



MOMENTUM
Collection

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

WORRIES

What are the readers most worried about?

Global warming / the climate

Unemployment

Health care

Immigration

Foreign policy

Other

32%

Eric Bridgeman

THE FIGHT, 2010
Medium: HD video 16:9
Duration: 8 min (loop)
Edition: 1/5



Eric Bridgeman

TRIPLE X BITTER, 2008
From 'The Sport & Fair Play of Aussie Rules' Series
Duration: 12 minutes (loop)
Medium: HD video 16:9
Editions: 2/5 and 3/5



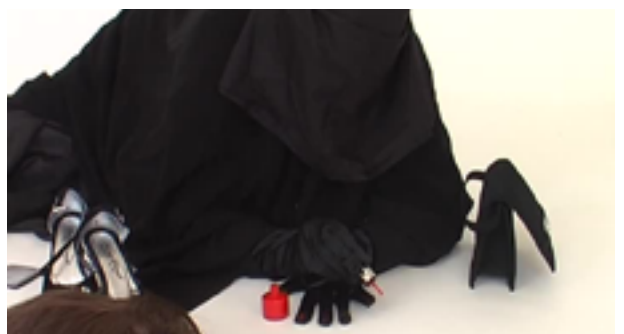
Osvaldo Budet

CREATIVE WAKES, 2011
Duration: 10 min
Medium: Digital video
Edition: 1 of 10 (Made as a special commission for Momentum)



Nezaket Ekici

VEILING AND REVEILLING, 2009
Video performance
Duration: 24 min 17 sec (loop)
Medium: DVD PAL
Edition: 2/8 + 2Ap (First edition sold to Museum Marta Herford, Germany)



Doug Fishbone

COMMUNISM, 2008
(Documentation of Performance at Romanian
Cultural Institute, London, 29 May 2008)
Duration: 13 min 50 sec
Medium: DVD
Edition: 1/5 (Momentum Special Edition)



James P Graham

CHRONOS, 1999
Original music score Pimpi Arroyo
Duration: 6 min 20 sec
Medium: Super 8, Single screen. Pal, Stereo, 4x3.
Editions: 1/5 and 2/5



Mariana Hahn

BURN MY LOVE, BURN, 2013
Duration: 5 min 24 sec
Medium: HD Video, PAL
Editions: 1/5



Jarik Jongman

(DE)FACING REVOLT, 2012
Series: (de)facing revolt, ten individual paintings
Oil on canvas with water-soluble marker, pen and
egg
Size: 80 x 80 cm
Editions: Ten individual paintings, edition 1/1



Jarik Jongman

SACHSENHAUSEN, 2009/10

Medium: Digital Photograph

Series: Sachsenhausen, fourteen individual digital photographs



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SACHSENHAUSEN, 2009/10

Medium: Digital Photograph

Series: Sachsenhausen, fourteen individual digital photographs



Jarik Jongman

SACHSENHAUSEN, 2009/10

Medium: Digital Photograph

Series: Sachsenhausen, fourteen individual digital photographs



Mark Karasick

MICHAEL, 2004

Duration: 2 minutes 52 seconds

Medium: DVD

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



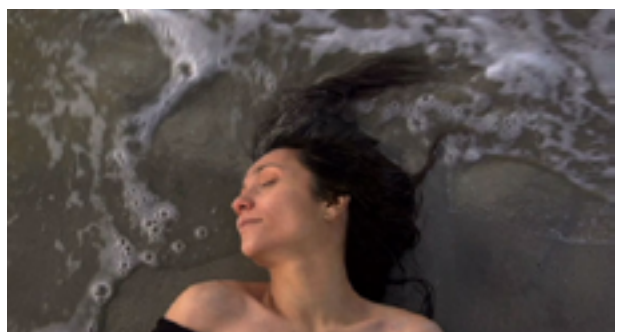
Hannu Karjalainen

WOMAN ON BEACH, 2009

Medium: DVC Pro (720p), DVD

Duration: 13 min 6 sec

Edition: 1/5

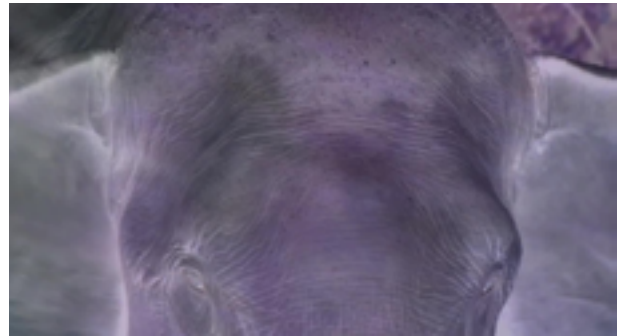


Janet Laurence

GRACE, 2012

Duration: 5 min 22 sec

Medium: Digital Video



Janet Laurence

VANISHING, 2009/10

Duration: 9 min (loop)

Medium: 2-screen video with sound

Editions: 2/5 and 3/5

Audiovisual technical assistance: Gary Warner

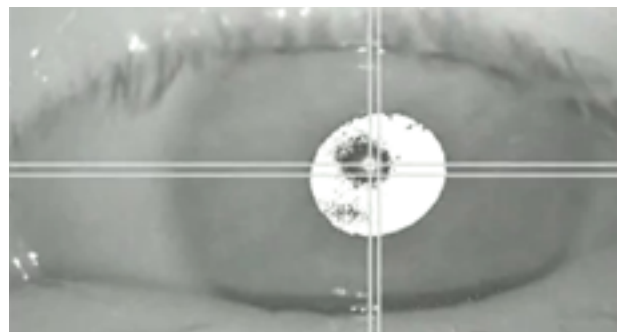


Gabriele Leidloff

IN PURSUIT, 2004

Duration: 17 min 17 sec

Medium: Single Channel Video, Digital Loop, Silent



Map Office

RUNSCAPE, 2010

Duration: 24 min 18 sec

Medium: Full HD video



Kate McMillan

PARADISE FALLS I, 2011/12

Duration: 2 min 49 sec

Medium: HD Digital Film, DVD

Edition: 1/3



Kate McMillan

PARADISE FALLS II, 2011/12

Duration: 3 min 28 sec

Medium: HD Digital Film, DVD

Edition: 1/3



David Medalla

THE GHOST OF ISAAC NEWTON, 2011

Duration: 3 min

Medium: Digital video loop with audio performance
narration

Edition: made as a special commission for
Momentum



Tracey Moffatt

OTHER, 2009

A Tracey Moffatt and Gary Hilberg video
collaboration

Duration: 7 min

Medium: DVD

Edition: Momentum Special Edition Edition: 1/5



TV Moore

MAGICK WITHOUT TEARS, 2009

Duration: 7 min 13 sec

Medium: DVD

Edition: Edition of V, Momentum Special Edition



Kirsten Palz

MANUALS FOR R, 2013

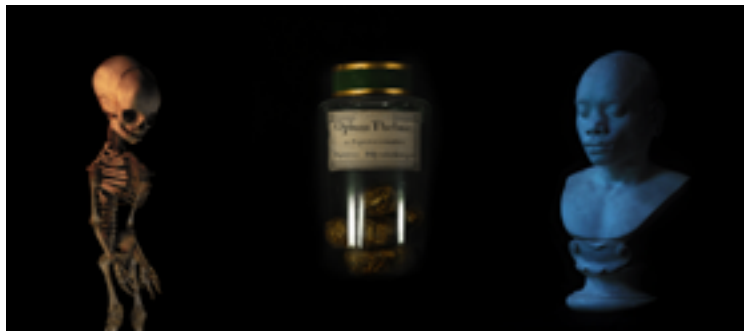
Medium: Collage, Paper, Print on Paper

Edition: 1/1



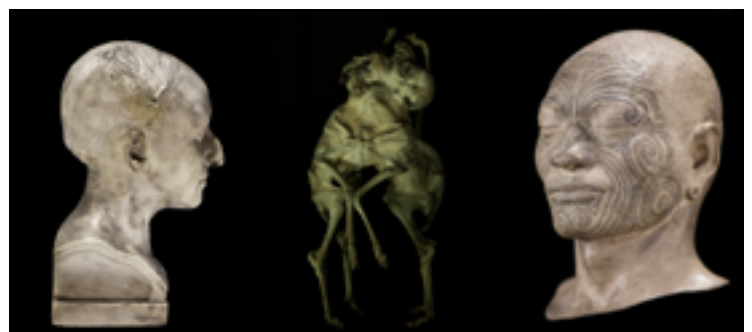
Fiona Pardington

WE DREAM OF GENTLE MORPHEUS, 2010



Fiona Pardington

LOVESICK_UNSPOKEN DESIRES OF THE
COLONIST, 2010



Fiona Pardington

LOST TOPOGRAPHIES, 2010



Fiona Pardington

THE TOHUNGA SPEAKS OF
HEALING, 2010



Fiona Pardington

LET US GO TO THE DARK
CONTINENT OF THE METIS,
2010



Fiona Pardington

AMANITA MUSCARIA, 2011



Fiona Pardington

AMANITA VERNUM, 2011



Fiona Pardington

CANTHARELLA TUBAEFORMIS, 2011



Fiona Pardington

COPRINUS PICACEUS, 2011



Fiona Pardington

COPRINUS SOBOLIFERUS, 2011



Fiona Pardington

CORTINARIA VIOLACEUS, 2011



Fiona Pardington

CRATERELLUS CORNICIPIOIDES, 2011



Fiona Pardington

PEZIZA CORONA, 2011



Fiona Pardington

PHALLUS IMPUDICUS, 2011



Fiona Pardington

POLYPOROS CRYSTATUS, 2011



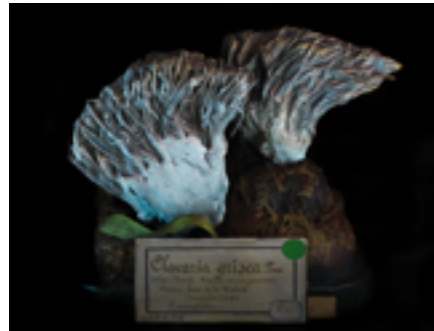
Fiona Pardington

RUSSULA FURCATA BACK, 2011



Fiona Pardington

CLAVARIUS GRISEA, 2011



Fiona Pardington

CLATHRUS CANCELLATUS, 2011



Fiona Pardington

STILL LIFE WITH HEMLOCK AND DICE, 2011



Fiona Pardington

STILL LIFE TI KOUKA FLOWER AND HEITIKI, 2011



Fiona Pardington

STILL LIFE KOWHAI AND ARACANA EGGS, 2011



Fiona Pardington

STILL LIFE WITH HERITAGETOMATOS AND PIPI,
2011



Fiona Pardington

STILL LIFE WITH ORANGES AND MINT, 2011



Fiona Pardington

STILL LIFE WITH PLUM BLOSSOMS AND VALIUM, 2011



Fiona Pardington

STILL LIFE MY MOTHER'S CAMELIA AND
MOKOHINAU BLACK CORAL, 2011



Fiona Pardington

STILL LIFE WITH WILD WHEAT AND FREESIAS, 2011



Fiona Pardington

STILL LIFE WITH SEAWEED AND LEMONS, 2011



Fiona Pardington

STILL LIFE PAUA, STUART'S RING AND GUY'S BABY CUP, 2011



Fiona Pardington

STILL LIFE TAKAHIKARE WINGS AND BLACKBERRY WINE, 2011



Fiona Pardington

STILL LIFE WITH MOON AND BLUE AGATE, 2011



Hye Rim Lee

OBSESSION/LOVE FOREVER, 2007
Body (Poison)
Medium: 8 channel 3D animation installation with sound
Duration: 59"
Edition: 1/5



Hye Rim Lee

OBSESSION/LOVE FOREVER, 2007
Hand (Moschino)
8 channel 3D animation installation with sound
Duration: 3' 29"
Edition: 1/5



Hye Rim Lee

OBSESSION/LOVE FOREVER, 2007
Hand (Moschino)
8 channel 3D animation installation with sound
Duration: 56"
Edition: 1/5



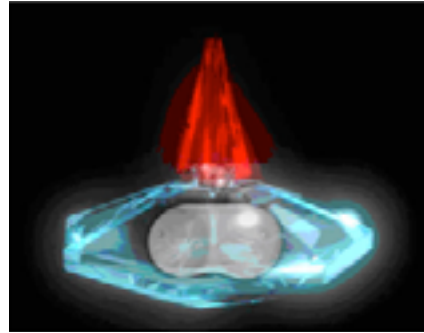
Hye Rim Lee

OBSESSION/LOVE FOREVER, 2007
Eye (Chopard Wish)
8 channel 3D animation installation with sound
Duration: 1'04"
Edition: 1/5



Hye Rim Lee

OBSESSION/LOVE FOREVER, 2007
Breast (Lou Lou)
8 channel 3D animation installation with sound
Duration: 48"
Edition: 1/5



Hye Rim Lee

OBSESSION/LOVE FOREVER, 2007
Eye (J'adore)
8 channel 3D animation installation with sound
Duration: 1'12"
Edition: 1/5



Hye Rim Lee

OBSESSION/LOVE FOREVER, 2007
Legs (Channel No. 5)
8 channel 3D animation installation with sound
Duration: 2'56"
Edition of 5



Hye Rim Lee

OBSESSION/LOVE FOREVER, 2007
Vagina (Comme des Garçons)
8 channel 3D animation installation with sound
Duration: 59"
Edition: 1/5



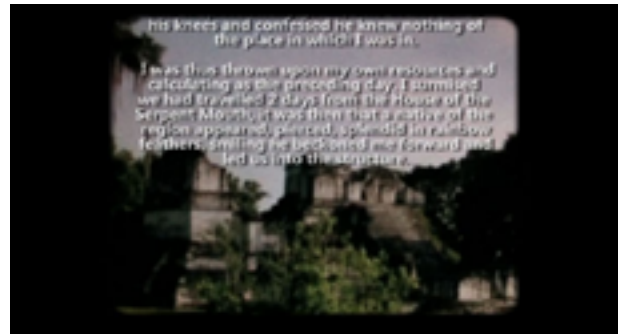
Martin Sexton

BLOODSPELL (MEXICAN UFO), 1973 - 2012

Duration: 10 min 46 sec

Medium: DVD

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



Martin Sexton

INDESTRUCTIBLE TRUTH (TIBET UFO), 1958/9

Duration: 13 min 44 sec (loop)

Medium: DVD

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



Sumugan Sivanesan

A CHILDREN'S BOOK OF WAR, 2010

With an Accompanying Text by Sumugan Sivanesan

Duration: 1 min 45 sec

Medium: Video Animation



Shonal Trescott

LANDSCAPE OF LONGING, 2011

Medium: Oil on Canvas

Size: 30 x 40 cm



Mariana Vassileva

MORNING MOOD, 2010

Duration: 3 min 30 sec (loop)

Medium: HD, PAL

Edition: 3/5 + 2AP



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 (2008)

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 (2008)

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. *Text by Josephine English Cook.*

OSVALDO BUDET

Oswaldo 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 (2011)

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. *Text by Josephine English Cook.*

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 (2009)

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.

Text by Josephine English Cook.

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.

Fishbone is best known for his project “30,000 Bananas,” a mountain of ripe bananas installed in the middle of London’s Trafalgar Square and later given away to the audience for free. In 2004, his work was included in the British Art Show 6, a national touring exhibition held every five years in celebration of the best of contemporary British art. Fishbone had his first major solo project at Gimpel Fils in London in 2006, and he performed at the Hayward Gallery in 2007. He has since performed live at the ICA, exhibited at Rokeby, London, Tate Britain, the 2008 Busan Biennale and in Switzerland, Japan and Korea. He was heralded as one of the art world’s “Future Greats” by Art Review magazine.

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 new 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. (Rokeby Gallery, London)

Born in New York in 1969, Fishbone earned an MA in Fine Arts at Goldsmiths College in 2003 and was awarded the Beck’s Futures Prize for Student Film and Video in 2004.

COMMUNISM (2008)

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. *Text by Josephine English Cook.*

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. He began his career in photography while working in Paris, and transitioned to TV and cinema when he left for London in 1994. Within this period he completed international commissions in editorial and advertising photography as well as television commercials. 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

2002-3. 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 (1999)

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).

Text by Josephine English Cook.

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 (2013)

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.

Artist's Statement:

"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."

Text by Josephine English Cook.

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.

(DE)FACING REVOLT (2012)

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 *damnatio 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)facings revolt* have been donated to the gallery's permanent collection.

SACHSENHAUSEN (2009/10)

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.

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 (2004)

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. *Text by Josephine English Cook.*

HANNU KARJALAINEN

Finnish-born, Berlin-based artist Hannu Karjalainen develops his video practice from a background in photography and his training at the Helsinki School. *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. *Text by Josephine English Cook.*

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 (2009/10)

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 (2013)

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.

Artist's Statement:

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. *Text by Josephine English Cook.*

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.

OBSESSION / LOVE FOREVER (2007)

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. *Text by Josephine English Cook.*

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. Reviews and essays on her art have been published in numerous books, such as *Video, ergo sum*, *video cult/ures*, *Theater der Natur und Kunst*, *Bild und Einbildungskraft*, as well as in catalogues and magazines, e.g. *Kunstforum*, *CIRCA*, *Gehirn&Geist*, *Deutschland* and *NY Arts*. Gabriele Leidloff lives in Berlin.

IN PURSUIT (2004)

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. *Text by Josephine English Cook.*

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. Through her works, she examines the nature of communication, language, movement and ideologies. At the same time conceptual and sensual, her pieces embrace both mind and body, effectively inviting a holistic engagement with dislocated meanings.

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 (2012)

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 one hour. This physically taxing action, which begins with the pristine, white-clad figure stroking the meat's surface, eventually ends in the steak's total demolition. Sped up 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?

Artist's Statement:

"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, so-

cial 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 oneself.

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.”

Text by Josephine English Cook.

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 Mendès University France. She is currently a Visiting Assistant Professor at the School of Design, The Hong Kong Polytechnic University.

Their projects have been included in major international art and architecture events, including: the 7th, 11th and 12th Venice Architecture Biennale (2000, 2008, 2010), the 7th Gwangju Biennale (2008), the 10th Istanbul Biennale (2007), the 15th Sydney Biennale (2006), and the 52nd Venice Art Biennale (2007).

RUNSCAPE (2010)

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. *Text by Robin Peckham.*

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. The work will be presented by Performance Space, Australia in Sydney, Tasmania and the United Kingdom in 2014 and will include a major monograph on McMillan’s practice. >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 (2011/12)

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 (2011/12)

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.

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 long-

standing 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. Medalla additionally founded the Mondrian Fan Club in New York in 1994 with Adam Nankervis, co-curator for MOMENTUM’s joint exhibition *A Wake*, and founded and directed the London Biennale in 1998, a makeshift free arts festival concocted through word-of-mouth invitation.

Medalla has lectured at the Sorbonne, the Ecole des Beaux-Arts in Paris, MoMA, the University of the Philippines, Simon Fraser University in Vancouver, the Universities of Oxford, Cambridge, Canterbury, Warwick and Southampton and the Slade School of Fine Art, St. Martin’s. 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, where the curator hailed his “Cloud Canyons No. 14” as an iconic sculpture of contemporary art. He lives and works in New York, London and Paris.

THE GHOST OF ISAAC NEWTON IN ANOTHER VACANT PLACE (2011)

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 impromptu, low key and spontaneous performances that often engage random audiences in public spaces. *Text by Josephine English Cook.*

TRACEY MOFFATT

Tracey Moffatt is one of Australia’s leading contemporary artists of international renown. Since her first solo exhibition in Sydney in 1989, she has had numerous exhibitions in major museums around the world. Working in photography, film and video, 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. In 1997, she was invited to exhibit in the Aperto section of the Venice Biennale, and a major exhibition of Moffatt’s work was held at the Dia Center for the Arts in New York in 1997/98, which consolidated her international reputation.

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.

Recently, comprehensive survey exhibitions of Moffatt's work have been held at the Museum of Contemporary Art, Sydney and the Hasselblad Centre in Goteburg, Sweden. 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 (2009)

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.

Artist's Statement:

"*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."

Text by Josephine English Cook.

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.

Currently represented by Roslyn Oxley9 Gallery, Moore graduated with an MFA from the Californian Institute for the Arts and has been included in numerous solo and group exhibitions, including at The Museum of Contemporary Art, Sydney, The Govett-Brewster Art Gallery, New Plymouth, New Zealand, CAC, Lithuania, Iaspis, Stockholm, Contemporary Art Space, Osaka, Japan and the first Torino Triennale at the Castello di Rivoli, Museo d'Arte Contemporanea, Italy. TV Moore was commissioned to make a major new work

for the 2008 Biennale of Sydney and was included in the 2008 Busan Biennale. Born in 1974 in Australia, Moore currently lives and works in Sydney and New York.

MAGICK WITHOUT TEARS (2007)

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.

Artist's Statement:

"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...

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."

Text by 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 works 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 (2012/13)

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.

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. *Text by Kirsten Palz.*

FIONA PARDINGTON

Fiona Pardington’s work investigates the history of photography and representations of the body, examining subject-photographer relations, medicine, memory, collecting practices and still life. Her deeply toned black-and-white photographs are the result of specialty hand printing and demonstrate a highly refined analogue darkroom technique. Of Ngai Tahu, Kati Mamoe and Scottish descent, Pardington’s practice often draws upon personal history, recollections and mourning to breath new life into traditional and forgotten objects. Her work with still life formats in museum collections, which focuses on relics as diverse as taonga (Maori ancestral treasures), hei tiki (greenstone pendants) and the now-extinct buia bird, calls into question our contemporary relationship with a materialized past as well as the ineffable photographic image.

Pardington holds an MFA in photography from the University of Auckland and has received numerous recognitions, including the Ngai Tahu residency at Otago Polytechnic in 2006, a position as Frances Hodgkins Fellow in both 1996 and 1997, the Visa Gold Art Award 1997, and the Moet and Chandon Fellowship (France) from 1991-92. Born in 1961 in Devonport, New Zealand, Pardington lives and works in Waiheke Island, New Zealand.

ORGANIC (2010/11)

Pardington participated in MOMENTUM's 2011 exhibition *A Wake* with three series of digital photographs, now organized into the single piece *Organic (2010/11)* for the MOMENTUM collection. By pairing seemingly random but personally charged items that once belonged to beloved family members in New Zealand, she questions the nature of human survival in relation to forgotten or altered cultural activity.

Text by Josephine English Cook.

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.

Artist's Statement:

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 inhabits much if not all of my explorations".

BLOODSPELL (MEXICAN UFO) (1973-2012)

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.

INDESTRUCTIBLE TRUTH (TIBET UFO) (1958-59)

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. *Text by Jenny Tang.*

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 (2010)

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." *Text by Jenny Tang.*

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 her 2010 solo exhibition at Ando Gallery in Tokyo, Japan, entitled *Mankind, Nature, Myth*, Trescott paid homage to the history of colonial settlement in Australia and its resulting mythologies: the land as an awe-in-

spiring, daunting, and ultimately, destructive force. Unlike her predecessors, however, Trescott has ventured far abroad to capture her landscapes and is keenly aware of global climate politics. 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 (2011)

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. *Text by Jenny Tang.*

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 (2010)

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. *Text by Jenny Tang.*