# "God doesn't play dice"









# **EXHIBITION CONCEPT**

# "GOD DOESN'T PLAY DICE"

Concept & Artist: Angelika Ann Kammerer

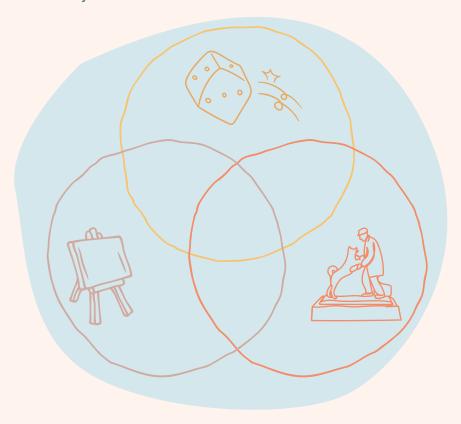


# THE IDEA

"God doesn't play dice" refers to a quote of Albert Einstein, who believed in chance. This title can be understood in different ways when it comes to the core of this exhibition: a series of objects with socially critical issues disguised as funny and harmless games. "Come and play with me!" the board game sculpture calls out to the viewer. But what looks like fun at first glance makes the smile on your face freeze on closer inspection.

Due to their high recognition value, the board game sculptures also have a low entry threshold for people who are otherwise neither interested in art nor in the topics covered.

In order to create a space and topic-filling unit, the exhibition includes not only boardgame-sculptures, but also smaller figural sculptures and paintings on the same or similar topics. The exhibition can be combined with works of art by other artists who deal with the same issues in a socially critical way.





# THE CONCEPT

The works of art impress on different levels:

#### PART 1 - ART EXHIBITION FOR THE GENERAL PUBLIC



The viewer will understand the social problem and critical structure by looking more closely at the artworks, which is possible while visiting the exhibition.

#### PART 2 - "ART TALK", A CONVERSATION ON AN INDIVIDUAL LEVEL



With a more detailed explanation of the game strategy and the facts on the topic by the artist or another qualified person, the viewer can get closer to the core of the topic. The conversation should follow the personal interests and priorities of the participants.



# THE CONCEPT

#### PART 3 - INTERACTIVE: JOINT GAME WITH DISCUSSION



But it is only through active participation in the game that you really immerse yourself mentally and emotionally in the work of art. A game round with selected participants under the expert guidance of a moderator is strongly recommended. It can be assumed that participating in these games will arouse a lot of emotions. As an example: the game **No Mercy!** is designed so that only few of the characters reach the end alive. This is deliberately chosen because it corresponds to reality. For this experience, it is crucial to select a work of art with the right theme for the respective target group.

#### DIFFERENT WORKS OF ART ON DIFFERENT TOPICS

There are works of art on various socially critical topics, such as human rights, refugees, human trafficking or xenophobia. Further works of art on the same or different topics will be added gradually. More information and the latest works of art can be found at angelika-ann-kammerer.com .



# THE CONCEPT

#### The concept consists of three parts

- Art exhibition for the general public
- "Art Talk" for a limited number of participants
- Interactive: Joint game with discussion

The subject of the artwork becomes more understandable for the viewer, the emotions run deeper and the problems are experienced more intensely the further one enters into the **core of the concept**. The concept can be used in a modular manner, with both the Art-Talk and the interactive game being independent modules. It would also be possible to give the participants in the art talk the opportunity to register as participants in an "interactive game" that has already been planned.



# THE ARTWORK

My works are seemingly playful and manipulative. The classic board games take the form of sculptural installations where societal scenarios are played out. Here, the viewer himself can choose to be a passive or an active participant in corruption, manipulation, abuse, neglect and oppression. Through the logic and dramaturgy of board games, a societal critique arises, as if everything were only part of a larger game strategy.

All artworks can be seen on angelika-ann-kammerer.com both in full screen and in detail.





#### **BOARDGAME-SCULPTURES**

- Mongerpoly / 2020 interactive sculpture on an accompanying table (160 x 160 cm)

  This work is about trafficking and prostitution. Instructions in english.
- Chemnitz Chasing / 2020 (i) interactive sculpture on an accompanying table (160 x 200 cm)

  This work is about right-wing extremism and xenophobia. Instructions in english.
- No Mercy! / 2020 interactive sculpture on an accompanying table (160 x 200 cm)

  This work is about the migration through the Sahara. Instructions in english.
- The Catch / 2020 interactive sculpture, hexagonal base plate (abt 160 x 160 cm)

  This work is about boat refugees on the Mediterranean.
- Dinghy / 2020 interactive sculpture, the boat's floor space (abt 160 x 30 cm)

  This work is about boat refugees on the Mediterranean.
- Mummy is so happy for Njala / 2021
   interactive sculpture, wall hung (120 x 120 x 5 cm)
   This work is about genital mutilation.

# ACHTUNG! WÄHLE EINES DIESER KUNSTWERKE FÜR DAS INTERAKTIVE SPIEL





## FIGURALE SCULPTURES

- Abuse / 2017
  figure in polyvinylclay on slate, 20 x 15 x 9 cm
- Saved? / 2015
   figure in polyvinylclay on driftwood, 20 x 70 x 7 cm
- The shelter / 2020 figure in polyvinylclay under a tarp, 49 x 42 x 22 cm





### **PAINTINGS**

- The Invisible (UN Human Rights, Art. 25) / 2021 acrylic paint on hardboard, 80 x 80 x 3 cm
- Eleni United Colors of Abuse / 2020
   colored pencils & pastels on paper, 70 x 120 cm, framed
- Naira United Colors of Abuse / 2020
   colored pencils & pastels on paper, 50 x 70 cm, framed
- On the death bed / 2015 acrylic paint on canvas, 60 x 50 cm





# THE TARGET AUDIENCE

Most people enjoy gaming and it is practiced by all social classes. It is human nature to comprehend through play. In order to create a reliable recognition value there have been chosen simple, well-known play strategies for the boardgame-sculptures, which clearly promotes the understanding of the artwork. The sculptures thus also invite visitors who are not used to experiencing and interpreting controversial art. A deliberately low entry barrier makes it easier to face the topic or to approach these difficult and compact topics through a serious conversation.



#### Possible target audience:

- All individuals with an interest in art
- All individuals with an interest in human rights and with social commitment
- School classes and groups of students who work with a topic within one of the works of art
- Employees and volunteers who work with one of the works of art on the topic in the public service, in the health sector, in NPOs or in social welfare
- All individuals with tasks in political education



# THE ARTIST



### **ANGELIKA ANN KAMMERER**

- born 1965-05-27 in Bethesda, Maryland USA
- brought up nearby Munich, Germany
- live and work in Mellböda / Öland, Sweden

#### **Education:**

2019/20	Konstlab, Lunnevad folkhögskola, Sweden
2019	Arthistory online, Staedel Museum, Germany

2014/15 Falkenbergs Konstskola, Sweden

#### **Exhibitions:**

2021	Pictures for the Human rights, Traveling exhibition, Germany
2021	Vårsalong, Himmelsberga konsthall, Öland, Sweden
2021	When she rises, we all rise, online artgallery118.com
2020	Afterall, Galleri NP33, Norrköping, Sweden
2018	Vårsalong, Himmelsberga konsthall, Öland, Sweden
2017	Vårsalong, Himmelsberga konsthall, Öland, Sweden
2017	Solo exhibition, Färgladan, Öland, Sweden



# THE ARTIST

99 With my work, I want to help people rethink their prejudices and approach socio-political issues from a new perspective. So I hope that my works of art can spark a discussion on this topic.

#### Art historically and contemporary references

**Joseph Beuys** is the originator of "Social Sculpture" (1967), a term that describes how art can bring positiv effects in society through language, thoughts and changes. Beuys propagated nothing less than a completely new conception of art as a social force.

**Öyvind Fahlström**'s "World Trade Monopoly" (1970) is a detailed review of the system in which the observer's critical thinking is activated. The art object is a game plan with the countries of the world as a playing field and it functions as a window through which the viewer can look at a changing world with constant manipulation and adjustment.

Margaretha Reichardts Hampelmann (1926), Bauhaus, made by Swiss manufacture Naef

**Adam Palmquist** (University of Gothenburg, 2021) carried out a study on gameification in skills development in the workplace. He developed a digital continuing education course, which was not turned into a game, but the learning experience in the course was playful. So far there have only been studies in which play elements are woven into school lessons. The focus of gameification lies in addition to the game on competition, reward and competitive thinking.

Jane McGonigal, Reality Is Broken - Why Games Make Us Better and How They Can Change the World. Penguin Books (2011).

"Today, I look forward and I see a future in which games once again are explicitly designed to improve quality of life, to prevent suffering, and to create real, widespread happiness."

Jane McGonigal



# CONTACT



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