



ABOUT BÖHLER & ORENDT

Böhler & Orendt are an artist duo based in Germany consisting of Matthias Böhler (b. Aachen, Germany, 1981) and Christian Orendt (b. Schäßburg, Romania, 1980). They have created projects all over Europe, including the Kunsthalle Schweinfurt, Kunstmuseum Magdeburg, the KW Institute for Contemporary Art, Berlin, and the Irish Museum of Modern Art, among many others. They have held several residencies including the Wildbad Residency, Rothernburg, Germany; the Museum of Human Achievement, Austin, Texas; and the Irish Museum of Modern Art, among others. They are the recent winners of the Wolfram-von-Eschenback Award for upcoming artists, and they have also authored several catalogues, including *Böhler & Orendt – A Reference Companion*, published by Verlag für Moderne Kunst, Vienna (2018).

CREDITS

Artistic Conception and Realization: Matthias Böhler, Christian Orendt
Composition and recording of Animal Sounds and Choir: Ingmar Saal
Curator, Halsey Institute: Bryan Granger
Curator, Kunsthalle Göppingen: Werner Meyer
Animal Spirits' Voices:

Hydrodamalis gigas (Steller's Sea Cow): Pauline Bruckner
Hippotragus leucophaeus (Bluebuck): Sebastian Zimlich
Alca impennis (Great Auk): Sibrand Basa
Chaeropus ecaudatus (Pig-footed Bandicoot): Ines Heisig
Canis lupus hodophilax (Honshu Wolf): Ingmar Saal
Conuropsis carolinensis (Carolina Parakeet): Rebekka Gruber
Havaiki albociliatus (White Crested Jumping Spider): Susanne Stiegeler
Lipotes vexillifer (Yangtze River Dolphin): Laura Hüßner
Chelonoidis nigra abingdonii (Pinta Island Tortoise): Matthias Böhler

Digital Mastering Sound: Rafael Strzodka

Digital Mastering Video: Bettina Büttner

Mist Screen Design and Engineering: Robin Tauschek

Artistic Assistance: Jonas Johnke, Julius Jurkiewitsch, Tom Rotscherth, and Andrew King

Silhouettes on Inner Tent Liners: Inspired by pupils of the Adam-Kraft-Gymnasium

Schwabach and of the Wolfgang-Borchert-Gymnasium Langenzenn

CORRELATING EVENTS

OPENING RECEPTION

Friday, May 18, 6:30 PM
Free and open to the public

ARTIST TALK WITH BÖHLER & ORENDT

Saturday, May 19, 2:00 PM
Free and open to the public

HALSEY TALKS: INSTALLATION AS ART

Tuesday, May 22, 6:30 PM
Free and open to the public

FAMILY DAY!

Saturday, June 16, 10:00 AM - 1:00 PM
Open to all members

CURATOR-LED EXHIBITION TOUR FOR MEMBERS

Thursday, July 5, 6:00 PM
Open to all members

LOCATION

The Marion and Wayland H. Cato Jr. Center for the Arts
College of Charleston
161 Calhoun Street, Charleston, SC 29401
halsey.cofc.edu

PARKING

Available in the St. Philip St. and George St. garages

GALLERY HOURS

Mon. – Sat., 11:00 AM – 4:00 PM during exhibitions, or by appointment
Open until 7:00 PM on Thursdays
Open on Sundays during Piccolo Spoleto (May 25 - June 10)
Free admission!

CONTACT

(843) 953-4422 or halsey@cofc.edu

BLOG

Learn more about the exhibition at halsey.cofc.edu/learn/edu-blog/

GUIDED GROUP TOURS BY APPOINTMENT

Free tours are led by knowledgeable and experienced guides and can be adapted to various time lengths, group sizes, and ages. To schedule a tour, contact halseytours@cofc.edu or call (843) 953-5659.

MISSION: The Halsey Institute of Contemporary Art at the College of Charleston School of the Arts provides a multidisciplinary laboratory for the production, presentation, interpretation, and dissemination of ideas by innovative visual artists from around the world. As a non-collecting museum, we create meaningful interactions between adventurous artists and diverse communities within a context that emphasizes the historical, social, and cultural importance of the art of our time.

GET SOCIAL WITH US!

 HALSEY INSTITUTE OF CONTEMPORARY ART

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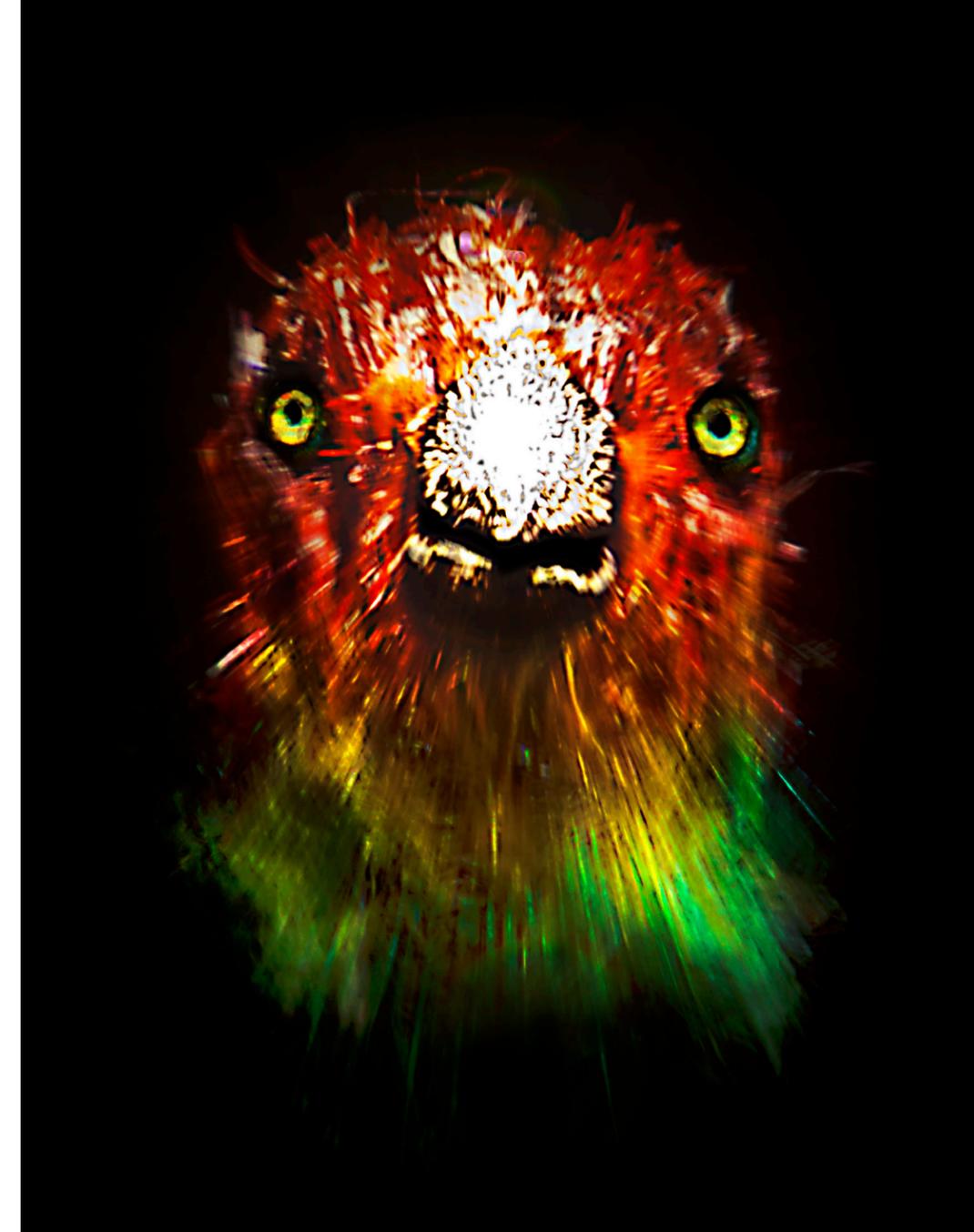
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Piccolo Spoleto



BÖHLER & ORENDT

The Carrion Cheer, A Faunistic Tragedy

May 18 – July 7, 2018

THE

CARRION CHEER

A

FAUNISTIC TRAGEDY

by Böhler & Orendt



Germany-based artist duo Böhler & Orendt have created an immersive installation in the galleries of the Halsey Institute. Calling it a “makeshift transdimensional stopover camp,” the installation will consist of several tents through which viewers can walk. Each tent features an apparition of an extinct animal, who together unite in chorus to sing a song of forgiveness to humans for causing their ultimate extinction. The tents also feature renderings and images representing the animals’ relationships with humans.

While whimsical and imaginative, the installation comments on humans’ relationship with the world around us. As all of the animals featured in the exhibition have gone extinct between 1768 and the present, their demise can be blamed on in part by the Industrial Revolution and the destruction of habitats all over the planet. Böhler & Orendt’s project confronts the relentless appetite of humanity in seeking what they call *moremoremore*, a desire for exponential growth in all facets of our capitalistic society. Addressing politicized issues, this installation provokes viewers to contemplate their own relationships with the communities, environments, and issues that comprise our global social fabric.

According to an old folk legend, apparitions of lost animal spirits will appear in a makeshift trans-dimensional stopover camp. This happens at an unknown point in time and space, after their species has left the Earth for good.

But they will not dwell on lamenting their own extinction. They do not bear any grudge toward you or your ancestors. Eventually, they came to understand that you just can’t help but follow the instinct that urges you never to settle for anything less than moremoremore, which, naturally, implies their demise.

The only inducement for their emergence is to share their song of eternal forgiveness. Thus, you will receive the comforting tidings that you and your kind are still welcome in this other world of never-ending blissfulness.

The text below details the animals featured in this exhibition. Their scientific names, common names, location of extinction, and year of extinction are provided. Text by Celeste Caldwell, Halsey Institute Intern.



Hydrodamalis gigas, Steller’s Sea Cow, Alaska, 1768.

This slow-moving marine mammal is a larger relative of our beloved manatee. Within 27 years of discovery by Europeans, this docile herbivore was hunted to extinction by sailors, seal hunters, and fur traders traveling to Alaska. This sea cow was hunted for food, fat, and skin to fuel oil lamps and make shoes, belts, and ships.



Hippotragus leucophaeus, Bluebuck, South Africa, 1800.

The bluebuck was the first African antelope to be hunted to extinction by European settlers. This sociable, bluish-grey antelope was faced with environmental changes like competitive grazing land and climate change impacts. It is survived by its closest relatives: the roan and sable antelopes.



Alca impennis, Great Auk, Eldey Island, 1844.

This flightless bird was found all across the Northern Hemisphere, and it was the first bird to be referred to as a “penguin,” with a black back and white stomach. These birds were important to Native American cultures who incorporated them into rituals and used their bones, beaks, and feathers as ornamentation. As Europeans began exploring the Americas, they exploited the great auk as a convenient source of food, fishing bait, and down. Although the noticeable decline in their population inspired early environmental law, it ironically increased the demand for specimen collecting.



Chaeropus ecaudatus, Pig-footed Bandicoot, Australia, 1900.

The tiniest and daintiest of the bandicoots, these creatures lived in grass lined nests and burrows. When disturbed by predators, they often took refuge in a hollow log. Often easily hunted by foxes and cats, these bandicoots went extinct by a combination of increased predation and habitat degradation.



Canis lupus hodophilax, Honshu Wolf, Honshu, Japan, 1905.

The Honshu Wolf, or Japanese Wolf, was revered by mountain village peoples as a divine protector. Shinto shrines dedicated to these small wolves still exist to this day in Japan. Killing one was said to invite divine retribution. However, the emergence of rabies in the eighteenth century changed human perception of these mighty wolves. This new fear of rabies paired with an evolving reliance on agricultural methods and livestock production, of which they were pests, led to their extinction. Farmers no longer felt safeguarded; instead, they began to fear and hunt these animals.



Conuropsis carolinensis, Carolina Parakeet, Cincinnati, Ohio, United States, 1918.

The colorful and close to home Carolina Parakeet was preyed upon by humans for food, crop protection, aviculture and the millinery trade. When one bird was shot by a farmer in an attempt to protect his fruits and seeds, its flock mates would hover over their lost member’s body. The plumage from these visually arresting birds was often used in decoration and fashion, leading to increased hunting, which factored into their eventual extinction.



Havaiki albociliatus, White Crested Jumping Spider, Hawaii, 1997.

This genus name “Havaiki” comes from the ancient Polynesian name for Hawaii, or “Home Land,” where the spiders originated. Known for their strong legs and ability to leap to catch their prey, the spiders disappeared due to habitat degradation and predation.



Lipotes vexillifer, Yangtze River Dolphin or Baiji, China, 2002.

The Yangtze River Dolphin occupied a small habitat, found only in the river that bears its name, and it was soon crowded out by human presence. Navigation channels and poor land use practices led to degradation and loss of their habitat. The largest portion of deaths were incidental and attributed to industrial fishing practices. Their former habitat is still in great peril and animals living in the ecosystem, like the Yangtze sturgeon and Chinese paddlefish, are listed as endangered.



Chelonoidis nigra abingdonii, Pinta Island Tortoise, Santa Cruz, Ecuador, 2012.

Lonesome George, the last Pinta Island Tortoise, died in captivity at the Government of Ecuador’s Tortoise Centre on Santa Cruz. His relatives died as a result of nineteenth century exploitation by whalers and mariners looking for on-board food supplies. Their population continued to decline due to persistent exploitation by local fishermen and habitat destruction by introduced goats, making Lonesome George’s search for love utterly depressing.