



Thomas Demand - Clip 20

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I think there is certain element of alienation in many of my works, you don't feel very comfortable but you know the place. You just somehow never realized how cheap it is or how unfriendly it is. And quite often I in *Corridor* for instance, I was playing with the fact that this on the one hand is very trivial, on the other hand it has a high level of possible horror being written in architecture. So I worked quite a few years on works where I would memorize a place. I would build a place, rebuild a place totally from memory and you know I wouldn't even try to find out more about the place, like the staircase of my school or something like that. I would try to kind of put everything in the picture that my memory still holds and the rest I would leave out so somehow. Also the architects themselves understand that architecture is not so much the structure which gives you shelter from rain but it's also the place for an emotional place and the place for being somewhere and the feeling somehow which goes back to a very old idea of the enlightenment that actually the architecture would influence the citizens to a certain thing...to a certain behaviour which kind of, of course has been in a fascist era, has been you know taken to a huge extent by having like massively huge...huge buildings and very very intimidating like structures. You are the small citizens you have to do what we tell you and that's basically the same idea. And then after

the war in Germany they, in the case of the school, I rebuilt the staircase of it. They had a conference, ...how can we raise children, which are different from the Nazi children, which are not kind of so obedient and wouldn't do whatever the Fuhrer tells them. So they thought like the Bauhaus must be so much more democratic and people which are actually democratic and self responsible for their own decisions and not like the soldier of the 19th century but that's of course is very questionable as well. But if it's questionable I'm the one who has to be questioned because I grew up in these surroundings and all these kind of levels of understandingin architecture. I'm trying to kind of at least touch them in the work.

