht im Vordergrund von Bennetts Aktion, mit der er nicht zuletzt auch die Funktion, die Kunst bei der Veränderung und Kommerzialisierung des Stadtraums spielen kann, bewusst macht und hinterfragt.



- In 2017, the city of Munich's Kulturreferat gave funding, the Stipendium Bildene Kunst, for Tim Bennett to present work on gentrification in an empty commercial property.



Neueröffnung

**Johannes  
Evers**

Do 29.11.18  
18–22 Uhr

**Sarah  
Lehnerer**

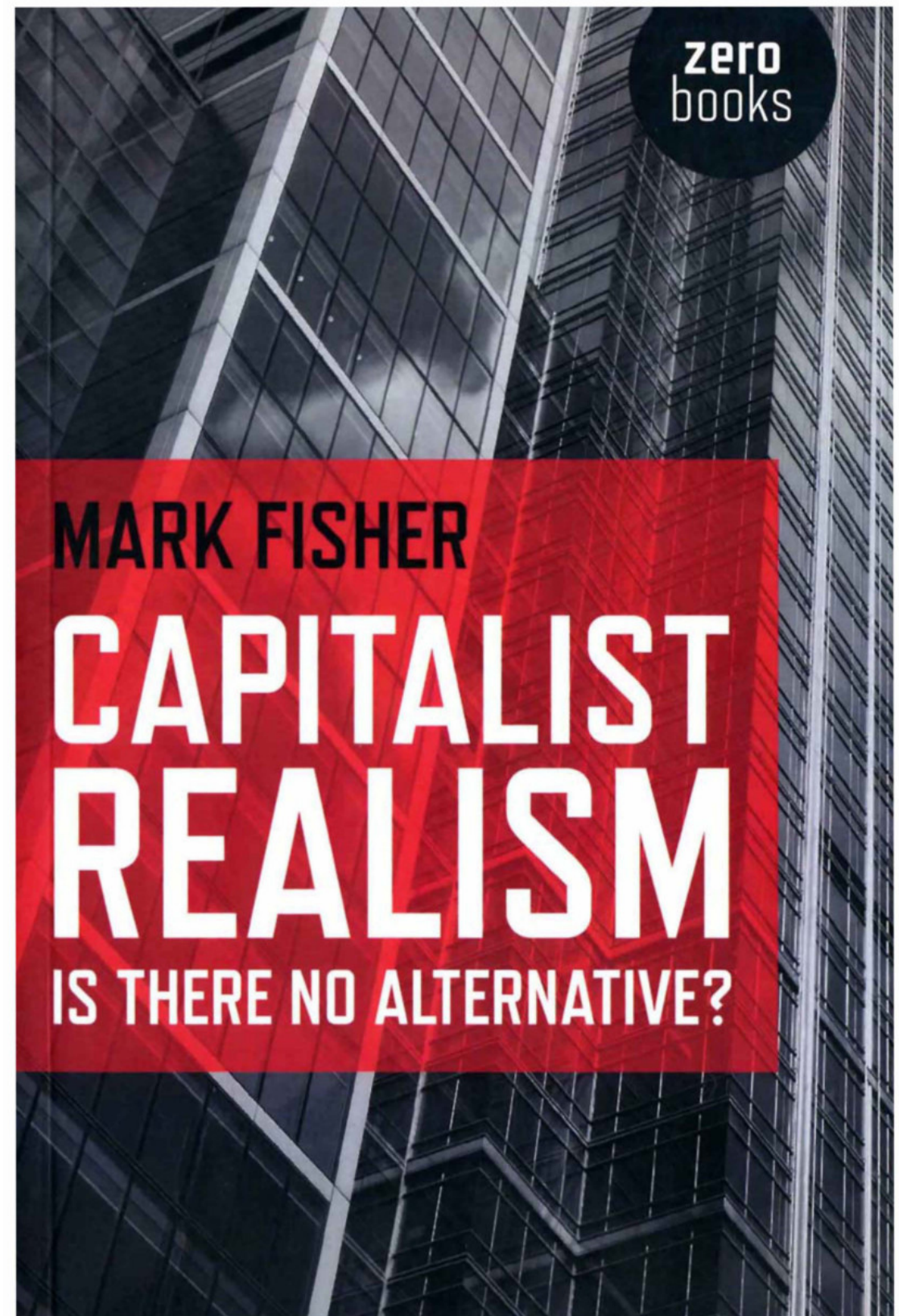
**Magdalena  
Wisniowska**

# Capitalism Realism

Mark Fisher

2009

Zero Books





Mark Fisher (1968 -2017) also known as the blogger "k-punk", was a British writer, critic, cultural theorist, and teacher based in the Department of Visual Cultures at Goldsmiths, University of London.

Fisher published several books, including the unexpected success *Capitalist Realism: Is There No Alternative?* (2009), and contributed to publications such as *The Wire*, *Fact*, *New Statesman* and *Sight & Sound*. He was also the co-founder of *Zero Books*, and later *Repeater Books*. He committed suicide January 2017, shortly before the publication of his latest book *The Weird and the Eerie* (2017).





- In *Capitalist Realism*, Mark Fisher repurposes the term ‘capitalist realism’ to describe the extent to which the capitalist system is all-prevalent now.
- He writes, ‘not only is capitalism the only viable political and economic system, but also that it is now impossible even to imagine a coherent alternative to it’ (2).
- Using the quote attributed to both Slavoj Žižek and Frederic Jameson, he writes ‘it is easier to imagine the end of the world than an end to capitalism’ (2).
- These ideas proved to be especially relevant after the 2008 economic crisis.







- For Fisher, capitalist realism resembles a kind of pervasive atmosphere that affects areas of cultural production, political-economic activity, and general thought. It includes art.
- While commodification has always played a role in 20th century art, he argues that now the struggle between subversion and incorporation has been played out.
- He gives the example of 'alternative' or 'independent' cultural zones where older gestures of rebellion can be endlessly repeated, as if for the first time.

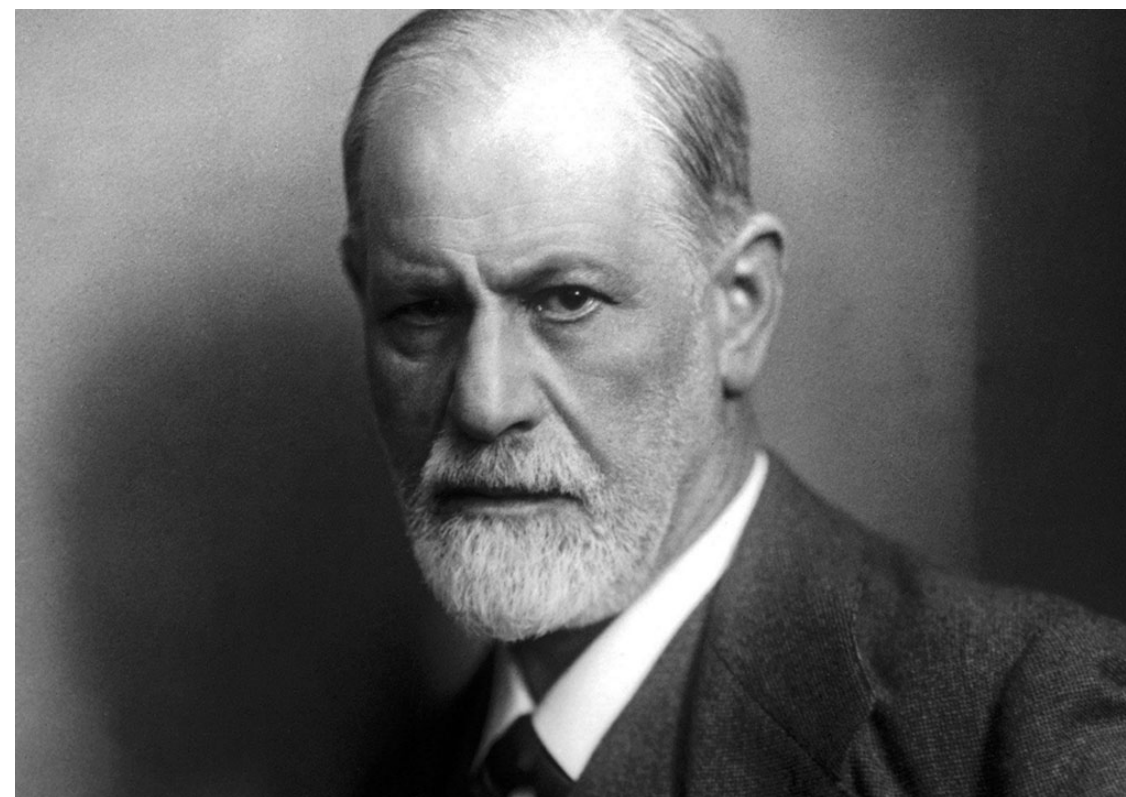


- For Fisher, these alternative spaces would function like ‘Wall-E,’ the Disney Pixar animation film, providing a safe means of consuming anti-capitalism without actually challenging the system.
- Dissent is thus assimilated and transformed into entertainment.
- We are all complicit in capitalism flourishing off anti-capitalism.
- So long as we believe capitalism is bad, we are free to continue participating in capitalist exchange.



- Fisher accurately attributes current feelings of political impotence to capitalism and neoliberalism economics, but...
- ...succumbs to what Walter Benjamin, Kästner's poems, described as **'left melancholia' or 'Linke Melancholie.'**
- In his violent attack on Erich Kästner and Kurt Tucholsky, Benjamin he accuses them of turning revolutionary goals into objects of amusement, their works as vibrant as 'coffeehouses after the closure of the stock exchange.'
- For Benjamin 'left melancholia' became the epithet for the revolutionary, who is more attached to his political ideal - or even the failure of this ideal - than seizing radical possibilities for change in the present. (see Wendy Brown's essay on Stuart Hall, 'Resisting Left Melancholia' 1999)







- **Sigmund Freud, 'On Transience' (1915)**
- Describes a conversation he had with a painter before the first world war.
- For conversation partner, the transience of beauty seems to diminish its possible enjoyment.
- Freud argues this is because it anticipates a mourning for its loss.
- Freud links the human activity of mourning with an abstract concept for the first time.

- **Sigmund Freud, 'Mourning and Melancholia' (1920)**
- Melancholia (**Melancholie**) is however different to mourning (**Trauer**), despite sharing many of the symptoms as well as the causes.
- Both are painful reactions to the loss of a loved object.
- But the melancholic is unaware of what he has lost - he might know whom he had lost but not what he had lost in him. His loss is unconscious.
- Hence the melancholic turns inwards, against himself. The loss of the object becomes loss of the ego.



## Counter position unavailable?

- Does the left suffer from melancholy because there is no alternative to capitalism in the present?
- Or is the left's inability to come up with an alternative a consequence of its melancholy, its inability to mourn its lost object, turning its sufferings against itself?

