

Agency for material transformation

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27.6.–11.7.2026

Wetlands

Opening 27.6.2026

5–9 PM

Opening Hours

Thu–Sun 3–6 PM

Kantine Spinnerei Neuhof • Dr.-Enders-Straße 59 • 95030 Hof

ABOUT

The Agency for Material Transformation engages with the transformation of landscapes. Using artistic methods, the agency works with specific sites; questioning the economic interests revealed through the site's historical layers and the resources extracted from them. Through an exchange with the places, the agency tries to get closer to understanding the ideologies inherent in these landscapes and how their nature was fabricated.

This engagement materializes in exhibitions, workshops and talks.

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The exhibition brings two places in relation to one another. The canteen of a spinning mill that became insolvent 1.5 years ago and a piece of land that is currently being renaturalised into a wetland. Both places articulate moments of material transformation.

The circumstances these changes are embedded in become the subject matter for sculptural inquiry. The title of the exhibition – wetlands – refers to a specific piece of land by a stream located about 20 km from the canteen of the bankrupt spinning mill. The wetland is in the process of renaturalisation. Before being turned into a wetland, a transformation that is still underway, it used to be a forest. The forest, in turn, was created from a wetland: a form of iteration in the context of systemic drainage of German landscapes since the 18th century.

In the process of coming closer to these landscapes artistically, the Agency for Material Transformation reflects how forms of value, property and services articulate themselves in nature.

The objects used in the exhibition were auctioned during the spinning mill's liquidation.



View of the spinning factory's former canteen entrance.

The visitors entered the exhibition through the side entrance due to the frequent truck traffic for the removal of the factory's means of production.



Installation view of „Agency for Material Transformation: Wetlands“, Kantine Spinnerei Neuhoof, 2026



Installation view of „Agency for Material Transformation: Wetlands“, Kantine Spinnerei NeuhoF, 2026



Installation detail:
research material from exchange with the wetland biologist Hans Joosten entered a discarded factory furniture. On top there is a model of a ring spindle.

Installation detail: differently processed wetland materials in auctioned aluminium containers.





Installation detail: differently processed wetland materials in auctioned aluminium containers in front of a seating arrangement with the canteen's furniture.



Workshop with Kerstin Stakemeier in the frame of „Agency for Material Transformation: Wetlands“, Kantine Spinnerei Neuhaus, 2026, Photo: Jonas Aumüller



Installation detail: Furniture and decoration as found in the canteen.

The Province (in) Conceptual Art. An Epic.

Workshop by Kerstin Stakemeier

It only recently occurred to me that my long-held aversion to that strand of postwar art history known as Conceptual Art is based on a slightly reactionary—or at least distinctly formalist—narrow-mindedness on my part. In fact, there is no such thing as Conceptual Art: all the objects, subjects, texts, and calculations it encompasses are exceedingly material, exceedingly provincial, and deeply embedded in the animate and inanimate infrastructures that make them possible. A formalist approach to them merely repeats the murder of their very conditions.

In this one-day workshop, I would like to propose a different form of perception. A form of perception that shares its temporality with the moor that is currently being restored. Conceptual art. Or rather, not. It will be about the epic—the form in which all forms were communal before they were divided into disciplines and histories and became their own formalisms. Moor and epic at the moment of their return. Undead. But not without death. For the provincialisms that give our forms their legibility are forms of death. And which war has ever truly ended?

And so, two texts to start with. If needed. They don't have to be read, but they're great to read. Before or after.

Lu Märten, "Historisch-Materialistisches über Wesen und Veränderung der Künste: Eine pragmatische Einleitung," in Lu Märten, *Formen für den Alltag: Schriften, Aufsätze, Vorträge*, ed. Rainhard May (Verlag der Kunst, 1982)

Haytham El-Wardany, *The Difficulties* (<https://tripwirejournal.com/wp-content/uploads/2025/12/haytham-el-wardany-the-difficulties-tripwire-pamphlet-16-2025-1.pdf>)



Installation view of „Agency for Material Transformation: Wetlands“, Kantine Spinnerei Neuhaus, 2026



Installation detail: folder system from a former factory desktop:
The protocol of a conversation with Marina Vishmidt's text „Money
in the Mirror of Nature“ is added to the existing information sheets
on yarn's produced in the spinning factory.

Participants in the collective reading in June 2026: Vik Bayer,
Aleksei Borisionok, Rose-Anne Gush, Michael Reindel, Andrea
Popelka and Olia Sosnovskaya.

is a notion that is determinate: it shows patterns of contradiction and the reproduction of structural factors like accumulation, extraction and inequality which are determined by a form of society rather than accidental and/or natural.

Marina Vishmidt, *Bodies in space: On the ends of vulnerability*. Radical Philosophy 208, Autumn 2020, pp. 33–46. <https://www.radicalphilosophy.com/article/bodies-in-space>

Marina Vishmidt

Yet even at this level a distinction must be drawn between the concept of 'fidelity' and the concept of 'system', roughly tracing the genealogy of the former in *Romantic speculative idealist* and

Rose-Anne

Andrea

Rose-Anne

she doesn't get rid of this idea of totality. I think about these concepts. But some people might say: "How does it help us?" Or how can it make us act? - Also if it has a certain level of abstraction or bird's eye view, an aerial view? Yeah, or there's a lot of people who think that it erases all of these more life embodied theories or marginalized theories or theories from below. Because if you think of totality, it's abstraction. And that's why the "body's text" is so interesting because there she's really explaining and defending her use of abstraction.



Installation detail:
the blue triangle carries the main information of a substantial funding for the rewetting of peatlands, adopted by the German government in April 2026.



Installation detail of „Agency for Material Transformation: Wetlands“, Kantine Spinnerei Neuhof, 2026



Workshop with Kerstin Stakemeier in the frame of „Agency for material transformation: Wetlands“, Wetland at Erlenbächle, 2026, Photo: Jonas Aumüller

Installation view of „Agency for Material Transformation: Wetlands“, Kantine Spinnerei Neuhoof, 2026





Installation detail: limitations of the factory's means of production, in neighborhood with boundary stones used for the demarcation of agricultural fields. The former were auctioned, the latter borrowed by a local farmer.



Installation detail: a magnet showing „A Monk by the Sea“ by Caspar David Friedrich attached to an auctioned transport cart for flyer spools.



Workshop with Kerstin Stakemeier in the frame of „Agency for Material Transformation: Wetlands“, Wetland at Erlenbächle, 2026, Photo: Jonas Aumüller