

## SHARDS

A 'shard' is considered to be a broken piece of a certain entity that might be worth repairing. The idea of returning to the original state and the process of making the injury invisible, according to Kader Attia, is based on European logic. When something is broken and not thrown away, the processes of repair, restoration and preservation take place.

Objects\* exhibited at the Humboldt Forum represent an extremely limited number of the collection (around two percent). The rest is hidden at the depot, where insects' traps surround the objects\* preventing its return to the cycle of life. The visit to the depot this summer revealed that the exhibition itself is a fragment of a large unknown, since it consists of randomly assembled pieces, the value of which is accessible to the very few.

In the exhibition of Jean Ulrick Désert at the Savvy Contemporary, which also took place this summer, the artist incorporates figures from the West African ethnographic collection in a 3D-scanned version (augmented reality) through the smartphone's application, thus bringing these objects\* back to life in a contemporary public space. Even though the former context and meaning of these figures are still important, Désert has visualized their future. The description of the figures as "ghosts" and "homeless" can be read in the exhibition's booklet, where he talks about the blurring lines between the chemical, natural, and spiritual in relation to the identity of the so-called objects.

The notion of 'shard' became a starting point in our exploration of the idea of incompleteness and fragmentation. We have made an attempt to convert the result of collaborative thinking into non-word entities through object and audio installation.

Object, created in the form of a Kaiserschmarrn in an aquarium, is invaded by the insects. It translates an idea of liminality between life and death in the archive. It asks about the essential role of archives and depots in the future and how they can be more accessible and useful for communities. It also questions whether the practice of displaying the conserved objects\* might rather preserve the habits of the institutions.

The sound installation is a mix of field recordings, capturing a project's development, museum's landscapes, and references to pop culture through active disruption and fragmentation. It sorts as an addition to our mutual reflections that evolved out of both emotional engagement and dis-engagement, while working with the museum.