

The Global Platform for Time-Based Art: Film/Video, New Media, Performance and Sound

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Janet Laurence	Mariana Vassileva	



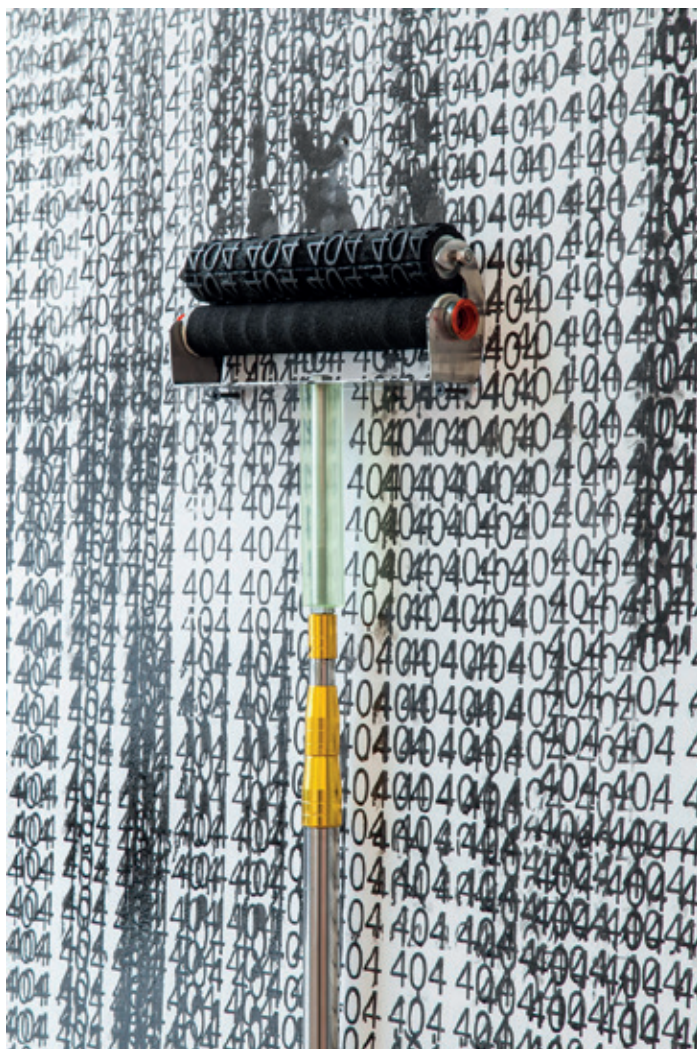
# INTRODUCTION

MOMENTUM is a non-profit platform for time-based art, active worldwide with headquarters in Berlin at the Kunstquartier Bethanien Art Center, having originally been founded in Australia as a parallel event to the 17 Biennale of Sydney in May 2010. The MOMENTUM Collection was likewise established in 2010 with an initial donation of 12 video works by 10 artists exhibited at MOMENTUM Sydney. Since then, the Collection has grown to encompass over 145 outstanding artworks by 43 artists from 25 countries worldwide. Representing a diversity of media - video, performance, photography, painting, collage, and text — the MOMENTUM Collection ranges from some of the most established to emerging artists from Australia, Bulgaria, Canada, China, Denmark, Ethiopia, Finland, Germany, Hungary, Israel, Italy, Kazakhstan, Korea, Kyrgyzstan, the Netherlands, New Zealand, Papua New Guinea, the Philippines, Poland, Puerto Rico, Russia, Serbia, Turkey, the UK, and the US.

The ongoing growth of the Collection draws upon the breadth of MOMENTUM’s programming. Since its inception, MOMENTUM has presented over 100 Exhibitions and Events worldwide, through a program is composed of local and international Exhibitions, Artist and Curator Residencies, Video Art in Public Space Initiatives, complete Archives of the Performance Program and Education Program, and a growing Collection. Positioned as both a local and global platform, MOMENTUM serves as a bridge joining professional art communities, irrespective of institutional and national borders.

Driving MOMENTUM's program and the development of the Collection is the search for innovative answers to the question ‘What is time-based art?’. By enabling Exhibition, Discussion, Research, Creation, Collection, and Exchange, MOMENTUM is a platform which challenges the notion of time-based art in the context of both historical and technological development. Visual languages continue to evolve in concert with the technologies which drive them, and it is the role of visual artists to push the limits of these languages. As the world speeds up, and time itself seems to flow faster, MOMENTUM provides a program focused on the growing diversity and relevance of time-based practices, exploring how time-based art reflects the digitization of our societies and the resulting cultural change.





## AAAJIAO

aaajiao, born 1984 in Xi'an, China, is the virtual persona of Shanghai and Berlin-based artist Xu Wenkai. aaajiao's work has been featured in numerous exhibitions around the world. Recent shows include: *Art in the Age of the Internet, 1989 to Today*, The Institute of Contemporary Art, Boston (2018); *unREAL*, Haus der Elektronischen Künste, Basel (2017); *Shanghai Project Part II*, Shanghai (2017); *Temporal Turn: Art and Speculation in Contemporary Asia*, Spencer Museum of Art, Kansas (2016); *Take Me (I'm Yours)* (curated by Hans Ulrich Obrist, Jens Hoffmann and Kelly Taxter), Jewish Museum, New York (2016); *Overpop*, Yuz Museum, Shanghai (2016); *Hack Space* (curated by Hans Ulrich Obrist and Amira Gad), K11 Art Foundation Pop-up Space, Hong Kong and K11 Art Museum, Shanghai (2016); *Globale: Global Control and Censorship*, ZKM | Centre for Art and Media, Karlsruhe (2015); Thingworld International Triennial of New Media Art, The National Art Museum of China, Beijing (2014); and Transmediale, Berlin (2010). His solo exhibition includes: *Remnants of an Electronic Past*, Centre for Chinese Contemporary Art, Manchester (2016); OCAT Contemporary Art Terminal Xi'an, Xi'an (2016), among others. He was awarded the Art Sanya Awards in 2014 Jury Prize, and was nominated for the first edition of OCAT-Pierre Huber Art Prize in 2014.

## 404

Year: 2017

Medium: Ink, sponge roller

Size: Variable

Edition: 1/1

404 is the error message which appears on blocked websites in China. Translating the digital message back into analog form, *404* (2017) is aaajiao's subtle commentary on censorship and the flow of information in our digital culture. The message is always the same, no matter the diversity of content it is covering from view. Entirely site-specific, this work takes a new form with each installation; multiplying the message 404 in a diversity of forms and contexts.

Active online as a media artist, blogger, activist and programmer, aaajiao's practice is marked by a strong dystopian awareness. His work speaks to new thinking, controversies and phenomena around the Internet, the processing of data, the blogosphere, and China's Great Fire Wall. aaajiao's work is interdisciplinary, extending from post-internet art to architecture, topography, design, and beyond to capture the pulse of the young generations consuming cyber technology and living in social media.

***His work speaks  
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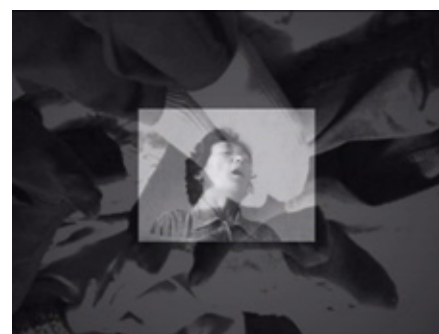




## SHAARBEEK AMANKUL

Beyond numerous exhibitions held in various countries of the Soviet Union, he has exhibited in US, Europe, Asia like *World Contemporary Art 98*, Los Angeles, 1998; *Art in Action*, Oxford, 1999; *No-Mads Land*, Haus der Kulturen der Welt, Berlin, 2002; *Transforma*, Centre d'Art Contemporain, Geneva, 2002; 43rd Premio Suzzara, Galleria Civica d'Arte Contemporanea di Suzzara, Italy, 2003; Central Asian Pavilion at the 51st Venice Biennale/videoarchive, 2005; *Intersection*, Modern Art Gallery, Ulan Bator, 2007; 2nd Singapore Biennale, 2008; *Zindan/Vatan/Duba*, Kunsthalle/Spiegel, Lothringer13, München, 2009; Biennale Cuvée, OK Center for Contemporary Art, Linz, 2009; *The View from Elsewhere*, Sherman Contemporary Art Foundation, Sydney, 2009; Queensland Art Gallery / Gallery of Modern Art Brisbane, 2009; *Changing Climate: New Media and Video Art from Central Asia*, Kunsthalle Exnergasse, Vienna, 2009; 22nd Les Instants Vidéo Festival, Marseille, 2009; Video and Performance Art Festival, Ramallah, 2011; *Between Heaven and Earth: Art from the Centre of Asia*, Gallery Calvert 22, London, 2011; *Introspection*, Ya Gallery, Kyiv, 2013; *Crossroad: Contemporary Art from Central Asia & Caucasus*, Sotheby's, London, 2013; *Video from Elsewhere*, Edinburgh, 2013, Edinburgh; *Call and Response* with George Steinmann, Kunstmuseum Thun, Switzerland, 2014; *Balagan! Contemporary Art from the Former Soviet Union and Others Mythical Places*, Kühlhaus-Berlin, 2015; *Flight of a Blind Eagle*, Kyrgyz National Museum of Fine Arts, Bishkek, 2017; *Posttotal*, Kyrgyz National Museum of Fine Arts, Bishkek; *Collection*, Kyrgyz National Museum of Fine Arts, Bishkek, 2019; *Water(Proof)*, MOMENTUM, Kunstquartier Bethanien, Berlin, 2019; *Planet Art Festival of Nature*, Kühlhaus-Berlin, 2019; *Water(Proof)*, Federation Square Melbourne, 2019; *Shamanism and Contemporary Artists*, Gallery 46, London, 2020; *Waldwolfwildnis*, Haus Beda, Bitburg, Germany, 2020; *Project Stoa 169*, Polling, Germany (Sculpture Park opening to the public 2022).

Sham



## Sham

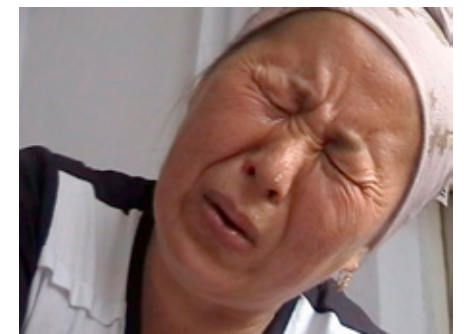
Year: 2007  
Medium: Video  
Duration: 4 min 21 sec  
Edition: 1/6 + 2AP

## Duba

Year: 2007  
Medium: Video  
Duration: 6 min 56 sec  
Edition: 1/6 + 2AP

Shamans are healers who use traditional practices to cure people of ailments, triggering natural forces on a subconscious level to help overcome illness. On screen, there's only a close-up of a face - the fascinating physiology of a trance - a shaman performing a ritual. The title of the work 'Duba' means 'cleaning the soul'. In Kyrgyz culture scientific explanations can be ineffective since many people do not trust logic. The realm of informal medicine and inexplicable phenomena is often more convincing than science. This era of complex conditions of social upheaval and rapid changes within the fields of technology and communication lead to feelings of inadequacy and a loss of identity. People therefore turn to shamans to obtain treatment for their illnesses. The irrational is a form of restoration lost identity.

[Shaarbek Amankul]



Duba

Like "Duba", this work documents a cleansing ritual. The unconventional appears most likely to gain a foothold in the Post-Soviet Era of no fixed paradigms. In this place, they believe in and hope for miracles. And only the shaman can enter a trance. In this state of mind, they read prayers, they yawn and cry from excitement; they scream and belch from sicknesses of both body and mind. Strange how they meditate, scratching and beating one another. And afterwards, according to credible sources, they often don't remember what happened to them. They will conclude that everything happened by the will of higher powers. Once they're purified and blessed like this, they can live on more peacefully.



## LUTZ BECKER

Lutz Becker was born in 1941 in Berlin, Germany and now lives and works in London, UK. Lutz Becker is an artist, filmmaker, curator and film-historian. He studied at the Slade School of Fine Art, London, where he graduated under Thorold Dickinson and became a distinguished director of political and art documentaries. A practicing painter, he is also a curator of exhibitions. He collaborated with the Hayward Gallery on *The Romantic Spirit in German Art* (1994), *Art and Power* (1995), and *Tate Modern on Century City* (2001).

## ***After the Wall***

*Year: 1999/2014*

*Medium: Vinyl record*

*Edition: 1/100*

*Medium: Digital audio files*

*Edition: Unlimited*

*Duration: 37 min 18 sec*

*Sound montage in collaboration with David Cunningham*

*Original sound recordings courtesy of Sender Freies Berlin (SFB)*

Becker's sound sculpture is a montage of archival recordings made by the radio station Sender Freies Berlin (SFB) at the Berlin Wall in the weeks immediately after its opening in November 1989. The eerie sound of the gradual erosion of the Wall brought about by hundreds of people, die *Mauerspechte* (wall-peckers), attacking the concrete structure with their own hammers and chisels. This sound montage includes the recordings taken at various venues in Berlin, such as Potsdamer Platz, Invalidenstrasse, Checkpoint Charlie and Brandenburg Gate. MOMENTUM presented this sound sculpture in the context of the 25th anniversary of the fall of the Berlin Wall that coincided with the opening of the exhibition 'Fragments of Empires'. A limited edition of one hundred vinyl records of this work has been produced in partnership with The Vinyl Factory in London and individual parts of it may be downloaded from the MOMENTUM website: <http://momentumworldwide.org/lutz-becker-sound/>

This work was originally commissioned for the exhibition 'After the Wall. Art and Culture in Post-Communist Europe', co-curated by David Elliott and Bojana Pejic for the Moderna Museet Stockholm in 1999. on the 10th anniversary of the fall of the Berlin Wall. It was subsequently shown at the Ludwig Museum (Budapest) and the Hamburger Bahnhof (Berlin) in 2000.

Section one: Potsdamer Platz	8' 28"
Section two: Invalidenstrasse	3' 32"
Section three: Checkpoint Charlie	17' 12"
Section four: Brandenburger Tor	5' 22"
Section five: Night	5' 11"

***Walls are normally  
silent. The Berlin  
Wall gained a voice  
at the moment of its  
destruction.***

***– Lutz Becker***

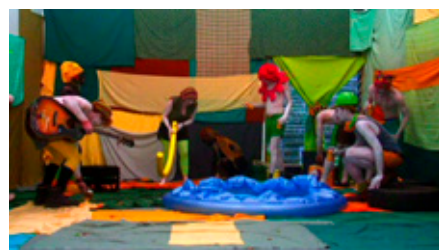




## ERIC BRIDGEMAN

Eric Bridgeman is a multi-disciplinary artist born in Papua New Guinea and currently based in Brisbane, Australia. Bridgeman commenced his Bachelor of Photography at the Queensland College of Art in 2005, majoring in Art Practice under the guidance of Ray Cook, Marian Drew and Jay Younger. He spent his final year in 2008 experimenting in Interdisciplinary Sculpture, which saw the beginnings of his works for *The Sport and Fair Play of Aussie Rules* (2008/09). In 2008, the Institute of Modern Art (Brisbane) selected this work for inclusion in *The New Fresh Cut*, giving Bridgeman the exposure and support to further the two-year long project. From this breakthrough opportunity, Bridgeman's work attracted support and opportunities from organizations and institutions such as Next Wave Festival (Melbourne), Gallery 4A (Sydney), Australia Council for the Arts, Australian Centre for Photography (Sydney) and the University of Queensland Art Museum (Brisbane).

*Triple X Bitter*



## *Triple X Bitter*

*From Series 'The Sport & Fair Play of Aussie Rules'*

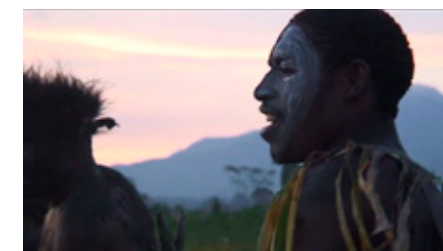
*Year: 2008*

*Medium: Video*

*Duration: 12 min*

*Editions: 2/5, 3/5*

*Triple X Bitter* is one of seven performance-for-video works produced for Bridgeman's multi-dimensional project *The Sport and Fair Play of Aussie Rules*, completed between 2008 and 2009. This performance-for-video work examines a hyper-real pub scenario involving key player Boi Boi the Labourer, a group of boisterous pub-goers, two black babes and an inflatable pool. With Bridgeman as Boi Boi the Labourer, the artist constructs and oversees the unfolding events, allowing the participants to explore their own perceptions, fears and understandings of rules of behavior that govern our experiences in Australian pub environments. *The Sport and Fair Play of Aussie Rules* is an interdisciplinary project that seeks to derange race and gender stereotypes that underpin the foundations of national identity within contemporary Australia and Papua New Guinea. Merging stereotypical symbols, designs and roles in a cross-cultural analysis of Bridgeman's own dual heritage from Australia and the Chimbu Province of Papua New Guinea, these works consider the contemporary status of race, gender, sexuality and cultural identity issues, as well as our positions within it. Using typical symbols from both nations, Bridgeman constructs environments and scenarios in which fictional characters interact and explore tasks and activities inspired by two separate ways of life. Performed in both public and private spaces, these carnivalesque acts are based on the paradoxical and improvised performances of its participants in environments that stimulate constructed rules of behavior, such as sporting arenas, pubs and work sites. With reference to ethnographic studies of tribal identities during periods of colonization, these photographic works document the characters explored throughout these performative discussions.



*The Fight*

## *The Fight*

*Year: 2010*

*Medium: Video*

*Duration: 8 min*

*Edition: 1/5*

In 2009, Bridgeman traveled through remote parts of the Chimbu Province, his mother country, in the Highlands of Papua New Guinea. As he was born in Australia, he became increasingly conscious of his own "white" Australian presence. *The Fight* is based on ethnographic conventions, from National Geographic to Irving Penn, which once aided in the promotion and consumption of PNG as Australia's next frontier. Bridgeman filmed two groups of men from his own clan, the Yuri. Through acting out Western stereotypes of tribal war, *The Fight* parodies the history of representation and the subsequent impact on the national and cultural identity of PNG.

*[Josephine English Cook]*





## OSVALDO BUDET

Osvaldo Budet, born in San Juan, Puerto Rico in 1979, is a contemporary artist living and working in Puerto Rico and Berlin. His work is influenced by documentary filmmaking and activism, and his paintings, photography and videos are distinctive for their humorous portrayals of serious content. Budet received a BFA in painting in 2004 from Escuela de Artes Plásticas de Puerto Rico and an MFA in Painting from the Hoffberger School of Painting in 2008 at the Maryland Institute College of Art. He was an artist in residence at the Museo del Barrio de Santurce, Puerto Rico in 2005 and at The Leipzig International Art Program, Germany in 2008. Budet works with issues of identity, particularly the power structures involved in colonialism. He uses self-portraiture to explore historical events and popular visual culture, consistently referring back to his grounding in film by incorporating reflective materials like diamond dust, iron oxide and glass. His work has been shown in Puerto Rico, New York, Chicago, Los Angeles, Miami, Baltimore, Washington, D.C., Ireland and Italy.

## ***Creative Wakes***

*Year: 2011*

*Medium: Video*

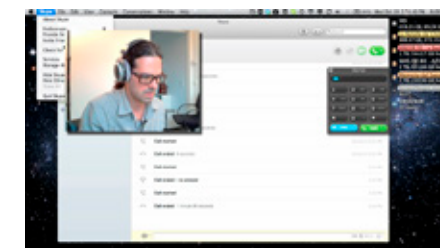
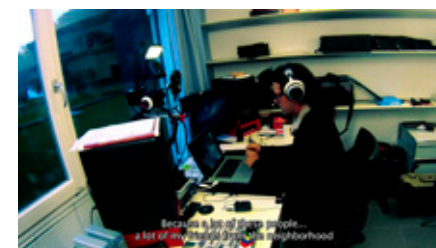
*Duration: 10 min*

*Edition: 1/10 (Made as a special commission for MOMENTUM)*

In the fall of 2008 in Puerto Rico, Angel Luis Pantojas asked his family that in the case of his death, he be presented at his wake in a standing position. Two weeks later he was fatally shot, purportedly for drug related crimes. His family fulfilled his death wish, which triggered a movement of themed and theatrical wakes in Puerto Rico. Budet explores the origins and relation to national—and colonial—identity that this new trend has awoken. Commissioned by MOMENTUM for the 2011 exhibition “A Wake”, *Creative Wakes* was miraculously completed in within two weeks, a month before the show’s opening. Following the show’s closing, Budet donated an edition, and has since participated in the exhibition “Missing Link” (2013). MOMENTUM maintains a close working relationship with Budet and looks forward to future collaborations.

*[Josephine English Cook]*

***With his practice,  
Osvaldo Budet  
consistently blurs  
the line between  
reality and  
representation.***





## STEFANO CAGOL

Stefano Cagol is an Italian-born artist. He participated in 55th Venice Biennale (Maldives National Pavilion), 2nd Xinjiang Biennale, 1st Singapore Biennale and presented his works and actions at Kunstmuseum Bochum, ZKM Karlsruhe, Folkwang Museum, Maxxi in Rome, Museion in Bozen, Laznia in Gdansk, Westergasfabriek in Amsterdam, Kunstraum Innsbruck, MARTa Herford, among others. He is the recipient of the Terna 02 Prize for Contemporary Art, Rome, and of the VISIT #10 of the RWE Foundation, Essen. The RWE Foundation VISIT program supported Cagol's Artist Residency at MOMENTUM and his year-long project culminated in an exhibition in Berlin. In 2016 Cagol undertook an Artist Residency at MOMENTUM, in parallel with his solo show inaugurating the new venue CLB Collaboratorium Berlin. For his first solo show in Berlin he presented "The Body of Energy (of the mind)", a year-long project the artist has developed as an expedition spanning Europe's northern-most to southernmost tips, on search for signs of energy, both physical and cultural energy, triggering a reflection on what is not visible, on resources, on relations. Stefano Cagol states "Symbols, metaphors, current topics, immediateness, stimulating, communicating, openness, multiple points of view. These are the key words to my relationship with the public. It couldn't be any other way. The artwork is an opportunity to better understand our own time and future. It's a sort of mission. In my account art is never closed in itself."

## ***Provoke Evoke (the border)***

*Year: 2011*

*Medium: Video*

*Duration: 17 min 35 sec*

*Edition: 4/6*

The love and hate that Cagol feels towards boundaries, both physical and mental, is at the root of this work created at Kirkenes, in the Arctic Circle, during one of the periods he spent abroad as an artist in residence.

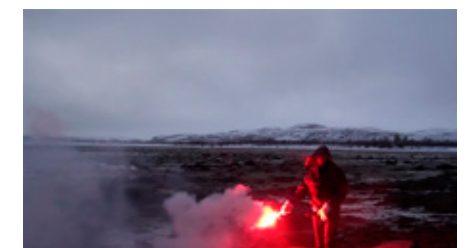
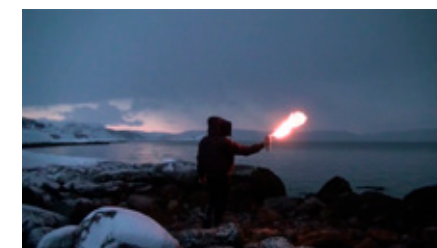
The artist staged a series of emblematic actions that he filmed with a video camera. In total solitude, immersed in a fascinating but hostile nature, in conditions bordering on the extreme, like the place where the actions were carried out. For Cagol in this case the border is precisely the one between himself, his body and his mind, and the nature that surrounds him.

The setting seems to be cloaked in twilight, barely dispelling the darkness, and the temperature is 25 degrees below zero. In those frozen lands, he tries to communicate in one way or another, using different forms of signalling. He endeavours to modify the landscape, to light it up, to melt the snow with a flame, but every attempt at interaction is in vain.

The video was shown at the solo exhibition Concilio in the church of San Gallo, as a collateral event at the 54th Venice Biennale.

[Excerpted from Stefano Cagol *Works 1995 | 2015*]

***For Cagol in this case the border is precisely the one between himself, his body and his mind, and the nature that surrounds him.***







## CLAUDIA CHASELING

Claudia Chaseling is a German artist, born in Munich in 1973, currently living and working between Berlin, Germany and Canberra, Australia. She is known for developing the practice of Spatial Painting, comprised of canvases and sculptural paintings with mixed media on objects, walls and floors. The artist has exhibited her works in over fifty solo and group exhibitions, notably in the United States, Australia, Germany, Sweden, Luxembourg, Austria, Switzerland, and beyond. Recent exhibitions in 2017 include solo exhibitions at Magic Beans Gallery in Berlin, and the Wollongong Art Gallery, Australia, as well as a group exhibition at Richard Taittinger Gallery, New York. The “Verlag für zeitgenössische Kunst und Theorie” published her first extensive monograph in 2016. Claudia Chaseling studied at Academy for Visual Arts in Munich, Germany, and Academy of Visual Arts in Vienna, Austria, before graduating in 1999 from the University of the Arts (UdK) in Berlin, Germany. She received her Masters degree in Visual Arts from both the University of the Arts Berlin, in 2000, and the School of Art, Australian National University in Canberra, Australia, in 2003. In 2019 the artist is completing her PhD in Visual Arts at the School of Art, Australian National University in Canberra, Australia. Major grants and scholarships received in Australia and Germany include the DAAD; the Samstag Scholarship; the Studio Award of the Karl Hofer Society; the Australia Council for the Arts Grant in 2014; and the 2015/16 artsACT Project Grant. She has taken part in various international visiting artists programs and artists residencies, including Texas A&M University; Yaddo in New York; the International Studio and Curatorial Program in New York City; the Australian National University (ANU); amongst others.

## metal 2

Year: 2015

Medium: Pigments, egg tempera and oil on canvas

Size: 100 × 120 cm

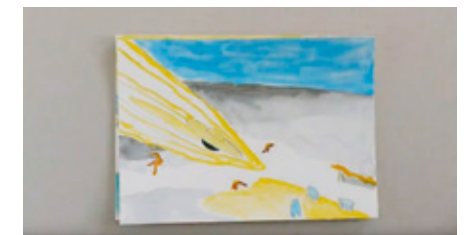
Edition: 1/1

Claudia Chaseling's practice is characterised as *Spatial Painting*. At once 2- and 3-dimensional, her work encompasses painting, sculpture, and installation; the works leaping off the gallery walls. Chaseling creates swirls of organic form, upside down landscapes with reversed perspective and bright fluorescent wave structures with political content. The imagery of her Spatial Paintings consists of distorted landscapes, estranged places, mutated creatures and plants whose deformation is caused by radioactive poisoning. Her images, often including text and URLs referencing her source materials, are not predictions of some post-apocalyptic future, but rather the result of her research into historic and ongoing ways in which we continue to poison our planet with radioactive materials.

*The painting metal 2 seems at first glance to have a biomorphic abstract dynamic. On a closer look, one can decode explosive forms, grenades and even the contour of a particular war plane. The depicted scene is sourced from photos of a US plane in action shooting depleted uranium munitions above a middle eastern landscape. In the middle of the painting, one can see another layer embedded into the painting: the shape of a depleted uranium rocket. The title of the work refers to this part of the painting and the heavy metal 'uranium' used in munitions in wars today.*

— Claudia Chaseling

*metal 2* has been previously shown in the solo exhibition site-mutative painting at the Magic Beans Gallery, Berlin, Germany (2017)



*Murphy the Mutant*

## Murphy the Mutant

Year: 2013

Medium: Video

Duration: 14 min

Edition: 10/10 + 3AP

The story of *Murphy the Mutant* is a graphic novel animated through video and read out loud by the artist. Set in the future, the story refers to what is happening in our world right now. Murphy the Mutant is an imaginary creature deformed by the all too harsh reality of the atomic waste used by armies throughout the world to fight their wars. Through extensive and life-threatening research, scientists have discovered and proven the irreversible radioactive pollution caused by depleted uranium weapons. This ammunition was first used by the USA in the Gulf war in 1991 and later in Afghanistan, Iraq, former Yugoslavia, Gaza and other countries. The use of these armaments leads to severe deformations, cancer, and death and continues to do so a long time after the wars are over; the radioactive particles have a half-life of 4.5 billion years. When ingested or inhaled these particles change DNA, and in this way remain to affect populations for generations. The USA, France, Israel and the UK are still using these weapons and repeatedly voted against resolutions on behalf of the UN General Assembly that called for a moratorium and, ultimately, a ban of depleted uranium ammunition. Affected communities call its use a silent genocide.





**NEZAKET EKICI**

Nezaket Ekici's video, installations and performances are often process-based and ask viewers to derive their own emotional and intellectual interpretations. In her work, complex, often controversial topics are suspensefully countered by their aestheticizing presentation. Ekici frequently uses her own Turkish origins and education as a subject of tension, pitting her background against her living environment in present-day Germany. Cultural, geographic and individual boundaries, transgressions, gender, cross-border connections and authorial bodies are central to Ekici's works. By highlighting these themes in everyday life and placing them in a new context, she aims to interconnect every element to form a total work of art — a Gesamtkunstwerk. Born in Kırsehir, Turkey in 1970, Ekici studied art pedagogics, sculpture and performance in Munich and Braunschweig, Germany. She then began working with performance and completed a master's degree in Performance Art with Marina Abramovic. She has exhibited internationally, with a total of more than 120 different performances on 4 continents in more than 100 cities and 30 countries. She currently lives and works in Berlin and Stuttgart.

## ***Veiling and Reveiling***

*Medium: Video*

*Year: 2009*

*Duration: 24 min 17 sec*

*Edition: 2/8 + 2AP*

Whether in Germany or in the artist's native Turkey, the question of the Tschador's meaning and effects remains controversial. How do streamlined notions of feminine beauty intersect with a headscarf's political and religious references? For Ekici, stories of Turkish students donning wigs to conceal their forbidden headscarves at university, or methods of transporting beauty goods beneath the veil, have led her to question if women can ever truly wear head coverings out of free will. In the video performance *Veiling and Reveiling*, Ekici wears a Tschador in which various items are concealed: a wig, make-up, bag, bra, dress, tights, jewelry, shoes, artificial eyelashes. The video begins when the individual pieces are produced from the pockets of the Tschador and concludes when the veil has been fully redecorated, a willful inversion of public and private space. Following an exhibition of another of Ekici's works, *Atropos*, at MOMENTUM Sydney in 2010, the artist donated *Veiling and Reveiling* to the gallery's permanent collection. MOMENTUM continues to work with the artist and looks forward to future, collaborative performance programming. *[Josephine English Cook]*

***Is it really faith or  
is it a political issue  
which leads women  
to wear a veil?***





## THOMAS ELLER

Thomas Eller (b. 1964, Coburg) started his studies in Fine Arts at the Hochschule der Künste of Berlin. After his forced dismissal, he went on to graduate in Sciences of Religion, Philosophy and Art History from the Freie Universität, Berlin. He has worked as research assistant at the Science Center for Sociology in Berlin (WZB), is the founder of online art magazine artnet.de, where he served as editor-in-chief and was appointed managing director for the German branch of artnet AG, as well as executive director and artistic director of Temporäre Kunsthalle in Berlin. Eller is a member of various institutions, including the Association Internationale des Critiques d'Art (AICA) and the Steering Committee for Creative Industries at the Chamber of Commerce in Berlin (IHK). In his photos-sculptures, Eller manifests a desire to review our relationship with perception, through a confrontation between the viewer, the process of reception and the image, by deliberately destabilizing the picture. He has received various prizes, including the Karl-Schmidt-Rottluff Prize (1996), the Villa-Romana Prize (2000), the Art Omi International Art Center (2002) and the Käthe-Kollwitz-Prize from the Akademie der Künste Berlin (2006).



## ***The White Male Complex, #5 (Lost)***

*Year: 2014*

*Medium: Video*

*Duration: 11 min 55 sec*

Shot on Lampedusa in 2014, on the beach infamous for its migrant traffic, Eller lives the plight of so many who wash up on that shore. Eternally looping at the cusp of life and death, this work leaves the viewer feeling oddly complicit in one man's surreal struggle. Yet while one white man submerged in a suit is surreal, thousands of African migrants are our reality. Like Isaac Julien's 2010 work *Ten Thousand Waves*, on the deaths of Chinese migrant cockle pickers on the shores of the UK, Eller in his own language tackles the watery deaths of migrant workers as a sadly universal suffering, devoid of markers of place or time.

## ***The White Male Complex (endgames)***

*Year: 2014*

*Medium: Unknown metal,  
plywood and paint*

*Edition: 1/1*

*THE White Male Complex (endgames)* is the working title of a series of art works, performances and talks by artist, curator Thomas Eller, in which he navigates the cultural plateau we have all entered in the West. With little chance for change we are collectively engaged in re-spelling the vocabulary developed by artists generations in the past 40 years—a conservative approach to progress resulting in endless artistic endgames. This artifact in the MOMENTUM Collection results from a performance by Thomas Eller (on 25 May 2014 for the 'Works On Paper II' Performance series, a part of the exhibition 'PANDAMONIUM—Media Art form Shanghai').







## THEO ESHETU

Theo Eshetu was born in London 1958, and grew up in Addis Ababa, Dakar, Belgrade and Rome. He now lives and works in Berlin. Forging a hybrid language to merge practices of video art and documentary filmmaking, Eshetu explores perception, identity, and notions of the sacred through electronic time-based media and optical devices and effects. He draws from anthropology, art history, scientific research, and religion—Catholic, African, Muslim, Buddhist—to explore clashes and harmonies of human subjectivity between world cultures in the global context. Though essentially conceptual, Eshetu's work is often focused on cultural displacement, and is always grounded in compelling aesthetic components, often achieved through fractal repetition, such as kaleidoscopic mirroring, multi-screen projections, or mosaic-like patterning of images.

## ***Festival of Sacrifice***

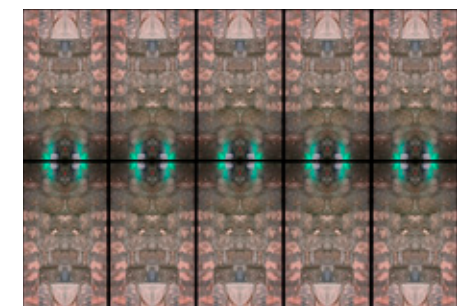
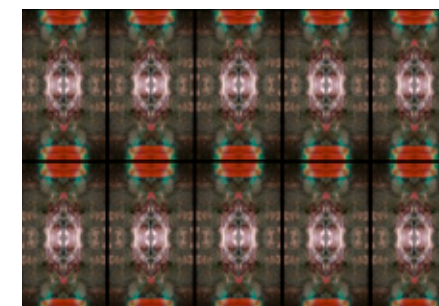
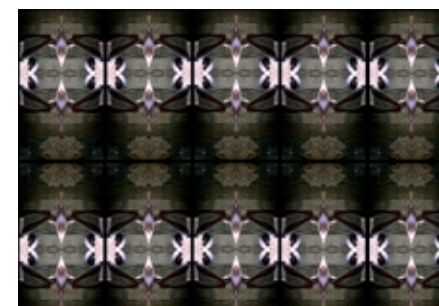
*Year: 2012*

*Medium: HD Video*

*Duration: 18 min*

The celebration of Sacrifice harks back to the very origins of religious thought. All religions begin with a sacrifice. *Festival of Sacrifice* is part of a series of videos that looks at aspects of Islamic culture as a source to explore formal qualities of representation and the underlying links between cultures. Filmed on the island of Lamu during the celebrations of Eid-ul-Adha, the video recreates, through the multiplication of images, the kaleidoscopic patterns that highlight the spiritual aspect of the event. Intercultural relations, whether seen as an exchange or a battle, are strongly influenced by the impact of images and their use. While religion and technological development are often used to reinforce differences, electronic inter-connectivity has created a platform for mutual interaction and transformed the very concept of landscape.

***The video recreates, through the multiplication of images, the kaleidoscopic patterns that highlight the spiritual aspect of the event.***







AMIR FATTAL

Amir Fattal was distinguished with the GASAG Art Prize in 2008 and graduated from Universität der Künste, Berlin, in 2009. Based in Berlin to this day, Fattal participated in numerous international group exhibitions. Acclaimed solo exhibitions include: *Mesopotopography*, Anna Jill Lüpertz Gallery, Berlin (2015); *From the End to the Beginning*, Kunstquartier Bethanien, Berlin (2014); *Parallel Lines*, Teapot Gallery, Cologne, Germany (2013); *Goral Ehad*, St-art, Tel Aviv, Israel (2012); *Shadow of Smoke Rings on the Wall*, Artitude Kunstverein, Berlin (2011); *Tomorrow Gets Me Higher*, Wilde Gallery, Berlin (2010). Selected group exhibitions include: Collection Enea Righi, Museo Fortuny, Venice (2016); *Interior / Exterior / Sculpture*, Belenius/Nordenhake Gallery, Stockholm, Sweden (2015); *ANaked Singularity*, Studio Garaicoa, Madrid, Spain (2015); *Fragments of Empires*, MOMENTUM, Berlin (2014–15); *A Letter From Dr. Faustus*, Herzliya Museum of Contemporary Art, Israel (2014); Fundación Botín, Villa Iris, Santander, Spain (2014); *Dahlstrøm & Fattal*, Beers Lambert Contemporary, London (2013); III Moscow International Biennale for Young Art, Moscow, Russia (2012); *Body Without Body*, Georg Kolbe Museum, Berlin (2011). Fattal was curator of *Tape Modern Berlin*, an acclaimed series of group exhibitions featuring emerging and established artists. Fattal is a conceptual artist whose practice is one of historical reflection grounded in the history of aesthetics and cultural schisms. Working in the media of video, photography, sculpture, and installation, his work forms a focused response to the diverse questions raised by his adoptive city of Berlin, where the memory, culture, architecture, indeed every thread in the fabric of this city is problematized by its history.

## ATARA

Year: 2019

Medium: 2-Channel Video

Duration: 15 min

Edition: 1/7

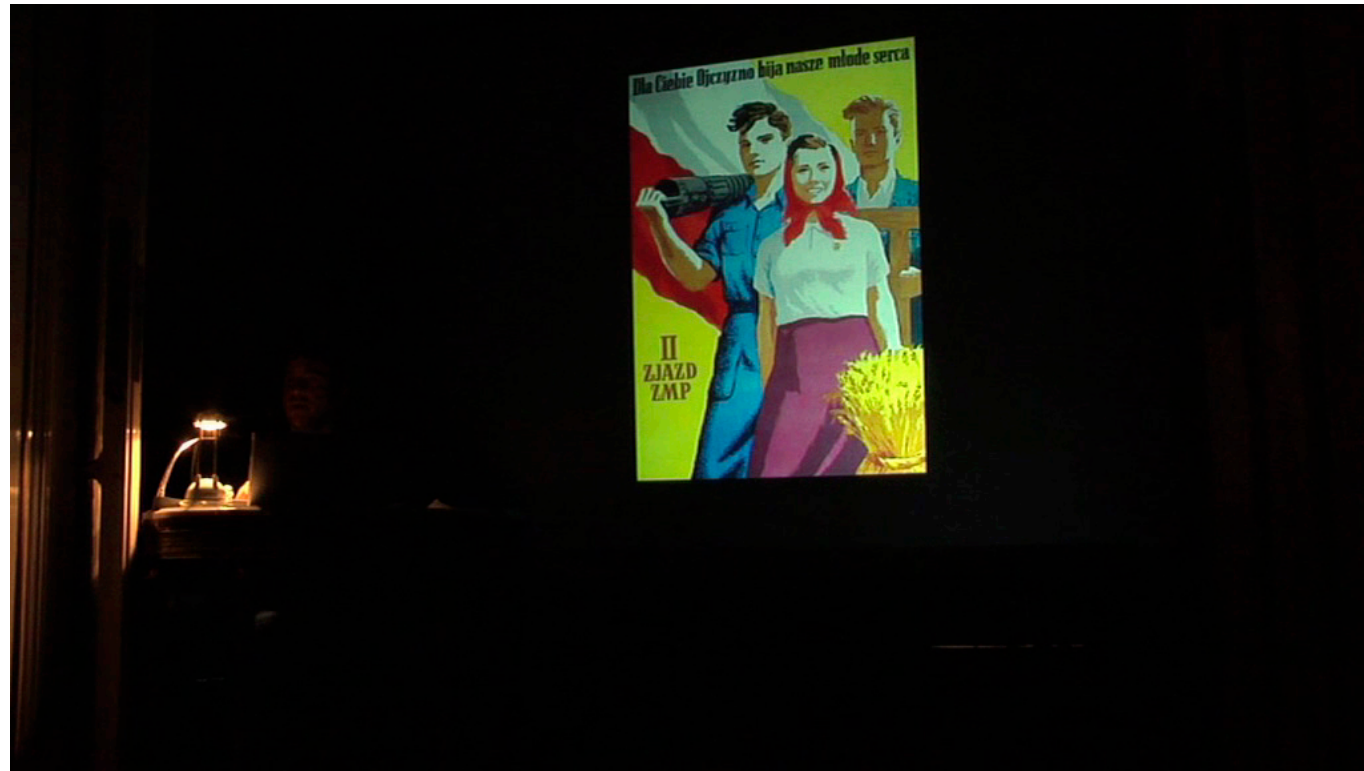
*ATARA* is a 1970's styled sci-fi film designed as a 2-channel video installation set to contemporary opera music. The score is based on the opera *Tristan and Isolde* by Richard Wagner together with original music by Boris Bojadzhiev. Shot on location in Berlin, it tells the story of two buildings that used to stand at the same place: the Berliner Stadtschloss, destroyed by Allied bombing in WWII, and the Palast der Republik, built in its place as the GDR seat of government in 1973, and destroyed amidst much controversy in 2008 to make way for the rebuilding of a contemporary copy of the Stadtschloss. The resurrection of this historical copy did not begin until 2013 due to the controversy surrounding this project.

*ATARA* follows a ceremony that takes place in the Palace during a moment when one building is being resurrected and the other building is dematerializing into a ghostly memory. Following an astronaut wandering through the construction site of the new Stadtschloss, carrying an iconic lamp from the destroyed Palast der Republik, *ATARA* deals with the collective memory of architecture and its symbolic representation in public space. The music is based on the *Liebestod* aria from the opera *Tristan and Isolde*, sung by Isolde after Tristan's death. The score was made by copying the last note as the first note and proceeding in this way until a new 'mirrored' piece was formed. The live recording of this piece forms the soundtrack to Fattal's video work *From the End to the Beginning* (2014). This recording is digitally reversed backwards to become the soundtrack to *ATARA*, forming another play on the idea of resurrection.

In a city perpetually treading the fine line between moving on from its painful history while never forgetting it, the decision to resurrect the Stadtschloss in order to move and consolidate all Berlin's ethnographic and history of science museums, is interpreted by many as a willful erasure of its GDR past and a dangerous rewriting of history. This controversy is keenly felt in a city still building over its bomb craters, even more than 70 years after the end of WWII.

***The decision to resurrect the Stadtschloss is interpreted by many as a willful erasure of its GDR past and a dangerous rewriting of history.***





## DOUG FISHBONE

Doug Fishbone, an American artist based in London, often uses satire and humor in his films, performances and installations to critically examine consumer culture, mass media, relative perception and context. His work frequently forces the viewer to confront his-or-her own interpretive backgrounds. By combining a variety of found images from Google Image Search, Fishbone illustrates and undermines his own confrontational, repulsive and funny monologues on contemporary media and its corollary, the underground and avant-garde. Most recently, Fishbone has recently produced a feature-length action film, *Elmina*, that connects two vastly different audiences of the Western art world and the African home video market. Filmed in Ghana with major Ghanaian celebrities, the movie's only artistic intervention is the insertion of Fishbone, a white American artist, as the lead role in a completely African production. The work fully adopts Ghanaian film making conventions, taking advantage of the shared language used and the low cost structure of the Ghanaian home video industry. In this project Fishbone continues to examine the complex relationship between perception and reality and the politics of representation while simultaneously asking wider questions about race, globalization and notions of a shared visual language.

## Communism

Year: 2008 (Documentation of Performance at Romanian Cultural Institute, London, 29 May 2008)

Medium: Video

Duration: 13 min 50 sec

Edition: 1/5 (MOMENTUM Special Edition)

A documentation of a performance lecture, *Communism* uses found and open source images to illustrate Fishbone's essays on contemporary culture. Part stand-up performance, the work is in ongoing production, with MOMENTUM and Fishbone in collaboration on a future live performance. It was donated following its exhibiting in MOMENTUM's inaugural benefit show in Berlin. [Josephine English Cook]

***His work frequently forces the viewer to confront his-or-her own interpretive backgrounds.***







## JAMES P. GRAHAM

James P. Graham has been working full-time as an artist for 10 years, most notably in film, photography, drawing and sculpture. He is autodidactic, having left Eton College at 18. His decision to pursue a career as a fine artist followed a two-year sabbatical, during which he refused all commercial work in order to concentrate on creating his first purposeful artworks in 2002–03. These were screen-based, experimental film works using Super 8 film and framed within a landscape of “metaphysical and ontological significance.” Having trained traditionally in photography and filmmaking, Graham particularly enjoys the interface between analogue processes and high-end technology. By mainly using landscape and nature, his work often references the now disused term *scientia sacra*, permeating chosen locations and objects with a metaphysical and ontological significance. As well as interpreting and re-creating notions of “sacred space,” his work is infused with ideas that derive from intuitive and ritualistic sources. The results can be enticingly intangible, and in some cases, totally immersive. Graham cites two fundamental factors in his work: first, intuition, or the catalyst behind the creation of every artwork, and second, resonance, or the result of the work as expressed through the viewer.

## Chronos

*Year: 1999*

*Medium: Video (Digital version from Super 8)*

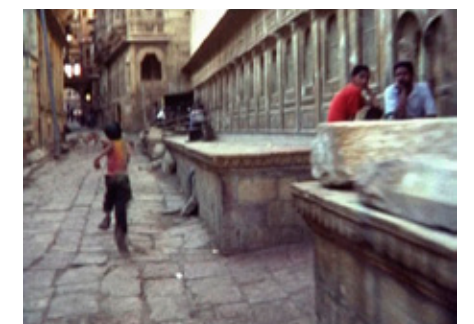
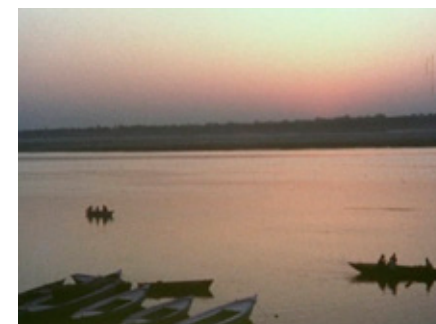
*Duration: 6 min 20 sec*

*Editions: 1/5, 2/5*

*Original music score Pimpi Arroyo*

*Chronos* is the second part of Graham’s cycle of life series, made between 1999 and 2001. It uses humor within everyday life to contrast the “use of” and “loss of” time. It was shot on location in Rajasthan India between February and March 1999. Originally funded by Channel 4 Television UK in 1999, *Chronos* was selected by and later donated through co-curator James Putnam for screening in the MOMENTUM Sydney exhibition (2010). [Josephine English Cook]

***Graham particularly enjoys the interface between analogue processes and high-end technology.***







## MARIANA HAHN

Born in Schwaebisch Hall in the south of Germany, Mariana Hahn studied theater at ETI in Berlin and has a degree in Fine Art from Central St. Martins in London (2012). Following her performance of “I Sweat You” in MOMENTUM’s emerging artist series *About Face* (2012), Hahn has twice more exhibited in the gallery: *Burn My Love, Burn*, which was shown as part of the exhibition “Missing Link” (2013), and *Empress of Sorrow*, commissioned and performed during MOMENTUM’s month-long performance series “Works on Paper” (2013).

## ***Burn My Love, Burn***

Year: 2013

Medium: HD Video

Duration: 5 min 24 sec

Edition: 1/5

The work *Burn My Love, Burn* explores the body as the carrier of historical signature. By inscribing a poem on a shroud that once belonged to her recently passed grandmother—and then burning and consuming its remains—Hahn examines the relationship between text, memory making, and the human—particularly female—form. Split between the remaining performance relics, video stills, and the video itself, *Burn My Love, Burn* was donated following its exhibiting in MOMENTUM’s “Missing Link”.

[Josephine English Cook]

*The body does so by will, it inscribes, devours the story, becoming a container that vibrates and lives within a narrative. The shroud becomes the elementary signifier of such a historical narrative, it has been impregnated by the story, acts as the monument. Through the burning, it can become part of an organic form in motion. The text conditions and creates the body within the very specifically hermetically sealed space. The words activate the body’s field of memory as much as it creates a new one, adding on to the net of connotations the figure has toward words. The ritual becomes the form through which this transformation can be made, the body eats the body, destroys and paints again, another image. Again this is done by the word, it creates the flesh, gives it differentiating coloration, its plausible point of view. The body acts as a paper, it is inscribed by those murmurs of history, becoming a living artifact of its own history.*

— Mariana Hahn

***The words activate  
the body’s field  
of memory  
as much as  
it creates  
a new one.***





## ZUZANNA JANIN

Zuzanna Janin, born in 1961 in Poland, is a visual artist and former teen actor. Having at one time starred in the Polish serial *Szalenstwo Majki Skowron* (Madness of Majka Skowron), Janin now uses her theatrical background to create sculpture, video, installation, photography and performances. Her work has been shown in a variety of spaces, including the Museum of Contemporary Art, Chicago, the Foundation Miro, Barcelona, Martin Gropius Bau, Berlin, Hamburger Bahnhof, Berlin, Moderna Museet, Stockholm, National Gallery Zacheta, Warsaw, Center for Contemporary Art, Warsaw, Haifa Museum of Art, Haifa, Israel Museum, Jerusalem, Jeu de Pomme, Paris, Ludwig Museum, Aachen, Kunstmuseum Bern, Kunsthalle, Bern, Hoffmann Sammlung, Berlin, and TT The THING, NY. Janin has also taken part in the Sydney Biennale, Istanbul Biennial, Liverpool Biennale, and the 54th Venice Biennale.

## ***Pas de Deux***

*Year: 2001*

*Medium: Video*

*Duration: 5 min*

With a title appropriated from ballet, Zuzanna Janin's *Pas De Deux* (2001) revels in ambiguity. Shot in a jerking close-up of two pairs of legs in constant motion on a blank white background, we are drawn into what could be a dance as readily as a fight. It is a dialogue between two bodies, a give and take of power and physical space. It is also a different perspective on one of Janin's best-known works, the video installation *The Fight (IloveYouToo)* (2001), where the slight, fragile looking artist takes on a professional heavyweight boxer. To create this work, Janin spent 6 months training with him in the ring. The boxing match in *The Fight* is real and harrowing to watch in its intensity. The camera weaves in and out, dodging and feinting with the fighter's blows, as close-up and personal as the physical act of combat. Yet for Janin, this combat between two mismatched opponents is also a dance, a language allowing two bodies to communicate. The direct perspective of the camera in *The Fight* draws us into the brutality of this uneven combat. But changing the perspective and dropping the camera to ground level suddenly reveals the ambiguity lurking beneath the violence. For *Pas De Deux*, Janin's fight performance is shot with the intimacy of a camera moving with the two bodies as they follow the same motions as *The Fight*, but without seeing the blows. The violent mismatch is transfigured into a match, a term which in sports signifies a contest between opposing competitors, whilst in normal usage it means a harmonious pair. [Rachel Rits-Volloch]

***This combat between two mismatched opponents is also a dance, a language allowing two bodies to communicate.***







## JARIK JONGMAN

A former assistant of Anselm Kiefer, Jarik Jongman uses both his own photographs and anonymous pictures found in flea markets, books, magazines and on the Internet as a starting point for his engagement with archetypal imagery. Dutch born, he studied in Arnhem and has had numerous exhibitions in London, Berlin, Switzerland, Amsterdam and at the 53rd (2009) and 54th (2011) Venice Biennale in collateral events. He currently lives and works in Amsterdam.

On the top:  
Tracey Emin

On the next page from the left:  
Charles Saatchi, Damien Hirst,  
Nicholas Serota

## (de)facing revolt

Year: 2012

Series: (de)facing revolt, ten individual paintings

Medium: Oil on canvas with water-soluble marker, pen and egg

Size: 80 × 80 cm

Edition: 1/1

Jongman's (de)facing revolt is a series of 10 painted portraits of icons of the contemporary art world: some of the richest and most influential players of our time, which he subsequently, with the help of the audience, defaced. The result is a series of mutilated, paint bombed and blowtorched images, reminiscent of the damaged murals and toppled statues of ousted dictators across the world. Situated against the changes wrought by the Euro and international banking crises and the Arab Spring, (de)facing revolt attempts to materialize and subvert the violence of contemporary international politics—as particularly rendered by art world leaders of the West. As stand-ins for the Roman practice of damnation memoriae, or “condemnation of memory,” these defaced portraits symbolize both the general atmosphere of anger, revolt and iconoclasm so present in the world today and the shift away from western cultural dominance. Art world superstars—Damien Hirst, Anselm Kiefer, Charles Saatchi, etc.—and their accompanying platforms will likely feel the weight of such (r)evolution, perhaps leading to what Jongman hopes will be a more egalitarian system of art creation—already notable in digital and new media art. As a political comment claimed within the safety of a gallery's walls, Jongman's work self-consciously reflects on the purposelessness of art in the art world today—a symbolic statement without risk, a salon revolution without victims, but a system in which the artist must still abide in order to survive. Created and performed for MOMENTUM's emerging artist exhibition “About Face”, the 10 paintings from (de)facing revolt have been donated to the gallery's permanent collection.

**Jongman's work  
self-consciously  
reflects on the  
purposelessness  
of art in the  
art world today.**







Anish Kapoor



Takashi Murakami



Hans Ulrich Obrist



Jeff Koons



Anselm Kiefer



Larry Gagosian



Sachsenhausen

Year: 2009/10  
Medium: Fourteen individual digital photographs

Predominantly a painter, the starting point for my paintings is always photography and it is now for the first time that I'm showing a series of photographs that were taken at the concentration camp Sachsenhausen, during a three month residency period in Berlin, in the winter of 2009/2010. Taken with a Lomo camera and presented digitally, the result merges the painterly, the photographic, and the cinematic.







## GÜLSÜN KARAMUSTAFA

Gülsün Karamustafa was born in 1946 in Ankara, Turkey. She lives and works in Istanbul, where she is recognized as one of the most important and pioneering Turkish contemporary artists. Her work addresses questions of migration, displacement and military dictatorship (during the 1970s she was imprisoned by the Turkish military). She was refused a passport for sixteen years until the mid-80s and, unlike other Turkish artists, could not emigrate or travel. This enforced isolation led her to an analysis of her own situation and context: the city of Istanbul, interior migration and nomadism within Turkey, and the ideological and psychological ramifications of identity. Like a sociologist or anthropologist, Gülsün Karamustafa explores the historical and social connections of oriental cultures in her works, often using materials that express the hybrid character of different cultures and religions. Ostensibly reverting to historical lore, Karamustafa's artistic comments oscillate actually between sensual meta-narratives and ironic-critical stories about the present situation, addressing themes of identity and migration, cultural difference and acculturation within the contexts of orientalism and post-colonialism. Since the end of the late 1990s, she has often used already existing materials and images of oriental or occidental origin that she fragments, dismantles and reassembles in order to contrast 'private' with 'public' by referring to every-day life, culture, art history, and the media.

## Personal Time Quartet

Year: 2000

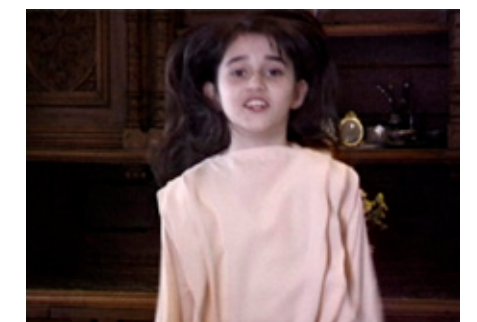
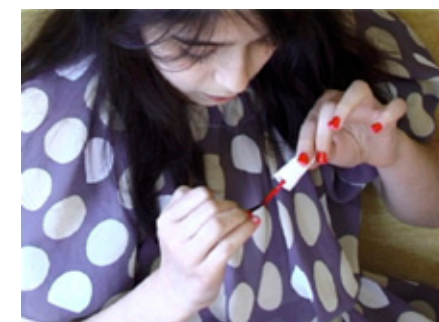
Duration: 2 min 39 sec

Medium: 4-Channel video installation

The four-part video *Personal Time Quartet* is concerned with the point of intersection between the artist's own personal biography and the history of her home country. Having been invited to an exhibition of German domestic interiors from various periods in the twentieth century at the Historical Museum in Hanover, Karamustafa was inspired by what she saw there to take a closer look at the similarities between her own childhood reminiscences and these museological German living spaces. The timeframe (or 'personal time') covered by these four video's begins in the year of her father's birth and ends in the early days of her own childhood. A video screen placed in each of the rooms shows the same young girl—the artist's alter ego—engaged in various activities. We see her skipping with a skipping rope (dining room, 1906), sorting and folding laundry (kitchen, around 1913), opening cupboards and drawers (living room and parents' bedroom, around 1930) and painting her nails (room from the 1950s). The films themselves, however, were not shot inside the museum, but rather in her apartment in Istanbul. Viewing them therefore gives rise to the most diverse associations. The girl skipping suggests a carefree childhood, the nail-painting a concern with the artist's own femininity, the folding of laundry could be read as preparation for her future role of housewife, while opening cupboards and drawers is a way of discovering the hidden secrets and stories that are so much a part of our recollections of childhood and adolescence. In this installation, therefore, Karamustafa not only debunks the local or national specificity of certain styles, but at the same time exposes just how similar the evolution of (female) identity can be, even in very disparate cultures.

***Karamustafa exposes just how similar the evolution of (female) identity can be, even in very disparate cultures.***

Barbara Heinrich,  
from *Gülsün Karamustafa. My Roses My Reveries*,  
Yapi Kredi Kültür Sanat Yayıncılık A.Ş., Istanbul, 2007.







## MARK KARASICK

Mark Karasick, born in 1959 and raised in Canada, attended Art College in Toronto. He was introduced to encaustic painting in 1983 and has since continued to experiment with this Greco-Roman technique, mostly known through the Egyptian mummy portraits from Fayum and Hawara. In 1989, during his first visit to Italy, his work came to the attention of Swiss-Italian collector Signor Carlo Monzino, who sponsored Karasick to remain in Italy for five years of continued research and practice. Karasick has exhibited his works in solo and group exhibitions across North America, Asia and Europe. He has exhibited alongside artists such as Anish Kapoor and Bill Viola at Sublime Embrace at the AGH (Ontario, Canada) and Nobuyoshi Araki and Matt Collishaw in London. He currently lives and works in the UK.

## Michael

Year: 2004

Medium: Video (silent)

Duration: 2 minutes 52 seconds

Editions: 1/5, 2/5, 3/5

As Karasick's first foray into video, *Michael* examines the visual reflections of changing psychological states, here expressed by the young son of a museum director acquaintance. Similar to Bill Viola's video works that depict series of evolving emotions, *Michael* uses close-ups, slow motion and black-and-white to emphasize an intimate, home video-like relation with the film's emotive protagonist. Originally shown as part of MOMENTUM Sydney's 2010 program, curated by James Putnam, *Michael* was later donated and included in the gallery's inaugural benefit exhibition.

[Josephine English Cook]

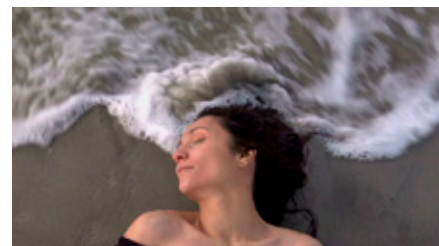
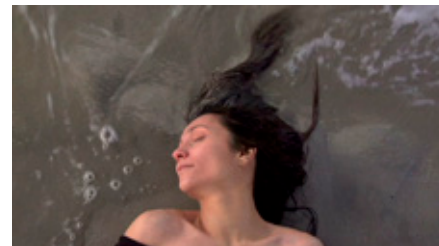
***We witness an arch  
of emotion as it  
enters, manifests  
and leaves the body  
revealing a transition  
of different feelings.***





## HANNU KARJALAINEN

*Woman on Beach*



Finnish-born, Berlin-based artist Hannu Karjalainen develops his video practice from a background in photography and his training at the Helsinki School. Karjalainen has exhibited his works in solo and group exhibitions across North America, Asia and Europe. He has exhibited alongside artists such as Anish Kapoor and Bill Viola at Sublime Embrace at the AGH (Ontario, Canada) and Nobuyoshi Araki and Matt Collishaw in London. He currently lives and works in the UK.

## *Woman on Beach*

*Year: 2009*

*Medium: Video*

*Duration: 13 min 6 sec*

*Edition: 1/5*

*Woman on the Beach* (2009), which was part of MOMENTUM's inaugural collection show in 2010, is a photograph activated into a subtle poetic motion, rewarding the viewer for taking the time to watch it unfold. In subsequent works Karjalainen uses the medium of the moving image to reflect back upon painting and the material qualities of paint. Color, for Karjalainen, is an elusive subject, intangible and abstract as much as it is culturally coded. How meaning is attributed to color and how this process can be exploited by re-contextualization make up the foundation of Karjalainen's aesthetic investigations. He often begins with a narrative story, which he visually abstracts to the point of unrecognizability, forcing the viewer to infer any original backstory. In a similar ongoing series that turns classical portrait photographs into moving color palettes, of which *Woman on the Beach* is a part, Karjalainen mobilizes the traditionally still image. Following inclusion of one of Karjalainen's works, *Nanjing Grand Theatre*, in the 2013 exhibition *Missing Link*, MOMENTUM looks forward to future collaborations with the artist. [Josephine English Cook]



*Nanjing Grand Theatre*

## *Nanjing Grand Theatre*

*Year: 2012*

*Medium: Video*

*Duration: 15 min 29 sec*

*Nanjing Grand Theatre* explores the memory inherited in an architectonic site. The Nanjing Grand Theatre, a western classical style building designed by Chinese architects originally housed western cinema in the 1930s Shanghai. During the Cultural Revolution the building was dedicated to Beijing Opera and temporarily called Revolution Concert Hall. Now renamed Shanghai Concert Hall, the building is a prime location for classical music concerts. The massive construction plans in the Shanghai city centre called for the demolition of the building several times, as it was both in the way of a highway and a metro line. Finally a different solution was found: in early 2000s the building was moved from its original location by lifting the whole 5650 ton building up 3.38 meters and dragging the building to a new location some 70 meters southeast. The video work is shot on the original site of the concert hall, where an elevated highway now passes through the city. Passing lights and shadows take human forms as we hear snippets from the soundtrack of the very first film screened in Nanjing Grand Theatre, *Broadway* (1929). The film adaptation of the musical is now deemed lost in its original form, with only an edited version made from separate silent and talkie versions existing.





## DAVID KRIPPENDORFF

David Krippendorff, born in Berlin in 1967, is a US/German interdisciplinary artist and experimental filmmaker. Currently based in Berlin, he grew up in Rome, Italy, and studied art at the University of Fine Arts in Berlin, Germany, where he graduated with a masters degree in 1997. His works, films and videos have been shown internationally, including: the New Museum (New York), ICA (London), Hamburger Kunsthalle (Hamburg), Museum on the Seam (Jerusalem). He has participated in four Biennials (Prague, Poznan, Tel Aviv, and Belgrade), as well as in many international art and film festivals worldwide.

## ***Nothing Escapes My Eyes***

*Year: 2015*

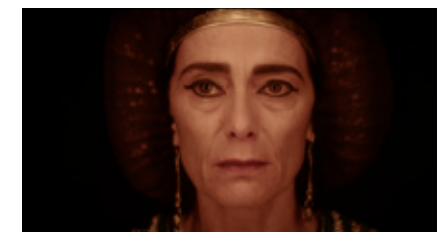
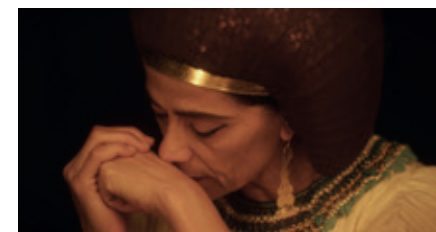
*Medium: Video*

*Duration: 13 min 43 sec*

*Edition: 1/6 + 1AP*

*Nothing Escapes My Eyes* is about a silent transformation of a place and a human being. Inspired by the texts of Edward W. Said, the poems of Mahmoud Darwish and Verdi's opera *Aida*, the film depicts in a metaphoric form current issues of cultural identity, loss and the pressures to conform. With no dialogue, the film is backed by a musical excerpt from *Aida* whose lyrics express the difficulties of being loyal to one's country and cultural identity. The personal and urban transformation tackles issues of identity, loss and disorientation as a result of historical colonialism and contemporary globalization.

***The film depicts  
in a metaphoric  
form current  
issues of cultural  
identity, loss and  
the pressures  
to conform.***

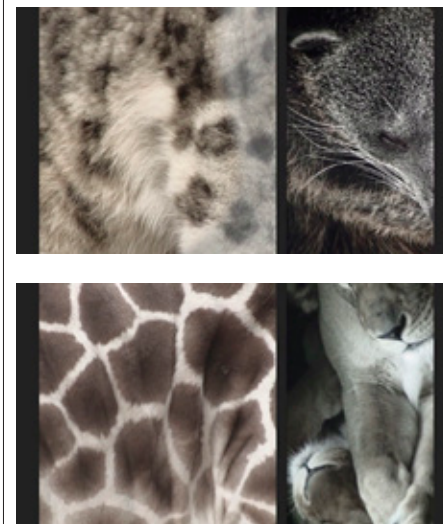




## JANET LAURENCE

Australian artist Janet Laurence's work explores a poetics of space and materiality through the creation of works that deal with our experiential and cultural relationship with the natural world. Her work echoes architecture while retaining organic qualities and a sense of instability and transience. It occupies the liminal zones and meeting places of art, science, imagination and memory. Laurence's practice includes both ephemeral and permanent works as well as installations that extend from the museum/gallery into both urban and landscape domain. Her work, centered on living nature, bleeds between the architectural and the natural world, physically and metaphorically dissolving these boundaries. Her spaces are immersive and reflective, creating a play between perception and memory. Alchemical transformation, history and perception are underlying themes. Laurence's work is represented in major Australian and international collections and has been included in many national survey exhibitions.

*Vanishing*



## Vanishing

*Year: 2009/10*

*Medium: 2-Channel video*

*Duration: 9 min (on loop)*

*Editions: 2/5, 3/5*

*Audiovisual technical assistance: Gary Warner*

*Vanishing* is Janet Laurence's first video work, made during a residency at the Toranga Zoo in Sydney, Australia. After working primarily in photography and installation, Laurence began an ongoing filmic study of animals both in the wild and in nature reserves. She has developed a filming technique in which she uses infrared night cameras—similar to those used by naturalists, as many animals are primarily active at night—in order to achieve a negative effect and distorted, ghostly coloration. Originally shown as a two-screen installation, this single channel version was specially released for the MOMENTUM Collection following the artist's involvement on a MOMENTUM panel on art and science.

## Grace

*Year: 2012*

*Medium: Video*

*Duration: 5 min 22 sec*

Donated by the artist to the MOMENTUM collection in 2013, *Grace* can be considered a meditation on the relation between energy sources and their visualization, the origins of material, ethics and interconnected, environmental networks.

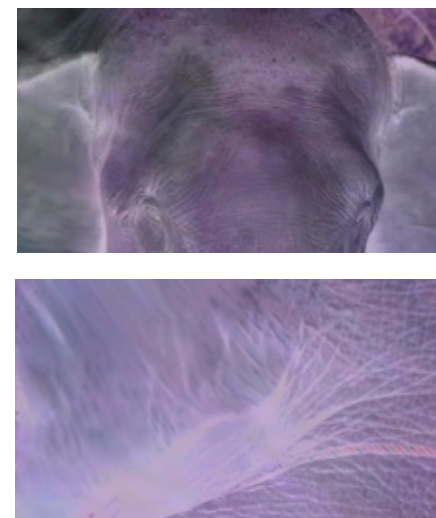
*[Josephine English Cook]*

*If we could hear ... the call of those who are slipping out of life forever. There we might encounter a narrative emerging from extinctions, a level of blood that connects us. The work expresses our relationship to our fragile environment and a sense that we are within the era of the 'Anthropocene.'*

*This ecological crisis demands we shift our focus from a human-centred perspective to a broader multispecies, environmental approach, for how else are we to live ethically and find our place in this world. Within the gallery space I am attempting to bring these concerns into art, calling upon perception and memory, to create fugitive spaces of immersion and reflection, transparency and translucency, through a language of veiling.*

*The veil takes many forms in varying materials and matter. It alters what and how we see. It creates ambiguity and takes away certainty. The veil forms enmeshed membranous environments, slowed spaces that enable porosity and fluidity. The film projections are altered in part into the negative and slowed. I want to bring us into intimacy with these animals, expressing the interconnection of all living things. It is also a calling for love and care for all life.*

— Janet Laurence







## HYE RIM LEE

Hye Rim Lee's work questions new technology's role in image making and representation. Her work is consistent with recent international developments in contemporary art, e.g., reviewing aspects of popular culture in relation to notions of femininity and looking at the way fictional animated identities are propagated within contemporary culture. Her work has developed through the critical and conceptual evolution of her animated character TOKI, the principal component of her ongoing TOKI/Cyborg Project (2002–present). Lee has positioned her work at a progressive interface between East and West by exploring areas of computer gaming, cyber culture, contemporary myth-making and animamix. She has exhibited in major international exhibitions, including the Incheon Women Artists Biennale (2009), Glasstress, 53rd Venice Art Biennale (2009), Kukje Gallery, Max Lang Gallery NY, MoCA Shanghai, Millennium Museum, Beijing, Art Basel, and the Armory Show NY.

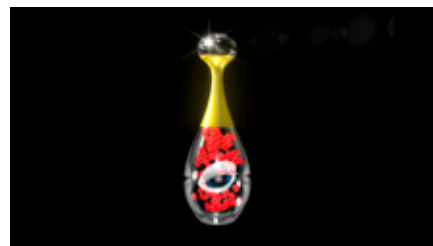
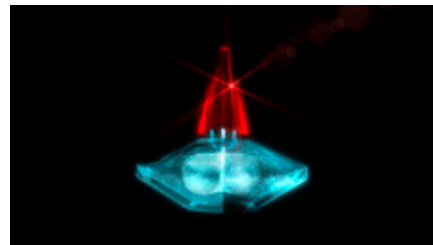
On the top:

*Hand in Moschino perfume bottle*

Here from the top:

*Breast in Lou Lou perfume bottle*

*Eye in J'adore perfume bottle*



## Obsession (Love Forever)

*Year: 2007*

*Medium: 8-Channel 3D animation installation with sound*

*Duration: 11 min 27 sec (overall)*

*Edition: 1/5*

*Obsession*, named in part after a Calvin Klein perfume by the same title, reflects on two ideas also common to the perfume market: love and eternity. Subversively humorous, these 3D animations avoid cliché, mass-market depictions of obsession in favor of unsettlingly simplistic designs. By interweaving the pop and fashion industry's vision of beauty with modern myths created through gaming and cyber platforms, Lee tackles technologized modes of perception in contemporary culture. As digital tools and scientific progress alter the visual vocabulary of beauty standards, how might our language concerning time-tested concepts like love simultaneously evolve? Initially exhibited at MOMENTUM Sydney, *Obsession/Love Forever* has since been donated and shown on Sky Screen Berlin, the Collegium Hungaricum and Istanbul.

*[Josephine English Cook]*

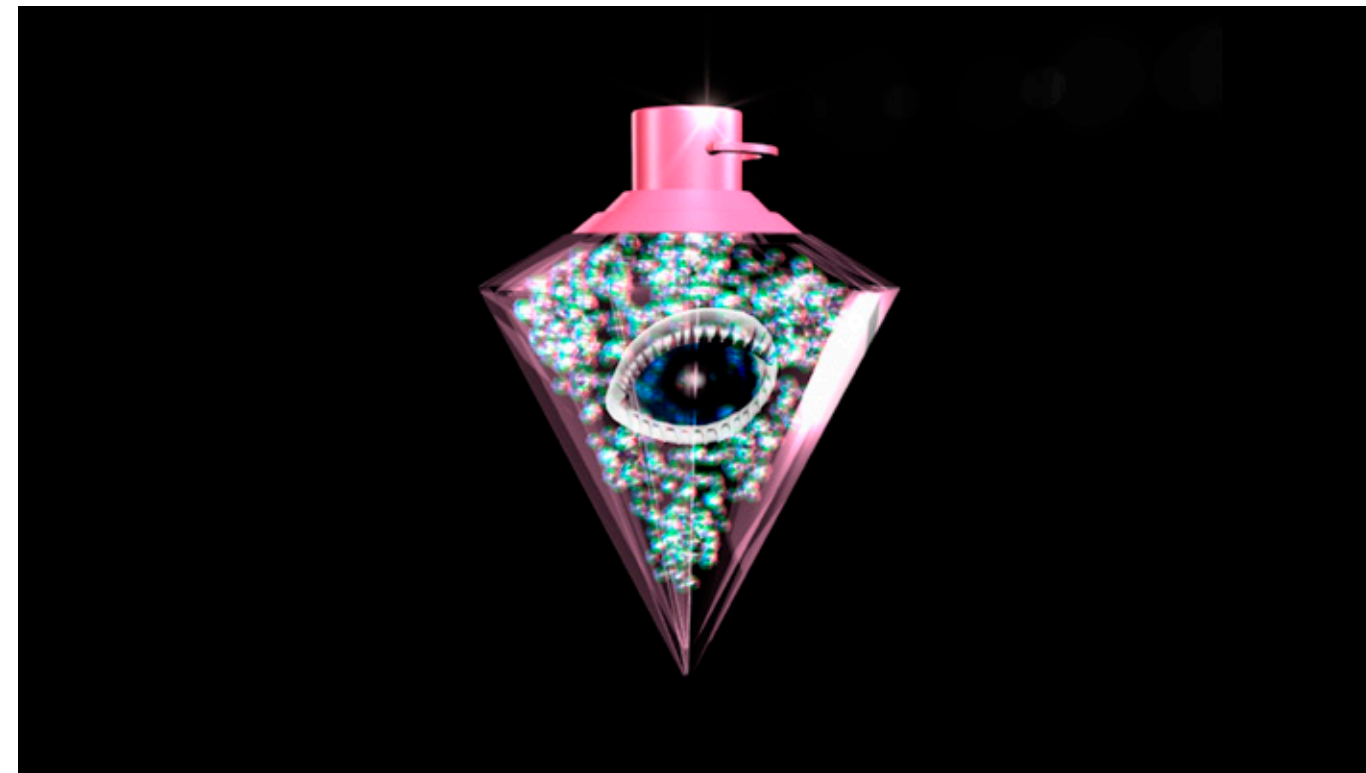
*Lips in Chance perfume bottle Eye in perfume bottle*





*Legs and shoes in Channel No. 5 perfume bottle*

*Bottom in Poison perfume bottle*

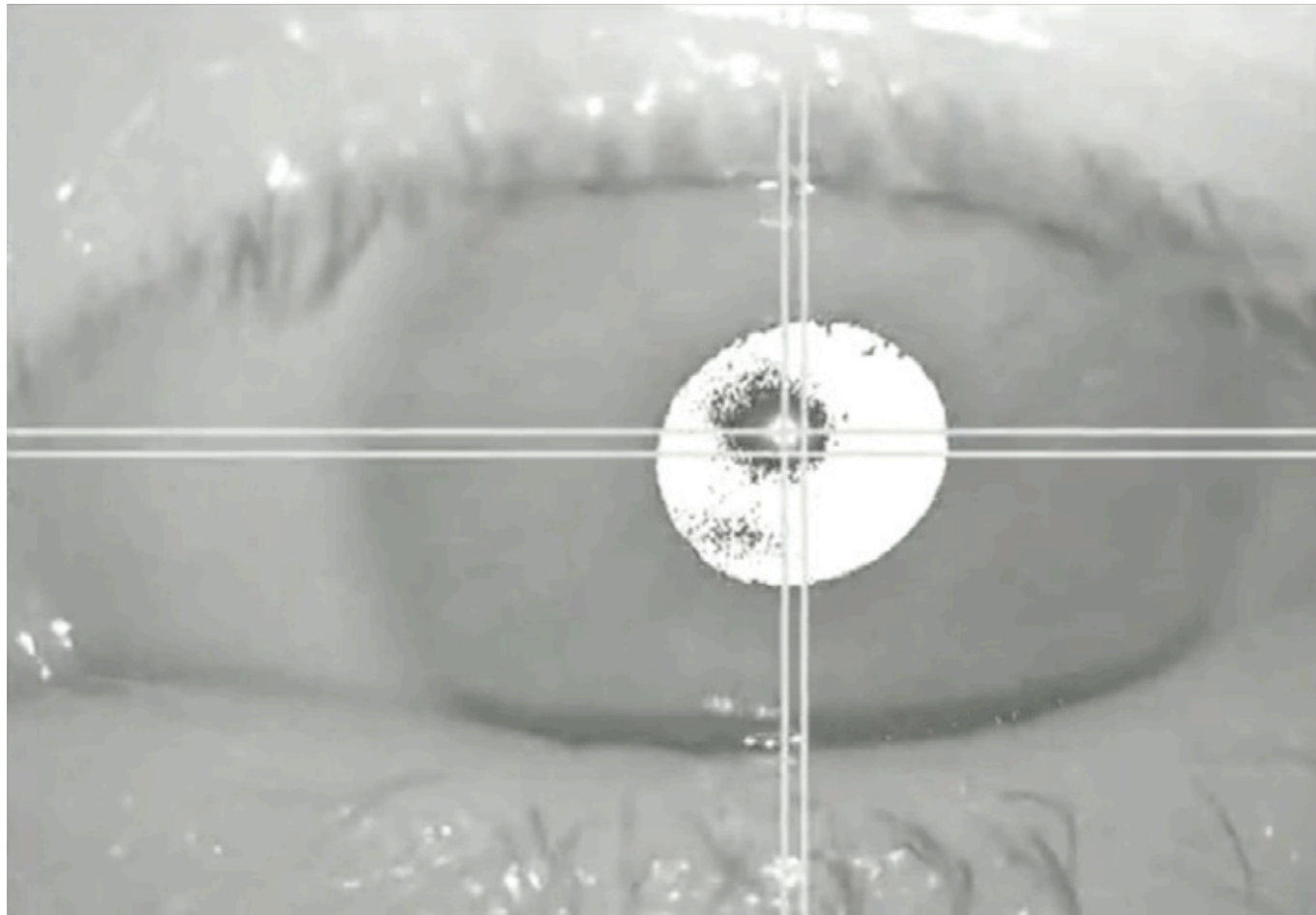


*Genitalia in Comme des Garçons perfume bottle*

*Eye in Chopard Wish bottle*







## GABRIELE LEIDLOFF

Gabriele Leidloff works with video, film, photography and image generating techniques. Having directed a discussion platform for science and art for over 10 years, Leidloff's installations combine medical apparatus for producing and processing images and advanced visual technologies used by electronic media. She explores the relationship between art and medical technology—the image on the retina, in memory, in language and on material carriers. Leidloff collects documentation of exhibitions, lectures, video conferences and debates that exemplify the gradual fragmentation of the scientific field under the influence of special research interests. Her mise-en-scene is designed to counter this process while simultaneously questioning common practices of the visual arts. Leidloff's works are included in a number of museums and universities, including the Museum for Contemporary Art | ZKM Karlsruhe, the Berlin Academy of Arts, Martin-Gropius-Bau, Georg Kolbe Museum, Goethe-Institut Berlin, Wissenschaftskolleg zu Berlin, National Centre for Contemporary Arts Moscow, Yale University Digital Media Center for the Arts, Columbia University, New School University and New York University Faculty of Arts and Science. Gabriele Leidloff lives in Berlin.

## *In Pursuit*

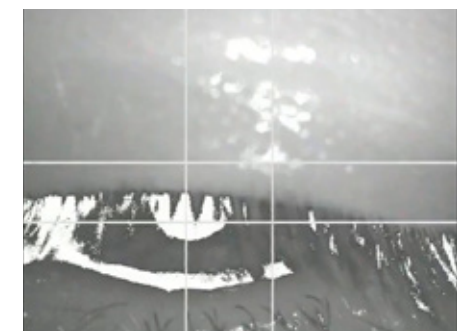
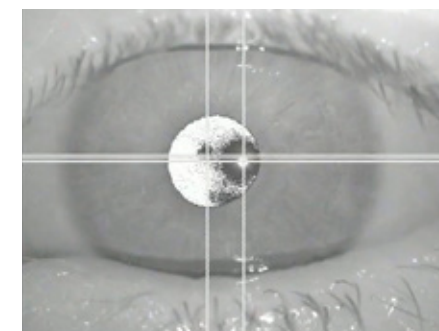
Year: 2004

Medium: Video (on loop, silent)

Duration: 17 min 17 sec

Though starting from the point of diagnostics, Leidloff's aesthetic content largely resides in her editing processes. Her donated digital-video installation *In Pursuit* is based on official eye-tracking software. Using her own eye, she seeks to escape the track as it follows her movements. This in turn generates a sense of anxiety for the viewer, not least because of the concentration on the eyeball, which at time is reminiscent of Bunuel's famous pre-incised eyeball in *Un Chien Andalou*. Leidloff's tracking machine, borrowed from the Center of Human-Machine-Systems, stresses both the immediacy of technical engagement and the "escaping eye" as the source of artistic perception. [Josephine English Cook]

***Leidloff's  
installations explore  
the relationship  
between art and  
medical technology.***





## LI ZHENHUA

Li Zhenhua a Beijing/Zurich-based multi-media artist, curator, writer and producer for international and Chinese contemporary culture. He is the founding-director of Beijing Art Lab, a virtual and physical platform for art, research, and exchange, as well as of the Mustard Seed Garden. He is currently head-curator of Art Basel Hong Kong's Film section (2015). Since 2010 he is nominator for the Summer Academy at the Zentrum Paul Klee Bern (Switzerland), as well as for The Prix Pictet (Switzerland). He was a member of the International Advisory Board for 'Digital Revolution' at the Barbican Centre in 2014, jury-member for the Transmediale Award in 2010 and advisor for Leonardo, Journal of Arts, Science and Technology. Li has edited several artists' publications, including 'Yan Lei: What I Like to Do' (Documenta, 2012), 'Hu Jieming: One Hundred Years in One Minute' (2010), 'Feng Mengbo: Journey to the West' (2010), and 'Yang Fudong: Dawn Mist, Separation Faith' (2009). A collection of his art reviews has been published under the title 'Text' in 2013.

## ***GOD, a Dog is Better Than Me***

*Year: 2010*

*Medium: Video*

*Duration: 3 min 31 sec*

*Edition: 1/5*

*I am a dog that barks for a hundred years, but I cannot awake the Chinese.*

Ma Hsiang-po (1840–1939), Chinese Jesuit priest, scholar and educator and one of the founders of Aurora University, Fu Jen Catholic University and Fudan University.

Strolling on the beach, talking to friends about local life during his visit to the 2010 Winter Olympics in Vancouver, Li Zhenhua encounters a dog, playing with a log. Fascinated by its behaviour, he films it with his iPhone. In the film, we observe the animal blissfully engrossed in his game, as he digs a hole around it, takes it into the waves and out again, to no particular end. In this fragment of daily life, the dog's unconscious needs appear nonsensical, much like we would seem to an alien observer, if viewed from above. But in this behaviour, Li attempts to capture something fundamental to creativity and often lacking in our own conduct, as we persist to live consumed in self-importance and in a continuously dissatisfied strife for success and recognition. The dog in *GOD, a Dog is better than me* has no sense of chronological evolution, the main element obscuring our vision and detaching us from daily life, according to the artist. Her focus is on the most basic and immediate: the here and now. Earning her Li's sympathy and admiration and with some sadness in the realization that he will never attain such a state, this film is an ode to play, creativity, intuition and a lesson in forgetting.

In art, mass-communication is unavailing, "it does not need the public notion". Li understands the intimate and the small to be significantly more compelling, wherein the viewer experiences the possibility to interpret and to think on a personal level. In *GOD, a dog is better than me*, the viewer can hold the animal in its hands, walk around or sit down and privately observe. The video-player is reminiscent of a photo-frame, its weight emphasizing its presence as an object, rather than merely a video, inciting physical interaction rather than passive viewing. *[Isabel de Sena Cortabitarte]*

***This film is an ode to play, creativity, intuition and a lesson in forgetting.***







## SARAH LÜDEMANN

Repetition and the act of looking are strong features in Sarah Lüdemann's work. Her non-narrative video installations and performances can simultaneously take on epic form and repeat a single gesture or action until it loses its original purpose and gains a new, underlying meaning. Lüdemann's work demands concentration and the willingness to look beyond surfaces, a practice that requires both the artist's and the viewer's engagement over time. This extended period of visual reflection and subsequent layering of identity mirrors the process of psychological examinations of self, social and gender roles, religious beliefs, rituals and modes of perception and (re)presentation. Usually quiet but gently and cunningly persistent, Lüdemann's works insist on an authorial presence that forcefully and consistently questions power structures within hierarchical systems. Lüdemann finished an MA in Fine Art at Central Saint Martins/Byam Shaw in 2011. In 2009 she was selected for an influential residency with Mona Hatoum. She has additionally been awarded the South Square Trust Award and was shortlisted for the Arts & Humanities Research Council BGP Award in 2010.

## Schnitzelporno

Year: 2012

Medium: Video

Duration: 174 min

Edition: 1/5

Commissioned for MOMENTUM's first emerging artist series, *About Face*, held in Berlin (2012) and London, *Schnitzelporno* is a durational performance-for-video in which an unidentifiable Lüdemann beats a piece of meat for a total of two hours. This physically taxing action, which begins with the pristine, white-clad figure sensually stroking the meat's surface, eventually ends in the steak's total demolition. Slowed down to three hours of video and artificially lightened, the final, washed-out video disconcertingly emphasizes the separation between soft, caressing gestures and the brutality of the action itself. Each initial stroke strips away the immediacy of the violence—an act that, when paired with an understanding of the meat as bodily metaphor, calls into question the viable limits of (female) identity shaping. What happens, Lüdemann asks, when this familiar, formative action is repeated without end?

[Josephine English Cook]

*Body perfection codes, golden standards and neo-liberal ideas also play a role in my exploration into social concepts of identity, individuality and (re)presentation. Systems of categorization, stereotypes, social expectations and ideals evoke the notion of 'terror of performativity' and underline the suggestion of the construction of social control structures via standardized ideas of (re)presentation. The dichotomy of identity or soul (as a more abstract entity) and body (as a more concrete entity) is also reflected in the proposed work. The human body as a vessel that contains our being and also as a malleable material that can be shaped and reshaped in order to produce our own physicality and express (genuine or fake) individual personality. Both personality and body may be created or formed in a way to fit in and represent only what is expected or aspired to be represented.*

*The idea of making, shaping and even distorting your body and hence your 'self' in order to create a loveable, admirable, respectable etc. (re)presentation of 'self' suggests a desire to control and a degree of violence and brutality towards one-self. In Schnitzelporno I abstract the body into flesh, into meat, which I modify by means of a tenderizer. The tool itself already bears an outlandish idea, i.e., to beat something in order to make it soft and tender. The tool and its original purpose is further taken ad absurdum, for I do not stop beating the piece of meat until it is entirely erased, until I am NObody. Initially the imagery of the video installation is poetic and beautiful; slowly it becomes repetitive and eventually revolting, disgusting and absolutely brutal.*

— Sarah Lüdemann

***Through her works,  
Lüdemann examines  
the nature of  
communication,  
language, movement  
and ideologies.***





## MAP OFFICE

MAP OFFICE is a multidisciplinary platform devised by Laurent Gutierrez (b. Casablanca, 1966) and Valérie Portefaix (b. Saint-Etienne, 1969). This duo of artists/architects has been based in Hong Kong since 1996, working on physical and imaginary territories using varied means of expression that includes drawing, photographs, video, installations, performance and literary and theoretical texts. Their entire project forms a critique of spatio-temporal anomalies and documents how human beings subvert and appropriate space. Laurent Gutierrez is an Associate Professor at the School of Design, The Hong Kong Polytechnic University, where he leads the Environment and Interior Design discipline and the Master of Strategic Design as well as the Master in Urban Environments Design. He is also the co-director of SD SPACE LAB. Gutierrez is currently finishing a PhD on the “Processes of Modernization and Urbanization in China focusing on the Pearl River Delta region.” Valérie Portefaix is the principal of MAP OFFICE. She received her Master of Architecture degree from the School of Architecture Paris-Belleville and a PhD in Urbanism from the Pierre Mendes University France. She is currently a Visiting Assistant Professor at the School of Design, The Hong Kong Polytechnic University.

## Runscape

Year: 2010

Medium: Video

Duration: 24 min 18 sec

*Runscape* is a film that depicts two young males sprinting through the public spaces of Hong Kong, almost invariably via the visual mode of the long shot, while a narrator describes this action through the rhetoric of post-structuralist urban theory. This narration makes repeated reference to a range of texts from the psychogeographical *dérive* of urbanism in Guy Debord and the Situationists to the biopolitical machines of Gilles Deleuze to the literary styles of Jean-Luc Nancy. The runners both follow existing paths and establish new ones, moving in straight lines through crowds and across rooftops while also using exterior walls as springboards for less-likely forms of motion. This is, however, far from parkour; it is a much more purposeful action that claims a certain territory or at least trajectory described within the narration through the image of the body as a “bullet that needs no gun.” A soundtrack contributed by Hong Kong rock band A Roller Control complements this aesthetic violence, guiding the eye and ear of the viewer across this novel interpretation of the definition and uses of public space. In this action, invisible facades are constructed across a grid that spans the area between the codified signs of polished facades, an open-ended and performative notion of being-in-transit. [Robin Peckham]

*Runscape* was shown along with *Viral Project* (2003) at MOMENTUM's exhibition during Berlin's 2011 Gallery Weekend. In collaboration with the gallery, MAP OFFICE returned to Berlin the following year to gather footage for *Runscape Berlin* (still in production). Donated after this initial exhibition, *Runscape* and MAP OFFICE's other works exemplify MOMENTUM's mission to exhibit and promote interdisciplinary time-based art on an international stage.

***Their entire project forms a critique of spatio-temporal anomalies and documents how human beings subvert and appropriate space.***







## MILOVAN DESTIL MARKOVIĆ

Milovan Destil Marković was born in 1957 in Yugoslavia/Serbia. He has lived and worked in Berlin since 1986. Having studied painting at the Faculty of Fine Arts at the University of Arts, Belgrade, where he graduated in 1983. Marković's works can be found in numerous public and private collections throughout the world: in between others in the Contemporary Art Museum, Kumamoto/Japan; Neuer Berliner Kunstverein, Berlin/Germany; Museum of the City of Belgrade/Serbia; Istanbul Art Museum Foundation, Istanbul/Turkey; Museum of Contemporary Art, Belgrade/Serbia; Kunstmuseum Düsseldorf, Düsseldorf/Germany and Landesmuseum Joanneum, Graz/Austria, The Artists' Museum Lodz/Poland. Marković has exhibited extensively in Europe, Asia and in the Americas. His work was featured at 42nd Venice Biennial Aperto, 4th Istanbul Biennial, 46th Venice Biennial, 6th Triennial New Delhi, 5th Biennial Cetinje, Sao Paulo Biennial, Hamburger Bahnhof – Museum für Gegenwart Berlin, Contemporary Art Museum Kumamoto, P.S.1 Contemporary Art Center New York, Moderna Museet Stockholm, Ludwig Museum for Contemporary Art Budapest, Saarland Museum Saarbrücken, The Artists' Museum Lodz, National Museum Prague, Museum of Contemporary Art Belgrade, Landesmuseum Graz, Kunstmuseum Dueseldorf, Art Museum Foundation – Military Museum Istanbul, Kunst-Werke Institute for Contemporary Art Berlin, Kunstverein Hamburg, Kunstforeningen Bergen, Galleri F15 Oslo, Nishido Contemporary Art Tokyo, Fei Contemporary Art Center Shanghai, the 56th October Salon Biennial in Belgrade, and many others.

## ***Sunset!***

*Year: 2016*

*Medium: Pigments on canvas*

*Size: 70 × 70 cm*

Milovan Destil Marković's series of Transfigurative Paintings are the result of intensive research and the attempt to develop and expand the idea of the portrait. In his ongoing series of *Barcode Paintings*, Marković uses barcodes to signify written words through colourful, bright stripes on his canvases. Every text can be translated into a barcode that is the product of a systematic process of codification, at the end of which only a rhythmic series of vertical lines remains. This abstraction allows for an international rationalized system of merchandise management, the organisation and distribution of commodities. In Marković's work, there is a tension between the image as an abstract painting and the barcode as algorithmic script. The content of each image is revealed through the title of the painting. His works contain short text quotations from pornographic literature, politics and banking; representations of the world of power and oppression. Marković's barcode paintings veil their content behind a normalised form; at once the language of commerce, and a kind of digital calligraphy. They can be understood either as an impish joke on the part of the artist, or as a critique of the opaque structures of markets that mask their global deficiencies and injustices. As a sly comment on the possibility of art as commodity, printed on the side of each painting is a barcode: the normal-sized, black and white version of the content of each barcode painting. *Sunset!* is a landscape painting, taking as its subject the date and location of a sunset witnessed by the artist while on an Artist Residency in Bundanon, NSW, Australia.

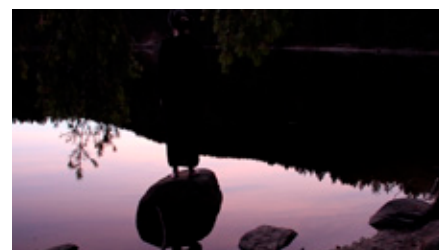
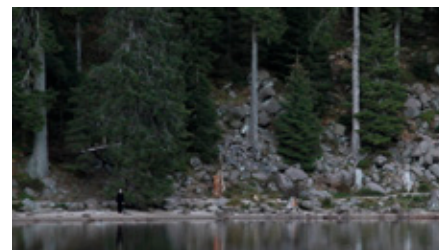
***Marković's barcode paintings veil their content behind a normalised form; at once the language of commerce, and a kind of digital calligraphy.***



## KATE McMILLAN

Kate McMillan has exhibited throughout Australia and overseas since 1997. In 2013 she relocated to London from Australia, where she has spent much of her life, to undertake a number of projects, which include the filming of four ambitious new works funded in part by one of two Creative Development Fellowships awarded annually across all artforms by the Department for Culture and the Arts, Western Australia. McMillan is a PhD candidate at Curtin University under the supervision of Dr. Anna Haebich (author of *Broken Circles: Fragmenting Indigenous Families 1800–2000*). She has been funded by an Australian Postgraduate Award to complete her PhD which examines the forgetting of the history of Wadjemup/Rottnest Island. She currently holds an Academic Post with Open University, Australia. Previous solo exhibitions include *Lost* at the John Curtin Gallery in 2008, *Broken Ground* in 2006 at Margaret Moore Contemporary Art and *Disaster Narratives* at the Perth Institute of Contemporary Arts for the 2004 Perth International Arts Festival. She has been included in various group exhibitions over the last few years including at the Art Gallery of Western Australia, Gertrude Street Contemporary Art in Melbourne, Govett Brewster Art Gallery in New Zealand and the Australian Centre for Photography in Sydney.

*Paradise Falls I*



## *Paradise Falls I*

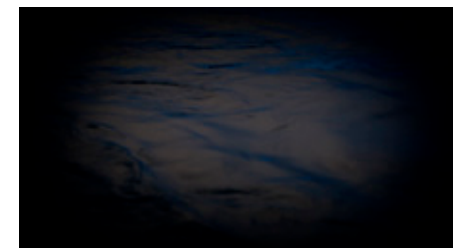
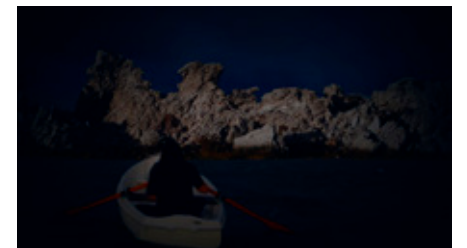
*Year: 2011/12*

*Medium: Video*

*Duration: 2 min 49 sec*

*Edition: 1/3*

*Paradise Falls I* is the philosophical culmination of the time McMillan spent in Switzerland in 2011 as well as her ongoing PhD project into the forgetting of the history of Wadjemup/Rottnest Island, Western Australia. This significant body of work highlights a shift in her practice, evidenced by a dark and moody palette and the combination of figurative and abstract works that set up an interplay between landscape, memory, forgetting and history. Working across a diverse range of mediums including painting, collage, photography, film and sculpture, this exhibition examines the complex and sustaining residue of these overarching themes. The works cover a range of specific landscapes including Wadjemup/Rottnest Island, the Black Forest in Germany and the winter landscapes of Switzerland. With a focus on island sites and places that exist in isolation, the works attempt to draw parallels between physical landscapes and the psychological landscapes of the artist's own memories, broader cultural histories and stories.



*Paradise Falls II*

## *Paradise Falls II*

*Year: 2011/12*

*Medium: Video*

*Duration: 3 min 28 sec*

*Edition: 1/3*

*Paradise falls II* follows a man as he rows towards the silhouette of a craggy island off the coast of Wadjemup/Rottnest. He too appears and disappears from sight, finally lost to the inky black of the ocean. These characters are stand-ins for fractured and partial histories that disappear from focus, yet continue in our collective psyche as dark and haunting traumas. The artist acknowledges and even embraces these quotations but she also holds them in a critical eye as part of an enlightenment ideology that has helped us to forget. Through engaging with the viewing process we participate in a re-remembering, acknowledging the shady edges of things, but also bearing witness to the beauty of sadness that is contrary to the horrors of forgetting history. Whilst the history of Wadjemup/Rottnest Island is a core component of what drives this body of work, it can also be viewed more broadly as a reading on landscape and memory. Together, the work in *Paradise Falls* become part of a sunny disquiet that is so central to McMillan's ongoing thesis.





## DAVID MEDALLA

With work ranging from sculpture and kinetic art to painting, installation and performance, David Medalla constantly shifts between situationist, surrealist and conceptualist tactics. Admitted to Columbia University at the age of 12, he studied and performed alongside some of the most preeminent scholars, artists and critics of the twentieth century, including Marcel Duchamp, who once honored him with a “medallic” object. Medalla’s work has been included in such exhibitions as Harald Szeemann’s “Weiss auf Weiss” (1966) and “Live in Your Head: When Attitudes Become Form” (1969), as well as 1972’s DOCUMENTA 5. Medalla has a longstanding history as a founder and director of various projects, ranging from the Signals Gallery in London in 1964, which exhibited international kinetic art, to the Exploding Gallery in 1967, an international group of multi-media artists highly influential in counterculture circles. While much of his work is deeply rooted in the underground, avant-garde scene in London, he became increasingly known for his series “Cloud Canyons”: thick bubbles that form random shapes and patterns against the light. In 1997 he was awarded the DAAD artist grant to work in Berlin, and he has recently exhibited at the New Museum in New York. He lives and works in New York, London and Paris.

## ***The Ghost of Isaac Newton***

*Year: 2011*

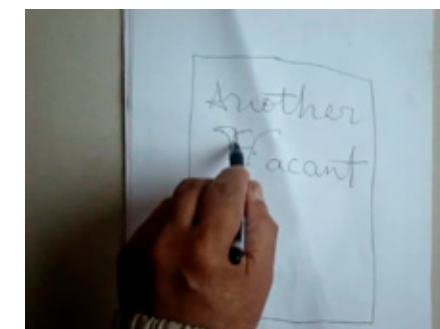
*Medium: Video (with audio performance narration)*

*Duration: 3 min*

*Edition: Made as a special commission for MOMENTUM*

Commissioned for MOMENTUM’s joint exhibition “A Wake” (2011), *The Ghost of Isaac Newton in Another Vacant Place* features Einstein walking on Biesentalerstrasse in Berlin at the moment he encounters the ghost of Isaac Newton, eating an apple and addressing an empty room in another vacant space. Somewhat ironically, the ghost story’s audio file was lost following its inclusion in a program at Tate Britain, rendering the sound as ephemeral as the content. Medalla labeled this piece one of his numerous impromptus, low key and spontaneous performances that often engage random audiences in public spaces. *[Josephine English Cook]*

***Fairly unknown  
to the forefront,  
he is an icon of an  
artist who has made  
no clear distinction  
between his  
art and his life.***



## ALMAGUL MENLIBAYEVA

Video artist and photographer Almagul Menlibayeva holds an MFA from the Art and Theatre University of Almaty. She works primarily in multi-channel video, photography and mixed media installation and her work addresses such critical issues of post-Soviet modernity as social, economic, and political transformations in Central Asia, de-colonial re-imaginings of gender, environmental degradation, and Eurasian nomadic and indigenous cosmologies and mythologies. In conjunction with her solo exhibition *Transformation* at the Grand Palais in Paris (France, 2016–2017), she was awarded the prestigious Chevalier Ordre des Arts et des Lettres by the French Minister of Culture in 2017. Other awards include the *Daryn* State Prize of Kazakhstan (1996), and the *Tarlan* National Award of the Club of Maecenas of Kazakhstan (2003). She was also the Winner of the Grand Prix Asia Art at the II Biennial of Central Asia, in Tashkent, Uzbekistan (1995) and the Winner of the Main Prize of the International Film Festival Kino Der Kunst (2013) in Munich, Germany. Menlibayeva has gained international recognition by participating in: the Venice Biennale, Italy (2005, 2007, 2009, 2015); Sydney Biennale, Australia (2006, 2012); the Sharjah Biennial, UAE (2010); the Mediterranean Biennale, Israel (2010); the Moscow Biennale, Russia (2011, 2015); the Kiev Biennial, Ukraine (2013); the Daegu Photo Biennale (2016); and the Gangwon International Biennale, South Korea (2018). Selected solo exhibitions include: *Videoart at Midnight #98: Almagul Menlibayeva*, Berlin (2018); *Transformation*, Grand Palais, Paris, France (2016–2017); *Union of Fire and Water*, 56th Venice Biennial, Italy (2015); *Transoxiana Dreams*, Videozone, Ludwig Forum, Aachen, Germany (2014); *An Ode for the Wastelands and Gulags*, Kunstraum Innsbruck, Austria (2013); *Daughters of Turan*, Casal Solleric, Palma De Mallorca, Spain (2012); *LATT: Europe at large #6*, Museum van Hedendaagse Kunst (M HKA), Antwerp, Belgium (2010); *Kissing Totems*, Priska C. Juschka Fine Art, New York, USA (2008). Recent selected group exhibitions include: Haifa Museum, Israel (2018); Neues Museum in Nuremberg, Germany (2018, 2016); Astana State Museum, Kazakhstan (2018, 2016); Museum van Hedendaagse Kunst, M HKA, Antwerp, Belgium (2017–2020, 2010); National Museum of Contemporary Art, Athens (EMST), Greece (2017). Almagul Menlibayeva made her curatorial debut with *Bread & Roses: Four Generations of Kazakh Women Artists*, co-curated with David Elliott and Rachel Rits-Volloch, organised by MOMENTUM in partnership with the National Museum of the Republic of Kazakhstan (2018).

## *Altar of the East*

*Medium: Tryptich of photographs on aludibond, composed of:*

- *Tokamak* (2016), 150 × 100 cm
- *The Constructor* (2016), 150 × 100 cm
- *Altar of the East* (2018), 100 × 150 cm

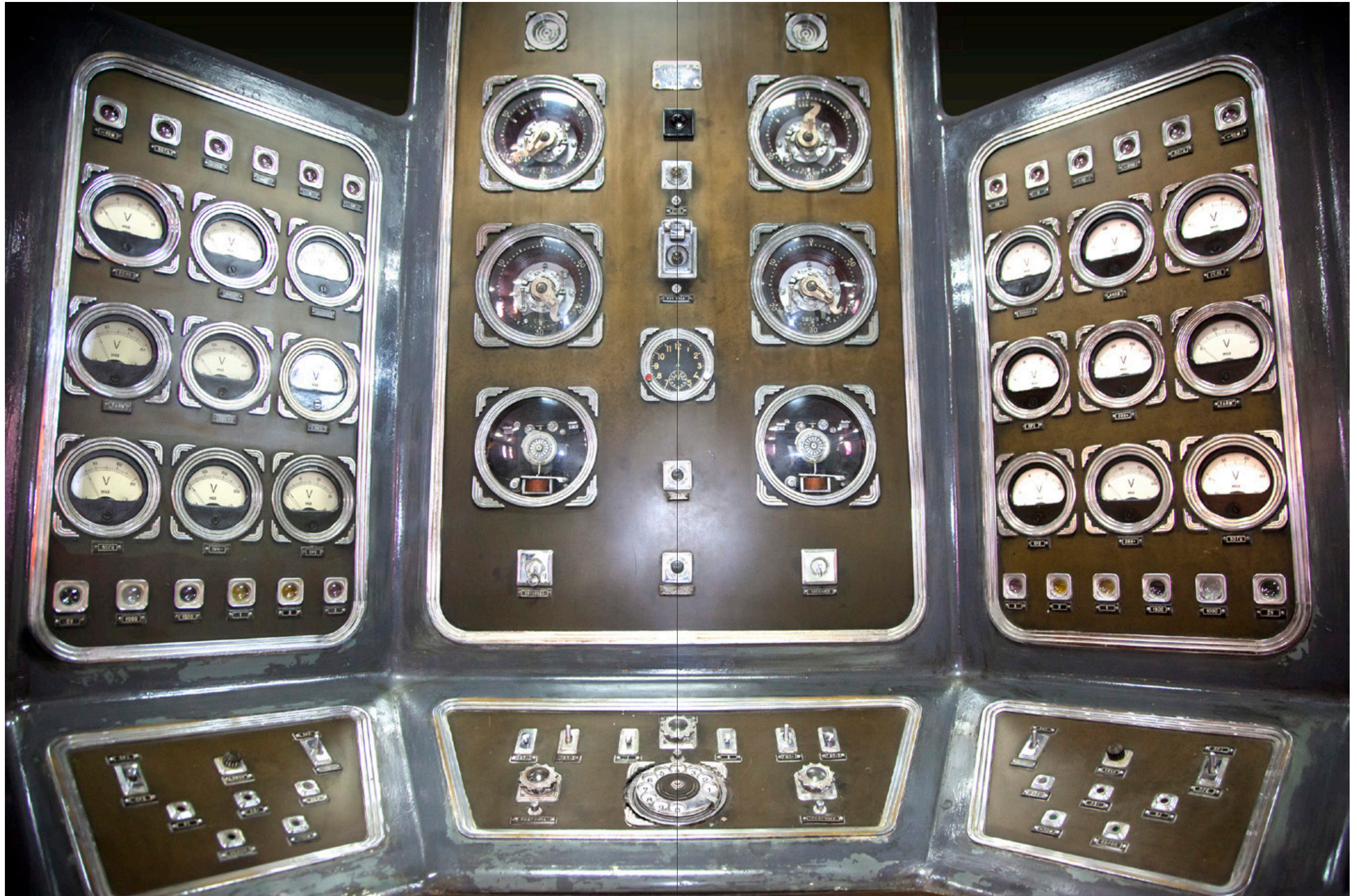
*Edition: MOMENTUM Special Edition*

*Tokamak* depicts the KTM Tokamak, the experimental materials-testing thermonuclear fusion reactor that started operation at the National Nuclear Center in Kurchatov, Kazakhstan in June 2017. As well as being a celebration of the triumph of new technology, this work also evokes memories of the nuclear arms race during the Cold War, in particular Kurchatov's central role in the Soviet-era nuclear weapons tests. It is seen here alongside post-independence Kazakhstan's ambitious plans for the development of nuclear power.

The image *Altar of the East*, depicts the Soviet-era control panel in Kurchatov for detonating nuclear weapons. The iconic 'Button' of Cold War dread is pictured in this triptych of images as a relic of a past era giving way to a future of science and technology where women play the central roles, as depicted in *The Constructor*, a photo-collage superimposing a woman's face onto images of the construction of Kazakhstan's new capital Astana.

This triptych was shown in 2018 in *Bread & Roses: Four Generations of Kazakh Women Artists*, an exhibition organized by MOMENTUM in partnership with the National Museum of the Republic of Kazakhstan. This show comprises work in a wide-range of media by 20 artists created from 1945 to the present. Emerging Kazakh women artists are prefaced in the show by a group of eminent forerunners who have remained more or less invisible within the history of Soviet, Kazakh and world art. Against the tumult of Stalinist repression and its aftermath, the work of these women has forged a bridge between traditional Kazakh arts, crafts and ways of living, the Soviet avant-garde of the 1920s and '30s, socialist realism and a completely new approach to art making that emerged from the beginning of the 1980s. The works that these great grandmothers, grandmothers, mothers, and daughters of contemporary Kazakh art have produced reflect the melting-pot of ideas and influences between east and west arising from Kazakhstan's history of tumultuous political and social change. *Bread & Roses* took place in parallel to the *Focus Kazakhstan Artist Residency Exhibition* at the MOMENTUM Gallery, also in the Kunstquartier Bethanien.

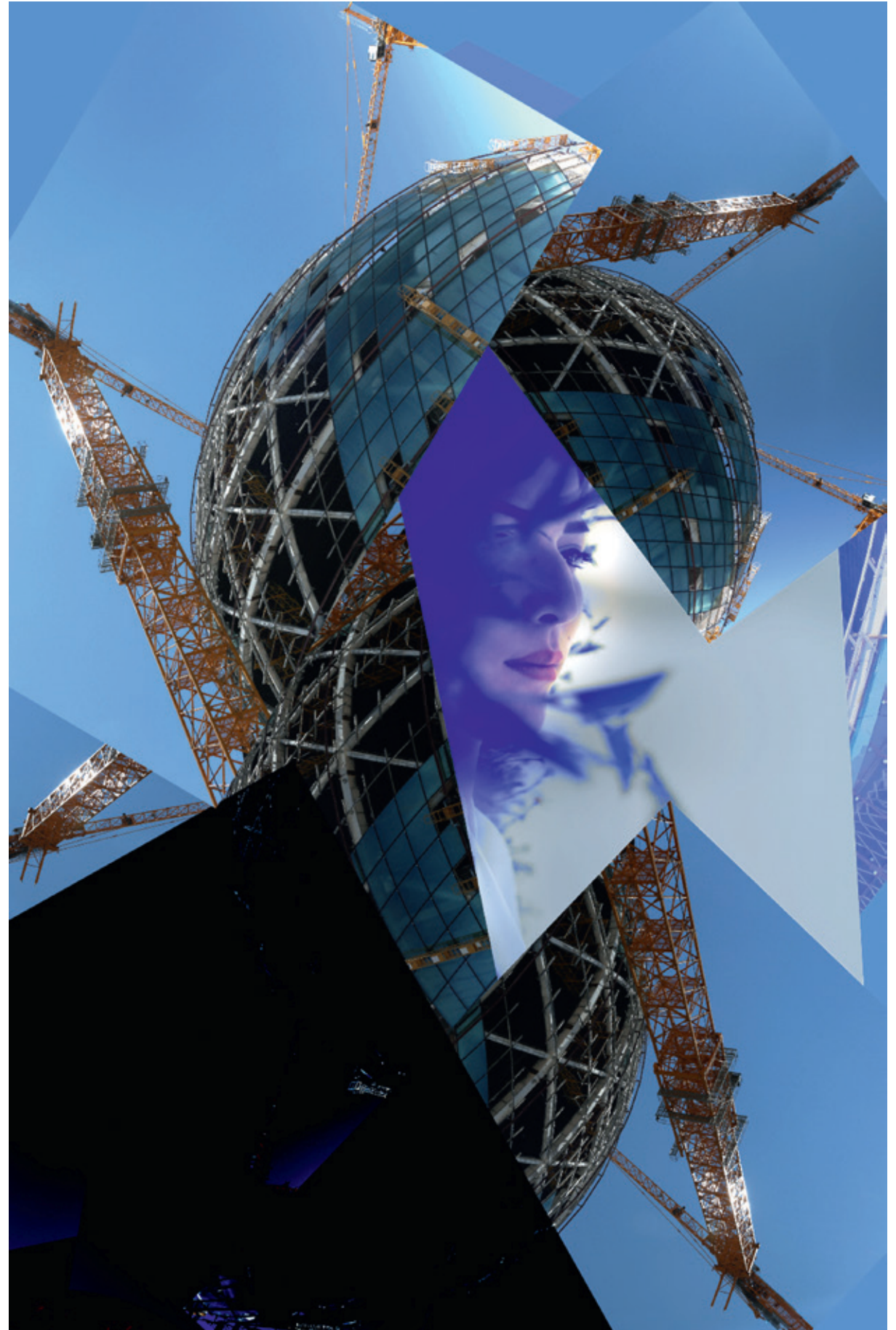








Tokamak



The Constructor





## TRACEY MOFFATT

Tracey Moffatt is one of Australia's leading contemporary artists of international renown. Moffatt first gained significant critical acclaim when her short film *Night Cries* was selected for official competition at the 1990 Cannes Film Festival. Her first feature film, *Bedevil*, was also selected for Cannes in 1993. Having begun her career as an experimental filmmaker and as a producer of music videos, Moffatt eventually focused on filmmaking and cross-media practices after gaining acclaim as a photographer. Her investigation of power relations, which by the late 1990s often revolved around the relationship between Australian Aborigines and white colonial settlers, more recently engages contemporary media and the nature of celebrity. Known for her non-realist narratives reconstructed from pre-existing sources, Moffatt uses experimental cinema devices such as audio field recordings and low tones to provide playfully ironic commentary on the subjects of her found footage. The 2007 monograph, *The Moving Images of Tracey Moffatt* by Dr. Catherine Summerhayes, was published by Charta Publishers, Milan. Tracey Moffatt was the recipient of the 2007 Infinity Award for art by the International Center of Photography, New York.

## Other

*A Tracey Moffatt and Gary Hilberg video collaboration*

*Year: 2009*

*Medium: Video*

*Duration: 7 min*

*Edition: 1/5 (MOMENTUM Special Edition)*

As one of the founding collection donations following MOMENTUM's first benefit exhibition, *Other* incorporates film techniques—splicing film clips, combining chronologies, creating and dissolving narratives—that parallel MOMENTUM's questioning of time-based art. [Josephine English Cook]

*Other is a fast paced montage of film clips depicting attraction between races. Marlon Brando looks at Tahitian girls and Samantha from Sex and the City ogles an African American football player in the men's locker room. Seven minutes of gazing and touching and exploding volcanoes. Very funny, very hot.*

— Tracey Moffatt

***Her investigation of power relations, engages contemporary media and the nature of celebrity.***





## GULNUR MUKAZHANOVA

Gulnur Mukazhanova graduated from the Kazakh National Academy of Arts in Almaty (2006), and the Weissensee Art Academy in Berlin, Germany (2013). Her interdisciplinary practice encompasses textile art, photography, video, installation, and sculpture. Mukazhanova's art is a confrontation of two different cultures but also a dialogue between them. From her Central Asian roots she keeps a strong physical relation to traditional materials that are not only used for their aesthetics but have a symbolic and historic meaning. While living in Germany she has come to confront questions of feminism, globalization, and ethnology. Mukazhanova has participated in international Biennales such as: *A Time for Dreams*, IV Moscow International Biennale of Young Art, Moscow, (2014); and the Krasnoyarsk Biennale, Russia (2015). Her solo exhibitions include: Artwin Gallery, Moscow, Russia (2016); *Iron Women*, Almaty, Tengri-Umai Gallery (2010); *Wertlosigkeit der Tradition*, Kazakhstan-German Society, Berlin (2010). Her work is held in international private collections: Fondazione 107, Turin, Italy; Krasnoyarsk Museum, Russia; La Metive, Moutier-d'Àhun, France. Selected recent group exhibitions include: *All the World's Collage*, Aspan Gallery, Almaty, Kazakhstan (2018); Astana Art Show, TSE Art Destination Gallery, Astana, Kazakhstan (2018); *Focus Kazakhstan: Post-nomadic Mind*, Wapping Hydraulic Power Station, London (2018); *Cosmoscow*, International Contemporary Art Fair, Moscow, Russia (2018); *Interlocal*, in association with Blue Container on the New Silk Road, Duisburg, Germany (2018); *Time & Astana: After Future*, National Museum, Astana, Kazakhstan (2017); *The Story Retells*, Daegu Art Factory Daegu, South Korea (2017); *Expo 2017: Future Energy*, Astana, Kazakhstan (2017); *Metamorphoses*, Pörsbach Contemporary, Pörsbach, Germany (2016); *Did you know...?*, Wild Project Gallery, Luxembourg (2016); *Cosmoscow*, Moscow, Russia (2015); *Dissemination*, Stadtgalerie Brixen, Brixen (Bressanone), South Tyrol (2014); *Nomads*, Artwin Gallery, Moscow (2014); *Synekdokhe*, Freies Museum, Berlin, Germany (2013).

## Iron Woman

Year: 2010

Medium: Metal object (nails, screws, wire, chain)

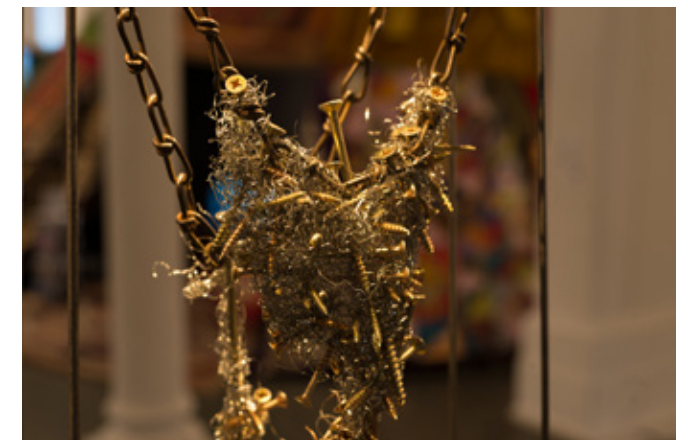
Size: 44 × 22 × 10 cm

Edition: 1/1

In this work, the artist undertakes a personal research of identity using two different media — photography and objects made of metal.

She explores a woman's body in the conflict zones of sensuality and ideology — at the intersections of personal and social environment, of ethnic vs. global culture, of modernity vs. tradition. Significations of sexuality translated by the photos move between the accessible and the prohibited, between the carnal and the sacred. [David Elliott]

***She explores  
a woman's body in  
the conflict zones  
of sensuality  
and ideology.***







## TV MOORE

Working in a variety of media—primarily performance-for-video—internationally recognized artist and part-time provocateur TV Moore loosens the underpinnings of historically determined stock characters. Whether engaging magicians or explorers, vagrants or bohemians, Satanists or Prime Ministers, Moore divulges and redetermines the roles we expect these figures to play. By exploring the fantastic or the outlier on theatrical grounds, he calls into question the distillation of human nature into categorized neuroses. And by splicing anachronisms, he examines the very concept of the “stock” character, revealing and reframing the familiarly chronological narratives from which they come. Thus, Moore’s characters often feel like cyphers of shifting, nearly-knowable storylines, stand-ins for or transgressions from a new, distorted cultural geography.

Moore currently lives and works in Sydney and New York.

## Magick without Tears

Year: 2007

Medium: Video

Duration: 7 min 13 sec

Edition: 1/5 (MOMENTUM Special Edition)

Following an installation of several of his performance-for-video works at MOMENTUM Sydney, Moore donated five editions of *Magick Without Tears* (2007) to the gallery’s founding collection. Concerned with exploiting reality by way of multiple camera angles and jarring, broken drumming, Moore here uses the clown’s ability to freely mock ruling systems as a statement for contemporary fictions. Just as a clown uses distortion to reveal truth, so to does today’s media create truth through narrative manipulation.

*In times past, clowns represented a freedom that was rarely granted in society. They could subvert authority and mock the rule of the day by blaspheming the very system in which they operated. By setting up a single scene and recording it through the gaze of several cameras, I am attempting to exploit reality and truth and expose these tropes as bizarre documented fact, just as the media represents images of truth that are obviously distorted.*

*The strange rhythm of the melancholic and almost broken drumming, in tandem with the cuts become trance like, which is a dark salute to the very seductive and manipulative inner structures of commercial moving image culture.*

*...Just keep watching...*

— TV Moore

**Moore here  
uses the clown’s  
ability to freely  
mock ruling systems  
as a statement  
for contemporary  
fictions.**

The drummer plays his instrument with nonchalance, a comedy / tragedy—taking place in an unfamiliar make—shift universe. Two realities are being reinforced here while an unorthodox performance unfolds.” [Josephine English Cook]





## KIRSTEN PALZ

Kirsten Palz, born Copenhagen 1971, is a visual artist working in Berlin. She holds a degree in Computer Science from the IT-University in Copenhagen and Fine Arts from the School of Visual Arts in New York City. In 2007, Kirsten Palz initiated her ongoing archive titled *Sculpture as Writing*. The archive is a work-in-progress consisting today of over 370 works that include sculptures, prints on paper, performances and drawings. The work engages with the relation between social and architectural spaces, memories, feminism, dreams and myth. Kirsten Palz's work has been shown in institutional and off-spaces in Germany and abroad.

## Manuals for R

*Series of nine manuals and nine masks*

*Year: 2013*

*Medium: Collage, Paper, Print on Paper*

*Size: A3 (manuals) and various sizes (masks)*

*Edition: 1/1*

*The Manual as Script, Drawing and Experiment. I define the Manual as an open directive and conceptual sketch for an factual or potential intervention in space. The manuals are named after the industrial manual and prescribe the execution, matter and functionality of specific situations and objects. Manuals for R belongs to the cycle of works entitled 'Sculpture as Writing' that forms an ongoing archive of manuals, objects and performances that explores the poetics and materiality of social sculpture and its environment.*

— Kirsten Palz

***I define the Manual  
as an open directive  
and conceptual  
sketch for a factual  
or potential  
intervention  
in space.***

*Manuals for R* is a performance-lecture based on a series of 9 manuals.

The lecture includes:

Manual 0900 Damage

Manual 0700 The spell of the mask

Manual 0899 Social Sculpture

Manual 0897 Authentication, the Authentic in language

Manual 0898 Sheets of paper to be stored in Berlin

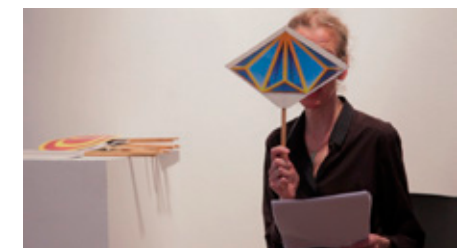
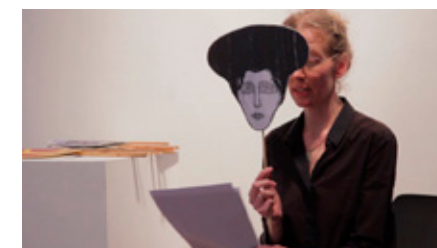
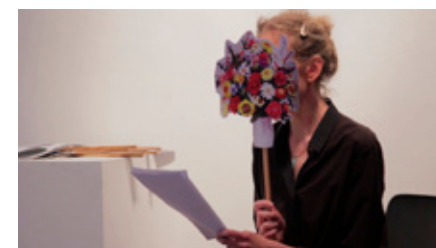
Manual 0992 The cultural heritage of Great Men

Manual 0788 Dance steps for amateurs I

Manual 0789 Dance steps for amateurs II

Manual 0799 The legacy of August Strindberg

Each manual is accompanied by a mask that is held in front of the face while reading. Kirsten Palz's practice includes writings, performances and spatial interventions.







## FIONA PARDINGTON

Fiona Pardington was born in 1961 in Devonport, New Zealand, of āi Tahu, Kati Mamoe and Scottish descent. She lives and works in New Zealand and is recognized as the leading female artist working with photography there. Her work examines the history of photography and representations of the body and encompasses investigations of subject-photographer relations, medicine, memory, collecting practices and still life. Pardington often works in a still-life format within museums, recording taonga (Māori ancestral treasures) and other historic objects such as hei tiki (greenstone pendants) and the now extinct Huia bird. In these she brings an awareness of traditional and forgotten objects to a contemporary audience. Re-examining the history of portraiture in more recent work, she addresses the New Zealander traditional idea of the photograph as a stand-in for an actual person—a way of looking at portraits that Western minds associate with traditions of Māori animism that imbue photographs of loved ones who have passed away with their actual presence and characteristics. Applying this tradition to a still-life format, Pardington portrays ancestral Māori carvings alongside objects redolent of the colonial history of an island nation at the outer edges of empire.

## Quai Branly Residency

Year: 2011

Medium: Series of five digital photographs

Edition: 1/10

This series was made during Pardington's Residency at Musée Quai Branly, Paris (Résidence PHOTOQUAI) in 2010, which she pursued as an extension of the work she presented at the 2010 Sydney Biennale (*Ahua: A Beautiful Hesitation*), for which she created a series of large-scale portraits of life-casts made of Maori and Pacific peoples during Dumont d'Urville's voyage to the Pacific in the mid-19th century. This led her to further her research and exploration of the rich and equally controversial archives of French national collections and most notably those housed at the Musée de l'Homme, in Paris. Taken from both dead and living models, the resulting casts can be understood as early precursors to photography—a mechanism through which to achieve an allegedly exact, indexical recording of a subject. Similarly, photography—invented only about half a century after these casts were made—immediately became an instrument of ethnographic studies and thereby embodies a thoroughly problematic genealogy of its own. In this series, Pardington explores the presence of the subjects that were forever captured in the casts with the utmost degree of respect, thereby endowing the photograph with a profound sense of humanity, of which its history once robbed it. Simultaneously, she inverts the direction of the gaze: it is now not the colonized, but the coloniser's view of the colonized that becomes thoroughly scrutinized. Largely abstaining from a straightforwardly judgmental approach, however, Pardington rather attempts to understand how or why it was so impossible for the colonizer to integrate with those who appeared so alien to them.

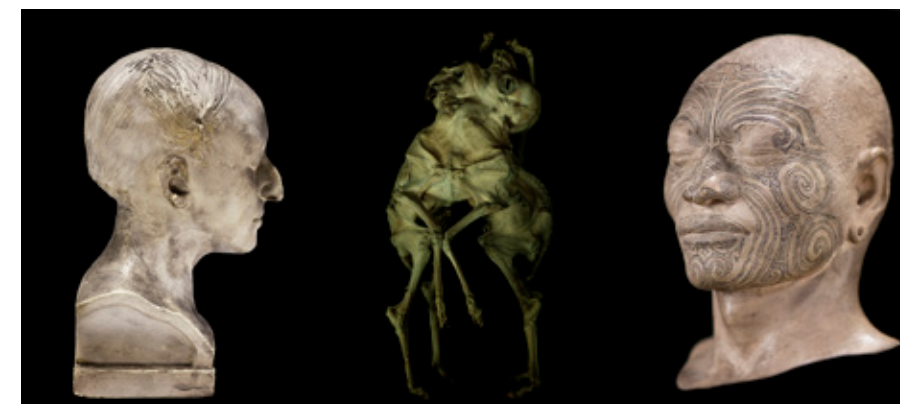
[Isabel de Sena Cortabitarte]

**Pardington  
explores the  
presence of the  
subjects that were  
forever captured in  
the casts with  
the utmost degree  
of respect.**

On the previous page:

*We dream of gentle morpheus*

*Here: Lovesick unspoken desires of the colonist*





## Still Lives

Year: 2011

Medium: Series of twelve digital photographs

Edition: 1/10

With a clear reference to the (Dutch Golden Age) still life genre in painting, this series is a bold challenge to much of contemporary photographic practice and its preference for highly Photoshopped and stylized imagery. Pardington's still life photography has an extraordinary painterly quality and she dedicates much of her diligent attention to meticulously arranging, lighting and capturing the objects, rather than on working the digital images in the post-shooting phase, which, though she does not discard it altogether, she does limit to an absolute minimum. Like a painter, the quality of the image-surface is of utmost importance to her and from her classical training in the time that analogue photography was widely practiced, she became a highly skilled master of fine photographic hand-printing. Today, faced with the kind of plasticized papers and synthetic substrates that the industry produces, Pardington has turned to photo-prints on canvas in the last decades. Not fully satisfied, however, and unremittingly insistent on the importance of the image surface, Pardington has embarked on a complex period of research that has led her to invent a new photographic substrate and is currently setting up an industrial studio to produce it, based in Auckland. This substrate is ground-breaking in that it allows for a remarkable amount of detail on an extremely smooth surface and retains its prime condition even after rolling the canvas.

Here from the top, clockwise:

*Still Life Ti Kouka Flower and Heitiki*

*Still Life Kowhai and Aracana Eggs*

*Still Life with Heritage Tomatos and Pipi*

*Still Life with Oranges and Mint*

*Still Life with Plum Blossoms and Valium*



On the previous page from the top:

*Lost topographies*

*The Tohunga speaks of healing*

*Let us go to the dark continent of the metis*





Ultimately, the weight that Pardington awards to the photographic image-surface bears on her intense preoccupation with the immediacy and immanence of the image. Weary of the distance that a glass-covered and/or plasticized print builds in relation to the viewer, Pardington insists on maintaining a strong presence in the nature of her photographic images and by extension of the subjects depicted in them. Fundamentally, the animistic Maori tradition, furthered by the influence of Gilles Deleuze’s writings on the plane of immanence (the central concept of her doctoral thesis, ‘Towards a Kaupapa of Ancestral Power and Talk’, University of Auckland, 2013) greatly inform her particular relationship towards photography. This series’ reference to the Vanitas-genre (remember death and the meaninglessness of earthly life and transient nature of all earthly goods and pursuits, or: “*Vanity of vanities; all is vanity*”) hereby becomes discrete; Pardington continuously oscillates between life and death, presence and absence, or a constant tension between the two, whereby they ultimately become thoroughly porous and unopposed.  
[Isabel de Sena Cortabitarte]

On this page from the top left, clockwise:

- Still Life My Mother’s Camelia and Mokohinau Black Coral*
- Still Life with Wild Wheat and Freesias*
- Still Life with Seaweed and Lemons*
- Still Life with Moon and Blue Agate*
- Still Life Takahikare Wings and Blackberry Wine*
- Still Life Paua, Stuart’s Ring and Guy’s Baby*

On the next page:

*Still Life with Hemlock and Dice*





# Phantasma

Year: 2011  
Medium: Series of thirteen digital photographs  
Edition: 1/10

When I was young I spent childish good times in gumboots out in cow paddocks  
eeling or collecting mushrooms in buckets. The rain, fog, big bulls or the creeping  
fingers of mists slipping down from the fragrant native bush never dampened  
my enthusiasm, as mum's mushrooms on toast beckoned at the end of each  
adventure

— Fiona Pardington

And all the time they could, if they liked, go and live at a place with the dim,  
divine name of St. John's Wood. I have never been to St. John's Wood. I dare not.  
I should be afraid of the innumerable night of fir trees, afraid to come upon a  
blood-red cup and the beating of the wings of the Eagle. But all these things can  
be imagined by remaining reverently in the Harrow train.

— G. K. Chesterton, *The Napoleon of Notting Hill* (1904)

In many ways the Mushrooms: The Champignons Barla series of photographs is simply  
yet another arrow in Fiona Pardington's thematic quiver of Eros and Thanatos, the  
Aristotelian and encyclopaedic collecting policies of the nineteenth century museums,  
the eighteenth century Wunderkammer cabinet of curiosities, and a pronounced Fran-  
cophilia. The Musée de l'Histoire Naturelle in Nice, driven by the celebrated naturalist,  
Antoine Risso (1777–1845), was the first museum to open its doors in that city, in the  
Place Saint François (the old city square) in 1846. Jean-Baptiste Vérany (1800–1865)  
compiled its rich collections of birds, molluscs, minerals and fossils, but of interest  
to us is the private collection of plaster and wax models of fish, flowering plants, and  
especially fungi of the South of France by Jean-Baptiste Barla (1817–1896). Barla's



From the left:  
*Amanita muscaria*  
*Amanita vernum*  
*Cantharellus tubaeformis*

collection became part of the museum in 1863 when it moved to its own premises on  
the site of the current museum, donated to the City of Nice in 1896. It was here on a  
visit to Nice in April 2011 that Pardington discovered the mycological collection and  
photographed it for four fungus-filled days.

It is only natural that a culinary culture like the French would be fascinated by fungi.  
The playwright and satirist Molière named his most famous fictional creation Tartuffe  
for the old French for truffle, and even named his country estate “Perigord” for the  
region in France where the black truffle grows. The French invented the cultivation of

*Coprinus picaceus*







*Coprinus soboliferus*

mushrooms, growing them in the limestone caves at Bourré in the Loire Valley since the reign of Louis XIV. Every regional cuisine of France uses its own locally growing fungi: truffles, champignon de Paris, chanterelle, pleurote (oyster mushrooms), and cèpes (porcini). If you can eat it, the French probably have a sauce that goes with it, and consequently the French know their fungi. The Larousse Gastronomique contains extensive notes on the cooking of mushrooms, and the poisonous ones to avoid. Models like the Barla collection were originally created and circulated around the French municipalities on the typically pragmatic orders of a recently restored Napoleon III so that the public might be educated about which mushrooms were and were not safe to eat.

Among the images of Mushrooms we find a rambunctious cavalcade of names, forms and colours. Each unique specimen is made a character portrait, invested with a personality and supernatural presence as if one had stumbled upon them in some ancient primeval wood. Most of these specimens are poisonous. One of the most deadly fungi of all, though not found among these images, is the Amanita phalloides, the Death Cap or Destroying Angel discovered in 1727 by a French botanist who gave it its Latin name for its phallic appearance rudely jutting erect from the maternal earth.

***It is easy to see how such an ominous growth would be associated with the magical, the underworld, and the dead.***

As the common names suggest, A. phalloides is deadly poisonous, and unfortunately resembles some edible mushrooms such as the common Puffball. The fifth century BC Athenian tragedian Euripides lost his wife and three children to a meal of this toadstool. It was used to deliberately poison the Roman Emperor Claudius in AD54 (so that Nero might don the imperial purple) and Pope Clement VII in 1534 to prevent him aligning with France (a few days after commissioning Michelangelo to paint The Last Judgement for the Sistine Chapel), and also caused the accidental death of Holy Roman Emperor Charles VI in 1740.

Mushrooms and toadstools, the fruiting bodies of the fungi family, have long held a peculiar place in human culture and imagination. Some of those which appear in these works are infamous. The white-freckled blood-red cap of the Amanita muscaria or Fly Agaric is notorious for its use by the shamans of many cultures from throughout Eurasia to achieve communion with the divine other realm, though unlike the Psilocybe genus (so called “magic mushrooms” or just plain “shrooms”) they have rarely been sourced for recreational purposes outside of wedding feasts in the Lithuanian hinterland (served in vodka). Among the Turkmenic peoples of Siberia the A. muscaria was first consumed by a shaman and consumed by the rest of the tribe in the much safer form of the Shaman’s urine. A similar practice may have been observed in ancient India, giving rise to the legend of Soma described in the Rig Veda. It has been reported that the Sami sorcerers of Lapland would consume A. muscaria that had seven spots on their caps and claims that it was used by the Parachi-speaking tribes of Afghanistan, and the Ojibwa and Tlicho tribes of North America. It has even been suggested that the Viking Berserkers used A. muscaria to achieve their battle frenzy. The A. muscaria is perhaps the archetypal image of a toadstool (a English children’s argot word, as noted by literary opium addict Thomas de Quincy in his “On Murder Considered as One of the Fine Arts” (1827), a place where toads were imagined to sit). Arising suddenly from the earth in a season when most other plants are dying, and bearing none of the green of spring foliage, it is easy to see how such an ominous growth would be associated with the magical, the underworld, and the dead—particularly given their frequently poisonous nature.

The abrupt eruption of fungi, particularly in circles, was attributed to shooting stars falling to earth, lightning strikes, mephitic terrestrial vapours, witches, fairies and evil spirits, beliefs persisting in rural parts of Europe well into the nineteenth century. A common folk belief was that dire things would befall any mortal foolhardy to step inside a fairy ring, ranging from being struck lame or blind, or losing one’s way or wits, to being abducted to serve in the realm of Faerie where time moves differently to our world. It was a common rural superstition that cows that grazed in a fairy ring would produce sour milk. The Ivory or Trooping Funnel Clitocybe geotropa is now known as Infundibulicybe geotropa (geotropa deriving from the ancient Greek for “earth turn”). Like misery, it loves company and frequently forms fairy rings—one such being reported in France as a half mile across and estimated at eight centuries old. In ancient Egypt only pharaohs were permitted to eat mushrooms, which they believed were reincarnations of the gods that travelled down from the heavens on bolts of lightning.

This is an association certainly not lost on Pardington:

*I loved fairy rings and always made a point of trying to stand inside one on the slim hope of catching a glimpse of a fairy. Being an obedient child, I was informed I should never touch Amanita muscaria, that alarmingly festive creature that that pushed up boldly beneath the arms of dark nested pine trees in a park we lived nearby. Magic was afoot in mushroom season and I was not about to miss it. ... I*

*felt close to the earth at these times, endlessly fascinated by its secrets. When I lay on my stomach on the ground and looked closely at the delicate furls underneath the mushroom’s hat, I imagined glancing down to see changelings left by cruel fairies in place of children. The fact I was an avid reader from a very young age meant that I was steeped in fairytales and fairy law, my knowledge extended over Christmas holiday visits to my grandma’s, where I would read her occult Man, Myth and Magic weekly magazines, often scaring myself stiff, at the same time revelling in the power of the unseen, occult worlds and to me mushrooms were the outposts, fairy arena, villages or guard-towers of magical kingdoms and occult territories.*

The Flemish painters subtly included toadstools in their depictions of Hell. It is A. muscaria which appears so liberally in picture books of tales collected by the Brothers Grimm, its hyphae baroquely populating the undergrowth of haunted forests full of witches, wolves and menacing anthropomorphic trees. In illustrations from the nineteenth century onward, and in that peculiarly tenacious Victorian genre of fairy painting, they are homes to the little folk, which in more recent times underwent metamorphosis into the more cheerful kitsch incarnation of the Smurf (Les Schtroumpfs in French-speaking countries) village and the giant toadstool (by-product of an extra-terrestrial mineral) in Hergé’s L’Étoile mystérieuse (1942), an adventure of boy reporter Tintin later translated as The Shooting Star. One wonders if the Mushroom in Lewis Carroll’s Alice’s Adventures in Wonderland (1865) on which the caterpillar sits smoking who-knows-what in his hookah, was related. Certainly Alice’s dramatic changes in size upon eating pieces of it suggest some kind of hallucination.

The Hydnum auriscalpum is these days known as Auriscalpium vulgare. The original name comes from the Latin auris (ear) and scalpo (“I scratch”) and was bestowed by Carl Linnaeus (1707–1778), the “Father” of Latin taxonomy, in 1753 for the fungus’ resemblance to an ear pick. In the model it is posed with a pinecone, it’s usual place of incubation. Also represented here is another of the few fungi named by Linnaeus, Cortinarius violaceus, the Violet Webcap. The Psathyra corrugis or Red-Edged Brittlestem was once the cause of the accidental poisoning of BBC Wild Food presenter Gordon Hillman, when he was given one instead of an edible variety and then proceeded to drink a beer. Alcohol has a liberating effect on many fungal toxins, and in Hillman’s case resulted in monochrome vision, memory problems and difficulty breathing. Is it any wonder that some societies regard some fungi with awe, as if they might transmit their deadly poison through the air like the evil eye. The spectacular Clathrus cancellatus is of the foul smelling Stinkhorn family and

From the left:  
*Cortinaria violaceus*  
*Craterellus cornicopiodes*  
*Peziza corona*



***In ancient Egypt  
only pharaohs were  
permitted to eat  
mushrooms, which  
they believed were  
reincarnations of  
the gods that  
travelled down  
from the heavens  
on bolts of lightning.***

generally regarded with great superstition and foreboding in Southern France, where it is reputed to grow in cemeteries from the bones of the dead, and cause rashes, convulsions and even cancer. The name Clathrus comes from the ancient Greek for “lattice”, referring to the fungus’ basket-like structure. In the area of the former Yugoslavia its red cousin Clathrus ruber was known as Witch’s Heart. Another Stinkhorn in the collection is Phallus impudicus (imodest phallus, a name bestowed by Linnaeus) which is known for its carrion stench and resemblance to the male anatomy. John Gerard (1545–1611) in his 1597 General Historie of Plants called it the “pricke mushroom” and “fungus virilise penis effigie”, while John Parkinson (1567–1650) in his 1640 Theatrum botanicum called it “Hollander’s workingtoole”—cough cough, nudge nudge, wink wink. Gwen Raverant (1885–1957), the granddaughter of Charles Darwin, remembers roaming the woods of Victorian Cambridge with a Maiden Aunt who would locate the rude fungus by its smell, uproot them, and bear them back to the house and burning them behind the locked door of the drawing room for fear of corrupting the morals of the maids. By contrast, the peasants of Northern Montenegro fed the Stinkhorn to their bulls as an aphrodisiac, and rubbed them on the necks of the bulls to give them strength before bullfights.

The Saffron Milkcap or Red Pine Mushroom Lactarius deliciosus has been eaten for centuries. A fresco in preserved by the ash of Vesuvius in the ruins of the Roman town of Herculaneum depicts this fungus, making it one of the oldest examples of a mushroom known in art. Lactarius viridus (now L. blennius) or Slimy or Beech Milkcap cannot be recommended for the table, though a number of chemicals have been extracted from it which prove to have potentially useful medical applications. The unloved Russula emetica has a slew of names deriving from its emetic and purgative properties: Sicken-er, Emetic Russula, and Vomiting Russula. It unfortunately resembles edible Russulae and one Sickener mixed in with them will ruin a whole meal. Curiously the British Red Squirrel, little Squirrel Nutkin Sciurus vulgaris, has no such problem with the fungus and has been observed to forage for, store, and eat R. emetic with no ill effects. The Man on Horseback or Yellow Knight, Tricholoma equestre or Tricholoma flavovirens is a tricky customer in that it is widely eaten in Europe, but is in fact poisonous. Named by Linnaeus, the botanical name derives from the ancient Greek for “fringe of hair” and the Latin for “pertaining to horses”. This relates to the fungus’ resemblance to a saddle. Fungi are so charged with a baggage of meaning and alien looking that they even make their way into Science Fiction. H. G. Wells’ story “The Purple Pileus” (1896) makes a mushroom the muguffin that changes the entire course of a man’s life. Ray Bradbury’s “Boys! Raise Giant Mushrooms in Your Cellar!” (1980) and John Wyndham’s “The Puffball Menace” (1933, essentially a dry run for The Day of the Triffids, 1951) feature enormous weaponised man-eating fungi. Looking at Pardington’s eerie images, one might easily imagine these eldritch organic, biomorphic forms to be intelligent, utterly otherworldly, and quite possibly malign.

Much of the fun in these photographs comes from their false premise. Rene Magritte’s painting The Treachery of Images (La trahison des images, 1928–29, Los Angeles County Museum of Art) depicts a pipe with the inscription “Ceci n’est pas une pipe” — ‘This is not a pipe’. Of course it isn’t a pipe, it’s a painting of a pipe. Likewise Pardington’s images are not fungi, or even photographs of fungi, but photographs of facsimiles of fungi. The images exemplify Jean Baudrillard’s concept of the simulacra as not merely recreations of real things, nor even deceptive recreations of the real; they are not based in the real at all, nor do they hide a reality, they obscure that reality is irrelevant to our existence because we semiotically still recognise these images as fungi. As Pardington notes:

*What I love about the Barla polychromed champignons is that these fairy-towers*



or toad-perches aggravate the incorporeal freedom that the simple materiality of the photograph gestures towards. This freedom imbued in every photographic act positively charges us with its link to the invisible realms of metaphysical thought as equally of any intellectual or scientific ruminations. The photograph always impresses us with its blithe ability to preserve and transmit an intimate physical knowledge of our visible world, although its existence does not necessarily depend on any of the references it springs from. For instance, if I take my photographic portrait, it is not necessarily a correlate of my thought, nor a necessary correlate to my absence, or by any absence of knowledge about any of its situated-ness. Photographs operate anonymously perfectly well, and pouring through the thousands of carte-de-visites at the Vanves fleamarket recently impressed this upon me yet again. When my eyes fall upon the photograph of any of the mushrooms, I imagine Barla's spade plunging in to the earth, editing out the fairy ring of *Russula furcata*, activating a kind of transubstantiation where the very this-ness of that day, the haecceity of that day and that hour of September 1862 remains with us thanks to the two styles of time portal that moulage and photography represent to us.

In its own humble way, the mushroom moulage sur viv and its companion photographic portrait can even become an operator in nothing less than 'a phrasing of history' (Images in Spite of All: Four Photographs of Auschwitz, Georges Didi-Huberman, University of Chicago Press, 2008, p139), its quiet manifestation shaking down our present grasp on what representation might be... and what slips in between the cracks in the moulages and settles with a fine aura like fairy-dust is the incommensurable.

Over the years, however, the pigments on the models have changes so that they are no longer scientifically accurate; spectacularly so in the case of the *R. emetica*. This factor contributes another layer of distance and complexity to what at first glance might be considered a relatively simple body of work. As the artist herself says: "For me it is a very nice undercutting of the scientific drive for arrangement of detailed knowledge and certainty. It adds a further 'danger' too, because if you followed the advice of these wee plaster and paint confections you could end up dead."

This is not a straightforward act of cataloguing as one finds in the water tower photographs of Bernd and Hilla Becher. Further to their already slightly surreal appearance, Pardington introduces subtle methods of distortion through Photoshop, unconsciously suggesting the Alice in Wonderland and trippy, hallucinogenic aspect of fungi. Photoshop adds a layer of indeterminacy to the images, and is merely the newest incarnation of practices that go back to Darwin's half-cousin Sir Francis Galton (1822–1911), explorer, anthropologist, and pioneering inventor of fingerprinting and, unfortunately, the founder of eugenics. Galton was fascinated by the commonality of some physical traits in ethnic groups, and used composite photography in the 1870s to emphasise and analyse these. Philosopher Ludwig Wittgenstein closely reproduced these experiments fifty years later in his fascination with the rhizomatic dispersal of traits in family resemblances, though Wittgenstein, as does Pardington in this case, sought a kind of Heisenbergian-like uncertainty, a conceptual 'fuzziness' in which all probabilities may co-exist, again suggestive of the reputed psycho-active traits of certain fungi.

The result is these extraordinary images, infused with an aura of something deeply mysterious and magical. Pardington's dramatic lighting and digital editing and

**The images  
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*Phallus impudicus*

enhancement draws out the sculptural complexity of these fungal forms, focussing in with the kind of intensity one might associate with Albrecht Dürer's detailed, eagle-eyed studies of divots of grasses and wildflowers, but viewed through a fictive scrim of fantasy. The viewer is left in no doubt that fungi, and through a dim race memory of sympathetic magic, these talismanic models, inhabit a twilight and liminal world. [Andrew Paul Wood]





From the top:  
*Polyporus cristatus*  
*Russula furcata* Back

On the next page from the top:  
*Clavaria grisea*  
*Clathrus cancellatus*





## Ex Vivo

Year: 2011 – 2014

Medium: Series of sixteen digital photographs

*Old ocean, there is nothing far-fetched in the idea that you hide within your breast things which will in the future be useful to man. You have already given him the whale. You do not easily allow the greedy eyes of the natural sciences to guess the thousand secrets of your inmost organization. You are modest. Man brags incessantly of trifles. I hail you, old ocean.*

— Comte de Lautreamont (Isidore-Lucien Ducasse),  
*Les Chants de Maldoror* (1869)

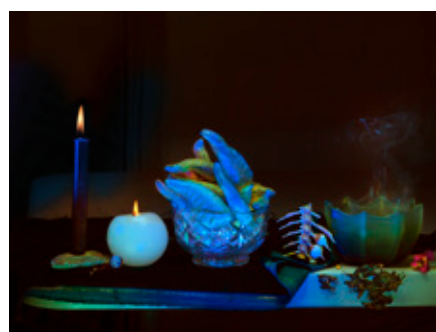
*Time in the sea eats its tail, thrives, casts these  
Indigestibles, the spars of purposes  
That failed far from the surface. None grow rich  
In the sea. This curved jawbone did not laugh  
But gripped, gripped and is now a cenotaph.*

— Ted Hughes, *Relic*

Twice a day the tides that lave and redraft the coastline wash up a diversity of bounty: driftwood, kelp, shells, dead crabs, bones, fishing floats, perhaps a rare paper nautilus, and occasional hints of life in the deep interior depths and cool green hells, or over the blue horizon. After a big storm, more than likely there will be dead seagulls and albatrosses too, studies in greyscale. New Zealand's long and supine coastline acts like a driftnet, gathering it all up. You never know what gifts Tangaroa will surprise you with, which is part of the magic of it all. If it floats, and falls into the Tasman, the Pacific, the freezing Southern Ocean, or perhaps further afield, hidden currents will probably wash it up on our sand or shingle for a beachcomber to find.

It is beachcombing which provided most of the objets trouvés for this suite of works by Fiona Pardington. Appropriately enough, it starts out as a Pacific phenomenon. The first appearance of the word in print is to be found in Herman Melville's 1847 novel *Omoo* which described a community of feckless and outcast Europeans in the Islands who had abandoned Western culture for a life "combing" the beach for anything they could use or trade. Not for the faint of heart, Sappho warns the squeamish against poking the coastal rubble; Μὴ κίνην χέραδ' αὖς. While living in Waiheke Island, Fiona regularly explored Rock Bay and Ontetangi beaches, and later Ripiro and Bayley's Beach, walking her canine menagerie. She is, as Shakespeare writes of Autolycus in *The Winter's Tale*, "a snapper-up of unconsidered trifles".

The albatross feathers allude to the artist's great love of nature and her Ngāi Tahu, Kati Mamoe and Ngāti Kahungunu ancestry—Māori associations with the deep water, long voyages and return. To Māori, albatrosses, Torora, represented beauty, grace and



From the top:

*Snapper Skeleton, Pink Rambler and a  
Shark's Purse, Ripiro, 2013*  
*Black Candle, White Candle and Kriselle's  
Pururi Flower, McCahon, 2013*  
*Albatross Wing Bone, Teamarama's Magpie  
and Tui Skulls, Ripiro, 2014*

On the next page:

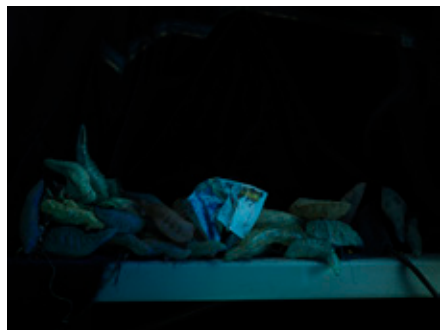
*Holy Water Bottle, Seal Whiskers  
and Seawater, Ripiro, 2014*





power, and their feathers and bone were worn by people of rank or adorned the prow of waka taua (war canoes). The (with a nod to Monty Python) ex-gulls. Karoro, the black-backed gull, were kept as pets by some Māori to control vermin, and were considered an ill omen seen inland. The objects that look like white wax flowers and the plastic casings of fired rifle cartridges. These can be considered symbols of explosive and potentially dangerous energy and transformation.

The philosophy of collecting and salvage moves like an eel up the river from the coast. Like the carnage from the Māori legend of the battle between the sea birds and the land birds, among the fallen, mingling with the gulls and albatrosses are a humdrum sparrow and a young kāhu (hawk). Te kāhu i runga whakaaorangi ana e rā, / Te pērā koia tōku rite, inawa ē! ("The hawk up above moves like clouds in the sky. Let me do the same!"). Here, too, are items that have washed up from the human sea; a crystal



On the right:  
*Fish Head in a Silver Goblet with Rautawhiri Flowers, Ripiro, 2013*

On the left from the top:  
*Ihumoana and Banknote Love Letter, McCahon, 2013*  
*Precarious Trash Heru, White Feather and Pill Bottle, Ripiro, 2013*  
*Still Life Ti Kouka Flower and Heitiki, 2011*



ball, a pounamu heart (the heart of Fiona's whakapapa lies among the iwi of Te Wai Pounamu, the South Island), a hag stone (a stone naturally pierced by water through which those gifted with second sight were, according to legend, supposed to see the future and the other world through, a pewter mug, roses, and a cut glass decanter of water from Lake Wakatipu. Transparent and fragile vessels are important in Fiona's work, alluding to the tradition of *Vanitas* painting (remember, you too shall one day die) and often containing water from places significant to the artist. These lustrous objects also reveal Fiona's virtuosity with light, and photography, after all, is Classical Greek for drawing or writing with light. The eye scavenges. [Andrew Paul Wood]



From the top clockwise:  
*Still life with wai Hawea, McCahon, 2013*  
*Two Pomegranates, Captain Cook and a Bowl of Ihumoana, Ripiro, 2013*  
*Young Hawk, Hag Stone and Paper Nautilus, Ripiro Beach, 2014*  
*Rabbit, Silver Teapot and Unicorn Blood, Ripiro, 2013*





*Penguin Head in Grandma's crystal glass, Ripiro Beach, 2013*



*Double Eve, Ripiro, 2014*

On the next page:

*Rothko Water, Fly and Moon, 2012*







## QIU ANXIONG

Qiu Anxiong (b. 1972, Chengdu) was born in the capital of Sichuan province in the southwest of China. There, he studied under the progressive artistic practice of Ye Yongqing and Zhang Xiaogang. Qiu and his friends collectively founded a bar which became a hub for the blossoming underground music and art circles in Sichuan, and his colleagues included He Duoling, Zhou Chunyu, and Shen Xiaotong. In his animated films, Qiu co-mingles the classical and the contemporary, using the traditional Chinese ink-and-wash style to transpose contemporary social and environmental issues onto traditional Chinese landscapes. Qiu has exhibited broadly internationally, having studied contemporary international art and traditional Chinese culture at the Kunsthochschule Kassel, Germany. In 2004 he began teaching at Shanghai Normal University and currently lives and works in Shanghai. Qiu received the Chinese Contemporary Art Award in 2006 and has exhibited widely, including a recent solo-show, titled Qiu Anxiong, The New Book of Mountains and Seas II at the Arken Museum of Modern Art in Ishøj, Denmark (2013) and group exhibition 'Ink Art' at the Metropolitan Museum of Art in New York (2013). He is one of the artists undertaking the PANDAMONIUM Residency, and will be producing new work for this show.

## A cake

Year: 2014

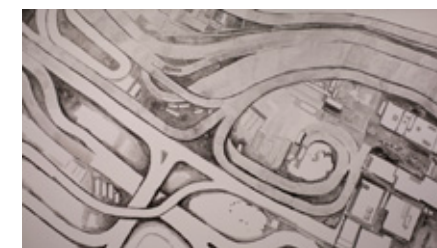
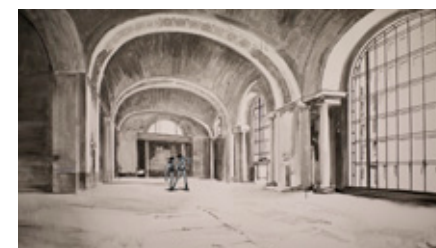
Medium: Video animation

Duration: 6 min 2 sec

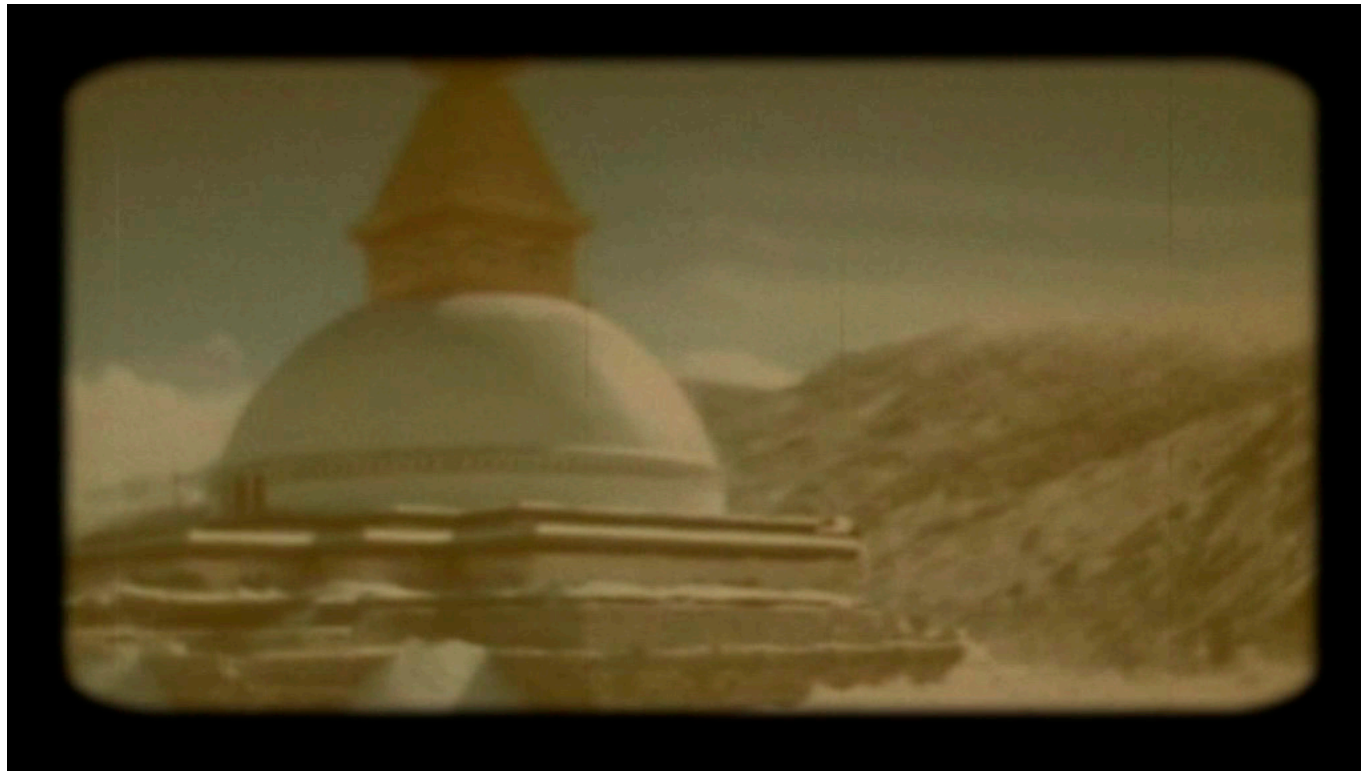
After working predominantly in oil painting during his studies in Kassel and having later turned to landscape painting in the tradition of the old Chinese masters, Qiu's return to Shanghai in 2004 marked a shift in interest towards video art. Marked by the same quiet detachment and timelessness as his previous works, but now combining painting, drawing and clay in his animations, *Cake* offers an exquisitely crafted contemplation on the past, the present, and the relationship between the two.

This work was premiered in PANDAMONIUM, Media Art from Shanghai, a co-production by MOMENTUM and Chronus Art Center, at MOMENTUM Berlin 2014.

***Cake offers an exquisitely crafted contemplation on the past, the present, and the relationship between the two.***







## MARTIN SEXTON

Martin Sexton is a London-based artist and writer who began his career as a science-fiction writer. Without a formal background in fine art, Sexton considers his point of view to be more akin to that of a writer. Or as John-Paul Pryor of DAZED Digital has described, Sexton is “a raconteur of both constructed and real mythologies.” Sexton calls his works ‘futiques,’ a portmanteau alternatively evoking the terms future, critique, and antique. Sexton’s futiques are filmed in the past, screened in the present, and bear portents from the future. The layering of multiple temporalities in Sexton’s videos, along with his narrative strategies (primarily scrolling first-person text) lend them an ambivalent presence: who, or what, exactly can we consider the author? Sexton’s first encounter with MOMENTUM was at MOMENTUM Sydney in 2010, where curator James Putnam included *Bloodspell (Mexican UFO)* (1972–2012) as part of The Putnam Selection, a program of seven films by British artists. In 2012, Sexton donated *Bloodspell (Mexican UFO)* and *Indestructible Truth (Tibet UFO)* (1958–59) to the MOMENTUM Collection. When the MOMENTUM Collection was shown at the Musraramix Festival in Jerusalem in May 2012, Sexton traveled to Jerusalem to represent the artists in the collection.

*Indestructible Truth (Mexican Ufo)*



## *Indestructible Truth (Tibet Ufo)*

Year: 1958/9

Medium: Video

Duration: 13 min 44 sec

Editions: 1/9, 2/9, 3/9

*Indestructible Truth (Tibet UFO)* (1958–59) begins with a text written in the first person that describes the narrator’s experience with the Lama of Mahayana, who appears to him as a child in a garden and promises transcendental wisdom. Despite the work’s title, which lays claim to a greater truth, the narrator doubts himself for “accepting such folly. How could one have this direct, short path to liberation?” Film and text are employed to test the limits of both mediums’ claims to truth-value. As the narrator is mired in self-doubt, he counters with, “But now, reflecting back, there is this film.” The film footage, which purports to have been shot in Tibet in 1958, is simultaneously document and self-conscious construction. After claiming to have seen a UFO, the narrator quotes the Swiss psychoanalyst C.G. Jung: “We always think that UFOs are projections of ours. Now it turns out that we are their projections. I am projected as the magic lantern of C.G. Jung. But who manipulates the apparatus?” Much as this paradoxical formulation applies to UFO sightings and other otherworldly phenomena, it applies just as well to what we have before us: the film proffered by a protagonist neither seen nor heard.

*With my writing practice I somehow feel the books or poems I want to read do not yet exist, so somehow like the fabulist of old—I have to write them in order to read them. The same conditions apply to the art that I create—with this one exception—that if they do exist in poetry or literature but NOT in art—then I must create them. Sometimes my practice converges and takes the form of say a sculptural poem or an invocation or play. I have to confess that the notions of Time & Love play powerfully within me and in-habits much if not all of my explorations.”*

— Martin Sexton

## *Bloodspell (Mexican Ufo)*

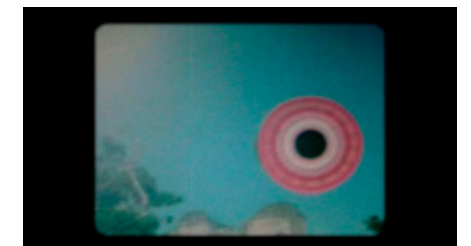
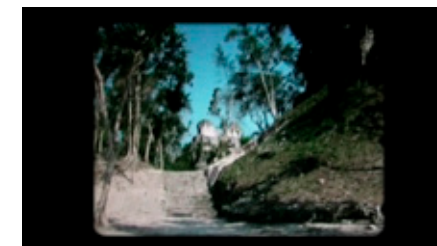
Year: 1973–2012

Duration: 10 min 46 sec

Medium: Video

Editions: 1/9, 2/9, 3/9

With its low-fi analogue aesthetic and jerky zoom shots, *Bloodspell (Mexican UFO)* (1973–2012) begins like your parents’ home travel videos. Characteristically of Sexton’s videos, however, our cameraman himself does not appear. Instead, a scrolling first-person narrative describes a remote Mayan temple controlled by the cosmos. The lasting enigma of “Bloodspell” comes towards the video’s end, as the camera transitions from its documentary role into a tool of abstraction and mysticism. As the music swells and kaleidoscope-like patterns drift across the screen, we watch a flying saucer land on top of a Mayan temple. Without comment or guidance from the narrator, Sexton leaves us to probe our own potential for belief or disbelief. *[Jenny Tang]*





## VARVARA SHAVROVA

Born in a family of artists and educated in Moscow Polygraphic Institute, Varvara Shavrova lived and worked in Moscow, London, Beijing and Dublin where she is currently based. Shavrova works in a variety of media, including painting, installation and video. Her projects include over 20 solo exhibitions and curatorial projects in London, Dublin, Los Angeles, Berlin, Frankfurt, Moscow, St. Petersburg, Shanghai and Beijing. Shavrova received a number of awards, including Fellowship from Ballinglen Arts Foundation in Ireland, British Council Visual Artist's Award, Dublin City Council Visual Arts Award and Culture Ireland Awards for individual artists. Her work is represented in a number of important collections, including Department of Foreign Affairs art collection representing work of important Irish artists worldwide.

## ***The Opera. Three Transformations***

*Year: 2010 – 2016*

*Medium: Timelapse and Three Video Projections Sequence with Sound*

*Duration: 3 min 41 sec*

*Edition: 5*

Originally commissioned as a multi-channel video projection for the Espacio Cultural El Tanque, an empty oil tank in Tenerife, and subsequently shown at the Venice Architecture Biennale 2014, *The Opera* is an insight into the fragile world as well as social and human aspects of the Peking Opera, one of the most revered cultural heritages of the Chinese national scene.

The work focuses on the transformation of the Peking Opera artists from male to female, and from female to male. Although they are admired by society as artists, their true identities and personal hardships cannot be lived out openly. Looking into the archaic and often utopian world of Chinese opera, Shavrova investigates issues of personal identity, sexuality and gender bending as they are manifested by both traditional and contemporary culture in modern day China.

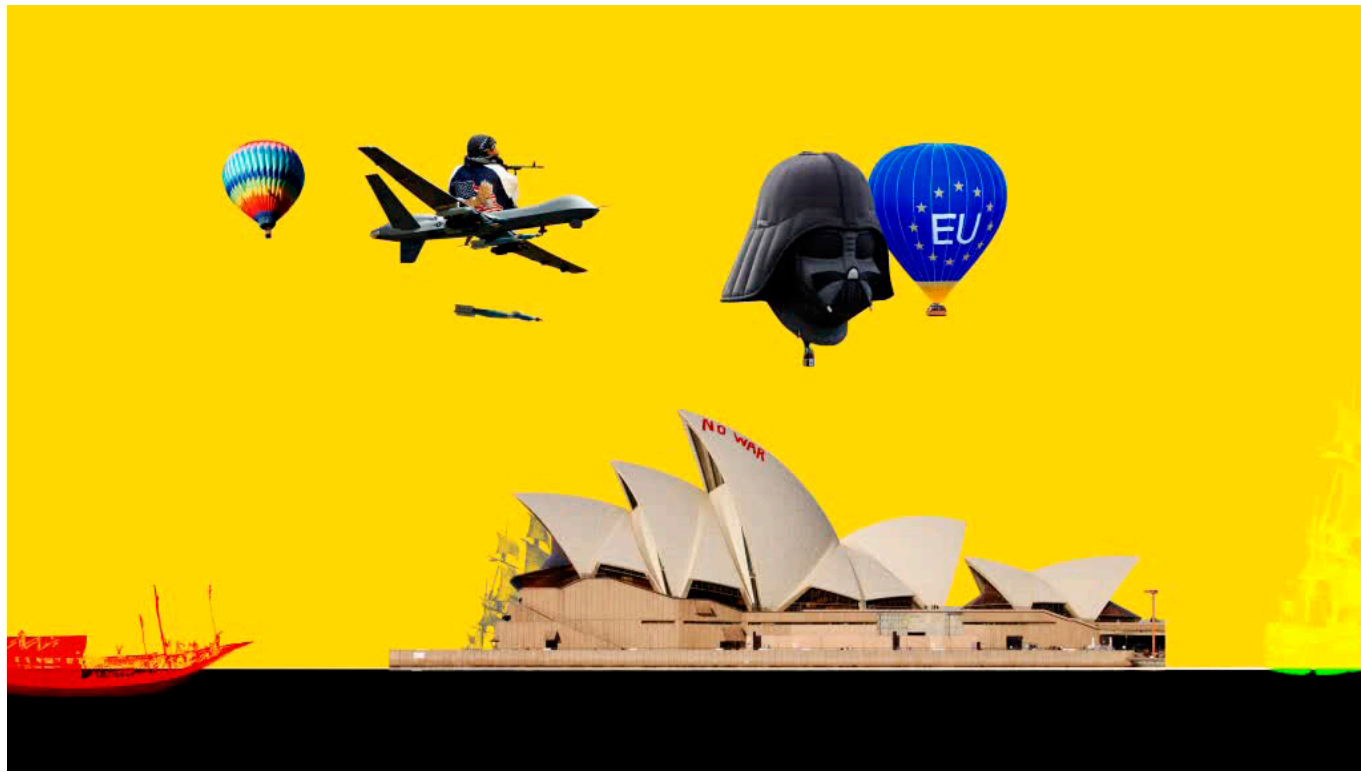
Balancing moments of pure visuality with the austere formal movement codes of traditional choreography, the video underscores the striking avant-garde qualities of this most traditional of art forms.

*The Opera* is accompanied by a specially commissioned music score written by the Beijing based composer Benoit Granier, that incorporates elements of traditional Chinese and contemporary electronic music.

***Looking into  
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## SUMUGAN SIVANESAN

Sumugan Sivanesan is a self-described ‘anti-disciplinary’ artist and a transcultural radical. His eclectic practice is concerned with the legacies of colonialism, the experience of cultural difference, and diaspora. Sivanesan often engages with the theory of ‘necropolitics’ coined by the Cameroonian philosopher and political scientist Achille Mbembe. Building upon and going beyond the Foucauldian notion of biopower, the domain of life over which power has taken control, ‘necropolitics’ asserts that contemporary forms of subjugation of life to the power of death has reconfigured the relationships between resistance, sacrifice, and terror. Sivanesan’s first collaboration with MOMENTUM was during MOMENTUM Sydney in 2010, where he performed *What’s Eating Gilberto Gil* (2010), a performance/lecture exploring our common history of cannibalism and its contemporary legacies. In February 2012, Sivanesan proposed to perform a new work, “The Anticolonials” (2012) at MOMENTUM Berlin. *The Anticolonials* traced the past and present of anti-colonial politics. Along with his new performance/lecture, MOMENTUM exhibited a retrospective of Sivanesan’s video works.

## *A Children’s Book of War*

Year: 2010

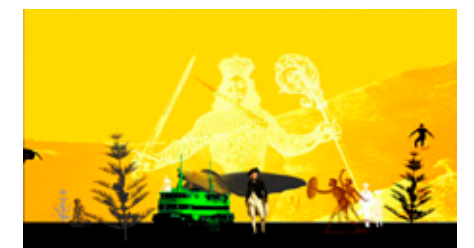
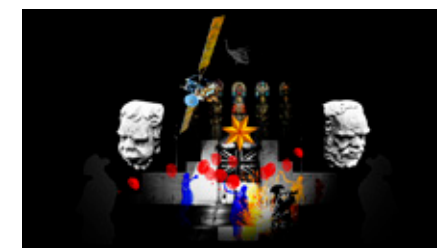
With an accompanying text by Sumugan Sivanesan

Medium: Video Animation

Duration: 1 min 45 sec

*A Children’s Book of War* made its fortuitous entrance into the MOMENTUM Collection while curator Rachel Rits-Volloch was in the process of organizing Sivanesan’s video retrospective at MOMENTUM. After spending the day with Sivanesan reviewing his videos, Rits-Volloch asked him to play a neglected yellow icon on his desktop. While Sivanesan insisted that the work was merely a short animation, quite different from his other works, Rits-Volloch immediately registered the impact of the work. The immediate impact of *A Children’s Book of War* lies, perhaps, in its jarring conjunction of war, sovereignty, and violence with a format usually reserved for much more lighthearted topics. With its dominant color palette of black and bright yellow, *A Children’s Book of War* incorporates iconography as diverse as Julian Assange, the Sydney Opera House, and the frontispiece of Thomas Hobbes’ *Leviathan*. In the accompanying text to the work, Sivanesan draws upon Giorgio Agamben’s notion of the “state of exception” to discuss 9/11, Australia entering the Iraq War in 2003, the 2010 Haiti earthquake, and the first fateful contact that Captain Cook made in Australia. The “state of exception,” in short, is the temporary suspension of the rule of law in the name of a greater force—whether that be a defense against insurrectionary forces or the preservation of the very constitution of a sovereignty. With its haunting last paragraph, Sivanesan reminds us that the sovereignty of Australia rests on the suspension of indigenous rights—indeed, that everywhere in the Western world our lives are made possible by suspensions that are felt and suffered always elsewhere: “When Captain Cook first made contact, 18 years before Governor Phillip and the First Fleet arrived an act of violence pre-empted the war that was to follow. It’s a war that a lack of recognition of Indigenous Sovereignty helps to perpetuate. A war that the civic revolt at Redfern revealed. A war not likely to end any time soon.” [Jenny Tang]

***Sivanesan reminds us that the sovereignty of Australia rests on the suspension of indigenous rights.***





## SAULE SULEIMENOVA

Saule Suleimenova graduated from the Kazakh State Academy of Architecture and Construction in 1996, and was awarded an MFA from the Kazakh National University of Arts in 2013. She has been a member of the Union of Artists of Kazakhstan since 1998. She works with mixed media, creating images and sculptures from plastic bags in a process she describes as 'waste collage'. *Residual Memory*, her current project, revisits the traumatic history of Kazakhstan by recycling reproductions of little-known photo documents into collages made of waste. Still painful themes such as the *Zheltoksan* (the Kazakh youth riots in 1986), and the *Asharshylyk* (the colonial genocide resulting from Stalin's Collectivization policies during 1932–1933), give her practice an edge of activism. Awards include: Fellowship of the President of Kazakhstan (1998); Laureate of the Shabyt, Zhiger and Tengri Umai awards; Laureate 'For creative achievements' in the N.1 Choice of the Year, Kazakhstan, 2017; Shortlisted for the Sovereign Asian Art Prize 2017; Nominated for the Singapore Art Prize 2017; Nominated to Prince Claus Foundation Art Prize 2016. Her selected exhibitions include: *Bread & Roses: Four Generations of Kazakh Women Artists*, MOMENTUM Berlin (2018); *Somewhere in the Great Steppe: Contemporary Art from Kazakhstan*, Erarta Museum, St. Petersburg, Russia (2017–2018); *Somewhere in the Great Steppe: Skyline*, National Museum of Kazakhstan, Astana (2017). Culture Summit 2017, Abu Dhabi, UAE; *Dis/Possessed. A Question of Spirit and Money*, Manifesta 10, Folium, Zurich, Switzerland (2016); *One Belt One Road, Federation of Women*, Sotheby's, Hong Kong; 56th Venice Biennale in the *Why Self* project (2015); 5th Moscow Contemporary Art Biennale in the *Migrants* project of RSGU (2013); *ARTBATFEST Almaty contemporary art festival* (2013, 2014, 2015); *East of Nowhere*, Foundation 107, Turin, Italy (2009); *Kazakh: Paintings By Saule Suleimenova*, Townsend Center, Berkeley University, USA, 2005.

## The Three Brides

Year: 2018

Medium: Silkscreen print on paper

Size: 104 × 135 cm

Edition: 1/1 Out of a series of 10

As a result of her *Focus Kazakhstan Artist Residency* at MOMENTUM, Saule Suleimenova spent two months living and working in Berlin in the Autumn of 2018. Working for the first time in diverse media new to her practice, such as video and a variety of printing practices, Suleimenova explored new ways of working beyond her usual practice of 'waste collage'. *The Three Brides* is a silkscreen print, made in the Kunstquartier Bethanien print workshop, based on Suleimenova's 2015 work *The Three Brides* (plastic bags on plastic tablecloth on wooden board), one of five Suleimenova works featured in MOMENTUM's exhibition, *Bread & Roses: Four Generations of Kazakh Women Artists* (2018).

Extrapolating from her usual practice of recreating found and archival images from non-traditional media, like plastic bags and plastic tablecloths, Suleimenova here revisits her own composition of *The Three Brides*, in the form of a silkscreen print. The social status of kelin/brides in Kazakh society is the most unprotected. Traditionally, a girl taken into a new family would lose all the privileges of a beloved daughter, only to find herself at the bottom of the social ladder until she gives a birth to a son. The image of the brides itself is based on an archival photograph (1869, from the collection of Prof. Alkey Margulan) depicting three teenagers wearing Kazakh traditional wedding dresses.

**Traditionally, a girl  
taken into a new  
family would lose  
all the privileges of  
a beloved daughter,  
only to find herself  
at the bottom of  
the social ladder  
until she gives a  
birth to a son.**





## SHONAH TRESCOTT

Born 1982 in Maitland, Australia, Shonah Trescott received her Bachelor of Fine Arts in Painting in 2004 from the National Art School, Sydney, Australia. Trescott is best known for her landscape paintings, which, like the Hudson River School painters before her, explore the relationship between man and his environment. Indeed, her work belies a studied knowledge of Western history and landscape painting, as well as the primacy of landscape in the Australian cultural imagination. Although the views in Trescott's paintings, often sweeping and dramatic, echo the grand outlooks of masters past, her broad and expressive brushstrokes, as noted by Hoshino Futoshi, seem indebted to modernism. More than the ease and intelligence with which Trescott quotes the history of painting, however, her distinct roots in the contemporary lie in the possibility that the land, once celebrated and held in such hopeful esteem, has fallen short of everything it promised us—or we it. In May 2012, Trescott undertook a one-month residency on the island of Ny-Ålesund in the Arctic Circle. In her resulting paintings, Trescott paid close attention to the history of the island as a former coal-mining town that was abandoned after a deadly accident in the 1960s, and now serves as an international research base. These paintings were exhibited at Ando Gallery as well as at MOMENTUM as part of the March/April 2013 exhibition Missing Link. Trescott is currently represented by EIGEN + ART, Berlin.

## ***Landscape of Longing***

*Year: 2011*

*Medium: Oil on Canvas*

*Size: 30 × 40 cm*

The title of Trescott's painting, *Landscape of Longing*, evokes the desires and dreams projected and imposed upon the land. The vastness of the landscape does not unfold beneath a single magisterial gaze. Instead, we approach the scene at eye level, the faces of the figures turned away from us or obscured by Trescott's strokes. The muddled, oppressing sky bears down on the horizon line and the figures standing on the water's edge. On the farther shore, our only glimpse of the sun is obscured by wafts of ominous smoke that cut across the composition like a knife's jagged edge. Here, the land cannot be controlled, cannot be subdued, cannot be disciplined even by the painter's aesthetic regimen. The landscape in this 'landscape of longing' consists not just of the vistas of water and mountains, but of humans and their ambitions. Colored shades of dark forest green, just like the land and mountains around them, the figures teeter on the edges of our semiotic recognition. Half-man, half-landscape, Trescott seems to question just who—or what—is in control. [*Jenny Tang*]

***The landscape here consists not just of the vistas of water and mountains, but of humans and their ambitions.***



# Ode to Paris

Year: 2017

Medium: Print on paper

Size: 118,8 × 84,1 cm (DIN A0)

Shonah Trescott's *Ode to Paris* (2017) is a surreal poem created in the 'cut-up' method devised by avant-garde Dadaist Tristan Tzara in How To Make a Dadaist Poem (1920):

Take a newspaper.

Take some scissors.

Choose from this paper an article the length you want to make your poem.

Cut out the article.

Next carefully cut out each of the words that make up this article and put them

all in a bag.

Shake gently.

Next take out each cutting one after the other.

Copy conscientiously in the order in which they left the bag.

The poem will resemble you.

And there you are—an infinitely original author of charming sensibility, even

though unappreciated by the vulgar herd.

**The entire  
'Paris Agreement'  
document of  
over 7,500 words  
becomes a red cloud  
as a reference to  
the rose garden,  
a narrative lost  
in a rambling and  
incoherent stream of  
'alternate facts'.**

Using this method Shonah Trescott created *Ode to Paris* after Donald Trump announced in the 'Rose Garden' in July 2017 that the USA would withdraw from the Paris agreement, reached at the UN Conference on Climate Change, COP21. The entire 'Paris Agreement' document of over 7,500 words becomes a red cloud as a reference to the rose garden, a narrative lost in a rambling and incoherent stream of 'alternate facts'. Created from the very document which aimed to unify the world in setting a target to keep global mean temperature rise below 2 degrees Celsius, the very meaning of the agreement becomes no longer legible, and by the nature of chance even describes such antipodal sentences to the intent of the agreement. All at once this word cloud could be read both as a sobering manifesto, an incomprehensible warning of the gravity of the 'business as usual' road ahead, while simultaneously ridiculing a president who insists with child-like defiance that the USA stands alone as the only non signatory to the Paris Agreement.

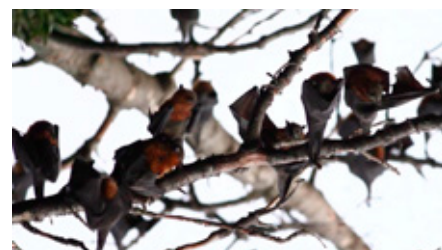
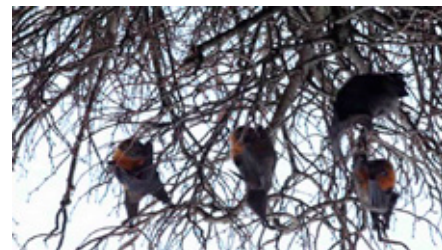




## MARIANA VASSILEVA

Mariana Vassileva was born in Bulgaria in 1964. Since graduating from the Universität der Künste in 2000, Vassileva continues to live and work in Berlin. Working across varied mediums such as video, sculpture, installation, and drawing, Vassileva's practice is concerned with the poetry that lies beneath the quotidian and the routine. Based upon observation of daily life, her works respond to an element of playfulness inherent in artist and viewer alike. With the curious gaze of a voyeur or of an urban anthropologist, the artist observes people and their surroundings in order to capture a moment of poetic imagery. Watching, and the distance it implies, are both method and subject of a body of work reflecting on human concerns familiar to us all: communication, cultural displacement, relations with self and other, loneliness and the humor hidden within the rhythms of the day-to-day. As her artist's statement asserts, she "transforms objects, situations and manners, and presents them in another reference on a lyrical level. ... In this process, one is animated toward a heightened sensibility of daily variations."

*Morning Mood*



## *Morning Mood*

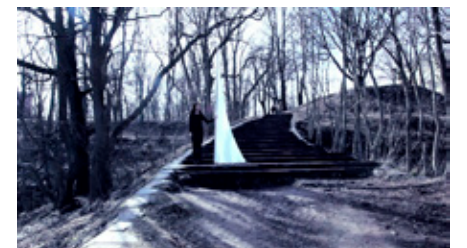
*Year: 2010*

*Medium: Video*

*Duration: 3 min 30 sec (on loop)*

*Edition: 3/5 + 2AP*

*Morning Mood* (2010) was shot in the Sydney Botanical Gardens after Vassileva's participation in the 17th Sydney Biennale, "Songs of Survival in a Precarious Age" (2010). The early morning routines of these bats as they resist the onset of the day and squabble with each other evoke the viewer's potential for both differentiation and identification. Turning her camera to a creature perhaps more frequently associated with darker themes like blood and night, Vassileva captures the uncanny warmth of their morning moods. A single bat burrowing his face in his wings and reluctantly stretching his neck is eminently relatable, as are the sounds and rhythms of many bats gathering on the branches of a tree. As the three and a half minute long video loops over and over, we confront not just the strange humanity of these bats' morning routine, but also perhaps the very animalistic qualities of our human routines. [Jenny Tang]



*The Color of the Wind*

## *The Color of the Wind*

*Year: 2014*

*Medium: Video*

*Duration: 4 min 15 sec*

*The Color of the Wind* (2014) was made during Mariana Vassileva's residency at the National Centre for Contemporary Arts (NCCA) in St. Petersburg / Kronstadt, Russia, in March, 2014. In this video-performance, Vassileva conjoins the motif of a blank canvas and her own, human figure, traversing the urban and natural landscapes of Kronstadt—St. Petersburg's main seaport and century-old army-town. As a historical site for political struggle, to which Kronstadt's famous fortifications unrelentingly attest, we now wonder what it is that is being fought for in Vassileva's act of silent protest. "Why did you not write anything on the banner?", people on the street asked her. Be it an act of empathy and concern within the context of Russia's current cultural climate of censorship and infringement of freedom of expression, or an invitation for people to consider for themselves what it is that should be written on it, Vassileva's poetic visual language captivates the viewer, as we are addressed in a narrative mode, while never granting us the comfort to passively sit back and read.



# Colophon

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