

INCUBATORS

T CENTER

觀

心

器



ART CENTER (汽车中心), DISTRICT Berlin (柏林“街区”), GRIMM MUSEUM (格林姆博物馆), MOMENTUM worldwide (环球动力), SAVVY contemporary (当代艺术), ZK\U Center for Art and Urbanistics (ZK\U 艺术空间), ZK\U Center for Art and Urbanistics (柏林艺术空间)

Arguments:

1. Images travel quickly, however they mean something different in each new context. If one were to examine, what context originates the images, where they come from, what is their motivation and purpose, even in a digitally connected world one still has to take a journey to immerse oneself into the other contexts. Or: one has to “travel contexts”.

2. There are very few places in the world that can create enough critical mass of artistic potential and create enough gravitational pull to attract artists from all regions of the world. Such cities are cultural equivalents to “event horizons” beyond which all light is being swallowed and all structures become obscured. From those structures of extremely high density however there are always some singular artists that send out rays of energy. Beijing and Berlin are such places.

3. From the outside it is not always clear, which are the structures within those important cities and how artists, or scenes navigate within. In Berlin there is a plethora of non-profit art institutions run by artists or curators and that serve as incubators for the artists of tomorrow. These are locations of “inclusion” bringing together artists and art lovers from diverse regions of the world, cultural backgrounds and social strata. In a certain sense those institutions assume a function that government funded institutions fulfill only to a very small degree. In Berlin a “cultural globalization” takes place on a “grass roots – level”.

4. These spaces provide a platform for

- a communicative formation within particular art scenes
- artistic experimentation beyond the limitations of the art market
- artistic experimentation before a discursive contextualization

These spaces are test sites for art history, before it gets written.

Disambiguation:

In Berlin one habitually speaks of incubators. Mostly the talk is of spaces within the bigger context of creative industries, in which ideas are to be established that can grow to attract larger audiences.

Lexicon for “incubator”:

- Medicine: a nursing facility for prematurely born / new born babies
- Biology: a breeding facility for cell and tissue growth and/or cloning experiments
- Foundation center: start-up aid for young entrepreneurs

In the context of art one might also think of the “white cube”, the classic modern exhibition space with a machine at its threshold, the incubator as a “prepose” or a “preposition” with the function of “in-cubation – getting art into the white cube.

Incubators:

There are an estimated 600 project spaces in Berlin: Exhibition spaces not run by museum specialists or gallerists, but by artist and/or freelance curators. Many of those spaces exist only for a short period of time and consider themselves non-profit. Few actually continue to present exhibitions over many years, such as Autocenter and SAVVY contemporary. Project spaces are considered laboratories of the Berlin art world: A major part of the programming often is performances, lectures, talks and ongoing projects, that may also be developed in conjunction with the neighborhood or partners from other professional fields.

Project:

The purpose of this project is to introduce and connect non-profit-institutions in Berlin and Beijing. Five Berlin based project spaces will travel to Beijing between Dec 2-7, 2014. The goal is to showcase the diversity of artistic production in the context of different project spaces. The discussion will be of categories of artistic production, on research in the field between art and science and of media theoretical agendas. A wide array of artistic practices from performance, media art, installation to painting will be presented.

Congress:

Day 1: Arrival – afternoon, visit of 798 and Caochangdi

Day 2 and 3: Visiting selected Beijing non-profit spaces – Beijing institutions present their institution to the Berliners.

Day 4: Tandem talks: one respective Berlin and Beijing art space meet for an exchange of ideas and possibly develop mutual ideas projects for the future.

Day 5: Symposium: in the morning Berlin spaces present themselves; in the afternoon joint conference and exchange of experiences and ideas

Day 6: Departure



今日美术馆
TODAY ART MUSEUM

社区 PINGOO

界
2014
2014.10.29-2014.11.14
2014.10.29 19:00

MUSEUM

今日艺术橱窗



孵化 INCUBATORS

今日艺术橱窗

Today Art Window

INTER

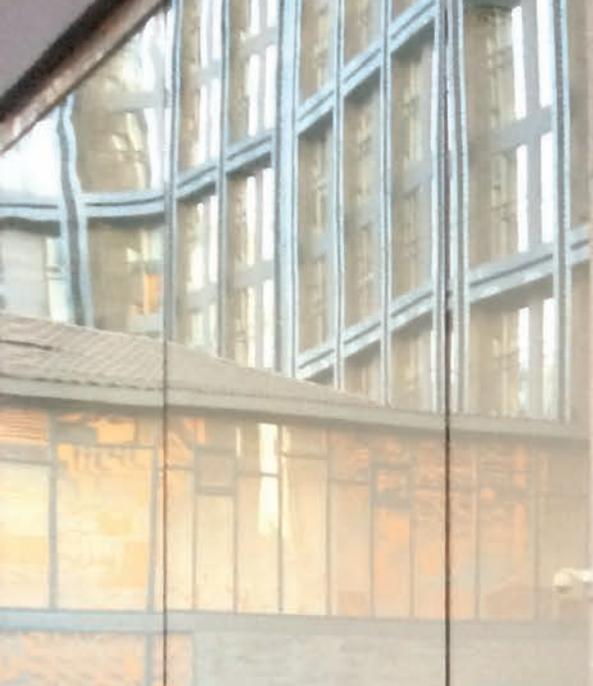
关于孵化独立艺术空间

孵化独立艺术空间，旨在为独立艺术家提供一个展示作品的平台，同时也为观众提供一个了解当代艺术的机会。孵化独立艺术空间，旨在为独立艺术家提供一个展示作品的平台，同时也为观众提供一个了解当代艺术的机会。

INCUBATORS: Transplantation of independent art space from Berlin

There are many independent art spaces in Berlin. Especially in the last few years, there has been a rapid increase in the number of independent art spaces. This is due to the fact that Berlin has become a hub for independent art and culture. The independent art space in Berlin is a place where artists can show their works and where audiences can experience contemporary art.





KUNSTHAUS BOCHUM







THE FORGOTTEN
PIONEER MOVEMENT
VIDEO STATION

VLAD BASALICI
IRINA BOTEÁ
EGLÉ BUDVYTYÉ & BART GROENENDAAL
CORO COLLECTIVE
COOLTÜRISTÉS
CHRISTIAN JANKOWSKI
SZABOLCS KISSPÁL
MARINA NAPRUSHKINA
NEWSREEL FRONT
ANNA MOLSKA
CLEMENS VON WEDEMEYER
ŽEMAT

The Forgotten Pioneer Movement (TFPM) is an interdisciplinary performance and exhibition project about the experiences of the last, transitional generation between socialism and post-socialism. TFPM addresses the impact and the societal perspectives of the “last pioneers”: a generation whose childhood and youth is linked to the times of the Perestroika and the “pOst-Western” Europe of the 1990s. As a modernist phenomenon and ex-symbol of childhood and adolescent identification, the figure of the pioneer lends itself to an investigation of the many inscriptions of educational institutions and publicly mobilized ideologies in the former “East” and the former “West”. TFPM combines strategies and discourses from visual as well as performative arts and cultural theory in order to approach “the future behind us”, observed by Edit András, as a pan-European experience beyond geopolitical classifications. 25 years after the fall of the Berlin wall, TFPM suggests new constellations between this remote future and insignia of the present.

TFPM is a project of DISTRICT Berlin, funded by Hauptstadtkulturfonds Berlin.

Curators: Ulrike Gerhardt and und Susanne Husse

Enrico Centonze
Everybody Wants Gold, 2008

Berlin Police Prevent Artist From Planting Flags at Reichstag

By Catherine Hickley

Oct. 20 (Bloomberg) -- Berlin police prevented the Swiss artist Enrico Centonze from planting 500 silver-gold flags on the grass in front of the Reichstag to represent the government's 500 billion-euro (\$670 billion) rescue package for banks.

A spokeswoman for the Berlin police said the action was interrupted at 1:50 p.m. because it violated laws on public assembly. Centonze said his request for a permit had not so far been answered. He came up with his idea less than a week ago.

"This was an unregistered demonstration in the form of an art action," said Nora Hegazi, a spokeswoman for the police. "You need a special permit for this area."

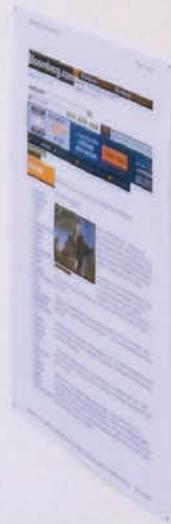
The flags, made of metallic rescue blankets, are "a visual interpretation of the rescue package," Centonze explained, speaking to journalists as he hammered poles into the ground.

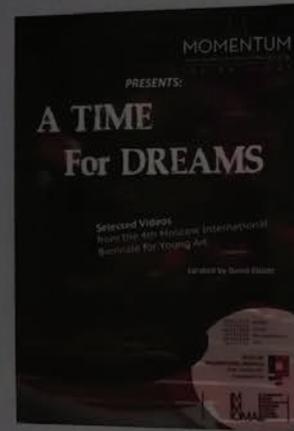
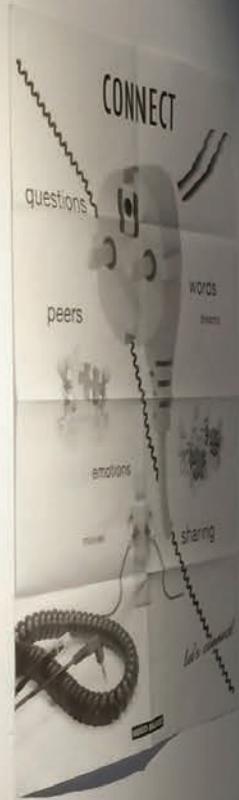
"Art should respond quickly to topical events," Centonze said. The 1,500 euros for the project came from his own pocket. Each flag represented 1 billion euros, he said.

Both houses of parliament approved the bank rescue plan on Oct. 17. Lawmakers in the lower house of parliament, which sits in Norman Foster's redesigned Reichstag, voted 476 to 99 in favor. The plan is designed to restore confidence in the banking system and financial markets after a credit-market freeze prompted stocks to tumble.

http://www.bloomberg.com/apps/news?pid=newsarchive&sid=aahXL_aVg1IU

Enrico Centonze is the founder of GRIMM MUSEUM





MOMENTUM_InsideOut – A Time for Dreams – Selected Videos from the 4th Moscow International Biennale for Young Art

They say you dream a thing more than once

Artist: Versia Harris

Year: 2013

Duration: 11 min 46 sec

Twelve cats

Artist: Yuree Kensaku

Year: 2013

Duration: 11 min 12 sec

Access

Artist: Anuk Miladinovic

Year: 2012

Duration: 9 min 18 sec

Rainbow

Artist: Ma Qiusha

Year: 2013

Duration: 3 min 33 sec

Tales, Lies and Exaggerations

Artist: Michael Wutz

Year: 2011

Duration: 9 min 38 sec

Some Actions Which Haven't Yet Been Defined in The Revolution

Artist: Sun Xun

Year: 2011

Duration: 12 min 22 sec

Uterus-Man

Artist: Lu Yang

Year: 2013

Duration: 11 min 20 sec

Spanking The Maid II

Artist: Chen Zhou

Year: 2012

Duration: 15 min 24 sec


MOMENTUM
www.momentumworldwide.org
I n s i d e / O u t

PRESENTS:

A TIME For DREAMS

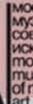
Selected Videos
from the 4th Moscow International
Biennale for Young Art

curated by David Elliott

Organizers of 4th Moscow International
Biennale for Young Art:
National Centre for Contemporary Arts (NCCA)
Moscow Museum of Modern Art (MMOMA)

Н С С А Г Ц С И NATIONAL
Г Ц С И Н С С А CENTRE
Н С С А Г Ц С И FOR CONTEMPORARY
Г Ц С И Н С С А ARTS

MOSCOW
INTERNATIONAL BIENNALE
FOR YOUNG ART
YOUNGART.RU 

М М О М А  МОСКОВСКИЙ
МУЗЕЙ
СОВРЕМЕННОГО
ИСКУССТВА
moscow
museum
of modern
art



Joep van Liefland

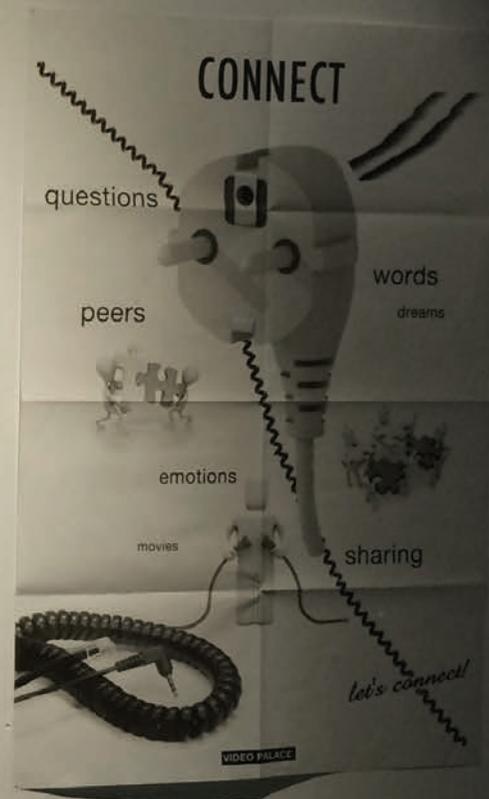
„Connected“, 2013
silkscreen on paper
100 cm x 70 cm

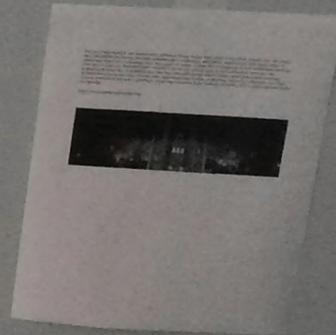
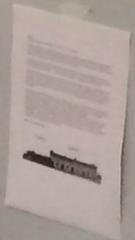
Maik Schierloh

„untitled“, 2014
mixed media on paper
59,4 cm x 42 cm

„untitled“, 2014
mixed media on paper
59,4 cm x 42 cm

„untitled“, 2014
mixed media on paper





AUTOCENTER

The independent exhibition space AUTOCENTER is celebrating its 13th anniversary this year. It was founded in 2001 by the artists Maik Schierloh and Joep van Lief-land in an auto body shop as a not-for-profit space for art beyond the hierarchies of the art market.

In high frequency and on 350 qm2 of exhibition grounds, Autocenter has been inviting international visual artists to present their ideas and visions to an advanced audience of curators, critics, collectors, as well as architects, photographers and gallerists in Berlin's hip district of Mitte "Showing" here is understood as an non-ideological gesture sans economic pressures. Autocenter is about artistic experimentation in the fields of painting, sculpture, photography, video, etc. beyond the confines of curatorial concern and limitation. Having transcended its status as "off-space" after 13 years and as an antithesis to the regular white cube, Auto-center has assumed a much discussed function within Berlin as it has become "the" platform for showcasing Berlin's artistic production.

www.autocenterart.de



DISTRICT Berlin – Contemporary cultural practices and research at the intersection of art and other fields of knowledge

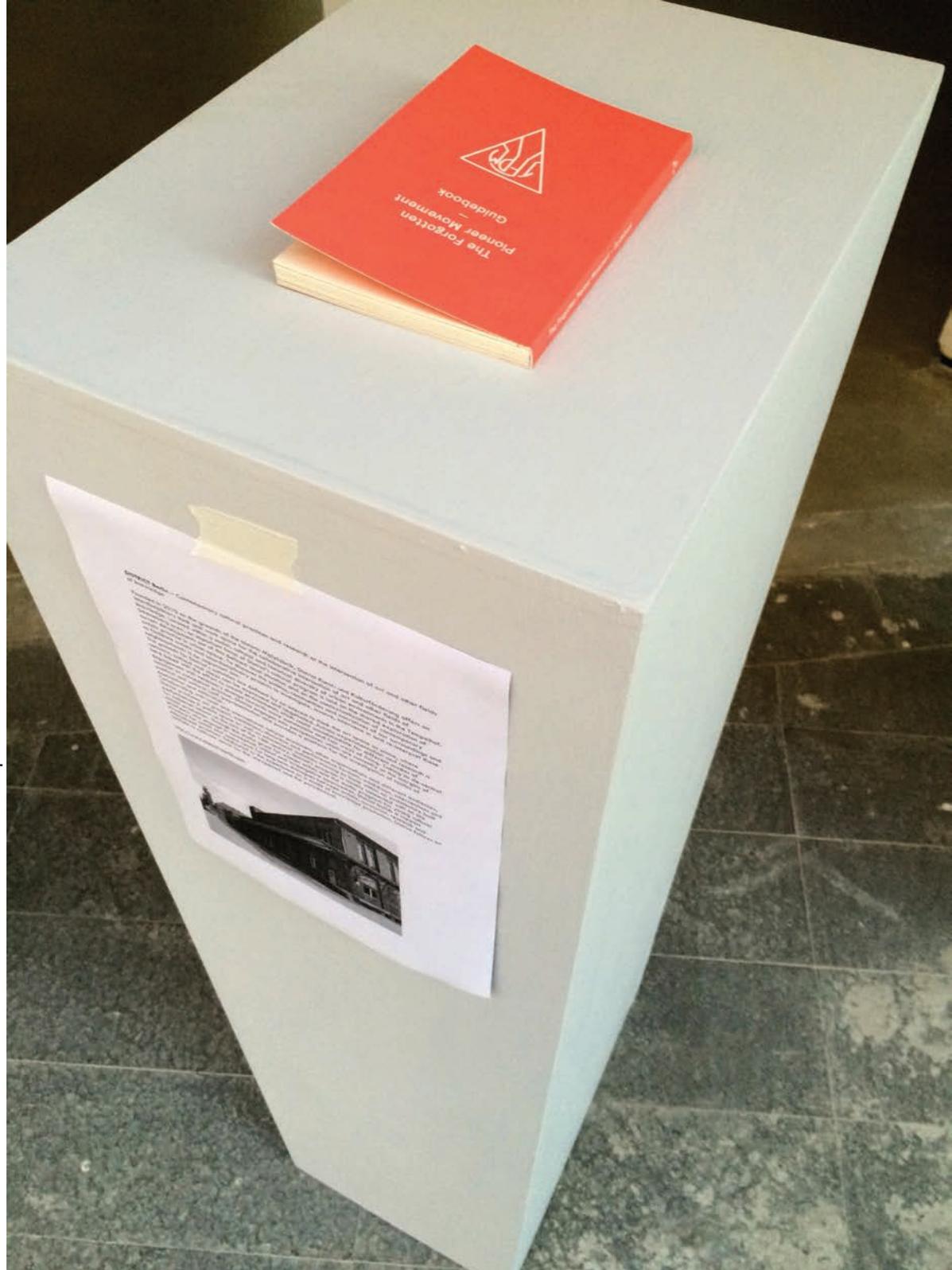
Founded in 2010 on the grounds of the historic Malzfabrik, District Kunst- und Kulturförderung offers an interdisciplinary think and work space for the collaborative intersection of art and other fields of knowledge. Located within a social, cultural and historical diversity of urban environments in the Tempelhof-Schöneberg area, an important focus of District's cultural program is laid on the shared exploration of current developments out of this defined local situation and on the contextualization of contemporary artistic practice in urban space. To discover the politics, communities and narratives of our surroundings and to facilitate artistic and interdisciplinary projects to investigate, involve, intervene in and re-interpret these neighbourhoods is an important aim.

The grounds for District's activities are defined by an interest to think the art space as place, where concerns, critique and ideas can be expressed and negotiated.

Artistic experimentation and research is here linked with the effort to create environments which could accommodate for different modes of engagement with necessary change towards more sustainable and fair ways of living. Taking its de-central location as conceptual premise, District engages into perspectives which are currently at the margins of political and cultural (self-)representation and provides a platform for the investigation of tactics of enunciation and infiltration.

Collaborating with local and international cultural producers, other organisations and different audiences, District produces art projects, exhibitions, discursive and performative formats, workshops, interventions and performances in public space as well as educational activities. Having its base within an architecture built for industrial labour at the turn of the 19th century, District's program is closely connected with on site artistic production. Through the studio grant for women artists and the studio program for young cultural producers who engage in conceptual, critical and investigative approaches, District builds a support structure for artists and opens room for long-term dialogues between artistic, curatorial, research and educational practices. Dedicated to the experiment as a mode of knowledge production, District follows an attitude to cultivate space for the unexpected and the paradoxical.

<http://www.district-berlin.com>



GRIMM MUSEUM

Grimmuseum gUG is a non-profit artists-run institution that promotes visual art, performance art and sound art in the premises of the former Luise Grimm Museum in Kreuzberg. Grimmuseum was founded in 2010 by artist Enrico Centonze with the goal to create an interdisciplinary platform for established as well as emerging Berlin-based artists and curators. The institution functions as an open, accessible and process based exhibition space, showing a wide-ranging spectrum of contemporary art production.

Over the last two years we have worked with more than 400 international artists and upcoming curator talents: Christopher Kline, Francesco Cavaliere, Despina Stokou, Invernomuto, Anouk Kruithof, Mark Titchner, Andrés Galeano, Samuel Levack & Jennifer Lewandowski, Ana Finel Honigman, Annika Larson, Francesca Gavin, Solvej Helweg Ovesen, Rosa Barba, Laurel Nakadate, Paolo Woods, Yingmei Duan, Özlem Altin, Marcel Türkowsky, C.C.Hennix, Alfred Boman, Andreas Sell, Kirstine Roepstorff, Mario Consiglio, Carson Chan, Mariana Castillo Deball, Andrea Salvino, Pablo Pijnappel, Ivan Civic and more.

The activities of Grimmuseum are structured in the following categories:

- Grim Projects presents solo and group exhibitions curated by guest artists and curators with the aim to question different strategies of curatorial praxis.
- Extension Series is a performance art platform curated by Andrés Galeano. The program invites artists for residency in order to develop new work and research new methodologies of performance documentation.
- Whistle Minotaure is a sound art series curated by Marcel Türkowsky and Francesco Cavaliere. By presenting international sound artists, the focus is set on the question of how to experience a broader range of concepts and processes of contemporary art using sound as a basic medium.

<http://www.grimmuseum.com>

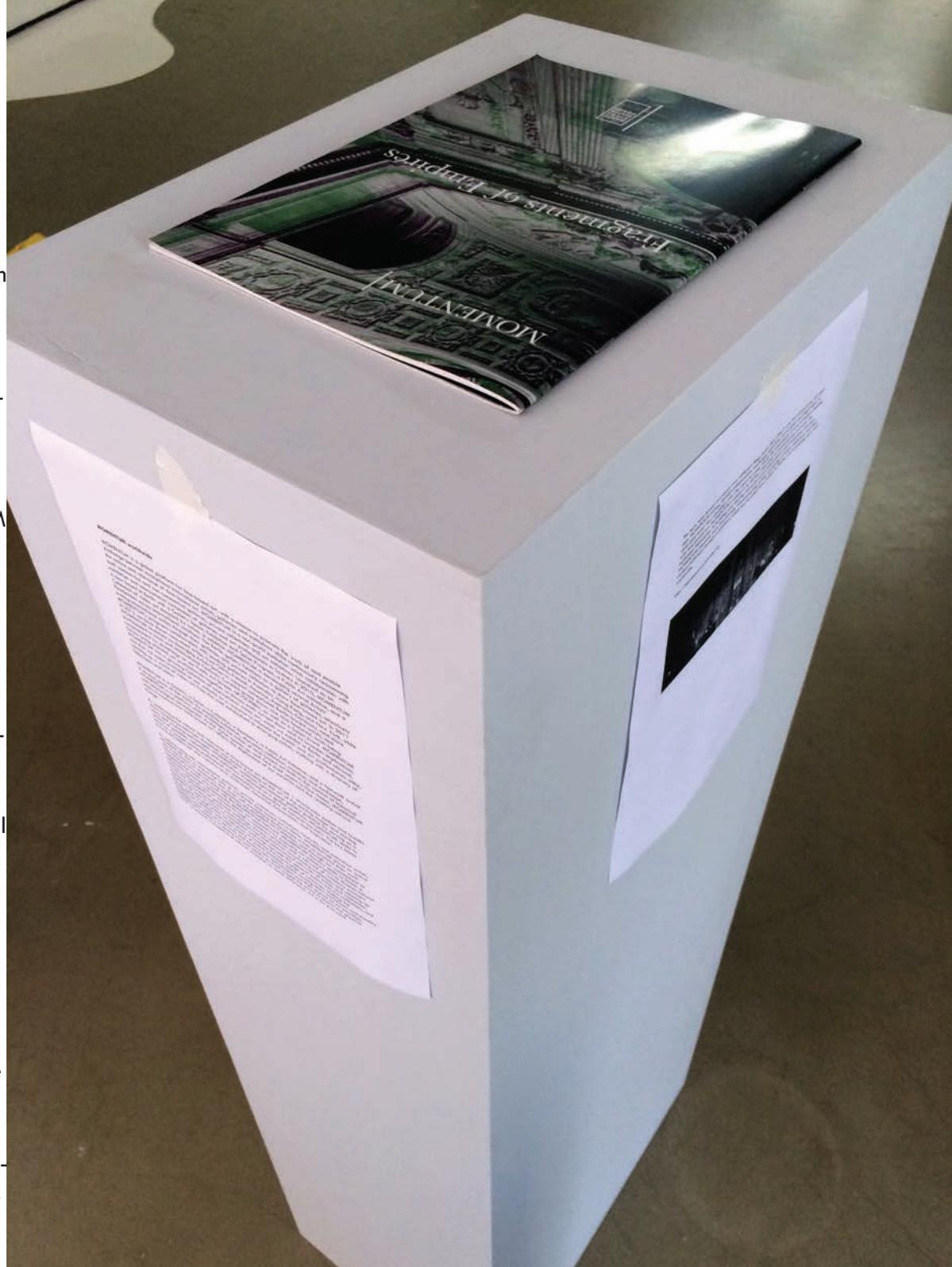


MOMENTUM is a global platform for time-based art, with a mission to promote the work of and enable exchange between exceptional international artists, galleries and institutions while continuously reassessing the nature and relevance of time-based art. MOMENTUM is a non-profit institution which collaborates with both commercial and non-commercial galleries, private collections and art initiatives. Launched as an exhibition and international symposium of galleries and art professionals in Sydney in 2010, MOMENTUM is now based in Berlin.

By questioning the nature and relevance of time-based art MOMENTUM | Worldwide pushes and breaks down boundaries between disciplines and media. Focusing on the art of the moving image and moving body and evolving technologies, MOMENTUM redefines conventional gallery practice by serving as a gallery of galleries, collections, and institutions. Positioned as a global platform, MOMENTUM seeks to serve as a bridge joining professional art communities, irrespective of national borders. The key ideas driving MOMENTUM are: Collaboration, Exchange, Education, Exploration, and Inspiration.

By collaborating with international galleries, private collections, institutions, festivals, and individual artists, MOMENTUM aims to import the best of worldwide time-based art to Berlin. MOMENTUM plays an active role in the Berlin art community and works with exceptional Berlin-based artists to promote their work internationally through traveling exhibitions, the MOMENTUM Collection, and through our commitment to supporting the artists who work with the MOMENTUM Network. MOMENTUM thereby seeks to foster a sustainable exchange connecting the global art community by exposing our collaborators to diverse cultural contexts, audiences, and art markets through a residency program and a network of residency partners worldwide. MOMENTUM generates exchange, sharing resources, broadening audiences, and opening up markets by providing links and communications between international networks of artists and institutions. MOMENTUM aims to create an educational exchange between the general public, cultural institutions, and the art world: through public art initiatives, in fostering the interchange of resources, making the MOMENTUM Collection and video archive of events available online, hosting talks, workshops, and monthly discussions which build new networks and explore new technologies and their impact on art practices. MOMENTUM's mission is to enable the best quality art from around the world to inspire the greatest number of people, irrespective of cultural, economic, or social difference. Art is for everyone.

<http://momentumworldwide.org>



SAVVY CONTEMPORARY, located in Neukölln, is surely one the most egregious project spaces amongst the numerous intercultural initiatives in Berlin. For more than two years contemporary art from Europe and North America has been presented in dialogue with artistic positions from Africa, South America, Asia and Australia. Here Bonaventure Soh Bejeng Ndikung, Savvy's founder and director, puts to the test the categories of the so-called „Westkunst“ and „Non-Western-Art“. Savvy negotiates the divide between the two notions and attempts to bridge the gap by examining the historical, socio-anthropological, political or economical aspects of artistic production.



ZK/U

Zentrum für Kunst und Urbanistik / Center for Art and Urbanistics

The ZKU sees itself as a laboratory for inter- and trans-disciplinary, activities centered on the phenomenon of “the city”. ZKU promotes international exchange on global issues, in the light of what is happening in one’s own backyard. Working with local and international partners, ZKU residencies brings together critical minds at the cutting-edge of artistic production and urban research.

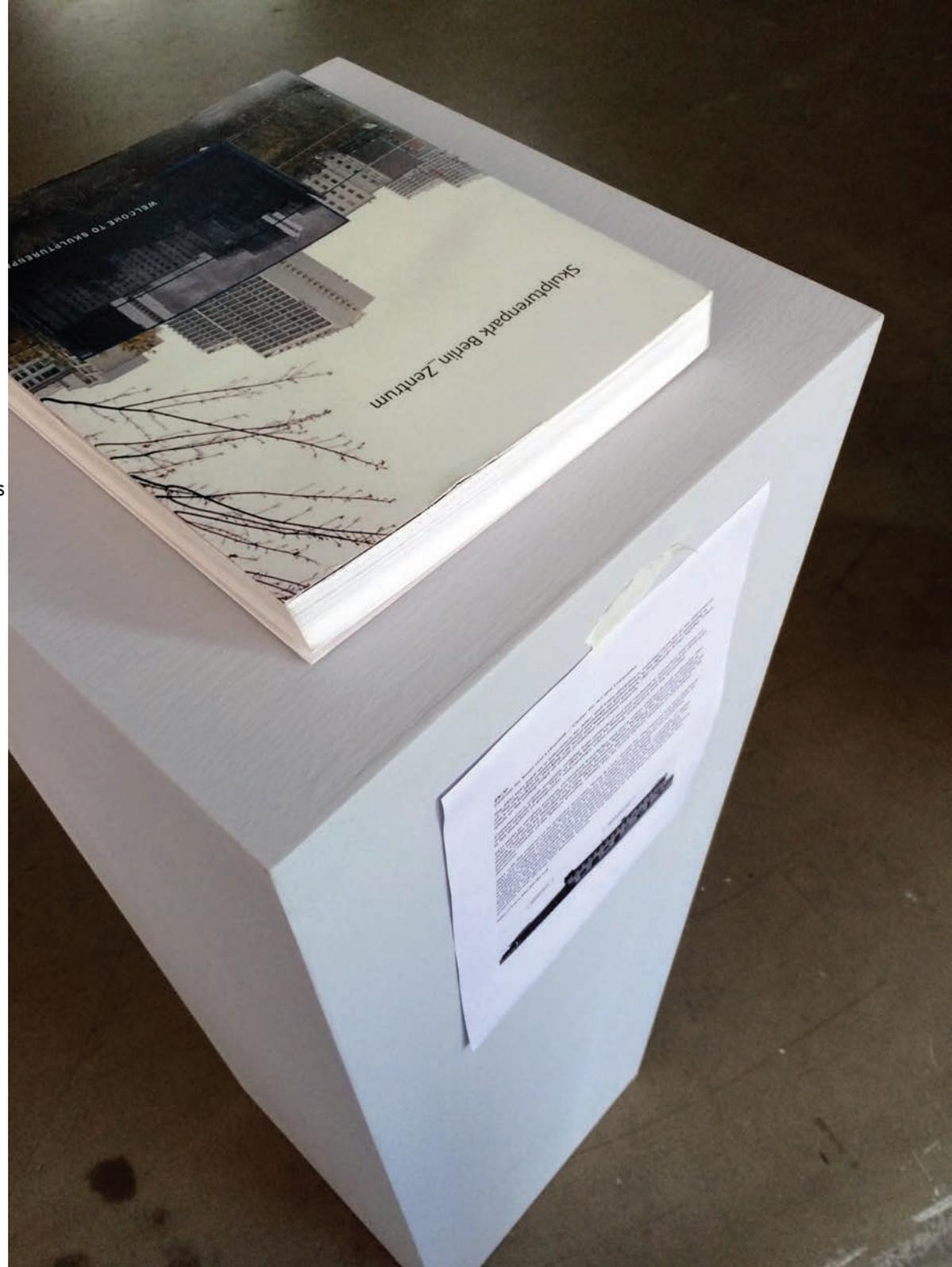
Contemporary artistic positions, ranging from contextual and interventionist to conceptual and street art, address selected themes. Work at ZKU is informed by theoretical and practice-based critiques developed in the disciplines of geography, anthropology, urban planning, architecture and the humanities.

ZKU seeks to develop projects, co-produce knowledge and share values created through exchanges. ZKU does not offer a fixed set of ideas and principles for its fellows. Rather, individual projects and needs shape what could be described as a continuous formation. Instead of letting the ‘final product’ constrain the possible routes that a practice might take, ZKU focuses on the processes that come from, and feed into, the particular contexts of the fellows’ practice, whether they be locally-defined situations or international discourses.

ZKU, with the support of its partners, provides “living & work“ spaces for international and local applicants. ZKU also maintains a Common Room, conceived as an adjacent public space for use on a project basis by residency program participants, as well as by local or visiting groups and initiatives for production, exhibitions, lectures, workshops, performance and presentations. See also Space.

In addition to this physical framework, ZKU maintains a theoretical superstructure—consisting of regular conferences, publicly accessible (online and print) publications and archives, etc.—emerging from, and feeding into, the expertise of participants and associates. These combined activities underpin ZKU’s commitment to an interdisciplinary approach to art production, urban discourse, and creative, inclusionary and publicly-engaged practices. Artists and fellows are selected on merit and according to how their proposals further develop ZKU thematic focuses.

<http://www.zku-berlin.org>



EUM



孵化

INCUBA

孵化中心 (HATCH) 由 O.P. 设计
This project by O.P. Institute China
孵化中心 (HATCH) 由 O.P. 设计
孵化中心 (HATCH) 由 O.P. 设计
孵化中心 (HATCH) 由 O.P. 设计