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05. December 2015, Berlin

To Whom It May Concern:

This is a letter in support and solidarity of the non-profit Wiesenburg e.V., and a meager attempt to ask for a reconsideration of what *fairness* means in the eyes of Degewo. To start, I would like to raise a question from D. Laverdant in his essay *De la mission de l'art et du role des artistes: Salon de 1845* relating the role of city development to its fatal artistic impact:

*“What fate does the present movement of society have in store for architecture? [...] The problem becomes how, in a given space, to make use of the least amount of materials and to pack in the greatest number of people (while isolating them all from one another)...This tendency – indeed, this fait accompli – is the result of progressive subdividing...In a word, **each for himself and each by himself** has increasingly become the guiding principle of society, while the public wealth... is scattered and squandered. Such are the causes, at this moment in France, for the demise of monumentally scaled residential architecture. For private habitations, as they become narrower, are able to sustain but a narrow art. The artist, lacking space, is reduced to making statuettes and easel paintings...”*

Since well over five years the weight of the phrase “Der Wedding Kommt” has caused Wedding to suffer under extreme falsities and fallacies about what this term could actually signify. Dividing this portion of the city just north of tourist destination of Bernauer Strasse, most inhabitants of Berlin already know that Wedding is not coming, it is already well in existence and charming due to its diverse populations and scarcely remaining free space. Since Degewo has portioned its lot just north of this boarder and made its own plans for city renovations, particularly Wedding, I would like to recompose the phrase in order to be more accurate to the actions of its renters to: “Der Wedding Entfernt Sich.”

At the beginning of the 2015, Degewo started its renovations on Brunnenstrasse, which included, amongst many other ‘renovations’, the closing of the cultural center SUPERMARKT GmbH, a space for discussion and events around open source cultures and new media arts, followed by the destruction of three residential buildings on the opposite side of the street. Around the same time, the successful club and space for both experimental and popular music, Stadtbad Wedding, was also forced to close its doors. Upon receiving this e-mail from the members of


Wiesenburg, I am forced to ask: where is *the fairness* in the unforeseen foreclosure of the remaining cultural spaces in Wedding? Wie wohnt sie bei der Degewo?

Wiesenburg is a significant space due namely to exactly that: its space. On behalf of the dance community in Berlin, it stands as an accessible and approachable place where work can be developed without the necessity or pressure of presenting and performing a work. Wiesenburg is a place for artistic and technical research. On behalf of the organizational and curatorial community in Berlin, Wiesenburg has supplied us with proper lighting equipment for putting on professional shows in various event spaces presented in and outside of Berlin. Wiesenburg is a territory willing to share its resources. As a place where works have been created and developed, then to be presented outside in different parameters, this non-profit also proves itself to be a space for people to use and to come back to. Wiesenburg is a safe space for artists and for its community.

I find it hard to believe that the facilities of such a supportive and communal space can be closed due to safety measures without notice and within such a short time period. The hypocrisy of Degewo's statement in April contrasts significantly to the seemingly unfair acts that proceeded at the end of November this year, in fact, this hypocrisy can be acknowledged as quite the opposite of what fairness embodies. If Degewo takes away our material in order to pack more people into a foreseen fait accompli, the creative space which allows for the prospect of the expansion of art will instead, as Laverdant predicted in 1845 in Paris, diminish to a narrowed and restricted fictionalization of how art can be reduced to the arcades, without thought and space for growth. Lutz Ackermann of Degewo predicts in his declaration for the future of Wiesenburg *a place for neighborly activities and for art*, but in doing so, his vision is forgetting something significant: by taking this action, Degewo is extrapolating an already founded community of artists and families whom have already formed a fundamental relationship to the neighborhood of Wedding in and outside of the gates of Wiesenburg.

Wiesenburg should remain as a space for culture and community and I am willing to argue that myself, amongst many others of and from their community are willing to help in the reconstruction and fixtures necessary in order for it to remain in place and as a space for such. That, by definition, constitutes the condition of being fair and exercises fair-doings.

With sincerity,



Gretchen Sigrig Blegen

(Mitglied ausland projekt archiv e.V. / Vorstand Lucky Trimmer e.V. / Künstlerin und Kuratorin)