

Wachstumsrückgangskegel

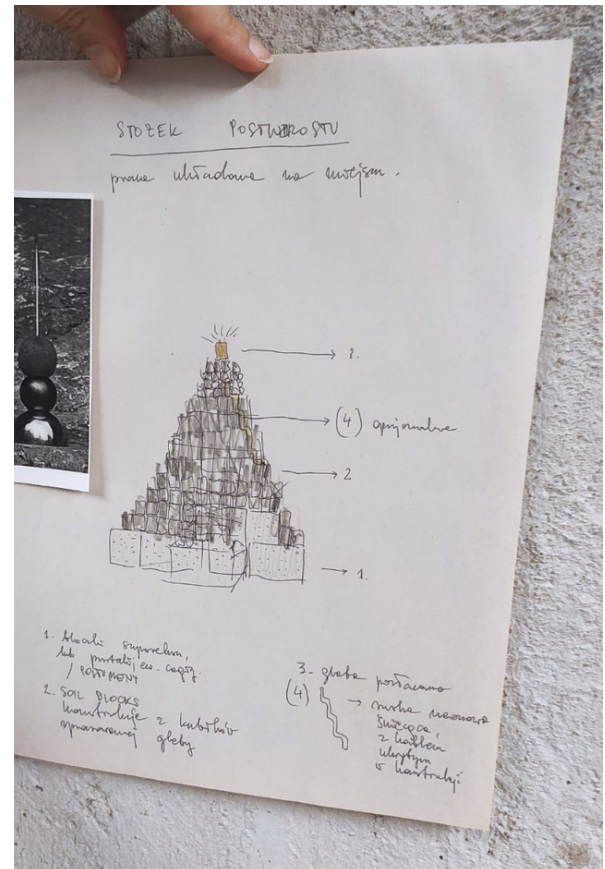
concrete, soil, golden leaf, neon

In its form refers to buddhist *stupa** and it accumulates goodness for an uncertain future. It is built with the intention for degrowth** – the reduction of the constant economic growth.

The cone (der Kegel) is laid out of pressed soil-blocks on a foundation made of development waste. The base of the cone is a found object – concrete block, similar to any of uncounted beton blocks on the construction sites of developers investments around the world. The dried blocks of the nutritious, pressed soil are “cultures” for new seeds. The soil-blocks technique of growing plants was developed in Mexico long before the colonial times. Soil-block in my work are made with the help of a special soil-press designed by M. Ladbrooke (<https://www.soilblockers.co.uk/pages/our-story>). A stream of neon light is flowing down the cone, on top of which a gilded nugget has been placed. This kind of *stupa* is a homage to the degrowth goals. The work refers to the Benjaminian metaphor of progress as a chaotically growing ruin of history.

*a cone-form Buddhist building, may be a reliquary, that represents the awaken Budda mind

**a term used both by political, economic and social movements as well as in many theories criticising the economic growth paradigm.



On the right – the first sketch. >

Below and aside – the prototype. I would like build more *Wachstumsrückgangskegel* in the nature or in many different places. As tha „banks” for the „money”. v



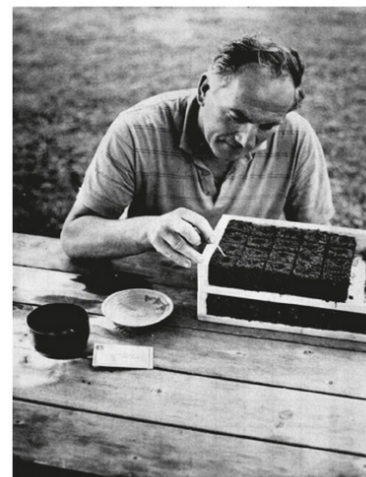
Stupas example

https://de.wiktionary.org/wiki/Stupa#/media/Datei:Borobodur-IMG_3866.JPG



soil-blocks and M. Ladbrooke

<https://www.soilblockers.co.uk/pages/our-story>



Meeting Mr Ladbrooke

With their inheritance from Don, the sisters started looking for ways to work

Where did soil blocks originate? Soil blocks have been used in Mexico, since the birth of Christ, in the highly developed chinampas agricultural system. Farmers would scoop nutrient-rich muck up from the bottom of canals and spread it in a mass two inches thick. As it dried, it was cut into squares, and a small hole poked into the top of each one, for seeds. These soil blocks were called “chapines.” This system still survives near Mexico City. We don’t know if the technique travelled to Holland and England, or was reinvented there. We do know that the first handblockers were made with heavy steel frames about a hundred years ago.

KAMA SOKOLNICKA

– born 1978 in Wrocław, Poland. Lives and works in Berlin and Wrocław. Visual artist, designer of books, album covers and illustrations. Her artistic practice is based on montage as a conceptual process. Observing the relationship between transmitter and receptor, her works are observations on imperfections and errors in reading, listening and understanding. Her work is characterised by restraint in the use of materials and varies in form from collage, painting, object, site-specific installation to concrete sculpture.

She has participated in many solo and group exhibitions, her works were internationally presented i.a. on Liverpool Biennial, Museum of Contemporary Art in Belgrade, FRAC Alsace, Künstlerhaus Bethanien Galerie in Berlin, Museum of Contemporary Art in Belgrade, Haus am Lützowplatz in Berlin, Ludwig Museum in Budapest, Luleå Art Biennial, Kunsthaus Dresden, Kunstmuseum Bochum, Beit Ha'ir in Tel Aviv, Zachęta National Gallery, Museum of Modern Art and CCA Ujazdowski Castle in Warsaw. She was a stipendist of Minister of Culture and National Heritage in 2011 and of their program „Kultura w sieci” 2020. She was also awarded by artist-in-residency programs, i.e. SomoS Berlin (DE, 2017), Künstlerhaus Bethanien (DE, 2016), Civitella Ranieri (IT, 2015), Art OMI (USA, 2013), La Malterie (FR, 2013).

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