

13.9.–22.11.2020,
Daniel Steegmann
Mangrané: *Dog Eye*
(EN) Kunsthalle
Münster

Kunsthalle Münster, Hafenweg 28, 5. Stock, 48155 Münster

Opening hours: Tue–Sun 12–6 pm (Free admission)

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Opening Soft Opening:

13.9.2020, 12–6 pm

Accompanying programme:

→ 27.09.2020, 3 pm, Kunsthalle Münster

Dog Eye. Guided tour with Franca Zitta, Assistant Curator
Kunsthalle Münster

→ 16.10.2020, 18 Uhr / 6 pm, Kunsthalle Münster

Dog Eye. Guided tour with Merle Radtke, Director Kunsthalle Münster

→ 22.11.2020, 15 Uhr / 3 pm, Kunsthalle Münster

Dog Eye. Guided tour with Merle Radtke, Director Kunsthalle Münster

In view of the current situation, we kindly request you to register in advance for the accompanying events:
kunsthalle@stadt-muenster.de. We will keep you informed on further events related to our exhibition
Daniel Steegmann Mangrané: *Dog Eye* on our website: www.kunsthalle-muenster.de

Colophon: Director Kunsthalle Münster: Merle Radtke / Curator of the Exhibition: Merle Radtke / Assistant Curator: Franca Zitta / Media Work: Artefakt Kulturkonzepte / Design: JMMP – Julian Mader, Max Prediger / Texts: Juliana Fausto, Merle Radtke / Editing: Franca Zitta, Merle Radtke / Translation: Barbara Lang (EN), Dominikus Müller (GER) / Technical Execution: Christian Geißler / Media Technology: Jan Enste / Construction: Sarel Debrand-Passard, Lennart Foppe, Jaimun Kim, Anne Krönker, Zauri Matikashvili, Marcel Schleyer, Alexander Wierer

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Waiting for the Ghosts to Show Up

A certain ghostliness inheres Daniel Steegmann Mangrané's exhibition. We are faced with various appearances whose existence we may doubt or which we simply have not really paid attention to, since they tend to stay under the radar or we somehow fell for their disguise. Perhaps we just haven't attached any importance to them, even though they are always present, always around us. The focus is on something invisible and nonetheless immanent in the world, inevitably comprising a confrontation with one's own non-seeing—inscribed in the field of consciousness as a blind spot, mocking any availability to the world and the self, and ultimately causing cracks in the concept of being, as Maurice Merleau-Ponty describes it.¹

Dog Eye (2020) ⁽¹⁾—taking the place of an introduction to the show at the Kunsthalle Münster is the eye of a dog that has undergone a metamorphosis: it has transformed into a geometric form of indistinct origin. The animal's intensive gaze escapes us. Through the artist's intervention it withdraws itself from comprehension, is broken up and scattered in all directions—giving the animal's presence an almost ghostly appearance. The cut, executed with a sharp device, appears as a brutal intervention; the line gives the animal's image an entirely new structure, and, based on the projected animation, the gesture of cutting is performed again and again—in complete silence.

The sound-based work *Quebreira* (2013) ⁽²⁾, by contrast, is characterized by overwhelming noise, transferred to a single human body. Point of departure for this work were sounds that Steegmann Mangrané recorded during a visit to a Brazilian oil platform. The ear-splitting noise, the monotonous vibration and quivering of heavy machines along with the workers' movements were translated into a sound piece by the flutist Joana Saraiva; almost deaf from the insistent soundscape of the platform, she traced the latter with her fingers, lips and in her entire body. She adapted it into a new form in which the immeasurability and the violent force of the oil rig were reduced to the scale of a single person.

Daniel Steegmann Mangrané's works—comprising installations, films, sound-based works, photographs, drawings, holograms and sculptures—

¹ Maurice Merleau-Ponty, *Das Sichtbare und das Unsichtbare*, translation: *The Visible and the Invisible*. Munich: Wilhelm Fink Verlag, 2004.

are marked by a poetic approach of overlapping geometric and abstract forms with organic elements: branches, leaves, insects and recently also dogs serve as integral components of his works. He combines and intertwines these to create an overall structure that subtly prompts us to question our own position in the world, and thus also our attitude toward our environment. We are called upon to rethink the prevailing western perception based on binary thinking, in terms of subject and object, nature and culture. Significant to Steegmann Mangrané's artistic practice is, among others, the philosophy of the Brazilian anthropologist Eduardo Viveiros de Castro, who is known, in addition to the idea of "the decolonization of thought", for his concept of multinaturalist perspectivism, based on the indigenous peoples of America's belief that everything is either human or animistic. The artist is concerned with finding a visual mode of expression for these thoughts, and this survey exhibition serves to illustrate his interest in versatile forms of perception. A dynamic mesh of relationships arises. Core pieces in this network are the two films, *Fog Dog* (2019/2020) (9) and *Phasmides* (2012) (12).

Fog Dog (9) is Steegmann Mangrané's first narrative film, with the Faculty of Fine Arts in Dhaka, Bangladesh serving as its set. The film, and also the photographs (4a–g), document the daily life at the school, including the coexistence of human and non-human inhabitants—the people teaching, learning and working there, and a considerable number of stray dogs. The building was designed in the early 1950s by the architect Muzharul Islam (1923–2012), who was considered as a pioneer of Bangladeshi modernism. Characterized by its open structure and geometric shapes, boundaries between the interior and exterior seem fluid. Hence, not only dogs have found their way into the building, but also an ambient soundscape composed of the tropical surroundings and urban noises intermingles with the stories of the "inner" part of the school. Especially on the level of sound, the fore- and background seem to alternate and blend into one another.

In which way the past shapes the present and the future is evidenced in a conversation between two women on the continued effects of Bangladesh's colonial past. They talk about the demise of a craft that had been systematically destroyed or rather brutally annihilated by the British, a

tradition they literally stamped out. As the evening approaches, the women and the students until then inhabiting the building leave the premises. The night falls, transforming the setting into a parallel world. The night guard and the stray dogs are left behind alone. A television report the night guard is watching addresses the consequences of climate change and how the deforestation of the Brazilian rainforests affects the Bangladesh coastline. The film thus illustrates the simultaneity of all kinds of events and stories capable of overcoming temporal and spatial confines. The nighttime also reveals who else is present in the building; the school is frequented by a phantom—scaring the guardian and haunting him even after the break of day. In his film Daniel Steegmann Mangrané draws on the aesthetics of the uncanny, with an underlying hybridity of the familiar and the unknown.

There is also something uncanny about the film *Phasmides* (12), whose protagonists are a number of stick insects, those bizarre shapes reminding of plant components, also known as ghost insects. The images feature the insect's transitory and seemingly lifeless presence in different environments—both organic and geometric—emphasizing the continually changing relationships they maintain with their surroundings: it is a play with camouflage and exposure, visibility and invisibility. The insects appear and disappear. Geometric shapes become organic and organic shapes reveal geometric properties; the living seems lifeless and the lifeless alive. This allows us to read the phasmids as an allegory of Steegmann Mangrané's contemplation. Much like the artist, the French artist historian and philosopher Georges Didi-Huberman, in his book *Phasmes* (1998), revealed his fascination with the insect, which he had first encountered at the Jardin des Plantes, or rather which he had first taken notice of there: "In order to see the phasmids appear, one must, quite contrarily, not concentrate one's gaze, but instead back away a bit and let it wander unintentionally—as I did more or less coincidentally, or perhaps in an anticipatory act of fear. But the two steps I took back suddenly confronted me with the alarming evidence that the little forest in the vivarium was the animal itself that had to go into hiding there."² So what initially appeared to be the background was actually the figure.

This play with visibility and invisibility, with figure and ground is continued in a series of holograms (2013) (6, 10, 16). Some of the holograms

2 Georges Didi-Huberman, *Phasmes. Essays über Erscheinungen von Photographien, Spielzeug, mystischen Texten, Bildausschnitten, Insekten, Tintenflecken, Traumerzählungen, Alltäglichkeiten, Skulpturen, Filmbildern ...*, original title: *Phasmes. Essais sur l'apparition* (1998). Cologne: Dumont, 2001, 18.

feature a stick insect between geometric shapes, others show branches. It is only through the viewer's own movement that the images become visible for him or her. It depends on one's own viewpoint in relation to the works, whether something appears and becomes discernible. The medium plays with the moment of surprise, whereby the same sort of feeling is addressed that underlies Didi-Huberman's perception. At the same time, a sense of insecurity arises when, in conjunction with one's movement, the depicted subjects, both stick and insect, come to life. Set in contrast to the holograms are the two *Rotating Tables / Speculative Devices* (2018) (5, 11), slowly spinning, mirrored discs on which lies a delicately split branch. Steegmann Mangrané, in different variations, performs acts of animation. By integrating aspects of movement, he creates a cinematic element—and thereby a formal play with animism. If in one work it is the movements of the viewers, in the other work a machine takes over the movement. Though quite evidently removed from their environment, these unquestionably are branches.

The split branch also transgresses into a figure in the work *Geometric / Biology* (2020) (7), in which the element of nature is contrasted with verticals, inscribing itself into them. A different situation is described in the wall painting *Morphogenesis / Cripsis* (2020) (8). Here, the artist directs our attention to the aspect of camouflage, in the form of crypsis, a defence strategy by which animals try to evade their predators by adopting to their environment. But by offering an overview of the different works featuring and examining the stick insects, Steegmann Mangrané also reveals the failure of the disguise strategy, as analysed by the French sociologist and philosopher Roger Caillois (1913–1978) in his essay on mimicry. As soon as the insects are no longer protected by their familiar surroundings of leaves or branches, they appear as bare, exposed, inevitably visible: “From whatever side one approaches things, the ultimate problem turns out in the final analysis to be that of distinction: distinction between the real and the imaginary, between waking and sleeping, between ignorance and knowledge – all of them, in short, distinctions in which valid consideration must demonstrate a keen awareness and the demand for resolution.”³ At the same time, in this survey of his works, the artist plays with the viewers' perception, with doubts that arise as to what they are actually facing.

3 Roger Caillois, “Mimicry and Legendary Psychasthenia.” In: *October*, vol. 31 (Winter 1984), 16–32, 16.

The geometric structures surrounding the insect in the film *Phasmides* (12) or in the *holograms* (6, 10, 16), and appearing as recurrent elements in the collage *Dog Eye* (1), are also key features of the artist's two large-scale glass works *Systemic Grid 17 (Window 2)* (2015) (3) and *Systemic Grid 124 (Window)* (2019) (13). They consist of hand-blown glass panes, meticulously cut and translated into a complex geometrical grid. The cuts are transferred to the space and the human body moving behind it. The transparent material plays both with the occurrences in the foreground and background and the focus of the human eye, jumping back and forth between the two levels—material and occurrence. The works therefore represent a direct intervention into the space by the artist, by which, similar to a kaleidoscope, a static image is disrupted. The spectator is at once looking at and looking through something, an act that reveals a direct connection between the work and the space. The glass panes are set in concrete cubes constructed according to plans drawn up by the Brazilian architect and designer Lina Bo Bardi (1914–1992), an explicit reference to the radical exhibition architecture she had designed for the presentation of collection at the Museu de Arte de São Paulo in 1968.

Cuts are also the guiding theme of the work *Kiti Ka'aeté (light drawings)* (2013) (14). The title results from the coupling of two terms in Tupi-Guaraní, an indigenous language of South America: *Ka'aeté* refers to the uncharted forest remote from developed territory and in local culture represents a mystical place inhabited by ghosts and gods. The word *Kiti* designates a cut executed with a sharp, man-made instrument. The cut is seen both as a wound and a graphic gesture.

Insights into the ideas behind the artist's works are offered by *Table with Objects* (since 1998) (15), a table on which different items are grouped, including models and small test pieces out of which works have been developed or that have never actually become distinct works. This assemblage can be understood as a point of departure of his thoughts and actions. The different elements create a space of possibilities: they give rise to questions, become objects of study and provide intriguing insights into projects of the past, present and future.

It is particularly in the formal and thematic mesh of relations between the individual works of the exhibition that Daniel Steegmann Mangrané's universe is revealed. His oeuvre proves to be deeply influenced by

Neo-Concretism, a movement that emerged in Brazil between the late 1950s and the early 1960s. Its representatives had integrated the recipients' physical experience directly into their works and thus triggered a process of democratization in the experience of art. Accordingly, the physical involvement of the audience also plays a vital role in the Daniel Steegmann Mangrané's practice. He relishes in the play with perception and enjoys incorporating the viewers, inviting them to become part of his works and thus renegotiate their relationship with reality: "I want all the attention, all the commitment, all the body and all the thinking of the viewer. I want him or her to be totally taken by the work or by the exhibition. I think deeply on how I can enhance the experience, and how I can steal the maximum amount of time and attention. [...] You think with your body and with your movement, and the mind is a muscle. So by changing the conditions of the viewer's body, you can change his state of mind, the way one acts or interacts, your perception of space and scale. Being capable of such transformation is what makes the medium of the exhibition so deeply rich."

Merle Radtke, Director Kunsthalle Münster
Translation: Barbara Lang

And spectres have a lot to say

Not long after the Fukushima nuclear disaster in 2011, people reported coming into contact with haunting experiences that were later identified as the ghosts of the missing ones. One of the most frightening stories concerning the phenomenon was about a dog in chains that was left behind by his owner. He was surrounded by an entire pack of other dogs in the afterlife, barking spectrally as he tried to enter the body of a medium: "There are dogs all around me – it's loud! They are barking so loudly I can't bear it. No! I don't want it. I don't want to be a dog," she screamed, as we read in Richard Lloyd Parry's book.¹ Before Fukushima, the worst nuclear accident on record occurred in 1986 in the city of Chernobyl. There, the dogs were also abandoned when the human population left. The Australian poet Stephen Edgar dedicated a poem to them, in which the tonic is the haunting: "*A town emptied of sounds/And lights and human acts, a haunted region// Through which in trails of scent/ The ghosts of their lost owners went parading.*"² In *Fog Dog* (9), directed by Daniel Steegmann Mangrané, the dogs abound in flesh and shadow and, yet there are no nuclear accidents, the scenario is the same: the Anthropocene, synchronically the time of the end and the end of time, populated by angry, melancholic and expectant spectres.

The movie opens with a series of shots of multispecies processes that welcome the dawn at the Faculty of Fine Arts of the University of Dhaka in Bangladesh. All senses are summoned up by the lush forms of tropical vegetation, the rustling leaves on trees, the ray of sunshine that insinuates itself through a spider web, or the symphony of birds and insects, humans, and a dog, culminating in a canine dance. The dancer seems to be sculpted by the same material as the building surrounding him—or the other way around. At this moment we already acknowledge the movie is set in a modernist building, which is precisely marked: the inside is cleaned by a woman, a man takes care of the garden, and the patio welcomes three lazy dogs, filmed from the only angle that allows the spectator to see the streets—the outside. Later, the students arrive and spend the day occupying all spaces.

1 Richard Lloyd Parry, *Ghosts of the Tsunami. Death and Life in Japan's Disaster Zone*. New York: MCD, 2017, 266.

2 Stephen Edgar apud Deborah Bird Rose, *Wild Dog Dreaming. Love and Extinction*. Charlottesville and London: University of Virginia Press. 2011, 90.

The shots, mostly static, present the peculiar feature of being at the same height as the dogs, which are everywhere. The camera follows these dogs, who may look like mongrels at first sight, but belong to the INDog breed, also known as the South Asia Pye Dog, from the Indian subcontinent, exhibiting their typical characteristics, such as average size, short coat, rectangular build, curved tail, pointed muzzle, and erect ears. Even though English colonization may have caused mixing among some populations, INDogs are one of the last varieties of Aboriginal dogs, as Dingoes in Australia and Formosan Taiwan dogs, i.e., remnants of the first groups that went through processes of codomestication with humans. As a result, these dogs, with their *Homo sapiens* commensals, have lived in that region at least since the Neolithic, which can be determined by the oldest fossils found. They're natives.

Subsequently, two other natives are portrayed, a young and an old lady, working with fabric. In the film's longest direct speech, the oldest of them performs a double task: while supervising her companion in their delicate craft, she tells a story about the process of English colonization that put an end to the rich tradition of her people, inventors and masters of muslin. Both actions are connected: learning to work with fabric means learning how the English usurped Dhaka, once the world's largest muslin exporter and, more important, how they expropriated the Bengali artisans's knowledge. "They cut off the thumbs of the weavers," she states. A horror tale. That the official historiography does not confirm this practice and yet it remains alive in the underground memory of these women is more than enough to turn it into a spectre.

Daylight dissolves into dusk. The departure of the weavers coincides with the arrival of the night watchman, who experiences the most tangible encounter with a ghost. But before being haunted by it, at the beginning of his shift, the watchman is haunted by images emitted by television waves that give him news from Brazil, not Mangrané's homeland, but where he currently lives, a country under a far-right government. A feminine voice informs that the Amazon forest is on fire and its collapse could mean the destruction of Earth's climate. "It is calculated that there will be 30 million Bangladeshi climate refugees by 2050." The watchman dreams of taking the hungry dogs to the Brazilian Amazon—to escape from hunger? From abandonment? From human indifference?—, but he is tormented by a

nightmare that unites both countries. The criminal fire that burns the Amazon also warms Dhaka.

As the night goes deeper, a blackout affects the school, making it almost impossible to remember that promising dawn, perhaps a consequence of the ominous future announced by the TV. What Mark Fisher has called *the eerie* permeates the atmosphere. As he says, there is "something where there should be nothing" or, maybe, "nothing where there should be something".³ Ears up. That's when the subtle body of fog dog proudly walks on the sidewalk of the building. Soon after, a thunderous sound interrupts the images and once again the film is devoured by darkness. As the watchman leaves the school the next day, finally freeing himself from that haunted place, in a beautiful long shot, he suspiciously looks at the dogs on the street, probably perceiving the thousands of years and stories that accompany them.

Fog Dog is a ghost film. And spectres have a lot to say, even if sometimes they cannot talk. In his writings on hauntology, Fisher discusses the possibility of an encounter between past and future spectres understood as virtualities that have not been actualized.⁴ If capitalism imposes itself as the only realism, canceling any future other than its own cannibalistic one, the act of insisting on cultivating and engaging in relationships with the spectres of virtualities, of imagination of futures that were not and cannot be, is not sterile. It is an act of resistance.

But how do the haunts of colonialism, expressed by a weaver, entangle with those of millenary dogs that insist on living in a modernist building that is already in the process of *kippleization*—a borrowed term from Phillip K. Dick? In addition, how do all these haunts entangle with those that, by a folding effect, link Bangladesh to the Amazon in a future at the same time dreamlike—"I'm gonna take you to Brazil one day, you know? To leave you in the jungles there"—and catastrophic? It's a matter of an aesthetic politics of the *haunt*. The English colonialism and its extractivist capitalism driving force have canceled a series of futures, those ones wrapped in a muslin as fine as mist that would even allow us to glimpse at an entire population running with their hunting dogs, now interrupted.

We face a project of the future, the modernist one, in front of which our colonized imagination, Fisher tells us, will fail to produce continuities.

3 Mark Fisher, *The Weird and the Eerie*. London: Repeater Books, 2016, 128.

4 Mark Fisher, *Ghosts of My Life. Writings on Depression, Hauntology and Lost Futures*. Winchester, Washington: Zero Books, 2014.

Several authors, including Isabelle Stengers and Fisher himself, state that the end of the belief in progress paralyzes our imaginative powers, leaving us with the same old outer space fantasies and futuristic architecture of the twentieth century. But who is that old lady, coming from that period, whose speech has something telluric in it concerning the mutilation, maybe not in the flesh that can be seen, but in that other one which composes the set of wisdoms that constitutes the knowledge and strength of a people, if not a haunting? What is that brief talk of the watchman, daring to dream of an Amazon of the future that, having overcome the flames, would still welcome a multiplicity of human and extra-humans and, who knows, would also shelter dogs that, even though natives, slowly seem to become immigrants in their own land? Above all, who is “Fog Dog” but the indiscernible spectre of Fisher’s past and Mangrané’s future that announces the precariousness of time as experienced by the human soliloquy, rising complexly in ghost, rest of flesh, bone, earth, water, stone, concrete, commensalism, people and community? It is not by chance that his appearance causes the collapse of the image.

Although *Fog Dog* leaves us face to face with the Anthropocene, operating a material and shamanic fold between two tropical and colonized countries, it overflows the melancholy that permeates the Fisherian hauntology. In the movie, another kind of ghost, a tropical one, also manifests itself. The statement that opens Thai filmmaker Apichatpong Weerasethakul’s press release for his *Uncle Boonmee Who Can Recall His Past Lives* (2010) inhabits another ontology, one of an animist type: “I believe in the transmigration of souls between humans, plants, animals, and ghosts”⁵. We can also find this type of ontology in other of Mangrané’s pieces, especially when the artist flirts with Amazonian cosmologies and Amerindian perspectivism. At first sight, from a western point of view, the non-coincidence between the terms ghosts and souls seems odd. Ghosts are here characterized as entities with full existential status and have transmigrating souls. At the same time, for Weerasethakul, cinema has the capacity to engender a mixed memory between his team and spectators, consequently creating a new past. “Synthetic past lives”, he says, a “time machine.” Ghosts and souls are actual entities in these blends, giving birth to this new past which is in its turn pregnant with new futures. According

to the filmmaker, cinema creates other worlds and lives—whose souls transmigrate.⁶ In “Ghosts of Darkness”, the filmmaker gifts us with a story that would have taken place in the province of Udon Thani about a man who exhibits films in small villages for a living. Hired by a mysterious figure, he sets up his improvised theater to an audience that arrives at night and pays attention to the movie without even blinking, their eyes glued to the screen. At the end of the session, they leave the theater in an orderly way and, only when the man disassembled his equipment, he realizes that he had presented the film in a cemetery for an audience of dead people. Weerasethakul then comments that he was taken by a feeling of sadness: “They were ghosts that still wanted to dream; they paid their final offering of money to buy dreams, which was film.”⁷ He hypothesizes that a movie theater—or maybe a museum—is a coffin, a closed box where bewitched ghosts will always see ghosts, images of people who are no longer there and possibly have passed away. Ghosts watching ghosts.

What if we consider that *Fog Dog* is all about ghosts, the ones who watch the film and everyone who walks, barks, dances, weaves, sweeps, watches, frightens, haunts, rattles, and glows in images? Ghosts watching ghosts, seeking a light in the darkness of the world around us, the one announced by the woman on the TV—the world of the end, in which everything has already ended or may end. Weerasethakul suspects that the fear of ghosts gets worse when we are young or when we are close to death. Is our world close to its death? How many times more can our souls still transmigrate in the face of fires, catastrophes, or in other words, in the face of the Anthropocene? Mangrané’s film is also a kind of *spectrogothic* horror. His tale of a haunted castle ends when the watchman goes beyond its walls and the camera candidly enters into his hair – dwelling of spirits for certain indigenous populations – or his head – dwelling of the mind for certain western populations. How do we escape from these castles when they threaten to take over the entire planet? Besides, which light are we, the ghosts, seeking? Could this light have, differently from what Fisher predicted, an oneiric dimension, as we see in *Fog Dog* (in the watchman’s dream, in the weaver’s desire, in the appearance of “Fog Dog” himself), or in films by Weerasethakul but also in the thought of so-called animist populations?

5 Apichatpong Weerasethakul, “Director’s Statement.” In: *Strand Releasing Presents Uncle Boonmee Who Can Recall His Past Lives*, 2010.

6 Ibid.

7 Apichatpong Weerasethakul, “Ghosts in the Darkness.” In: James Quandt (ed.), *Apichatpong Weerasethakul*. Vienna: SYNEMA, 2009, 104–117, 113.

The Yanomami shaman and leader David Kopenawa wrote, in *The Falling Sky*, that the spirits of the forest:

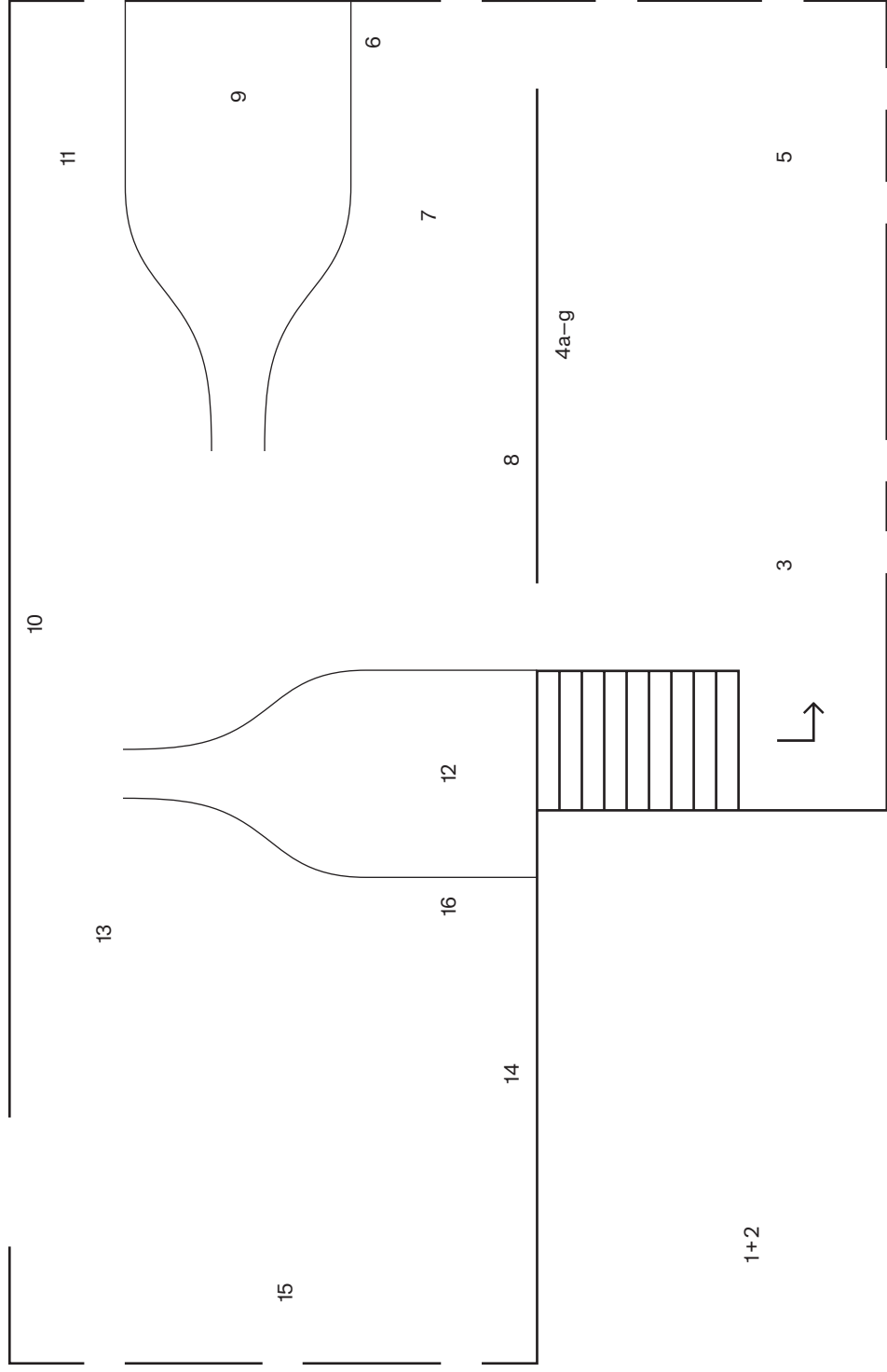
“*xapiri* are the images of the *yarori* ancestors who turned into animals in the beginning of time. This is their real name. You call them “spirits,” but they are other. They came into existence when the forest was still young. The shaman elders have always made them dance and we continue to do like them to this day. When the sun rises in the sky’s chest, the *xapiri* sleep. When it comes down again in the afternoon, dawn begins to break for them and they wake up. Our night is their day. While we sleep, the spirits are awake, playing and dancing in the forest. It is so. There are so very many of them there because they never die. This is why they call us “the small ghosts” – *pore thë pë wei!* – and tell us: “You are outsiders and ghosts because you are mortal!” In their eyes, we are already ghosts because unlike them we are weak and die easily.”⁸

We haunt and are haunted. We are ghosts to others, to the countless ones fallen by the hands of colonization, extinction, and massacres. Is spectrality a perspective condition or situation? As Fisher recalls, there was a time when the word ‘haunt’ meant to visit or to be familiar with. *Fog Dog* is also a movie about visitation, the vision of a Catalan artist living in Rio de Janeiro about a small and beautiful place in Dhaka, a modernist building that looks very much like some Brazilian spaces. It’s not about the same place, but some of our ghosts know each other, they’ve known each other for a long time and may even have tea together. Others howl vengefully at the full moon. There are also those who wait patiently for their turn. And there are still the small mortal ghosts, seeking for light. *Fog Dog* is a source of light. A spectre of this light.

Juliana Fausto, Philosophy Postdoctoral Fellow at the Universidade Federal do Paraná, Brazil

8 Davie Kopenawa, Bruce Albert, *The Falling Sky. Words of a Yanomami Shaman*. Cambridge, London: The Harvard University Press, 2013, 55.

Daniel Steegmann Mangrané (born 1977 in Barcelona) has lived and worked in Rio de Janeiro since 2004. In his works he thinks through and/or with form, for which he draws from a diversity of media comprising photography, drawing, sculpture, sound, installation, hologram and film. At the same time, one finds various references to the tradition of geometric abstraction by representatives of the neo-concrete movement such as Hélio Oiticica and Lygia Clark, whose pioneering work in the second half of the 20th century called for replacing the beholders' mere observation of artworks with their complete involvement. Daniel Steegmann Mangrané's works have been shown internationally in solo and group shows at numerous institutions, including Pirelli HangarBicocca, Milan (2019), Nottingham Contemporary (2019), the Institut d'Art Contemporain, Villeurbanne/Rhône-Alpes (2019), the CCS Bard College, New York (2018), the Fundação de Serralves, Porto (2017), the 14th Lyon Biennale (2017), the 9th Berlin Biennale (2016), the New Museum Triennial, New York (2015), the Museu de Arte Moderna, Rio de Janeiro (2015), the CRAC Alsace Centre Rhénan d'Art Contemporain, Altkirch (2014), the Casa França-Brasil, Rio de Janeiro (2013), the 9th Mercosul Biennale, Porto Alegre (2013) and the 30th São Paulo Biennale (2012).



1 + 2

- Atelier 4.1.
- 1 *Dog Eye*, 2020
Collage, Wand, Loch, Videoprojektion/
collage, wall, hole, video projection
 - 2 *Quebreira*, 2013
Lautsprecher, maßgefertigter Metallständer,
MP3 Player, Audiokabel / speaker, custom
metal stand, MP3 player, audio cables, 23'08"
Kunsthalle Münster
 - 3 *Systemic Grid 17 (Window 2)*, 2015
Sicherheitsglas, Zierglas, Halterungen,
Sockel aus Beton und Holz, Glasscheibe /
security glass, ornamental glass, mounts,
concrete and wood pedestal, glass panel.
Courtesy Daniel Steegmann Mangrané und /
and Esther Schipper, Berlin
 - 4a *Fog Dog (Couple)*, 2020
4b *Fog Dog (Shy Crowns)*, 2020
4c *Fog Dog (Flowers on Chair)*, 2020
4d *Fog Dog (Ladies Room)*, 2020
4e *Fog Dog (Lady at Stairs)*, 2020
4f *Fog Dog (Reflections)*, 2020
4g *Fog Dog (Sphinx)*, 2020
Giclée Drucke / giclée prints
 - 5 *Rotating Table / Speculative Device*, 2018
verspiegelte drehende Stahloberflächen,
Stativ, geteilter Zweig / mirrored steel rotating
surfaces, tripod, split branch. Courtesy
Daniel Steegmann Mangrané und / and
Mendes Wood DM São Paulo, Brussels,
New York
 - 6 *Holograma*, 2013
„Ultimate“ holografische Platten /
„Ultimate“ holography plates. Courtesy
Daniel Steegmann Mangrané und / and
Mendes Wood DM São Paulo, Brussels,
New York
 - 7 *Geometric Nature/Biology*, 2020
geteilter Ast, elastische Schnüre / split
branch, elastic cords
 - 8 *Morphogenesis/Cripsis*, 2020
Wandmalerei aus Wasserfarben,
Holzstöcke / watercolour wall drawing,
wooden sticks
 - 9 *Fog Dog*, 2020, 2k Video, 47'37"
 - 10 *Holograma 1 (estructura e galho)*, 2013
„Ultimate“ holografische Platten /
„Ultimate“ holography plates. Courtesy
Daniel Steegmann Mangrané und / and
Mendes Wood DM São Paulo, Brussels,
New York
 - 11 *Rotating Table / Speculative Device*, 2018,
verspiegelte drehende Stahloberflächen,
Stativ, geteilter Zweig / mirrored steel rotating
surfaces, tripod, split branch. Courtesy
Daniel Steegmann Mangrané und / and
Mendes Wood DM São Paulo, Brussels,
New York
 - 12 *Phasmides*, 2012
16 mm-Film übertragen auf HD-Video,
in Farbe, stumm / transferred to HD video,
colour, mute, 22'41"
 - 13 *Systemic Grid 124 (Window)*, 2019, Sicher-
heitsglas, Zierglas, Halterungen, Sockel aus
Beton und Holz, Glasscheibe / Security glass,
ornamental glass, mounts, concrete and
wood pedestal, glass panel. Courtesy Daniel
Steegmann Mangrané und / and Esther
Schipper, Berlin
 - 14 *Kiti Ka aeté (light drawings)*, 2013
Diaprojektion, Dias (27 Zeichnungen) /
slide projector, slides (27 drawings)
 - 15 *Table with Objects*, seit / since 1998
Tisch, unterschiedliche Objekte / table,
diverse objects
 - 16 *Holograma 6 (estructura com bicho)*, 2013
„Ultimate“ holografische Platten / „Ultimate“
holography plates. Courtesy Daniel Steeg-
mann Mangrané und / and Mendes Wood
DM, São Paulo, Brussels, New York

Alle anderen Werke / All the other works: Courtesy Daniel Steegmann Mangrané,
Esther Schipper, Berlin und / and Mendes Wood DM São Paulo, Brussels, New York