

Klaus Weber

The Nonument

24.11.18 — 20.01.19

For Collective's new Hillside space Klaus Weber has produced *Fagman*, a fully working maquette of an unrealised, proposed monument for Calton Hill.

Klaus coined the phrase 'nonument' to describe proposals for public works he has created in the past and is developing for the future. The nonuments deal with questions of *denkmal*, a German term that has multiple meanings including monument. Literally translated, the term means to 'think (occasionally)!' The root of the word is 'memory aid', connecting the term to the practice of tying a knot in one's handkerchief as a reminder that something must not be forgotten. To Klaus, *denkmal* suggests something that is personal, intersubjective and light (as thoughts are); a concept in public consciousness that concerns the history of humankind and belongs to the future as much as the past. The tradition of Western monuments typically displays the opposite characteristics: large, heavy, reactionary, stiff and ideologically burdened constructions, frequently bonded to ideas of 'national

truth'. According to Klaus, these structures are born old and pathetic. In this context, Klaus has worked for many years developing 'nonuments', public sculptures addressing human nature in a complex and anti-ideological or anti-heroic manner.

Conceived to sit on the Playfair Monument at the south east corner of Collective, *Fagman* is a proposal for such a nonument. This smoking snowman sculpture with its bottle top hat is an anti-hero, humorously countering the historic monuments of Calton Hill – traditional large, stone structures that celebrate the dominant histories of white, male figures such as Lord Nelson and Dugald Stewart. At the same time, the concept of an eternal snowman – ignoring the seasons and crowned by a broken beer bottle – is a sharp *memento mori*.

Klaus Weber's exhibitions include: *Kugelmensch*, Herald St Gallery, London, 2017; *AGEMO (Hybrid Naples)*, Fondazione Mora Grecco, Naples, 2013; *Sandfountain*, Frieze Projects East, London, 2012; *If you leave me I'm not coming, & Already There!*, Nottingham Contemporary, 2011; *bee paintings*, Transmission, Glasgow, 2010; *The Kaleidoscopic Eye: Mori Art Museum*, Tokyo, 2009; *Klaus Weber*, Secession, Vienna, 2008; *The Big Giving*, Hayward Gallery, London, 2007; *Ecstasy*, MOCA, Los Angeles; and *The Imaginary Number*, KW Institute for Contemporary Art, Berlin, all 2005; *Unfolding cul-de-sac*, Cubitt Gallery, London, 2004; and *Public Fountain LSD Hall*, Frieze Projects, London, 2003.

The Nonument is part of *Affinity and Allusion*, an exhibition presented across all of Collective's exhibition spaces, grounds and buildings.

Affinity and Allusion is sponsored by Baillie Gifford investment managers.

COLLECTIVE

THE HILLSIDE

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Fagman, 2018.

Copper, ice crystals, alcohol, tobacco, paper, polyurethane, painted wood, refrigeration components, human figurine, 75 cm x 75 cm x 220 cm.

Fagman is made from a copper structure filled with constantly refrigerated spirits. The conductivity of the copper and the sub-zero temperature of the alcohol creates the frost.

