

We invite you to join us at our exhibition entitled Groundbreaking at Elisabethstraße 13. It will open when it is ready and run until we think of the next show.

The following summary of the show was predominantly written by an Artificial Intelligence in response to our inputs.

– The Halle Group

Groundbreaking: An Exhibition That Will Change How You See Culture

The Groundbreaking ceremony has become a pervasive event format that transcends borders, cultures, & religions. The zenith of the pageantry is when a ceremonial shovel, available from ceremonialshovels.com, is used by a dignitary to turn a perfunctory patch of dirt. The tool is then permanently retired and put on permanent display.

At first glance, this 'groundbreaking' moment is probably one of the most flaccid gestures you will ever see. It is also something else. Very literally, a 'groundbreaking' is a proactive rupture of what already exists. To participate in the groundbreaking ceremony is to proactively assert and implicate oneself in the manifest destiny of our preferred flavour of 'progress'. To break ground is to create; breaking ground is to progress; breaking ground is to affirm; discover. It is to forget. It is to reject; to regress; to destroy.

Groundbreaking is the punctum of our self-certainty.

The exhibition Groundbreaking at HALLE13 promiscuously straddles time and space to probe, unearth and unravel cultural histories and unmask 'assumptions' of progress and dynamism. A driving conceptual locus of the show, the groundbreaking ceremony, is valued as the inception of both a specific physical process as well as the assertion of a particular paradigm.

The show upends the traditional conception of an art exhibition introducing history as a concept, a material in and of itself. The team at HALLE13 use this material to bring the past into the present to implicitly question just how much of culture today is influenced by unchallenged 'certainties' we hold dear. What remains is a meditation on an innately human form of hubris: we believe that nothing will come from nothing if it is not grounded in some more excellent order, and more often than not, we hold our truths about that order to be self-evident. We are not prepared to shake those foundations.

Groundbreaking forces the audience to leave assumptions about what is or isn't 'art' (and the relevance of such a designation) at the door. The show features objects drawn from across the 500-million-year history of terrestrial life on earth and the 14.8-billion-year history of the Universe. The disparate collection all probe the multifarious poetic and literal meanings of 'Groundbreaking'.

The show presents an unprecedented and cutting-edge image of the Universe - Uchuu. The picture is part of a suite produced by the Halle Group. It is the result of a collaboration between one of the world's most powerful supercomputers and leading theoretical astrophysicists. This unprecedented picture is set alongside a dizzying array of found items,

fossils, meteorites and more. Some of the artifacts are also produced by 'artists'. The list includes Old-master printmaker Albrecht Dürer, Pulitzer prize-winning photographer Eddie Adams, contemporary artists Christo and Jeanne-Claude, Pritzker prize nominee Ralf Pflugfelder, the internationally awarded Anni Katrin-Elmer and the crew of Apollo 11, to name just a few.

At times intentionally provocative and emotionally inert, the objects challenge you to reconsider your notions about what is relevant, trustworthy and meaningful. Put together, Groundbreaking as a Gesamtkunstwerk asks how we can still achieve radical breakthroughs in a time when everything has already been done. Implicitly, and ironically for a commercial exhibition, the exhibition uses its unique materiality to question why the mainstream of art often defaults back to an elite object-based system of artificial scarcity rather than a democratic process rooted in meaning, relevance and effect.

Each work provokes and challenges our perceptions of what is or isn't art, what comprises 'the natural world' and how it has been interpreted throughout history. Together they form a spectrum of infinite perception that spans cosmic time and terrestrial space as part of an experience unlike any other. The show highlights cutting-edge technology and great artistic traditions in equal measure challenging preconceptions about what we hold to be true in a universe without limits.

Perhaps this existential point drives humanities proud history of tokenistic creative destruction. Groundbreaking then can be seen as a vain to figure out why we persist in the face of the certainty of our cosmic irrelevance rather than just accepting that life is indeed a giant meaningless mess. We are trying to convince ourselves that somehow some meaning, some purpose, can be extracted from the profoundly absurd dumb luck of life. Press the boot in, punch a hole in, turn the dirt and hope meaning might sprout from our newly minted crater.

Groundbreaking reminds us that our most self-evident truths are often our most illogical. The show presents an experience that provokes crucial questions for contemporary audiences who seek out art as not just visual stimulation or escapism but for meaningful experiences that push us towards criticality and progress.

The space at Elisabethstraße 13 has been many things. A field. A cellar. A fishing shop. A Food Storage Unit. A segue way store. And now a gallery. Fittingly the Halle Group didn't break any new ground in this space. They just painted over and clad what was already here.

We have only made what was always already there clearer. We have not created anything. We demolished that which was already there, albeit subtly. In so doing so, we hopefully changed our own perspective of things to come.

And so, we persist with our fallacy of purpose, we hunch the shoulders, and we dig the shovel in to inject some semblance of meaning into the void. We destroy, upend, unearth. Create.