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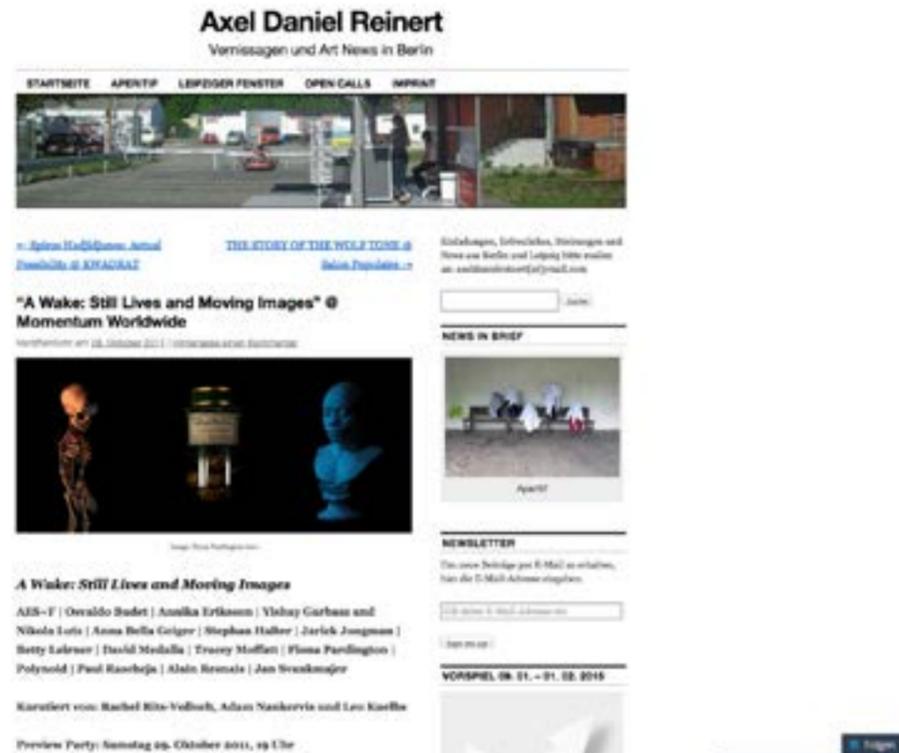
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WHERE: Axeldanielreinert.wordpress.com

WHEN: 2011

EVENT: A Wake



INTERDISCIPLINARY ART FESTIVAL IN MUSRARA, JERUSALEM

About Face | Jarik jongman | painting and performance

a series of ten painted portraits of icons of the contemporary art world; some of the richest and most influential players of our time, which subsequently, with the help of the audience, will be defaced by way of paint bomb, magic marker and blowtorch. The result is a series of mutilated images, reminiscent of the damaged murals and toppled statues of ousted dictators across the world. 'ABOUT FACE' was first exhibited at Momentum Berlin.

WHERE: Berlinartlink.com

WHEN: 2012

EVENT: A Wake

ONLINE: <http://www.berlinartlink.com/2012/12/06/a-wake-still-lives-and-moving-images-reincarnated-in-new-york/a-wake-install1/>



A WAKE: Still lives and Moving Images. Reincarnated in New York

We invited MOMENTUM Co-Director Cassandra Bird to review the second edition of A WAKE at Dumbo Arts Center in New York City. As witness to both A WAKE's Berlin and US incarnations, Cassandra shares her thoughts about the exhibition's theme of death and ritual, and the agency of city spaces.

Article by Cassandra Bird in Berlin; Thursday, Dec. 6, 2012

An exhibition dedicated to exploring death and the depiction of the ritual that accompanies it, three international curators, Rachel Rits-Volloch, Leo Kuelbs and Adam Nankervis bring together a group exhibition commingling the contemporary, archival, and documentary artworks of 16 international artists. Installed as a procession of thirteen screens navigating the gallery space in Dumbo Arts Center, New York, the artworks in the exhibition bring together iconography and imagery of the past and present, fiction and reality, found footage and cultural rituals.

In bringing together, video, digital media, cinema, film and photography, A WAKE takes the viewer on a journey through the afterlife, crossing mediums and generations to celebrate life as well as death. The exhibition originally premiered at MOMENTUM Berlin on Halloween 2011 at the Kunstquartier Bethanien. The location, built in the 1840's and operated for over 100 years as a hospital, is still haunted, many say, by the numerous ghosts which have passed through its walls.

Now one year later A WAKE is reincarnated at Dumbo Art Center amongst the eerie backdrop of the destruction left by hurricane Sandy. As a witness to both exhibitions in Berlin and New York, I could not help but think that the atmosphere of the city appeared to be mirroring the sentiments of the exhibition inside, amplifying notions of life after death as a kind of rite of passage of celebration and renewal.

In cross-referencing film and literature that explores the human fascination of death, rebirth, disaster and devastation, this exhibition takes on the themes and narrative similar to a horror film. This provides the viewer with an aesthetic false sense of security before swooping them into a journey of shock, repulsion, illusion, intrigue, historical fact and scientific mystery.

A WAKE, NYC (2012) including shots of Tracey Moffatt's Doomed Video and Paul Rascheja's Crash Series, Courtesy of Dumbo Arts Center

When entering the gallery, the viewer is cradled and mesmerized by the soft hanging works of the Russian artist group AES+ F, which explore the way society confronts its taboos of mortality and immortality by dressing autopsied cadavers in haute couture. A WAKE, is by no means subtle in its representation of theme, confronting the viewer with images of war camps, atomic bombs, nuclear testing, soldiers, mass graves, skull and bones. Australian artist, Tracey Moffatt's, Doomed, a fast paced montage of film clips accentuates Hollywood's fixation and fascination with devastation and mass

destruction.

All ingredients provide a haunting display of the human repetition of creation and devastation. As a viewer one can't help but question, 'Are we repeating the same mistakes?' as we stare mesmerized into the eternal struggle between a spider and its prey in Berlin's digital animation team, Polynoid's, Loom.

The term A WAKE can be defined as either the ritual viewing of the body after death and a coming together to observe the end of time, a celebration of life or as an emergence into consciousness, a taking of action out of sleep. By the curators taking a transitional point between being and representation in the title, A WAKE, they confront us with the process and the presence of death in order to wake us up to the inevitable result of the passage of time.

WHERE: Eyes-towards-the-dove.com

WHEN: 17.10.2011

EVENT: A Wake



The curators behind “Immersive Surfaces”, the large site-specific video mapped exhibition made specifically for the Dumbo Arts Festival in 2011 have done it again this year with “Codex Dynamic.” Similarly to “Immersive Surfaces”, the exhibit featured projections on the Manhattan Bridge Archway and Anchorage, including an aggregated selection of videos from a group of New York based and international artists. The single-channel videos were projected in various locations in and around the bridge and between screenings of the video mapped works, titled “An Inquiring Age” by Glowing Bulbs and co-curator John Ensor Parker and “Time Divides” by Integrated Visions. The project was granted the The Grand Prize and prize for Best Exhibition at the 2012 Dumbo Arts Festival. I recently sat down with curator Leo Kuelbs and we discussed the single-channel artworks that were selected for the festival along with his upcoming exhibition at Dumbo Arts Center titled “A Wake; Still Lives and Moving

Images” which is co-curated by Rachel Rits-Vols of Momentum Worldwide and Adam Nankervis of another vacant space, both Berlin based.

Katy Diamond Hamer: First off, congratulations on once again winning The Grand Prize and Best Exhibition at the Dumbo Arts Festival. The technology used to make video mapped works is really phenomenal and still awe inspiring not only for art world aficionados but also the general public, and I know the large scale exhibitions you have been organizing have yet to disappoint. Since we’ve talked about video mapping previously, maybe we can start the conversation with a dialogue regarding the single-channel videos and how you selected those artists and the connection, if any, between “Codex Dynamic” and “A Wake; Still Lives and Moving Images”.

Leo Kuelbs: The basic thread connecting the two shows is single-channel video art. One thing that was great in “Codex Dynamic” was that thousands of people, New Yorkers and tourists alike, sat in the archway for hours watching not only the 2 video-mapped pieces [“An Inquiring Age” and “Time Divides”] but also the 13 single-channel works. Braiding the single-channel pieces with the mapped works creates 2-way support: The single channel pieces adding some artworld legitimacy to some of the novelty/spectacle qualities of the mapped pieces, while the mapped pieces attract viewers and give them an opportunity to view multiple works of world-class single channel work.

KDH: How were the artists selected regarding contributions of single-channel works and what was the criteria?

LK: DNA Galerie in Berlin provided us with “Isolation Tank” by Gary Hill, which was presented on a corner wall nearby the Manhattan Bridge. This piece was also key as it played alongside the rest of the show (15 pieces) adding a zen quality that gave all of “Codex Dynamic” an air of tranquility. “Isolation Tank” has a helicopter/chanting soundtrack that occasionally rose out of the general din and was supported visually in the piece. We had a closed call, which went out to about 25 artists and galleries. John E. Parker, who co-curated “Codex Dynamic,” had his lists and I had mine. Basically, I had been taking notes at galleries and art fairs for about a year and John had been doing something similar. Almost all the submissions were very good, but we began to see how various pieces responded to each other, and the concepts behind the show, then the single-channel pieces, sort of selected themselves. I’ve been a part of several public art events and the energy of “Codex Dynamic” was truly magical, in so many ways.

KDH: I remember seeing "Isolation Tank" installed at DNA when I was in Berlin this past June. It's inclusion in "Codex Dynamic" was probably a reinvention of sorts, projected onto a brick surface and not far from the East River. It's not often art is given the opportunity to exist outside the realm of the gallery. Speaking of gallery, "A Wake; Still Lives and Moving Images" opens at Dumbo Arts Center quite soon! The show was on view last year at this time in Berlin, how do you think it will be perceived by the New York audience?

LK: "A Wake; Still Lives and Moving Images" moves from Momentum Gallery in Berlin to DAC on November 1st, which is quite a feat. 17 channels of work from 16 different artists, all relating to the lines between trauma, shock comprehension and acceptance. It's a very voyeuristic show, where you are observed while you observe. It's cool because my curating partners (Rachel Rits-Vols and Adam Nakervis) and I were able to expand from single channel videos into projected photography, digital animation, even film. When you take "A Wake" along with "Codex Dynamic" you start to see what many of my colleagues and I would like to illuminate: the spectral continuum of all of these digital genres, including elements of performance art's temporal nature. There's strength gained for each medium when it is supported by many creatively connected cousins. As for content, I think some New Yorkers might be a little taken aback by "A Wake." It is a very visceral show and I was a bit worried about its intensity when we opened it in Berlin last Halloween. It's not for the faint of heart, but if you approach it with its intended spirit, I think you can safely inhabit a very human place that isn't readily accessible or dealt with in an open way. That space is the border line between life and death and we all go through it, experience it, so it is more than fair game, it is an area of human experience that will benefit from further articulation.

KDH: Sounds good to me and also perfect timing to re-explore the ever growing dynamic between the contemporary art scenes in Berlin and New York and what better way to do it, than with the exposure of ghosts.

Artists who are participating in "A Wake; Still Lives and Moving Images":
AES+F, Osvaldo Budet, Annika Eriksson, Yishay Garbasz and Nikola Lutz, Anna Bella Geiger, Stephan Halter, Jarick Jongman, Betty Leirner, David Medalla, Tracey Moffatt, Fiona Pardington, Polynoid, Paul Rascheja, Alain Resnais and Jan Svankmajer

Single-channel artists who participated in Codex Dynamic include:
Enid Baxter Blader, Eelco Brand, Monika Bravo, Shahram Entekhabi, Jesse Fleming, Gary Hill, Jaakko Pallasvu, SYSTEM D-128, Eszter Szabo, Gabriela Vainsencher,

Mariana Vassileva, Sarah Walko + Malado Baldwin, Yi Zhou, Marina Zurkow + Daniel Shiffman

UPDATE

Due to damage from Hurricane Sandy, the opening of "A Wake; Still Lives and Moving Images" has currently been postponed. Check the gallery website for updated information. Dumbo Arts Center

More soon!

xo

WHERE: Hyperallergic.com

WHEN: 21.10.2012

EVENT: A Wake

ONLINE: <http://hyperallergic.com/60376/death-darkness-alchemy-and-rebirth/>

HYPERALLERGIC

Sensitive to Art & its Discontents



Finding a Voice in Fiber, Judith Scott Was an Artist, Not an Outsider



Artists Give Vaccines a Much-Needed Shot in the Arm



Making Art from the War on Terror's Deadly Paper Trail



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GALLERIES

Death, Darkness, Alchemy, and Rebirth

by Sarah Walko on November 21, 2012

Tweet



Death, Darkness, Alchemy, and Rebirth

by Sarah Walko on November 21, 2012

Installation view, "A Wake," at the Dumbo Arts Center, featuring Polynoid, "Loom" in the foreground and AES+F, "Défilé" in the background (all photos courtesy Dumbo Arts Center).

I've always been attracted to the macabre in art and literature. I have a vivid memory of pronouncing Edgar Allen Poe my favorite author we had read that year in 7th grade; most of my classmates preferred Harper Lee or Mark Twain. While walking through the group exhibition A Wake: Still Lives and Moving Images at the Dumbo Arts Center, which combines video, cinema, and photography to explore the theme of death, I had a similar experience to when I first read Poe. I entered the gallery and was immersed in mystery and death side by side with beauty, lyrical poetry, and dark magic. As I explored the space, my journey went from jarring and theatrical to spiritual to mystical. All of the work in the exhibition explores not just our own grappling with death and its cases and causes, but also its fascinating rituals, ceremonies, and complex symbolic language. The imagery traverses a spectrum, from a quiet EKG monitor in a hospital to a violent car crash, catastrophic genocides, and sadistic rituals. There's more subtle and elusive imagery as well, leaving open the possibility for stories and thoughts to arise, a presentation of the possibility of infinite worlds between worlds. The work is not just captivating because of its inarguable certainty; it is also alchemical, transformative, and cathartic. Although sometimes hard to digest, ultimately the show both reveals and heals.

A Wake was first realized at Momentum Berlin. The curators of the show, Adam Nankervis, Leo Kuelbs, and Rachel Rits-Volloch, commented via email on the move from Berlin to New York:

... [T]his relocation has lent a differing brevity to this assemblage of funeral rites. The exhibition was postponed due to Hurricane Sandy that devastated much of the North East Coast, NYC and Dumbo Brooklyn, the very location of the planned exhibit. It has become a tenuous mirror of its surroundings, a possible emotional resonance different from Berlin, in that the symbols and their meaning may shift.

In Dumbo, the small side room in the gallery marks theatrical death. The three pieces projected are serious because of their violent content but also share a slightly comi-

cal tone. They push violence so far into sensation that they become farce. The most effective one is by Paul Rascheja. “Crash” is a car accident scene that continuously reveals one more frame as it repeats itself, beginning with a banal shot of a middle-aged woman speaking to the driver of a car that is eventually plowed by oncoming traffic. As each new cycle extends itself one frame longer, the intensity of the crash gets more horrific yet too difficult to pull your eyes away from.

In the main room of the gallery, the large wall features a piece by Fiona Pardington titled “We Dream of Gentle Morpheus,” which is a projection of her photo series Still Lives. The images have the aesthetic of old Flemish still-life oil paintings, but by using projection instead of the photographs themselves, Pardington adds another level of illumination to the objects. They are slightly garish compositions, containing bird wings, skeletons, ornate glass goblets, and seashells in detailed and meticulous arrangements. If the car crash in the previous room was our death, these pieces are the stillness of our funeral. They address both memory and mourning, and they stop time in a space of strange incubation. As mentioned, many of the works in the exhibition called literary references and narratives to my mind. Pardington’s images invoked Charles Dickens’s *Great Expectations*; they made me feel like I was with Pip in the dilapidated Satis House of Miss Havisham, the wealthy spinster who wears her old wedding dress daily, a mixture of dusty beauty, sorrow, and stillness.

Along the back wall of the gallery there are eight video pieces installed on a small flat screen with headphones. The first one that stood out to me was by Jan Švankmajer. “Kostnice (The Ossuary, 1970)” is, according to the curators, “one of the masterpieces produced during Švankmajer’s early career.” It was shot in the Sedlec Monastery Ossuary in the Czech Republic, where some fifty to seventy thousand people have been buried since the Middle Ages. The history of the ossuary is steeped in death, ceremony, and catharsis, as the bones in the chapel are from the victims of the Black Plague and the Hussite Wars in the early 15th century. Thousands were buried in the abbey cemetery, and when the church was built in the center of the cemetery, the lower chapel became an ossuary for the mass graves unearthed during construction. The task of exhuming the skeletons and stacking their bones in the chapel was given to a half blind monk of the order. Finally, in 1870, Frantisek Rint, a woodcarver, was employed to put the bone heaps into “order.”

Švankmajer’s presentation of the ossuary, through his pacing as well as the medium itself, takes on a surreal tone reminiscent of the work of filmmaker Alejandro Jodorowsky, with his interest in psychomagic. The editing combined with the symbolic com-

positions of the sculptural bones create a profusion of alchemical imagery reminiscent of Max Ernst’s drawings. Švankmajer’s piece goes well beyond documentary, pulling us into a space where, through this symbolic visual language, we are in some kind of ceremony communicating with thousands of dead in a dream. Though intense, “Kostnice” is not sad or dark; it’s actually slightly psychedelic. And when we finish the trip, our psyches are a little clearer and cleansed because we looked death in the eye through the veil of light. When I was watching, a poem came to mind, perhaps what I heard all of those dead communicating to me. It’s by American poet Russell Edison, titled “The Floor”:

*The floor is something we must fight against.
Whilst seemingly mere platform for the human
stance, it is that place that men fall to.
I am not dizzy. I stand as a tower, a lighthouse;
the pale ray of my sentiency flowing from my face.
But should I go dizzy I crash down into the floor;
my face into the floor, my attention bleeding into
the cracks of the floor.
Dear horizontal place, I do not wish to be a rug.
Do not pull at the difficult head, this teetering
bulb of dread and dream ...*

Another standout piece is Osvaldo Budet’s “Creative Wakes,” an exploration of the theatrical in death rituals. In the fall of 2008, Angel Luis “Pedrito” Pantojas Medina was found murdered from eleven gunshot wounds near his home in Puerto Rico. Just twenty-four years old, he had been a member of San Juan’s growing urban youth subculture, in which guns are rampant and lives are often short. Pantojas had said that he always wanted people to see him on his feet, even at his own funeral, so despite the fact that he was shot eleven times, including twice in the face, and tossed over a bridge in his underwear, Pantojas’s family respected his dying wish and tethered his corpse to a wall at his wake. Streams of strangers came from throughout Puerto Rico to see the latest curiosity: *el muerto parao* – dead man standing.

This triggered the beginning of a movement of themed and theatrical wakes in the territory. The Los Angeles Times reported: These exotic wakes caused such a sensation that authorities including the Department of Health and the state attorney started poring over the penal code. Puerto Rico’s House of Representatives convened special hearings. The funeral home owners

association held an emergency board meeting. But even as the funeral directors decry exotic wakes as sacrilegious offenses to tradition, this much appears to be clear: The practice is legal. And when a third Puerto Rican man was embalmed on a motorcycle in Philadelphia last week, the trend, to experts' dismay, had come to be seen as a fad in a subculture marked by violence and bravado.

Budet explores the possibilities of this new trend.

In ancient alchemy, when one attempts to "gain the philosophers stone," one has to pass through a series of skeletal steps. The first phase is called the blackening phase, and as with all steps in alchemy, it is both physical and metaphorical. Through the process of either calcination or dissolution, a spiritual death occurs, and the ground-work is laid for growth. (One of the phase's animal symbols is the raven.) The darkness of death descends and hovers there until the alchemist understands that darkness is the beginning. It is a black pregnant with possibility, the space before birth. The entire exhibition of *A Wake* reminded me of this blackening phase.

Budet's piece, however, specifically brought to mind a different alchemical phase called the peacock. It is an elaborate, tricky phase wherein the alchemist attempts to destroy the ego while the ego itself rears forth in a last attempt to captivate and hypnotize the higher self. It's incredibly alluring, and if the alchemist succumbs, he must start all over again.

The piece also called up a conversation I had with Pascal Arnold, a French filmmaker whose works are often dark narratives with overtly sexual natures and centered around crimes. He told me crime fascinates him because no matter how many pieces of the puzzle are revealed, a crime always has missing information. There is always some small bit of information that is unattainable, absent other than through guessing. Perhaps the missing information always disappears with that one or several persons who expire with the crime. And that blank, of course, is the mystery that draws us to crimes stories – a mystery that is frightening on the one hand, but enticing and even enchanting on the other.

Alain Resnais also contributes a documentary work to the exhibition, "Night and Fog" (*Nuit et brouillard*) from 1955. Made ten years after the end of World War II, it is a blend of archival footage and then-contemporary sequences. The footage is incredibly difficult to watch, the atrocity still slightly unfathomable after all this time. The text is powerful and the layers of insanity palpable. As the press release explains:

The juxtaposition of past and present ensures that the final question 'Alors, qui est responsable?' (Well, then, who is responsible?) is directed at the viewer, any viewer,

the viewer of 1956 (when, Resnais admits, the growing war in Algeria was much on his mind) and the viewer today, living in an era of ethnic cleansing, genocide, and state violence differing perhaps in target but not in effect from those that came before. The curators also told me that when the exhibition was up in Berlin, this piece was the most watched and had the most weight with the audience. It would be interesting to see if this happened in New York as well.

Another nearby work, "The Testimony of Hiroshima a Fotofilm" (1999) by Betty Leirner, focuses on the same war, featuring Matsushige Yoshito telling his story at the Hiroshima Peace Memorial Museum. In 1945, when the atomic bomb was dropped, Matsushige was a 32-year-old journalist living less than three kilometers from the center of the bomb; he died in 1995. When Leirner visited the Hiroshima museum, she felt the only appropriate thing to do was to film the film of his testimony. In addition to this gesture of homage, to me the piece also feels protective toward us, the viewers. Through these many veils of light, we can listen to but not see the disturbing scene.

Paul Rascheja, "Crash"

After these pieces, there seemed to be a shift in tone in the gallery. We had experienced our individual death, then collective death, and finally the symbol of the death of the entire world, the atomic bomb. David Medalla's video performance "The Ghost of Isaac Newton in Another Vacant Space" (2011) led into another room and began the discussion of nonexistence. As the curators describe, "His whimsical narrative is his acting out of the ghost of Einstein walking on the road of Biesentalerstrasse Berlin when he sees the ghost of Isaac Newton, eating an apple, addressing an empty room in another vacant space. A dialogue ensues." The lightheartedness of the piece is welcome and necessary. The room is filled with the realization that without bodies, we are lighter.

Up next, Annika Eriksson's piece "The Great Good Place" (2010) is a video that shows the life of a community of abandoned indoor cats living in a park in Istanbul. I always think of cats as animals that already live in a place we cannot always see, half in this world, half in another, regularly communicating with ghosts. "The Great Good Place" is an appropriate addition to the show because the cats bring a calm and quiet balance to the intensity of much of the work. After viewing car crashes and probably one of the most intense documentaries on the Holocaust imaginable, I did need to just watch cats on a carpet; I needed a quiet, constant place.

While in front of the piece, the force of my imagination, all the narratives of the exhi-

bition, and the attributes of these bewitching animals allowed me to break into a more mystical experience. This was supplemented by my surroundings: suspended white fabric screens with work by AES+F. The piece, titled “Défilé,” features seven digital rotating images that juxtapose death with high fashion. The pairings push the fine line between ugly and beautiful and question where that line is, what we are drawn to versus repulsed by.

The next section of the exhibition includes Anna Bella Geiger’s “Passagens n.1,” a film from 1974 converted to digital media that is a ritual of ascension. As Geiger writes, “the point of the piece is to bring visually, through repetitive movements of my climbing stairs – a sense of unfinishable path.” Jarik Jongman’s “Sachsenhausen” (2009/2010) is also on view here, a digital projection of 14 photographs taken during a three-month residency at the Sachsenhausen concentration camp. The hazes and fog of this section are the opposite of the earlier psychedelic clarity. These pieces feel like the moment when you first wake up in the morning: everything still has blurry edges, the colors all washed out, but the light is welcoming. It’s dawn, and now we’re awake. My experience of this exhibition helped me understand why I was drawn to Poe in the first place. The territory and terrain of darkness require a bold spirit and a flashlight. To shun the dark means neglecting an entire half of our human psyche and history. In a book titled *Icarus at the Edge of Time*, Brian Greene, one of America’s leading physicists, constructs a futuristic reimagining of the Icarus fable for kids, with the aim of a deeper appreciation of the cosmos. By traveling not to the sun but to a black hole, he poignantly dramatizes one of Einstein’s greatest insights, one small part of the strange reality that has emerged from modern physics.

This is the space of exploration that Poe and many other artists and alchemists – including the ones in this show – are delving into. And the strange blend of concentration, knowledge, and intuition required makes navigating this underworld an adventure of the soul. Black sand derives from the shattering of molten lava as it hits the sea and is some of the newest land on earth. As such, it has powerful properties and is often used in rituals to stimulate a new beginning or a freshening change in life. Perhaps all of 2012 – a year of increased super storms, incessant wars, and apocalyptic predictions – is our ceremony, our death ritual. Perhaps it represents a spiritual death and a need to slough off what is weighing us down. The artists in *A Wake* use the gallery as a psychic space for reinvention and new light. Or, as Bob Dylan has said:

*I’m a-goin’ back out ‘fore the rain starts a-fallin
I’ll walk to the depths of the deepest black forest*

*Where the people are a many and their hands are all empty
Where the pellets of poison are flooding their waters
Where the home in the valley meets the damp dirty prison
Where the executioner’s face is always well hidden
Where hunger is ugly, where souls are forgotten
Where black is the color, where none is the number
And I’ll tell and think it and speak it and breathe it
And reflect it from the mountain so all souls can see it
Then I’ll stand on the ocean until I start sinkin’
But I’ll know my songs well before I start singin’
And it’s a hard, it’s a hard, it’s a hard, and it’s a hard
It’s a hard rain’s a-gonna fall.*

The last piece in the show, “Loom” (2010) by Polynoid, is a stunning digital animation projected onto the floor of the gallery. It shows a moth being caught in a spider’s web. The execution and perspective are beautiful. And it left me with an important question: will we move on or will we repeat?

After seeing the exhibition, I had a similar experience as with my recent rereading of Hemingway’s *For Whom The Bell Tolls*. At times getting through the novel was difficult, as the entire book tells the story of only a few days. But when I finished it, I put it down and sat for a while taking in the story and the magnitude of its meaning. And then I burst into tears because of all the beauty and sadness encompassed within it – all the gritty truth of what life is, in beauty, loss, and an infinite amount of in-betweens and impermanence. Then, I got up from my bed and began a new day, and I felt better. I felt past something.

A Wake: Still Lives and Moving Images is on view at the Dumbo Arts Center (111 Front Street, Suite 212, Dumbo, Brooklyn) through November 25.

WHERE: Leokuelbscollection.com

WHEN: 21.09.2012

EVENT: A Wake

ONLINE: <http://www.leokuelbscollection.com/a-wake/>



A WAKE: STILL LIVES AND MOVING IMAGES

at Dumbo Arts Center

November 9 - November 25, 2012

On November 1st, 2012, the "Day of the Dead," "A Wake: Still Lives and Moving Images" will materialize at Dumbo Art Center in Brooklyn, New York. Originally presented in Berlin, at Momentum Gallery, which is housed in an old German nurses' training hospital, "A Wake" incorporates video, digital media, photography and film to create a space where media itself becomes a metaphor of the vale through which we pass—the translucent surface between observer and observed.

A wake is a ritual viewing of the body after death; a coming together to celebrate and mourn life's greatest transition. It is also an emergence into consciousness, as well as a consequence, or a result. Taking this transitional point between being and representation as our title, "A Wake" confronts us with the process and presence of death in order to wake us up to the inevitable result of time's passage.

Curators Rachel Rits-Volloch, Leo Kuelbs and Adam Nankervis have selected works woven with the contemporary and contemporaneous dialogues of international artists. The selection of 17 works are presented as sheer veils, a contemplative processional and a space of saturation: different perspectives from which to observe, be observed and experience "A Wake: Still Lives and Moving Images."

Also Presented by:
Momentum World Wide
Leo Kuelbs Collection

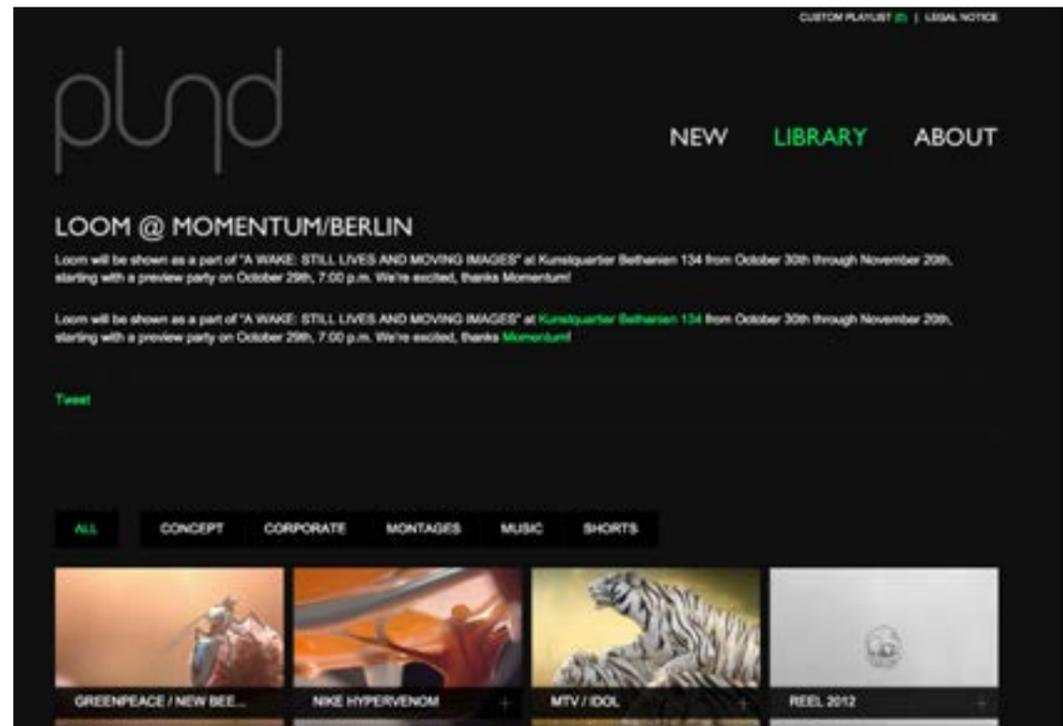
Work by:
AES+F, Osvaldo Budet, Annika Eriksson, Yishay Garbasz and Nikola Lutz, Anna Bella Geiger, Stephan Halter, Jarick Jongman, Betty Leirner, David Medalla, Tracey Moffatt, Fiona Pardington, Polynoid, Paul Rascheja, Alain Resnais, Jan Svankmajer

Curated by:
Rachel Rits-Volloch, Adam Nankervis, Leo Kuelbs

WHERE: Polynoid.tv

EVENT: A Wake

ONLINE: <http://www.polynoid.tv/loom-momentumberlin/>



Loom will be shown as a part of "A WAKE: STILL LIVES AND MOVING IMAGES" at Kunstquartier Bethanien 134 from October 30th through November 20th, starting with a preview party on October 29th, 7:00 p.m.

We're excited, thanks Momentum!

WHERE: At.blouinartinfo.com

WHEN: 03.07.2013

EVENT: About Face

ONLINE: <http://at.blouinartinfo.com/news/story/924939/die-kunstwelt-in-flammen-kunstler-unterziehen-gagosian-hirst>



Die Kunstwelt in Flammen: Künstler unterziehen Gagosian, Hirst und Co einer Behandlung mit Farbbomben und Bunsenbrennern

von Alexander Forbes, ARTINFO Deutschland

Published: 03 Juli 2013

Die Berliner Kunstszene hat sich vergangenen Donnerstag in der Momentum an zehn Prominenten der Kunstwelt ausgetobt und die in Öl gemalten Gesichter von Hans Ulrich Obrist, Charles Saatchi, Tracey Emin, Anselm Kiefer, Anish Kapoor, Damian Hirst, Takeshi Murakami, Sir Nicolas Serota, Jeff Koons und Larry Gagosian in zerfetzte

und übermalte Karikaturen verleumderischen Ausmaßes verwandelt. „Das ist wie ein psychiatrisches Sprechzimmer der Kunstwelt“, meinte ein Ausstellungsbesucher, als die Gruppe sich daran machte eine Gesichtshälfte von Gagosian mit roter Farbe zu beschmieren.

Das Projekt von Jarik Jongman, das den Titel „About Face“ trägt, ist ein Versuch, den pseudo-ikonographischen Status, der diesen Kunstgrößen anhaftet, zu beseitigen und zugleich den institutionalisierten Über-Hype jener Kunstwelt, die sie repräsentieren. Nach einigen Momenten anfänglicher Zurückhaltung stürzte sich die Menge fast schon gewaltsam in ihr Zerstörungswerk: Kiefer, dessen Assistent Jongmann früher war, bekam einen Darth-Vader-Helm, Saatchi wurde zum Vampir aufgemotzt, Gagosian verwandelte sich in ein erstaunlich gut getroffenes Franksteinsches Monster, während Koons einen seitwärts getragenen Hut aufgesetzt und einen Zahn ausgeschlagen bekam.

Interessanterweise bekam Tracey Emin mit am meisten ab, man kratzte ihr die Lippen mit Autoschlüsseln weg, schoss ihr einen Pfeil durch den Kopf und sie wurde so expressiv mit Farbe beschmiert, dass man fast den Eindruck bekam, jemand wolle sie hier aus dem Gedächtnis streichen. Hirst dagegen, von dem man erwartet hätte, dass er sich in einen riesigen Punkt verwandelt, blieb bei dem Berliner Versuch, der YBA-Herrschaft ein Ende zu setzen, weitgehend unangetastet. Er bekam lediglich zwei Antennen verpasst, die ihn wie einen sympathischen Marienkäfer aussehen ließen. In Fahrt kam das Ganze so richtig - unter Verdrängung gesundheitsschädigender Dämpfe - als Jongman einen Schweißbrenner heranschaffte, dem ein Auge von Murakami und Saatchis Nase zum Opfer fielen und der sowohl Emin als auch Koons die Gesichtshaut wegzüngelte.

Mehr Bilder des Zerstörungswerks sehen Sie in der Diashow.

„About Face“ schließt am Sonntag, 1. September, die Finissage ist von 19 bis 22 Uhr, zu sehen sein wird u.a. eine Performance von Mariana Hahn.

- See more at: <http://at.blouinartinfo.com/news/story/924939/die-kunstwelt-in-flammen-kunstler-unterziehen-gagosian-hirst#sthash.Crh9EQaq.dpuf>

WHERE: [Behindthescenesofjimmysartcave.blogspot.de](http://behindthescenesofjimmysartcave.blogspot.de)

WHEN: 14.12.2012

EVENT: About Face

ONLINE: <http://behindthescenesofjimmysartcave.blogspot.de/2012/12/inspirational-day-jarik-jongman.html>



InspirationAday: Jarik Jongman

14.Dec.2012

Jarik Jongman

Read more about the project ABOUT FACE here where the the oil painted faces of Tracey Emin, Damian Hirst and Jeff Koons to name a few are defaced into "tattered and painted over caricatures of slanderous proportions".

WHERE: Blogs.artinfo.com

WHEN: 29.08.2012

EVENT: About Face

ONLINE: <http://blogs.artinfo.com/berlinartbrief/2012/08/29/the-art-world-elite---from-obrist-to-hirst-to-gagosian---get-faces-burned-and-doodled-at-berlin-gallery/#.UD5L7bxb6RQ.facebook>



BERLIN ART BRIEF

Alexander Forbes' take on Berlin beyond the hype



AUGUST 29, 2012, 3:30 PM

Setting the Art World on Fire: Artist Takes Blowtorch and Paint Bombs to Gagosian, Hirst, and more at Berlin Gallery

Pin it 145 Comments



Setting the Art World on Fire: Artist Takes Blowtorch and Paint Bombs to Gagosian, Hirst, and more at Berlin Gallery

The Berlin art scene took on ten of the art world's top players last Thursday at Momentum in the Kunstquartier Bethanien, turning the oil painted faces of Hans Ulrich Obrist, Charles Saatchi, Tracey Emin, Anselm Kiefer, Anish Kapoor, Damian Hirst, Takeshi Murakami, Sir Nicolas Serota, Jeff Koons, and Larry Gagosian into tattered and painted over caricatures of slanderous proportions. "It's like a psychiatrist's office for the art world," said one exhibition-goer as they slathered red paint onto the side of Gagosian's head.

The project by Jarik Jongman, called "(de)facing revolt (2012)" is an attempt at deposing the pseudo-iconographic status that has been given to this set of individuals and the institutionalized, über-hype art world that they represent. After initial moments of trepidation, the crowd started getting almost violently into the destruction: Kiefer, for whom Jongmann was an assistant, received a Darth Vader helmet, Saatchi got a vampire getup, Gagosian turned into a remarkably good Frankenstein, while Koons embodied his inner bro-painter with a sideward facing hat and a missing tooth.

Interestingly Tracey Emin took some of the heaviest beatings, her lips scratched off with car keys, an arrow shot through her head, and paint so erratically spread that it seemed like someone was trying to erase her from memory. Hirst on the other hand, who one might have thought would turn into one giant dot, like Berlin's attempt to put a period on the end of the YBA's rule, was left more or less alone, simply sprouting two antennae such that he began to look like a pleasant little ladybug.

Things really got going – never mind carcinogenic – when Jongman pulled out a blowtorch, which took an eye from Murakami, a nose from Saatchi, and gave both Emin and Koons a Two-face-like skin reduction.

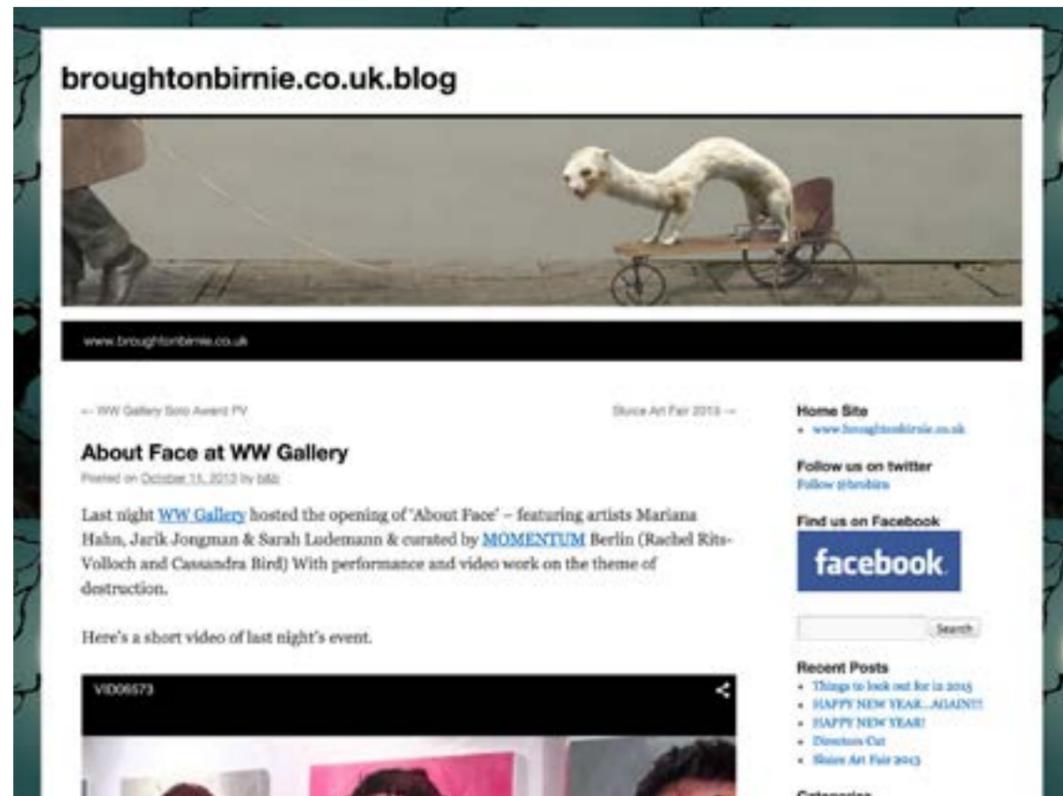
About Face closes Saturday, September 1 with a finissage from 19-22h, including a performance by Mariana Hahn.

WHERE: Broughtonbirnie.co.uk

WHEN: 11.10.2013

EVENT: About Face

ONLINE: <http://broughtonbirnie.co.uk/blog/?p=1561>



About Face at WW Gallery

Last night WW Gallery hosted the opening of 'About Face' - featuring artists Mariana Hahn, Jarik Jongman & Sarah Ludemann & curated by MOMENTUM Berlin (Rachel Rits-Volloch and Cassandra Bird) With performance and video work on the theme of destruction.

Here's a short video of last night's event.
<http://youtu.be/mVhgamymPWo>

WHERE: Feest.com.de

WHEN: 2012

EVENT: About Face

ONLINE: <http://feest.com.de/ABOUT-FACE-A-group-show-featuring-Mariana-Hahn-Jarik-Jongman-and-Sarah-Ludemann-Berlin-09-01>



ABOUT FACE: A group show featuring Mariana Hahn, Jarik Jongman, and Sarah Lüdemann

Datum: Samstag, 01 of September de 2012 from 19h00
Stadt: Berlin
Lokale: Momentum Worldwide
Facebook Event Page

MOMENTUM | EMERGING TALENT SERIES.

FINISSAGE: SEPT 01, with LIVE performance by Mariana Hahn.

ABOUT FACE. A military command. A reflection of our tumultuous times. A comment on the cult of beauty perpetuated by every television screen.

The works in this exhibition – ranging from painting to performance, video, and poetry – each address in their own way these turbulent times. Wars, financial crisis, environmental disasters. They have all happened before. About face. They will all happen again. Not even the art world is safe. Artists are busy responding, re-thinking, revolting. Some people stop and listen. The rest of the world goes on as usual. The revolutionaries become icons. About face. The next generation of revolutionaries rises against them.

What drives our destruction? About face. What drives our self destruction?

Is destruction at the heart of all creation? Is our sinister devotion to icons the same fuel we burn when we destroy them. The microscopic line between destruction and construction. A postmodernist's wet dream.

Terrible beauty. About face. The beauty of terror. Yet even while we indulge in it, we deny the filth, we wear masks of purity, clean facades maintained by wipe-clean surfaces. Anything to save face. About face.

Reversal, revolution, repetition, identity, defacement, destruction, rebirth. The three emerging talents in this group exhibition converge upon these issues in surprising ways. Jarik Jongman, a painter, invokes performance for the first time in his work. Ensuring the complicity of the spectator, this exhibition is not about watching – it is about being. States of being and becoming are reflected through Mariana Hahn's evocative performances, her poetry sticking in our brains. The rhythms of Sarah Lüdemann's video works stick too. Flesh and blood or concrete and steel, it is all created to be destroyed.

"Life is a public execution." (Mariana Hahn, Error 0.01)

Mariana Hahn was born in the mid 1980s in Schwäbisch Hall in the south of Germany. She completed Theatre studies at ETI in Berlin, and has a degree in Fine Art from

Central St. Martins in London. Her work has been described like an itch under the skin. The itch of something that is there but cannot be caught, be laid finger on. Subtle movements of what lays beneath the surface that carries us, moves us back and fro. Transparent and yet hidden, isolated and yet profoundly prominent, like the voices of an oracle.

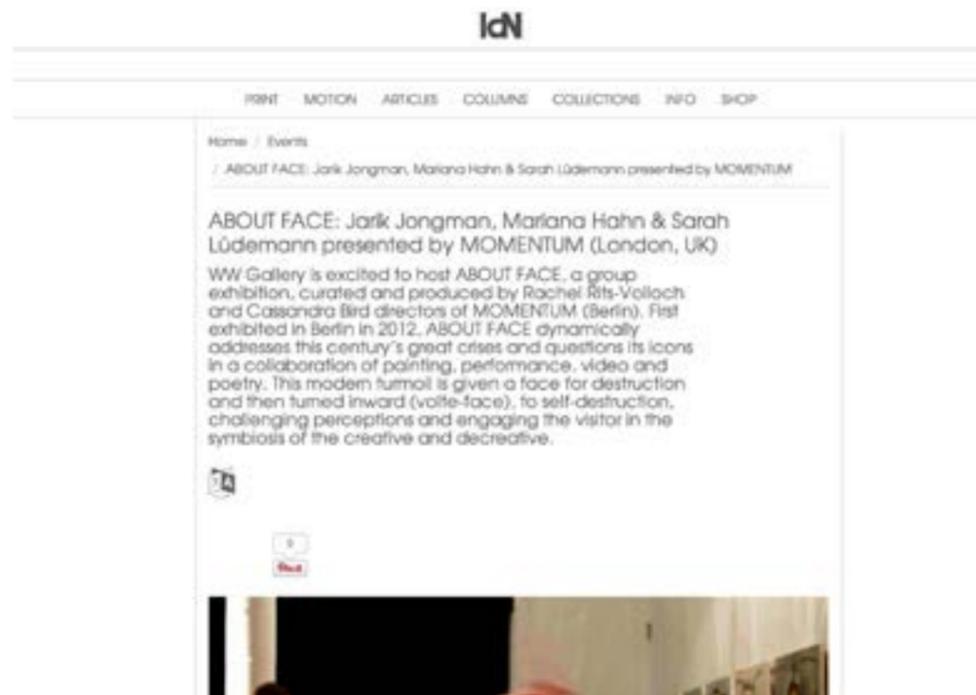
A former assistant of Anselm Kiefer, Jarik Jongman uses both his own photographs and anonymous pictures found in flea markets, books, magazines and the internet as a starting point for his work, which often deals with archetypal imagery. Dutch born, he studied in Arnhem and has had numerous exhibitions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

Sarah Lüdemann was born 1981 in Cologne, Germany. After finishing an MA Fine Art with Distinction at Central Saint Martins/Byam Shaw in September 2011 she now lives and works in Berlin. Her recent works are primarily video installations and print, which, however, still reflect her background in painting. She often uses her own body or biographical background as a starting point.

WHERE: Indworld.com

EVENT: About Face

ONLINE: <http://idnworld.com/events/?id=Momentum-AboutFace2013>



ABOUT FACE: Jarik Jongman, Mariana Hahn & Sarah Lüdemann presented by MOMENTUM

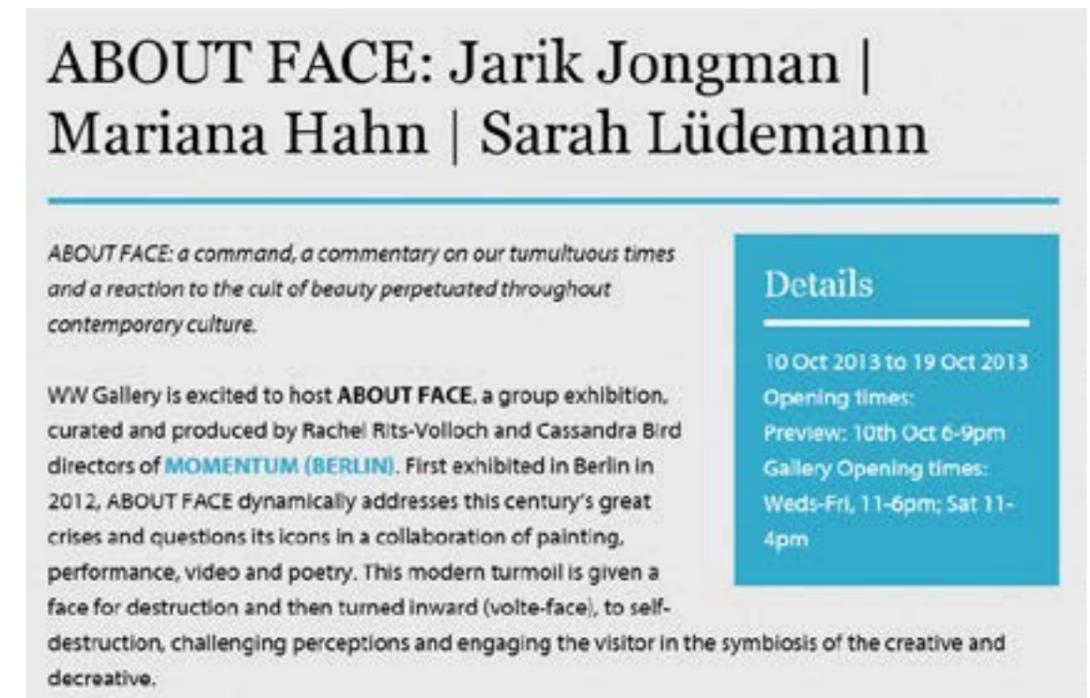
London, UK

WW Gallery is excited to host ABOUT FACE, a group exhibition, curated and produced by Rachel Rits-Volloch and Cassandra Bird directors of MOMENTUM (Berlin). First exhibited in Berlin in 2012, ABOUT FACE dynamically addresses this century's great crises and questions its icons in a collaboration of painting, performance, video and poetry. This modern turmoil is given a face for destruction and then turned inward (volte-face), to self-destruction, challenging perceptions and engaging the visitor in the symbiosis of the creative and decreative.

WHERE: Londonsartistquarter.org

EVENT: About Face

ONLINE: <http://www.londonsartistquarter.org/events/about-face-jarik-jongman-mariana-hahn-sarah-l%C3%BCdemann>



ABOUT FACE: Jarik Jongman | Mariana Hahn | Sarah Lüdemann

ABOUT FACE: a command, a commentary on our tumultuous times and a reaction to the cult of beauty perpetuated throughout contemporary culture.

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tor in the symbiosis of the creative and decreative.

The three artists in this exhibition converge upon these issues in very different ways and mediums. JARIK JONGMAN introduces performance into his interactive painting series (de)facing revolt (2012). Ten portraits of iconic members of the art world are faced and defaced by artist and audience, leaving mutilated images that recall ousted dictators. MARIANA HAHN, whose poetry sticks in the mind and gets under the skin, presents a new performance and video 'Poem 1, Her Name' (2013). SARAH LÜDEMANN's film Schnitzelporno (2012) looks at body and identity; its dissemination and (re)presentation. A self-portrait that lies upon to interpretation, Lüdemann explores psychological states and social roles for the perceived self.

Showing during 2013's Frieze week, ABOUT FACE demonstrates an alternative to consumerist, established art world in London, and allows the visitor to confront its dictators, be they collectors or creators.

For more information, about the exhibition and artists, there is an online catalogue.

ABOUT MOMENTUM

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. For further information about MOMENTUM and directors Rachel Rits-Volloch and Cassandra Bird please visit their website: <http://momentumworldwide.org/about-us/>.

For press images, please email wwgallery@gmail.com

Website: WW Gallery

Email Address: wwgallery@gmail.com

Tel: 07531342128

Event Address:

WW Gallery

34/35 Hatton Garden

London

EC1N 8DX

WHERE: Wherevent.com

EVENT: About Face

ONLINE: <http://www.wherevent.com/detail/Jarik-Jongman-WW-gallery-and-MOMENTUM-present-ABOUT-FACE>



WW gallery and MOMENTUM present: ABOUT FACE

You are warmly invited to:

MOMENTUM presents

ABOUT FACE: Jarik Jongman | Mariana Hahn | Sarah Lüdemann

AT WW GALLERY, LONDON

FRIDAY 11TH - SUNDAY 20TH OCTOBER 2013

PREVIEW: THURSDAY 10TH OCTOBER, 6 - 9PM

ABOUT FACE | a command, a commentary on our tumultuous times and a reaction to the cult of beauty perpetuated throughout contemporary culture.

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Venue > WW Gallery
34/35 Hatton Garden EC1N 8DX
Nearest transport >
Farringdon, Chancery Lane

Open > Wednesday, Thursday, and Friday 11am-6pm, Saturday 11am-4pm during exhibitions only. Other days open by appointment only.

Some exhibitions and events have extended opening times, please check current exhibition details.

Contact us > For more information please contact Chiara Williams & Debra Wilson
+44 (0)7531342128
wwgallery@gmail.com
www.wilsonwilliamsgallery.com

WHERE: Berlinartjournal.com

WHEN: 01.06.2012

EVENT: About MOMENTUM

ONLINE: <http://www.berlinartjournal.com/issue/momentum-co-directors-new-model-time-based-art-exhibitions>



In the moment

Momentum is a non-profit gallery of galleries, which exhibits time-based art through a physical gallery space in the Künstlerhaus Bethanien, a public art project above Rosenthalerplatz and an online platform. Currently showing the dslcollection of contemporary Chinese video art, the international platform has branched out into other endeavours like the revival of the art salon, which they host once a month, as well as

residency programmes and non-traditional exhibits all around the globe. We caught up with Momentum founding director, Dr. Rachel Rits-Volloch, and co-director, Cassandra Bird, on the eve of the fifth incarnation of their salon series to talk about time-based art, the pros and cons of a for-profit Berlin, and whether it's acceptable to turn video art off at will.

Alonso Dominguez: How did Momentum start?

Rachel Rits-Volloch: It started in 2010 in Sydney during the Sydney Biennale when we saw a need to create a platform for video art. It began as a four-day programme: trying to make time-based art more sustainable, when the fair model—shipping art around the world—was not very effective, particularly for Australia. After going through biennials, art fairs and studio visits over the years, I identified a gap between what was being made and what was being shown. More and more artists were starting to use time-based media, which was well represented in biennials, but almost completely lacking at art fairs. It became obvious to me that there was a niche for time-based art to be exhibited in a format that allowed for a full experience, outside the commercial world of fairs or galleries. And so it begun. Then the question was how to move Momentum back home to Berlin and that's when this new model came about. A global platform for time-based art with a gallery space in Berlin and a salon programme that goes hand-in-hand with the exhibitions.

AD: Momentum is a non-profit organisation, right? Does Berlin really need another non-profit organisation? Aren't we trying to make money?

RRV: Why would it need another for-profit organisation? [laughs]

AD: Because Berlin doesn't make money. It's not a sustainable model.

RRV: What you forget about this model is that it attracts creation and it yields opportunities for artists, if the model was inverted, the artists would have left. It would be hard to have access to all these wonderful people.

Cassandra Bird: The good thing about being non-profit is that we're not pressured by commercialism. Meaning we can be more political with some shows—we can engage—and do what we want to.

AD: You've become a sort of gallery of galleries, in the sense that you work collabo-

ratively and function as a vehicle for other galleries or collections to exhibit their work.

RRV: Our curatorial vision includes collaborating with those institutions, galleries, collections, etc. which are pushing the boundaries of time-based art. Always keeping in mind the questions: "What is time-based art?"

CB: We are an international platform, and therefore are able to offer outside entities an opportunity to exhibit in Berlin and participate of a place that they wouldn't normally have access to, simply because their not here.

AD: Your current exhibition is with the dslcollection from Paris. How did that come about?

RRV: The dslcollection has an incredible collection of contemporary Chinese art work. They want the collection to tour the world, so we got together to make it happen in Berlin. He exhibit is special because the dslcollection didn't want to create a museum to house their work. Instead, they wanted to put the collection out there, available to the public. So they created a virtual exhibition of specific works of their collection. For this exhibit, we're showing all of the video content that's included in this virtual exhibition in real-life, side-by-side with the 3-D, virtual version. So this week's salon is about breaking down the museum walls and exploring other models of exhibition, like this one. It's important for us to create these questions within the art world where there might be space for other ways of exhibiting work. dslcollection is an ideal partner for that and the directors, Sylvain and Dominique Levy will be leading the discussion.

AD: I'm fascinated by this salon programme—by the fact that you decided to go down this path. What is a salon in Berlin like today? And what does it mean for it to exist here and now?

CB: I think it invites people to self-reflect on what's happening at the moment. There are a lot of exhibitions and galleries at the moment. We move through them, we go to openings, we drink and we go home. But rarely do we stop and reflect and consider what is actually happening in the artworld. So the role of this salon is to question and reflect upon what we're doing. Does it have a place? Can it be better? Can it be changed? How could it advance the art dynamic in the city? The salon is a place for discussion. Bringing curators, artists, writers and gallerists together on a setting that allows them to interact with each other freely and reflect upon a particular topic.

AD: Let's talk about video art. Video art demands attention. It makes people self-conscious of the fact that they're watching the video, watching them, watching it. Is it harder to work with video than more familiar, plastic media?

CB: I find it really exciting. It creates an atmosphere. It's more—if you compare it to painting—demanding, as you have to wear headphones to hear the audio, or in our case, put on the 3D glasses. A conscious decision, yes. But the atmosphere video work create is incomparable. It's not that it's better or worse, it's just different.

RRV: Video also provides for other opportunities for exhibition. Like our public arts project, SkyScreen, which is on view at Rosenthaler Platz every night, all night. There are definitely some challenges that come with video, as installation needs to be flawless. When you're watching a video piece in a museum, you never think of the projectors or the way the technology works. You're just there to engage with the work itself and that's a challenge as an exhibitor, to provide the right circumstances for these pieces to come alive properly.

AD: When the gallery is closed, do you turn off the videos?

RRV: We turn off the projectors, because otherwise the bulbs would die, but we leave the videos running.

AD: See, my main concern with video art is that you can turn it off. I know some museums who turn off the projectors of their video pieces when they're closed. To me that plays with the concept of presence and how it is potentially arbitrary for video art to be present. When you can turn something off, it loses power to confront you. And then, to me, it presents a kind of a tree-in-the-forest situation: if the video is there—a dvd, or file—but it's not playing, is it really there?

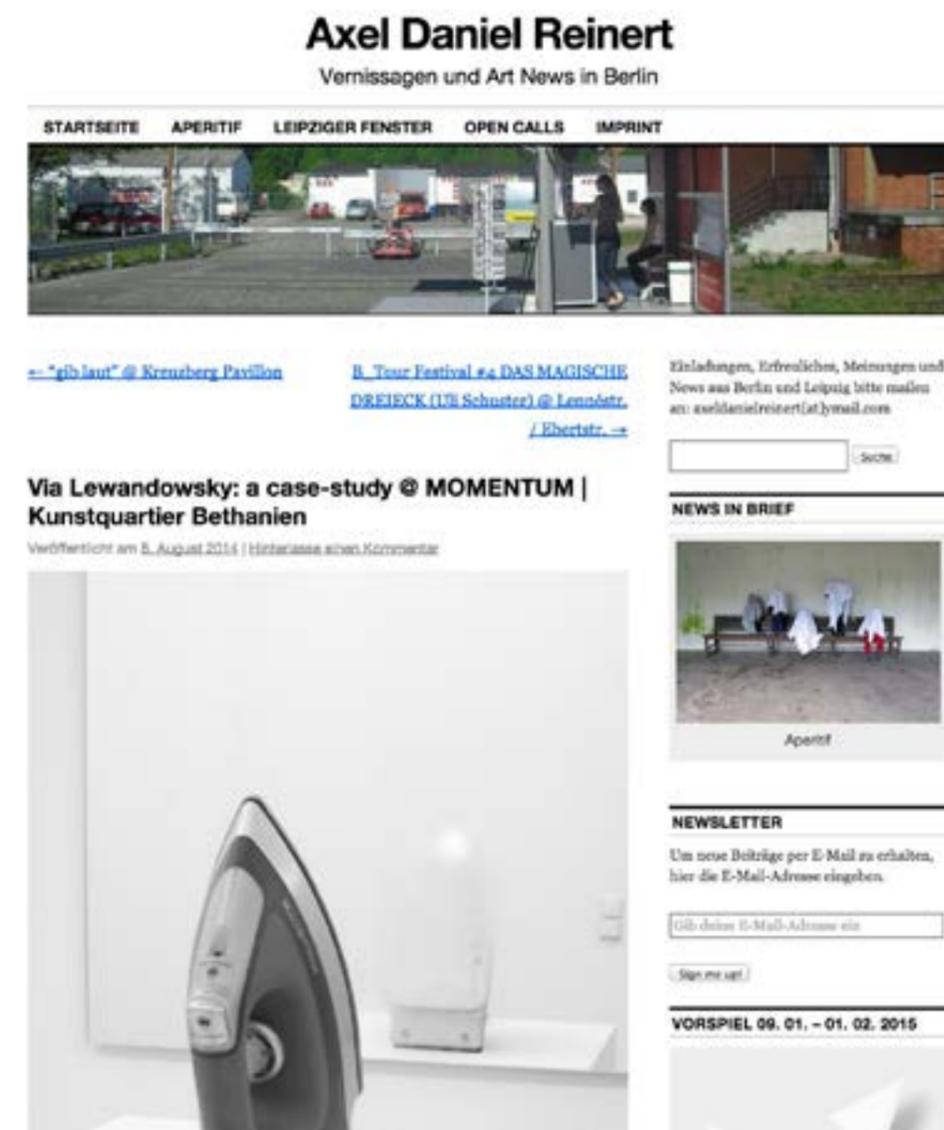
RRV: I would disagree that if the work is off, it's not really there. Just because you see a painting hanging on the wall, doesn't make it less or more present than a video—whether turned on or off. The work is there. And whether they're represented externally by the apparatus—projector, monitor—that make it work, the works are there. Momentum is currently exhibiting PRESS PLAY: New Perspectives in Contemporary Chinese Art, the dsl collection, until June 12. It's monthly salon, although invitation-only is available to the public online. SkyScreen on Rosenthaler Platz its scheduled to open its second programme of video art work by mid-June.

WHERE: Axeldanielreinert.wordpress.com

WHEN: 08.08.2014

EVENT: Ab-surdus

ONLINE: <https://axeldanielreinert.wordpress.com/2014/08/08/via-lewandowsky-a-case-study-momentum-kunstquartier-bethanien/>



Via Lewandowsky: a case-study @ MOMENTUM | Kunstquartier Bethanien

Veröffentlicht am 8. August 2014 | Hinterlasse einen Kommentar

Ab-surdus

Via Lewandowsky: a case-study

Eröffnung: Samstag 9. August 2014, 19 - 22 Uhr

'ab-surdus', the title of this exhibition, refers to the etymological origin of the word 'absurd', meaning "incongruous, dissonant, out of tune"; from ab, "away from, out" and surdus "silent, deaf, dull-sounding". Focusing the selection on Lewandowsky's sound-works, assembled here together for the first time, this exhibition further demarcates its scope by concentrating on the temporal element of absurdity - one that is decisive in appreciating absurdity as inextricably tied to the progression and finality of life, as well as to the process-based nature of thought...

For more information: click [here...]

Donnerstag 21. August, 20 Uhr

Lecture / artist talk

with Isabel de Sena & Via Lewandowsky

MOMENTUM | Berlin

Kunstquartier Bethanien

Mariannenplatz 2

10997 Berlin

10. 08. - 07. 09. 2014 | Do. - So. 13 - 19 Uhr or by appointment

<http://momentumworldwide.org/> | <http://www.vialewandowsky.de/en>

WHERE: Berlinamateurs.com

WHEN: 16.08.2014

EVENT: Ab-surdus

ONLINE: <http://www.berlinamateurs.com/events/ab-surdus-via-lewandowsky-a-case-study-exposicion-curada-por-isabel-de-sena/>



"ab-surdus". Via Lewandowsky: a case-study - exposición curada por Isabel de Sena

La gallega Isabel de Sena (Vigo, 1982) presenta "ab-surdus" en la sala Momentum del Kunstquartier Bethanien fruto de su investigación en el contexto de su tesis. La muestra cuestiona el surgimiento de lo absurdo en el arte visual desde la década de los sesenta y cómo este puede afectar nuestra idea de la significación o la falta de ella. Dentro de esta investigación, De Sena ha encontrado un caso de estudio convincente en la obra del artista con sede en Berlín Via Lewandowsky. Hasta el 7 de septiembre.

WHERE: Taz.de

WHEN: 14.08.2014

EVENT: Ab-surdus

ONLINE: <http://www.taz.de/1/berlin/tazplan-kultur/artikel/?dig=2014%2F08%2F14%-2Fa0053&cHash=8e966783deace775df5b7cfc7ff88cd2>



MOMENTUM

Alles dreht sich, oder: Fliegen schlafen nicht

In der "ab-surdus"-Ausstellung von Via Lewandowsky im Momentum Projektraum für Zeit-basierte Kunst klappern Alltagsgegenstände durcheinander, bewegen sich, wohin und wie sie wollen. Uhren rasen, Apfelmus blubbert, Baseballschläger lassen ihr Ende baumeln. Wo auch immer man steht, schwirrt einem ein nerviges Fliegengeräusch um den Kopf. Es kommt aber nicht aus dem Dixi-Klo in der Mitte des Raumes, sondern aus einem rotierenden Lautsprecher, der Sound punktgenau durch den Raum wir-

ft. Auch in der Leseecke, in der Kuratorin Isabel de Sena ihre Recherchelektüre zur Kunst des Absurden zugänglich macht, kommt man nicht wirklich zur Ruhe: Auf dem Beistelltisch flattert ein Blumenstrauß wild im Kreis umher, sobald sich jemand setzt. Man will die Objekte packen und schütteln, damit sie endlich aufhören oder selber völlig ausflippen. Dank de Senas Arrangements können sich die Arbeiten in ihrer ganzen Absurdität und Wucht entfalten: Die mehr-winklige Metallsulptur "Contentance" windet sich über den Boden und verschiebt ihre Einzelteile in neue Formation. Immer wieder verkeilt sie sich in sich selbst und kämpft laut vibrierend dagegen an. Ihr dabei zuzuschauen ist schon heftig, zumal sie zum ersten Mal ohne Kratzschutz auf einem Holzboden gezeigt wird, was die widerspenstigen Bewegungen akustisch verstärkt. Auch einige echte Fruchtfliegen haben das Apfelmus entdeckt. Tragikomik trifft geniale Sinnlosigkeit. NYM

Bis 7. 9., Do-So 13-19; 21. 8. Künstlergespräch, 20 Uhr, Mariannenplatz 2

WHERE: Tazplan
EVENT: Ab-surdus

KUNSTRAUM

Einblick (536)

Sarah Burger, Künstlerin

Wahre Begegnung in Berlin hat sich ab jetzt ein wenig aufregend angefühlt. Und warum? Diese Frage ist nicht leicht zu beantworten. Sie ist nicht nur eine Frage nach dem Inhalt, sondern auch eine Frage nach der Form. Sarah Burger hat mit 'Einblick (536)' eine Arbeit geschaffen, die die Grenzen zwischen Klang und Bild verwischt. In einer Reihe von Gesprächen mit der Künstlerin wird deutlich, dass es hier um eine tiefere Ebene der Wahrnehmung geht. Die Arbeit ist eine Einladung, sich auf den Klang einzulassen und dabei die visuellen Elemente zu hinterfragen. Sarah Burger ist eine Künstlerin, die sich mit den Möglichkeiten des Klangs auseinandersetzt. In 'Einblick (536)' verbindet sie Klang mit Bild und schafft so eine neue Form der Wahrnehmung. Die Arbeit ist eine Einladung, sich auf den Klang einzulassen und dabei die visuellen Elemente zu hinterfragen. Sarah Burger ist eine Künstlerin, die sich mit den Möglichkeiten des Klangs auseinandersetzt. In 'Einblick (536)' verbindet sie Klang mit Bild und schafft so eine neue Form der Wahrnehmung. Die Arbeit ist eine Einladung, sich auf den Klang einzulassen und dabei die visuellen Elemente zu hinterfragen.

WHERE: Wasgehtheuteab.de
WHEN: 2014
EVENT: Ab-surdus

ONLINE: <http://www.wasgehtheuteab.de/berlin/88876-ab-surdus-Via-Lewandowsky-a-case-study-party-im-Momentum-Worldwide-am-09-08-2014>

was geht heute ab in Berlin

Heute Demnächst Party-eintragen Stadt wechseln

ab-surdus - Via Lewandowsky: a case-study

Sa, 09.08.2014 ab 19:00 Uhr

Momentum Worldwide
Kunsthof Berlin, Mühlentempel 2,
Raum 101
10007 Kreuzberg

SAVE THE DATE!
OPENING: SAT 9 AUG / 19:00-22:00

An exhibition of Via Lewandowsky's absurdist sound-works, brought together for the first time.

Curated by Isabel de Sena in collaboration with the Ivo Wessel Collection.

<http://www.momentumworldwide.org/berlin/88876/ab-surdus-a-case-study/>

ab-surdus - Via Lewandowsky: a case-study
Sa, 09.08.2014 ab 19:00 Uhr

AUSSTELLUNG
SAVE THE DATE!
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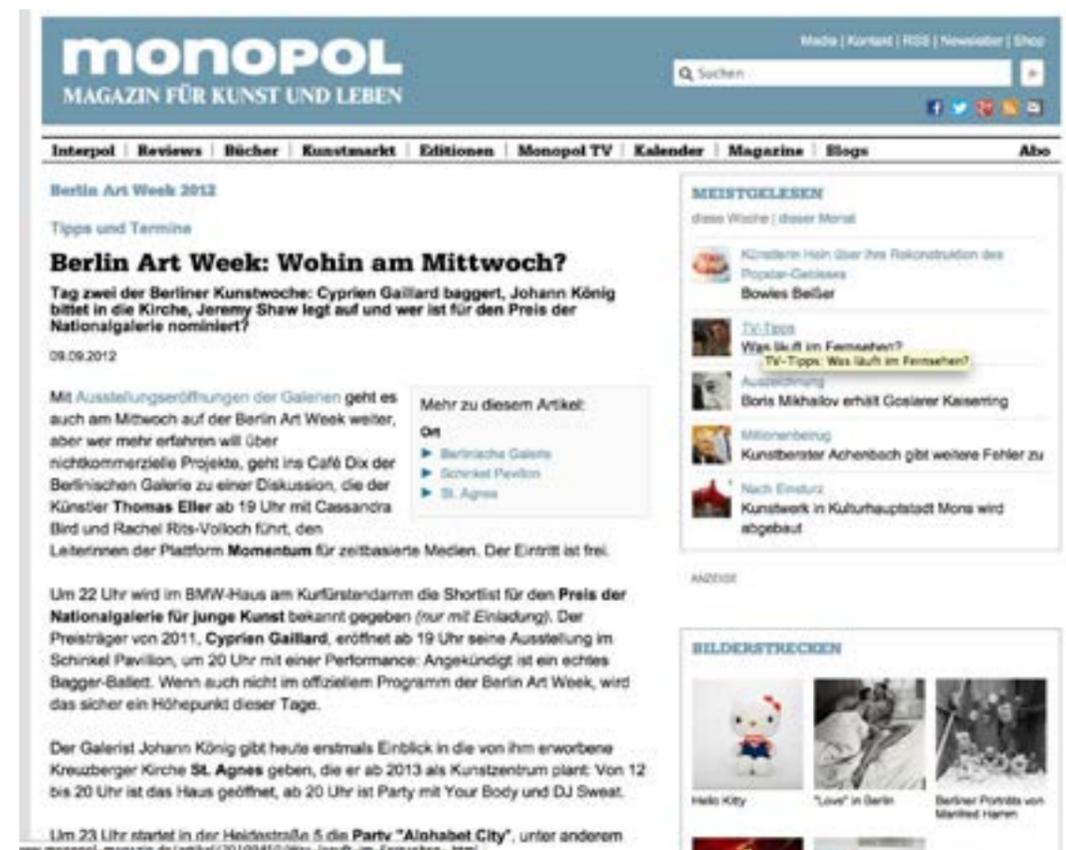
Curated by Isabel de Sena In collaboration with the Ivo Wessel Collection.

WHERE: Monopol-magazin.de

WHEN: 09.09.2012

EVENT: Berlin Art Week

ONLINE: <http://www.monopol-magazin.de/artikel/20105843/Wohin-zur-Berlin-Art-Week-am-Mittwoch-.html>



Berlin Art Week: Wohin am Mittwoch?

Tag zwei der Berliner Kunstwoche: Cyprien Gaillard baggert, Johann König bittet in die Kirche, Jeremy Shaw legt auf und wer ist für den Preis der Nationalgalerie nominiert?

Ort:

Mit Ausstellungseröffnungen der Galerien geht es auch am Mittwoch auf der Berlin Art Week weiter, aber wer mehr erfahren will über nichtkommerzielle Projekte, geht ins Café Dix der Berlinischen Galerie zu einer Diskussion, die der Künstler Thomas Eller ab 19 Uhr mit Cassandra Bird und Rachel Rits-Volloch führt, den Leiterinnen der Plattform Momentum für zeitbasierte Medien. Der Eintritt ist frei.

Um 22 Uhr wird im BMW-Haus am Kurfürstendamm die Shortlist für den Preis der Nationalgalerie für junge Kunst bekannt gegeben (nur mit Einladung). Der Preisträger von 2011, Cyprien Gaillard, eröffnet ab 19 Uhr seine Ausstellung im Schinkel Pavillon, um 20 Uhr mit einer Performance: Angekündigt ist ein echtes Bagger-Ballett. Wenn auch nicht im offiziellen Programm der Berlin Art Week, wird das sicher ein Höhepunkt dieser Tage.

Der Galerist Johann König gibt heute erstmals Einblick in die von ihm erworbene Kreuzberger Kirche St. Agnes geben, die er ab 2013 als Kunstzentrum plant: Von 12 bis 20 Uhr ist das Haus geöffnet, ab 20 Uhr ist Party mit Your Body und DJ Sweat. Um 23 Uhr startet in der Heidestraße 5 die Party "Alphabet City", unter anderem legen Terranova und der Künstler Jeremy Shaw auf.

Zur Berlin Art Week erscheint mit Monopol Berlin ein neuer Reiseführer im Magazinformat speziell für die Kunst- und Kulturstadt Berlin. Mehr zur Berlin Art Week auch in unserem Dossier.

WHERE: Omnibusrevue.de

WHEN: 31.05.2012

EVENT: Berlin Art Week

ONLINE: <http://www.omnibusrevue.de/kunstvolle-premiere-im-herbst-die-berlin-art-week-1121208.html>



Kunstvolle Premiere im Herbst: die Berlin Art Week

Vom 11. bis 16. September 2012 findet erstmals die Berlin Art Week statt. Sie soll eine Plattform sein, die Künstler, Galerien und Institutionen zusammenbringt.

An der Art Week beteiligen sich unter Institutionen zeitgenössischer Kunst wie Nationalgalerie, KW Institute for Contemporary Art, Berlinische Galerie, Neuer Berliner Kunstverein und hunderte von Galerien, unterstützt durch die Senatsverwaltung für Wirtschaft und die Senatskanzlei für Kulturelle Angelegenheiten. Zu den Program-

mpunkten gehören von der Opening Reception, Shortlistparty bis zur Finissage zahlreiche Gelegenheiten, um Sammler, Galeristen und Künstler zu treffen. So zeigt beispielsweise die Berlinische Galerie in Zusammenarbeit mit der Neuen Gesellschaft für Bildende Kunst (NGBK), der Alten Nationalgalerie - Staatliche Museen zu Berlin sowie dem Berliner Künstlerprogramm / DAAD die Ausstellung Alfredo Jaar - The way it is. Eine Ästhetik des Widerstands. Ebenfalls Teil des Programms wird die Gruppenausstellung Manifesto Collage mit acht renommierten zeitgenössischen Künstlerinnen und Künstlern (Ceal Floyer, Ellen Gallagher, Jörg Herold, Thomas Hirschhorn, Tal R, Tobias Rehberger, Haris Epaminonda, Martha Rosler) im Dialog mit Collagen von Hannah Höch und Kurt Schwitters. Flankierend findet ein Talk mit den Initiatoren der globalen Plattform Momentum Berlin, Cassandra Bird und Rachel Rits-Volloch, statt. Mehr unter www.berlinartweek.de (akp).

WHERE: Taz.de

WHEN: 12.09.2012

EVENT: Berlin Art Week

ONLINE: <http://www.taz.de/1/archiv/print-archiv/printressorts/digi-artikel/?ressort=t-p&dig=2012%2F09%2F12%2Fa0141&cHash=67d6019643fa0f1a328a5763c5e7313e>



Zwölf Orte, zwei Messen, eine Woche

Nachdem letzte Woche eine Reihe aufregender Konzerte zur Berlin Music Week die Stadt in Atem gehalten hat, findet diese Woche nun erstmals die Berlin Art Week statt. Die Kunstereignisse bündeln sich bis zum 16. September zu einem attraktiven Programm aller beteiligten Akteure - die beiden Messen abc und Preview Berlin etwa werden morgen Abend zeitgleich eröffnet. Heute Abend findet in der Berlinischen Galerie eine interessante Diskussionsrunde von Momentum, einer globalen Plattform für "zeit-basierte" Kunst, statt. Dort geht es um die Bedeutung des Bewegtbildes für die kulturelle Erfahrung. Zudem gehören namhafte Institutionen der zeitgenössischen Kunstszene wie die Akademie der Künste, Berlinische Galerie, C/O Berlin, Haus der Kulturen der Welt, KW Institute for Contemporary Art, Nationalgalerie, n.b.k. und NGBK ebenso zum Initiativkreis der Berlin Art Week. Das Berlin-Art-Week-Ticket zum Preis von 28 Euro berechtigt während der Veranstaltungswoche zum Eintritt in die Veranstaltungsorte der Partner.

Diskussionsrunde von Momentum, einer globalen Plattform für "zeit-basierte" Kunst, statt. Dort geht es um die Bedeutung des Bewegtbildes für die kulturelle Erfahrung. Zudem gehören namhafte Institutionen der zeitgenössischen Kunstszene wie die Akademie der Künste, Berlinische Galerie, C/O Berlin, Haus der Kulturen der Welt, KW Institute for Contemporary Art, Nationalgalerie, n.b.k. und NGBK ebenso zum Initiativkreis der Berlin Art Week. Das Berlin-Art-Week-Ticket zum Preis von 28 Euro berechtigt während der Veranstaltungswoche zum Eintritt in die Veranstaltungsorte der Partner.

Veranstaltungsorte. 11.-16. September. Eintritt: 28 Euro.

WHERE: Zuzannajanin.blogspot.de

WHEN: 19.09.2013

EVENT: Berlin Art Week

ONLINE: <http://zuzannajanin.blogspot.de/2013/09/zuzanna-janin-at-berlin-gallery-weekend.html>



ZUZANNA JANIN at BERLIN GALLERY WEEKEND

19-22.09.2013

MOMENTUM BERLIN

During the weekend of Berlin Art Week, MOMENTUM is screening our Collection of contemporary international video and performance art at the Moholy Nagy Gallery in the Collegium Hungaricum. The MOMENTUM Collection was established in 2010 through the generosity of a small group of artists. The donations of their works constituted their investment in MOMENTUM's then-nascent model as a global and mobile platform for showing time-based art. Three years later, the MOMENTUM Collection has expanded from its original roster of 10 to 24 artists. The Collection represents

a cross-section of digital artworks at the top of the field. It ranges from some of the most established to emerging artists and includes work from Australia, New Zealand, Korea, Hong Kong, the Philippines, Puerto Rico, Finland, the US, the UK, Bulgaria, Turkey, Poland and Germany. The growth of the Collection reflects the growth of MOMENTUM itself. While we develop and nurture our relationships with these artists, we continually endeavor to bring their work to new audiences worldwide.

We are honored to present this iteration of the MOMENTUM Collection at Collegium Hungaricum. The program is divided into three main themes: Subjects and Objects; Rituals and Ghosts; and Evolution/Revolution. We invite you to consider the ways in which our curatorial categories are limited and limiting; to consider the program as at times a discursive whole or a fragmented dialogue. Due to the unique nature of its growth, the Collection especially lends itself to this type of inquiry. Like the works that constitute it, the Collection both sets apart time (to be etched onto a hard drive, recorded on film, or projected across a gallery wall) and is constantly changed by the passing of time itself.

Eric Bridgeman, Osvaldo Budet, Nezaket Ekici, Doug Fishbone, James P Graham, Mariana Hahn, Zuzanna Janin, Jarik Jongman, Mark Karasick, Hannu Karjalainen, Janet Laurence, Hye Rim Lee, Gabriele Leidloff, Sarah Lüdemann, Map Office, David Medalla, Tracey Moffatt, Traveling Souls, TV Moore, Fiona Pardington, Martin Sexton, Sumugan Sivanesan, and Mariana Vassileva

WHERE: Amagazine.com.au

WHEN: 08.2013

EVENT: Cassandra Bird

ONLINE: <http://amagazine.com.au/cassandra-bird-curator/>



Cassandra Bird, Curator

Cassandra Bird took on Berlin in 2009 and seemingly conquered her own little corner of it. Now based in Sydney with Roslyn Oxley9 Gallery, Cassandra reflects on what lured her to Berlin.

'A Magazine': Tell us about your introduction into the art world?

Cassandra Bird: When I did my Masters of Arts Administration at COFA, I started to discover my true passion in the visual arts and more about what a career in the

art world had to offer. But it was my great aunt Anne von Bertouch, OAM, who first introduced me to the art world. She opened the von Bertouch Gallery in Newcastle in 1963 and continued the gallery until she died in 2003. I spent weekends in the gallery, lunching with some of Australia's most prominent painters, sculptors, and photographers and listening to their conversations on politics, philosophy and art. Here was a true artistic atmosphere and I knew then - this was life for me.

A Magazine: You spent a few years in Berlin. What lured you there?

C.B: During my time in New York as a gallery assistant at Venetia Kaperneaks Gallery, I was exposed to the contemporary art scene and sought to learn as much as I could. I found many artists where exhibiting and selling works in New York whilst living and working out of Berlin studios. I thought to myself, why Berlin? I decided to check it out and gave myself two weeks. I arrived in Berlin during Art Forum Berlin in 2009; the atmosphere was a buzz and the city alive with a kind of freedom that fitted so comfortably in my skin. I wrote to a list of galleries, had interviews and finally a job. In the end I stayed nearly four years.

A Magazine: Give us an idea of the current contemporary art scene in Berlin.

C.B: The art scene in Berlin is vibrant; without fear, rules or restrictions. It is a place where the majority are interested in art and are art educated. Given its history, Berlin is a very international city, accepting and open to the movement of people, sharing of cultures and hungry for new ideas. In Berlin, it is not how much you earn or what label you wear, it is about what ideas you have and how you activate them. The city encourages artists by supporting creative projects, but there is also relatively inexpensive real estate, making it an ideal European base for artists to live and establish studios and creative communities.

A Magazine: Tell us about your Momentum gallery project in Berlin.

C.B: On a trip back to Sydney in 2010 to attend the opening of the 18th Biennial of Sydney, I met Rachel Rits Volloch, partner of Biennale curator, David Elliott. During Rachel's time in Sydney she created Momentum, a non-profit platform for time-based art. After the success of Momentum in Sydney, Rachel wanted to open Momentum in Berlin and got me involved. In 2012 I joined the Momentum board and we worked on the program together. Located in the Kunstquartier Bethanien in Kreuzberg, Berlin Momentum is now exhibiting a strong international program of time-based art. Momentum also curates a public video art program called Sky Screen in the heart of the Berlin art district, as well as holding a monthly Kunst Salon, a gathering of creative professionals to share opinions on the contemporary art landscape.

A Magazine: Do you have a mentor?

C.B.: My Aunt, Anne von Bertouch, was my mentor when I was a young woman. She was a visionary woman, brave enough to open a gallery in a small, coal mining town that nearly sent her broke. She also believed in me and inspired me to travel the world, be courageous and take on creative projects. Today, Roslyn Oxley is my mentor. Another intelligent and wise woman, who inspires and encourages. I am so pleased to be part of the Roslyn Oxley9 Gallery team.

A Magazine: Give us some of your gallery recommendations in Berlin.

C.B.: In Berlin, there are the larger commercial galleries and the younger project spaces and then the public museums. Visit galleries in Mitte then hit project spaces and young galleries in Kreuzberg and Neukölln. Finish the day on Potsdamerstrasse.

Mitte:

KunstWerk - Institute for Contemporary Art
Hamburger Bahnhof - Contemporary Museum of Art
Johnen Galerie
Contemporary Fine Arts
Galerie Neu
Nature Morte
Peres Projects

Hamburger Bahnhof - Contemporary Museum of Art

Kreuzberg:

Berlinischer Galerie
Momentum in Kunstquartier Bethanien (Arts Centre)
Wentrup Galerie
Capitain Petzel

Potsdamerstrasse:

Tanya Leighton Gallery
Blain Southern
Neue National Galerie

WHERE: Berlinonline.de

WHEN: 10.09.2012

EVENT: Demonstrate!

ONLINE: <http://www.berlinonline.de/nachrichten/kreuzberg/demonstrate-gespraech-mit-den-macherinnen-von-momentum-berlin-10095>



“Demonstrate!”-Gespräch mit den Macherinnen von “Momentum Berlin”

Am 12. September 2012 geht die Talk-Reihe “Demonstrate” weiter. Zu Gast im Café Dix sind dieses Mal Cassandra Bird und Rachel Rits-Volloch von der Plattform “Momentum Berlin”. Sie gibt Künstlern in Berlin die Möglichkeit, sich zu präsentieren. Darüber hinaus baut “Momentum Berlin” ein internationales Netz von Partnerinstitutionen auf. Dazu hat „Momentum“ verschiedene Formate rund um die Medien Film und Video entwickelt: Ausstellungen, ein Atelierprogramm, einen KunstSalon, eine Sammlung und Kunst im öffentlichen Raum. Cassandra Bird und Rachel Rits-Volloch berichten von ihren Aktivitäten und Erfahrungen im Umgang mit sich verändernden kulturellen Räumen und künstlerischen Strategien. Was bedeutet beispielsweise das

Bewegtbild im digitalen Zeitalter? Und wie ändern sich kulturelle Erfahrungsräume durch "moving images"?

Das Gespräch beginnt um 19 Uhr und findet in englischer Sprache statt.
Der Eintritt ist frei.

Wann?
12.09.2012

Wo?
Museumscafé Dix
Alte Jakobstraße 128
10969 Berlin-Kreuzberg

WHERE: Rachelmarsdenwords.wordpress.com

WHEN: 25.04.2012

EVENT: DSL CineMag

ONLINE: <http://rachelmarsdenwords.wordpress.com/2012/04/25/dsl-cinemag-rewriting-chinese-cinema/>

RACHEL MARSDEN'S WORDS

[about](#) / [links](#) / [contact](#)

Rachel Marsden 马+琪
AKA Reordgit

Specialist in Transcultural
Curating & Chinese/Asian
contemporary culture

Transcultural curator, art
consultant, PhD researcher,
lecturer, arts writer and avid
blogger in the field of
translating Chinese and Asian
contemporary culture. Also, a
language obsessed text and
book artist, and bookbinder.
Since 2010 living between
UK and Shanghai (China).

"Connecting the dots that
people can't see."

DSL CINEMAG – (RE)WRITING CHINESE CINEMA

25 April 2012 · by Rachel · in Arts Writing, PhD, Travels ·

I'm starting PhD Wednesday early with blogging courtesy of a 9.30am meeting. A few weeks ago, I met with Sylvain Levy, Director of the [DSL Collection](#)...our paths at last crossed in Shanghai. It was fantastic to finally meet someone who I have followed the work of over over recent years and communicated with so much by email. I recently wrote a blog post about the [DSL's virtual exhibition curated online and in 3-D](#) in relation to the development of other online art collections and platforms out there, so Sylvain wanted me to talk to me further about my perspectives on this, also about the development of my PhD research and curatorial projects in Shanghai, whilst giving me the opportunity to experience the said exhibition in 3-D. I really did not think that my experience would change that much, but it did. Your sense of space is completely altered...changed...reconfigured...ways of seeing taken to a different level. I simply could not get my head around the digital building and mapping processes the team must have used to construct it...though I'm just not used to using those types of computer programs and software. I wouldn't even know where to start. The 3-D exhibition is currently on show alongside artists Cao Fei, Chen Chieh Jen, Liang Juhui, Zhang Pei, Cui Xuewen, and Jiang Zhi as part of the [DSL Collection](#) exhibition ["PRESS PLAY: New Perspectives in Contemporary Chinese Art"](#) opening today until the 12th June 2012 at [Momentum](#) in Berlin, Germany. The 3-D film aims to contextualize the works of the other artists on show within the broader framework of the [DSL Collection](#) and the development of Chinese contemporary art, where [Momentum](#) 'enables the experience of direct contact between the viewer and the artwork'. ["PRESS PLAY"](#) explores 'the balance between our experience of an artwork and the mediated document of that artwork. Presenting an innovative model of exhibition practice within a three-dimensional immersive experience of a virtual museum, alongside the video works themselves. ["PRESS PLAY"](#) highlights the integral role of time in the experience

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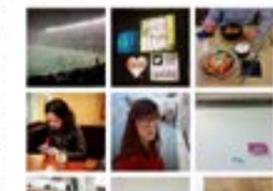
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el DSL CineMag – (Re)writing Chinese cinema

25 April 2012 · by Rachel · in Arts Writing, PhD, Travels ·

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Sylvain and I went on to discuss the value in these kind of platforms, both physical and online, and the value system and infrastructure of the DSL Collection as to how it acquires meaning. I want to expand on these notions further. As I didn't take notes that day I need to talk to Sylvain about it via email. I also realised that I took no photographs, which is very unlike Rachel...no photographs of the beautiful top floor apartment where we met that had panoramic views of the French Concession, no photographs of me finally experiencing the DSL collection exhibition in 3-D on his Sony Vaio laptop (a nice piece of tech kit that my brother would love), no photographs of our discussion and chats about all things contemporary Chinese art. Such a shame... and I know you are an avid reader of my blog Sylvain! So when I did remember, all I captured as a reminder was a random artwork of a landscape that was hung in the stairwell of the art deco apartment block. There's something about this painting that stopped me. Anyway...at the end of our meeting, Sylvain informed me of a new magazine that he has just founded and launched online called the DSL CineMag.

The DSL CineMag is the first bilingual in Chinese and English app-magazine to promote 'Chinese New Cinema', a developing scene in China and as part of contemporary Chinese art. In recent years it has gained great momentum, playing a key part in how to understand the rapid pace of change of China in social, political and global terms. This magazine focuses on various genres, from new documentary films, art-house and independent films, to feature films, and non-fiction avant-garde visual documentations from the beginning of the Millennium. It is for domestic and international audiences, both the general public and specialists in the film and contemporary art industries, with the aim to build an international platform for the discussion and education on Chinese cinema. It also aims to be 'a creative and lively independent environment for on-going dialogues on the new cinema culture' where it wants to 'examine how film-making as creative practice works as a new form of art and social practice, and how it reflects the Chinese people's growing awareness of individual and public citizenship in a global age'. The magazine is 'not just about films, but about the process of independent thinking, producing and viewing the cinema, an important cultural and art form that reflects our perceptions and desires'. In my eyes, it is another platform trying to deal with the inherent lack of criticality of as regards contemporary Chinese art and culture. There are a lot of people out there trying to understand and deconstruct this at the moment, me being one of them in my PhD!

I downloaded the DSL CineMag app on my friend's iPad as I don't have one (yet...I think my elder brother will be upgrading his soon...hopefully) but it isn't the first time I've viewed a magazine through the iPad platform. Going against my usually traditionalist view of things needing to be in print and tangible like "real" books and magazines, I actually like reading in this format...however, I don't like reading on a Kindle...that's a completely different experience and do not get me started on that...I'd happily snap one over my thigh. Perhaps I like reading on a iPad because it can be more visual and interactive rather than just text on a digital page like the Kindle. Anyway, the DSL CineMag is simply designed and well formatted as you can see above and below. It opens with a cinemag "help" page so that you understand how to negotiate its contents, then onto the contents page itself that marks out all articles and contributors, who are all from a Chinese background or origin, most with international experience of contemporary art, film and culture. In my view it is integral to have this balance of "transcultural" experience to feed into the editorial facet of the magazine.

It would be great if the magazine could be available through the internet too for non-iPad users, such as through a self-publishing site like 'Issuu'. Another suggestion might be to have live links from the article pages so that you can comment and

respond to them, provide feedback as such. I'm not sure how this would work but perhaps it could link to a website version or to the DSL CineMag webpage. I think what is successful about this magazine is the diversity of media, such as video clips, film trailers, video stills, and high quality portrait and documentary photographs, that accompany the very accessible and well-written articles and interviews. There are also illustrations and drawings that provide a handmade and more local sense of creativity to the magazine. Thus, all these components give you get a real sense of the artists and filmmakers...those carving and shaping this industry in China and the global domain.

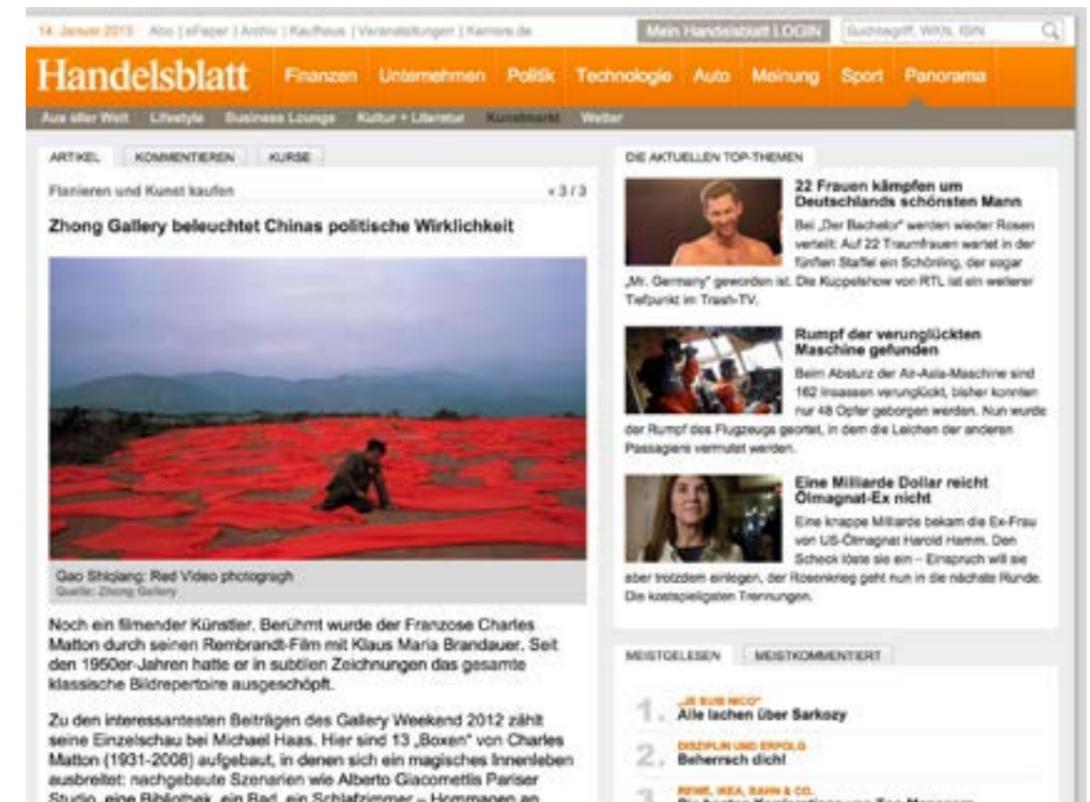
As far as I know from my own research and knowledge of contemporary Chinese cinema, literature on this does not really exist right now...so this is a real niche in the market. The first issue of the DSL CineMag is now available free online through the AppStore. The DSL Collection are incredibly media savvy, using social media at their disposable, realising its potential and capabilities...so you can find them on Facebook, Weibo, Douban and youtube sites, where you can see further videos with filmmakers, and some articles...where they also encourage you to respond, comment, discuss (although in a somewhat limited capacity) and get involved in the future development and criticality as regards Chinese cinema. I feel more collections, art museums and galleries need to invest more time and money into the development of their social media strategies as it has such global possibilities...and as I know from writing my blog, it has the potential to create new conversations and discussions, new relationships with friends and colleagues, and can start and make new creative projects happen. It is that easy...

WHERE: Handelsblatt.com

WHEN: 29.04.2012

EVENT: DSL Collection

ONLINE: <http://www.handelsblatt.com/panorama/kunstmarkt/gallery-week-end-zhong-gallery-beleuchtet-chinas-politische-wirklichkeit/6566338-3.html>



Zhong Gallery beleuchtet Chinas politische Wirklichkeit

Gao Shiqiang: Red Video photograph Quelle: Zhong Gallery

Noch ein filmender Künstler. Berühmt wurde der Franzose Charles Matton durch seinen Rembrandt-Film mit Klaus Maria Brandauer. Seit den 1950er-Jahren hatte er in subtilen Zeichnungen das gesamte klassische Bildrepertoire ausgeschöpft. Zu den interessantesten Beiträgen des Gallery Weekend 2012 zählt seine Einzelschau

bei Michael Haas. Hier sind 13 „Boxen“ von Charles Matton (1931-2008) aufgebaut, in denen sich ein magisches Innenleben ausbreitet: nachgebaute Szenarien wie Alberto Giacomettis Pariser Studio, eine Bibliothek, ein Bad, ein Schlafzimmer – Hommagen an private und öffentliche Orte. Hier begegnen sich in einer konstruierten Idealwelt Spiel und Realität. Diese artifizielle zweite Existenz wirkt abfotografiert geradezu authentisch (60 000 bis 140 000 Euro, bis 25. Mai).

Zu den nicht alltäglichen Kombinationen gehört die Doppelschau „Silhouettes“ bei Crone, die linienbetonte zeichnerische Frühwerke von Andy Warhol mit den späten scheibenartigen Schwellenplastiken von Hans Arp kombiniert (bis 16.6.).

Leon Golubs späte Arbeiten auf Papier, die in expressivem Gestus das Thema Gewalt behandeln, sind die wichtigsten Exponate bei Aurel Scheibler.

Beachtung verdienen auch zwei Manifestationen neuer chinesischer Kunst. Die Zhong Gallery am Koppenplatz zeigt die Gruppenausstellung „Häuten“, in der sich zehn Künstler mit der politischen Wirklichkeit ihres Landes auseinandersetzen. Und im Kunstquartier Momentum (Mariannenplatz 2) werden sechs herausragende chinesische Videoarbeiten gezeigt, die aus der „dslcollection“, einer umfassenden Sammlung chinesischer Kunst der Pariser Immobilienentwickler Sylvain und Dominique Levy, stammen.

Auch bei Haubrok am Strausberger Platz und in Thomas Olbrichts „me collectors room“ gibt es neue Ausstellungen. Auch das zeugt von Vertrauen in den Markt, dass Sammler die Galeriarbeit mit eigenen Veranstaltungen bereichern.

WHERE: Sea.blouinartinfo.com

WHEN: 26.02.2013

EVENT: DSL Collection

ONLINE: <http://sea.blouinartinfo.com/news/story/871777/dsl-collection-reaches-out-to-audiences-with-latest>



DSL Collection Reaches Out to Audiences with Latest Technologies

Sylvain and Dominique Levy at home

by Sonia Kolesnikov-Jessop

Published: February 26, 2013

While some collectors choose to build a private museum to display their collection, Dominique and Sylvain Levy have taken a different tack; they are trying to reach as many people as possible by using the latest technologies to share their collection.

When the French couple started to collect artworks more than 25 years ago, their initial focus was on Western contemporary artists such as Robert Rauschenberg, Manolo Valdes, and Antoni Tàpies, before moving on to contemporary design, amassing an impressive collection, ranging from Ron Arad, to Marc Newson, Ronan, and Erwan Bouroullec. Then in 2005, during a trip to Shanghai, they visited the studio of Ding Yi and fell in love with his work.

Their first Chinese contemporary art purchase on that visit started a collection, now known as the DSL Collection for the couple's initial, which has grown to about 180 artworks that include pieces by artists such as Ai Weiwei, Zeng Fanzhi, Lu Hao, Sun Lei, and Tie Xing.

But while agreeing to regularly lend some of their pieces to museums and art spaces for exhibitions, the Paris-based couple decided early on to make their entire collection available on the Internet, creating a virtual museum that visitors can stroll through via thematic routes, with temporary and permanent exhibitions curated by guest curators.

"When we decided to share the collection with other people we thought of all the different ways to connect with them. There are different types of audience, young and old persons, Chinese or western, art lovers or just curious people. For every type of audience you need to find the right message and the right tool to reach it," Sylvain Levy explained in an interview.

In 2012, an iPad application to see the DSL Collection was made available and the couple has been pro-actively promoting the collection on social networks. *"All this is part of our wish to create a strong cultural identity,"* Levy said, adding the social media approach allows the collection to reach a younger generation of art lovers which is well-versed in using the technology every day.

Last year, the couple organized "Press Play: New Perspectives in Contemporary Chinese Art" at the art space Momentum in Berlin, which showcased six video works from their collection along with a short 3-D computer-generated film of a virtual exhibition curated by Martina Koppel Yang and "set" in the Grand Palais, Paris. The couple's latest project, still in its infancy, is to start documenting exhibitions around the world (mainly exhibitions of installation works) in 3-D and then showcase the short films at small art spaces around the world. *"We just bought a 3-D Camera, which is currently in Beijing and we're experimenting with it,"* Sylvain Levy explained,

"We've shot some exhibitions at Ullens Center for Contemporary Art (Beijing) and we're trying to edit it to create a short film that could then be presented internationally."

"While a 3-D film cannot replace the experience of seeing the real work yourself, not everybody can afford to go around the world to catch an exhibition. Of course, it's much better to see it in person, but for those who can't, seeing a 3-D film is an option, especially now that we're making so much progress with this technology," added Dominique Levy, noting that in some blockbuster exhibitions the crowds can be so dense around the artworks that you might not see them properly even when going in person.

They hope to be ready to show their first film at Art Miami at the end of this year. *"We're still at a very early stage right now,"* he added.

To visit the DSL Collection go to dslcollection.org

- See more at: <http://sea.blouinartinfo.com/news/story/871777/dsl-collection-reaches-out-to-audiences-with-latest#sthash.EcwDJ7kO.dpuf>

WHERE: Wasgehtheuteab.de

WHEN: 04.10.2014

EVENT: Form As Being

ONLINE: <http://www.wasgehtheuteab.de/berlin/135772-FORM-AS-BEING-Finissage-Weekend-Omar-Chowdhury-in-Dialogue-with-Mark-Gisbourne-party-im-Momentum-Worldwide-am-04-10-2014>

The screenshot shows a website header with the text 'was geht heute ab in Berlin' and navigation links: 'Heute', 'Demnächst', 'Party eintragen', 'Stadt wechseln'. Below the header, the event title 'FORM AS BEING Finissage Weekend: Omar Chowdhury in Dialogue with Mark Gisbourne' is displayed, along with the date 'Sa, 04.10.2014 ab 19:00 Uhr'. A location map for 'Momentum Worldwide' is shown with the address 'Kunstraum Bethelien, Marleneplatz 2, Raum 134, 10007 Berlin'. A poster for the event is also visible, featuring the text 'OMAR CHOWDHURY FORM AS BEING' and 'MOMENTUM'.

FORM AS BEING Finissage Weekend: Omar Chowdhury in Dialogue with Mark Gisbourne

4 Oct @ 19:00 - 20:00 Omar Chowdhury & Mark Gisbourne IN DIALOGUE
Exhibition Ends 5 Oct 2014

MOMENTUM is proud to present the first solo exhibition in Berlin of the lyrically cinematic video works of Australian-Bangladeshi artist Omar Chowdhury, and to bring together for the first time this exceptional young artist with eminent art historian, writ-

er, curator, and former monk, Mark Gisbourne.

Made in a deep, two-year immersion into spiritual sites and spaces in Dhaka, this ambitious body of works explores the processes, materials, and theologies of spiritual practice in a formalist yet rhythmic accumulation of imagery, sounds and meanings. Encompassing the places, rituals, music, lives, and beliefs of holy and lay-believers, Omar Chowdhury has created a complex, absorbing series of works that combine and re-purpose fictional, documentary, and experimental techniques to create a rich, philosophical and phenomenological enquiry into religious practice and its representation. Please join us on October 4th as Omar Chowdhury discusses his work and the complexities of form and being with Mark Gisbourne.

With thanks to Mark Gisbourne for his insightful text, you can read his essay on this exhibition on our website: <http://momentumworldwide.org/exhibitions/current-exhibition/>

ABOUT OMAR CHOWDHURY:

In 2014 Omar Chowdhury has current and upcoming solo exhibitions at Shepparton Art Museum and Galleries UNSW. He is the recent recipient of a Bengal Foundation Commission (2014), a finalist for the John Fries Award (2014), received an Australia Council Skills and Development Grant (2014), an Edward M. Kennedy Grant for the Arts (2013), and an Australian Cinematographer's Society Gold Award. He has shown works in galleries, institutions, and festivals in Australia, Asia, and Europe. He was born in 1983 and studied at the University of New South Wales, Sydney. He currently lives and works both in Sydney, Australia and Dhaka, Bangladesh.

Artist's Website: <http://www.omarchowdhury.com/>

ABOUT MARK GISBOURNE:

MARK GISBOURNE: Stratford-on-Avon, in England (1948). Educated in Rome, and Courtauld Institute of Art, University of London, where he was a tutor. Lecturer Master's Programme, Slade School of Art, University College, University of London, and Senior Lecturer Sotheby's Institute, Masters Programme(s) (accreditation University of Manchester), where he supervised numerous contemporary art dissertations, many of his students have become directors and curators of museums and galleries across the world. He is a former Treasurer and twice President of the British Art Critics Association (AICA), an International Vice-President AICA, and he co-organised the World Congress of Art Critics, Tate Modern following the museum's opening in 2000. Recent Visiting Professorships include the University of Sassari, and the Alvar Aalto

WHERE: iWeekly

WHEN: 11.02.2015

EVENT: Fragments of Empires

ONLINE: http://mp.weixin.qq.com/s?__biz=MTI1MTIyOTYyM-Q==&mid=209249677&idx=4&sn=44a8637413eb19d2351b01cc8911f74c&scene=4#wechat_redirect



继2015年1月开始的纸上及线上展览之后，LEAP LABS展览“为未来而创造：想象不可想象之事”将着陆实体空间，在德国柏林的MOMENTUM艺术中心全面展出二十七位国际艺术家以“图像”为形式而特别创作的“寄给未来的一封信”。

展览由LEAP LABS特约策展人李振华与《艺术界》及《艺术新闻/中文版》的执行出版人曹丹共同策划呈现。在跨越了纸本和线上的展览空间之后，这一次在实体空间中的展览将基于对“网络艺术”话题的深入思考，探讨“前网络” (pre-internet)、“网络” (net) 和“后网络” (post-internet) 的媒介演变将以何种方式影响艺术语言的呈现，是围绕“网络艺术”发展态势的一次策展探索。基于“纸本-线上-实体空间”这三种不同的媒介维度，

策展人意图实现从虚拟展览过渡到实体展览的互文性呈现，链接线上、线下的世界，创造一个联通全景媒介关系的艺术微观世界，而艺术家的创作对展览的回应则介于现实的幻忆 (déjà vu) 和虚拟的再造之间。本次展览特别感谢MOMENTUM艺术中心创办人 RachelRits-Volloch女士、艺术委员会主席David Elliot先生以及特邀出席展览的柏林当地艺术家廖文峰的支持。

开幕日期: 2015年2月14日, 19:00 (柏林时间)

展期: 2015年2月15日- 4月26日

地点: 柏林MOMENTUM艺术中心

欲了解更多展览信息, 敬请点击阅读原文

查见MOMENTUM艺术中心官方网站

LEAP LABS线上展览

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策展人: 曹丹, 李振华

助理策展人: 贺婧

线上展览制作: 龙星如、周姜杉

媒体联系人: 洪雅笠

联系方式: hongyali@modernmedia.com.cn

纸上展览

“为未来而创造：想象不可想象之事”纸上展览：

《时代精神创世代 CREATIVEGENERATION》内附艺术家出版物 (别册) - 《为未来而创造》

2014年12月28日推出

全国各报亭、机场、主要书店有售，价格：人民币10元

WHERE: LEAP

WHEN: 11.02.2015

EVENT: Fragments of Empires

ONLINE: http://mp.weixin.qq.com/s?_biz=MjM5NTk5MTIwMw==&mid=202726151&idx=1&sn=7d508c12fde580cbfb9121db2ba1145f&scene=4#wechat_redirect



展览“为未来而创造：想象不可想象之事”由LEAP LABS特约策展人李振华与《艺术界》及《艺术新闻/中文版》的执行出版人曹丹共同策划呈现。在跨越了纸本和线上的展览空间之后，这一次在实体空间中的展览将基于对“网络艺术”话题的深入思考，探讨“前网络”（pre-internet）、“网络”（net）和“后网络”（post-internet）的媒介演变将以何种方式影响艺术语言的呈现，是围绕“网络艺术”发展态势的一次策展探索。基于“纸本-线上-实体空间”这三种不同的媒介维度，策展人意图实现从虚拟展览过渡到实体展览的互文性呈现，链接线上、线下的世界，创造一个联通全景媒介关系的艺术微观世界，而艺术家的创作对展览的回应则介于现实的幻忆（dèjà vu）和虚拟的再造之间。本次展览特别感谢MOMENTUM艺术中心创办人Rachel Rits-Volloch女士、艺术委员会主席David Elliot先生以及特邀出席展览的柏林当地艺术家廖文峰的支持。

欲了解更多展览信息，敬请查阅MOMENTUM艺术中心官方网站：

<http://momentumworldwide.org/exhibitions/creating-for-the-future/>

关于MOMENTUM Berlin:

由Rachel Rits-Volloch及Cassandra Bird女士创办，是一家为基于“时间”的艺术（Time-based art）而设立的全球平台，总部位于柏林，长期致力于通过展览、艺术沙龙、影像艺术公共展映、驻留及收藏等为从事时间艺术的优秀艺术家提供平台。

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策展人：曹丹，李振华

助理策展人：贺婧

线上展览制作：龙星如，周姜杉

媒体联系人：洪雅笠

hongyali@modernmedia.com.cn

关于LEAPLABSONLINE:

LEAPLABSONLINE.COM创建于2015年1月1日，作为LEAP LABS在线展览的实践空间，将以先锋的态度、灵活多边的形式，与国际、国内不同艺术、文化领域的策展人合作，定期推出精彩纷呈的线上展览。

纸上展览

《时代精神创世代 CREATIVE GENERATION》内附艺术家出版物（别册）《为未来而创造》。2014年12月28日推出，全国各报亭、机场、主要书店有售，价格：人民币10元。

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WHERE: LEAP

WHEN: 22.02.2015

EVENT: Fragments of Empires

ONLINE: http://mp.weixin.qq.com/s?__biz=MjM5NTk5MTIwM-w==&mid=202906493&idx=1&sn=065115b8a5e7c8deefed6b49ece034d0&scene=4#wechat_redirect



展览现场图片

从左至右: Matthias Arndt(画廊家), David Elliott (策展人), Julian Rosefeldt (艺术家)

左: Turbo Jambon (艺术家), 右: Rachel Rits-Volloch (MOMENTUM艺术中心创始人)

左: David Krippendorff (艺术家), 右: Rachel Rits-Volloch (MOMENTUM艺术中心创始人)

从左至右: 李振华 (策展人), Siegfried Zielinski (媒体理论家), David Elliott (策展人)

左: 施岸笛 (作家, 策展人), 右: 廖文峰 (展览艺术家)

左: Rachel Rits-Volloch (MOMENTUM艺术中心创始人), 右: 李振华 (策展人)

这次展览的实体呈现主要集中在多媒体作品上, 即录像作品和数码摄影。大量的多媒体作品被放置在同一个房间里, 产生了一种图像重叠的初步观感, 与此次线上展览中图像堆叠的呈现方式有所呼应。被这些“基于时间”而延伸的图像环绕, 观看者有了虚拟空间展览所缺失的物理感受, 并介入了作品彼此之间的对话。而其它类型的作品则在特定的阅读区域, 直接通过展示纸上展览刊物的相应页面进行展示。

部分展览现场图片

作为一个国际艺术平台, MOMENTUM艺术中心致力于将世界上最好的当代艺术引入柏林, 并对“基于时间”这个概念在科技时代语境下的意义进行反思。接下来, MOMENTUM还将介绍更多中国当代艺术到柏林。

展览现场摄影师: Marina Belikova

LEAPLABS 线上展览

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策展人: 曹丹, 李振华

助理策展人: 贺婧

线上展览制作: 龙星如, 周姜杉

媒体联系人: 洪雅笠

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纸上展览

艺术家出版物《为未来而创造》与现代传播旗下刊物《周末画报》2014年刊特辑《时代精神创世代CREATIVE GENERATION》随刊发行。

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WHERE: Taz.de

WHEN: 13.11.2014

EVENT: Fragments of Empires

ONLINE: <http://www.taz.de/1/berlin/tazplan-kultur/artikel/?dig=2014%2F11%2F13%-2Fa0053&cHash=4b6d169b048c8160ed2152647bcd7ab9>



Imperium adieu: Das Zerfasern kolonialer Symboliken

Welche Auswirkungen haben Imperien und Diktaturen auf die Gegenwart? Die Gruppenausstellung "Fragments of Empires" zeigt wie sich ihre Historien fragmentieren und künstlerisch neu zusammensetzen lassen. Die hier gezeigten Arbeiten (Video, Ton, Bild und Installation) scheinen auf große politische Gesten zu verzichten. Doch beim genauen Hinsehen kommen subtile Referenzen mittels Symboliken und Erinnerungsobjekten zum Vorschein. Aus Lutz Beckers Soundinstallation "After the Wall" schallt das Klackern der Hämmer, mit denen die Leute 1989 die Berliner Mauer in ihre Fragmente zerlegten. Theo Eshetus hypnotisierendes Video-Triptychon "Roma" erzählt vom kolonialem Unbewussten Italiens und ist zugleich eine Hommage an Federico Fellini, der 1971 sein eigenes "Roma" vorgelegt hatte und einmal sagte, dass Rom eigentlich eine afrikanische Stadt sei. Wie gemalt wirkt Fiona Pardingtons fotografiertes Stillleben mit Vogel. Der Britische Federhandel rottete den neuseeländischen Huia aus, der in der Maori-Tradition von spiritueller Bedeutung war. Heute gibt es den Huia nur noch ausgestopft in Museen. Neue Arrangements kontern hier die kolonialen Aufladungen des Sammelns. **NYM**

WHERE: The Art Newspaper China

WHEN: 11.02.2015

EVENT: Fragments of Empires

ONLINE: http://mp.weixin.qq.com/s?__biz=MjM5MjMwODQwM-Q==&mid=202717908&idx=2&sn=1082440ef6d09dc2a236d9522foobc23&scene=4#wechat_redirect



继2015年1月开始的纸上及线上展览之后, LEAP LABS展览“为未来而创造: 想象不可想象之事”将着陆实体空间, 在德国柏林的MOMENTUM艺术中心全面展出27位国际艺术家以“图像”为形式而特别创作的“寄给未来的一封信”

“为未来而创造: 想象不可想象之事”实体展览将于2月15日在柏林MOMENTUM艺术中心开幕

展览“为未来而创造: 想象不可想象之事”由LEAP LABS特约策展人李振华与《艺术界》

及《艺术新闻/中文版》执行出版人曹丹共同策划呈现。在跨越了纸本和线上的展览空间之后, 这一次在实体空间中的展览将基于对“网络艺术”话题的深入思考, 探讨“前网络”(pre-internet)、“网络”(net)和“后网络”(post-internet)的媒介演变将以何种方式影响艺术语言的呈现, 是围绕“网络艺术”发展态势的一次策展探索。基于“纸本-线上-实体空间”这三种不同的媒介维度, 策展人意图实现从虚拟展览过渡到实体展览的互文性呈现, 链接线上、线下的世界, 创造一个联通全景媒介关系的艺术微观世界, 而艺术家的创作对展览的回应则介于现实的幻忆(déjà vu)和虚拟的再造之间。

本次展览特别感谢MOMENTUM艺术中心创办人Rachel Rits-Volloch女士、艺术委员会主席David Elliot先生以及特邀出席展览的柏林当地艺术家廖文峰的支持。

LEAP LABS线上展览, “为未来而创造: 想象不可想象之事”(www.leaplabsonline.com)

“为未来而创造: 想象不可想象之事”纸上展览——《时代精神创世代 CREATIVE GENERATION》内附艺术家出版物(别册) - 《为未来而创造》, 2014年12月28日推出, 全国各报亭、机场、主要书店有售, 价格: 人民币10元

展览信息

为未来而创造: 想象不可想象之事
柏林MOMENTUM艺术中心
2月15日-4月26日

策展人: 曹丹、李振华

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欲了解更多展览信息, 敬请查阅MOMENTUM艺术中心官方网站: <http://momentum-worldwide.org/exhibitions/creating-for-the-future/>

关于MOMENTUM Berlin:

由Rachel Rits-Volloch及Cassandra Bird女士创办, 是一家为基于“时间”的艺术(Time-based art)而设立的全球平台, 总部位于柏林, 长期致力于通过展览、艺术沙龙、影像艺术公共展映、驻留及收藏等为从事时间艺术的优秀艺术家提供平台。

关于LEAPLABS ONLINE:

LEAPLABSONLINE.COM 创建于2015年1月1日, 作为LEAPLABS在线展览的实践空间, 将以先锋的态度、灵活多边的形式, 与国际、国内不同艺术、文化领域的策展人合作, 定期推出精彩纷呈的线上展览。

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- ☒ 每期《艺术新闻/中文版》印刷版随《周末画报》及《艺术界》共同出刊

WHERE: The Art Newspaper China

WHEN: 22.02.2015

EVENT: Fragments of Empires

ONLINE: http://mp.weixin.qq.com/s?__biz=MjM5MjMwODQwM-Q==&mid=202889186&idx=2&sn=89c845e68f26aaf4295d9cb0817e41ea&scene=4#wechat_redirect



MOMENTUM艺术中心的创始人Rachel Rits-Volloch表示, 在“线上展览”作为一种新的展览形式频繁出现的今天, 人们非常好奇如何将虚拟的展览搬至实体空间中呈现。而这次展览即是对此抛出的一个回应与问号: “当我们有如此多的媒介来看艺术时, 实体空间是否还重要? 印刷术和互联网能否传递艺术作品的全部感受?” 诚然, 虚拟空间的展览开启了一个承接展览信息的快速通道, 而将艺术作品从纸页和屏幕上搬移下来, 并与之一道在现实的时空里呈现, 观众也许能够更加自由并自主地选择观看的方式与感受其中的差异。

从左至右: Matthias Arndt (画廊主), David Elliott (策展人), Julian Rosefeldt (艺术家)

艺术家Turbo Jambon (左) 与MOMENTUM艺术中心创始人Rachel Rits-Volloch (右)

艺术家David Krippendorff (左) 与MOMENTUM艺术中心创始人Rachel Rits-Volloch (右)

从左至右: 李振华 (策展人), Siegfried Zielinski (媒体理论家), David Elliott (策展人)

作家、策展人施岸笛 (左) 与参展艺术家廖文峰 (右)

MOMENTUM艺术中心创始人Rachel Rits-Volloch (左) 与策展人李振华 (右)

这次展览的实体呈现主要集中在多媒体作品上, 即录像作品和数码摄影。大量的多媒体作品被放置在同一房间里, 产生了一种图像重叠的初步观感, 与此次线上展览中图像堆叠的呈现方式有所呼应。被这些“基于时间”而延伸的图像环绕, 观看者有了虚拟空间展览所缺失的物理感受, 并介入了作品彼此之间的对话; 而其他类型的作品则在特定的阅读区域, 直接通过展示纸上展览刊物的相应页面进行展示。

以下为部分展览现场图片:

作为一个国际艺术平台, MOMENTUM艺术中心致力于将世界上最好的当代艺术引入柏林, 并对“基于时间”这个概念在科技时代语境下的意义进行反思。接下来, MOMENTUM还将介绍更多中国当代艺术到柏林。

展览现场摄影师: Marina Belikova

LEAP LABS线上展览

观看LEAPLABS线上展览敬请登陆: leaplabsonline.com

策展人: 曹丹, 李振华

助理策展人: 贺婧

线上展览制作: 龙星如, 周姜杉

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纸上展览

《时代精神创世代 CREATIVE GENERATION》内附艺术家出版物 (别册) ——《为未来而创造》。2014年12月28日推出, 全国各报亭、机场、主要书店有售, 价格: 人民币10元。

点击“阅读原文”, 购买《2015全球艺术之旅》!

WHERE: Zitty.de

WHEN: 23.10.2014

EVENT: Fragments of Empires

ONLINE: <http://www.zitty.de/fragments-of-empire.html>



The screenshot shows the Zitty Berlin website interface. At the top, the logo 'zitty BERLIN' is displayed in red and black, with the tagline 'DAS STADTMAGAZIN FÜR 14 TAGE UND NÄCHTE' below it. The date 'Donnerstag, 05. Feb 2015' is shown. A navigation bar includes 'MUSEEN AUSSTELLUNGEN BERLIN' and 'KUNST-AKTIONEN BERLIN'. The main content area features the event title 'Fragments of Empire' and a description: 'VIDEOKUNST - Momentum ist eine nomadische Plattform, die sich auf zeitbasierte Medien spezialisiert hat. Die Macher haben 15 Künstler versammelt, die Berlin als Schmelztiegel verschiedener Kulturen und Nationen begreifen. Kader Attia, der in Paris und Algerien aufwuchs, zeigt in Collagen, dass sich die klassische griechische Skulptur selbst aus Fragmenten verschiedener Zivilisationen zusammensetzt. Der Filmemacher Lutz Becker beschäftigt sich mit der Sound-Skulptur „After the Wall“, die mittlerweile 25 Jahre alt ist. Auch dabei: der Konzeptkünstler Amir Fattal und Sophia Pompéry aus Berlin. Bis 1.2., Eintritt frei.'

Fragments of Empire

VIDEOKUNST - Momentum ist eine nomadische Plattform, die sich auf zeitbasierte Medien spezialisiert hat. Die Macher haben 15 Künstler versammelt, die Berlin als Schmelztiegel verschiedener Kulturen und Nationen begreifen. Kader Attia, der in Paris und Algerien aufwuchs, zeigt in Collagen, dass sich die klassische griechische Skulptur selbst aus Fragmenten verschiedener Zivilisationen zusammensetzt. Der Filmemacher Lutz Becker beschäftigt sich mit der Sound-Skulptur „After the Wall“, die mittlerweile 25 Jahre alt ist. Auch dabei: der Konzeptkünstler Amir Fattal und Sophia Pompéry aus Berlin. Bis 1.2., Eintritt frei.

FREITAG 07

Tagestipps



Foto: Fiona Pardington

VIDEOKUNST: Fragments of Empire

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13-19 Uhr, Momentum, Kunstquartier Bethanien, Mariannenplatz 2, Kreuzberg

WHERE: Exberliner.com

WHEN: 23.04.2013

EVENT: Gallery Weekend

ONLINE: <http://www.exberliner.com/culture/art/art-insanity-your-guide-to-gwb/>



Art insanity! The ultimate guide to Gallery Weekend

Officially, the fast-approaching Gallery Weekend Berlin begins on April 26 and includes 50 openings over three days... but unofficial exhibitions, talks and parties bring your total options to over 300! With so much going on, it's absolutely daunting. Exberliner art insider and editor Fridey Mickel combed through hundreds of invitations and selected her favorites, keeping mind a good balance of high-brow and newcomers of the Berlin art scene. Here's what not to miss!

Wednesday, April 24:

20:30 The weekend begins on Wednesday, kicking off with a special presentation of Robert Montgomery's light Installation *The City is Wilder Than You Think* at Kater-Holzig. The message behind it sets a tone for the weekend, not to mention the chance to see one of his large-scale pieces live whets the palette for whats to come.

Thursday, April 25:

18-21:00 Bo Christian Larsson, a hole in the empire at TS art projects
After a good number of solo exhibitions in major museums in other world cities (and a 'Foerderkoje' at ArtCologne last weekend), Larsson finally scores himself a solo show in Berlin. His mixture of drawing and objects, touching on a dark oeuvre, sets the bar for young art in Germany's capital city.

18-21:00 Hennig Claes, Carnival at Wendt + Friedmann Galerie
Henning Claes is simply a magnificent artist. His lucidly-coloured paintings minimalise the forms of human portraiture, putting you in a very good mood for the evening.

18-21:00 Secundino Hernández at Salon Dahlmann
Another first-time solo exhibition for an emerging artist. The backdrop of Salon Dahlmann's exquisite salon atmosphere acts like the Valhalla where art comes to be cherished.

18-22:00 Katja Strunz at Berlinische Galerie
Stunz's minimalistic objects in her current composition for the Vattenfall Contemporary art prize continue her exploration of folding and collapsing time and space within the halls of the Berlinische Galerie. Seldom seen in Berlin, it's a great opportunity to experience her work firsthand.

18-21:00 Spectra Vision at Hidari Zingaro Berlin
Did you know that the Japanese artist Takashi Murakami has his own gallery in Berlin? I think the ingredients from this show (curated by German artist Anselm Reyle using artwork from his students), give an honest, on-the-ground energy to the atmosphere of two art world megastars. I'm curious.

19:00 Loft at LAGE EGAL
Three French conceptual artists position themselves against the work of a German. A special highlight are the works of Jofoi Amaral, who uses ready-made objects making musical harmony from his artist positions.

20:00 BITS OF PIECES at Senatsreservspeicher (SRS) Galerie
To be honest, what attracts me to this group show is the work of Israeli artist Amir Fattal. You have to be there to really see it.

20:00 David Medalla at Another Vacant Space

David Medalla has been making art for over 60 years. He is a master of kinetic art, and as an art professor has played a major affect on the Berlin art scene, influencing artists such as Sebastian Schlicher and Adam Nankervis.

20:00 Kommunikation | Communication at DISTRICT

The young and emerging curator Susanna Husse explores current ideas in sound and performance art by examining sketches from musical scientists Jana Sotzko and Theresa Stroetges.

Friday, April 26

14-21:00 I Amsterdam You Berlin at St. Johannes Evangelical Church

Although there are plenty of Dutch artists here in the Berlin art scene, little attention is given to the influence of German art on the Dutch and vice versa. This project explores just that. A great example of this is the exhibiting German artist Carina Linge, whose photographic works have been hugely influenced by Dutch still-life painting. For Gallery Weekend only!

18:00 Grand opening of BC Gallery

The grand opening of a gallery collaboration between street art aficionado Nick Bargezi and Seth Carmichael. The featured artists are the crème de la crème of the Los Angeles street art scene. I definitely won't miss this!

18-21:00 Dismantling at Jarmuschek+Partner, Halle am Wasser

The artists of the gallery will show painting, installation and photography for the last time in the rooms at the Halle am Wasser. After this, Halle am Wasser will be torn down, so here's your last chance!

18-21:00 Jong Oh at Galerie Jochen Hempel

In his site-specific installations, Korean artist Jong Oh somehow manages to create a magical energy, though he is simply working with mundane, found materials such as twigs and sticks. Furthermore, the space, located in the 'gallery house' of Lindenstrasse 35, has a very magical energy of its own, making you feel warm and welcome (it's also a good place to re-charge your mental battery during all the art madness).

18-21:00 Joseph Kosuth + Vincenzo Agnetti, One + One at Paolo Erbetta Gallery

Joseph Kosuth was my first connection whatsoever to conceptual art. I look forward to this exhibition, which will most likely use self-reference to explore the nature of art rather than producing what is traditionally called 'art'.

18-21:00 Corinne von Lebusa, Halt mich, oder halt, nicht at Jette Rudolph

The former student of Neo Rauch uses watercolour and gouache on paper to create very dream-like image sequences of elegantly beautiful, yet absurd situations. The mostly small-format works work kind of like bizarre and funny dreams about one's one and only true love. She will also be showing objects.

18-21:00 Julian Charrière at Dittrich und Schlechtriem

Solo exhibition from Berlin-based artist and former student of Olafur Eliasson. A rare chance to catch his work in a small gallery.

18-21:00 Isa Genzken at Neugerriemschneider

Genzken will show the works she created for the Muenster Sculpture Project in 2007. I'm into this show because of Genzken and because of the Muenster Sculpture Project, which has showcased many great artists - for instance Douglas Gordon.

18-21:00 Billy Childish All apparent achievements and misdemeanours are non defining at temporary exhibition space: (neugerriemschneider), Münzstraße 23

UK garage rocker Billy Childish's second solo exposition with the gallery adds to the balance of painting and conceptual art. The paintings that will be on view were created during his residency at the Historic Dockyard in Chatham. The temporary exhibition space, in the rooms of an old flat, accents the paintings selected for the show.

18-21:00 BILDFROST (frozenness) at Hengesbach Galerie

I recently fell in love with this space, which makes great strides to connect art and artists to the public. It's just around the corner from the Galerie House (Lindenstr. 35), so don't hesitate to run over and check that out!

19:00 Kerstin Honeit, Joint Property at Galerie cubus-m

The three works presented in this exhibition address the process of gentrification in Berlin, which is an interesting theme for gallery weekend.

20-23:00 ATAK at IDA ILLUSTRER

ATAK has achieved pop status as a comic book artist. He is a cofounder of the comic group and magazine Renate. Gallery weekend only!

Saturday, April 27

After two intense days of openings, take Saturday daytime to visit some of the galleries and spaces you missed on Thursday and Friday. Afterwards, we suggest an afternoon nap and a good dinner... and then you'll be ready to come party with Exberliner at our special GALLERY WEEKEND PARTY collaboration with P.O.P. Club and Berlin curator Hansa Wißkirchen!

10-21:00 Von Beckmann zu Warhol: The Bayer Collection at Martin-Gropius-Bau

For the first time in 150 years, the Bayer Collection has been put on exhibition for the public. The show presents young, unknown, emerging artists alongside superstars like Andy Warhol.

11-18:00 The Storefront Collection

This new art shop is the endeavor of Berlin/New York artist Yvette Mattern. The concept is to offer special editions and smaller-scale works from well-known artists for the budget of the young collector.

11-18:00 Conceptual Tendencies 1960s to Today II (body, space, volume) at Daimler Contemporary

The Daimler Collection bears a special focus on conceptual art. On Saturdays between 1-6pm, curatorial students from the Free University of Berlin give brief tours and are on hand for open discussion with visitors about the exhibitions.

17:00 Collectors' talk with Thomas Olbricht und Jonas Burgert (moderated by Jan Kage) at me Collectors Room

Thomas Olbricht, founder of me Collectors Room, has followed the work of Berlin artist Jonas Burgert since the inception of his career. The talk focusses on their friendship as collector and artist, on the magnificent paintings of Burgert, and even includes a few insider stories. In German!

8-24:00 ALL COIFFEURS ARE BRUSHMAKERS at Kreuzberg Pavillon

Kreuzberg Pavillon, with its 'one-night-show per week' philosophy, has built itself up to be an important player in the Berlin art game. This weekend, they offer a special dose, bringing in works from (among others) Düsseldorf artist Shila Khatami.

10:00 The Gallery Weekend Party at P.O.P. Club

Exberliner and Party Obsessed People present the only Gallery Weekend afterparty worth attending, featuring the special exhibition Salon Hansa, Part II: Schwebendes Verfahren curated by up-and-coming Berlin art superstar Hansa Wißkirchen.

Sunday, April 28

11-18:00 Exberliner Hangover Reception at The Storefront Collection

Come check out this new shop for collectors and have a chat with Exberliner's new art editor (me!) Well-behaved children also welcome.

11-18:00 Michel Majerus, Beautiful Way at Michel Majerus Estate

Knaackstr. 12, 10405 Berlin

Two years ago, the former studio of renowned and deceased artist Michel Majerus became home to his estate of works. The space has been re-designed to accommodate the late artist's archive. This is a very special chance to see into the life of this great guy, who met his death in a plane crash in 2002. Gallery weekend only!

11-18:00 Christoph Rueckhaberle, Dekoration at Galerie Christian Ehrentraut

This show is amazing, and the gallery is perfect for Sundays. Calm, friendly, bright colours and a space full of light.

16:00 Momentum Worldwide panel discussion: "How to Collect and Show Video Art" at Collegium Hungaricum Berlin

Artist/curator/writer Thomas Eller moderates a panel of art heavyweights including Akademie der Künste director Wulf Herzogenrath, artist and professor Candice Breitz and Videoart at Midnight collector Ivo Wessel.

WHERE: Kleidungskultur-soer.de

WHEN: 26.06.2012

EVENT: Le Salon!

ONLINE: <http://www.kleidungskultur-soer.de/?p=826>



Le salon! die sør rusche sammlung in der aktuellen ausgabe des Slek Magazins

by MK on Juni 26, 2012 in Kunstreich

Salonnières ensemble: from left, vicky wang, galerie Jochen Hempel; Jan-Philipp Sexauer, lawyer; dr. dr. Thomas rusche, SØr Collection; Stephanie von dallwitz, artist;

Philipp grözinger, artist; uwe-karsten günther, galerie Laden für nichts, with daughter olga; Marianne esser, patron; Christian Achenbach, artist (Photo by Sleek/Belaid Le Mharchi)

LE SALON

Make friends, drink wine, talk about art: why the re- surgent salon circuit is the best reason to stay in.

Text: Jeni Fulton. Portrait: Belaid Le Mharchi

EARLY EVENING IN West Berlin, and the sharp-dressed art collector Dr. Dr. Thomas Rusche is standing in the kitchen of his Charlottenburg apartment preparing for the arrival of his salon guests. Busy opening bottles of sekt, he presses glasses into the hands of new arrivals. Small groups of people begin to congregate in the apartment; they're here to see the entrepreneur's personal SØR Rusche collection, and to engage in informal conversation with fellow artists, curators, and critics.

"These gatherings started organically," Rusche says. *"Many people wanted to see the collection i have in my Berlin apartment, and i then decided to invite them all at a set time. I wanted to give them the opportunity to discuss the collection, and their reactions to it, as part of a larger group."* The painter Jonas Burgert is a regular guest, as are collectors Thomas olbricht and Jan-Philipp Sexauer, along with gallerists such as Gerd "Judy" Lybke and Christian Ehrentraut. The antique furniture and oriental rugs impart an atmosphere redolent of the Belle Epoque, but the contemporary German art on display – Alicja Kwade's pile of gold bricks, Daniel Richter's devil painting – situate the group firmly in the present.

Rusche has been hosting salons since 2008, modelled on the lines of gertrude Stein's Paris gatherings of the early Twentieth Century. Gertrude and her brother Leo Stein were early impressionist collectors, and guests would turn up to see the Steins' collection of Cézannes on Saturday evenings. The salon was attended by Picasso, Matisse and the poet Guillaume Apollinaire, among others; the focus lay on conversation, food and the Stein's art.

Rusche's collection, meanwhile, pairs dutch old Masters with contemporaary German painters and one or two YBAs, and amply fills his spacious flat. The study features Ruprecht von Kaufmann's dis- turbing surrealist paintings and Katharina Otto's sleeping Thanatos, while in the dining room a Martin Eder girl lustily lifts her dress and a

disconsolate boy by Neo Rauch perches on the bookcases.

"I think it's important that people come together to exchange views on contemporary issues," Rusche reflects. *"There are few structured opportunities to discuss significant issues. Good art for me is not just decorative, but inspires people to talk about the subjects contained within it."*

The salon, then: gatherings like these – friendly but gladiatorial, exclusive yet broad-minded – command a particular appeal today. in the post-social media era, intimacy, talk and contact have a value that can be can't be matched by the tweet. in the spirit of the artistic gatherings popularised in eighteenth-Century Paris, the new hunger for debate has spawned a number of private salons from New York to London to Berlin. Hosted by art collectors, curators or gallerists, guests mingle in private settings to talk art and ideas. Here, art is resuscitated from the blur of half-remembered images and impressions formed during the latest round of vernissages, and can be enjoyed in surroundings more conducive to meaningful interaction. Guests actively seek conversation that goes beyond the usual thumbs up/ thumbs down exchanges characteristic of the gallery circuit. Salons present a forum for the exchange of ideas with like-minded individuals, with hosts eager to open up their personal art collections to a wider platform of debate.

"We are constantly invited to large public events, where we are expected to behave in a certain way. The groups are always very large, and this discourages close debate," notes Anna-Jill Lüpertz, galler- ist and co-hostess of a quarterly salon in Berlin's Moabit, which she founded with her brother Justus Werner. Werner is the son of the renowned art dealer Michael Werner, and the siblings have close family ties to the art world. Their salons take place on a quarterly basis, and for each salon, they select artists whose works are shown in Werner's 200sqm apartment. These have included olaf Hajek, Nina Hoffmann, Kerstin Schröder and Bettina Ebel. *"I wanted to provide a situation where art could be experienced in a private context, and hopefully thus encourage a more intimate level of debate. For a long time, people met in restaurants, or bars, or during exhibitions – they were un- willing to open their homes. I sensed that there was a desire to return to the private, to a more personal level of discussion,"* Lüpertz says. Seasoned "salonnière" rachel rits-volloch agrees: *"Salons work because of the intimacy, and the setting. You can achieve a different sort of communication."* Cassandra Bird and Rits-Volloch started a salon as an extension of their Momentum space, a multi-disciplinary forum in Kreuzberg dedicated to international time-based art. *"Openings have become networking events, so the content of the art retreats into*

the background. When we host these salons, people are very happy to finally talk about the show they saw last week,” Rits-Volloch says.

The consensus of the salon hosts is that the right selection of guests is key to the event's success. Salons tend to be invitation-only, and guests are carefully selected and change regularly. *“You don't want to be having the same discussion over and over again,”* Lüpertz says. One of the main challenges for the contemporary salonnière is to invite a creative, interesting mix of guests, to ensure a varied debate. The brother and sister duo hand-pick around 100 guests, ranging from Charlottenburg and dahllem architects, businesspeople and lawyers, to academics, the literati and Justus Werner's younger art world and club kid friends. *“I wanted to mix things up a bit, keep it lively, bringing together certain groups, while including all ages and social classes,”* she says. The guest list varies each time, and is geared around the art being presented. *“There are people whom i would like to get to know better in the context of the salon; i do have a wish-list,”* she confesses. *“It's important that novel aspects and perspectives are introduced, and this of course comes through the constellations of people we invite. We want to provoke, and stimulate, so it's important that we invite people who hold opposing views and come from diverse professional backgrounds.”*

For ALL ITS resurgent appeal, the salon is hardly new. An invention of Seventeenth-Century France, salons were usually maintained by aristocratic women who hosted informal, private debates among politicians, intellectuals and artists. The first took place at the Hôtel de Rambouillet, and its hostess, Catherine de Vivonne, Marquise de Rambouillet (1588 - 1665), wanted to provide a space for open discussion away from the strictures of courtly life. The salon is said to have been a critical factor in the advancement of the enlightenment, and played a key part in cultural life in Europe and the United States until after the First World War. Notable salonnières included the philosopher Madame de Staël, and Johanna Schopenhauer, who held twice-weekly gatherings in her Weimar house for the German Romantic novelists and poets Wolfgang Goethe, the Schlegel brothers and Ludwig Tieck.

Following Horace's definition of the aims of poetry, “either to please or to educate”, contemporary art salons emphasise structured conversation among their guests, and provide that structure either through introductory talks or a moderated discussion among the participants. To set the stage for the evening, Thomas Rusche gives guests a guided tour of his collection, while Lüpertz invites an art historian to talk about the

works on show. Bird and Rits-Volloch ask artists or curators to moderate a discussion, which either focuses on an aspect of their programming for Momentum, or tackles the wider background of a contemporary event. *“The quality of the debate is very important to us,”* they say. Topics discussed at their salon included “what is Time-based art?” and a discussion of the art presented at the upcoming Biennale in Kiev. Participants include curators from the Hamburger Bahnhof, the Neue Nationalgalerie and the Museum of Islamic Art, all with a vested interest in the subject. *“Our intention isn't to make this high-brow academic to the point of not being accessible, but nevertheless trying to engender a level of discussion with enough depth to it, so everyone can benefit,”* Rits-Volloch says.

Rits-Volloch and Bird's programming changes regularly. The last salon was based around a full meal cooked by an artist and a curator having a conversation. Performance and video artist Steve Schepens presented a cooking performance which was originally conceived for a Michelin-starred restaurant, while conducting a discussion on the forthcoming Kiev Biennale with artistic director David Elliott. The title of the piece was *“If you can't stand the heat, get out of the kitchen.”* The menu featured *“Blue Mussels (Hommage à Marcel)”* and *“Cheese, wine and discussion”*. Guests included artists from the Biennale, such as the kazakh video artist Almagul Menlibayeva, the gallerist Asia Zak, and Jennifer Allen of frieze magazine.

Food is also a feature at the Lüpertz/Werner gatherings, encouraging informality between strangers: a large cheese sits atop the kitchen table, waiting to have slices gouged out of it, and guests are free to help themselves to traditional Berlin potato soup. wine circulates freely. People who wouldn't normally encounter one another are brought into contact, and are expected to talk about the art, breaking through social and professional boundaries.

That, of course, is the other side of the salon: despite their formal structure, they can be raucous occasions that last until the small hours. *“Some of ours go on until 3am... with such a cross-section of knowledge and professionals, people are fighting and arguing, and don't want to leave,”* Cassandra Bird smiles. Rusche's salons are similar: guests perch on the Chesterfield sofas and armchairs, nibbling on cheese and being sketched by the artist Andreas Golder, until it gets too late and everyone decamps to a nearby restaurant. Rusche draws his inspiration from the cultural life of Berlin - its openness, inventiveness and creative freedom, and the salon provides a platform to reflect on all this. *“Berlin is a melting pot which attracts a very diverse group of people from all over the world. it's a very dynamic, open city where people meet easily*

and freely, unconstrained by social hierarchies or groups,” he says. “I really enjoy the exchange of thoughts and arguments, bringing people into a space where they can unfold their potential and advance their ideas. Habermas calls it the noncoercive force of the better argument.”

In Berlin at least, the popularity of salons suggests that these days, the argument for staying in is strong, whether it’s noncoercive or otherwise.

It also begs another question: does all this mean that theory is fashionable again?

Sleek Cover Issue 34

WHERE: Sleek magazine

WHEN: 2012

EVENT: Le Salon!



Illustration: Alexander Stein; Photo: Nina Henz, Galerie Jochen Hempel; Jan Philipp Reuber; David D.; Thomas Rausche, 2011 Collection; Stephanie von Salhausen; Philipp Göttinger; Artist; Uwe Karsten Götter, Dieter Lehnen for Nitea, with Augustin Ojeda, Wilfried Esser, Justin, October Architecture, 2012

LE SALON

Make friends, drink wine, talk about art: why the resurgent salon circuit is the best reason to stay in.

Text: Jeni Fulton, Portrait: Belaid La Mharshi

EARLY EVENING IN West Berlin, and the sharp-dressed art collector Dr. Dr. Thomas Rausche is standing in the kitchen of his Charlottenburg apartment preparing for the arrival of his salon guests. Busy opening bottles of sake, he presses glasses into the hands of new arrivals. Small groups of people begin to congregate in the apartment; they're here to see the entrepreneur's personal DDR Rausche collection, and to engage in informal conversation with fellow artists, curators, and critics.

"These gatherings started organically," Rausche says. "Many people wanted to see the collection I have in my Berlin apartment, and I then decided to invite them all at a set time. I wanted to give them the opportunity to discuss the collection, and their reactions to it, as part of a larger group." The painter Jonas Burgard is a regular guest, as are collector Thomas Obrist and Jan-Philipp Reuber, along with galleries such as Gerd "Judy" Lythe and Christian Ehrentraut. The antique furniture and oriental rug impart an atmosphere reminiscent of the Belle Époque, but the contemporary German art on display – Alicia Kaul's pile of gold bricks, Daniel Richter's devil painting – situate the group firmly in the present.

Rausche has been hosting salons since 2008, modelled on the lives of Gertrude Stein's Paris gatherings of the early twentieth century.

Gertrude and her brother Leo Stein were early Impressionist collectors, and guests would turn up to see the Steins' collection of Cézannes on Saturday evenings. The salon was attended by Picasso, Matisse and the poet Guillaume Apollinaire, among others; the focus lay on conversation, food and the Stein's art.

Rausche's collection, meanwhile, pairs Dutch Old Masters with contemporary German painters and one or two USA, and amply fills his spacious flat. The study features Poprecht von Kaufmann's disturbing surrealist paintings and Katharina Otch's sleeping Thanasos, while in the dining room a Martin Eder girl lustily lifts her dress and a disconsolate boy by Neo-Rausch perches on the bookcases.

"I think it's important that people come together to exchange views on contemporary issues," Rausche reflects. "There are few structured opportunities to discuss significant issues. Good art for me is not just decorative, but inspires people to talk about the subjects contained within it."

The salon, then, gatherings like these – friendly but gadatorial, exclusive yet broad-minded – command a particular appeal today. In the post-social media era, intimacy, talk and contact have a value that can be can't be matched by the tweet. In the spirit of the artistic gatherings popularised in Eighteenth-Century Paris, the new hunger

for debate has spawned a number of private salons from New York to London to Berlin. Hosted by art collectors, curators or galleries, guests mingle in private settings to talk art and ideas. Here, art is reassessed from the blur of half-remembered images and impressions formed during the latest round of vernissages, and can be enjoyed in surroundings more conducive to meaningful interaction. Guests actively seek conversation that goes beyond the usual thumbs up/thumbs down exchanges characteristic of the gallery circuit. Salons present a forum for the exchange of ideas with like-minded individuals, with hosts eager to open up their personal art collections to a wider platform of debate.

"We are constantly invited to large public events, where we are expected to behave in a certain way. The groups are always very large, and this discourages close debate," notes Anna-Jill Lipowitz, galleryist and co-hostess of a quarterly salon in Berlin's Moabit, which she founded with her brother Justin Werner. Werner is the son of the renowned art dealer Michael Werner, and the siblings have close family ties to the art world. Their salons take place on a quarterly basis, and for each salon, they select artists whose works are shown in Werner's 200sqm apartment. These have included Olaf Hajek, Nina Hoffmann, Martin Schölder and Bettina Elze. "I wanted to provide a situation where art could be experienced in a private context, and hopefully thus encourage a more intimate level of debate. For a long time, people met in restaurants, or bars, or during exhibitions – they were unwilling to open their homes. I sensed that there was a desire to return to the private, to a more personal level of discussion," Lipowitz says. Seasoned "salonnière" Rachel Rits-Volloch agrees: "Salons were born because of the internet, and the setting. You can achieve a different sort of communication."

Cassandra Bird and Rits-Volloch started a salon as an extension of their Momentum space, a multi-disciplinary forum in Kreuzberg dedicated to international time-based art. "Openings have become networking events, so the context of the art retreats into the background. When we host these salons, people are very happy to finally talk about the show they saw last week," Rits-Volloch says.

The consensus of the salon hosts is that the right selection of guests is key to the event's success. Salons tend to be invitation-only, and guests are carefully selected and change regularly. "You don't want to be having the same discussion over and over again," Lipowitz says. One of the main challenges for the contemporary salonnière is to invite a creative, interesting mix of guests, to ensure a varied debate. The brother and sister duo hand-pick around 100 guests, ranging from Charlottenburg and Dahlem architects, businesspeople and lawyers, to academics, the freetail and Justin Werner's younger art world and club kid friends. "I wanted to mix things up a bit, keep it lively, bringing together certain groups, while including all ages and social classes," she says. The guest list varies each time, and is geared around the art being presented. "There are people whom I would like to get to know better in the context of the salon. I do have a wish-list," she confesses. "It's important that novel aspects and perspectives are introduced, and that of course comes through the constellations of people we invite. We want to provoke, and stimulate, so it's important that we invite people who hold opposing views and come from diverse professional backgrounds."

Food is also a feature at the Lipowitz/Werner gatherings, encouraging informality between strangers: a large cheese sits atop the kitchen table, waiting to have slices gouged out of it, and guests are free to help themselves to traditional Berlin potato soup. Wine circulates freely. People who wouldn't normally encounter one another are brought into contact, and are expected to talk about the art, breaking through social and professional boundaries.

That, of course, is the other side of the salon: despite their formal structure, they can be raucous occasions that last until the small hours. "Some of ours go on until 1am... with such a cross-section of knowledge and professionals, people are fighting and arguing, and don't want to leave," Cassandra Bird smiles. Rausche's salons are similar: guests perch on the Chesterfield sofas and armchairs, nibbling on cheese and being sketched by the artist Andrea Goldner, until it gets too late and everyone decamps to a nearby restaurant. Rausche draws his inspiration from the cultural life of Berlin – its openness, inventiveness and creative freedom, and the salon provides a platform to reflect on all this. "Berlin is a melting pot which attracts a very diverse group of people from all over the world. It's a very dynamic, open city where people meet easily and freely, unconstrained by social hierarchies or groups," he says. "I really enjoy the exchange of thoughts and arguments, bringing people into a space where they can unfold their potential and advance their ideas. Habermas calls it the noncoercive force of the better argument."

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WHERE: Axeldanielreinert.wordpress.com

WHEN: 03.02.2013

EVENT: Lost and Found

ONLINE: <http://axeldanielreinert.wordpress.com/2013/02/03/lost-and-found-momentum-berlin-kunstquartier-bethanien/>

Axel Daniel Reinert
Vernissagen und Art News in Berlin

STARTSEITE APERITIF LEIPZIGER FENSTER OPEN CALLS IMPRINT

← [Save as Science @ Kreuzberg Pavillon](#) [Anja Dornieden & Juan David Gonzalez](#)
[Monday: From eye to mouth, from mouth to eye \(Film Screening\)](#)
[@ Mindpirates →](#)

LOST AND FOUND @ MOMENTUM | Berlin, Kunstquartier Bethanien
Veröffentlicht am 3. Februar 2013 | [Hinterlasse einen Kommentar](#)

Einladungen, Erfreuliches, Meinungen und News aus Berlin und Leipzig bitte mailen an: [axeldanielreinert\[at\]gmail.com](mailto:axeldanielreinert[at]gmail.com)

Suche

NEWS IN BRIEF

Aperitif

NEWSLETTER
Um neue Beiträge per E-Mail zu erhalten, [hier die E-Mail-Adresse eintragen.](#)

LOST AND FOUND

Vernissage: Sonntag 3. Februar 2013, 18 - 21 Uhr
Curator's Talk 19 Uhr

Coinciding with the Berlinale Film Festival, MOMENTUM launches the LOST AND FOUND film series with a multichannel film installation screened on projectors from the 1920's-30's.

Featuring home movies by unknown artists from the 1920's-40's.
Do not go gentle into that good night....Usually when we wish to recollect something from the past we see it as a still frame. [More Info...]

Each LOST AND FOUND film night will also be an open forum for artists working in 16mm to screen their works and open up discussion about working in this increasingly rare medium.

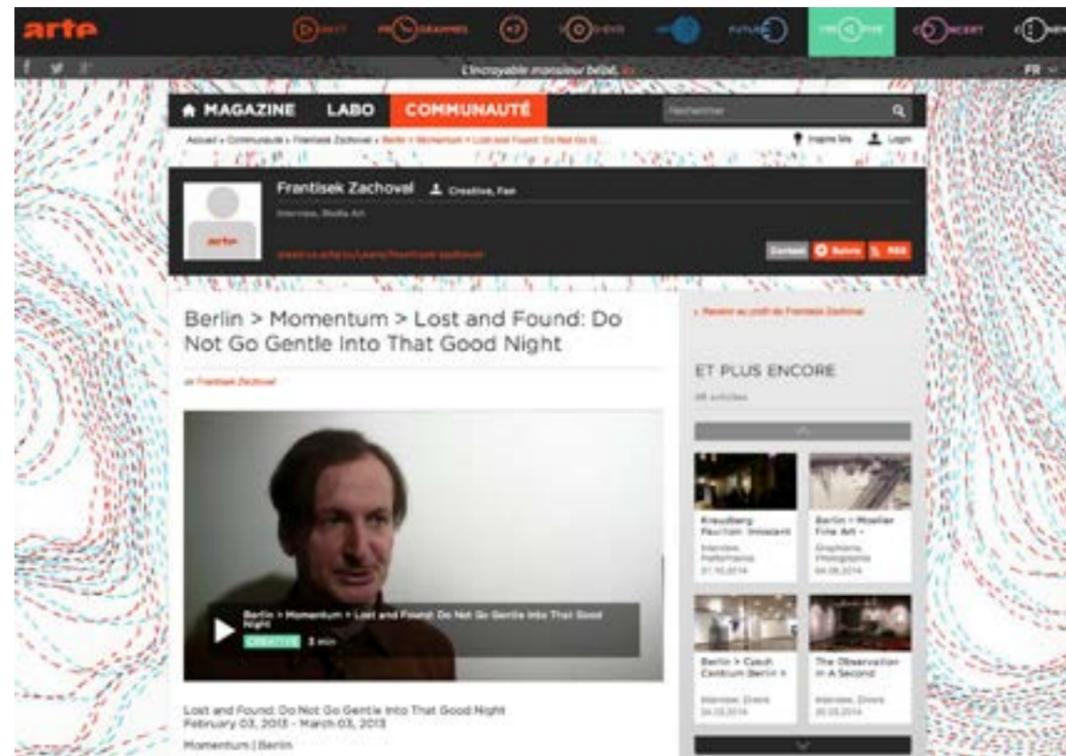
MOMENTUM | Berlin
Kunstquartier Bethanien
Mariannenplatz 2
10997 Berlin
3.2. - 3.3.2013

WHERE: Creative.arte.tv

WHEN: 2013

EVENT: Lost and Found

ONLINE: <http://creative.arte.tv/fr/community/berlin-momentum-lost-and-found-do-not-go-gentle-good-night>



Lost and Found: Do Not Go Gentle Into That Good Night

February 03, 2013 - March 03, 2013

Interview with Rachel Ritts-Volloch & Roman S.

Curated by Roman S.

Usually when we wish to recollect something from the past we see it as a still frame. It happens, that imagination about the far, often unknown past comes to us as an eye-blink, a single image hovering in time. Sometimes this memory of the image reminds

us of something that we know or more often it has an accidental connotation. During the process of watching films, we usually transfer our private space into an unknown area, which could be unreadable for somebody from outside. Private stories that we could watch on the screen, go beyond both aesthetic and cinematic practices which are known from narrative and documentary cinema. An apparently chaotic plot, lack of dramaturgy, seems to be less interesting, but then again, this world without artistic qualities discovers for us an unknown or often ignored layer of representation. Home movies evoke the world in which we as strange viewers, who have no access to the private stories played in front of the camera, become invisible participants. As such we recognize this thin layer, the border that divide the imaginary world from "here and now". The process of recollecting events from the past works also in reverse: when we look at pictures taken by others, facts from our private lives are called to mind. Participating in this blaze of places and characters, we start to think that we, not the other, created these images - that we saw them like that, fooling our memories into occupying the space of the anonymous filmmakers. Following this logic, private stories carry on the dialogue with each other. Accordingly, screened images would somehow repeat the work that we as viewers have to do by ourselves in recollecting these disparate stories. Projecting our own experiences, we become the unknown eye behind the camera. The exhibition is structured as multichannel projections, all of the materials date back to the 1920's - 1940's and come from private archives, the people and places are a mystery ...

Short Bio: Roman S. is a media expert who was born in Poland, and now lives and works in Berlin. He restores and collects 16mm projectors as well as films and found footage by unknown artists. This exhibition features works and projectors from his collection.

Curatorial projects: Experimental cinema program in Poland for several institutions. Featuring programs on: New American Cinema, British experimental, Expanded Cinema (Guy Sherwin), Beat Cinema, New York Filmmakers Coop, Bruce Conner, Harry Smith, Maya Deren, Jonas Mekas, Peter Tcherkasky, Matthias Mueller, Len Lye.

WHERE: Feest.com

WHEN: 2013

EVENT: Lost and Found

ONLINE: <http://feest.com.de/LOST-AND-FOUND-FILM-FORUM-No-1-Forum-Launch-and-Exhibition-with-guest-curator-Roman-S-Berlin-02-03>



LOST AND FOUND FILM FORUM No. 1: Forum Launch and Exhibition with guest curator Roman S.

Datum: Sonntag, 03 of Februar de 2013 from 18h00

Stadt: Berlin

Lokale: Momentum Worldwide

We're launching MOMENTUM's new 16MM film forum series, LOST AND FOUND!

Vernissage: February 03, 18:00-21:00

Exhibition: February 03 - March 3

Coinciding with the Berlinale Film Festival, we are happy to launch the LOST AND FOUND film series with a multichannel film installation screened on projectors from the 1920's-30's.

Do not go gentle into that good night....

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Vernissage: February 03, 18:00-21:00

Exhibition: February 03 - March 3

New in the MOMENTUM program for 2013, we are launching a monthly program of 16mm film events in collaboration with guest curators, international film archives and film festivals. As a platform for time-based art, MOMENTUM is proud to expand its presentation of time-based practices across diverse media and disciplines.

Each LOST AND FOUND film night will also be an open forum for artists working in 16mm to screen their works and open up discussion about working in this increasingly rare medium.

MOMENTUM | Berlin

Kunstquartier Bethanien, 134, Mariannenplatz 2

Berlin 10997, Germany |

Tel: +49 (0) 176 3039 8792

<http://momentumworldwide.org>

Gallery hours: Wednesday - Sunday, 13:00-19:00

WHERE: Berlinartlink.com

WHEN: 30.09.2012

EVENT: Majka from the movie

ONLINE: <http://www.berlinartlink.com/2012/09/30/salon-zuzanna-janin-majka-from-the-movies-momentum-salon-series/>

The screenshot shows a webpage from Berlinartlink.com. At the top, there's a navigation bar with 'BERLINARTLINK MAGAZINE' and other links. The main content area features an article titled 'The Way: Majka from the Movies'. Part of Sammlung Hoffmann Dialogues Series. Below the title is a photograph of two women, Zuzanna Janin and her daughter Mel Baranowska, standing in a room. The article text discusses the reception process of artworks and the role of MOMENTUM. To the right of the article, there's a search bar, social media icons, and an advertisement for 'INDIA art FAIR'.

The Way: Majka from the Movies". Part of Sammlung Hoffmann Dialogues Series

30.Sept.2012

Zuzanna Janin with daughter, Mel Baranowska | Hoffmann Kunst Salon, hosted by MOMENTUM

Article by Jeni Fulton in Berlin; Sunday, Sep. 30, 2012

Salons have played a key role in the reception process of artworks, providing a forum for the free exchange of ideas and opinions since the days of Diderot and Baudelaire. Momentum, the Berlin platform for time-based art, hosts these events to coincide with their current exhibitions. At the most recent salon, held at collector Erika Hoffmann's Mitte space (Hoffmann is a long-time friend and collector of the artist), their exhibition of Zuzanna Janin's multi-part video installation *Majka from the Movies* served as starting point for a discussion of utopia, the '89 revolution and identity as social construct. The panelists, all intimately associated with Janin's work - art historian Mark Gisbourne, curator and art writer Bojana Pejic, film theorist Jakob Majmurek and the artist herself provided a rich social, historical and theoretical background against which Janin's work could be read.

The panelists questioned Janin on her use of found footage, on her recurring theme of utopia as journey, and on adolescent identity formation against a socialist and post-socialist background. The debate ranged from the possibility of utopia in a synchronic universe lacking a narrative or centre, to the 1968 student uprisings on both sides of the Iron Curtain, to notions of personal freedom. The salon commenced with a performance by Janin and her daughter Mel Baranowska, walking through the rows of chairs and embracing audience members in turn.

Hoffmann Kunst Salon, hosted by MOMENTUM

The artwork thus explored, Janin's nine part video installation *Majka from the Movies*, takes on, in turns, the character of Bildungsroman, documentation of Polish history and contemporary Polish identity, and finally, a meditation on the nature of utopia and the concept of utopia as voyage or *uvia*. Found footage from Polish and American popular films interpolates with excerpts from the 1970's Polish television series *The Madness of Majka Skowron* and Janin's own material. The artist played the part of the teenage protagonist *Majka*, and we see her frozen in the oversaturated hues of 70's television, a blur of perpetual motion trapped in the Masurian countryside. Janin sets about to liberate *Majka*, to extend her classical adolescent voyage of discovery to Paris, London and beyond, drafting in Baranowska to play the role of young *Majka*. Young *Majka* is constantly caught at moments of transition, in railway stations, getting on and off the Tube, on the bus, driving a car in the rain, all the while pondering the question of 'what/who shall I seek?' *Majka* discovers sex, death, violence, literature and the aesthetic, a frame of her silent, knowing face used to accent each gain in experience. The salon allowed panelists and audience to explore the issues Janin raises in her piece, allowing for a much richer, multifaceted reading, and encouraging a deeper and more thoughtful engagement with the work at hand. Momentum records and uploads

videos of the salons to their website to reach out to a wider audience. Topics under discussion have thus far included the recent Kiev biennale and the nature of time-based art.

"The Way: *Majka from the Movie*", exhibition view at Momentum

Additional Information

MOMENTUM

"THE WAY: *Majka from the Movie*" - ZUZANNA JANIN

Exhibition: Sept 8 - Oct 14, 2012

Open Hours: Wednesdays - Sundays, from 1pm - 7pm

Künstlerhaus Bethanien, Mariannenplatz 2 ([click here for map](#))

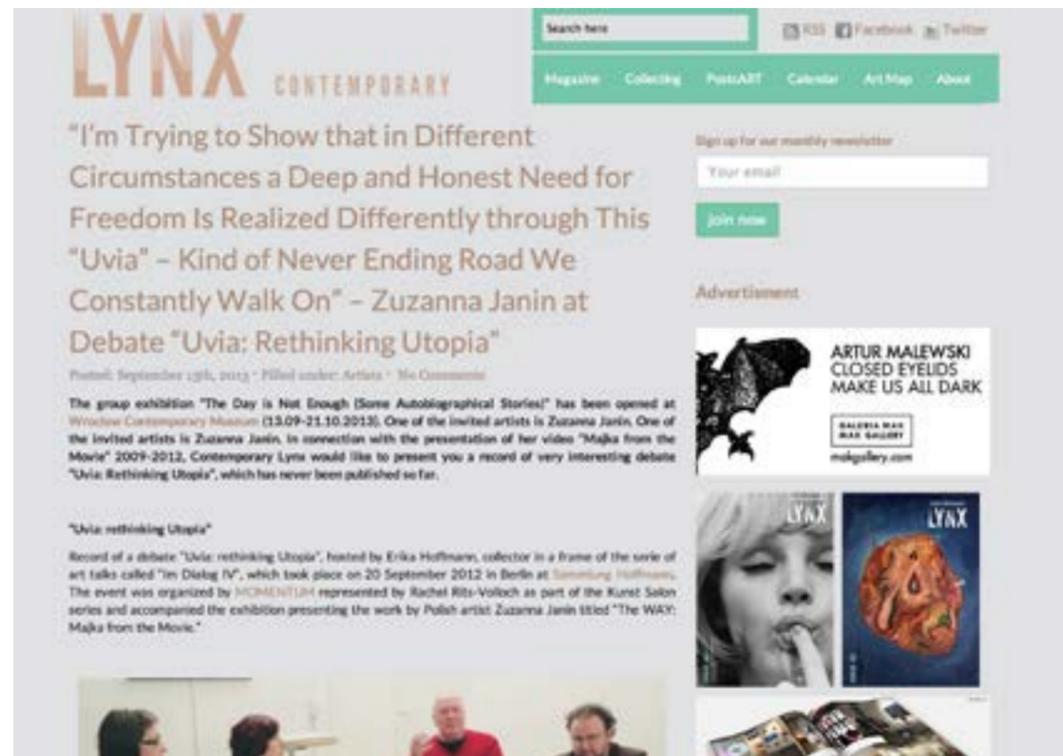
Jeni Fulton is a writer focusing in and on the international Berlin art scene. She is currently working on her PhD thesis in contemporary art theory. Having taken her MA in Philosophy at the University of Cambridge, she now lives and works in Berlin.

WHERE: Contemporarylynx.co.uk

WHEN: 13.09.2013

EVENT: Majka from the movie

ONLINE: <http://contemporarylynx.co.uk/archives/1366>



"I'm Trying to Show that in Different Circumstances a Deep and Honest Need for Freedom Is Realized Differently through This "Uvia" - Kind of Never Ending Road We Constantly Walk On" - Zuzanna Janin at Debate "Uvia: Rethinking Utopia"

Posted: September 13th, 2013

Filled under: Artists

The group exhibition "The Day is Not Enough (Some Autobiographical Stories)" has been opened at Wrocław Contemporary Museum (13.09-21.10.2013). One of the invited artists is Zuzanna Janin. One of the invited artists is Zuzanna Janin. In connection with

the presentation of her video "Majka from the Movie" 2009-2012, Contemporary Lynx would like to present you a record of very interesting debate "Uvia: Rethinking Utopia", which has never been published so far.

"Uvia: rethinking Utopia"

Record of a debate "Uvia: rethinking Utopia", hosted by Erika Hoffmann, collector in a frame of the serie of art talks called "Im Dialog IV", which took place on 20 September 2012 in Berlin at Sammlung Hoffmann. The event was organized by MOMENTUM represented by Rachel Rits-Volloch as part of the Kunst Salon series and accompanied the exhibition presenting the work by Polish artist Zuzanna Janin titled "The WAY: Majka from the Movie."

Participants in the discussion with the artist included experts in the work of the Polish sculptor: British art historian and curator Mark Gisbourne, Serbian curator, art writer and critic Bojana Pejic and Polish film expert Jakub Majmurek. The debate was preceded by a performance "Majka and Majka" by Zuzanna Janin and Mel Baranowska.

If Thomas More were to write Utopia again, he would surely have not employed the category of a place (topos), but that of a road which leads somewhere but we do not know where...

Zygmunt Bauman

Erika Hoffmann: I wanted to greet all of you - you are very welcome here and I am pleased that you came to this talk, discussion, or dialogue. I am even more pleased because Zuzanna Janin is a long-time friend of mine. We have met about seventeen years ago, during my first trip to Poland, and since then we have stayed in contact. To many of the exhibition of my collection here, her work has added energy, was thought-provoking and heavily discussed. So, I hope this will happen again. She will introduce the speakers later, but first let us just play the video.

Rachel Rits-Volloch: Before we begin with the talk, we would like to thank everyone for coming. Cassandra and I we are from the Gallery Momentum. We are lucky enough to host at this moment a solo exhibition by Zuzanna Janin - the world premiere of the completed series "Majka from the Movie." Please come to the gallery, where you can see the entire work. I will keep this introduction brief. I just wanted to thank very much Erika for generously hosting us, and the speakers for agreeing to participate. There is a very fruitful discussion about to happen, for Zuzanna's work

contains many layers and approaches. Sitting around the table here are people who know her art very well and worked with her for a long time.

Bojana Pejic is a historian, art writer and curator, based here in Berlin. She was the head curator of the groundbreaking exhibition called "After the Wall" which opened in Moderna Museet in Stockholm in 1999 and travelled, ending up here in Berlin, in Hamburger Bahnhof in 2001, with Zuzanna's works.

Mark Gisbourne, whom many of you will know, is a key figure on Berlin's cultural scene. He is a historian, art writer and curator, and has also written on Zuzanna's works for many years, including the catalogue for this exhibition and a chapter on Zuzanna's work in the POLISH publication by Hatje Cantz in Berlin.

Jakub Majmurek is a film theorist and art writer, member of Krytyka Polityczna. Now I will let you speak for yourselves.

Mark Gisbourne: I think I have been elected to begin. I know that Zuzanna wants to bring up certain themes that we can engage with, but I think the best way to carry on – the epistemological way – is to begin from generality and move to specificity, i.e. to media and context. The generality of the concern comes out of an observation made by Zygmunt Bauman about utopia, which has a particular resonance for me, because it was an Englishman – Sir Thomas More – who invented the word. Worse than that, I am an English Catholic and he was a Catholic as well. When people talk about utopia, they have a certain perception of it. Most of them think about it as a place, but I would like to remind you that the word "utopia" means "nowhere." However, the word "nowhere" can also be read "now here." So, it has a very complicated potentiality. So, utopia is an element that we could talk about at the beginning, and then discuss the way, or the journey, because it is obviously also an integral part of this project. When we talk about journey, particularly in relation to film and location, we can extend this concept onto the area of identity, which is another important aspect of this film. It is about the formation of personal consciousness – how it shapes and develops a sense of a unique identity. When we talk about uniqueness, it is always an identity fashioned in relation to a certain otherness: "For me to be me there has to be somebody who is not me."

Then we might talk about the very sophisticated and complex aspect of the reference, which pertains to the fact that the film is not organized according to some chronological order, but is in fact asynchronic work. We live in a synchronic and horizontal universe, which has no centre but every centre, like the Internet. It can also be viewed as "rhizomatic," to use Deleuze's concept. I am interested in the whole notion of how the

artist has chosen those cultural aspects, like films or popular music, and juxtaposed the two Majkas – the first one from the soap opera of the seventies and the second, contemporary Majka, her daughter, who also went on a journey but shared a different sense of a rebellion in a different age and context. There are whole layers of complex temporality going on in the film. This brings us right back to the modern age – the end of the diachronic universe and the development of asynchronicity, e.g. as in flitting from one television screen to another. Those are some of the themes that we can work with. I know that Zuzanna will have something to say about the concept of utopia to get us going.

Zuzanna Janin: I attended the lecture by Zygmunt Bauman in Krytyka Polityczna, an organization which Jakub represents, and he said – exactly as you mentioned – that if Thomas More lived today, he would not refer to the topos, a place, but the idea of a never-ending road. We do not know what is at the end of this road, but we are taking it, we are on it. My film – by its title and the main character, who is always on the road – is linked to this idea of never-ending travelling. I established – if I can say so in English—this new word: "Uvia," which I associate with the Latin word *via* ("a road"). Moreover, in English and in Polish it does not only refer to a place but has much more meaning: f.ex. we can meet somebody via someone else, which also connotes a certain relation, movement. In Polish, "Uvia" also sounds like verb "uwijać się", which means "to do many things quickly" or "run around" or "movement in different directions", in order to achieve or grasp something. My video shows a girl who is constantly travelling, because I wanted to make a visualization of the concept of "Uvia", the way to a certain imagined utopia, which it is never possible to achieve, referring also to something that almost never ends, and the formula of soap opera – a television series that has many episodes and may never finish, is a good format to refer to. Also, I would say the original series from 1975 tells the story of a teenage girl, who runs away from home as a result of a conflict with her father, who represents something like an established Party (Partia), or just the system itself. She, Majka, in turn, represents a rebellious part of society—rebellious young person, who believes in a "better world", and idealist. However, it was done in a rather soft way, mostly because the totalitarian regime pretended at that time to be a friendly system. In reality in the seventies there were also many work's uprisings, on which there was silence officially...It was after the events of March 1968 in Warsaw, which were connected with the intellectuals, Warsaw University, though not only. It all finished in a totally different way than in Paris, London or Tokyo, even Prague. It was a tragic period for many parts of the society, so the Polish background is much different. The consequences were really serious for "intelligentsia", universities, students, professors. They had to leave the university like

student-Adam Michnik, or country like professor Zygmunt Bauman, who is a special guest in my episode "The Journey". It was strong anti-Semitic reactionary politics act. Maybe Jakub can tell us about it.

Jakub Majmurek: In Poland during the seventies we had a very specific form of communism. I would not call it totalitarian at all. It was a time of a partial liberalization of the system, there was some kind of openness, especially in cultural politics. Moreover, the ruling Party was renegotiating its position with the Polish nationalist tradition. We should always remember that the specificity of the Polish Party is that it never had a legitimization coming from any grassroots movement. It looked completely different in Czechoslovakia, where there actually existed some communist party, which used to have like twenty per cent of the population in its ranks. In Poland, however, the communist Party was a completely marginal organization, which did not have any grassroots support. After the war, the Party was always using double discourse in order to legitimize itself. First of all, there was of course the communist discourse, stemming from the international workers' movement, revolution and Stalinism, but secondly there was the Polish nationalist tradition. The communists were always trying to present themselves as a movement that fulfils the Polish destiny and the old Polish national claims. In the seventies, this nationalist discourse almost completely pushed away the other one. What is also important is that there appeared another discourse legitimizing the mono-party rule, based on the idea of modernization, technocracy and Europeanization. This is confirmed by a lot of cultural artefacts, including to some degree this seventies' series which Zuzanna appeared in, titled "Szaleństwo Majki Skowron" ["The Madness of Majka Skowron"]. It was a part of the cultural politics in the seventies - a time of liberalization and negotiation with both the Western mass culture and counterculture. But then this kind of negotiation would somehow accommodate into the ruling Polish consensus the petite bourgeoisie and bureaucrats - the new Polish establishment. When we look at this father whom Majka confronts, from the perspective of the post-communist era we see him as a representative of petite bourgeoisie, who represents the culture of the communist country.

ZJ: Yes, but as a person who remembers those times, I would say that the regime was ironically pretending to give us something which we could compare with the Western freedom. However, the real lack of freedom deeply affected us. We felt as if we were actually living on some other planet, in kind of prison. Once you had your passport and went to Switzerland, England or France, you suddenly realized you were in a new reality. Every detail, from paper to shoes and how people addressed and treated each other - all of that was completely different. For sensitive, fragile and thinking people

this situation was unacceptable. Today, we understand that they were f.ex. using the television culture to make us calm and give us something that we can "swallow", but which only pretended to be food.

MG: This is discernible in the filming of the series. The first version is very different from the second one. The former is almost sentimental, whereas the second is rather realistic.

ZJ: Possibly - Polish culture is very often addressed to sentiment, which I personally do not like. For example, today's performance and the photographs presented here do not seem to show any sentimentalism, but rather a very direct, yet deepened relationship. I would also say that the communism we had in Poland was not communism at all - it is just an easy word. In fact, when I want to express what actually happened in my country under that "communism," I rather say it was a Soviet-like apparatchik-run bureaucratic occupation. That was the reality we grew up in - in between a total emptiness, deprived of all hope, and all those things that were "somewhere out there." So, both the lack of freedom and the love for freedom were very strong. In my video ("Majka from the Movie") I am trying to show that in different circumstances a deep and honest need for freedom is realized differently through this "Uvia" - kind of never ending road we constantly walk on.

MG: You brought up quite directly this notion of the no-place. What alarms me is the diachronic reading of this film. I rather see it as a very synchronic work - one that does not express itself in a linear way. The formation of personal identity is a very synchronic process in the modern world, too.

Bojana Pejic: When I think about utopia, I do not think at all about a place, or space. Somehow, my vision of this notion has more to do with time. Utopia is something that will come tomorrow, or the day after tomorrow, but we cannot catch it yet. It is about some time to come. If I am to follow this, also from the perspective of art history and theory, utopia is something that we think about today, which is probably like Benjamin's concept of *Jetztzeit*. Another impression is that I do not think about utopia from a personal perspective, but rather see it as something that will one day belong to a collective, however we define it. In opposition to utopia there is one notion that is excessively exploited in post-communist literature - nostalgia, i.e. how we remember the past: history and historical events. I am a little bit careful about this concept of nostalgia, because in theoretical literature it is considered as a non-political relation to the past. Utopia, on the other hand, is when pain is removed - when one can finally

remember something without pain, which I would say is political. I believe that utopia is a time-related notion, because in this work by Zuzanna, each episode ends with the phrase “to be continued.” For me it relates not so much to the fact that it will continue “there” but that it will continue “then.” This may illustrate my idea of time. Coming back to Poland, via Yugoslavia, I have to say that I come from a very different socialism. We had a lot more liberty than the other socialist countries. What is important for this film is that it is about the liberty of movement. In Yugoslavia we could travel individually since 1961, so whenever I had money I went abroad, because I had no pressure of non-movement, as many people in other socialist countries had. We had various international festivals and exhibitions in Belgrade, where I lived, or in other parts of Yugoslavia. Anyway, this film seems to me to be about freedom of movement. This, in turn, leads me to the question of identity, because we reach our identity in movement, e.g. we learn something or we hate something, but we always relate to certain places.

JM: Although utopia has a long history in film, cinema is better at imagining anti-utopias. It would be very hard to quote any interesting image of a utopia, but the art of cinema is very strongly connected to the utopian imagination. I would completely agree with the interpretation regarding the temporal dimension of utopia, which is connected to a very specific notion of time that was born somewhere at the beginning of the modernity.

BP: What do you mean by the beginning of modernity? St. Augustine and his idea of time?

JM: Well, his *De civitate Dei* is a form of a modern utopia, but I was thinking rather about More and Campanella, so the sixteenth century – the beginning of a largely defined modernity. Utopia seems to be connected with a very specific notion of time, in which the future is something different from the present. Time was not always imagined like that. We are perhaps now in a historical moment when this notion of time – as part of which the future is or can be turned, due to collective action, into something radically different from the present – is actually collapsing. We have a profound crisis of the political imagination, which is visible on every level, starting from everyday politics.

BP: What about the Occupy movement?

JM: I do not think they have any positive notion of how the world should look like. You can argue that they are some kind of a utopia-in-action, or a heterotopia – a

space which is created by them and between them, but they do not have any notion of how they would like the world to be, i.e. what they would do if they really were in the White House. They have a very big problem with that. I also see it for example in contemporary popular cinema, particularly in various science-fiction blockbusters, like the new version of *Total Recall* – an adaptation of a story by Philip K. Dick. There are a lot of movies depicting a total collapse of the contemporary social and political system, or some kind of a revolution, but there is not a single one that would show what happens the day after, when we destroy the whole system. There is an interesting anecdote illustrating this, regarding the film *2012* by Roland Emmerich – a group of great screenwriters was gathered, but they were actually unable to think about anything new, for example how this new world, built by people in a situation when there are no restraints of law and order. Finally, the producers abandoned this project as “too big for a small screen.” I think that we are living in a time of the small screens. The big ones, which are linked to the utopian imagination, are in a profound crisis, showing a problem with thinking about utopia, as well as utopian thinking today.

BP: What is the difference between utopia on the big screen and on the small screen?

JM: We need a big screen to think utopia and today we have only small screens.

MG: I would also like to take up the issue of time. At the beginning of cinema we had two times on our hands. We lived the tick-tock time – “three score years and ten, but if in the strong...” according to the Scripture – but we also experience time as duration, as we are a part of the shifting of the oceans, the changing of the planet and ecology. This is another time, in which we may be a little microcosm, but remain just a speck. This became very relevant because Bergsonism was brought back in the sixties by Deleuze, who then wrote two books on cinema and time. So, I think temporality in this film keeps driving us back to the synchronous contents of these things and how they must be seen synchronically in terms of formation. Maybe you could say something about how you felt, during the making of those films, about the time aspects of yourself and your daughter?

ZJ: This is actually a very interesting question. It was one of the main ideas that I was trying to keep in mind during the realization of this film. For me utopia is a movement – also “social movement” or “political movement,” because they are utopian, too. Every group of people who want to change something in order to better their lives, need to be on this *uvia*, if they want to work for a better future. Time is very much present in each of my works: in this film or in the sculpture from cotton candy, which was disap-

pearing on the eyes of the viewers and could also be consumed. So, once you think about time, you have to think about the future generations – the people who will come after us and follow the ideas that we or our grandparents started, developing them in new circumstances. I had the rare occasion to use the image of myself as a young person, then make an image of my daughter as a young person, and finally put them together as one personality. It was a totally unique situation, very uncommon, for both of us and the viewers, too. In fact I would say that in this film I sculpt time, because first of all I am a sculptor and think in these categories.

MG: But you fold times into each other and this takes us straight to science-fiction, where folding time is a central idea. It also picks up in the revival of the so-called postmodernism and refers to the notion of parallelism. My watch says the same time as your watch, but they do not need each other to do that right. This idea of folding is central to the whole development of the sequence of films. In very subtle ways the references in it are also polytemporal.

ZJ: When I was doing the first five episodes of this project – I was adding new ones with time – we met at an exhibition and you said that my work is like a palimpsest, which I agree with and often recall. So, there is one piece, or layer of art and then others one are being “written down” on top of it. Well, a similar phenomenon can be found in contemporary art, when artists are using an older piece and just make a contemporary gesture over it to create a new piece of art.

MG: I think we need to clarify what palimpsest is. Derrida talked about it quite a lot. The point of the palimpsest is not only that you write on top of each layer, but there is an erasure taking place. When you X-ray an old, mediaeval manuscript that has been used in this way, you cannot tell in which order the layers were added, so temporality is altered as well. You cannot pick out, as it were, the linear history in the palimpsest. That is why it is very relevant to this work.

ZJ: Yes, memory brings back the original film, but the narration and its format is not used by me anymore. I also liked to address the cultural phenomenon that is the television series, which may not be interesting in certain context because it is not considered as a “high culture”. But here I mix it, or shall I say, put next to each other, erase parts and make another piece of work.

MG: I can say that in a way this is a class statement – for millions of people soap operas is culture, let us be honest about it.

ZJ: So why not think about this from the perspective of art? Of sculpture?

MG: Exactly!

ZJ: I think more needs to be said about history. The original film from the seventies was based on a book for teenagers, which was in turn based on *The Tempest* by Shakespeare, so there are many relations with high literature.

MG: It is a play that plays around with time, too.

ZJ: Yes, and it also features an isolated island.

BP: This is why you had to have Kusturica?

ZJ: Exactly! The scene from “Underground”. And also, I have footage from 1968 Belgrade.

MG: But it also picks up on Shakespeare’s reference to utopia – the “brave new world” of Prospero, which has such beauty in it.

BP: Let me tell you an anecdote. On 3rd June 1968 the students were on the streets of Belgrade. There is one photo showing the art academy and you can see there portraits of Lenin, Tito and Marx. There is a joke about a policeman, who reported this event and wrote: “students put on the facade of the academy portraits of comrade Tito, comrade Lenin and an unknown hippie.”

ZJ: I started to work on this project in 2008, when I sketched it with my colleague Tomasz Kozak, who is a found footage artist. I never did found footage before but we decided to do it together. He did one episode – the pilot – and I did the other eight and “Epilogue” for CANAL+. We did not continue to work together, because his attitude to the film was different than mine. I had no intention to include any narration at all, but he was very fond of this idea of narration. So, we parted in a friendly atmosphere and from then I worked alone, because the work was really fascinating for me to do. In the beginning I also wanted to bring a part of history from behind the Iron Curtain to the Western art world. Now, in 2012, when I have finished the work we have a totally different situation. Back then there was no Occupy Wall Street yet, revolutions and protests against ACTA f.ex.. In 2008 Poland was a member of the European Union for just four years, now it is almost ten years! There is a big difference in the conscious-

ness and knowledge of people. We can see that Europe have been mixing tradition of those two cultures into one, but I would claim that history is still not mixed so much. My idea was to make some links and blend the two in one in this project.

MG: Since the end of communism the whole of European cultural history has to be rewritten.

BP: We still wait for that to happen.

ZJ: We are on our "Uvia"...

MG: This is true from the perspective of art history, particularly if you take a look at how PhDs in America are being written on the so-called Eastern-European art. Anyway, certain processes take quite a bit of time.

BP: Let us talk about your procedure. You have those parallel layers, which are not chronologically arranged. You start from the original seventies' soap opera, then there are quotations from the history of world cinema, e.g. from Japan, your re-enactments of the 1970s series and some documentary footage you did yourself. So, it adds up to a very complex structure.

MG: That is why I am interested in and concentrate on synchronicity issues. It seems to me a mirror reflection of much that is now going on in the world. Also, as I say in my essay – please correct me if I am wrong – you are dealing in your work with the formation of your own identity. These are the references you acquired in your life and, moreover, you are using your daughter by engaging her in this project. So, it definitely has a very personal dimension. When I was writing the catalogue, I saw every film you refer to, except for some of the Polish material. The body of works that you use reflects the position, like mine, which is to the left of the centre, whatever we may call it: SPD or free-thinking. There are no peculiarities of the right wing, even in the form of critiques. This is also a question about the editing process, but I see it as a sort of classic, leftist-centre history of education in the last fifty or so years.

ZJ: It was self-education. My aim was to bring up in this particular project some knowledge about those forgotten things that I consider to be very important, for example *Zabrieskie Point* by Antonioni – a film which younger people, even some of my colleague-artists, had never seen. I view thus as a kind of a scandal.

BP: Could you see it in Poland? Was it released here?

JM: Actually it was. At the beginning of the seventies Michelangelo Antonioni visited Poland and met with the public in the student club *Hybrydy*. It was a very important cultural event. The policy of the ruling Party at that time was to encourage showing in Poland artful movies. The event was organized by a young apparatchik activist who later became a minister of culture.

ZJ: I was very often in *Hybrydy Club* and *Stodoła Club* that time as a teenage of high school and later as a student of Academy of Fine arts, of course. It was our student's club, sometimes controlled, but sometimes somehow not, because during a Gierek's period it was suppose to be more "open" policy. After 68 students' protest and then 70 the workers' protests, they pretended to give us more freedom and "normality", so you could see in such clubs the best world's films f.ex. listen the newest music, go to concerts, festivals.

BP: I am definitely a television addict – I watch German TV and it is always on, like the radio in some homes. If you pay close attention, there are very rarely films referring to the 1968 rebellions, both on the private and public channels, which would mean that it is a worldwide process, not just limited to the post-communist part of the world. It seems that in this way this history is being sentenced to oblivion. It was of course a trouble-maker's period, but if you interview them today, it turns out that they have all sold themselves to business. But what was the real role of ultra-leftist people like Rudi Dutschke?

JM: Actually in the history of the European cinema you have a whole wave of movies about 1968 and even about leftist terrorists, like *The Baader-Meinhof Complex*, or *If Not Us, Who?* about RAF, which was active in the seventies. Back then German theatres would not stage *Antigone* by Sophocles, because the image of a young woman, who is throwing down the gauntlet to the social order, was reminding the public of RAF. Today, this leftist history is depicted not only in German cinema, but also in Italian, as in Marco Bellocchio's *Buongiorno, notte*, and in the French-German mini-series *Carlos* about the terrorist "Jackal." These productions show that that the events of 1968 are not so much repressed as in some way tamed, pacified and commodified.

MG: The whole point of *Zabrieskie Point*, when I saw it in 1970, was not just the contents, but the fact that people who played their parts really lived their lives. They were not actors employed to play their parts – it was seen as the extension of their

lives in the Hippieland.

ZJ: It was very similar to story of the amateur actors in original series about Majka. In Zabrieski Point there was also a girl from a ballet school, who never was an actress. I was also from the ballet school, one of my colleagues was taken from the children's home, and has a kind of criminal record, and as far as I know - he went back to his life and we lost all trace of him.

MG: Patty Hearst was another such phenomenon. She was kidnapped and then decided to join the people who held her. Together they robbed a bank, which you do not see that often anymore. When I lived in New York in the years 1972-1974, you could hear the guns going off at the street, we had a bank robbery every day or every week. In a sense, culture shifts have taken place, but the important point about Zabrieskie Point was that these people lived that kind of life.

BP: What came first: your love for film or the original series? How have you made the selection?

MG: Let us be honest - you were a child, a celebrity at the age of fifteen!

ZJ: I must tell you that it was terribly unpleasant. I was really doing everything not to be a celebrity. If someone asked me for my autograph on the street, I was just pretending that this is not me. It was a great burden to be a celebrity. People think I was older, but in this film I was thirteen, just finishing the primary school. And then in high school I spent all my free time in the cinema club "Iluzjon" in Warsaw. I almost never went home after school but used to watch film after film, if they did not throw me out. In "Majka from the Movie" I preferred to choose certain iconic films, because they made better fragments for my "film sculpture." Why are they iconic? There is a certain reason - they bring ideas which perhaps are not getting old. Maybe I would do another thing if I did not start with found footage. I am currently working on a real sculpture in my studio.

MG: I brought up this issue of personal identity, because in your other work - this thing about walking on the exactly same route to school ("Streets", 2004 - ZJ) and a lot of other projects - you relate to a much more intimate personal formation, so this notion of identity seems to be quite strong in your work. Perhaps you could say something about that.

BP: I find this greatly intimate and not sentimental at all. After all, it is about a mother and a daughter.

MG: Yes, but its tableau is huge. In her work she always raises the question of how identity is formed, whether it is a group of musicians, or when we see it as a sculpture or journey, as was the case in the Momentum exhibition, or as in the thing you did about walking to school. All these things are in a sense about the question "What is it that makes me me?" asked of course in relation to some otherness.

ZJ: While working on this project, I decided to meet several people, which was a big lesson for me. I invited Slavoj Žižek, Zygmunt Bauman, Hans-Ulrich Obrist and Henryka Krzywonos to participate in the quasi-documentary part of this project, which is also a symbolic, metaphoric meeting of ideas. For example, Majka - who represents something poetic, or dreamy; in the same time a rebel thought, the idea as symbolic herself - meets the stern realist Bauman, who gives her "a lecture", telling her clearly what is what. However, when she asks him about dreaming, he tells her that "dreaming may be important or not", but then goes on to say his part, very realistic, very reasonable. We deal here with a completely different attitude towards seeing and describing oneself, from Majka point of view - even critical. Then Majka meets Henryka Krzywonos, who became an inspiration for today's performance (Majka & Majka of hugs). She was a heroine of the Solidarity movement, who participated in the 1980 strike in Gdańsk. She used to work as an ordinary tram driver and when the shipyard went on strike with Wałęsa as leader, she stopped the tram in the middle of the city and told the people that this tram will not go any further. Later on, when Wałęsa wanted to sign an agreement with the authorities only for shipyard, she approached him - a young but stout lady - and told him not to leave the shipyard because they should continue the strike for the sake of whole Poland. And they stayed. She was this hidden heroine, but no one was talking about her for years. She was one of the signatories of that August Agreement, which actually made the communism collapse. However, she was beaten by the Security Office when she was pregnant, lost her baby and never had any babies afterwards. During the marshal law - when I was a student and member of the strike committee at the Academy of Arts - there were many stories like this one among people I knew in the underground. Two or three of my friends also lost their babies, but it is not mentioned in the history of changing the system and the Solidarity. When I tried to write about it officially in Gazeta Wyborcza, they said to me that this is a "story of menstruation", so not to be recorded. It is a history of Lech Wałęsa and mostly other men...

BP: ...and Gary Cooper on the poster! There was this famous election day poster of the Solidarity with Gary Cooper and the slogan “high noon.”

ZJ: The artist Sanja Iveković made a woman's version of this poster a couple of years ago. So, I wanted Henryka to appear in my film. You can see on the photographs that Majka visited her in her house and they hugged just like we did today. The film excerpt I prepared for today shows her sitting with Majka. Henryka said that when she was a child she used to watch this television series and always wanted to meet Majka, the main character. Majka, in turn, tells her that she always wanted to meet someone who actually changed Poland. This also tells a lot about my project...there's a lot about the meetings not only people but scene, music, heroes in it, but we do not have to be necessarily conscious of all the meetings that take place in the film. Even if I use some small quotations from rock, hip-hop, rasta music or gangsta rap, I always fit them to a certain moment or image. It is never only music.

MG: Perhaps we should say something about that. You have already brought up the issue of dreaming and music is often a dreaming phenomenon when we travel in our heads. Certainly the history of rock music in the last fifty years is central to all of this?

ZJ: For me, music is always something special, since it functions for me somehow like a sculpture. If we listened to music in this space, we could have only one musical piece at a time because it is a three-dimensional, like my first sculpture Covers, which are here in Erika Hoffmann Sammlung - it takes up the whole of the three-dimensional space, each square millimetre is a music, a vibration in air. Bringing music at a certain moment in the film is also a sort of a sculpting technique.

BP: Tell us how much time did you spend in the editing room? Days and days, right?

ZJ: In the beginning I was working with my colleague, who is a film-maker and editor Aleksandra Panisko. She has done most of the work in the beginning, but then it was very complicated process and I was unhappy with the details that someone else did for me. It is like working with an assistant in the studio - they make something for you, some elements, but then you have to come and make it with your hands because it has to be your sculpture. I spent a lot of time editing myself. The most problematic episode was the one about the revolution, where there are many quotations from 1968, as well as the seventies and eighties, mostly linked with the Solidarity. I found incredible footage in the Internet, showing Henryka Krzywonos signing the agreement with Lech Wałęsa, or that tram from 1980 from the Warsaw streets. There were so

many things in the film that I had a big problem with throwing them out, so as to avoid making it too long. The first version that I showed at the Venice Biennale 2011 (in official Romanian presentation at Palazzo Correr), was longer and the current one is shorter by a couple of minutes, but I'm happy about it very much. Finally, I meant to say how big a lesson it was for me to invite such great people to the project. Hans-Ulrich Obrist said very interesting things about mapping in art and indeed my film could be treated as a certain art-map of memory, consciousness, knowledge and choices - a record of my “Uvia”.

MG: Thomas More's Utopia was written in the great century of mapping, when many geographical discoveries were made.

ZJ: So it seems to be a very good intuition to talk about mapping with Hans Ulrich. Majka also asked Obrist about a thesis he formulated in one of his interviews. He said in explicit terms that artist is the most important in art, which people do not say that often. We wanted him to tell us more about this, but instead he began talking about art and making maps, making the exhibition, talking to artists, which was in a way a good, interesting long conversation with Majka.

BP: I think that this is very abstract, although after the fall of the Berlin Wall new maps were all over the place.

MG: I got a wonderful map when I was in East Berlin. When you opened it, the Wall popped up. It might be worth a fortune now.

JM: There was a lot of remapping in Eastern European cities when suddenly, after the fall of the previous system, street names were often, especially if they had names of people associated with the former regime, like Lenin, Dzierżyński or the Red Army. It may seem ironic today that in Italy, in a city like Bologna there are Via Stalinia and Via Leninia, but in Eastern Europe there is no trace of Lenin in the public space, although these countries adopted a form of government invented by that man.

Coming back to the notion that your found footage movies are like a map, I think they are not only maps, but also your private archives, where you have put all your memories connected with making movies as a teenage star, your experiences of a cinema fan, as well as forming your own history of European cinema, especially the highly artistic and moralistic one. Moreover, it is an archive of utopian aspirations. From the perspective of film theory, the areas of film and visual arts are overlapping. This is a very strong current among contemporary film artists, who often act like archivists and

incorporate found footage material into their films. What is really exceptional in your work, however, is that you actually deal with your own image, which was produced in the television series by some other artists. We can look at the whole series as a process of reclaiming your own image, which was produced by someone else, or – from a gender context – by some men, because I think no women were involved in the production of the original series.

ZJ: This image of me as a teenager was really constructed by the operators of the system.

MG: But there is a paradox in this, because you are reclaiming your image by appropriating the image of your daughter.

BP: I am glad you have said it, because I did not want to!

MG: I think the interesting thing about the film is the tone. Obviously your daughter lives in an infinitely more sophisticated world than the Majka of the seventies. This is evident in the film – in her body language and movement. The two of you are very different.

BP: Is she studying acting?

ZJ: No and I have not studied acting myself.

MG: When your images are cut together, it is very evident in the film that we are looking at two very different worlds. She has grown up in a very sophisticated and international reality.

ZJ: This is very interesting, because this film is also working on the image of woman and girl. Visualisation of sophisticated reality means also a visualisation of a state of awareness, a state of knowledge and also possibilities of creating different circumstances, which can be the same place but functioning under different political systems. At the beginning I was always stating it clearly that I wanted to make a film about a missing heroine – somebody who is not in here and there. So, using the old series and preparing its continuation, clashing a feature film with a documentary one, as well as professional and amateur material which can be simple and trashy – all of this has as its aim the reworking of the image of women, a heroine in our culture.

EH: I think we have already heard some wonderful things – let's can continue upstairs with a glass of wine.

transcribed and edited by Grzegorz Czemieli

“Im Dialog IV” at Collection Hoffmann, Berlin, 20.09.2012
in collaboration with Momentum Berlin and lokal_30, Warsaw
“Uvia: Rethining Utopia”

A panel debate with participation of the artist Zuzanna Janin (PL), curator Bojana Pejic (SRB/DE), art writer and curator Mark Gisbourne (GB/DE), film writer Jakub Majmurek (PL)

Word introduction: by Erika Hoffmann, Rachel Rits-Volloch, Cassandra Bird
performative introduction “MAJKA & MAJKA”: by “Majka” Zuzanna Janin with “Majka” Mel Baranowska, (video-stills from the video record)
in the relation of the exhibition: Zuzanna Janin “THE WAY. Majka from the Movie” at Momentum Berlin, September-October 2012.

The debate is published in connection with the presentation of “Majka from the Movie” 2009-2012 at the group show “The Day is Not Enough. (Some autobiographical Stories)”

at Wrocław Contemporary Museum
opening: 13.09.2013 at 6 p.m.
exhibition will be on from 14.09.2013 until 21.10.2013

WHERE: Galerie.de

WHEN: 2012

EVENT: Majka from the movie

ONLINE: http://www.galerie.de/momentum/ausstellungen_details-1248.html

The screenshot shows the Galerie.de website interface. On the left is a navigation menu with categories like 'galerien', 'künstler', 'städte', etc. The main content area features a header for 'MOMENTUM Worldwide' and a central announcement: 'A solo exhibition of ZUZANNA JANIN - THE WAY: MAJKA FROM THE MOVIE (08.09.2012 - 21.10.2012)'. Below this is a 'Galeriedetails' section with contact information for MOMENTUM Worldwide in Berlin. To the right, there is an 'Impressionen' section with small images and a 'GALERIE HAFENRICHTER' logo at the bottom. A detailed description of the exhibition is provided at the bottom of the main content area.

Beschreibung der Ausstellung:

A solo exhibition of ZUZANNA JANIN THE WAY: MAJKA FROM THE MOVIE In collaboration with lokal_30 (Warsaw) OPENING 7 September 19:00 - 21:00 8 September - Extended until 21 October

Zuzanna Janin lives and works in Warsaw. She is the author of sculptures, installations, videos, photographs, actions and performances. The central themes of Zuzanna Janin's works are space, memory and time, as well as the states in between. Her works invite reflection on the arbitrariness of social roles, their fluid boundaries and the place of individual freedom within the workings of state and society. Janin's film and video practice, alongside her installations and three dimensional objects, frequently address ideas of social construction and formation of interactive identities. In her latest works, she visualizes how both singular and collective identities are manipulated and played off against one another in today's contemporary culture. A singular identity thus finds itself - as Janin makes us aware - in a continuous state of personal construction and displacement. Majka from the Movie is a series of videos, based on the Polish TV series from the 70s. The episode "REVOLUTIONS" was included in the international group presentation at the 54th Venice Biennale (2011).

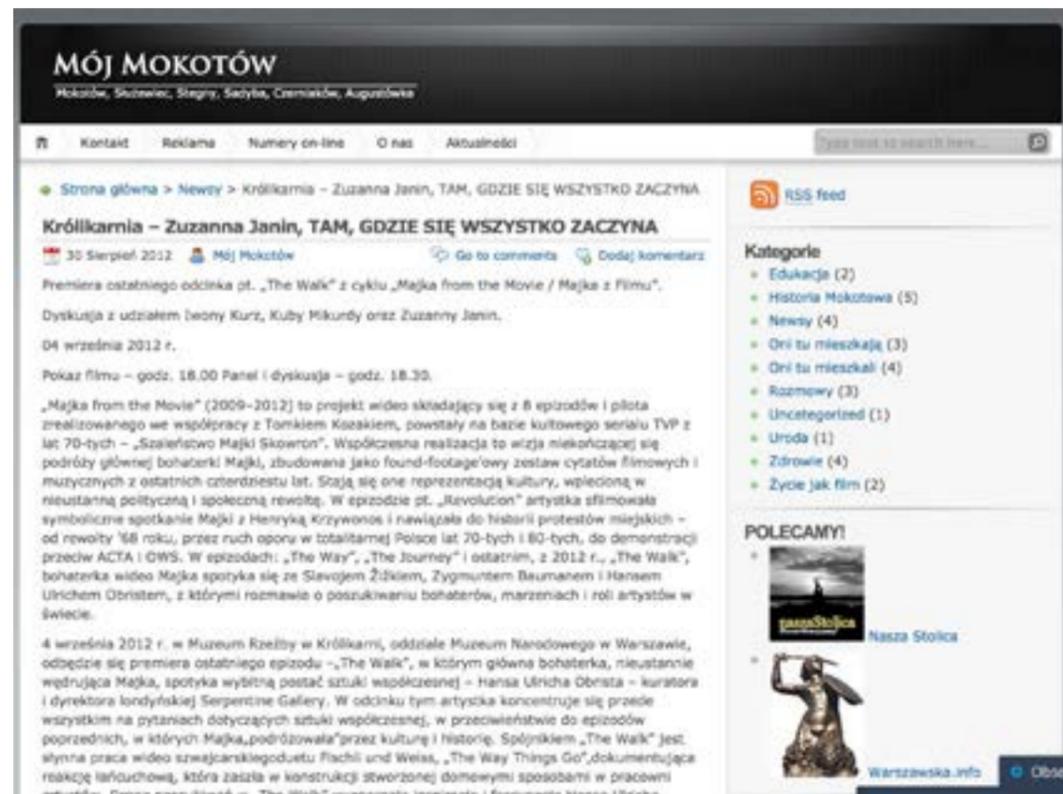
The multichannel video screened at MOMENTUM features 9 full episodes, including the new episode in this series - "THE WAY". THE WAY: Majka from the Movie, Zuzanna Janin's solo exhibition at MOMENTUM, marks the premiere of the complete series of Majka from the Movie - the first time all 9 episodes have been shown together. The serial video project Majka from the Movie (2009-2012) merges investigations into the history of art and film with a focus on rebellion. The project will be presented later at the Królikarnia Palace, part of the National Museum in Warsaw, the Museum of Modern Art in Warsaw and The National Museum in Cracow. It has previously been shown, in part, at the 54th Venice Biennale (2011) and as a solo exhibition at the Kunsthalle Wien (2010).

WHERE: Mojmokotow.wordpress.com

WHEN: 04.09.2012

EVENT: Majka from the movie

ONLINE: <http://mojmokotow.wordpress.com/2012/08/30/krolikarnia-zuzanna-janin-tam-gdzie-sie-wszystko-zaczyna/>



Premiera ostatniego odcinka pt. „The Walk” z cyklu „Majka from the Movie / Majka z filmu”.

Dyskusja z udziałem Iwony Kurz, Kuby Mikurdy oraz Zuzanny Janin.
04 września 2012 r.

Pokaz filmu – godz. 18.00 Panel i dyskusja – godz. 18.30.

„Majka from the Movie” (2009–2012) to projekt wideo składający się z 8 odcinków i pilota zrealizowanego we współpracy z Tomkiem Kozakiem, powstały na bazie kultowego serialu TVP z lat 70-tych – „Szaleństwo Majki Skowron”. Współczesna realizacja to wizja niekończącej się podróży głównej bohaterki Majki, zbudowana jako found-footage’owy zestaw cytatów filmowych i muzycznych z ostatnich czterdziestu lat. Stają się one reprezentacją kultury, wplecioną w nieustanną polityczną i społeczną rewoltę. W odcinku pt. „Revolution” artystka sfilmowała symboliczne spotkanie Majki z Henryką Krzywonos i nawiązała do historii protestów miejskich – od rewolty ’68 roku, przez ruch oporu w totalitarnej Polsce lat 70-tych i 80-tych, do demonstracji przeciw ACTA i OWS. W odcinkach: „The Way”, „The Journey” i ostatnim, z 2012 r., „The Walk”, bohaterka wideo Majka spotyka się ze Slavojem Žižkiem, Zygmuntem Baumanem i Hansem Ulrichem Obristem, z którymi rozmawia o poszukiwaniu bohaterów, marzeniach i roli artystów w świecie.

4 września 2012 r. w Muzeum Rzeźby w Królikarni, oddziale Muzeum Narodowego w Warszawie, odbędzie się premiera ostatniego odcinka – „The Walk”, w którym główna bohaterka, nieustannie wędrująca Majka, spotyka wybitną postać sztuki współczesnej – Hansa Ulricha Obrista – kuratora i dyrektora londyńskiej Serpentine Gallery. W odcinku tym artystka koncentruje się przede wszystkim na pytaniach dotyczących sztuki współczesnej, w przeciwieństwie do odcinków poprzednich, w których Majka „podróżowała” przez kulturę i historię. Spójnikiem „The Walk” jest słynna praca wideo szwajcarskiego duetu Fischli und Weiss, „The Way Things Go”, dokumentująca reakcję łańcuchową, która zaszła w konstrukcji stworzonej domowymi sposobami w pracowni artystów. Drogę poszukiwań w „The Walk” wyznaczają inspiracje i fascynacje Hansa Ulricha Obrista kulturą współczesną, przeplatane podróżami bohaterki po światowych galeriach oraz cytatami z wypowiedzi i dzieł artystów, aż do pożegnania rozmówców słowami Douglasa Gordona: „It’s Only Just Begun”. Majka ponownie wyrusza w niekończącą się podróż, podczas której jest zarówno szukającą, jak i szukaną, twórczynią i dziełem. Na drodze swoich wędrówek po muzealnych gmachach znajduje samą siebie – dziewczynę w niebieskiej bluzce – leżącą / śpiącą? na ekspozycjach, w pustych salach muzealnych lub między piętrzącymi się obiektami na półkach magazynów m.in. w pałacu Królikarnia oraz Muzeum Narodowym w Krakowie i Warszawie.

Dr Iwona Kurz – kieruje Zakładem Filmu i Audiowizualności w Instytucie Kultury Polskiej Uniwersytetu Warszawskiego. Zajmuje się historią nowoczesnej kultury polskiej postrzeganej przez pryzmat obrazu (przede wszystkim fotograficznego i

filmowego), antropologią kultury wizualnej oraz problematyką gender. Publikuje między innymi w „Dialogu”, „Kinie”, „Kwartalniku Filmowym” i „Kulturze Współczesnej”. Autorka książki „Twarze w tłumie. Wizerunki bohaterów wyobraźni zbiorowej w kulturze polskiej lat 1955–1969” (2005), współautorka książki „Obyczaje polskie. Wiek XX w krótkich hasłach” (2008), redaktorka antologii „Film i historia” (2008).

Dr Kuba Mikurda – polski dziennikarz, filmoznawca, psycholog, filozof. Studiował na Uniwersytecie Jagiellońskim i w Szkole Nauk Społecznych przy Instytucie Filozofii i Socjologii PAN. Wiceszef Redakcji Filmowej Canal+, redaguje „Linie Filmową” w Wydawnictwie Korporacja Ha!art. Współzałożyciel think-tanku „Restart”. Przetłumaczył m.in. „Realne spojrzenie. Teoria kina po Lacanie Todda McGowana” i fragmenty „Lacrimae rerum. Kieślowski, Hitchcock, Tarkowski, Lynch” Slavoja Žižka. Zredagował książki poświęcone twórczości Terry’ego Gilliana, Braci Quay i Tsai Ming-lianga.

Zuzanna Janin – polska artystka, autorka wideo instalacji, fotografii, obiektów. Jej rzeźba wykonana z waty cukrowej „Pocałunek” pokazywana jest obecnie na wystawie SKONTRUM Ewolucje w Muzeum Rzeźby w Królikarni. Praca wideo „Majka z filmu” była prezentowana m.in. na indywidualnej wystawie artystki w Kunsthalle w Wiedniu, a także m.in. w ramach międzynarodowej wystawy „Memory Box” na zakończenie prezentacji rumuńskiej w Palazzo Correr na 54 Biennale w Wenecji w 2012 roku. Projekt „Majka z filmu 2009-2012” w pełnej wersji 8 epizodów wraz z ostatnim odcinkiem będzie pokazany po raz pierwszy na wystawie indywidualnej artystki w berlińskiej fundacji MOMENTUM; otwarcie 07.09.2012 o godz. 18.00.

WHERE: Tagesspiegel.de

WHEN: 06.10.2012

EVENT: Majka from the movie

ONLINE: <http://www.tagesspiegel.de/kultur/kunst-stuecke-generation-tv/7221266.html>



KUNST Stücke : Generation TV

Dieses Mädchen macht einiges mit. Es sitzt mit Iggy Pop und Tom Waits an einem Tisch und lässt sich von den lebenshungrigen Altherren die Welt erklären. Es legt gefühlte hundert Mal mit einem Ausflugdampfer ab und winkt dabei immer noch fröhlich von der Reling. Es schläft im Museum oder steht irgendwo am Straßenrand, wenn Studenten auf die Straße gehen und es Prügel hagelt.

Tatsächlich weiß man nicht, ob Zuzanna Janin sich auf allen acht Bildschirmen ihres gi-

gantischen und immer noch wachsenden Videoprojekts Majka from the movie (2009–2012) unter die Menschen mischt. Man glaubt es nur, weil die polnische Künstlerin die Mechanismen der Medien so genau kennt, dass sie einen subtil zu manipulieren vermag.

Alles fließt in ihren kleinen Filmen, suggeriert Abläufe und Logik, wo in Wirklichkeit gefundenes und selbst gefilmtes Material aus vier Jahrzehnten montiert wird. Als Folie dient der 1961 Geborenen eine polnische TV-Seifenoper der siebziger Jahre. Und ihr Vertrauen darauf, dass man als Heranwachsender auf beiden Seiten des Eisernen Vorhangs ganz ähnlich sozialisiert worden ist – nicht von den Eltern, sondern vom Fernsehen.

Hippiekultur, Rockstars und Revolution. Aus diesen Bildern generiert Janin, die unter anderem 2011 auf der Venedig Biennale vertreten war, eine fiktive Biografie aus Zitaten, die vertraut und einlullend wirken. Erst die Überdosis weckt Protest und fordert zum Abgleich mit den Bildern, die Individualität vorgaukeln, in Wahrheit jedoch kollektive Konsumerinnerung sind. Diese Einsicht braucht Zeit und fordert im Ausstellungsraum den Wechsel von einem Bildschirm zum nächsten. Momentum Berlin (Mariannenplatz 2, bis 21. Oktober, Mi–So 13–19 Uhr) ist vor geraumer Zeit in das Kunstquartier Bethanien gezogen und fungiert dort als Plattform für zeitgenössische Kunst. Seine Betreiber Cassandra Bird und Rachel Rits-Volloch haben ein finanzielles Konzept entwickelt, das sie unabhängig vom Verkauf macht. Sie konzentrieren sich auf Positionen, die nicht eben leicht verkäuflich sind. Dafür aber spannend.

WHERE: Tip Extra

WHEN: 09.2012

EVENT: Majka from the movie

AUSSTELLUNGEN 03

23. Berlinische Galerie

Unser Haus muss ich natürlich empfehlen, bietet sich dort im Moment noch die Gelegenheit, sich die Ausstellung von Alfredo Jaar anzuschauen, die die NGBK in unseren Räumen realisiert hat. Die großen eindrücklichen Rauminstallationen des Künstlers beziehen sich auf den Bürgerkrieg in Ruanda, die Militärdiktatur in Chile und Fremdenhass in Deutschland. Als ehemaliger Stipendiat des Berliner Künstlerprogramms des DAAD ist er für uns ein Berliner und durch eine Schenkung des Künstlers nun auch in unserer Sammlung vertreten. Bei einem Besuch können Sie zugleich die Intervention unseres diesjährigen Vattenfall-Contemporary-Preisträgers Michael Sailstorfer besichtigen: fünf, sich langsam drehende Bäume, die kopfüber von der Decke hängen. Es ist überdies die letzte Gelegenheit, die dialogische Ausstellung mit Werken aus der About Change Collection von Christiane zu Salm zum Thema „Collage“ mit historischen Werken aus der Sammlung der Berlinischen Galerie zu sehen.

► Berlinische Galerie, Alte Jakobstraße 124, Kreuzberg, Mi–Mo 10–18 Uhr, www.berlinischegalerie.de

24. Autocenter

Das Autocenter hat in den vergangenen zehn Jahren als eine Alternative zum institutionellen White Cube wunderbare kleine Ausstellungen gezeigt und so nicht nur vielen Künstlern, sondern auch jungen Kuratoren ein Forum geboten. Während der Berlin Art Week präsentieren sie dort die Ausstellung „Wunderkammer“ mit Madeleine Boschan, Paule Hammer, Lothar Hempel, Olaf Holzapfel, Ali Kepenek, Anders Krisár, Alvin Lucier, Len Lye, Bernhard Martin, Carsten Nicolai, Olaf Nicolai, Tal R, Thomas Scheibitz, Stephen Shanabrook,

Ein „Must“, da es vielleicht die letzte Ausstellung dort ist.

► Autocenter, Eldenaer Straße 34a, Friedrichshain, Do–Sa 16–18 Uhr, www.autocenterart.de

25. Savvy Contemporary

Savvy Contemporary in Neukölln hat sich der Präsentation von nicht westlicher und westlicher Kunst verschrieben und widmet sich so einem in Berlin kaum vertretenen Thema. „There is no wind on the moon“ ist das Ergebnis eines intensiven Dialogs von Künstlern und Kuratoren. Ein gemeinsamer Arbeitstisch und die Räume dienen als Bezugsrahmen für die Künstler Maria Iorio (IT), Raphaël Cuomo (CH), Dani Gal (IL), Jan Lemitz (DT) und die Kuratoren Tobias Hering, Bonaventure Soh Ndiqung. Einen Abstecher in die Richardstraße sollte man also auf jeden Fall machen.

► Savvy Contemporary, Richardstraße 43/44, Neukölln, Do–So 16–20 Uhr, www.savvy-contemporary.com

26. Momentum

Momentum hat als Plattform für zeitbasierte Kunst besondere Formate rund um die Medien Film und Video entwickelt. Eine derartige Konzentration auf ein Medium ist in der Stadt nicht oft zu finden. Zur Zeit der Art Week präsentieren sie Zuzanna Janin „Majka from the Movie“.

► Momentum, Kunstquartier Bethanien, Mariannenplatz 2, Kreuzberg, www.momentumworldwide.org

27. n.b.k./Arno Brandhuber

Arno Brandhubers Bauten und vor allem seine theoretisch-kritische Herangehensweise an Fragen der Stadt beschäftigen mich schon eine geraume Zeit, und so schaue ich seiner Intervention im n.b.k. mit großer Erwartung entgegen. Es interessiert

Foto: Harry Schaffner

20-12 tip-extra

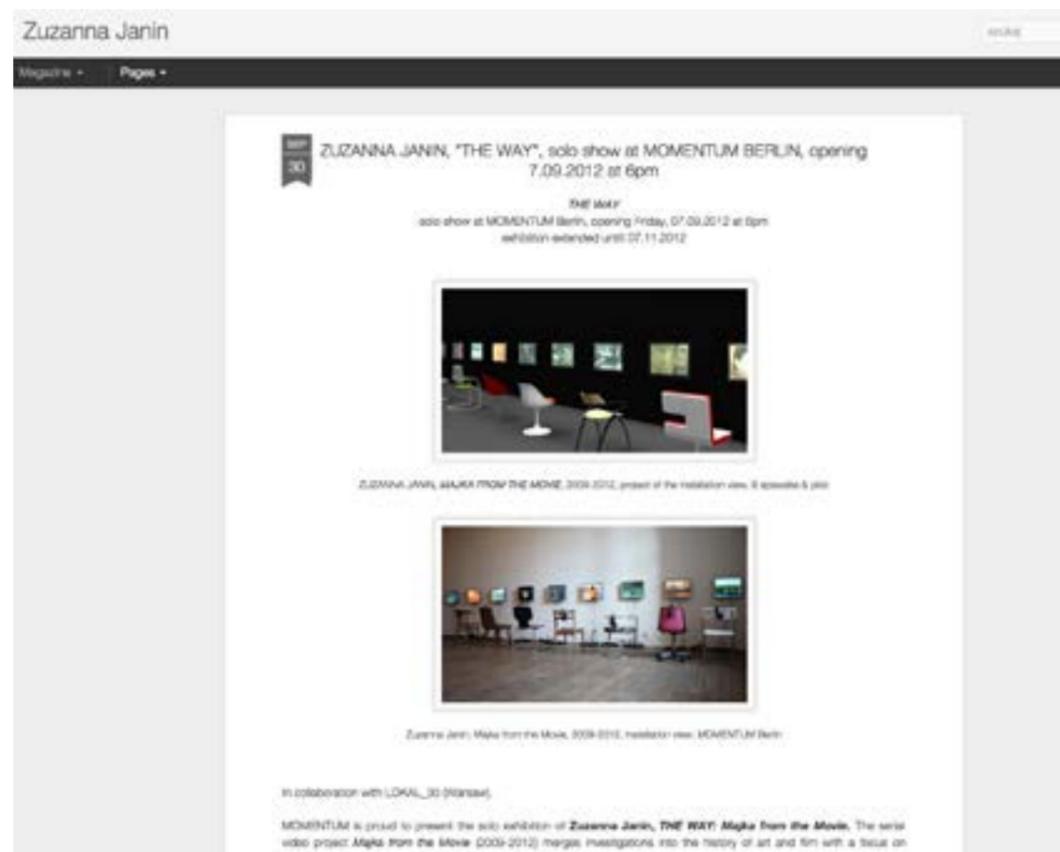
13

WHERE: Zuzannajanin.blogspot.de

WHEN: 30.09.2012

EVENT: Majka from the movie

ONLINE: <http://zuzannajanin.blogspot.de/2012/09/zuzanna-janin-solo-show-at-momentum.html>



THE WAY

solo show at MOMENTUM Berlin, opening Friday, 07.09.2012 at 6pm
exhibition extended until 07.11.2012

ZUZANNA JANIN, MAJKA FROM THE MOVIE, 2009-2012, project of the installation
view, 8 episodes & pilot

In collaboration with LOKAL_30 (Warsaw).

MOMENTUM is proud to present the solo exhibition of Zuzanna Janin, THE WAY: Majka from the Movie. The serial video project Majka from the Movie (2009-2012) merges investigations into the history of art and film with a focus on rebellion. In the episode REVOLUTION (Herstory & Heroines) the artist addresses the history of urban protests: from the revolt of 1968, to the resistance movement in the totalitarian regime of Poland in the 1980s, to the protests against ACTA; thus highlighting an essential characteristic of contemporary art – the potential to visualise that which is ‘in-between’ – development processes, change, ongoing rebellion. The video Majka from the Movie (8 episodes and a pilot episode in collaboration with Tomasz Kozak) is a body of quotes from films and music of the last 40 years, which develops a vision of history and culture interlaced with ongoing political and social revolt. The video series will be accompanied by a sculptural installation, which will face Majka – rebellious fictional character from a 1970s TV film – with a sculpture Boy, a notorious vagabond. In the episodes ‘JOURNEY’, ‘WALK’, and ‘THE WAY’ Majka encounters Zygmunt Bauman, Slavoj Žižek and Hans Ulrich Obrist, and talks with them about heroes, dreams and the role of artists in the world.

ZUZANNA JANIN, MAJKA FROM THE MOVIE, 2009-2012, video still, episode REVOLUTION (meeting with Henryka Krzywonos)

In the course of the exhibition at MOMENTUM | Berlin, works by Zuzanna Janin (FIGHT, 2001-2012, video, 9 min) will be shown on SKY SCREEN, our public art initiative in Rosenthaler Platz

There will be a Curators talk at the Berlinische Galerie on 12th Sept, and the private museum Hoffmann Collection will host a panel aimed at discussing the engagement of artists and art in contemporary social, political and cultural problems, as well as the role of art as a tool of social change on 20th Sept at 6pm. The project will be presented later at the Królikarnia Gallery Palace, part of the National Museum in Warsaw, the Museum of Modern Art in Warsaw and The National Museum in Cracow. It has previously been shown at her solo show in Kunsthalle Wien (2010), as well as on group presentation i.e. at Signum Foundation Venice (2011) and the 54th Venice Biennale (2011).

Zuzanna Janin lives and works in Warsaw. She is the author of sculptures, installations, videos, photographs, actions and performances. The central themes of Zuzanna Janin's works are space, memory and time, as well as the states in between. Her works invite reflection on the arbitrariness of social roles, their fluid boundaries and the

place of individual freedom within the workings of state and society. Janin's film and video practice, alongside her installations and three dimensional objects, frequently address ideas of social construction and formation of interactive singular and/or group identities. In her latest works, she visualizes how both singular and collective identities are manipulated and played off against one another in today's contemporary culture. A singular identity thus finds itself - as Janin makes us aware - in a continuous state of personal construction and displacement. Majka from the Movie is a series of videos, based on the Polish TV series from the 70s. The episode "REVOLUTIONS" was included in the international group presentation at the 54th Venice Biennale. The multichannel projection screened at MOMENTUM features 8 full episodes, including the new episode in this series - "THE WAY", to be premiered the week before at the Krolirkarnia, part of the National Museum in Warsaw.

PARALLEL EVENTS:

- Zuzanna Janin "FIGHT" at SKY SCREEN Program, Running the Cities; Rosenthaler Platz, Berlin
11 Sept - 14 Oct 2012
- For BERLIN ART WEEK, MOMENTUM in discussion with Thomas Eller at the Berlinische Galerie
12 September 2012, 19:00
- PANEL DISCUSSION with Zuzanna Janin at the Hoffmann Sammlung, Berlin
20 September 2012, 17:00

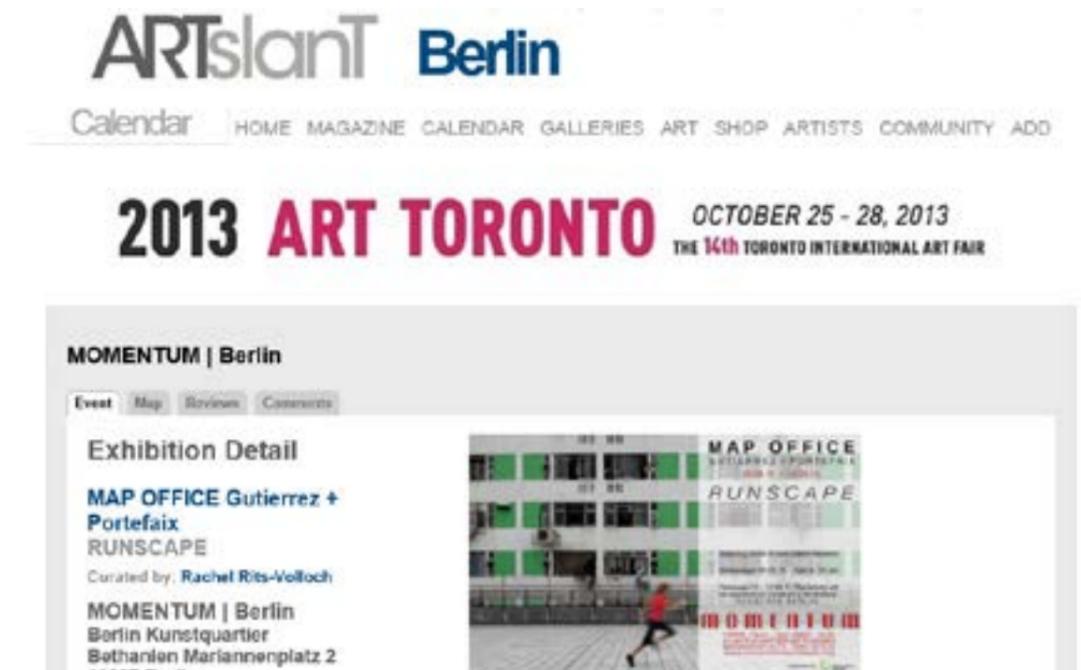
ZUZANNA JANIN, MAJKA FROM THE MOVIE, 2009-2012, installation view, episodes
The WAY (meeting with Slavoj Zizek) & The Journey (meeting with Zygmunt Bauman)

WHERE: Artslant.com

WHEN: 2011

EVENT: Map Office

ONLINE: <http://www.artslant.com/ber/events/show/160508-runscape?tab=EVENT>



MAP OFFICE, RUNSCAPE

29.04 - 12.06 2011

Preview over Gallery Weekend, 29 April - 1 May, 12:00 - 19:00

Vernissage 6 May, 19:00 - 22:00

Finnisage 11-12 June.

The artists will be present to run a workshop: RUNSCAPE Berlin
Laurent Gutierrez and Valérie Portefaix are MAP OFFICE, a Hong Kong based team of artists/architects whose interdisciplinary practice addresses how we subvert and appropriate space. RUNSCAPE (2010) is a political response to the current privatization and militarization of our cities. When running remains the only unbounded action

in the urban field, two runners defy all limits of physicality, racing through Hong Kong back alleys and left over spaces, revealing alternative routes to the globalized and controlled urban spaces while engaging with the perspectives and locations integral to the history of Hong Kong cinema. Following the fragmented course of images, a narrative unfolds the history of street fighting from the 19th century Parisian revolutions, 1968 and up to contemporary combat. VIRAL PROJECT (2003), at the height of the SARS hysteria, the artists document their journey driving circuitously through Europe, from Berlin to the 50th Venice Biennale. With the 54th Venice Biennale overlapping with this exhibition, it's time again to consider the processes of contagion - cultural and otherwise - at work throughout the world. This exhibition will finish with a workshop conducted by the artists. RUNSCAPE Berlin will undertake a mapping of Berlin through sequences of films shot in Berlin.

WHERE: Daz.de

WHEN: 29.06.2012

EVENT: Map Office

ONLINE: http://www.daz.de/sixcms/detail.php?object_id=&area_id=34&id=6485935&template_id=46&lang=de

Deutsches Architektur Zentrum **DAZ**
Das Zentrum des Deutschen Architekten

Ausstellung // Das Numen Momentum // bis 10.11.2013
3. Gespräch Face to Face // 28.10.2013 // 19 Uhr

Programm	DAZ Info	Newsletter	DAZ Freundeskreis	Publikationen	Vermietung
Abosell Kalender	Profil & Team Anfahrt Impressum	Anmeldung Archiv	Unternehmen Links	Kataloge Downloads	Mitglieds Räume Ausstellung & Service Referenzen Anfrage



MAP OFFICE

29.6.2012: Film und Vortrag // 19 Uhr // DAZ

MAP OFFICE - die französischen Architekten Valerie Portefaix und Laurent Gutierrez - arbeiten seit 1997 an Konzepten von Räumlichkeit und Mobilität in der zeitgenössischen Stadt und Landschaft. Im DAZ startet MAP OFFICE die neue Filmproduktion RUNSCAPE BERLIN mit einer Montage von Ausschnitten aus dem Berliner Film. Berlin wird als Versuchsraum gesehen, in dem sich physische Stadt und Filmszenarien in den vergangenen 100 Jahren von „M“ bis „Lola rennt“ immer wieder miteinander verwoben haben. RUNSCAPE BERLIN entfaltet durch die Augen eines Läufers und die Perspektive des Films eine neue Lesart der Stadt.

Anlässlich der öffentlichen Präsentation am 29. Juni 2012 im DAZ wird die RUNSCAPE HONGKONG

“Das Numen Momentum” ist wieder geöffnet!

Mi - So // 14 - 19 Uhr

29.6.2012: Film und Vortrag // 19 Uhr // DAZ

MAP OFFICE - die französischen Architekten Valerie Portefaix und Laurent Gutierrez - arbeiten seit 1997 an Konzepten von Räumlichkeit und Mobilität in der zeitgenössischen Stadt und Landschaft. Im DAZ startet MAP OFFICE die neue Filmproduktion RUNSCAPE BERLIN mit einer Montage von Ausschnitten aus dem Berliner Film. Berlin wird als Versuchsraum gesehen, in dem sich physische Stadt und Filmszenarien in den vergangenen 100 Jahren von „M“ bis „Lola rennt“ immer wieder miteinander verwoben haben. RUNSCAPE BERLIN entfaltet durch die Augen eines Läufers und die Perspektive des Films eine neue Lesart der Stadt.

Anlässlich der öffentlichen Präsentation am 29. Juni 2012 im DAZ zeigen wir RUNSCAPE HONGKONG (2010, 26 Min.), MAP OFFICE sprechen über „Running the Cities“ und zeigen erste Ergebnisse der neuen Produktion RUNSCAPE BERLIN. In englischer Sprache.

Mit freundlicher Unterstützung des Institut français. MAP OFFICE wird gefördert von Momentum Berlin und dem Goethe-Institut Hongkong.

WHERE: Hungaricum.de

WHEN: 25.08.2013

EVENT: Mass and Mess

ONLINE: http://www.hungaricum.de/de/screening?year=2013&day=25&month=08&template=bbi_institute_sub&link=

The screenshot shows the website interface for Hungaricum.de. At the top, there is a navigation bar with 'BALASS INSTITUT STARTSEITE', a search field, and links for 'NEWSLETTER', 'KONTAKT', and 'ARCHIV'. The main content area features a news item titled '14.04.-30.05.2013 | SCREENING Mass and Mess'. The text describes the 'SKY SCREEN' program by MOMENTUM, .CHB, and TRAFÓ, which presents an international program at three different locations. It mentions that in Berlin, the program is shown at the Ullsteinhaus, Rosenthaler Platz, and the National Art School. The event is curated by David Szóder and focuses on Hungarian animation and media art. Below the text, there is a list of 'Veranstaltungsorte und Screenings' with dates and times for various locations. Two small images are shown at the bottom of the article. On the right side, there is a 'CALENDAR' showing the date '25' and a list of 'EVENTS' and 'BANNERS'.

SCREENING Mass and Mess

MOMENTUM, .CHB und TRAFÓ, die neue Kunsthalle in Szczecin/Stettin, präsentieren das erste internationale SKY SCREEN-Programm von MOMENTUM an drei verschiedenen Orten: zu ein und derselben Zeit verwandelt SKY SCREEN seine Gastgeber in eine sich ständig verändernde Leinwand für zeitgenössische Kunst und bringt qualitative Videokunst aus abgedunkelten Galerieräumen und Museen raus auf die Straßen, wo sie für jedermann sichtbar ist und das öffentliche Interesse für die Kunst

der Gegenwart weckt.

In Berlin wird SKY SCREEN an MOMENTUMS üblichen Standort mit Blick auf den Rosenthaler Platz sowie auf der Medienfassade des Collegium Hungaricum Berlin neben der Museumsinsel stattfinden. In Stettin blickt SKY SCREEN über die National Art School in einem von Künstlern betriebenen Project Space.

MASS AND MESS – die diesjährige Ausgabe des SKY SCREEN-Programms – wird von David Szauder kuratiert und setzt den Fokus auf ungarische Animations- und Medienkunst. MASS AND MESS eröffnet in Verbindung mit der ersten Ausstellung des TRAFO in Stettin und dem Gallery Weekend in Berlin mit Arbeiten von: David Mozny, Eva Magyarosi, György Kovásznai, István Horkay, Bart Hess, Adam Magyar.

Veranstaltungsorte und Screenings:
Collegium Hungaricum Berlin (.CHB)

14.04. (20:00 - 23:00)

18.-21.04. (je 20:00 - 23:00)

26.-28.04. (je 20:00 - 22:00)

03.-05.05. (20:00 - 22:00)

17.-18.05. (20:00 - 22:00)

24.-25.05. (20:00 - 22:00)

Uslu Airlines, Rosenthaler Platz, Berlin

14.04.-30.05. (je 20:00 - 4:00) Mehr Informationen hier.

TRAFO | Baltic Contemporary at Odra Zoo, Szczecin, Poland

14.04.-30.05. (je 20:00 - 24:00 Montag bis Freitag | 20:00 - 2:00 Samstag bis Sonntag)

WHERE: Allevents.in

WHEN: 2013

EVENT: Missing Link

ONLINE: <http://allevents.in/berlin/missing-link-opening-next-sunday-10-march-at-19-00/610756348949806#>



MISSING LINK

10 March - 14 April 2013

Oswaldo Budet, Mariana Hahn, Hannu Karjalainen, Shonah Trescott

MISSING LINK is an exhibition showcasing new work by 4 international artists in the MOMENTUM Collection. Coming from Australia, Puerto Rico, Germany, and Finland, the link between the 4 artists in this exhibition is the Nordic landscape. MISSING LINK is an exhibition of artist's expeditions; both to and from the far north.

Traveling to the white stage few of us are privileged to see in a lifetime, MISSING

LINK shares stories woven in ice, testaments of a very real, very new and ever changing environment. The scenic vistas and harsh realities the artists find there tell of a brave new world and remind us all of the heavy human ties we all hold with this fragile and irreplaceable part of the world.

And traveling from Finland to Shanghai, the artist unearths a story of architectonic memories in the urban landscape. On the site of China's historical revision, urban upheaval, and the endless drive to modernity, the artist records a vista reminiscent of the colors and rhythms of the Nordic landscape.

MISSING LINK is the void in our knowledge which needs to be filled.

MISSING LINK is action.

MISSING LINK is inaction of the world general political systems to communicate vital information about how to deal with a world in the throes of climate crisis,

MISSING LINK is the space where we can make a shift; to engage creativity to address the causes of climate change and our technocratic society's addiction to fossil fuels.

MISSING LINK is the place where we can inspire one to think differently about the natural system and world we inhabit.

MISSING LINK is a space in MOMENTUM where we can all take part in an imaginative, insightful and meaningful dialogue to conjure new and resilient futures.

MISSING LINK is a story woven in ice far in the North that is shrouded in secrecy and corruption

MISSING LINK is a group of people dealing with a cultural response to our surroundings

MISSING LINK is the silence of the break in a chain of climatic events which effect us all

MISSING LINK is the term for the necessary condition the artist has to find themselves in, in order to be able to investigate. It is a proposition to the artist. If nothing would be missing, one wouldnt have to make art.

WHERE: Artipool.de

WHEN: 2013

EVENT: Missing Link

ONLINE: <http://www.artipool.de/ausstellungansicht.cfm?ausstellungsid=24684>



Ausstellung in Berlin "MISSING LINK"

KünstlerIN: Oswaldo Budet, Mariana Hahn, Hannu Karjalainen, Shonah Trescott
Zeitraum: 10.03.2013 bis 14.04.2013

MISSING LINK
Opening 10 March, 7-10pm
10 March - 14 April 2013

Oswaldo Budet, Mariana Hahn, Hannu Karjalainen, Shonah Trescott

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Traveling to Norway and the Arctic, the white stage few of us are privileged to see, MISSING LINK shares stories woven in ice, testaments of a very real, very new and ever changing environment. The scenic vistas and harsh realities the artists find there tell of a brave new world and remind us all of the heavy human ties we hold with this fragile and irreplaceable part of the world. And traveling from Finland to Shanghai, the artist unearths a story of architectonic memories in the urban landscape. On the site of China's historical revision, urban upheaval, and the endless drive to modernity, the artist records a vista reminiscent of the colours and rhythms of the Nordic landscape.

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Öffnungszeiten:
13:00 - 19:00

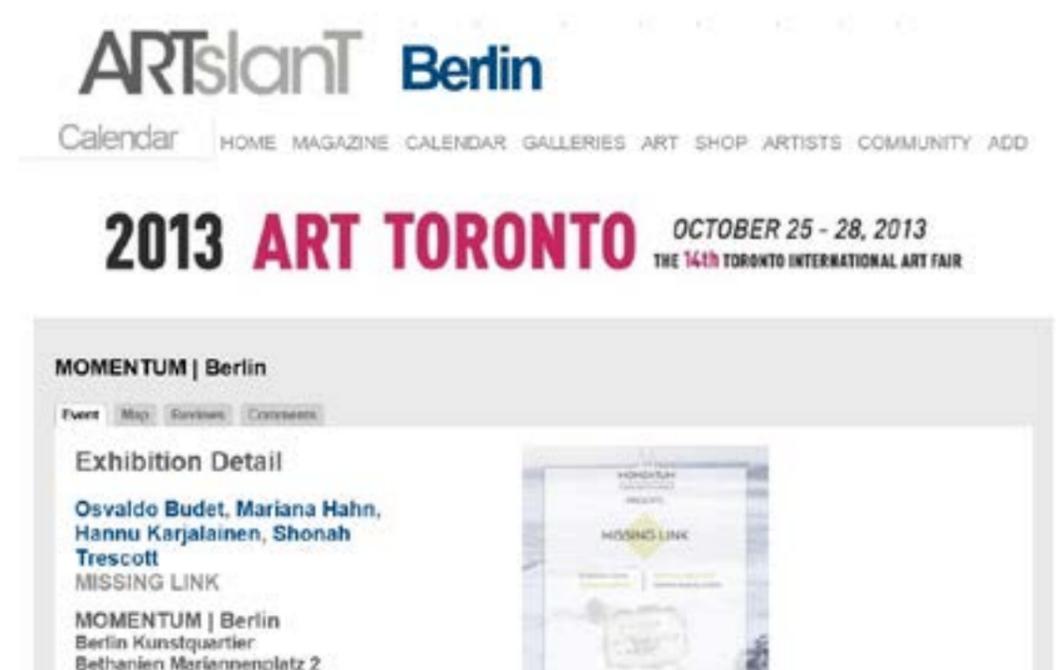
Internetadresse: www.momentumworldwide.org
Bitte vergewissern Sie sich bezüglich der Aktualität dieser Informationen beim Veranstalter.

WHERE: Artslant.com

WHEN: 2013

EVENT: Missing Link

ONLINE: <http://www.artslant.com/ber/events/show/266130-missing-link>



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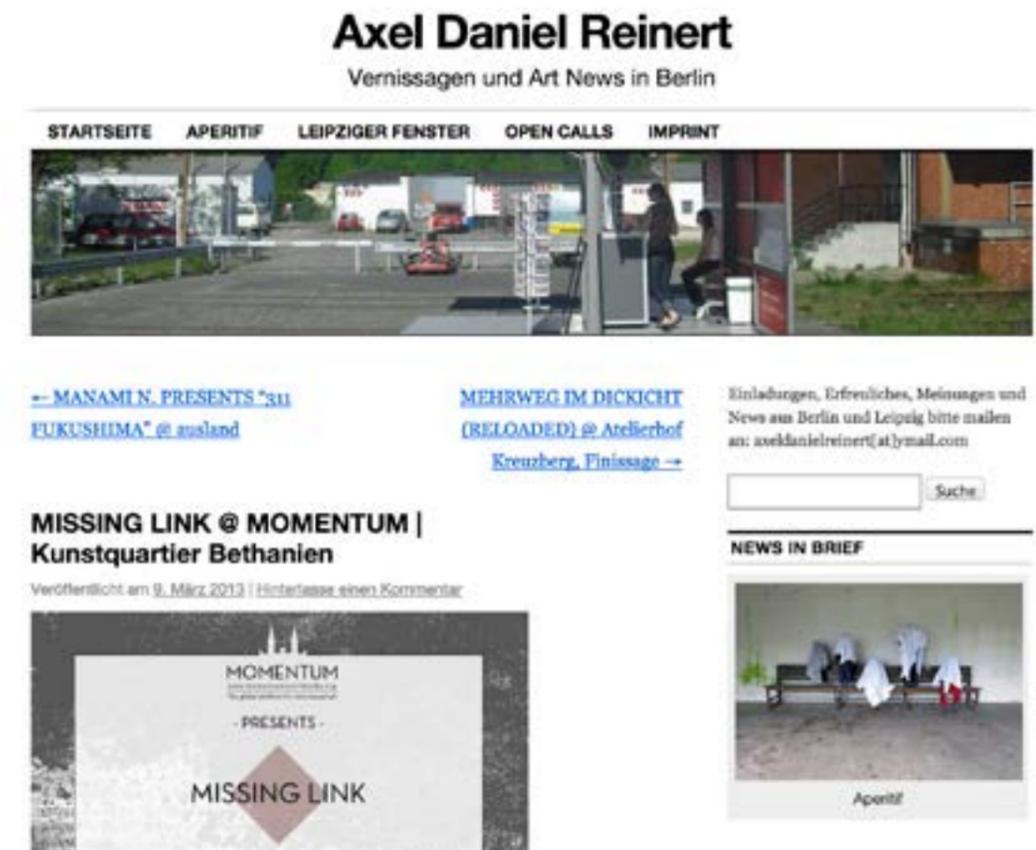
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WHERE: [Axeldanielreinert.wordpress.com](http://axeldanielreinert.wordpress.com)

WHEN: 09.03.2013

EVENT: Missing Link

ONLINE: <http://axeldanielreinert.wordpress.com/2013/03/09/missing-link-momentum-kunstquartier-bethanien/>



MISSING LINK

@ MOMENTUM | Kunstquartier Bethanien

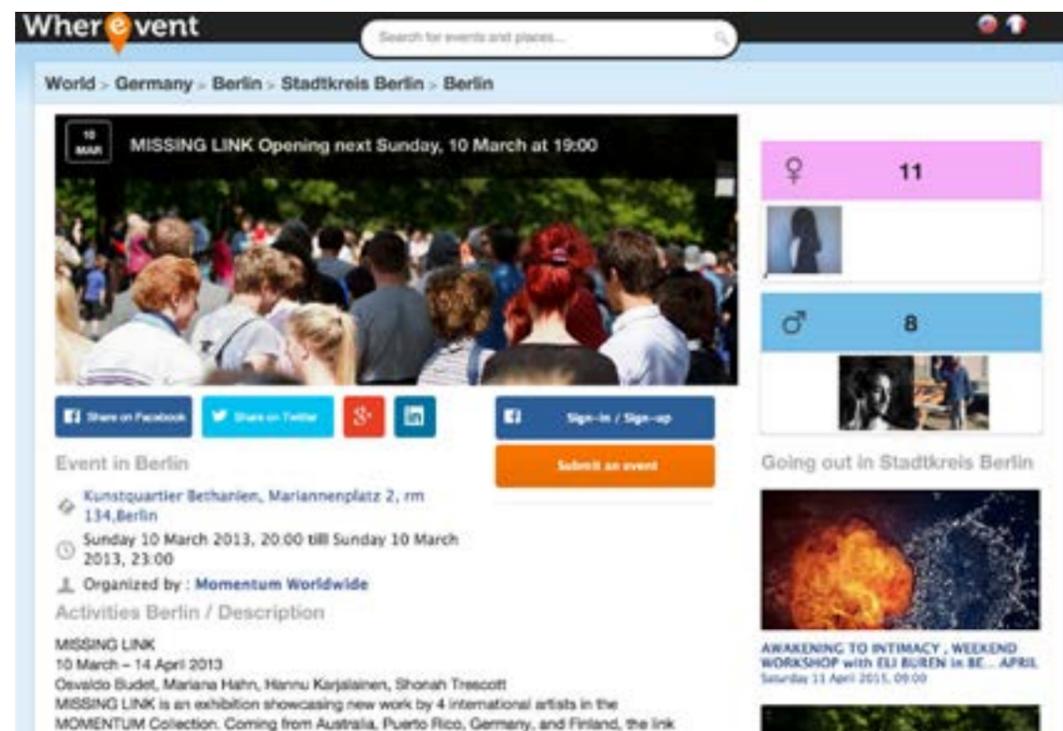
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WHERE: Wherevent.com

WHEN: 10.03.2013

EVENT: Missing Link

ONLINE: <http://www.wherevent.com/detail/Momentum-Worldwide-MISSING-LINK-Opening-next-Sunday-10-March-at-19-00>



MISSING LINK

10 March - 14 April 2013

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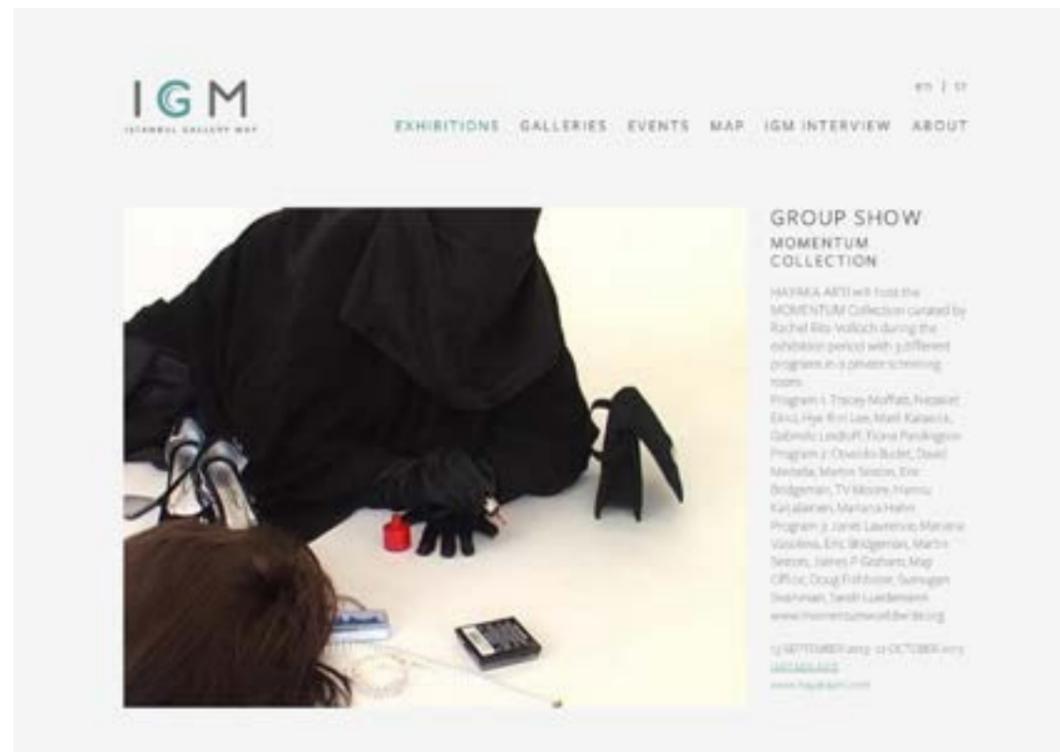
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WHERE: Istanbulgallerymap.com

WHEN: 2013

EVENT: MOMENTUM Collection

ONLINE: <http://www.istanbulgallerymap.com/en/exhibition/momentum-kolleksiyonu>



HAYAKA ARTI will host the MOMENTUM Collection curated by Rachel Rits-Volloch during the exhibition period with 3 different programs in a private screening room.

Program 1: Tracey Moffatt, Nezaket Ekici, Hye Rim Lee, Mark Karasick, Gabriele Leidl-
loff, Fiona Pardington

Program 2: Osvaldo Budet, David Medalla, Martin Sexton, Eric Bridgeman, TV Moore,
Hannu Karjalainen, Mariana Hahn

Program 3: Janet Laurence, Mariana Vassileva, Eric Bridgeman, Martin Sexton, James
P Graham, Map Office, Doug Fishbone, Sumugan Sivanesan, Sarah Luedemann

WHERE: Berlinartlink.com

WHEN: 11.09.2012

EVENT: MOMENTUM talk @ Berlinische Galerie

ONLINE: <http://www.berlinartlink.com/2012/09/11/berlin-art-week-art-fairs-and-event-selects/>



MOMENTUM TALK AT BERLINISCHE GALLERIE - www.berlinischegalerie.de

Thomas Eller will speak to Cassandra Bird and Rachel Rits- Volloch from Momentum Berlin at the Berlinische Gallery. Momentum, which was created in Sydney in 2010, and secondly, in Berlin in 2011, is a self-described “global platform for time-based art.” It invites artists and galleries to exhibit in Berlin, creating an international network. The scheduled talk is part of a series by the Berlinische Gallery entitled “Demonstrate!” which invites participants to discuss practices, concepts, and projects in art.

Talk: September 12; 7 pm

Museum Cafe at Berlinische Galerie

Admission free; Talk is in English

Alte Jakobstraße 124

WHERE: Gallerytalk.net

WHEN: 2012

EVENT: MOMENTUM talk @ Berlinische Galerie

ONLINE: http://www.gallerytalk.net/ai-tec_event/diskussionevent-momentum-worldwide-berlinische-galerie?instance_id=



Diskussion/Event: Momentum Worldwide @ Berlinische Galerie

Ausstellung: 12.09.12 - 12.09.12 Diskussion: 12.09.12, 19:00

Film, Video

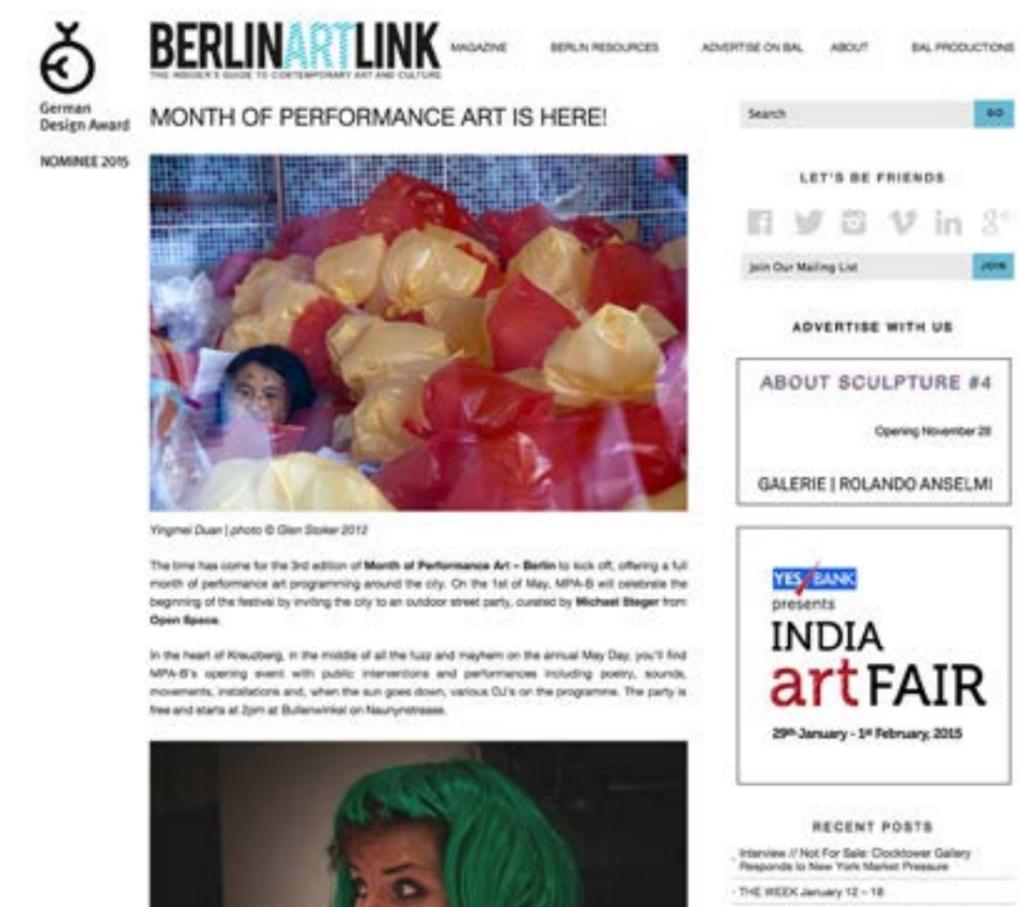
Die gemeinnützige Institution „Momentum“ versteht sich als eine globale Plattform für „zeit-basierte Kunst“ und lädt regelmäßig internationale Künstler, Akteure und Galerien ein, sich in Berlin zu präsentieren. Verschiedene Formate rund um Film und Video fordern dazu auf mediale Grenzen auszuloten und aktuelle mediale Fragestellungen zu diskutieren. Das Gespräch am 12.9 im Rahmen der Talk-Reihe „Demonstrate!“ präsentiert Berliner Akteure, ihre Konzepte und ihre Visionen. Wie ist es um die künstlerische Auseinandersetzung mit sich verändernden kulturellen Räumen bestellt?

WHERE: Berlinartlink.com

WHEN: 30.04.2013

EVENT: Month of Performance Art

ONLINE: <http://www.berlinartlink.com/2013/04/30/month-of-performance-art-is-finally-here/>



MONTH OF PERFORMANCE ART IS HERE!

30.Apr.2013

The time has come for the 3rd edition of Month of Performance Art - Berlin to kick off, offering a full month of performance art programming around the city. On the 1st

of May, MPA-B will celebrate the beginning of the festival by inviting the city to an outdoor street party, curated by Michael Steger from Open Space.

In the heart of Kreuzberg, in the middle of all the fuzz and mayhem on the annual May Day, you'll find MPA-B's opening event with public interventions and performances including poetry, sounds, movements, installations and, when the sun goes down, various DJ's on the programme. The party is free and starts at 2pm at Bullenwinkel on Naunynstrasse.

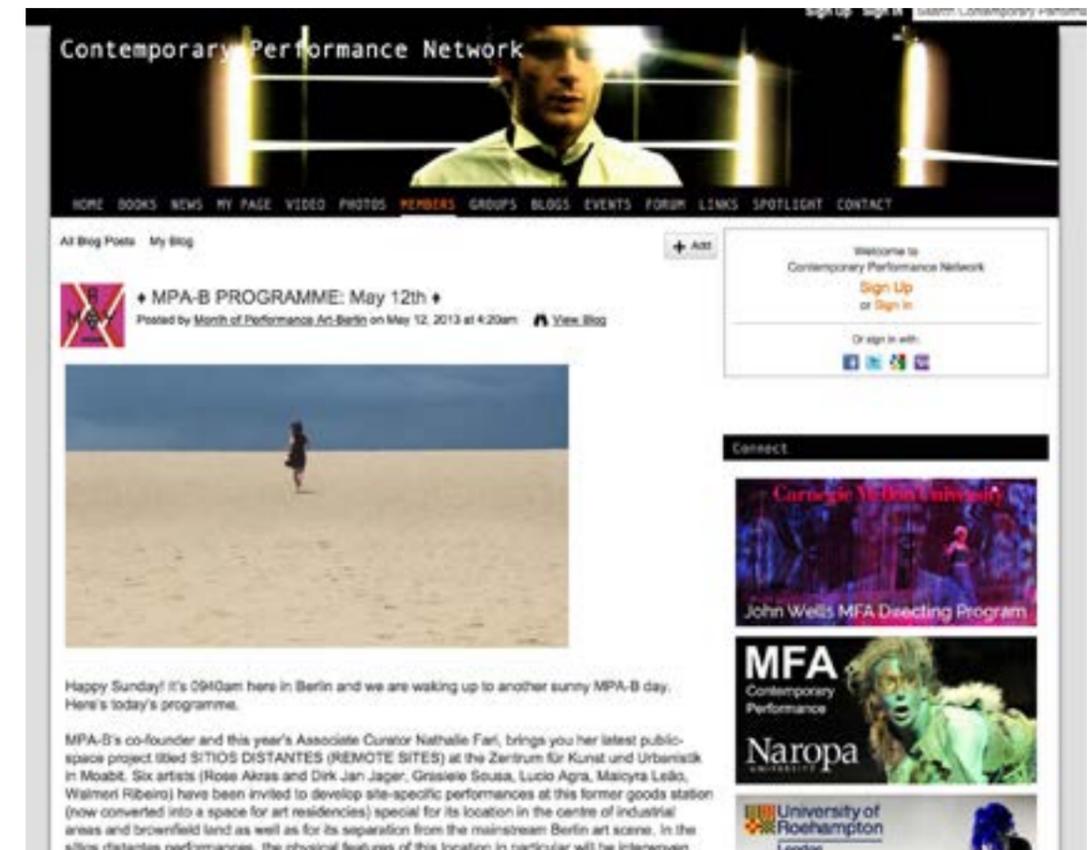
After this proper introduction event party, MPA-B begins the rest of its 31-day programming with performances such as Ballad of Skinny Lattes, Brick Moon, Water, Fixation and Gender and the City + Fil Conducteur.

WHERE: Contemporaryperformance.org

WHEN: 12.05.2013

EVENT: Month of Performance Art

ONLINE: <http://contemporaryperformance.org/profiles/blogs/mpa-b-programme-may-12th>



MPA-B PROGRAMME: May 12th

Posted by Month of Performance Art-Berlin on May 12, 2013 at 4:20am

Happy Sunday! It's 0940am here in Berlin and we are waking up to another sunny MPA-B day. Here's today's programme.

MPA-B's co-founder and this year's Associate Curator Nathalie Fari, brings you her latest public-space project titled SITIOS DISTANTES (REMOTE SITES) at the Zentrum für Kunst und Urbanistik in Moabit. Six artists (Rose Akras and Dirk Jan Jager, Grasiela Sousa, Lucio Agra, Maicyra Leão, Walmeri Ribeiro) have been invited to develop site-specific performances at this former goods station (now converted into a space for art residencies) special for its location in the centre of industrial areas and brown-field land as well as for its separation from the mainstream Berlin art scene. In the *sítios distantes* performances, the physical features of this location in particular will be interwoven with fictitious and imaginary elements. Watch the artists from 16:00-20:00 and follow its post-performance discussion on topics such as Site-Specific, Site-Responsive and Site-Related, with ZKU artists-in-residence Ilya Noe (also MPA-B Associate Curator), Andy Houston and Miodrag Kuc, from 20:30 to 23:00.

MOMENTUM at Kunstquartier Bethanien continues its Performance Sundays entitled Works On Paper. This exhibition series inverts usual assumptions, inviting performance artists to use paper both as form and as content; not as a blank slate upon which to create, but as a dynamic building block with which to create. Today you can see the work of Sarah Lüdemann and Adrian Brun, "Blind Spot" (13:00 - 17:00), Catherine Duquette, "On Presence | On Paper" (17:15 - 18:15) and Emi Hariyama and Mariana Moreira, "Impermanence" (18:30 - 19:00) - free entrance

If you are interested in ethe-real performance art then tune in today between 20:00-21:00 on the artist-run and independent radio station REBOOT.FM, where Associate Curator Mike Hentz will bring you his latest episode of RADIOSHOW PERFORMANCE, a platform created specifically for MPA-B 2013 for discourses, contributions and statements on performance art. FREQUENCIES: 88,4 MHz in Berlin & 90,7 MHz in Potsdam / ONLINE: reboot.fm

From our series of ongoing projects, WHOLE BODY TREATMENT #4 with Sara Hamming and Tine Byrdal (DK) (part of Camilla Graff Junior Creating Context, Neukölln series) continues for its second, and final day. This is a performance inspired by therapeutic situations and involves only the performer and one audience member at the time.

If you have missed early this morning's participatory video work titled BREAKFAST WITH THE SUN with visual artist Magda Mrowiec, which took place today at 05:00am at Lohmühlenbrücke, you can read a review later in the week by blogger Lizzie Stevens.

Meanwhile MPA OPEN, the 48hr performance art marathon, closes its programme today at 18:00 after having hosted 64 very different projects (and not always just performance art projects) during the course of the last two days. More reviews of some the performances that took place there, will be posted on our blog soon. Meanwhile you can read a snippet and watch a video about MPA OPEN performer Anna Semenova, by bloggers Andrew & Caitlin Webb-Ellis, here: <http://www.facebook.com/l.php?u=http%3A%2F%2Fwww.mpa-blog.tumblr.com&h=yAQF5Tkil&s=1www.mpa-blog.tumblr.com>

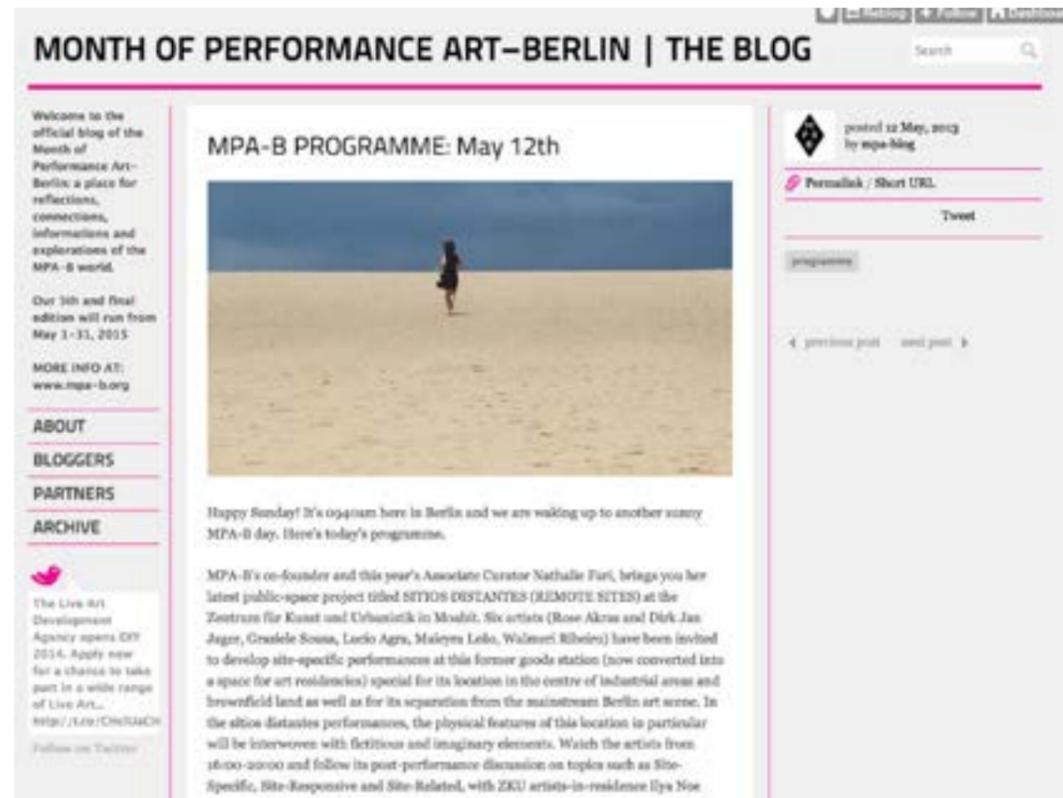
And YOU'RE A BIG BOY NOW (OR RAUSCHENBERG IST TÖDLICH) with Ivy Castellanos, Valerie Kuehne, Anya Liftig, Brian McCorkle, Esther Neff, Adam Overton and Hector Canonge continues to operate a "diner" without respite at Grüntaler9 in Wedding, dishing up edible and inedible options as visitors receive a menu from which they can order food, objects, and time-based items.

WHERE: Mpa-blog.tumblr.com

WHEN: 12.05.2013

EVENT: Month of Performance Art

ONLINE: <http://mpa-blog.tumblr.com/post/50236828329/mpa-b-programme-may-12th>



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WHERE: Schablonensammler.net

WHEN: 2012

EVENT: Out of the black

ONLINE: <http://www.schablonensammler.net/reh-kunst/exhibitions-2/out-of-the-black/>



11.01.2012 -27.01.2012

Out of the black

Regina de Miguel, Sam Smith, Kim Westerström

kuratiert von Lauren Reid

Lauren Reid freut sich, ihre erste selbstständig kuratierte Ausstellung Out of the black bei REH KUNST präsentieren zu können. Mit der Ausstellung wird auch die REH KUNST, nach ausgiebigen Renovierungen, wieder eröffnet. REH KUNST ist eine Raumerweiterungshalle, die seit Mitte der 60er Jahre in der ehemaligen DDR entwickelt wurde. Sie besteht aus mehreren Segmenten, die sich ausziehen lassen, so dass die Halle von 2 auf 16 Meter Länge ausgezogen werden kann.

In Anlehnung an die expandierende architektonische Form der REH KUNST, bezieht sich die Ausstellung, im metaphorischen Sinne, auf ein Teleskop.

Teleskope sammeln und bündeln Lichtwellen von entfernte Objekte um Vorgänge besser beobachten zu können. Die Vision des Universums hat uns lange mit der Frage beschäftigt was sich jenseits der konkreten und erkennbaren Vorstellung unserer Existenz verbirgt und dies auf die Zukunft der Menschheit projiziert. Umgekehrt – Auf Grund der Zeit, die das Licht benötigt, bis es unsere Augen erreicht, sehen wir, wenn wir in den Kosmos hinausschauen, in Wirklichkeit die Vergangenheit. Aus diesem Grund fungieren Teleskope als Zugang zu anderen Raum- und Zeitdimensionen, die aber Fragen über die entstehenden Lücke zwischen unserer gelebten Realität, den vorstellbaren Möglichkeiten und derer Darstellungen aufwirft.

Die Ausstellung bringt drei Künstler aus verschiedenen Erdteilen zusammen, welche das Universum betrachten und gleichzeitig die Teleskoplinse drehen, um somit ein tieferes Verständnis seiner Selbst und unserer Position in der Welt zu gewinnen. Regina de Miguel (Spanien, 1977) Nach einjähriger Forschung wird de Miguel ihre Arbeit Nouvelle Science Vague Fiction präsentieren: Ein Zwei-Kanal-Video, das die Beziehung zwischen wissenschaftlicher Analyse, der Wahrnehmung und dem Bewusstsein untersucht. Das Stück soll den Betrachter zum Nachdenken bringen - über den Weltuntergang, den Klang eines schwarzen Loches, die Visionen eines verschwindenden und wieder erscheinenden slowenischen Sees, sowie der Wiederherstellung des Raumschiffes "Solaris" aus dem gleichnamigen Film von 1972. De Miguel hat an zahlreichen Ausstellungen teilgenommen, darunter Einzelausstellungen im Bastero Cultural Centre in San Sebastian und in MUSAC, Leon (2008). Neben einer Reihe von Messen und Biennalen hat sie 2011 an der Art Basel Miami teilgenommen. Ihre Arbeiten sind im Museum of Contemporary Art, der Reina Sofia und anderen bekannten Sammlungen vertreten. aufbewahrt. De Miguel wird durch die Maisterravalbuena Gallery in Madrid und Valle Orti in Valencia repräsentiert.

Sam Smith (Australien, 1980) wird eine neue Arbeit, ein bewegtes Bild, vorstellen, das eine einzelne Haushaltsszene durch zwei Videokanäle widerspiegelt. Es wird mit einer 16mm Filmkamera von 1975 und einer aktuellen Digitalen Kamera gleichzeitig gefilmt. Die synchronisierten Handlungen eines einzelnen Protagonisten überbrücken die technische Zeitleere, die wesentlich für die Medien ist. Smith ist ein Video- und Installationskünstler und lebt in Berlin. In Australien hat er an zahlreichen Ausstellungen teilgenommen sowie auch international ausgestellt wie in 2011 bei 3+1 Arte Contemporanea, Lissabon / Momentum Worldwide, Berlin / Art Gallery of New South Wales,

Sydney.

Kim Westerström (Schweden, 1979) wird eine standortspezifische Installation, Window projector and magnifying blinds (2010) zeigen, in der er persönliche gesammelte Objekte verwendet. Westerström vereinigt das tiefe Persönliche mit dem Konzeptionellen, indem er das Gedächtnis, die Zeit und unsere Beziehung zu unserer Umgebung untersucht. Westerström arbeitet mit zeitbasierenden Medien, Installation, Fotografie und Klang. Momentan ist er bei GlogauAIR, in Berlin tätig und hat bei Solo- und Gruppenausstellungen in ganz Europa teilgenommen.

Lauren Reid kommt aus Sydney, Australien, und arbeitet zur Zeit als eigenständige Kuratorin in Berlin. Viele ihrer Erfahrungen konnte sie in in Australien sammeln, wo sie an verschiedenen Projekten mitarbeitete. Auch international war sie tätig, unter anderem bei einer Wanderausstellung im Inneren eines Transporters in Melbourne (Each atom oft hat stone, Mel O'Callaghan, 2010). Darüber hinaus arbeitete sie für ein Ausstellungsprojekt einer Pop-up Gallery in Hong Kong (The Evo Project, Ben Quilty, 2011). Sie realisierte die Ausstellung Window space (2011) bei Grantpirrie Gallery in Sydney, eine der bekanntesten Galerien in Australien. Zur Zeit ist sie Stipendiatin im Node Centre for Curatorial Studies, wo sie die Ausstellung Conversations with shadows im Grimmuseum mitkuratier hat.

11.01.2012 -27.01.2012

Out of the black

**Regina de Miguel, Sam Smith, Kim Westerström
curated by Lauren Reid**

Lauren Reid is very pleased to present Out of the black at REH KUNST. This will be her first independently curated exhibition in Berlin and also marks the re-launch of REH KUNST following extensive renovations. REH KUNST is a 'Raumerweiterungshalle', a mobile expandable container, developed in the former DDR dating from the mid-sixties. It is made up of diminishing segments that can be telescoped out to create a space from 2 to 16 metres long.

Echoing the expanding architectural form of REH KUNST, the exhibition within will be imagined as a metaphorical telescope.

Visions of the universe have long caused us to wonder what is beyond our concrete and knowable realm of existence and to project into the future of humankind. Con-

versely, when we look out into the cosmos, what we are actually seeing is the past, due to the time that it takes for the light of distant stars to reach our eyes. Telescopes act as a lens or a portal to other dimensions of space and time that raise questions about the gap between our lived reality, imagined possibilities and their representation.

This exhibition draws together three artists from different corners of the globe who seek to contemplate the universe while simultaneously turning the lens around to gain a deeper understanding of self and our position in the world.

Regina de Miguel (Spain, 1977) Following 12 months of extensive research, de Miguel will be presenting *Nouvelle Science Vague Fiction*: a two-channel video that explores the connections between scientific analysis, perception and consciousness. The piece draws together musings on the end of the world, the sound of a black hole, visions of a disappearing and reappearing Slovenian lake, and recreations of the spaceship 'Solaris' from the 1972 film of the same title. De Miguel has exhibited extensively including solo shows at Bastero Cultural Centre, San Sebastián and MUSAC León (2008) as well as a number of fairs and biennials, most recently Art Basel Miami (2011). Her work is held in Museum of Contemporary Art, Reina Sofia and other significant collections. De Miguel is represented by Maisterravalbuena Gallery, Madrid and Valle Orti, Valencia.

Sam Smith (Australia, 1980) will be exhibiting a new moving image work that mirrors a single domestic scene across two video channels. Shot simultaneously on a 16mm film camera from 1975 and a current digital cinema camera, the synchronised actions of a solitary protagonist bridge the technological time void intrinsic to the media. Smith is a video and installation artist currently based in Berlin. He has exhibited extensively within Australia and internationally including most recently in 2011 at 3+1 Arte Contemporânea, Lisbon; Momentum Worldwide, Berlin and the Art Gallery of New South Wales, Sydney.

Kim Westerstöm (Sweden, 1979) will be working directly with the architecture of REH-Kunst to create a new site-specific piece for *Out of the black*. Using collected personal objects, he marries the deeply personal with the conceptual by investigating memory, time and our connection to our surroundings. Westerstöm works with time based media, installation, photography and sound. He is a recent resident at GlogauAIR, Berlin (2011) and has exhibited in solo and group exhibitions throughout Europe. Hailing from Sydney, Australia, Lauren Reid is an independent curator currently based

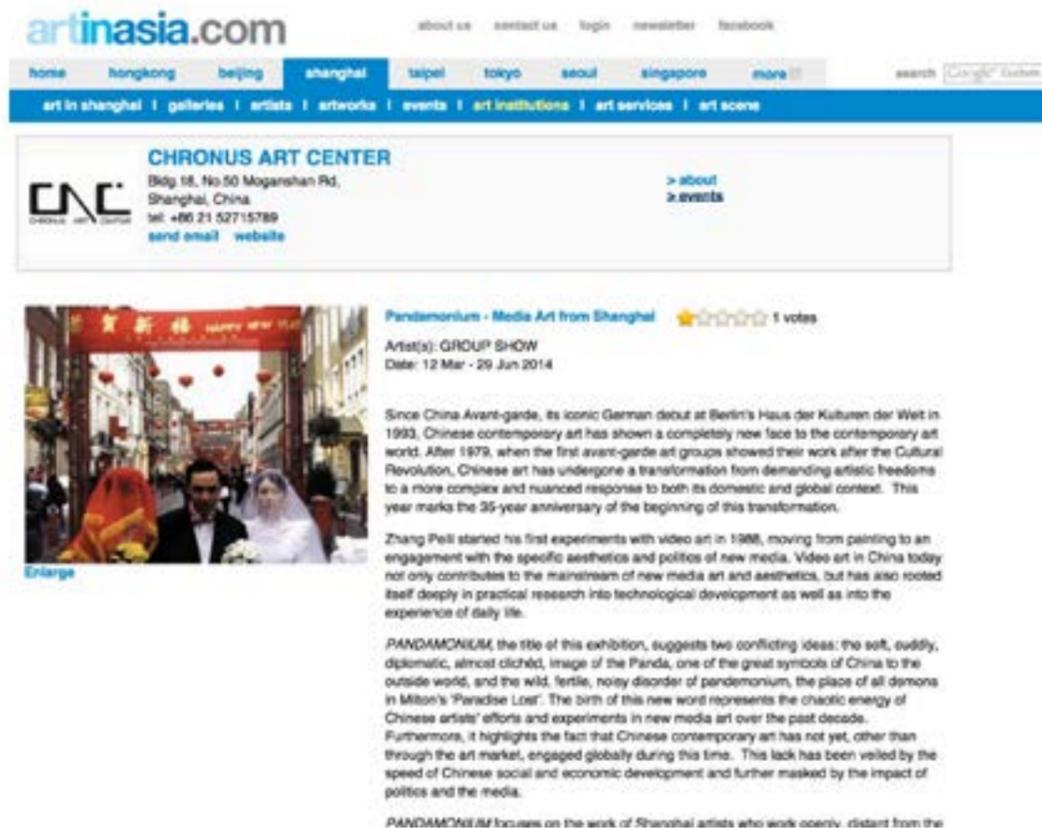
in Berlin. She has gained experience working on diverse projects within Australia and internationally including a travelling exhibition inside a truck in Melbourne (*Each atom of that stone*, Mel O'Callaghan, 2010) and a pop-up Gallery in Hong Kong (*The Evo Project*, Ben Quilty, 2011). She programmed the Window space for 2011 at Grantpirrie Gallery, Sydney, one of Australia's preeminent commercial spaces. More recently, following a residency at Node Centre for Curatorial Studies, she curated *Conversations with shadows* at the Grimmuseum.

WHERE: Artinasia.com

WHEN: 2014

EVENT: Pandamonium

ONLINE: <http://www.artinasia.com/institutionsDetail.php?view=7&catID=3&gallery-ID=2958&eventID=23508>



CHRONUS ART CENTER
Bldg 18, No 50 Moganshan Rd,
Shanghai, China
tel: +86 21 52715789
send email website

Pandamonium - Media Art from Shanghai ★★★★★ 1 votes
Artist(s): GROUP SHOW
Date: 12 Mar - 29 Jun 2014

Since China Avant-garde, its iconic German debut at Berlin's Haus der Kulturen der Welt in 1993, Chinese contemporary art has shown a completely new face to the contemporary art world. After 1979, when the first avant-garde art groups showed their work after the Cultural Revolution, Chinese art has undergone a transformation from demanding artistic freedoms to a more complex and nuanced response to both its domestic and global context. This year marks the 35-year anniversary of the beginning of this transformation.

Zhang Peili started his first experiments with video art in 1988, moving from painting to an engagement with the specific aesthetics and politics of new media. Video art in China today not only contributes to the mainstream of new media art and aesthetics, but has also rooted itself deeply in practical research into technological development as well as into the experience of daily life.

PANDAMONIUM, the title of this exhibition, suggests two conflicting ideas: the soft, cuddly, diplomatic, almost clichéd, image of the Panda, one of the great symbols of China to the outside world, and the wild, fertile, noisy disorder of pandemonium, the place of all demons in Milton's 'Paradise Lost'. The birth of this new word represents the chaotic energy of Chinese artists' efforts and experiments in new media art over the past decade. Furthermore, it highlights the fact that Chinese contemporary art has not yet, other than through the art market, engaged globally during this time. This lack has been veiled by the speed of Chinese social and economic development and further masked by the impact of politics and the media.

PANDAMONIUM focuses on the work of Shanghai artists who work openly, distant from the country's political centre in Beijing. The group of artists shown here are all engaged in experiments with new media introducing into Chinese art new creative ideas and aesthetic approaches. This exhibition addresses the first three generations of media artists in China. Starting with pioneers like Zhang Peili and Hu Jieming, working since the 1980s to break new ground with the technologies of media art, to the successes of the next generation, such as internationally acclaimed artist Yang Fudong, and moving on to their students, who are developing their own visual languages in response and in contrast to their pioneering teachers. The work of this youngest generation of artists will be premiered in Berlin for the first time. Berlin-based artists Thomas Eller and Ming Wong have also been invited to contribute to PANDAMONIUM by responding to these themes.

Pandamonium - Media Art from Shanghai

Artist(s): GROUP SHOW

Date: 12 Mar - 29 Jun 2014

Since China Avant-garde, its iconic German debut at Berlin's Haus der Kulturen der Welt in 1993, Chinese contemporary art has shown a completely new face to the contemporary art world. After 1979, when the first avant-garde art groups showed their

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The work selected for the show is largely on single screen projections, minimal and subtle expressions that will allow the Berlin public not only to see some of the strongest work now being made in Shanghai but also to sense the scale of transformation that is now running through the whole of Chinese contemporary art. PANDAMONIUM is especially proud to premiere new works by both Yang Fudong and Qui Anxiong. Artists: Feng Bingyi, Hu Jieming, Hu weiyi, Lu Yang, Qiu Anxiong, Ming Wong, Xu Wenkai (aaajiao), Xu Zhen, Yang Fudong, Yang Zhenzhong, Zhang Ding, Zhang Peili, Zhou Xiaohu.

WHERE: Hungaricum.de

WHEN: 2014

EVENT: Pandamonium

ONLINE: http://www.hungaricum.de/de/2011-12-16-16-59-37/800-01-04-05-gallery-weekend-interpixel-pandamonium-preview/?year=2014&day=3&month=12&template=bi_institute_sub&link



01.05.-18.05.2014 | GALLERY WEEKEND Interpixel//Pandamonium Preview

Foto: Tamás Komoróczy, Absolute absurd, 2012, 6'

Moholy-Nagy Galerie, Studio der Moholy-Nagy Galerie, Medienfassade
GALLERY WEEKEND im .CHB in Kooperation mit MOMENTUM Worldwide
PANDAMONIUM PREVIEW // INTERPIXEL

Anlässlich des Gallery Weekend Berlin widmet sich das .CHB in Zusammenarbeit mit MOMENTUM Worldwide wieder der Videokunst. PANDAMONIUM PREVIEW//INTERPIXEL umfasst eine Ausstellung, die ungarische und chinesische Videoarbeiten der letzten dreißig Jahre präsentiert, eine Performance sowie eine Paneldiskussion, die über die Grenzen dieser Kunstform hinausblickt.

Die Ausstellung PANDAMONIUM PREVIEW//INTERPIXEL präsentiert die charakteristischen Tendenzen der Budapester und Shanghaier Videokunst und der New Media Szene von den 80er Jahren bis heute. Die Schau begleitet die Pioniere – die auch den institutionellen Hintergrund der neuen Tendenzen begründeten – auf ihrem Weg zu neuen medialen und digitalen Darstellungsweisen und der Fortsetzung bzw. der Wandlung ihres geistigen Erbes in den Werken der nächsten zwei Generationen bis zu den Absolventen von heute. Das visuelle und thematische Spektrum der Arbeiten ist dabei sehr breit, was der fortwährenden Entwicklung der technischen Potenziale bzw. den wechselnden Aktualitäten entspricht.

Neben diesem Programm stellen sich während des Gallery Weekends auch zwei selbstständige Kunst-Projekte aus Budapest im .CHB vor:

ART MARKET aus Budapest plant eine größere Vorstellung von Berliner Künstlern während des Markets im September in Budapest und Gallery OUT OF HOME – aus Budapest zeigt Videoarbeiten vor dem .CHB.

Im Studio der Moholy Nagy-Galerie findet sich außerdem ein temporärer Salon der Galerie BSA (berlin selected artists) sowie ein Meeting Point.

PROGRAMM:

PANDAMONIUM PREVIEW // INTERPIXEL

Medienkunst aus Shanghai und Budapest

PANDAMONIUM PREVIEW

Medienkunst aus Shanghai

kuratiert von Rachel Rits-Volloch

Künstler:

Doublefly Art Center, Hu Jieming, Jia, Lu Yang, Qiu Anxiong, Xu Wenkai, Xu Zhen, Zhang Peili, Zhou Xiaohu, Zhang Ding

INTERPIXEL

Medienkunst aus Budapest

kuratiert von Fanni Magyar

Künstler:

Antimedia, Gábor Áfrány, Marianne Csáky, Marcell Esterházy, Roland Farkas, Dávid Gutema, Gusztáv Hámos, Tibor Horváth, Tamás Kaszás, Szabolcs KissPál, Krisztián Kristóf, Tamás Komoróczy, Léna Kútvölgyi, Miklós Mécs, András Ravasz, STRASSZ, János Sugár, Eszter Szabó, Dávid Szauder, Júlia Vécsei, Szabolcs Tóth-Zs., Pál Szacsva Y, Tamás Zádor

Eröffnung:

01.05.2014, 19:00 Vernissage

01.05.2014, 20:00 Untitled, Jia | Performance und Installation

01.05.2014, 20:30 InsideOut Screening

CHINA THROUGH THE LOOKING GLASS: SHANGHAI MEETS BEIJING

Panel Discussion in englischer Sprache

04.05.2014, 16:00-18:00

David Elliott und Li Zhenhua (Kuratoren der Ausstellung PANDAMONIUM: Media Art from Shanghai)

Thomas Eller and Andreas Schmid (Kurator der Ausstellung Die 8 der Wege: Kunst in Beijing)

Marianne Csáky (Medienkünstlerin) und Chris Moore (Herausgeber Randian China)

Moderiert von Drew Hammond (unabhängiger Kurator, Autor)

04.05.2014, 19:00 Untitled, Jia | Performance & Installation

04.05.2014, 20:30 InsideOut screening

InsideOut

Projektionen auf die Medienfassade des .CHB.

1 - 4 May 2014, 20:30 - 24:00

PANDAMONIUM InsideOut

Feng Bingy, Lu Yang, Yang Fudong, Qiu Anxiong, Zhang Ding

INTERPIXEL InsideOut

Marcell Esterházy, Tamás Komoróczy, András Ravasz, János Sugár, Dávid Szauder,

Tamás Zádor, Marianne Csáky

kuratiert von Rachel Rits-Volloch und Fanni Magyar

WHERE: Terheijne.net

WHEN: 22.09.2013

EVENT: Panel Discussion

ONLINE: <http://www.terheijne.net/panel-discussion-curating-performance-art-where-does-theatre-end-and-art-begin/>

MATHILDE TER HEIJNE | NEWS
CURRENT AND RECENT EVENTS

PANEL DISCUSSION: CURATING PERFORMANCE ART, WHERE DOES THEATRE END AND ART BEGIN



Panel Discussion: Curating Performance Art, Where Does Theatre End and Art Begin

Sunday, September 22, 2013, 16.00 - 18.00

Momentum

Kunstquartier Bethanien 134

Mariannenplatz 2, Kreuzberg, 10997 Berlin

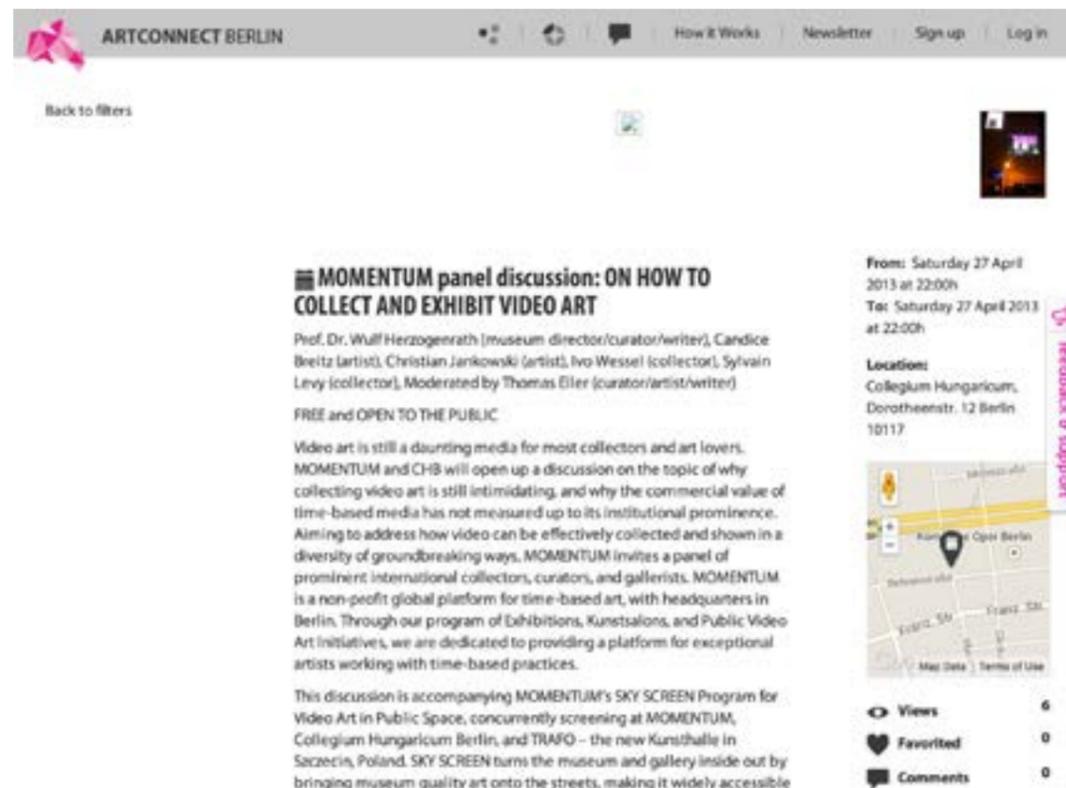
Mathilde ter Heijne will be a member of the panel, the premise of which is the trans-disciplinarity of performance art. Performance art crosses many boundaries, taking in elements of installation, video and even theatre and dance. The panel discussion will address if and how boundaries between the disciplines can still be drawn.

WHERE: Artconnectberlin.com

WHEN: 27.10.2013

EVENT: Panel Discussion

ONLINE: <http://artconnectberlin.com/MomentumWorldwide/events/6396>



MOMENTUM panel discussion: ON HOW TO COLLECT AND EXHIBIT VIDEO ART

Description

Prof. Dr. Wulf Herzogenrath (museum director/curator/writer), Candice Breitz (artist), Christian Jankowski (artist), Ivo Wessel (collector), Sylvain Levy (collector), Moderated by Thomas Eller (curator/artist/writer)

FREE and OPEN TO THE PUBLIC

Video art is still a daunting media for most collectors and art lovers. MOMENTUM and CHB will open up a discussion on the topic of why collecting video art is still intimidating, and why the commercial value of time-based media has not measured up to its institutional prominence. Aiming to address how video can be effectively collected and shown in a diversity of groundbreaking ways, MOMENTUM invites a panel of prominent international collectors, curators, and gallerists. MOMENTUM is a non-profit global platform for time-based art, with headquarters in Berlin. Through our program of Exhibitions, Kunstsalons, and Public Video Art Initiatives, we are dedicated to providing a platform for exceptional artists working with time-based practices.

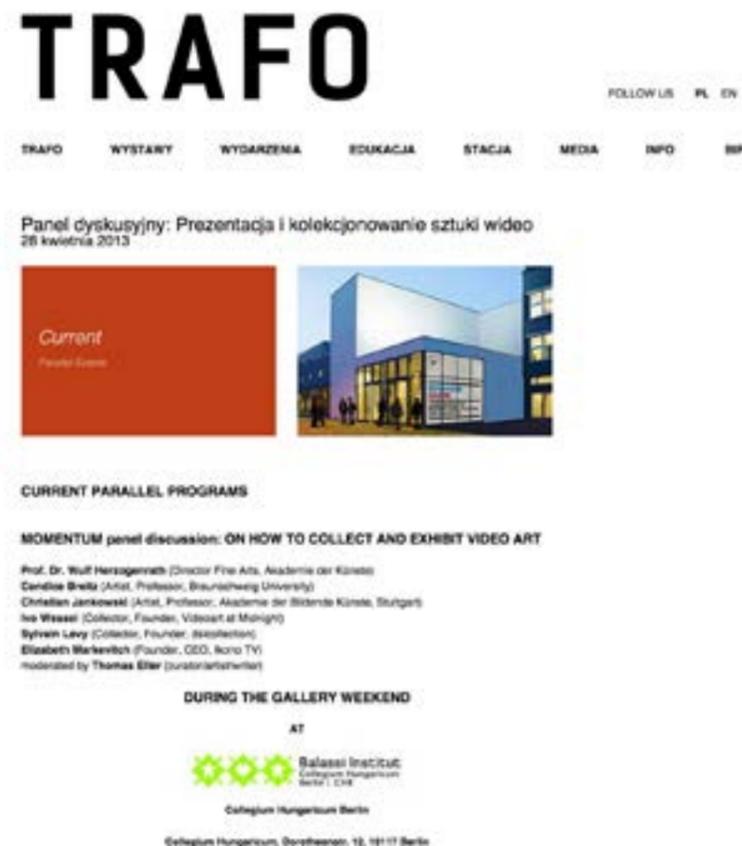
This discussion is accompanying MOMENTUM's SKY SCREEN Program for Video Art in Public Space, concurrently screening at MOMENTUM, Collegium Hungaricum Berlin, and TRAF0 - the new Kunsthalle in Szczecin, Poland. SKY SCREEN turns the museum and gallery inside out by bringing museum quality art onto the streets, making it widely accessible and building curiosity and public interest in contemporary art. In Berlin, SKY SCREEN can be viewed at our usual location at Uslu Airlines overlooking Rosenthaler Platz at the heart of Berlin's Gallery district, as well as on the media-facade of the Collegium Hungaricum on Museum Island. In Szczecin, SKY SCREEN overlooks the National Art School in an artist-run project space, Odra Zoo. This SKY SCREEN program, MASS AND MESS, is curated by David Szauder and focuses on Hungarian animation and media art. It opens in conjunction with the first TRAF0 exhibition in Szczecin, Christian Jankowski's Eye of Dubai at the National Museum in Szczecin, and with Gallery Weekend in Berlin.

WHERE: Trafo.org

WHEN: 28.04.2012

EVENT: Panel Discussion

ONLINE: <http://www.trafo.org/index/site/id/13>



MOMENTUM panel discussion: ON HOW TO COLLECT AND EXHIBIT VIDEO ART

Prof. Dr. Wulf Herzogenrath (Director Fine Arts, Akademie der Künste)
Candice Breitz (Artist, Professor, Braunschweig University)
Christian Jankowski (Artist, Professor, Akademie der Bildende Künste, Stuttgart)
Ivo Wessel (Collector, Founder, Videoart at Midnight)

Sylvain Levy (Collector, Founder, dslcollection)
Elizabeth Markevitch (Founder, CEO, Ikono TV)
moderated by Thomas Eller (curator/artist/writer)

DURING THE GALLERY WEEKEND
AT Collegium Hungaricum, Dorotheenstr. 12, 10117 Berlin
28 APRIL 2013 4:00 PM
- FREE and OPEN TO THE PUBLIC -

Video art is still a daunting media for most collectors and art lovers. During Berlin's Gallery Weekend, MOMENTUM and Collegium Hungaricum will open up a discussion on the topic of why collecting video art is still intimidating, and why the commercial value of time-based media has not measured up to its institutional prominence. MOMENTUM invites a panel of prominent scholars, international collectors, curators, and artists, who each in their own way are active in the field of video art, to address how video can be effectively collected and shown in a diversity of groundbreaking ways. Through the emergence of new technologies, new formats of displaying and presenting video art continue to arise. How do collectors, curators and artists respond to the growing diversity of available media? MOMENTUM is a non-profit global platform for time-based art, with headquarters in Berlin. Through our program of Exhibitions, Kunst Salons, and Public Video Art Initiatives, Residencies, and Collection, we are dedicated to providing a platform for exceptional artists working with time-based practices.

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Sczcecin, and with Gallery Weekend in Berlin.

PANELLISTS' BIOGRAPHIES

Prof. Dr Wulf Herzogenrath (born in 1944 in Rathenow/Mark Brandenburg) is a freelance curator and lives in Berlin. Herzogenrath took up his first position at the Folkwang Museum in 1973 at the age of 28, making him the then youngest director of a German Kunstverein to date. Following that, he worked from 1973 to 1989 for the Kölischer Kunstverein, Cologne. In 1976, Herzogenrath curated the first European exhibition showing works by the video pioneer Nam June Paik. In 1977, he was responsible for the video art at the documenta 6 and was also on the management committee for the documenta 8. In 1980, Herzogenrath collaborated with several colleagues to found the working committee of German art associations "Arbeitsgemeinschaft deutscher Kunstvereine," and was the chair for a period of ten years. From 1989 to 1994, Herzogenrath worked as chief curator for the Berliner Nationalgalerie and developed, among other things, the concept for the Hamburger Bahnhof in Berlin. Herzogenrath has been a member of the department of fine arts at the Akademie der Künste, Berlin since 2006 and has acted as its Director and member of the Academic Senate since 2012. Also in 2006, he was able to realise a project he had dreamt of for some time: "40jahrevideokunst.de" ("40yearsofvideoart.de"), an exemplary panorama selected from 59 historical and contemporary videos ranging from 1963 to the present and shown simultaneously in five museums.

Thomas Eller (born 8 September 1964) is a German visual artist and writer. Born and raised in the German district of Franconia he left Nürnberg in 1985 to study fine art at the Berlin University of the Arts. After his expulsion, he studied sciences of religion, philosophy and art history at Free University of Berlin. During this time he was also working as a scientific assistant at the Science Center Berlin for Social Research (WZB). From 1990 he exhibited extensively in European museums and galleries. In 1995 he obtained his greencard and moved to New York. Next he participated in exhibitions in museums and galleries in the Americas, Asia and Europe. In 2004 he moved back to Germany and founded an online arts magazine on the internet platform artnet. As managing director he developed the Chinese business team and was instituting several cooperations e.g. with Art Basel and the Federal German Gallery Association (BVDG). In 2008 he became artistic director of Temporäre Kunsthalle, Berlin.

Ivo Wessel (born in 1965 in Paderborn, Germany) lives and works in Berlin as a software developer and art collector. Since his early school years, he has had, in addition

to his engagement with computers and electronics, an interest in literature and contemporary – particularly video and conceptual – art. Works from his art collection have been shown in the Kaiserslautern, the Literaturhaus, Berlin, the Kunsthalle Kiel, the Kunstverein Göttingen, and at the Galerie der Stadt Sindelfingen. Wessel additionally writes books on the development and design of computer software, and has authored a book series, "Sur la lecture," in partnership with Reiner Speck and Michael Magner with the help of the German Marcel Proust Society. His publications also include works on iPhone programming and e-art-apps. In collaboration with Olaf Stüber, Wessel has established the video art series "Videoart at Midnight" at the Kino Babylon.

Sylvain Levy is the Founder and Director of the dslcollection of Contemporary Chinese art. The dslcollection, is a virtual museum, based in Paris, and is open to the public by way of innovative digital media and collaborative practices. The 21st century collector must think beyond established boundaries. Founded by Sylvain and Dominique Levy in 2005, the dslcollection is an art collection that embraces the discovery, study and promotion of the Chinese contemporary artistic and cultural production, be it paintings, sculpture, video art, installations or new media art. The key factors that differentiate the dslcollection are its unique acquisition policy and its use of the latest technology; through technology, the collection is able to achieve greater visibility, upon which to build a strong personality of its own. The dsl collection believes the internet and iPad could be interesting additions to traditional art spaces. The exhibiting principle behind a nomadic art collection, an app or a website is the same: "You do not wait for people to come to you, you go where people are." The ultimate goal is to create a sustainable identity for the collection within the international art world, a persona that is truly distinctive and not tied to its founding members. Already successfully applied to museums, this concept can just as easily be adopted by a private art collection, preventing its individual character and presence from fading away with the original collectors.

Candice Breitz is a Berlin-based South African artist who works primarily in video and photography. She has been a professor at the Braunschweig University of Art since 2007. Central to her work is the question of how an individual 'becomes' him or herself in relation to a larger community, be that community the immediate community that one encounters in family, or the real and imagined communities that are shaped not only by questions of national belonging, race, gender and religion, but also by the increasingly undeniable influence of mainstream media such as television, cinema and popular music. In recent years, solo exhibitions of Breitz's work have been hosted by the Kunsthau Bregenz (Austria), Temporäre Kunsthalle Berlin, Baltic Centre for

Contemporary Art (Newcastle), Palais de Tokyo (Paris), De Appel (Amsterdam), Musée d'Art Moderne Grand-Duc Jean (Luxembourg), Moderna Museet (Stockholm), Castello di Rivoli (Turin), Collection Lambert (Avignon), Louisiana Museum of Modern Art (Humlebæk), White Cube (London), Bawag Foundation (Vienna), San Francisco Museum of Modern Art, The Power Plant (Toronto), Pinchuk Art Centre (Kyiv), the Wexner Center for the Arts (Ohio), Queensland Art Gallery (Brisbane) and South African National Gallery (Cape Town).

The work of Christian Jankowski is a performance, which engages often unsuspecting collaborators to innocently collude with him, making them 'co-authors' of the final result, who often (sometimes inadvertently) participate in the very conceptualisation of the work. The collaborative nature of Jankowski's practice is paramount, as each participant unwittingly contributes his or her own texture. With Jankowski, there is as much emphasis on the journey as the destination, and the risks and chances inherent in his collaborations ultimately give surprising shape to the final works. The product of a generation that grew up with the ubiquity of film and television, its inherently populist influence is evident throughout Jankowski's work. Christian Jankowski lives and works in Berlin.

Elizabeth Markevitch is an art professional and the founder of ikono, an international platform of display and broadcasting visual arts. Markevitch started her career in the early eighties as assistant fashion editor for Vogue Hommes and has since served many roles in the art industry: head of the Art Fund, Artemis; head and founder of the art advisory department of J. Henry Schröder Bank; Senior Manager of the painting's department at Sotheby's. Markevitch works as an art consultant and has collaborated and curated a wide variety of special art events.

Her passion for exploring new ways to impart and display art while making it accessible to a wider audience became manifest in 1998, when she co-founded the online gallery eyestorm; projects such as „46664 - 1 Minute of Art to Aids“ in 2003 have since followed. Through the 2006 founding of ikono, a collaboration between art historians, curators and cameramen, with artists and art institutions, Markevitch's vision of building a visual bridge to the arts was realized: The whole world of art is brought to the homes of an international public, reached through the HDTV channels ikonoMENASA and ikonoTV as well as through the web portal www.ikono.org, which reaches 35 million households daily in Germany, Italy and 27 countries across Europe and bordering the Mediterranean Sea.

IN COLLABORATION WITH Collegium Hungaricum Berlin

The Collegium Hungaricum, founded in 1924, is a prominent multidisciplinary cultural institution dedicated to the exploration of art, science, technology and lifestyle in Berlin. The mission of the CHB is to actively stimulate discourse pertaining to current issues, ideas and concepts, in order to further enrich the dialogue surrounding the European cultural experience while simultaneously disseminating Hungarian culture through various events.

The institute has been operating since the Second World War and is regarded as leading a wide array of programming including concerts, literary events, book fairs, photo exhibitions, film screenings, festivals, art exhibitions, technical installations, symposiums, workshops, panel discussions while also hosting an in house public library with over 9000 individual pieces of varying media. The Neubau CHB is a five floor cubist building designed by Schweger Architects in 2007 with a focus on harmonizing trends in Hungarian and German modern design. The structure acts as a highly flexible media facade of which the possibilities for artistic interaction remain limitless.

The Collegium Hungaricum is a part of the Balassi Institute for the promotion of Hungarian culture and also acts as host to the Moholy-Nagy Galerie.

WHERE: Aaa.org.hk

WHEN: 05.06.2012

EVENT: Press Play

ONLINE: <http://www.aaa.org.hk/WorldEvents/Details/19902>



PRESS PLAY: New Perspectives in Contemporary Chinese Art

PRESS PLAY: New Perspectives in Contemporary Chinese Art brings six outstanding video works from the dslcollection to MOMENTUM | Berlin. Framed around the 3D exhibition curated by Martina Koppel Yang, MOMENTUM shows the video works featured in dslcollection's virtual museum. While the 3D film contextualizes these works

within the broader framework of the dslcollection and the development of Chinese contemporary art, MOMENTUM enables the experience of direct contact between the viewer and the artwork. PRESS PLAY: New Perspectives in Contemporary Chinese Art explores the balance between our experience of an artwork and the mediated document of that artwork. Presenting an innovative model of exhibition practice with a 3-dimensional immersive experience of a virtual museum, alongside the video works themselves, PRESS PLAY highlights the integral role of time in the experience of art. We need to give any artwork time to see it in all its complexity, to understand it on both a mental and emotional level. This is especially true in the case of time-based media, such as video art. As a collection needs to be heard, to be seen, and to be experienced in order to acquire meaning, the 3D film acts as a contextualising counterpoint to the works themselves, allowing them to be understood within the broader framework of the dslcollection.

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MOMENTUM
Kunstquartier Bethanien, 134
Mariannenplatz 2
Website: www.momentumworldwide.org

Artist/s
CAO Fei, LIANG Juhui, CUI Xiuwen, CHEN Chiehjen, ZHANG Peili, JIANG Zhi

Organiser/s
MOMENTUM, Berlin

WHERE: Gallerytalk.net

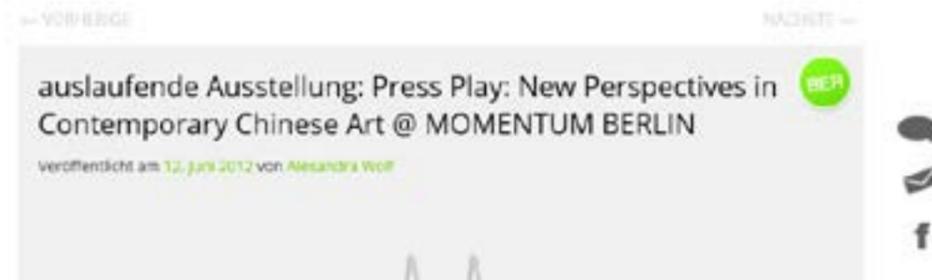
WHEN: 12.06.2012

EVENT: Press Play

ONLINE: <http://www.gallerytalk.net/2012/06/auslaufende-ausstellung-press-play-new-perspectives-in-contemporary-chinese-art-momentum-berlin.html>

gallerytalk.net
Onlinemagazin für zeitgenössische Kunst

X NEWS



Auslaufende Ausstellung: Press Play: New Perspectives in Contemporary Chinese Art @ MOMENTUM BERLIN

Veröffentlicht am 12. Juni 2012
von Alexandra Wolf

Der Kunstkalender für Berlin hat im Juni einiges an Großveranstaltungen zu bieten, sodass die Eröffnungen einzelner Galerieausstellungen (zumindest in dieser Woche) übersichtlich bleiben. Um trotz alledem eine Empfehlung für die kommenden Tage bis zum Wochenende zu geben, sein an dieser eine Ausstellungen vorgestellt, die ihre Pforten nun schließen wird.

Zum letzten Mal haben Sie heute die Gelegenheit Press Play: New Perspectives in Contemporary Chinese Art im MOMENTUM | Berlin (Kunstquartier Bethanien 134) zu besuchen.

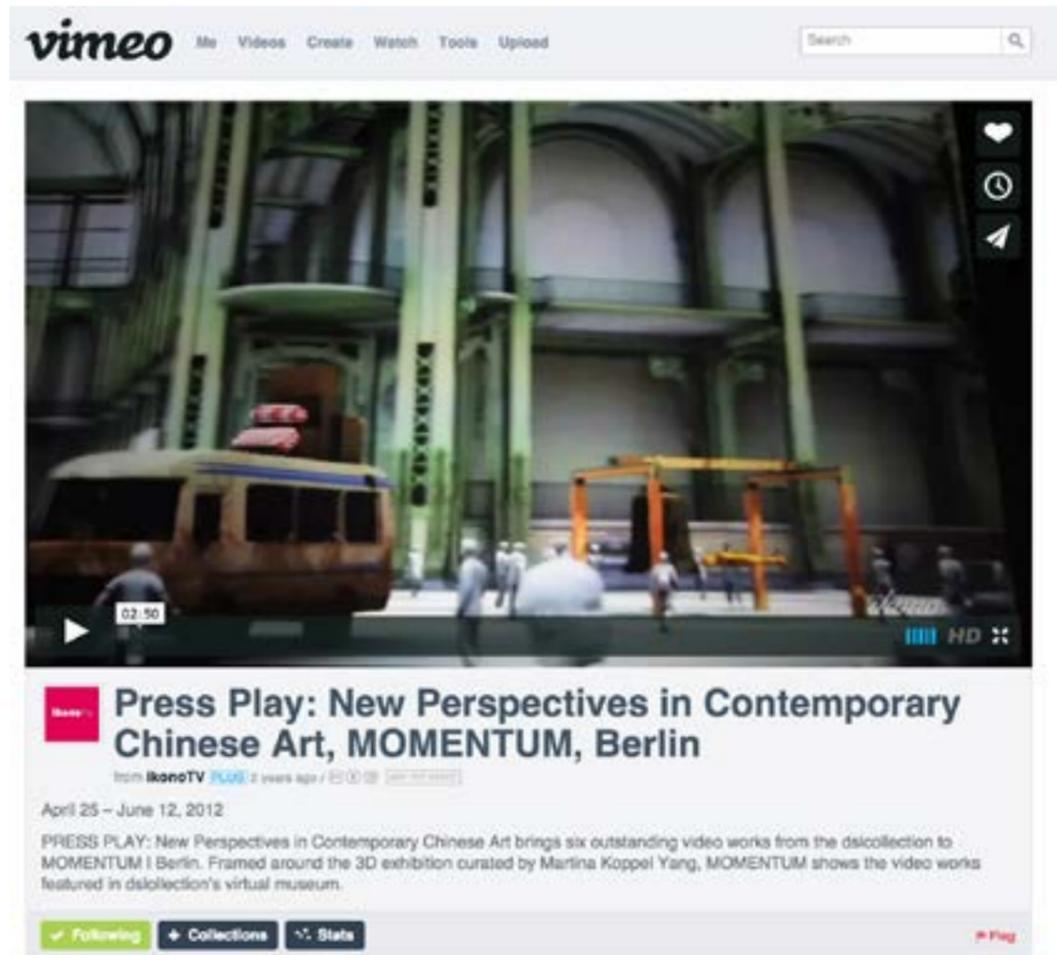
Die Gruppenausstellung vereint sechs Künstler aus dem Reich der Mitte, welche in der dslcollection MOMENTUM | Berlin vertreten sind. Gerahmt werden die Videoarbeiten von einer 3D-Exposition kuratiert durch Martina Koppel Yang, die so eine Kontextualisierung mit zeitgenössischer Chinesischer Kunst anstrebt. Neben der Vorstellung der Einzelpositionen wird so ein Reflektieren über das Verhältnis zwischen Kunstwerk und dessen medialer Vermittlung befruchtet, also das Erleben von Kunst befragt. Das Medium, sowie der Faktor Zeit spielen hierbei übergeordnete Rollen, denn Videokunst zeichnet sich zum einen durch Prozessualität, der Möglichkeit des erneuten Abspielens, sowie einer mehr oder weniger festen zeitlichen Abfolge aus. Zum anderen unterliegt das Medium aufgrund seiner Materialität dem zeitlichen Verfall...

Der 3D-Film übernimmt in der Schau die Aufgabe eines Drehpunktes, der die Arbeiten miteinander verbindet und jene als Teil der dslcollection präsentiert.
Beteiligte Künstler: Cao Fei, Chen Chieh Jen, Liang Juhui, Zhang Peili, Cui Xiuwen, Jiang Zhi.

WHERE: Vimeo.com

EVENT: Press Play

ONLINE: <http://vimeo.com/41506463>



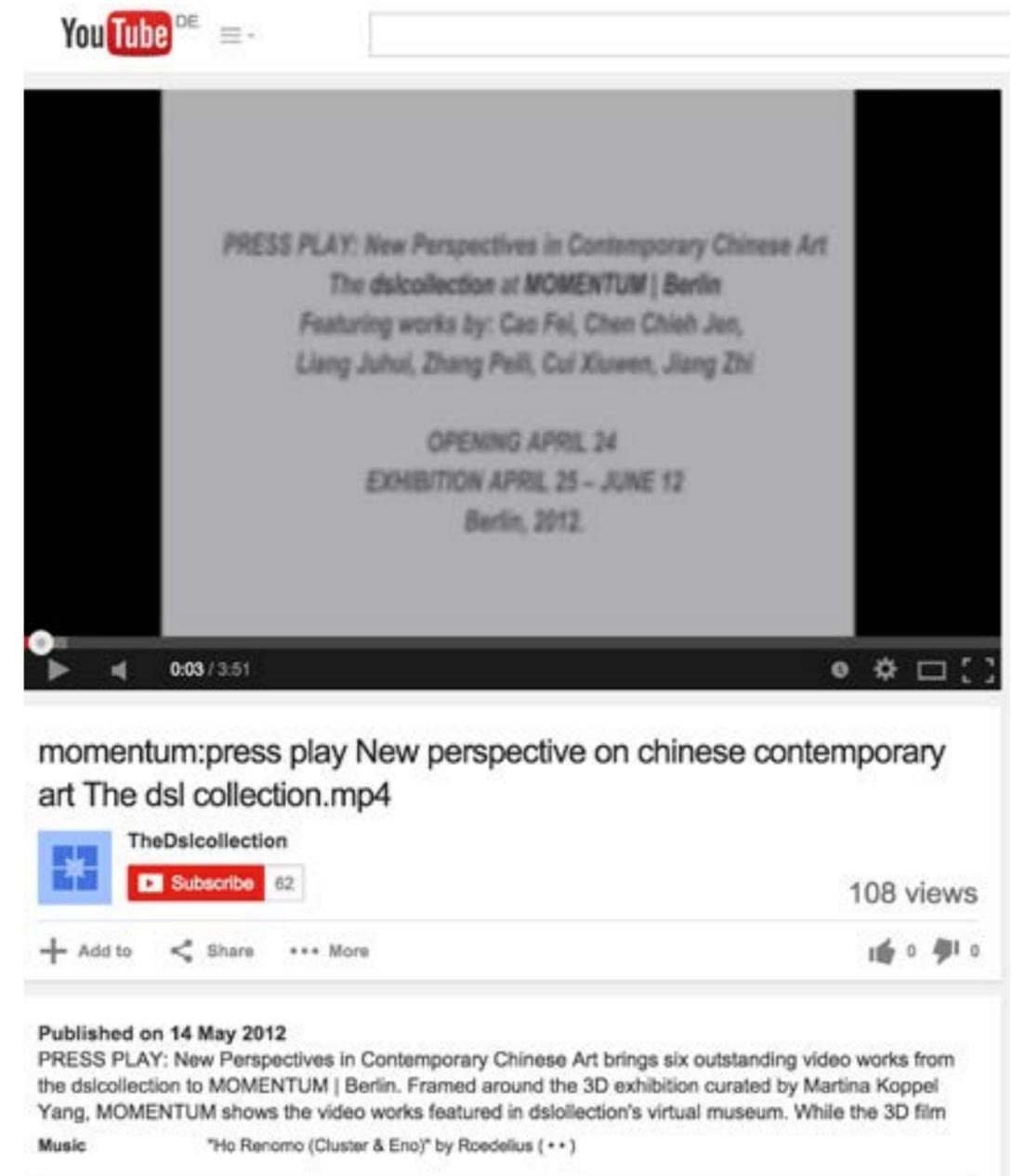
PRESS PLAY: New Perspectives in Contemporary Chinese Art brings six outstanding video works from the dslcollection to MOMENTUM | Berlin. Framed around the 3D exhibition curated by Martina Koppel Yang, MOMENTUM shows the video works featured in dslcollection's virtual museum.

WHERE: Youtube.com

WHEN: 14.05.2012

EVENT: Press Play

ONLINE: <http://www.youtube.com/watch?v=3DHSHSIEOQo>



Published on 14 May 2012
PRESS PLAY: New Perspectives in Contemporary Chinese Art brings six outstanding video works from the dslcollection to MOMENTUM | Berlin. Framed around the 3D exhibition curated by Martina Koppel Yang, MOMENTUM shows the video works featured in dslcollection's virtual museum. While the 3D film
Music "Ho Renomo (Cluster & Eno)" by Roedelius (••)

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WHERE: Galerie.de

WHEN: 2011

EVENT: Sam Smith - Cameraman

ONLINE: http://www.galerie.de/momentum/ausstellungen_details-1011.html



Beschreibung der Ausstellung:

MOMENTUM / BERLIN presents SAM SMITH: CAMERAMAN In collaboration with GRANTPIRRIE | Projects, MOMENTUM / Berlin invites you to "Cameraman". Shot in 2011 on location in Berlin, this two channel video installation was premiered in Sydney at the Art Gallery of New South Wales, and will be screened for the first time in Berlin at Momentum. Sam Smith is a video and installation artist currently based in Berlin, Germany. At once an artistic critique of cinema and an exposure of the technology behind video imagery, Smith's practice integrates sculptural form and moving image. He is interested in the capacity of film and video installation to distort our sense of time and space through the manipulation of filmic narratives.

25 November 2011 - 22 January 2012

Opening: Thursday 24 November 19.00 - 22.00

Open 13.00 - 19.00 Thursdays - Sundays

WHERE: Axeldanielreinert.wordpress.com

WHEN: 29.11.2013

EVENT: Sanatorium

ONLINE: <https://axeldanielreinert.wordpress.com/2013/11/29/exhibition-sanatorium-kunstquartier-bethanien/>

The screenshot shows a WordPress blog post titled "Exhibition: Sanatorium @ Kunstquartier Bethanien" by Axel Daniel Reinert. The author's name and a bio "Vernissagen und Art News in Berlin" are at the top. A navigation menu includes "STARTSEITE", "APERITIF", "LEIPZIGER FENSTER", "OPEN CALLS", and "IMPRINT". Below the menu is a featured image of an outdoor art installation. The main content area features a link to "Palace of Peace - Viktor Timofeev" and "Christopher Charles @ West Ends ipmb @ LEAP". The article title "Exhibition: Sanatorium @ Kunstquartier Bethanien" is followed by the publication date "29. November 2013" and a "Hinterlasse einen Kommentar" link. A large photograph of a gallery space with stone walls and two white pillars is shown. Below the photo, the text reads "SANATORIUM" and "MOMENTUM - TRAF0 ARTIST Residency Exchange". Further down, it states "Exhibition Opening: Samstag 30. November 2013, 18 Uhr" and lists the artists: "mit Natalia Szostak and Aurelia Nowak at MOMENTUM, Berlin und Andreas Blank and Jarik Jongman at TRAF0 Art Center, Szczecin". On the right side of the page, there is a search bar, a "NEWS IN BRIEF" section with a small image and the word "Aperitif", a "NEWSLETTER" sign-up form with the text "Um neue Beiträge per E-Mail zu erhalten, hier die E-Mail-Adresse eingeben.", and a "VORSPIEL 09. 01. - 01. 02. 2015" section with a small image of a white arrow.

Exhibition: Sanatorium @ Kunstquartier Bethanien

Veröffentlicht am 29. November 2013 | Hinterlasse einen Kommentar

SANATORIUM

MOMENTUM - TRAF0 ARTIST Residency Exchange

Exhibition Opening: Samstag 30. November 2013, 18 Uhr
mit Natalia Szostak and Aurelia Nowak at MOMENTUM, Berlin und Andreas Blank and Jarik Jongman at TRAF0 Art Center, Szczecin
Curated by Constanze Kleiner and Rachel Rits-Volloch

In November - December 2013, MOMENTUM inaugurates its process-based residency program, in collaboration with TRAF0 Art Center, Szczecin. The Residency reactivates the MOMENTUM gallery space as a living studio. Located in the Kunstquartier Bethanien, the gallery space was formerly the site of one of Berlin's most exceptional international artist residencies, the Künstlerhaus Bethanien. Originally a hospital built in the mid-19th century, the building was repurposed as artists' quarters in 1973, with exhibition spaces, studios and project spaces - remaining an active art center to this day.

WHERE: Berlin.polnischekultur.de

WHEN: 05.12.2013

EVENT: Sanatorium

ONLINE: <http://berlin.polnischekultur.de/index.php?navi=013&id=1150>



Künstlertgespräch mit Andreas Blank, Jarik Jongman, Aurelia Nowak und Natalia Szostak

Ort: Polnisches Institut Berlin
Burgstrasse 27, 10178 Berlin

Anlässlich des ersten Künstler-Austausch-Projekts zwischen dem TRAF0-Zentrum für zeitgenössische Kunst Szczecin und dem MOMENTUM Berlin nehmen an dem Künstlertgespräch der deutsche Bildhauer Andreas Blank, der dänische Maler Jarik

Jongman, die polnische, aus Poznań kommende, Kuratorin Aurelia Nowak und die polnische, aus Szczecin kommende, Künstlerin Natalia Szostak teil.

Gastgeber für den Austausch und Organisator der Ausstellung von Natalia Szostak und Aurelia Nowak in Berlin war MOMENTUM Berlin momentumworldwide.org

Gastgeber für den Austausch und Organisator der Ausstellung in Szczecin ist TRAF0 www.trafo.org in enger Zusammenarbeit und mit großer Unterstützung von MOMENTUM Berlin sowie dem Collegium Hungaricum Berlin.

Indem alle Künstler eingeladen waren, direkt an dem jeweiligen Ausstellungsort zu arbeiten, zu leben und zu recherchieren, bringen MOMENTUM und TRAF0 den kreativen Schaffensprozess zurück in den Ausstellungsraum. Das Publikum ist eingeladen, einer synergetischen, kreativen Matrix nachzuspüren, die auf die Infragestellung konventioneller Ausstellungspraxis zielt. Ein Begleitangebot dieses Austauschprojektes für die Auseinandersetzung mit dem Prozess künstlerischen Schaffens ist das Offene Studio, wodurch ein neues Licht auf die Rolle des Ausstellungsraums für den kreativen Schaffensprozess geworfen wird.

Das Künstler-Austausch-Projekt hat zwei Bestandteile:

Sanatorium / Momentum
Natalia Szostak und Aurelia Novak
Samstag, 30.11.2013, 18:00 Uhr

und

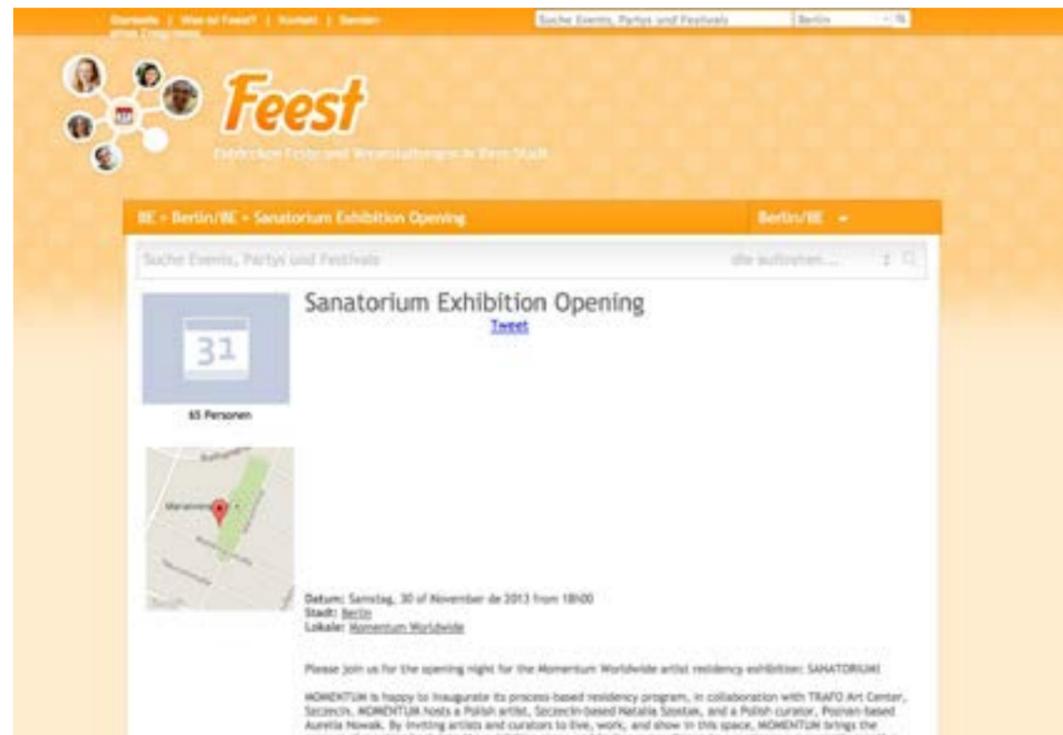
Thresholds / Trafo Zentrum für zeitgenössische Kunst
Jarik Jongman und Andreas Blank
Sonntag, 15.12.2013, 18:00 Uhr

WHERE: Feest.de

WHEN: 11.2013

EVENT: Sanatorium

ONLINE: <http://feest.com.de/Sanatorium-Exhibition-Opening-Berlin-11-29>



Sanatorium Exhibition Opening

Datum: Samstag, 30 of November de 2013 from 18h00

Stadt: Berlin

Lokale: Momentum Worldwide

Please join us for the opening night for the Momentum Worldwide artist residency exhibition: SANATORIUM!

MOMENTUM is happy to inaugurate its process-based residency program, in collaboration with TRAF0 Art Center, Szczecin. MOMENTUM hosts a Polish artist, Szczecin-based Natalia Szostak, and a Polish curator, Poznan-based Aurelia Nowak. By inviting artists and curators to live, work, and show in this space, MOMENTUM brings the process of creation back into the exhibition space and invites our audience to experience a synergetic creative matrix, resulting in a reworking of conventional gallery practice, shedding new light on the role of the gallery within the creative process.

By this point the artist - curator duo will have been in residence for 3 weeks, working on the art and how to curate it. Come and see the results!

And come and be part of the process through our program of events:

MOMENTUM Berlin: Nov 24 - 13:00-16:00 open studio, 17:00-22:00 / Polish Film program (artists choice)

MOMENTUM Berlin: Nov 30 - 'Sanatorium'/Exhibition Opens

17:00 - press preview

18:00 - official opening

MOMENTUM Berlin: Dec 8 - 13:00-16:00 open studio, 17:00-22:00 / Polish Film program (artists' choice)

TRAF0 Szczecin: Dec 15 - 'THRESHOLDS|TRAF0'/ Exhibition Opens

- 17:00 - press conference

- 18:00 - curators talk with: Vera Baksa-Soos, David Elliott, Constanze Kleiner, Rachel Rits-Volloch, David Szauder

- 19:00 - official opening

- 19:15 - sound performance on occasion of opening

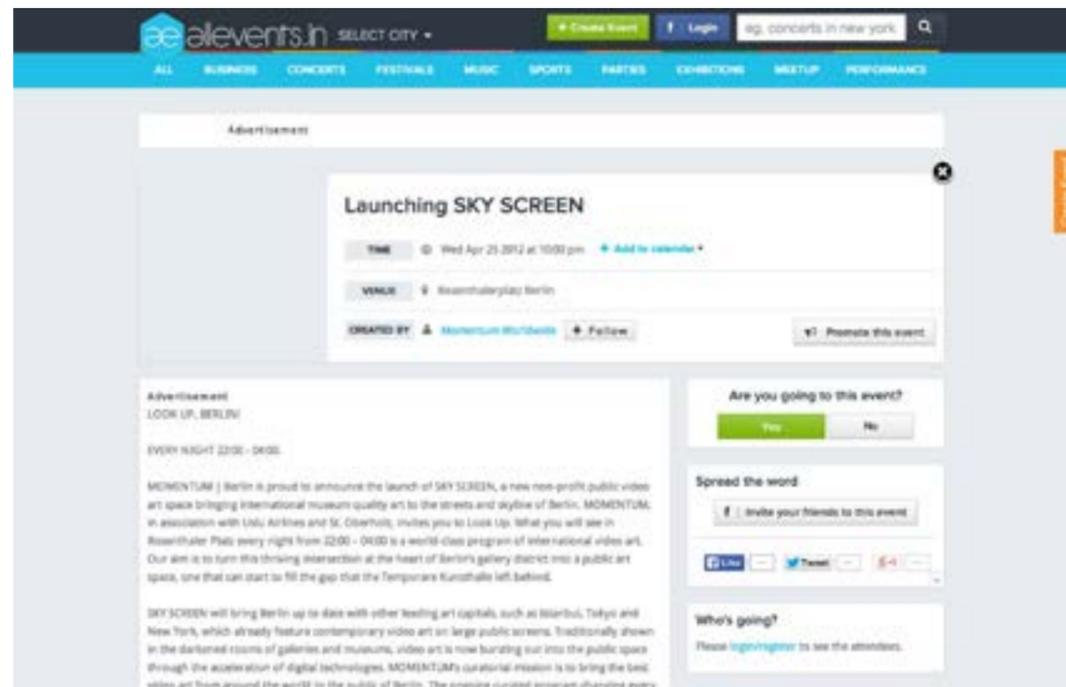
- 20:00 - performance by TRAF0 artist in residence Jarik Jongman

WHERE: Allevents.in

WHEN: 25.10.2012

EVENT: Sky Screen

ONLINE: <http://allevents.in/events/launching-sky-screen/36601757677405>



Launching Sky Screen

LOOK UP, BERLIN!

EVERY NIGHT 22:00 - 04:00.

MOMENTUM | Berlin is proud to announce the launch of SKY SCREEN, a new non-profit public video art space bringing international museum quality art to the streets and skyline of Berlin. MOMENTUM, in association with Uslu Airlines and St. Oberholz, invites you to Look Up. What you will see in Rosenthaler Platz every night from 22:00 - 04:00 is a world-class program of international video art. Our aim is to turn this thriving intersection at the heart of Berlin's gallery district into a public art

space, one that can start to fill the gap that the Temporäre Kunsthalle left behind.

SKY SCREEN will bring Berlin up to date with other leading art capitals, such as Istanbul, Tokyo and New York, which already feature contemporary video art on large public screens. Traditionally shown in the darkened rooms of galleries and museums, video art is now bursting out into the public space through the acceleration of digital technologies. MOMENTUM's curatorial mission is to bring the best video art from around the world to the public of Berlin. The ongoing curated program changing every 4 weeks will also feature collaborations, sharing content with international video art festivals and biennales.

So come to Rosenthaler Platz and LOOK UP! MOMENTUM will take you on a long distance journey through the best video art from around the world. With sound engineered by Eidotech, sit down at Oberholz, fasten your seat belts, put on your URBANEARS headphones, and prepare for the take-off of SKY SCREEN

The inaugural show will touch down in Moscow with AES+F, launch you down under with Tracey Moffatt and Sumugan Sivanesan, fly you through Korea and New York with Hye Rim Lee, and unleash the best of contemporary Chinese art with Cao Fei and Jiang Zhi from the DSL Collection.

SKY SCREEN launches on 25 April at 10:00pm with:
SubjectsObjects | The inaugural show launching SKY SCREEN

Bringing together artists from Asia, Europe, America, and the Antipodes, our inaugural program for SKY SCREEN looks at works which address the individual as both subject and object: of the media, of history, of modernization, of labor, of the gaze, of beauty, of love, of age, of culture, of expectations, of the screens which mediate our sense of experience.

AES+F, KFN Y

Jiang Zhi, Post Pause, courtesy of the dslcollection

AES+F, Le roi des aulnes

Tracey Moffatt, Other

Cao Fei, Rabid Dog, courtesy of the dslcollection

Hye Rim Lee, Obsession: Love Forever

Sumugan Sivanesan, Children's Book of War

WHERE: Berlinartlink.com

WHEN: 22.04.2012

EVENT: Sky Screen

ONLINE: <http://www.berlinartlink.com/2012/04/22/skyscreen/>

The screenshot shows the Berlinartlink website with the article title "Look up! MOMENTUM BERLIN launches public video art space: Sky Screen". The article features a large image of a public art installation at night with people looking up. The text describes the "Sky Screen" project, which transforms a public square into a video art space. It also mentions MOMENTUM WORLDWIDE and the India art FAIR.

Look up! MOMENTUM BERLIN launches public video art space: Sky Screen

On the 25th of April, MOMENTUM BERLIN will launch their new public video art space called "Sky Screen". From from 10pm - 4am every night the space on Rosenthaler Platz will become a public art space, encouraging people to shift their view of

WHERE: Berlinartlink.com

WHEN: 26.05.2012

EVENT: Sky Screen

ONLINE: <http://www.berlinartlink.com/2012/05/26/momentum-part1/>

The screenshot shows the Berlinartlink website with the article title "MOMENTUM: A gallery of galleries. An interview with Cassandra Bird and Rachel Rits-Volloch". The article features a large image of two women standing in a public art space at night. The text includes an introduction and details about the interview.

MOMENTUM: A gallery of galleries. An interview with Cassandra Bird and Rachel Rits-Volloch

Interview by Anna Russ and Anna Smith, photos by Anthony Georgis in Berlin; Saturday, May 26, 2012

Introduction

A nonprofit institution, a gallery space that has an exhibitions program as well a salon, a public art space, a residency. MOMENTUM is a gallery of galleries, with no limits.

“We are about bridging arts internationally” as Cassandra Bird tells us. “A platform that loves to share, to collaborate” Rachel Rits-Volloch adds, “in contrast to what often happens within the arts where things become cliquey and segmented”. What is important to them is to bring in galleries from abroad, to bring art from around the world to Berlin audiences and at the same time take their exhibitions to other countries and to the streets of Berlin. “We are not just creating exhibitions, we are stopping and sharing and reflecting with art professionals, to look and reassess what we are doing, why we’re doing it, and to hopefully educate” says Cassandra.

Cassandra grew up in Australia’s art industry and eventually inherited her great aunt’s gallery, Von Bertouch Gallery (est. 1963), among the country’s most famous and influential art spaces. Additionally, she received an MA in curatorship and an undergraduate in Theatre & media. US-born Rachel has a background in research (PhD in Film Studies). The two met in Sydney in 2010, where Rachel had decided to start her own version of an art fair, which she refers to as “a symposium, a coming together of time-based arts”. Life then brought Rachel to Berlin, where she decided to turn MOMENTUM worldwide and the two of them began their collaboration. This nomadic platform later found a home in Kunstquartier Bethanien’s first floor where we met them one Saturday afternoon.

Interview

BAL: MOMENTUM is a platform for time-based art. Why did you choose to have this focus and how can you define time-based art?

CASSANDRA BIRD: My background is in theater and art and Rachel’s is in research and sciences and art. So the media of performance, video, and sound merge our respective backgrounds perfectly.

RACHEL RITS-VOLLOCH: We saw this discrepancy between what was shown commercially, what was shown non-commercially and what artists are actually doing in their studios. Commercially in art fairs and biennales there are a lot of videos, new media and performances being shown, a lot in really interesting ways. What really struck me during studio visits was that, even artists who weren’t video artists were engaging with video, where using the technology, which is accessible to everyone and that’s not necessarily reflected in the commercial arena. Everyone has an iPhone, you can make fantastic quality videos on it. And I was trying to figure out why Sidney doesn’t have an art fair and the reason is because it’s so expensive to ship works to Australia, but what if we focused on the medium that is underrepresented commer-

cially and is easy to ship?

Can you tell us a few things about Momentum Sydney?

RRV: It started as a symposium. It was a coming together of time based practices where six galleries were involved, both commercial and non-commercial, there was also a micro residency for local and emerging artists and then we had a two day symposium with thirty-two international speakers including directors of MoMA and of White Cube. You can watch all of that on our website in the Sydney section. And so it was important from the very beginning to establish MOMENTUM as a resource and a platform.

How do you see yourself as a project space in Berlin?

CB: To differentiate our place from other project spaces, we are bringing together international artists from Asia to Australia and America. I don’t think there are other project spaces doing that, but that’s a real focus of ours. To give exposure to the artists and galleries here.

RRV: We think very carefully about what we select and support. We have no limits. If artists come to us with a really fantastic idea that we believe in and want to support, we find a way of making it happen. And what’s remarkable is that we prove that amazing things can happen on a tiny budget. People want to collaborate; there is a thirst for that.

CB: That’s what makes me so happy about what we are doing, even with the art salon, people want to be involved, they want to make it happen, they want to see it grow. It’s the same with Sky Screen. That’s so wonderful.

Can you tell us more about Sky Screen?

CB: It started as an idea to bring arts to the streets, in collaboration with Jan from Uslu Airlines who is a good friend and he had a space he wanted to show art in. What we wanted to do differently was providing the element of sound. There has been video art on the streets, but never with sound, so we had the headsets installed in the Sankt Oberholz café so people can put them on and hear the sound of the art till 4am when the café is open. We wanted to bring good quality art to the streets.

RRV: Our launch programme “SubjectsObjects” brought together this group of artists to mirror what MOMENTUM does; bringing museum quality artists from all over the world together. It’s a difficult space to curate, it’s challenging, the works have to work as well with sound as without, because a lot of the people will be driving or walking by Rosenthaler Platz, so it has to work if you just look up.

You also have a video collection.

CB: Exactly. Artists we worked with donated the works to help support MOMENTUM, and now that collection tours. This month it’s touring to Jerusalem to be part of a festival or arts and at the same time we are launching our residency in Jerusalem.

Is this another direction MOMENTUM will take?

RRV: Yes, our latest project is a residency programme in Jerusalem and it launched at the end of May 2012. A two bedroom home has been turned into a residency space for artists working on time-based art. The three month residencies will be on an invitation basis and we hope the artists will respond to the energy in this very unique space. Many of the world’s major religions claim this tiny piece of physical space as theirs, and these arguments that ensue over who believes what; they are all congregated around this tiny mileage. There is energy in this place, whatever your beliefs and however you feel about it, and I’m very personally very curious to see how artists will respond to this. I wanted to be able to offer actual services to the artists, not a hotel for artists. We’ve entered into partnership with Musrara School of Art which is also a very community orientated art school based just outside the walls of the old city. They were established twenty five years ago and they focus on media and performance so it is perfect. They provide studio space, artists’ assistance and assistance with the language.

CB: Initially we will allow artists who have worked with us directly (especially the ones that have donated work, to return the favor) to have time at the residency. The artists will have, through the school, access to the local art scene. At the time that we will be launching the residency we will have the collection shown at the streets as part of an art festival.

You mentioned the salons earlier in our talk, can you explain how these work and what purpose they serve?

CB: It’s a guest list of twenty people and we specifically choose and select each person. Top curators, collectors, artists, gallerists and press. And then it’s filmed. You can see two of them, on our website in the salon section. We started having them because we want to reflect on what we are doing, so we have the art salon at the same time with every exhibition. So we are not just creating exhibitions, we are stopping and sharing and reflecting with art professionals, with curators, collectors, gallerists to look and reassess on what we are doing, why we are doing it, what purpose it has and to educate. It’s not a panel, it’s an open conversation, there are arguments, laughing, fighting, back to neutrality. We kick people out at four a.m.. People feel so excited! They view art all the time but they never reflect on it, they never question it, they don’t talk about it, so everybody seems to be starving and then they are go a bit crazy at this. And it’s comfortable, so people feel comfortable to do that.

RRV: We are always asking the question in all of our salons “what is time based art” and how can we push things forward. And so we are learning as we go along. And we are learning from the best people because we always invite the very leading arts’ professionals and press and artists themselves.

Any ideas of expanding it into something larger?

RRV: No, it’s the intimacy that is important. We have done big events here, like workshops, but that’s very different. It’s the intimacy that brings back the salon of the 19th century, and this is why this works; it has to be at home.

Since both of you come from different places of the world and have lived in others as well, can you tell us what differences you find between the art scene in Berlin and other major artistic hubs?

CB: I can compare it to New York. In New York, I saw a place where sales are happening and then when I came to Berlin I saw this is the place where it has all been made and created to then be shot out to the world. I was working in galleries in NY and I was amazed by the amazing artists and the great shows and now I’m in Berlin and I’m drinking a beer in a bar with that artist that I love and adore. So it’s like this is the ground floor. I see Berlin as the roots level where the creative juices are flowing and the artists are sharing concepts and ideas, curators are being inspired, and it’s like a launching pad, jumping out of Berlin, taking these talents, skills, elsewhere.

RRV: Berlin is what NY used to be in the 70s and 80s, when artists could afford to live

there, when they squatted these factory spaces and turned them into lofts. Everyone is afraid now and the big discussion is that is this going to happen here because all the artists are here now, and Berlin is going to become expensive. I don't see the point in investing energy on this fear.

CB: What I like, and to compare Sydney because I'm from Sydney, is that in Berlin, there are no limits, people don't worry about playing safe. People want to explore, they want to grow, they want to be different, in Sydney it's very safe, maybe because more money is at risk with leases and taking over spaces, so then there have to be more safe to make sure what are they are doing is commercial, and they can have sales and money bought back in. But in Berlin that's not the focus, it's to create a great content and so you get more interesting projects naturally. That's the nature of the city.

What are your plans for the future?

RRV: We are really worldwide. We are building a residency network and at the moment we have partners in Australia and New York and we are certainly going to expand our residency network and hopefully have one here in Berlin as well.

CB: Another upcoming project is touring the video collection to other major cities in the world. Then we want to start doing international collectors tours to Istanbul. We will take them personally and guide them around, bring them to artists' studios in Istanbul.

The possibilities are endless. There are no limits to what we do.

Additional Information

MOMENTUM

"Press Play. New perspectives in contemporary Chinese art" - GROUP SHOW

Exhibition: Apr. 24 - Jun. 12, 2012

Künstlerhaus Bethanien, Mariannenplatz 2 (click here for map)

Sky screen

A presentation of international video art

Rosenthaler Platz, Berlin

the popular intersection and "look up". This project will work in contradiction to the usually closed and darkened rooms in galleries where video art is expected to be shown. MOMENTUM BERLIN's goal with Sky Screen is to bring the best international video art to Berlin, and fill the gap of a public art space in the middle of Berlins gallery district.

MOMENTUM WORLDWIDE is a non-profit art organization originated from Sydney but now based in Berlin, at Kunstquartier Bethanien where they have a permanent space functioning as a gallery of galleries. Collaborations with other commercial and non-profit galleries, private collectors and art initiatives gives the opportunity to show and promote international artist, and continuously work around the question "what is time based art?".

Bringing together artists from Asia, Europe, America, and the Antipodes, the inaugural show, SubjectsObjects will spotlight various works from artists around the world, including Hye Rim Lee's Obsession: Love Forever, Cao Fei's Rabbit Dog and Tracey Mofatt's Other. SubjectsObjects will address the individual as both subject and object: of the media, of history, of modernization, of labor, of the gaze, of beauty, of love, of age, of culture, of expectations, of the screens which mediate our sense of experience.

"Sky Screen" mock-up at the corner of Torstraße and Brunnenstraße

Additional Information

MOMENTUM SKY SCREEN

Launch: Apr. 25; 10pm-4am 2012

Rosenthaler Platz (click here for map)

Facebook Event Page

facebook.com/events/366017576777405/?notif_t=event_invite

MOMENTUM WORLDWIDE Homepage

momentumworldwide.org

Blog entry by Marie-Louise Crona in Berlin; Sunday, Apr. 22, 2012.

WHERE: Berliner Kurier
EVENT: Sky Screen

**



BERLINER KURIER
DONNERSTAG, 31. MAI 2012 17

Hat seine Fan-Familie fest im Griff: Bruce Springsteen.

Springsteen lässt die Abrissbirne kreisen

Verdammt lange musste die Springsteen-Familie warten, um ihren Boss wieder live in Berlin zu erleben. 58.000 kamen zur ausverkauften Tour „Wrecking ball“ (Abrissbirne) ins Olympiastadion, feierten Bruce und seine E-Street-Band. Je länger die Zeiten, desto besser der Boss. Das bestätigte der 62-Jährige bei seinem Dreieinhalb-

Stunden-Konzert ein-drucksvoll. Bruce ließ die Abrissbirne kreisen, um die Mauern der sozialen Kälte einzureißen. Von „We take care of our own“ bis „City of ruins“ sangen die Fans mit und gedachten noch mal einem, der bei der Familienfeier fehlte: Saxofonist Clarence Clemons. The Big Man starb vor einem Jahr nach einem Schlaganfall.



Das Büro der Kosmetikfirma „Uslu Airlines“ dient als Projektionsfläche für die kunstvollen Filme.

Video-Kunst über den Dächern von Mitte

Mitte – Der Blick nach oben lohnt sich in Berlin immer wieder. Der „Sky Screen“ am Rosenthaler Platz ist dafür das perfekte Beispiel. Hoch oben, auf einer 3 mal 4 Meter großen Leinwand, wird Videokunst projiziert – für jeden Passanten sichtbar.

„Berlin ist eine große Galerie, man muss sich nur umschauen und findet überall Kunst“, sagt

Rachel Rits-Volloch (39), Direktorin von Momentum Berlin, der Video-Kunst-Galerie, die den Sky Screen ins Leben gerufen hat. „Wir bringen Videokunst in internationaler Museumsqualität auf die Straße“, sagt Rits-Volloch. Von 22 bis 4 Uhr kann man sich die Filme anschauen. Vom „Sankt Oberholz“ aus, kann über Kopfhörer auch der Ton dazu gehört werden. LEH

Alina aus Berlin Die schöne Stimme Armeniens

Die Künstlerin sucht ihre Wurzeln – und fand sie in der Musik

Berlin – Sie hat braune Rehaugen, ein offenes, herzliches Lachen. 2010 war Alina Manoukian als Botschafterin im Auftrag des Bundesumweltministeriums unterwegs – in einer außergewöhnlichen Mission. Sie schenkte Menschen eine Umarmung. Alina Manoukian ist Schauspielerin und Sängerin. 36 ist sie, sie lebt heute in Berlin. Mit vier Jahren kam die in Teheran geborene Tochter armenischer Eltern aus dem Iran nach Deutschland und wuchs in Hamburg auf. Ein Leben zwischen zwei Welten. „Ich denke deutsch und fühle armenisch“, sagt sie. Doch ihre Heimat kennt sie nicht wirklich. Sie kennt nur die Geschichten, viele davon sind voller Leid. Der Mord an ihrem Volk im Ersten Weltkrieg, der Verlust einer Hei-



Sängerin Alina Manoukian (36) wohnt in Berlin.

mat. Trotzdem erlebt die Schauspielerin als Kind auch diese Lebensfreude und hört die Lieder ihrer Ahnen. Bei jedem Familienfest wird getanzt und gesungen. Schwermütig sind die Lieder, doch voller Hoffnung. „So sind wir Armenier“, lacht sie. „Wir singen von Liebe, meistens von unerfüllter, von den Bergen, Wäldern und Hirten, von leidenschaftlichen dunklen Augen und Sehnsucht.“ 2008 reiste die Sängerin in das Land ihrer Ahnen. Mit einem Tonbandgerät, um ihr noch nicht bekannte Volkslieder aufzunehmen. Das Ergebnis ist ihr Debütalbum „Na Mi Naz Ouni“, am Sonntag tritt sie um 20 Uhr im Ballhaus Naunynstrasse auf. Armeniens schöne Stimme ... AKP

WHERE: Blog.lafraise.com
WHEN: 24.04.2012
EVENT: Sky Screen

ONLINE: <http://blog.lafraise.com/de/2012/04/24/video-art-in-berlin-mitte/>



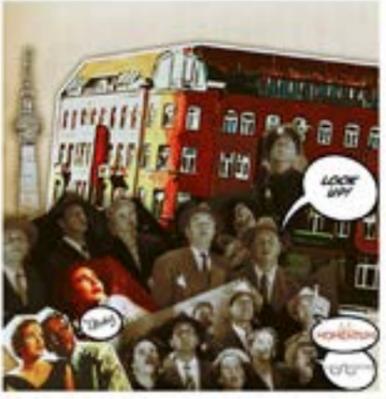
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Video Art in Berlin – Mitte

von Katrin (Crew), am 24.04.2012 um 10:29 Uhr

Berlin gefällt mir persönlich ja so gut, weil ich den Eindruck habe, das immer was geht. Das meine ich in dem Sinne, dass man fast zu jeder Uhrzeit etwas Besonderes erleben kann. Nachts in's Museum gehen, mittags in der Spree schwimmen, einen Flashmob auf dem Alex erleben oder ein Kunstprojekt hoch über den Köpfen am Rosenthaler Platz sehen. So! Und da bin ich beim Grund meines posts.



Genau dieses spannende Projekt will ich euch nicht vorenthalten und weisen deshalb darauf hin, Wer in Berlin ist und Zeit hat, sollte sich das mal anschauen. Hervorragend auch, dass man es sich im St. Oberholz bei einem Bier gemütlich machen kann und über Kopfhörer den Sound verfolgen. Aber wovon rede ich eigentlich? Hier!

Featured

lafraise.com: versetzen, lesen und inspirieren

Posted by [Katrin \(Crew\)](#)
December 12, 2013

Freunde twitter

Kategorien

- contest
- Drucke!
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- Unis & Schule
- Information
- Inspiration
- Interview
- Sales

Video Art in Berlin - Mitte

24. Apr. 2012

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Genau dieses spannende Projekt will ich euch nicht vorenthalten und weisen deshalb darauf hin. Wer in Berlin ist und Zeit hat, sollte sich das mal anschauen. Hervorragend auch, dass man es sich im St.Oberholz bei einem Bier gemütlich machen kann und über Kopfhörer den Sound verfolgen. Aber wovon rede ich eigentlich? Hier: "Sky screen" ist das Künstlerprojekt des Künstlerkollektivs "Momentum". Zusammen mit Uslu Airlines, die ihre Büros am Rosenthaler Platz haben, werden ab morgen im dreiwöchigen Turnus verschiedene Kunstprojekte auf eine Großleinwand projiziert. Videokunstarbeiten aus aller Welt werden gezeigt und wie bereits erwähnt, im St. Oberholz gegenüber gibts die dazugehörige Soundspur auf die Ohren. Hier bekommt ihr weitere Infos und Erläuterungen zu dem Projekt. Schaut auf jeden Fall die Tage mal abends vorbei und LOOK UP! Dann seht ihr mal wieder was ganz anderes - so wie Berlin eben ist.

WHERE: De.blouinartinfo.com

WHEN: 11.05.2012

EVENT: Sky Screen

The screenshot shows the website BLOUINARTINFO with a navigation bar and a search bar. The main article title is "Penthouse-Kunst für alle: Der Berliner Sky Screen bringt Videokunst in den öffentlichen Raum". Below the title is a photograph of a building at night with a large video screen on its facade. The article text is partially visible, starting with "BERLIN - Wer nach 22 Uhr am Rosenthaler Platz unterwegs ist, bitte hochgucken. Zunächst meint man zwar, da man sich gerade ein glücklicher Penthousebesitzer einem schönen Filmabend, tatsächlich handelt es sich aber um ein Berlin neues Kunstprojekt im öffentlichen Raum: Den Sky".

Penthouse-Kunst für alle: Der Berliner Sky Screen bringt Videokunst in den öffentlichen Raum

Foto: Alexander Forbes

Der Sky Screen am Rosenthaler Platz in Berlin von Alexander Forbes, ARTINFO Deutschland

Veröffentlicht am: 11 Mai 2012

BERLIN – Wer nach 22 Uhr am Rosenthaler Platz unterwegs ist: bitte hochgucken. Zunächst meint man zwar, da mache sich gerade ein glücklicher Penthousebesitzer einen schönen Filmabend, tatsächlich handelt es sich aber um Berlins neuestes Kunstprojekt im öffentlichen Raum: Den Sky Screen. Cassandra Bird und Rachel Rits-Volloch von Momentum Worldwide, einer in Berlin ansässigen Non-Profit-Initiative für zeitbasierte Kunst, haben ihn initiiert. Alle vier Wochen präsentiert Sky Screen eine neues Programm mit Top-Videokunst. Aktuell sind Arbeiten von AES+F, Jiang Zhi, Tracey Moffatt, Cao Fei, Hye Rim Lee und Sumugan Sivanesan zu sehen, die nächste Ausstellung soll im Juni eröffnet werden. Alexander Forbes von ARTINFO Deutschland hat sich mit Bird und Rits-Volloch zusammengesetzt, um über den Fortschritt des Projekts zu sprechen und auch über die Herausforderungen, die entstehen, wenn man Videokunst in den öffentlichen Raum bringt.

Wie lange dauerte die Planung des Sky Screens?

Cassandra Bird: Ungefähr zwei Monate. Jan [Mhim] hatte den Bildschirm schon und zeigte darauf Werbung. Er wollte, dass es künstlerische Werbung ist. Wir sind schon lange befreundet. Er wusste, dass ich jetzt für Momentum arbeite und dass wir unter anderem auch mit Videokunst arbeiten. Er hat mich dann kurzerhand angerufen und gesagt: „Hey, Ich hab hier einen Bildschirm, warum zeigen wir nicht Videos?“. Ich habe mit Rachel darüber gesprochen und wir waren uns einig: Tolle Idee, das machen wir! Rachel Rits-Volloch: Wir wollten sichergehen, dass wir das kontinuierlich und über einen langen Zeitraum machen können, mindestens ein Jahr lang. Das Ziel ist, ein fundiertes Weltklasse-Kunstprogramm zu kuratieren: also nur und immer Kunst. Bei Künstlern ist das auf enormes Interesse gestoßen, Arbeiten zu bekommen war überhaupt kein Problem.

CB: Wir wollen auch, dass das eine Plattform für Events, die in der internationalen Kunstwelt stattfinden, ist. Wenn also etwa eine Biennale ist, wollen wir auch in Berlin zeigen können, was anderswo gerade reflektiert wird.

RRV: Zum Beispiel bei der Kiew Biennale, die bald startet: Für die veranstalten wir ein Satellitenprogramm. David Elliot wird für uns ein Programm kuratieren, das etwa eine Stunde umfassen und im Verlauf der Ausstrahlung in Loops zu sehen sein wird. Kuratorisch gesehen ist das kein ganz einfacher Ort, die Arbeiten müssen ja mit und ohne Ton funktionieren. Die Kreuzung ist ziemlich belebt, man kann also nicht damit rechnen, dass Menschen auf der Straße so gefesselt sind, dass sie sich das ganze Programm anschauen. Dialogreiche Stücke können Zuschauer im Internetcafé St.

Oberholz an Hörstationen verfolgen. Wir wollen aber, dass die Kunst auch für Leute, die dazu keine Zeit haben, zugänglich und sinnvoll ist. Viele der Arbeiten kommen aus der Sammlung von Momentum?

CB: Es sind überwiegend Überlassungen von Künstlern, mit denen wir zusammengearbeitet haben. Das ist für uns als Galerie eine Ressource geworden und diese Sammlung ist auch auf Tour: Die nächste Station ist Jerusalem. Zunächst haben wir die Arbeiten aus der Sammlung kuratiert, weil das die Ressourcen waren, die uns zur Verfügung standen. Nicht alle Arbeiten kommen aber daher.

RRV: Im Eröffnungsprogramm des Sky Screen sind nur zwei Arbeiten aus unserer Sammlung.

CB: Außerdem zwei aus der aktuellen Ausstellung, also zwei Arbeiten aus der DSL-Sammlung zeitgenössischer chinesischer Videokunst.

RRV: Wir wollten den Sky Screen von Anfang an dazu verwenden, uns auch mit anderen Institutionen auszutauschen und zusammenzuarbeiten und so Inhalte unserer Ausstellungen zu teilen und sie einem breiteren Publikum im öffentlichen Raum am Rosenthaler Platz zugänglich zu machen. Kann man, wenn man es nicht weiß, herausfinden, was gerade da oben passiert?

RRV: Nein. Langfristig haben wir das Ziel, das zu einer richtigen Location zu machen. Hochzuschauen und zu sagen: „Oh, das ist Kunst in einem Fenster!“ ist leicht. Wir wollen daraus aber genau umgekehrt einen tatsächlichen Ort von Kunst im öffentlichen Raum machen, in dem das Programm für sich spricht. Langfristig werden wir auch eine Webcam installieren, die das Sky-Screen-Programm aufnimmt. Dazu müssen wir noch eine logistische Lösung für die Übertragung von Ton und Bild finden.

CB: Durch unsere Zusammenarbeit mit Ikono TV erreichen wir auch ein breiteres Publikum. Sie werden den Inhalt, den wir ausstrahlen, ab Juni zunächst jeden Sonntag spiegeln und dann in 30 Millionen Haushalte in Südost-Asien, dem Mittleren Osten und ganz Europa übertragen.

RRV: Das entwickelt gerade ein Eigenleben. Wir bekamen etwa die Einladung, unser aktuelles Programm auf dem Sky Screen für eine Satellitenmesse der Auckland Biennale aufzunehmen, weil einer der Künstler, den wir zeigen, von da kommt und dort an einem Projekt beteiligt ist. Wir gehen immer auf diese Events, da ist es schön, wenn

man sagen kann: Das könnten wir für Sie auch in Berlin bringen.
Bemerkenswert ist auch, dass Sie so viel private Unterstützung erhalten.

CB: Darüber bin ich auch sehr froh und glücklich, dass das Ganze von Leuten wirklich mitgetragen wird, denn ohne Sponsoren geht es nicht. Keiner wollte sein Logo da sehen, alle waren froh, dass es so etwas gibt und dass sie es anderen sagen können.
RRV: In diesem Projekt ist ein reiner Geist, das verstehen die meisten auf Anhieb. Eine der angenehmen Seiten in allen Projekten, die wir machen, ist für uns, die Kollaborateure zu finden und Menschen zusammenzubringen, um Erstaunliches zu verwirklichen. Und dass es Leute gibt, die etwas Erstaunliches verwirklichen wollen.

CB: Und die Qualität der Arbeiten, die die Künstler zeigen, ist unglaublich. AES+F, die Australierin Tracey Moffat - sie ist fantastisch! Das macht mich natürlich auch stolz.

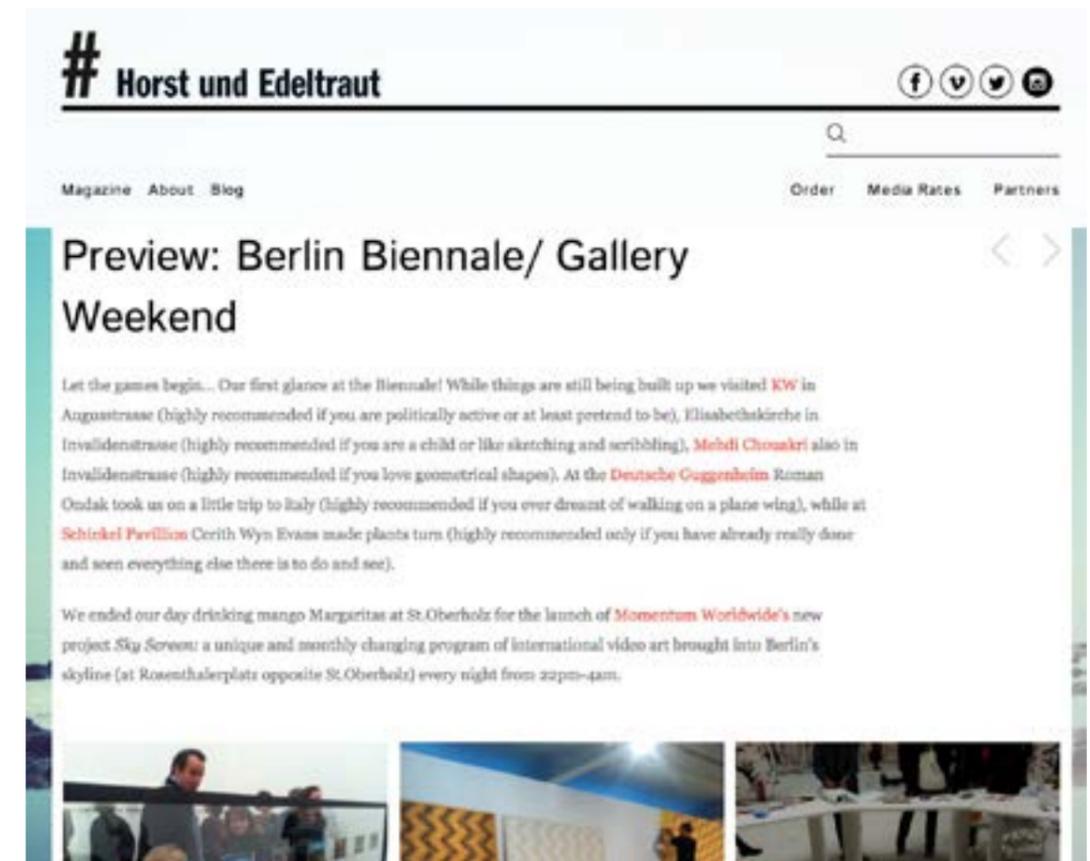
RVV: AES+F ins Programm zu nehmen, war uns besonders wichtig, sie sind gerade dabei, von Moskau nach Berlin überzusiedeln. Sie wollen Moskau nicht ganz verlassen, Berlin soll aber ihr Standort werden. Sie planen außerdem eine große Ausstellung ihrer jüngsten Arbeiten im Martin-Gropius-Bau. Es ist wirklich toll, dass wir sie so in Berlin willkommen heißen können.

WHERE: Horstunedeltraut.com

WHEN: 24.04.2012

EVENT: Sky Screen

ONLINE: <http://www.horstunedeltraut.com/2012/04/berlin-biennale/>



Preview: Berlin Biennale/ Gallery Weekend
25.Apr.2012

Let the games begin... Our first glance at the Biennale! While things are still being built up we visited KW in Auguststrasse (highly recommended if you are politically active or at least pretend to be), Elisabethskirche in Invalidenstrasse (highly recommended if you are a child or like sketching and scribbling), Mehdi Chouakri also in Invaliden-

strasse (highly recommended if you love geometrical shapes). At the Deutsche Guggenheim Roman Ondak took us on a little trip to Italy (highly recommended if you ever dreamt of walking on a plane wing), while at Schinkel Pavillion Cerith Wyn Evans made plants turn (highly recommended only if you have already really done and seen everything else there is to do and see).

We ended our day drinking mango Margaritas at St.Oberholz for the launch of Momentum Worldwide's new project Sky Screen: a unique and monthly changing program of international video art brought into Berlin's skyline (at Rosenthalerplatz opposite St.Oberholz) every night from 22pm-4am.

By Cosima Bucarelli

WHERE: Monopol-magazin.de

WHEN: 24.04.2012

EVENT: Sky Screen

ONLINE: <http://www.monopol-magazin.de/artikel/20105321/Wohin-am-Mittwoch-gallery-weekend-berlin.html>



Wohin am Mittwoch?

Vor dem Start des Gallery Weekends und der Berlin Biennale am Freitag läuft sich der Berliner Kunstbetrieb warm. Tipps für den Mittwochabend.

Im Wald vermuten die Deutschen seit je die seltsamsten Dinge. Zu Recht! Michael Sailstorfer zeigt in seiner Ausstellung "Forst", die heute um 19 Uhr in der Berlinischen Galerie eröffnet, den Wald mal als Bühne, mal als Akteur. Im Anschluss an die Vernis-

sage richten die Veranstalter Coop eine Party aus.

Der Schinkel-Pavillon eröffnet Cerith Wyn Evans. Der in Wales geborene und in London lebende Künstler präsentiert zeitgleich drei Ausstellungen in Berlin: Neben "Détourne" auch "Dérive" in der Galerie Buchholz und "Constructed Situation" bei Mehringdamm 72.

Die Deutsche Bank hat den Slowaken Roman Ondák zum „Künstler des Jahres 2012“ gekürt - heute Abend um 19 Uhr eröffnet die Deutsche Guggenheim eine umfassende Einzelausstellung (Teilnahme nur mit Einladung). Roman Ondák wurde 1966 in Bratislava geboren. Pierre de Weck, Mitglied der Konzernleitung der Deutschen Bank und Vorsitzender der Jury, nennt ihn „einen der bedeutendsten osteuropäischen Gegenwartskünstler“. Die Ausstellung ist ab morgen zu sehen und läuft bis zum 18. Juni.

WHERE: Page-online.de

WHEN: 24.10.2012

EVENT: Sky Screen

ONLINE: <http://page-online.de/branche-karriere/sky-screen-videokunst-am-himmel/?cid=3#emaganfang>

The image shows a screenshot of a website page for "SKY SCREEN: VIDEOKUNST AM HIMMEL". The page features a central image of a crowd at night with a large screen displaying a video. Text on the page includes "24.04.2012 Autor: Anna Weiberg" and "Ab morgen wird am Berliner Rosenthalerplatz jede Nacht am 22 Uhr internationale Videokunst zu sehen sein - kuratiert von Momentum Worldwide." The page also has a sidebar with various news items and a right-hand column with logos for "CANNES LIONS", "out put", "ADC'E", "tdc", and "PIRSCH GANG".

Sky Screen: Videokunst am Himmel

Ab morgen wird am Berliner Rosenthalerplatz jede Nacht am 22 Uhr internationale Videokunst zu sehen sein - kuratiert von Momentum Worldwide.

In New York, Istanbul, Tokio und anderen Großstädten gibt es bereits seit langem Videokunst im öffentlichen Raum - und ab morgen Abend auch regelmäßig in Berlin.

Sky Screen nennt sich der Non-profit »Video Art Space«, der internationale Kunst an den Nachthimmel bringt.

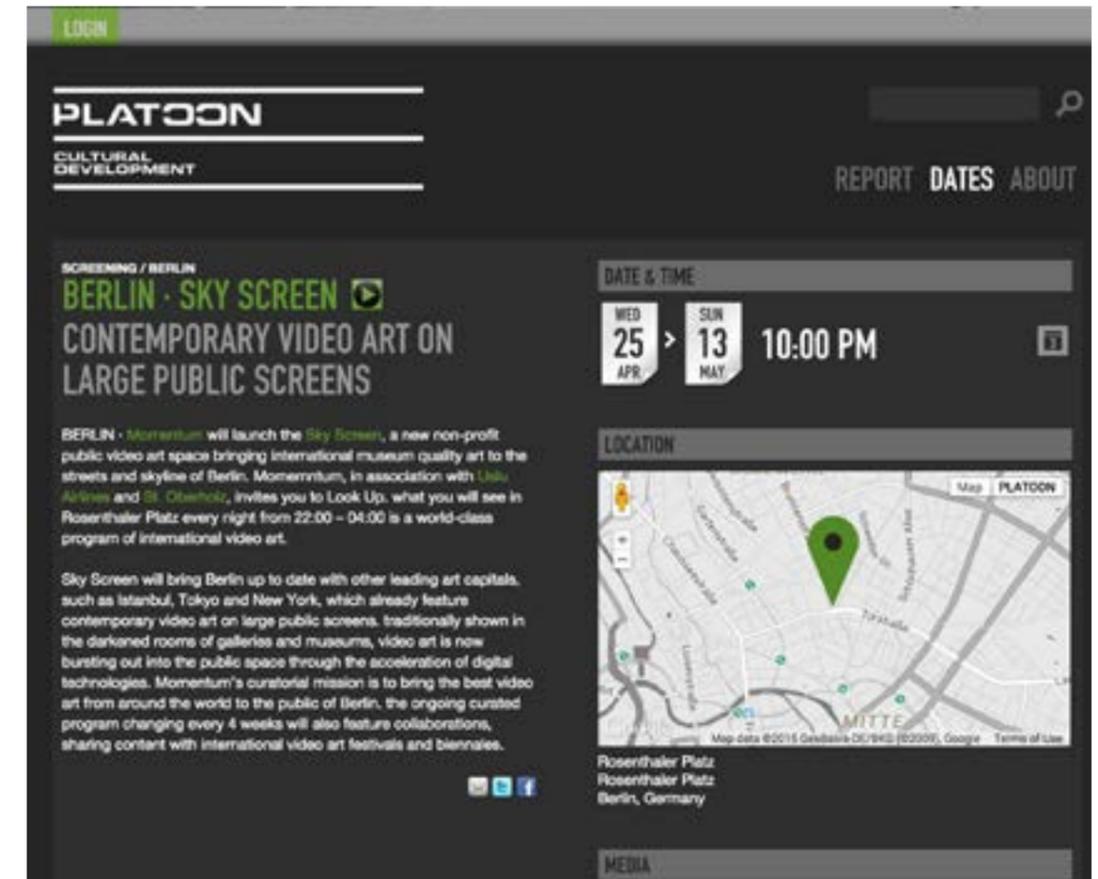
Morgen Abend feiert der Sky Screen Premiere, ab 22 Uhr am Rosenthalerplatz in Berlin Mitte. Mit Kunst aus Moskau, New York, Korea, Australien und China. Fortan soll dann ein Jahr lang jeden Abend hochkarätige internationale Videokunst zu sehen sein. Das Programm, das von Momentum Worldwide kuratiert wird, ändert sich alle vier Wochen und wird auch Projekte von internationalen Videokunst-Festivals aufgreifen.

Das Besondere am Berliner Programm - im Vergleich zu den bekannten Open-Air Screens in anderen Städten - ist der Sound: In Berlin können Besucher über Kopfhörer im Café Sankt Oberholz auch die Töne zu den Bildern hören.

WHERE: Platoon.org

EVENT: Sky Screen

ONLINE: <http://www.platoon.org/dates/berlin-sky-screen>



Berlin Sky screen - contemporary video art on large public screens

BERLIN · Momentum will launch the Sky Screen, a new non-profit public video art space bringing international museum quality art to the streets and skyline of Berlin. Momemntum, in association with Uslu Airlines and St. Oberholz, invites you to Look Up. what you will see in Rosenthaler Platz every night from 22:00 - 04:00 is a world-class program of international video art.

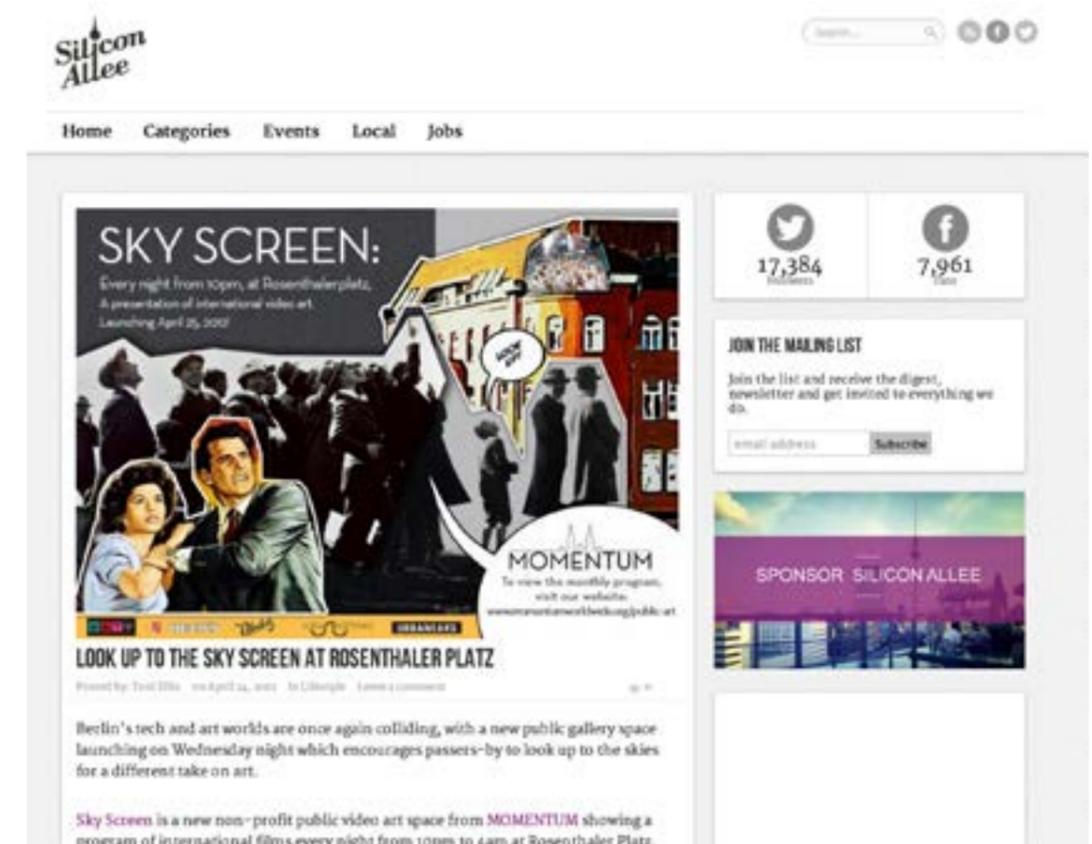
Sky Screen will bring Berlin up to date with other leading art capitals, such as Istanbul, Tokyo and New York, which already feature contemporary video art on large public screens. traditionally shown in the darkened rooms of galleries and museums, video art is now bursting out into the public space through the acceleration of digital technologies. Momentum's curatorial mission is to bring the best video art from around the world to the public of Berlin. the ongoing curated program changing every 4 weeks will also feature collaborations, sharing content with international video art festivals and biennales.

WHERE: Siliconallee.com

WHEN: 24.10.2012

EVENT: Sky Screen

ONLINE: <http://siliconallee.com/silicon-allee/events/2012/04/24/look-up-to-the-sky-screen-at-rosenthaler-platz>



Look Up to the Sky Screen at Rosenthaler Platz

Berlin's tech and art worlds are once again colliding, with a new public gallery space launching on Wednesday night which encourages passers-by to look up to the skies for a different take on art.

Sky Screen is a new non-profit public video art space from MOMENTUM showing a program of international films every night from 10pm to 4am at Rosenthaler Platz. The

videos will be projected onto the screen outside the penthouse office of Uslu Airlines cosmetics, opposite Sankt Oberholz.

MOMENTUM's goal with Sky Screen is to bring acclaimed international video art to the public of Berlin, by turning a busy intersection which is at the heart both of the gallery district and the tech scene into a public art space. The ongoing curated program changes every four weeks and will feature collaborations, sharing content with international video art festivals and biennales.

The exhibition is free to see, and you can take a seat at Sankt Oberholz, gaze up, and take a journey through the best video art from around the world, accompanied by soundtrack provided by Eidotech and streamed to you via a listening station with Urbanears headphones.

WHERE: Styleproofed.com

WHEN: 23.10.2012

EVENT: Sky Screen

ONLINE: <http://www.styleproofed.com/2012/04/23/uslu-airlines-presents-look-up-sky-screen-premiere-am-25-april-in-berlin/>



uslu Airlines presents: LOOK UP! # Sky Screen Premiere am 25. April in Berlin

Sogar die FAZ schwärmte kürzlich über die Berliner Torstraße ("Die Stadt, die Lichter"). Die Kosmetik-Firma uslu airlines (Besteller: bunte Nagellacke, alle nach internationalen Flughäfen benannt) hat schon seit 2004 hier ihren Sitz und zwar in einem chicen Penthouse mit Blick auf den Rosenthaler Platz. Zusammen mit ein paar Freunden

hat Jan Mihm, neben Feride Uslu der Gründer der Marke, kürzlich den "Männer-Lippenstift" TOR lanciert. Nun folgt der nächste Streich: Am Mittwoch, den 25. April feiert um 22 Uhr unter dem Motto LOOK UP! die Eventreihe Sky Screen Premiere. Normalerweise zeigen uslu airlines in dem großen Dachfenster (s. Flyer) via Beamer How-to Videos von ihrem Bestseller, dem Airbrush Makeup. Ab dem 25. April wird in diesem Fenster täglich von 22 bis 4 Uhr nachts Video Art von internationalen Künstlern wie AES+F, Jiang Zhi, Tracey Moffatt, Cao Fei, Hye Rim Lee oder Sumugan Sivanesan gezeigt. Im gegenüberliegenden St. Oberholz kann man sich gemütlich hinsetzen und mit Kopfhörern von Urbanears die Filme verfolgen.

Wir wissen schon, was wir zu diesem Public Art Event "anziehen": PSP (Palm Springs), ein neuer Glitzernagellack, der nach Feige riecht.

Tags: Berlin, look up, UrbanEars, Uslu Airlines, videos

WHERE: Sugarhigh.de

WHEN: 24.10.2012

EVENT: Sky Screen

Looking up

*As he trudged along to school,
It was always Johnny's rule
To be looking at the sky,
And the clouds that floated by;
But what just before him lay,
In his way,
Johnny never thought about;
So that every one cried out—
"Look at little Johnny there,
Little Johnny Head-In-Air!"*

-from "The Story of Johnny Head-in-the-Air" (Struwwelpeter, 1844) by Heinrich Hoffmann

Long story short: inattentive Johnny falls in pond; becomes subject of horrific tale warning generations of children to look where they're going. Going against common wisdom and summoning the wrath of grandparents worldwide, we say: screw Heinrich Hoffmann and look up tomorrow night to catch the debut of Sky Screen, a public art installation jointly presented by the MOMENTUM video art collective and Uslu Airlines cosmetics. Every three weeks, a new series of acclaimed, international video art will be projected onto a looming screen outside Uslu Airlines' penthouse office on Rosenthaler Platz. Kitty corner at St. Oberholz, a listening station with headphones will provide the videos' audio components.

Come by tomorrow's launch party at St. Oberholz, or simply look up (with caution) next time you cross the busy intersection at night. And check out our people section portrait of one of Sky Screen's masterminds—Jan Mihm, co-founder of Uslu Airlines.

Deutsch

*Wenn der Hans zur Schule ging,
Stets sein Blick am Himmel hing.*

Nach den Dächern, Wolken, Schwalben
Schaut er aufwärts allenthalben:
Vor die eignen Füße dicht,
Ja, da sah der Bursche nicht,
Also daß ein jeder ruft:
„Seht den Hans Guck-in-die-Luft!“

- aus: „Die Geschichte vom Hans Guck-in-die-Luft“ (Struwwelpeter, 1844) von Heinrich Hoffmann

Das Ende vom Lied: Hans fällt in einen Teich und wird zum Gegenstand eines Gedichts, das Generationen von Kindern ermahnt, die Augen offenzuhalten im Straßenverkehr. Wir pfeifen auf übermäßige Vorsicht und ziehen bereitwillig den Zorn von großelterlichen Schreckensarmeen auf uns, wenn wir sagen: Heinrich Hoffmann kann uns mal! Wir gucken gerne in die Luft, denn morgen Abend geht Sky Screen auf Sendung, ein Projekt des Künstlerkollektivs „MOMENTUM“ in Zusammenarbeit mit den Make-up-Experten von Uslu Airlines. Auf einem Bildschirm an einem Gebäude am Rosenthaler Platz, in dem Uslu Airlines mit ihren Büros residieren, werden ab morgen im Turnus von drei Wochen neue Videokunstarbeiten aus aller Welt präsentiert. Schräg gegenüber im St. Oberholz könnt ihr es euch mit Kopfhörern bequem machen und der jeweiligen Soundspur lauschen.

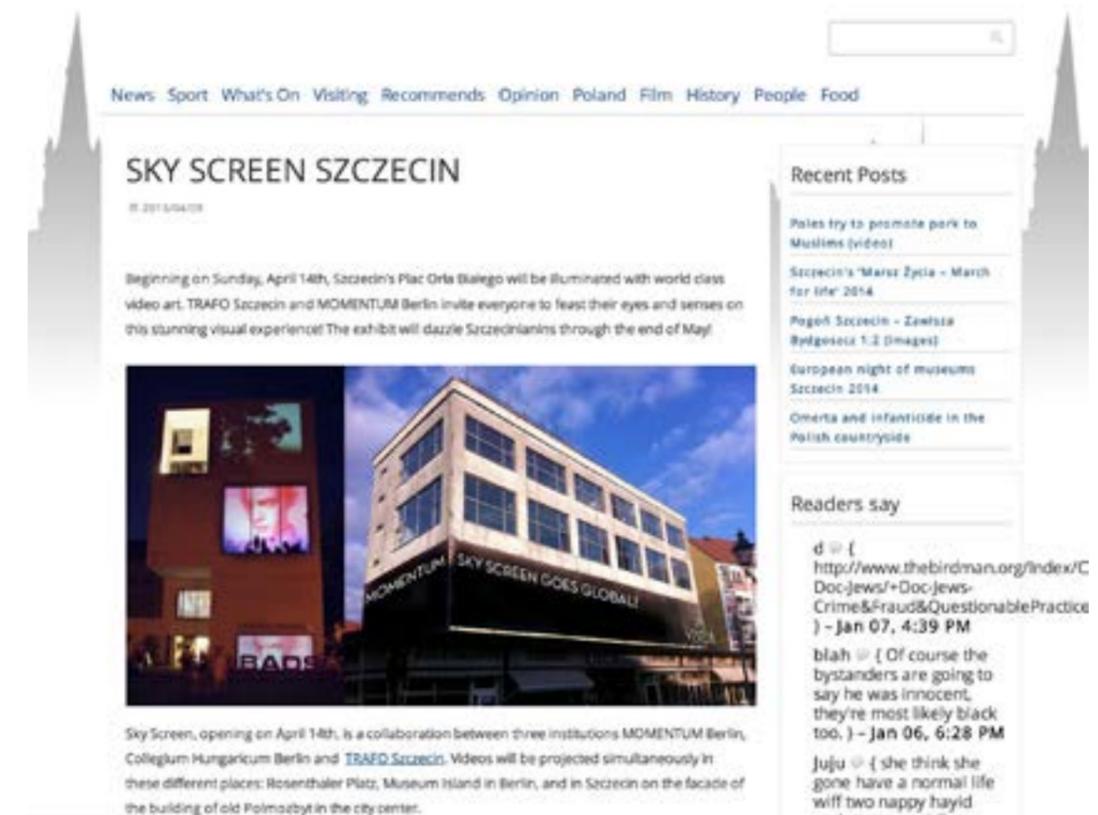
Wer morgen Abend bei der Launch-Party im St. Oberholz nicht dabei sein kann, muss das nächste Mal bei Nacht am Rosenthaler Platz einfach nur in die Luft gucken. Einer der Sky Screen-Macher, Jan Mihm von Uslu Airlines, ist übrigens in unserer People Section mit einem Interview vertreten.

Sky Screen

Vernissage Weds. from 22.00 at St. Oberholz. Video art screenings nightly 22.00-4.00 | Torstraße/Brunnenstraße | usluairlines.com

WHERE: Sz-n.com EVENT: Sky Screen

ONLINE: <http://sz-n.com/2013/04/sky-screen-szczecin/>



SKY SCREEN SZCZECIN

Beginning on Sunday, April 14th, Szczecin's Plac Orła Białego will be illuminated with world class video art. TRAF0 Szczecin and MOMENTUM Berlin invite everyone to feast their eyes and senses on this stunning visual experience! The exhibit will dazzle Szczecinians through the end of May!

Sky Screen, opening on April 14th, is a collaboration between three institutions MOMENTUM Berlin, Collegium Hungaricum Berlin and TRAF0 Szczecin. Videos will be

projected simultaneously in these different places: Rosenthaler Platz, Museum Island in Berlin, and in Szczecin on the facade of the building of old Polmozbyt in the city center.

INFORMATION:

SKY SCREEN Project: Mass and Mess
Opening Reception: Sunday, April 14, 7 PM
Exhibition: April 14 - May 31

Viewing Times:
8 PM-12 AM (Mon-Fri)
8 PM-2 AM (Sat-Sun)

Location: Polmozbyt, pl. Orła Białego 10, Szczecin

Curators: David Szauder, Rachel Rits-Volloch

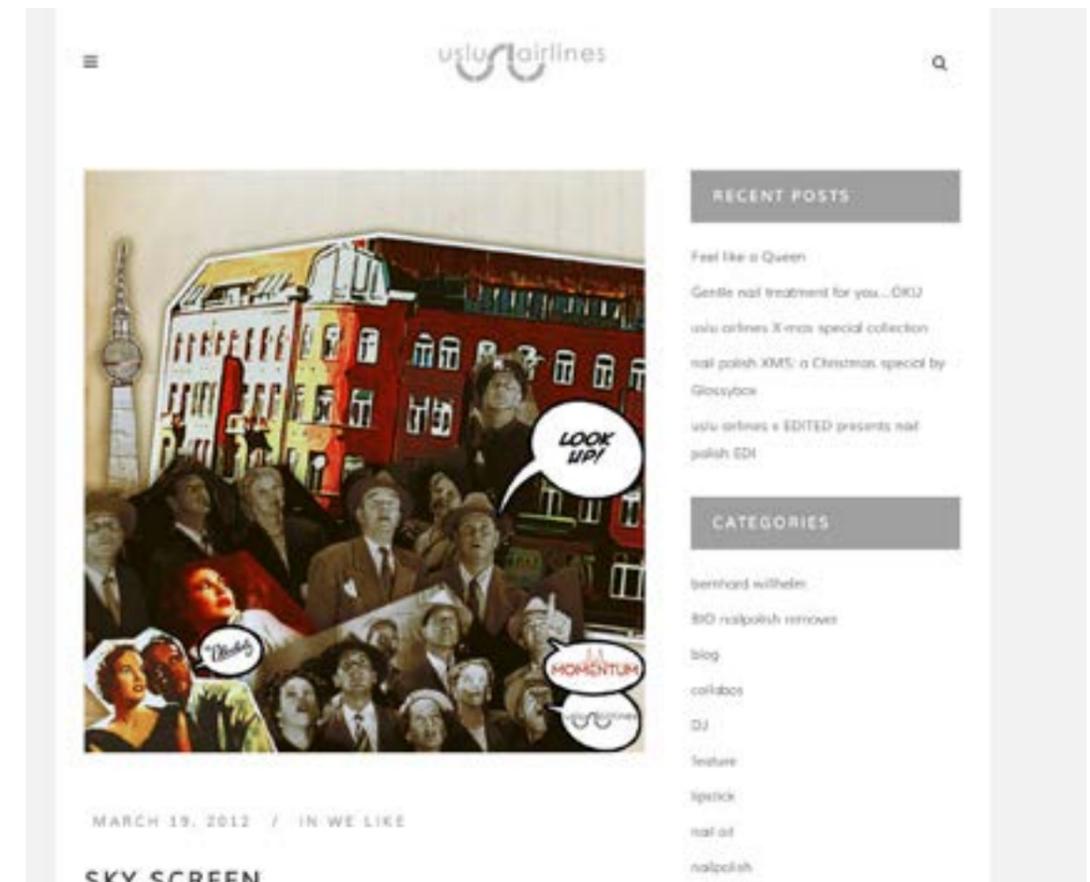
Artists: Eva Magyarosi, Dyorgy Kovasznai, Laszlo Horkay, Bart Hess, Adam Magyar

WHERE: Usluairlines.com

WHEN: 2012

EVENT: Sky Screen

ONLINE: <http://www.usluairlines.com/2012/sky-screen/>



Sky Screen

Uslu airlines is proud to get involved in the art scene, proposing its tower's screen to an amazing art project: a collaboration between uslu airlines x momentum x st. oberholz x eidotech

“Look up!”

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So come to Rosenthaler Platz and LOOK UP! MOMENTUM and Uslu Airlines will take you on a long distance journey through the best video art from around the world. With sound engineered by Eidotech, sit down at Oberholz, fasten your seat belts, put on your Urbanears headphones, that can be found everywhere in Cafe St.Oberholz and prepare for the take-off of SKY SCREEN. The inaugural show will launch you down under with Tracey Moffatt, fly you through Asia and New York with Hye Rim Lee, touch down in Moscow with AES+F, and unleash the best of contemporary Chinese art with the DSL Collection, and many other exceptional artists along the way.

WHERE: Wherevent.com

EVENT: Sky Screen

Launching Sky Screen

LOOK UP, BERLIN! EVERY NIGHT 22:00 - 04:00.

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The inaugural show will touch down in Moscow with AES+F, launch you down under with Tracey Moffatt and Sumugan Sivanesan, fly you through Korea and New York with Hye Rim Lee, and unleash the best of contemporary Chinese art with Cao Fei and Jiang Zhi from the DSL Collection.

SKY SCREEN launches on 25 April at 10:00pm with:
SubjectsObjects | The inaugural show launching SKY SCREEN

Bringing together artists from Asia, Europe, America, and the Antipodes, our inaugural program for SKY SCREEN looks at works which address the individual as both subject and object: of the media, of history, of modernization, of labor, of the gaze, of beauty, of love, of age, of culture, of expectations, of the screens which mediate our sense of experience.

AES+F, KFNy

Jiang Zhi, Post Pause, courtesy of the dslcollection

AES+F, Le roi des aulnes

Tracey Moffatt, Other

Cao Fei, Rabid Dog, courtesy of the dslcollection

Hye Rim Lee, Obsession: Love Forever

Sumugan Sivanesan, Children's Book of War

WHERE: Wszecinie.pl

WHEN: 20.10.2013

EVENT: Sky Screen

ONLINE: http://www.wszecinie.pl/sky_screen,id-13984.html

The screenshot shows the homepage of Wszecinie.pl. At the top, there is a navigation menu with links for 'Strona główna', 'Strona ulubiona', 'Wypożyczalnia samochodów Szczecin', and 'Kamień Szczecin'. Below the navigation is the website logo 'WSZECINIE.PL' with the tagline 'MIASTO W TWOIM ZASIĘGU'. A date and location indicator shows 'Środa, 14 Sycznia 2015, Imieniny: Hilary, Dobrosław, Feliks, Nina, Martyna'. A red navigation bar contains links for 'STRONA GŁÓWNA', 'PUBLICYSTYKA', 'IMPREZY', 'ROZRYWKA I KULTURA', 'LOKALE', and 'TV'. A large promotional banner for 'LADIES PHOTO NIGHT' features a woman taking a selfie. The banner text includes 'DO 23.00 PANIE PIJĄ ZA DARMO' and 'PROFESJONALNE SESJE ZDJĘCIOWE DLA PAŃ. ZOSTAŃ TWARZĄ COYOTE'. Below the banner, a breadcrumb trail reads 'Znajdujesz się w: Strona główna > Imprezy Szczecin > wernisaże > SKY SCREEN pierwszy projekt TRAF0 - Trafostacji Sztuki w przestrzeni publicznej'. A 'WYDARZENIE' box highlights the event: 'SKY SCREEN pierwszy projekt TRAF0 - Trafostacji Sztuki w przestrzeni publicznej' on '14 Kwietnia 2013 (niedziela), 19:00'.

SKY SCREEN pierwszy projekt TRAF0 - Trafostacji Sztuki w przestrzeni publicznej

Drugi projekt realizowany w ten weekend przez Trafostację Sztuki, którego kuratorami są Rachel Rits-Volloch i David Szauder. Wernisaż wystawy, zorganizowanej we współpracy z MOMENTUM (Berlin) oraz Collegium Hungaricum w Berlinie odbędzie się w niedzielę, 14. kwietnia o godz. 19.00 w budynku Polmozbytu (projekt także w kooperacji

z galerią Odra Zoo). SKY SCREEN jest pierwszym projektem TRAF0 w przestrzeni publicznej, który prezentować będzie prace wideo młodych artystów, głównie węgierskiego pochodzenia

SKY SCREEN to audiowizualna przestrzeń, w której prezentowane są wystawy sztuki wideo. Ideą projektu jest prezentacja sztuki wideo poza tradycyjnie pojętą strefą galeryjno-muzealną. SKY SCREEN obejmuje kilka alternatywnych miejsc wystawowych, w których prace wideo wyświetlane są jednocześnie. W wystawie „Mass and Mess”, kuratorowanej przez Davida Szaudera, prezentowane są prace wideo głównie młodych artystów węgierskiego pochodzenia.

W projekcie udział wezmą trzy instytucje: berlińskie MOMENTUM (www.momentum-worldwide.org) i Collegium Hungaricum (www.becs.balassiintezet.hu) oraz szczecińskie TRAF0 (www.trafo.org). Filmy wyświetlane będą jednocześnie w trzech miejscach: w Berlinie na Rosenthaler Platz oraz w Collegium Hungaricum, natomiast w Szczecinie na budynku Polmozbytu w centrum miasta (pl Orła Białego).

Organizator: TRAF0 – Trafostacja Sztuki (www.trafo.org)

Partnerzy: Miasto Szczecin (www.szczecin.eu), Muzeum Narodowe w Szczecinie (www.muzeum.szczecin.pl), 13 muz (www.13muz.eu), Elefunk the Club (www.elefunk.pl), Odra Zoo (www.facebook.com/OdraZoo), Grupa Polmozbyt (www.polmozbyt.szczecin.pl), CRSG – Centrum Rozwoju Społeczno-Gospodarczego (www.crsg.pl), Grupa Reklamowa ZAPOL (www.zapol.com.pl), Systemy Oświetleniowe Light Art (www.lightart.pl)

WHERE: Streamingmuseum.org

WHEN: 2013

EVENT: Streaming Museum

ONLINE: <http://streamingmuseum.org/berlin/>

STREAMING MUSEUM

ABOUT EXHIBITIONS+ IDEA CLOUD NEWS VISIT COLLECT FOLLOW



Berlin

Streaming Museum collaborators in Berlin are MOMENTUM, and Public Art Lab's Media Facades Festival Europe 2010. Streaming Museum presented 5 exhibitions at MOMENTUM – on the Sky Screen and in the Gallery: Revelation, Cyborg Alarm, Kairos, We Write This To You From The Distant Future, and Artistic License in Silicon Valley. Selected work from past exhibitions was exhibited at the Media Facades Festival.

MOMENTUM
Public Art Lab
Location

MOMENTUM



MOMENTUM, founded by Rachel Rits-Volloch and Cassandra Bird, 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 with a gallery space, exhibition and salon program, a collection, and public art space. In addition MOMENTUM is developing several artists' residencies across international locations. The Berlin gallery functions as a gallery of galleries, selectively inviting international artists through their galleries and private collectors to show time-based art. In

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VISION:

MOMENTUM is a Gallery, a Salon, a Collection, a Residency, a Public Art initiative, and a Network active in several parts of the world. By enabling exhibition, discussion, collection, creation, and exchange, MOMENTUM is a platform which challenges the notion of time-based art both in the context of historical and technological development. As the world speeds up, and time itself seems to flow faster, MOMENTUM seeks to explore how time-based art reflects the digitization of our societies and the resulting cultural change.

MISSION:

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, and Exploration. 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 also 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 proposes to create a two-way flow, sharing resources 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.

The term 'time-based' art means very different things today than when it was first coined over 40 years ago. MOMENTUM strives, through collaboration, exchange, education and exploration, to determine many new meanings over the years to come. Amidst the abundance of arts institutions dealing with time-based art, MOMENTUM's mission is to fill the critical gap in communication between the institutions themselves. In building and sharing networks across international and institutional borders, MOMENTUM becomes truly Worldwide, interconnecting artists, audiences, curators, collectors, and their various institutions through a platform which has traveled from Sydney to Berlin, and is planting new roots worldwide.

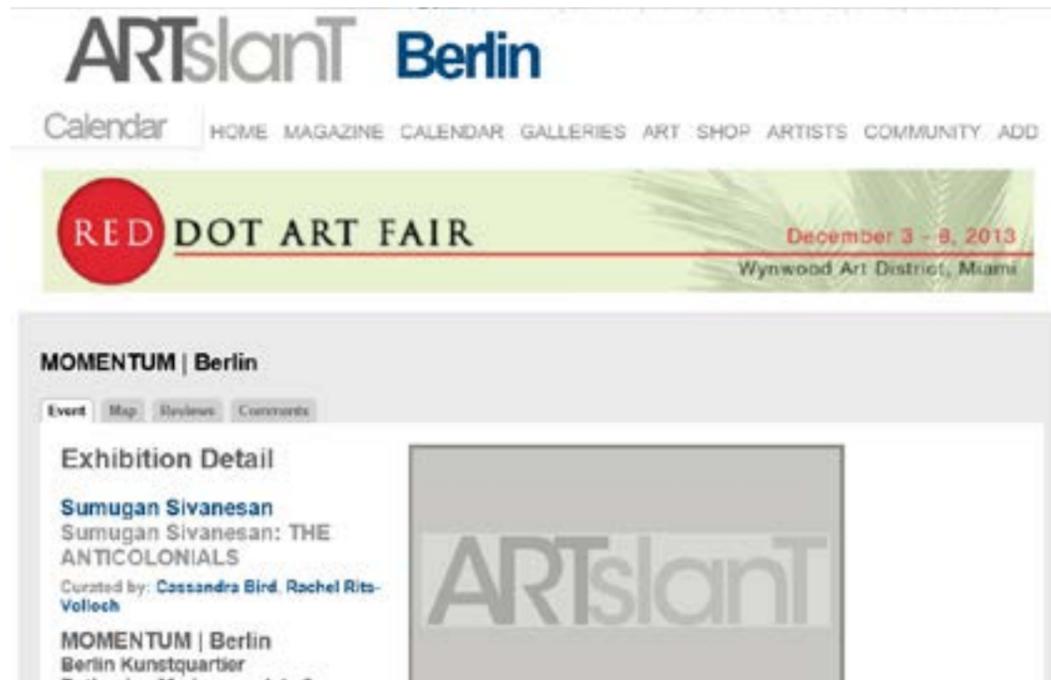
Kunstquartier Bethanien, Mariannenplatz 2, 10997, Berlin

WHERE: Artslant.com

WHEN: 02.2012

EVENT: The Anticolonials

ONLINE: <http://www.artslant.com/ber/events/show/204448-sumugan-sivanesan-the-anticolonials?tab=EVENT>



Exhibition Detail - Sumugan Sivanesan: THE ANTICOLONIALS

Sumugan Sivanesan is an anti-disciplinary artist. Often working collaboratively, his practice is concerned with histories of anti-colonialism and transcultural exchange. He was invited through 4A Centre for Contemporary Asian Art to perform at MOMENTUM|Sydney (2010), with "Who's Eating Gilberto Gil", a performance-lecture using history, popular culture, art and music, invoking the tropes of cannibalism to discuss recent ideas about race, settler-colonialism and contemporary necropolitics. MOMENTUM is proud to invite Sivanesan back with another performance-lecture on the topics which take his research-based practice around the world.

The Anticolonials traces a thread of anti-colonial anti-politics through history and into the present, offering a patchwork reading from scraps of material culture and glimpses of contemporary mediated life. Itinerant artist Sumugan Sivanesan will present a performance-lecture developed whilst shifting between Sydney, London and Berlin. Sivanesan's recent activities include: What's Eating Gilberto Gil - a performance/lecture that proposes cannibalism as a strategy to counter neo-colonial violence, Jump Ship - an endurance/performance in collaboration with acclaimed tattoo artist WT Norbert that interrogates a history of South Asians at sea; Nice Dreams - a major installation with Gustavo Böke exploring what many regard to be the first act of terrorism in Australia; The Trouble with TJ - a series of installations, videos and text, marking 5 years since the death of aboriginal teenager TJ Hickey and the subsequent "Redfern Riots"; a major installation at Cockatoo Island for the Biennale of Sydney, 2008 as part of theweathergroup_U; Gang 2008 - Australia/Indonesia cultural exchange. He is also active with media/art gang boat-people.org. He has exhibited at 4A Centre for Contemporary Asian Art (Sydney 2010), MOMENTUM (Sydney 2010), Black and Blue Gallery (Sydney, 2009), Sydney Underground Film Festival (2009), OK Video Festival (Jakarta, Indonesia 2009), Filmer la musique (France 2009) Transit Lounge (Berlin/Australia, 2006 & 2008), Transmediale (Germany 2006), Videobrasil (Brasil 2005), Gang (Indonesia/Australia 2005), Electrofringe (Australia 2003), Abstraction Now (Vienna 2003), New Forms (Canada 2003), The International Symposium for Electronic Art (Japan 2002), d>ART (Australia 2002 & 2004), Liquid Architecture (Australia 2002 & 2004 - 05). Sivanesan lectures in experimental video at COFA (College of Fine Art at the university of New South Wales).

Sivanesan Video Retrospective 17 - 26 February 2012

MOMENTUM brings together, for the first time, selected video works representing the trajectory of Sumugan Sivanesan's practice. From the early works of 2003-2004, experimenting with form, sound, and the body, Sivanesan's practice moves toward a growing fascination with the body politic, creating works increasingly documentary and political in nature, and finally moving into research, installation, and performances which take the form of lectures building stories around remarkable histories almost lost to popular consciousness. By way of this dialogue with both overt and hidden histories, Sivanesan delves into the roots of nationalism and the mythologies of identity.

WHERE: Galerie.de

EVENT: The Anticolonials

ONLINE: http://www.galerie.de/momentum/ausstellungen_details-1068.html

The screenshot shows the website interface for Galerie.de. On the left is a navigation menu with categories like 'galerien', 'künstler', 'städte', 'gutachter', 'termine', 'newsletter', 'forum', 'kontakt', 'login', and 'anmelden'. Below this is a 'Neu auf galerie.de:' section listing several galleries with their addresses and dates. The main content area features the MOMENTUM Worldwide logo and the exhibition title 'Sumugan Sivanesan: THE ANTICOLONIALS (17.02.2012 - 26.02.2012)'. A 'Galeriedetails' box provides contact information for MOMENTUM Worldwide, including the address in Berlin, phone, fax, and email links. To the right, there is an 'Impressionen' section with small images and gallery names like 'Kleine Galerie Barockschloss Neuchâtel', 'Gross Gallery', and 'Der Untertisch'. At the bottom, there is a detailed description of the artist and the exhibition's theme.

Sumugan Sivanesan: THE ANTICOLONIALS

(17.02.2012 - 26.02.2012)

Beschreibung der Ausstellung:

Sumugan Sivanesan is an anti-disciplinary artist. Often working collaboratively, his practice is concerned with histories of anti-colonialism and transcultural exchange. He was invited through 4A Centre for Contemporary Asian Art to perform at MOMEN-

TUM|Sydney (2010), with "Who's Eating Gilberto Gil", a performance-lecture using history, popular culture, art and music, invoking the tropes of cannibalism to discuss recent ideas about race, settler-colonialism and contemporary necropolitics.

M O M E N T U M is proud to invite Sivanesan back with another performance-lecture on the topics which take his research-based practice around the world. The Anticolonials traces a thread of anti-colonial anti-politics through history and into the present, offering a patchwork reading from scraps of material culture and glimpses of contemporary mediated life. Itinerant artist Sumugan Sivanesan will present a performance-lecture developed whilst shifting between Sydney, London and Berlin. Sivanesan's recent activities include: What's Eating Gilberto Gil - a performance/lecture that proposes cannibalism as a strategy to counter neo-colonial violence, Jump Ship - an endurance/performance in collaboration with acclaimed tattoo artist WT Norbert that interrogates a history of South Asians at sea; Nice Dreams - a major installation with Gustavo Böke exploring what many regard to be the first act of terrorism in Australia; The Trouble with TJ - a series of installations, videos and text, marking 5 years since the death of aboriginal teenager TJ Hickey and the subsequent "Redfern Riots"; a major installation at Cockatoo Island for the Biennale of Sydney, 2008 as part of the weathergroup_U; Gang 2008 - Australia/Indonesia cultural exchange. He is also active with media/art gang boat-people.org. He has exhibited at 4A Centre for Contemporary Asian Art (Sydney 2010), MOMENTUM (Sydney 2010), Black and Blue Gallery (Sydney, 2009), Sydney Underground Film Festival (2009), OK Video Festival (Jakarta, Indonesia 2009), Filmer la musique (France 2009) Transit Lounge (Berlin/Australia, 2006 & 2008), Transmediale (Germany 2006), Videobrasil (Brasil 2005), Gang (Indonesia/Australia 2005), Electrofringe (Australia 2003), Abstraction Now (Vienna 2003), New Forms (Canada 2003), The International Symposium for Electronic Art (Japan 2002), d>ART (Australia 2002 & 2004), Liquid Architecture (Australia 2002 & 2004 - 05). Sivanesan lectures in experimental video at COFA (College of Fine Art at the university of New South Wales).

Sivanesan Video Retrospective 17 - 26 February 2012 MOMENTUM brings together, for the first time, selected video works representing the trajectory of Sumugan Sivanesan's practice. From the early works of 2003-2004, experimenting with form, sound, and the body, Sivanesan's practice moves toward a growing fascination with the body politic, creating works increasingly documentary and political in nature, and finally moving into research, installation, and performances which take the form of lectures building stories around remarkable histories almost lost to popular consciousness. By way of this dialogue with both overt and hidden histories, Sivanesan delves

into the roots of nationalism and the mythologies of identity. In a trajectory which moves through video, sound, electronic arts, and music, by 2009 Sivanesan is engaged with documenting the cultural upheavals unraveling around him, literally, in the predominantly indigenous neighborhood of Redfern, coincidentally where MOMENTUM | Sydney took place in 2010. Sivanesan's research into the causes of these upheavals develops into a broader interest in "the part that mythmaking has played in the history of colonialism around the globe. In performing this kind of exploration, Sivanesan's more recent work has drawn deeply on the profound contradictions at the heart of both colonising and de-colonising processes – and the inequities, absurdities and impossibilities that crop up in the life stories of particular people who have been caught right where these contradictions are revealed at their sharpest... For Sivanesan, such an emphasis on research and story-telling has meant an increasing use of written and spoken language as an element in his work. Yet in these pieces, the move toward using language is a complex one. On the one hand, these newer works are very much about the crucial role of language in oral and written histories as a breeding ground for myth. At the same time, however, in addressing its untrustworthy tendency toward myth-making Sivanesan has not tried to pin language down, to force language to behave as a faithful servant and perfect transmitter of meaning in his own work. Rather, he chooses to go with it, telling stories rather than sticking to strict argumentation, jumping back and forth in time to make outlandish (but compelling) connections, letting far-flung examples rub up against each other to beget illegitimate offspring – and all the while seeming perfectly happy to fight myth on its own turf." (Excerpted from Brendan Phelan's essay for Last Words, Summar Hippworth and Aaron Seeto (ed) 2010, courtesy of 4A Centre for Contemporary Asian Art).

Focusing solely on Sumugan Sivanesan's video works, MOMENTUM | Berlin brings together a selection of 8 videos created over the last decade. The Anticolonials performance-lecture will be documented and shown alongside the videos for the duration of the exhibition. The Bedroom [2003] The Bedroom re-maps footage of a flickering fluorescent light to a soundtrack of construction noise. External forces penetrate domestic boundaries. Anaesthesia [2004] Addresses the treatment of people seeking asylum in Australia. Contained within the space of a television monitor, voices from another dimension struggle against an alarming and censoring tone. A Scenario Of Non-simultaneous And Only Partially Overlapping Transformative Events [2004] with Brendan Phelan Phelan's sporadic appearances are timed to a soundtrack of surfed radio signals, from talkback to the hits of the 70's, 80's and 90's. As exemplified by Phelan, we are thrown around the banal media that is made available to us over the airwaves. An Equal and Opposite Force [2004] camera Brendan Phelan Manipulated

documentation of a performance experiment. Loosely exploring (anti) social engagement, archetypes, and role playing within the public sphere. King St, Newtown. Goebel's Pupils [2005] with Adán Durán Vázquez (Galicia) Experimental audio/video that manipulates and re-interprets the speeches of various public figures regarding the March 11 bombings in Madrid, 2004. Commissioned by Crónica for Essays on Radio: Can I have 2 minutes of your time? The Trouble with TJ [2009] AND Accompanying Text by Sumugan Sivanesan | The Trouble With TJ A multi-faceted research project that recounts the circumstances surrounding the death of Aboriginal teenager Thomas "TJ" Hickey in February 2004 and the subsequent "Redfern Riots" in an inner city suburb of Sydney. www.thetroublewithtj.blogspot.com Palm Island [2009] WITH Compilation of Essays on the Politics of Indigenous Urban Space | There Goes The Neighborhood-eBook Edit of police footage used in the prosecution of Lex Wotton following the riots that occurred on Palm Island (Queensland) after the death in police custody of Cameron 'Mulrunji' Doomadgee. A Children's Book of War [2010] AND Accompanying Text by Sumugan Sivanesan | A Children's Book of War Animation A Children's Book of War discusses legacies of colonial violence in contemporary Australia within the context of the current War on Terror, the law and contesting sovereignties.

WHERE: Sivanesan.net

WHEN: 2012

EVENT: The Anticolonials

ONLINE: <http://www.sivanesan.net/pages/anticolonials.htm>



The *Anticolonials* begins by following the steps of an iconic Aboriginal activist Anthony Martin Fernando into interwar Black London, then trans-locates between the Aboriginal Tent Embassy, Canberra, a meeting of autonomous misfits in a backroom in Bethnal Green, London, revolutionaries on Mohammed Mahmoud Street, Cairo and an underground party in East Berlin. Whilst embodying liberationist acts of radical nudity, the performance offers a patchwork reading from scraps of material culture and glimpses of mediated life.

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The lecture was written and performed for Momentum Berlin whilst I was shifting between Sydney, London and Berlin in February 2012.

Curator: Rachel Rits-Volloch.

WHERE: Saltonline.org

WHEN: 2013

EVENT: The Best of Times, The Worst of Times

ONLINE: <http://www.saltonline.org/en/628/selected-videos-from-the-1st-kiev-biennale-the-best-of-times-the-worst-of-times>



SELECTED VIDEOS FROM THE 1ST KIEV BIENNALE, THE BEST OF TIMES, THE WORST OF TIMES

SALT Beyoğlu
SEPTEMBER 11 - SEPTEMBER 15, 2013

Gülsün Karamustafa, *INSOMNIAMBULE*, 2011

Photo: Serkan Taycan

SALT Beyoğlu, Front Door

Curated by David Elliott

BERLIN: MOMENTUM and Collegium Hungaricum

İSTANBUL: SALT Beyoğlu

MOMENTUM has organized a special programme of video works, originally screened

at the 1st Kiev Biennale in 2012, to be shown simultaneously in Berlin and İstanbul. Titled *The Best of Times, The Worst of Times*, the selection of videos will be on view at MOMENTUM Berlin between September 6 – October 27, and at SALT Beyoğlu during the opening week of the 13th İstanbul Biennial, as part of the SKY SCREEN initiative.

Curated by the Artistic Director of the 1st Kiev Biennale, David Elliott, the program features recent works by John Bock, Yang Fudong, Gülsün Karamustafa, Lutz Becker, Tracey Moffatt, Map Office and Miao Xiaochun. Echoing the first words of *A Tale of Two Cities* (1859), Charles Dickens' famous novel set at the time of the French Revolution, this program jumps forward to the present to consider how contemporary art and aesthetics use the past to express the future.

The notion of human rights emerged out of the 18th-century European Enlightenment and found its first political expression in the American and French Revolutions. Yet, despite all good intentions, the fact that each revolution contained at its core the worst as well as the best of human thought and action limited the ideal vision of human rights. This program reflects on the utopian dreams of freedom, equality, and security that are very much at the heart of our lives today, as well as on their opposite: terror, inequality, and war. Shown simultaneously in both Berlin and İstanbul, this selection of works is a timely response to the current situation in Turkey, where ideals of democracy and freedom have been brought into renewed focus.

The selection will also be screened at Collegium Hungaricum in Berlin on September 21-22 in the Berlin Art Week.

Yang Fudong, *YEJIANG / THE NIGHTMAN COMETH*, 2011
PROGRAM

Lutz Becker, *THE SCREAM*, 2012
Single-channel version of 3-channel video installation montage of films by Aleksandr Dovzhenko

John Bock, *MONSIEUR ET MONSIEUR*, 2011
Video, 36 min 49 sec

Yang Fudong, *YEJIANG / THE NIGHTMAN COMETH*, 2011
35mm film on HD video, 19 min 21 sec

Gülsün Karamustafa, *INSOMNIAMBULE*, 2011
Video, 11 min 40 sec

Tracey Moffatt in collaboration with Gary Hillberg, *DOOMED*, 2007
Video, 9 min 20 sec

Map Office, *OVEN OF STRAW*, 2012
Video, 12 minutes

Miao Xiaochun, *RESTART*, 2008-2010
3D animation, 14 min 22 sec

Organized by MOMENTUM in collaboration with SALT.

WHERE: Shanghaidaily.com

WHEN: 24.01.2014

EVENT: The Best of Times, The Worst of Times

ONLINE: <http://www.shanghaidaily.com/Feature/art-and-culture/Global-video-art-on-rise-and-fall-of-utopian-ideas/shdaily.shtml>



Global video art on rise and fall of utopian ideas

By Wang Jie | January 24, 2014, Friday | PRINT EDITION

Video work "Restart" by Miao Xiaochun is part of a major exhibition "The Best of Times, the Worst of Times Revisited" at M50.

Video and digital artist Miao Xiaochun transforms Peter Breughel's apocalyptic "Triumph of Death" (1592) into a 3D animation of world masterpieces featuring crumbling and rising civilizations.

He includes China's recent staggering economic growth and technical prowess, but there's nothing triumphal about it. This too crumbles in a continuing cycle.

Miao's 15-minute work "Restart" is part of a major video exhibition titled "The Best of Times, the Worst of Times Revisited" at M50.

It also features recent video works by Lutz Becker, Gulsun Karamustafa, Map Office, Tracey Moffat, John Rock and Yang Fudong.

The exhibition is curated by David Elliott, the founding director of the Mori Art Museum in Tokyo, the first director of the Istanbul Museum of Modern Art, the director of the Museum of Modern Art in Oxford. He is on the Asia Advisory Board of the Guggenheim Museum in New York.

The exhibition features works from the 1st Kieve Biennale in 2012 curated by Elliott. The title echoes the opening of Dicken's "A Tale of Two Cities" (1859) set during the French Revolution. According to Elliott, the exhibition "considers how contemporary art and aesthetics have used the past to express the future by reflecting on utopian dreams of freedom, equality, and security as well as on their opposite: terror, inequity and war. It is the destructive forces of both man and nature that seem to make a more ideal life impossible."

Visitors use hab earphone so the sounds of videos are not mixed.

Miao, 50, is one of China's most influential new media artists. He graduated from the National Central Academy of Fine Arts in Beijing and the Kunsthochschule Kassel in Germany.

His work "Restart" demonstrates his familiarity masterpieces from the canon of Western art that shift and morph into each other, crumbling and rising into new images from the East, such as those of modern China.

Date: Through March 2, 11am-6pm, closed on Mondays

Address: Bldg 18, 50 Moganshan Rd

WHERE: Viralmecmua.com

EVENT: The Best of Times, The Worst of Times

ONLINE: <http://www.viralmecmua.com/zamanlarin-en-iyisiydi-zamanlarin-en-kotusuydu/haberdetay/501752/default.htm>



Zamanların En İyisiydi, Zamanların En Kötüsüydü

1. KIEV BIENALİ'NDEN VIDEO SEÇKİSİ:
THE BEST OF TIMES, THE WORST OF TIMES
SALT Beyoğlu, Giriş Kapısı
Küratör: David Elliott

BERLİN: MOMENTUM ve Collegium Hungaricum
İSTANBUL: SALT Beyoğlu 11 EYLÜL – 15 EYLÜL 2013

MOMENTUM, Berlin'de 6 Eylül-27 Ekim tarihlerinde gösterilecek olan The Best of Times, The Worst of Times [Zamanların En İyisiydi, Zamanların En Kötüsüydü] video seçkisi, kurumun SKY SCREEN girişimi kapsamında İstanbul'da da izlenebilecek. 1. Kiev Bienali'nde (2012) gösterilmiş işlerden oluşan seçki, İstanbul Bienali'nin açılış haftasında SALT Beyoğlu'nda yer alacak.

1. Kiev Bienali'nin sanatsal yönetmeni David Elliott'ın küratörlüğünü yaptığı program, John Bock, Yang Fudong, Gülsün Karamustafa, Lutz Becker, Tracey Moffatt, Map Office ve Miao Xiaochun'ın yakın tarihli videolarını içeriyor. Adını, Charles Dickens'in Fransız Devrimi sırasında geçen meşhur romanı İki Şehrin Hikayesi'nin (1859) giriş satırlarından alan seçki, güncel sanat ve estetiğin geleceği yorumlamak üzere geçmişini nasıl kullandığını değerlendiriyor. Avrupa'da 18. yüzyılda, Aydınlanma Çağı boyunca geliştirilen insan hakları idealleri, ilk siyasi ifadelerini Amerikan ve Fransız devrimlerinde buldu. Ancak bu iki devrim özünde en iyinin yanı sıra en iyi kötü düşünce ve eylemleri de barındırdığından, başlangıçtaki tüm iyi niyetlere rağmen insan hakları kısıtlı kaldı. Bu video programı, özgürlük, eşitlik ve güvence gibi ütopyalar kadar terör, eşitsizlik ve savaş gibi karşıtlarını da yansıtıyor. Demokrasi ve özgürlük ideallerinin yeniden odak noktası hâline geldiği Türkiye için de zamana uygun bir nitelik taşıyor.

Video seçkisi, SALT Beyoğlu'nun ardından 21-22 Eylül tarihlerinde, Berlin Art Week döneminde Collegium Hungaricum'da gösterilecek. Berlin merkezli MOMENTUM tarafından SALT'ın iş birliğiyle gerçekleştirilmektedir.

bu haber de ilginizi çekebilir

Etiketler: sanat, haber, kültür, Momentum, SALT Beyoğlu, Charles Dickens, İstanbul Bienali, 1. Kiev Bienali Video Seçkisi

WHERE: Artipool.de

WHEN: 2013

EVENT: The Best of Times, The Worst of Times Revisited

ONLINE: <http://www.artipool.de/ausstellungdetails.cfm?ausstellungsID=25540&museumsID=2574>



Ausstellung in Berlin "The Best of Times, The Worst of Times Revisited: Selected Videos From The 1st Kiev Biennale Curated by David Elliott"

KünstlerIN: Lutz Becker, John Bock, Gülsün Karamustafa, Tracey Moffatt, Map Office, Miao Xiaochun, Yang Fudong

Zeitraum: 06.09.2013 bis 27.10.2013

Echoing the first words of A Tale of Two Cities (1859), Charles Dickens' famous novel set at the time of the French Revolution, this exhibition jumps forward to the present to consider how contemporary art and aesthetics use the past to express the future. The ideals of Human Rights developed during 18th Century European Enlightenment found their first political expression in the American and French Revolutions. Yet, in spite of fine intentions at the outset, Human Rights have been constricted as each revolution has contained at its core the worst as well as the best of human thought and action. This exhibition reflects on utopian dreams of freedom, equality, and security that are very much at the heart of our lives today, as well as on their opposite: terror, inequity and war. It is the destructive forces of both man and nature that seem to make a more ideal life impossible. Showing simultaneously across three locations in Berlin and Istanbul, revisiting this selection of works is a timely response to the current situation in Turkey, where ideals of democracy and freedom have been brought into renewed focus.

The artist Miao Xiaochun, who is part of this programme, is currently representing the People's Republic of China in the 55th Venice Biennale.

The artist Gülsün Karamustafa, who is part of this programme, has a major solo exhibition at our collaborating partner SALT, coinciding with this programme: A Promised Exhibition.

Öffnungszeiten:
Wednesday - Sunday
13:00 - 19:00, and by appointment.

Internetadresse: www.momentumworldwide.org

Texte & Bild © M O M E N T U M / Berlin. Bitte vergewissern Sie sich bezüglich der Aktualität dieser Informationen beim Veranstalter.

WHERE: Berlinartlink.com

WHEN: 18.09.2013

EVENT: The Best of Times, The Worst of Times Revisited

ONLINE: <http://www.artipool.de/ausstellungdetails.cfm?ausstellungsid=25540&museumsID=2574>



Exhibition // *The Best of Times, The Worst of Times Revisited* at MOMENTUM

Like Send 63 people like this.

Article by Jenny Tang; Wednesday, Sep. 18, 2013

In the preface to their 1944 volume *Dialectic of Enlightenment* Theodor W. Adorno and Max Horkheimer wrote, while in exile from their native Germany: "We have no doubt ... that freedom in society is inseparable from enlightenment thinking. We believe we have perceived with equal clarity, however, that the very concept of that thinking ... already contains the germ of the regression which is taking place everywhere today." That is, in short, the theoretical problem with which *The Best of Times, The Worst of Times Revisited* wrestles. Originally part of the 2012 1st Kiev Biennale, the seven videos chosen to be reprised at MOMENTUM Berlin offer a distillation of the biennale's themes without the accompanying demands of seeing a sprawling and unwieldy biennale. At MOMENTUM, the works are given well-deserved time and focus.

Exhibition // *The Best of Times, The Worst of Times Revisited* at MOMENTUM

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In the preface to their 1944 volume *Dialectic of Enlightenment* Theodor W. Adorno and Max Horkheimer wrote, while in exile from their native Germany: "We have no doubt ... that freedom in society is inseparable from enlightenment thinking. We believe we have perceived with equal clarity, however, that the very concept of that thinking ... already contains the germ of the regression which is taking place everywhere today." That is, in short, the theoretical problem with which *The Best of Times, The Worst of Times Revisited* wrestles. Originally part of the 2012 1st Kiev Biennale,

the seven videos chosen to be reprised at MOMENTUM Berlin offer a distillation of the biennale's themes without the accompanying demands of seeing a sprawling and unwieldy biennale. At MOMENTUM, the works are given well-deserved time and focus.

Curator David Elliott cites the oft-quoted opening lines of Charles Dickens' 1859 *A Tale of Two Cities* in both the exhibition's title and its press materials. Dickens' novel, in its superlative juxtaposition of revolutionary France and contemporary England, dramatizes the problems of revolution that Elliott revisits in his program. Questions of fanaticism, sovereignty (both of the individual and the state), and temporality frame the novel, and provide a fruitful starting point in approaching these works, which in style and content are strikingly diverse.

The program begins with Lutz Becker's *The Scream* (2012), and in its initial silent minutes we encounter not one audible scream, but the silent screams of many: of machines of war, of marching men, of strewn bodies. Becker, who is a film historian as well as filmmaker, created *The Scream* with footage from the films of the late Ukrainian filmmaker and poet Aleksandr Dovzhenko, and set it to a haunting score by Thomas Köner. This is the stuff of history, to be sure, but not documentary—Becker has fashioned Dovzhenko's work into a cinematic poem. In Becker's deft hands, we experience the unknowable gulf that separates our time from Dovzhenko's as layers of aesthetic mediation. Becker, who was born in Berlin in 1941 and was welcomed into childhood by a world that lay in ruins, is perhaps the best person to guide us.

In contrast to Becker's almost academic meditation on cinema, time, and poetry, John Bock's *Monsieur et Monsieur* (2011) presents a comical and absurdist scenario: the escalating hostilities between two old men who live and work in a shared office space. The structure and logic of Bock's film is perhaps best articulated by the architecture within it. Inexplicable holes cut between walls echo the penetrating power of the camera lens itself, floors and ceilings are lopsided, and at any second the architecture of the place can be reconfigured. In one of its most memorable moments, one of the old men lies down on the carpet for a nap. Seizing his chance, the other cuts the outline of a penis from the carpet and lays it over the sleeping man's torso. This is perhaps the only subversive use of industrial strength office carpet that I have ever witnessed.

Doubles and doppelgängers appear again in Gülsün Karamustafa's *Insomniambule* (2011), which follows two female characters, one plagued by insomnia and the other by a penchant for sleepwalking. Like in the films of David Lynch, the settings seem to be

an extension of the characters' subconscious: a dark luxurious bedroom, a foreboding hallway, an empty garden. There are strong echoes of the uncanny characters and eerie sets of Lynch's *Twin Peaks* and *Mulholland Drive*. Of course, the power of the uncanny is that, in the final turn, what is revealed is what we already intimately know. Tracey Moffatt's *Doomed* (2007) made in collaboration with Gary Hillberg is, like Becker's *The Scream*, a montage of other films. Rather than delving into the oeuvre of a single filmmaker, Moffatt brings to our attention scenes of destruction and apocalypse from movies that already, in some way or another, litter our cultural memory. There is Helen Hunt and Bill Paxton escaping the destructive path of a tornado in *Twister* (1996). There is the sinking of the *Titanic*, the crumbling of the *Golden Gate Bridge*, the countless cinematic takes on the downfall of New York City. These moments of destruction and fear are taken for granted as elements of the craft of cinema. We watch from the safety of our movie theater seats how others have imagined our end. Moffatt has plucked these moments from their narrative context and set them to a soundtrack befitting dramatic and heroic cinematic moments. Yet in combining soundtrack and montage, the effect is strangely festive: the end of the world is near (or perhaps has already arrived) and you are invited to the party.

Alternatively festive and elegiac, deadly earnest and eclectically wry, there is nevertheless a sense of urgency, if not in content then surely in context, that unites these works. Faced with the fragmented and haunting elements of our past, how do we construct a future? Can we yet salvage the Enlightenment ideal of the rational, sovereign individual in a postcolonial and postmodern world? Yang Fudong's lush and stunning *The Nightman Cometh* (2011), which loosely follows the wanderings of an injured warrior who must decide whether to persevere or cease his battles, leaves us with this final view: the warrior riding inexorably forward into the snow-covered landscape, pausing only for a single look back.

Additional Information

MOMENTUM

"The Best of Times, The Worst of Times Revisited:

Selected Videos From The 1st Kiev Biennale" - GROUP SHOW

Curated by David Elliott

Exhibition: Sep. 06 - Oct. 27, 2013

Opening Reception: Friday, Sep. 06; 7-10pm

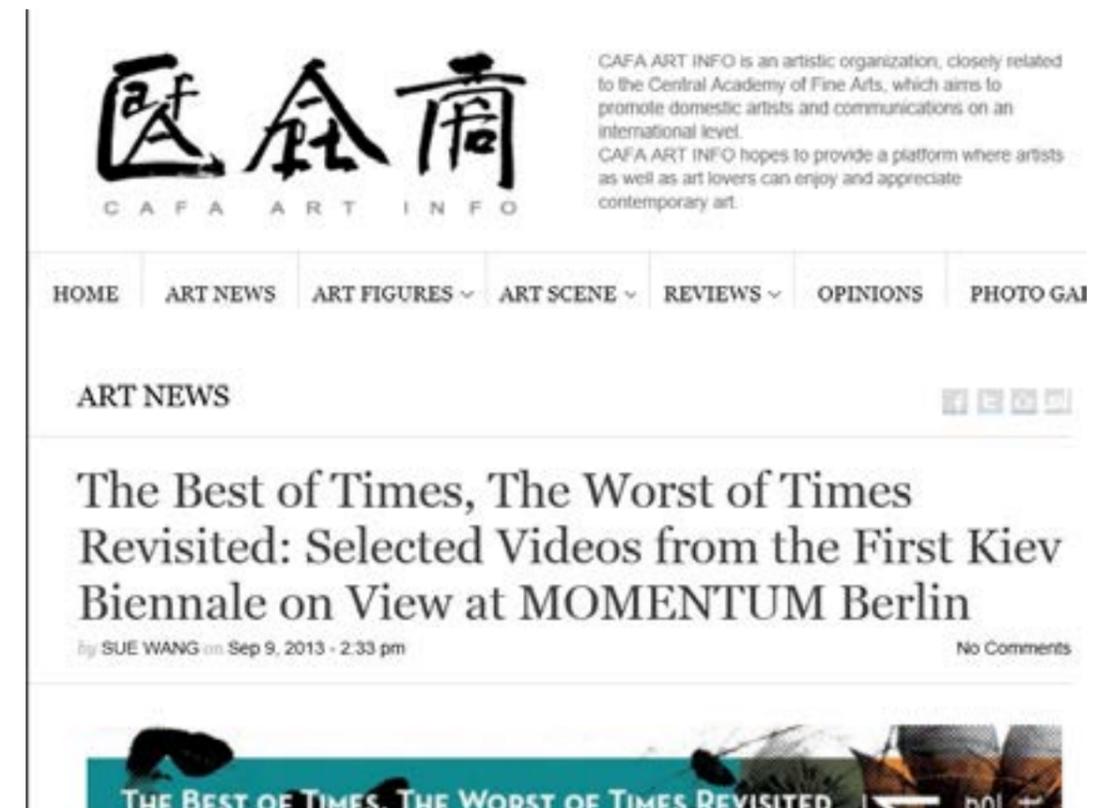
Künstlerhaus Bethanien, Mariannenplatz 2

WHERE: En.cafa.com.cn

WHEN: 09.09.2013

EVENT: The Best of Times, The Worst of Times Revisited

ONLINE: <http://en.cafa.com.cn/the-best-of-times-the-worst-of-times-revisited-selected-videos-from-the-first-kiev-biennale-on-view-at-momentum-berlin.html>



The Best of Times, The Worst of Times Revisited: Selected Videos from the First Kiev Biennale on View at MOMENTUM Berlin

MOMENTUM is pleased to announce the showing of a special program of video works originally screened at the 1st Kiev Biennale last year. MOMENTUM! The works will be on view from September 7th - October 26th 2013 at MOMENTUM Berlin and then as part of our SKY SCREEN initiative in Istanbul and Berlin! Curated by the Artistic Director of the Biennale, David Elliott, the program features new works by John Bock,

Yang Fudong, Gulsun Karamustafa, Lutz Becker, Tracey Moffatt, Map Office, and Miao Xiaochun. MOMENTUM is excited to bring these works to audiences in Berlin, Istanbul, and beyond.

Echoing the first words of *A Tale of Two Cities* (1859), Charles Dickens' famous novel set at the time of the French Revolution, this exhibition jumps forward to the present to consider how contemporary art and aesthetics use the past to express the future. The ideals of Human Rights developed during 18th Century European Enlightenment found their first political expression in the American and French Revolutions. Yet, in spite of fine intentions at the outset, Human Rights have been constricted as each revolution has contained at its core the worst as well as the best of human thought and action. This exhibition reflects on utopian dreams of freedom, equality, and security that are very much at the heart of our lives today, as well as on their opposite: terror, inequity and war. It is the destructive forces of both man and nature that seem to make a more ideal life impossible. Showing simultaneously across three locations in Berlin and Istanbul, revisiting this selection of works is a timely response to the current situation in Turkey, where ideals of democracy and freedom have been brought into renewed focus.

The artist Miao Xiaochun who is part of this programme is currently representing the People's Republic of China in the 55th Venice Biennale. The artist Gülsün Karamustafa, who is part of this programme, has a major solo exhibition at our collaborating partner SALT, coinciding with this programme. A Promised Exhibition: <http://saltonline.org/en/#!/en/616/a-promised-exhibition>. This same program will be shown on SKY SCREEN, MOMENTUM's initiative for video art in public space. SKY SCREEN turns the museum and gallery inside out by bringing video art onto the streets, thereby making it widely accessible and building curiosity and public interest in contemporary art.

SKY SCREEN:

The Best of Times, The Worst of Times Revisited: Selected Videos From The 1st Kiev Biennale

Curated by David Elliott

In Collaboration with SALT: <http://saltonline.org/en/home>

11 - 15 September, from dusk until dawn

SKY SCREEN Istanbul at SALT Beyoğlu

İstiklal Caddesi 136, Beyoğlu 34430 İstanbul, Turkey

Coinciding with the Opening of the Istanbul Biennale
AND

In Collaboration with .CHB: www.hungaricum.de

21 - 22 September, 20:00 - 24:00

SKY SCREEN Berlin at Collegium Hungaricum

Dorotheenstr. 12, 10117 Berlin

During Berlin Art Wee

About the exhibition

Opening: FRIDAY 6 SEPT at 19:00 - 22:00

Duration: 7 SEPT - 27 OCT 2013

Lutz Becker, THE SCREAM • John Bock,

MONSIEUR ET MONSIEUR • Gülsün Karamustafa,

INSOMNIAMBULE • Tracey Moffatt,

DOOMED • Map Office,

OVEN OF STRAW • Miao Xiaochun,

RESTART • Yang Fudong,

YEJIANG / THE NIGHTMAN COMETH

Courtesy of MOMENTUM, for further information please visit THE BEST OF TIMES, THE WORST OF TIMES REVISITED: Selected Video Works from the 1st Kiev Biennale, Curated by David Elliott.

WHERE: Wherevent.com

WHEN: 2013

EVENT: The Best of Times, The Worst of Times Revisited

ONLINE: <http://www.wherevent.com/detail/Momentum-Worldwide-The-Best-of-Times-The-Worst-of-Times-Revisited-Selected-Videos-from-the-1st-Kiev-Biennale>



Description

OPENING ON FRIDAY 6 SEPT at 19:00 - 22:00

EXHIBITION 7 SEPT - 27 OCT 2013

**THE BEST OF TIMES, THE WORST OF TIMES REVISITED:
SELECTED VIDEOS FROM THE 1ST KIEV BIENNALE**

Lutz Becker, THE SCREAM • John Bock,
MONSIEUR ET MONSIEUR • Gülsün Karamustafa, INSOMNIAMBULE • Tracey Moffatt, DOOMED • Map Office, OVEN OF STRAW • Miao Xiaochun, RESTART • Yang Fudong, YEJIANG / THE NIGHTMAN COMETH

Curated by David Elliott

MOMENTUM is pleased to announce the showing of a special program of video works originally screened at the 1st Kiev Biennale last year. The works will be on view from 6 September - 27 October 2013 at MOMENTUM Berlin and then on our SKY SCREEN initiative for video art in public space in Istanbul and Berlin! Curated by the Artistic Director of the Biennale, David Elliott, the program features new works by John Bock, Yang Fudong, Gulsun Karamustafa, Lutz Becker, Tracey Moffatt, Map Office, and Miao Xiaochun. MOMENTUM is excited to bring these works to audiences in Berlin, Istanbul, and beyond.

Echoing the first words of A Tale of Two Cities (1859), Charles Dickens' famous novel set at the time of the French Revolution, this exhibition jumps forward to the present to consider how contemporary art and aesthetics use the past to express the future. The ideals of Human Rights developed during 18th Century European Enlightenment found their first political expression in the American and French Revolutions. Yet, in spite of fine intentions at the outset, Human Rights have been constricted as each revolution has contained at its core the worst as well as the best of human thought and action. This exhibition reflects on utopian dreams of freedom, equality, and security that are very much at the heart of our lives today, as well as on their opposite: terror, inequity and war. It is the destructive forces of both man and nature that seem to make a more ideal life impossible. Showing simultaneously across three locations in Berlin and Istanbul, revisiting this selection of works is a timely response to the current situation in Turkey, where ideals of democracy and freedom have been brought into renewed focus.

The artist Miao Xiaochun who is part of this programme is currently representing the People's Republic of China in the 55th Venice Biennale.

The artist Gülsün Karamustafa, who is part of this programme, has a major solo exhibition at our collaborating partner SALT, coinciding with this programme. A Promised Exhibition: <http://saltonline.org/en/#!/en/616/a-promised-exhibition>

This same program will be shown on SKY SCREEN, MOMENTUM's initiative for video art in public space. SKY SCREEN turns the museum and gallery inside out by bringing video art onto the streets, thereby making it widely accessible and building curiosity and public interest in contemporary art.

SKY SCREEN:

The Best of Times, The Worst of Times Revisited: Selected Videos From The 1st Kiev Biennale

Curated by David Elliott

n/d

<http://www.wherevent.com/detail/Momentum-Worldwide-The-Best-of-Times-The-Worst-of-Times-Revisited-Selected-Videos-from-the-1st-Kiev-Biennale>

In Collaboration with SALT: <http://saltonline.org/en/home>

11 - 15 September, from dusk until dawn

SKY SCREEN Istanbul at SALT Beyoğlu

İstiklal Caddesi 136, Beyoğlu 34430 İstanbul, Turkey

Coinciding with the Opening of the Istanbul Biennale

AND

In Collaboration with .CHB: www.hungaricum.de

21 - 22 September, 20:00 - 24:00

SKY SCREEN Berlin at Collegium Hungaricum

Dorotheenstr. 12, 10117 Berlin

During Berlin Art Wee

WHERE: [24trentedeux.com](http://www.24trentedeux.com)

WHEN: 18.09.2013

EVENT: Thresholds

ONLINE: <http://www.24trentedeux.com/en/blog/483-the-thresholds-programme-at-collegium-hungaricum-berlin>

The screenshot shows the website header with the logo '24trentedeux' and navigation links: 'about', 'clients', 'Blog', 'contact', and 'fr'. A sidebar menu on the left lists categories: 'portfolio', 'creative arts', 'e-commerce', and 'companies'. The main content area features a blog post titled 'The THRESHOLDS programme at Collegium Hungaricum Berlin' dated Wednesday, 18 September 2013 18:17. The text describes the programme as a collection of interdisciplinary performances, exhibitions, and discussions on the theme of 'Thresholds: Crossing Borders between Video, Performance, and the Visual Arts'. It lists several artists and their works, including Eric Bridgeman, Osvaldo Budek, Nezaket Ekici, Doug Holdbone, James P. Coshon, Mariana Haber, Zuzanna Jamin, Jariik Jongman, Mark Karsick, Hannu Karjalainen, Janet Laurence, Hye Rim Lee, Gabriele Leifert, Sarah Lüdemann, Map Office, David Medalla, Tracy Moffat, Traveling Soda, TV Moore, Fiona Pennington, Marjo Seimon Sumagan Sivanesan, Shosh Troscott, and Mariana Vasileva. The opening is scheduled for Friday at 7pm, featuring a live performance by Nezaket Ekici. Below the text are two images: a photograph of a red sculpture in a dark space and a video still showing a person's hand.

The THRESHOLDS programme at Collegium Hungaricum Berlin

On the occasion of Berlin Art Week, MOMENTUM, the Platform for Time-based Art, and the Collegium Hungaricum Berlin, in partnership with TRAFO (Center for Contemporary Art) are presenting the Tresholds programme from September 20 to 22 2013 at the Moholy Nagy Gallery in the Collegium Hungaricum.

Thresholds is a programme of interdisciplinary performances, exhibitions, and discussions on the theme of Thresholds: Crossing Borders between Video, Performance, and the Visual Arts.

Over the course of the weekend it will be screened a collection of contemporary international video and performance art. The Thresholds programme brings together the works of several artists including Eric Bridgeman, Osvaldo Budet, Nezaket Ekici, Doug Fishbone, James P Graham, Mariana Hahn, Zuzanna Janin, Jarik Jongman, Mark Karasick, Hannu Karjalainen, Janet Laurence, Hye Rim Lee, Gabriele Leidloff, Sarah Lüdemann, Map Office, David Medalla, Tracey Moffatt, Traveling Souls, TV Moore, Fiona Pardington, Martin Sexton Sumugan Sivanesan, Shonah Trescott and Mariana Vassileva.

The opening will take place on Friday at 7pm. At 8pm Nezaket Ekici will stage a live performance, re-enacting her performance video installation TUBE (2008), based on the painting from Otto Dix untitled Anita Berber.

WHERE: Aqnb.com EVENT: Thresholds

ONLINE: <http://www.aqnb.com/2013/09/24/berlin-art-week-reviewed/>



by Jane Parker on

Berlin Art Week is a collaboration between eleven of Berlin's leading contemporary art institutions, this year running from September 17 to 22. With four of them joining up this year to present painting exhibitions under the Painting Forever! banner some may have felt that the event was skewed towards the more traditional arts. But elsewhere in the program it went the other way. At the art fair, abc - art berlin contemporary, painted canvases were a rare sight, with time-based and site-specific works rising to the fore. Moreover, the addition of ten new institutions to the program, the majority of them project spaces, allowed for a more diverse and experimental program, a noticeable trend being an abundance of performance-based works. With many of the major institutions simply opening their six-month long exhibition projects, per-

formance allowed the art week to be what it purports –a temporary and experience based affair.

abc continues to maintain that it is not strictly an art fair, despite being an event which invites galleries to present artists. Its main point-of-difference lies in its sprawling interior architecture (which dispenses with traditional white booths), and encourages larger installations and site-specific works. This year more than ever, galleries seemed to respond to abc's more experimental format, exhibiting more ephemeral applications. One such was Laura Lima's work, presented by Brazil's A Gentil Carioca) where a hand reached from underneath a white wall, struggling to grasp some keys placed just out of reach. Occasional passers-by kicking the keys closer only to have them thrown-away again, the hand continuing its fruitless search.

Meanwhile, performance was incorporated into the format with independent Parisian art-space Shanaynay curating an area where selected galleries staged two-hour-long exhibitions. While these shows ranged from more literal executions (a woman wielding a bull whip), to behind-the-scenes preparation (walls being painted), the nature of the display and its fixed duration, rendered all of these exhibitions performance. While this idea of a performed exhibition is not a new concept, it was a very fitting one for abc, which is seems to be encouraging and attracting time-based arts and innovative modes of display.

While abc displayed the exhibition-as-performance, Schinkel Pavillon, a space for contemporary sculpture, displayed the studio-as-performance. Over four-days the Viennese relational art group, Gelatin, created sculptures based on their conversations with twelve Berlin-based artists. Each evening the group exhibited a kind of open-studio where they would create the sculptures. Kicking aside some paint-splattered balloons, I entered the space late on a Saturday to see a stage strewn with garbage, half-formed sculptures and random objects. Minimal synth music played while a monotonous voice read from a German text. One artist was making hot chocolate, while another, a manly looking guy wearing plastic boobs, drilled together some broken chairs. A fourth, wearing an apron and a "Josef Boys" t-shirt, attempted to bring some order to the space, picking up rubbish and arranging objects. After Thursday's performance, Bpigs' Adela Lovric wrote: "if somebody wanted to make a cliché portrait of Art, it would look pretty much like Schinkel Pavillon yesterday." But this total cliché also seemed more than a little tongue-in-cheek. Being performed was a kind of ultimate sculptors studio, a hedonistic space allowing maximal experimentation. And with the knowledge that Gelatin were making art-works based on other artists' ideas, their sculptures seemed more performance and parody than original creation.

Gelatin, 'Stop Anna Ly Sing' (2013), performance view @ Schinkel Pavillon.

Worlds away from the tactile messiness at Schinkel, was the slicker and technologically savvy performance curated by MOMENTUM; a platform for time-based art in Berlin. In an interdisciplinary performance at the Collegium Hungaricum Berlin, ballet dancer Emi Hariyama interacted with projected light and digital animation created by Dr. Marcus Doering. In the first and most refined section, a shifting outline of Hariyama was projected onto her body, giving her a flickering neon halo. This trace then proliferated, so that various digital bodies moved in increasing delay from the original figure. As the performer moved through a variety of interactive effects, the performance began to feel like a series of increasingly novel tricks, each based on the premise that the dancer was triggering changes in the digital imagery. So while there were moments of innovation, it also fulfilled every expectation that might arise from the description "multimedia contemporary dance".

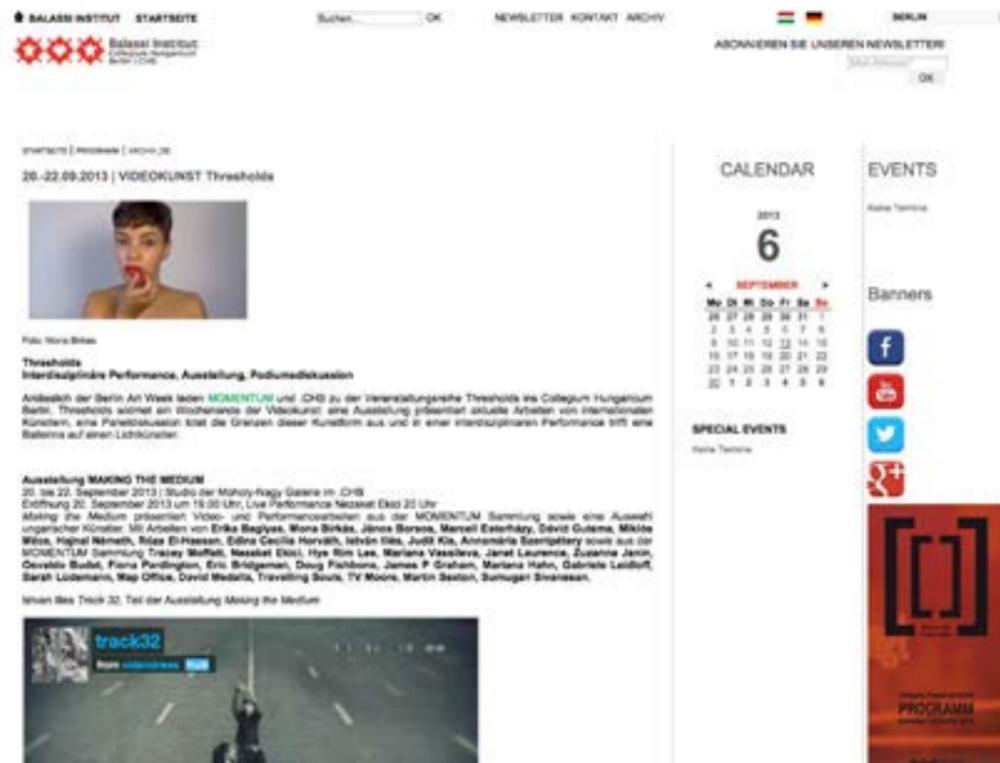
The most pure forms of performance art were at a survey of Turkish artists, presented as part of a longer running project by the Neuer Berliner Kunstverein (n.b.k.) and TANAS. Held inside the decadent Art Nouveau theatre of HAU 1, performances seemed to address conventions of classical theatre and performance. Ayşe Erkmen's work '7 Times' (2013), saw a large metal bar, the kind that would usually hold large set backdrops, lowered and raised seven times. The sound of the bar dropping managed to convey the promise of a scene-change without ever delivering one. Annika Kahrs' work 'Strings' (2010), entailed members of a classical string quartet changing places during the performance, forcing each musician to play instruments they had little proficiency in.

Across the different forms of performance art at Berlin Art Week, there seemed to be a preference for cross-disciplinary works. In two instances, performance was treated as a condition that could be applied to something else: abc "performed" exhibitions, Schinkel Pavillon "performed" an artists studio. MOMENTUM presented the most obvious coming-together of different mediums, while pieces for n.b.k and TANAS used contemporary performance to reinterpret more traditional theatrical forms. As performance art becomes increasingly included in the kind of big art events that it used to be largely excluded from, there seems to be a tendency to show it in reference to other art forms. So while this year's performance inclusions at Berlin Art Week proved interesting, it could also be presented as a stand-alone medium. **

WHERE: Hungaricum.de

EVENT: Thresholds

ONLINE: http://www.hungaricum.de/de/programm/610-20-22-09-videokunst-thresholds?year=2013&day=6&month=09&template=bbi_institute_sub&link=



VIDEOKUNST Thresholds

Foto: Mona Birkas

Interdisziplinäre Performance, Ausstellung, Podiumsdiskussion
Anlässlich der Berlin Art Week laden MOMENTUM und .CHB zu der Veranstaltungsreihe Thresholds ins Collegium Hungaricum Berlin. Thresholds widmet ein Wochenende der Videokunst: eine Ausstellung präsentiert aktuelle Arbeiten von internationalen Künstlern, eine Paneldiskussion lotet die Grenzen dieser Kunstform aus und in einer interdisziplinären Performance trifft eine Ballerina auf einen Lichtkünstler.

Ausstellung MAKING THE MEDIUM

20. bis 22. September 2013 | Studio der Moholy-Nagy Galerie im .CHB

Eröffnung 20. September 2013 um 19.00 Uhr, Live Performance Nezaket Ekici 20 Uhr
Making the Medium präsentiert Video- und Performancearbeiten aus der MOMENTUM Sammlung sowie eine Auswahl ungarischer Künstler. Mit Arbeiten von Erika Baglyas, Mona Birkás, János Borsos, Marcell Esterházy, Dávid Gutema, Miklós Mécs, Hajnal Németh, Róza El-Hassan, Edina Cecília Horváth, István Illés, Judit Kis, Annamária Szentpétery sowie aus der MOMENTUM Sammlung Tracey Moffatt, Nezaket Ekici, Hye Rim Lee, Mariana Vassileva, Janet Laurence, Zuzanna Janin, Osvaldo Budet, Fiona Pardington, Eric Bridgeman, Doug Fishbone, James P Graham, Mariana Hahn, Gabriele Leidloff, Sarah Lüdemann, Map Office, David Medalla, Travelling Souls, TV Moore, Martin Sexton, Sumugan Sivanesan.

Istvan Illes Track 32, Teil der Ausstellung Making the Medium
track32 from videodress on Vimeo.

Interdisziplinäre Performance THRESHOLDS

21. September 2013, 19.00 | Panoramasaal im .CHB

Emi Hariyama, Tänzerin im Berliner Staatsballett, und Dr. Marcus Doering, Deutschlands innovativster Lichtdesigner, treffen in einer improvisierten, interaktiven Performance aufeinander. Begleitet werden sie von elektronischer Musik von Peter Kirn und Silvia Lednitzky, inspiriert durch die Musik von Bela Bartok und György Ligeti. Kuratiert von MOMENTUM und .CHB.

Podiumsdiskussion CURATING PERFORMANCE ART - WHERE DOES THEATRE END AND ART BEGIN?

22. September, 16.00 | Panoramasaal im .CHB

Performance Art überschreitet die Grenzen von Installation, Video, Theater oder Tanz. Die Paneldiskussion fragt ob und wie Abgrenzungen heute noch gezogen werden können. Mit Nezaket Ekici (Performance-Künstlerin), Mathilde ter Heijne (Künstlerin, Professorin für Visuelle Kunst, Performance und Installation, Kunsthochschule Kassel), Shermin Langhoff (Direktorin Maxim Gorki-Theater), Hajnal Németh (Performance Künstlerin, 54. Biennale di Venezia, Ungarischer Pavillon), Joel Verwimp (Co-Founding Director, Month of Performance Art Berlin), Jack Pam (Kurator, ikonoTV On Air Festival) und Jeni Fulton (Associate Director, MOMENTUM), moderiert von David Elliott (Museumsdirektor, Kurator, Autor).

Eintritt frei, Diskussion in englischer Sprache.

SCREENINGS

20. September 2013, 21:00 Uhr

Matzon, Ámos, Cineromani

Studenten der Hochschule für Film und Fernsehen Konrad Wolf, unter der Leitung von Professor Marlis Roth und Szilvia Ruszev, zeigen filmische Reflektionen auf drei Ausstellungsprogramme des .CHB: Akos Matzon, Imre Ámos und Cineromani. Das Screening wird am 22.09.13 nach The Best of Times wiederholt.

21.+22. September 2013, 21:00 - 0:00 Uhr

SKY SCREEN The Best of Times, The Worst of Times: Selected Videos from the 1st Kiev Biennale

Curated by David Elliott

Mit:

Lutz Becker, THE SCREAM

John Bock, MONSIEUR ET MONSIEUR

Gülsün Karamustafa, INSOMNIAMBULE

Tracey Moffatt, DOOMED

Map Office, OVEN OF STRAW

Miao Xiaochun, RESTART •

Yang Fudong, YEJIANG / THE NIGHTMAN COMETH

Das Programm SKY SCREEN ist eine öffentliche Non-Profit Kunstinitiative für Videokunst im öffentlichen Raum. Sie bringt die Kunst aus den internationalen Museen auf die Straße und die Skyline von Berlin, Istanbul und andere Gaststätte weltweit, kuratiert von MOMENTUM, der globalen Plattform für zeitbasierte Kunst.

20.-22. September 2013

ikono On Air Festival

Das ikono On Air Festival vom 6.-29. September 2013, das weltweit erste Festival, das per TV-Übertragung stattfindet, wird u.a. im .CHB übertragen. Mehr Informationen hier.

Weitere Stationen von Thresholds:

TRAFO Center for Contemporary Art, Szczecin, Polen

23.11. - 7.12.2013

www.trafo.org

23.11.2013

18:00 | Eröffnung

19:00 | Musik-Performance

20:00 | After Party

WHERE: Nachstettin.com

WHEN: 2013

EVENT: Thresholds

ONLINE: <http://nachstettin.com/kultur/ausstellungen/643.html>



Vom 07. Dezember 2013 bis 02. Februar 2014 wird in der Kunsthalle Trafostacja Sztuki in Stettin anlässlich der Berlin Art Week ein Projekt THRESHOLDS (BUNDE) dargestellt. Dieses Projekt entstand in der Zusammenarbeit zwischen MOMENTUM Worldwide, Collegium Hungaricum in Berlin und TRAFO Trafostacja Sztuki in Stettin. In der TRAFO wird die video-art Ausstellung präsentiert.

Die von Very Baksa Soós, David Szaudera, Constanze Kleiner und Rachel Rits-Volloch kuratierte Ausstellung umfasst die Filmvorführungen aus der internationalen Kollektion von MOMENTUM. Zu ihr gehören die Videoaufnahmen und Kunst-Performance.

Das Programm besteht aus drei Themen:

1. Personen und Sachen
2. Rituale und Geister
3. Entwicklung/ Revolution

Die Kunstwerke der Kollektion zerlegen die Zeit in kleinste Einzelteile (durch die Einspeisung auf der Festplatte, Aufnahme auf dem lichtempfindlichen Filmstreifen, Darbietung an einer Wand) und zeigen ständige Veränderungen unter dem Zeiteinfluss. Der zweite Teil der Ausstellung sind die Archivaufnahmen der Performance, die im Rahmen der Kollektion innerhalb von 3 Jahren gesammelt wurden.

Collegium Hungaricum ergänzt alles durch die Darstellung der ungarischen Videoaufnahmen, deren Thematik mit der Reflexionen der einzelnen Künstler, Gender und sozialen Problemen verbunden ist.

Die Kollektion von MOMENTUM

TRACEY MOFFAT, NEZAKET EKICI, HYE RIM LEE, MARK KARASICK, GABRIELE LEIDOFF, FIONA PARDINGTON, OSVALDO BUDET, DAVID MEDALLA, MARTIN SEXTON, ERIC BRIDGEMAN, TV MOORE, HANNU KARJALAINEN, MARIANA HAHN, ZUZANNA JANIN, JANET LAURENCE, MARIANA VASSILEVA, ERIC BRIDGEMAN, MARTIN SEXTON, JAMES P. GRAHAM, MAP OFFICE, DOUG FISHBONE, SUMUGAN SIVANESAN, SARAH LÜDEMANN, KATE MCMILLAN, KIRSTEN PALZ, SHONAH TRECOTT

Archiv-Performance MOMENTUM

JOYCE CLAY, CATHERINE DUQUETTE, MARIANA HAHN, EMI HARIYAMA AND MARIANA MOREIRA, JARIK JONGMAN, KATE HERS, SARAH LÜDEMANN AND ADRIAN BRUN, KIRSTEN PALZ, SUMUGAN SIVANESAN, TRAVELING SOULS, UNIT 7, YULIA STARTSEV, TRAVELING SOULS, NEZAKET EKICI

Filmprogramm Collegium Hungaricum

DAVID SZAUDER, ERIKA BAGLYAS, MONA BIRKÁS, JÁNOS BORSOS, MARCELL ESTERHÁZY, DÁVID GUTEMA, MIKLÓS MÉCS, HAJNAL NÉMETH, RÓZA EL-HASSAN, EDINA CECÍLIA HORVÁTH, ISTVÁN ILLÉS, JUDIT KIS, ANNAMÁRIA SZENTPÉTERY

Kuratoren: Vera Baksa Soós, David Szauder, Rachel Rits-Volloch, Fanni Magyar
Veranstalter: TRAF0 Trafostacja Sztuki in Stettin, Collegium Hungaricum, Berlin, MOMENTUM, Berlin

WHERE: Trafo.org

WHEN: 2013

EVENT: Thresholds

ONLINE: <http://www.trafo.org/index/exhibition/id/105>



TRESHOLDS

23 listopada - 7 grudnia 2013

PROG: wystawa, interdyscyplinarny performance, dyskusja panelowa.

kuratorzy: Vera Baksa Soós, David Szauder, Rachel Rits-Volloch, Fanni Magyar
artyści: Eric Bridgeman, Osvaldo Budet, Nezaket Ekici, Doug Fishbone, James P Graham, Mariana Hahn, Zuzanna Janin, Jarik Jongman, Mark Karasick, Hannu Karjalainen, Janet Laurence, Hye Rim Lee, Gabriele Leidloff, Sarah Lüdemann, Map Office, David

Medalla, Tracey Moffatt, Traveling Souls, TV Moore, Fiona Pardington, Martin Sexton, Sumugan Sivanesan, Mariana Vassileva
ORAZ Erika Baglyas, Mona Birkás, János Borsos, Marcell Esterházy, Dávid Gutema, Miklós Mécs, Hajnal Németh, Róza El-Hassan, Edina Cecília Horváth, István Illés, Judit Kis, Annamária Szentpétery

Projekt THRESHOLDS (PROGI) prezentowany z okazji Berlin Art Week powstał we współpracy pomiędzy MOMENTUM Worldwide, Collegium Hungaricum w Berlinie oraz TRAF0 Trafostacją Sztuki w Szczecinie. Program podczas Berlin Art Week obejmował wystawę, performance oraz dyskusję panelową. W TRAF0 zostanie pokazana wystawa video-artu.

Wystawa pod opieką kuratorską Very Baksa Soós, Davida Szaudera, Rachel Rits-Voloch oraz Fanni Magyar obejmuje projekcje filmów z międzynarodowej kolekcji MOMENTUM, w skład której wchodzi nagrania wideo i sztuki performance. Program został podzielony na trzy obszary tematyczne: Podmioty i Przedmioty, Rytuály i Duchy, Ewolucja/Rewolucja. Kolekcja, podobnie jak dzieła sztuki, które się na nią składają, rozkłada czas na czynniki pierwsze (poprzez wyrycie na dysku twardym, nagranie na taśmie, światło czułej, projekcje na ścianie), podlegając jednocześnie ciągłym zmianom - właśnie pod wpływem czasu. Drugą część wystawy stanowią archiwalne nagrania performance, zebrane w ramach kolekcji w przeciągu ostatnich trzech lat.

Collegium Hungaricum dopełnia obraz prezentacją węgierskich prac video, których tematyka krąży wokół zagadnień związanych z refleksją osobistą poszczególnych artystów, z tematyką gender oraz z kwestiami społecznymi.

www.momentumworldwide.com
Momentum Worldwide on facebook
www.hungaricum.de
CHB on facebook
Tresholds on facebook

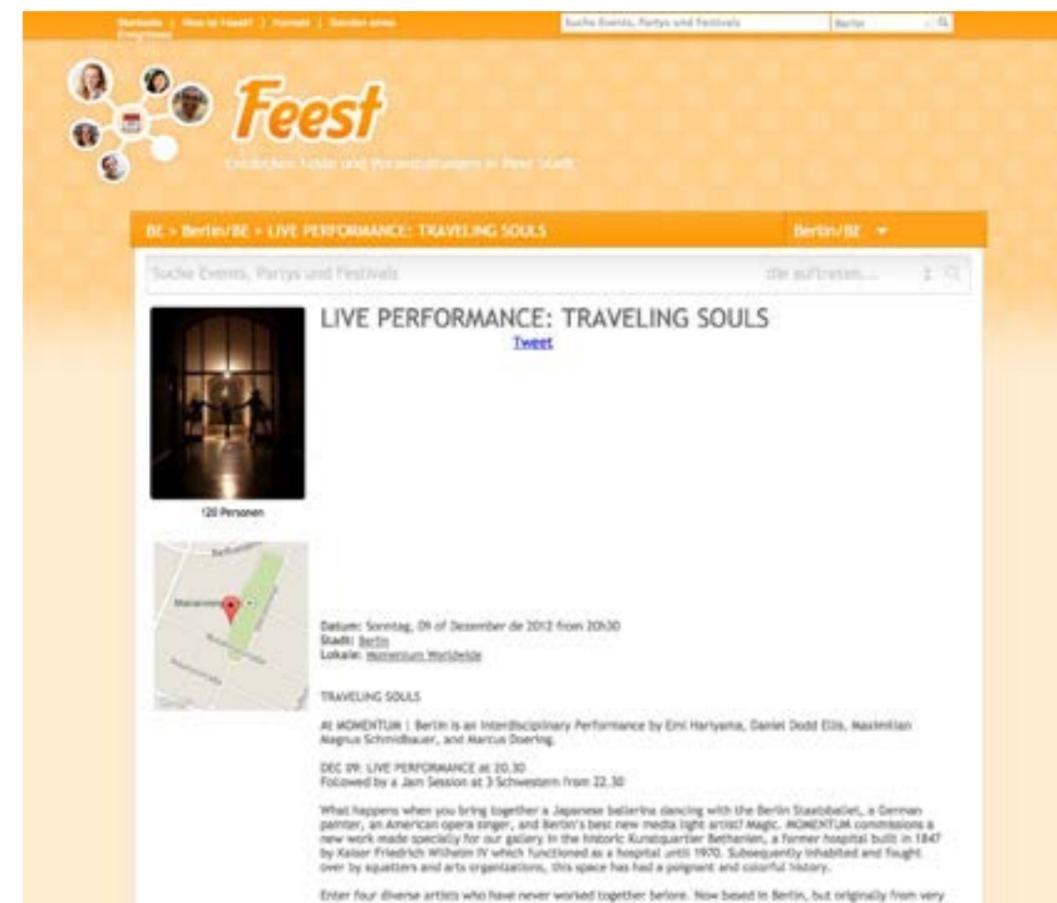
Partnerzy:
Momentum Worldwide Berlin
Collegium Hungaricum Berlin

WHERE: Feest.com.de

WHEN: 2012

EVENT: Traveling souls

ONLINE: <http://feest.com.de/LIVE-PERFORMANCE-TRAVELING-SOULS-Berlin-12-09>



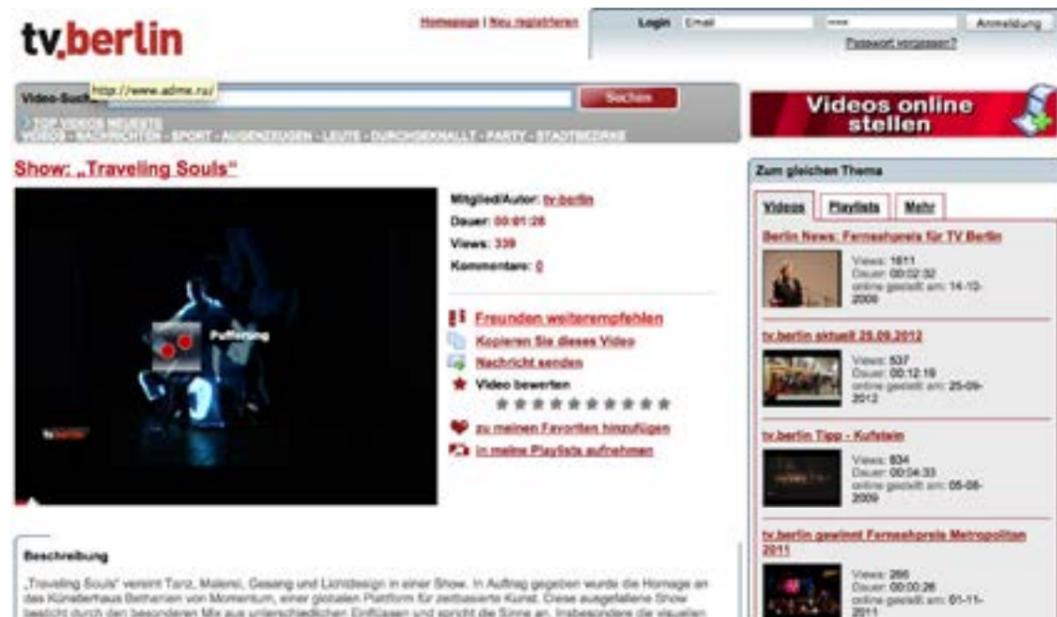
LIVE PERFORMANCE: TRAVELING SOULS

Datum: Sonntag, 09 of Dezember de 2012 from 20h30
Stadt: Berlin
Lokale: Momentum Worldwide

WHERE: Ma-tvideo.france2.fr

EVENT: Traveling souls

ONLINE: <http://ma-tvideo.france2.fr/video/3d6da7a5a7cs.html>



Show "Traveling Souls"

Beschreibung

„Traveling Souls“ vereint Tanz, Malerei, Gesang und Lichtdesign in einer Show. In Auftrag gegeben wurde die Homage an das Künstlerhaus Bethanien von Momentum, einer globalen Plattform für zeitbasierte Kunst. Diese ausgefallene Show besticht durch den besonderen Mix aus unterschiedlichen Einflüssen und spricht die Sinne an. Insbesondere die visuellen Effekte in Verbindung mit Musik und Tanz verblüffen.

Video online gestellt am: 10-12-2012 16:00:01

Kategorien: Nachrichten Kino & Theater Kunst

Tags: tvb tv berlin berlin momentum traveling souls bethanien künstlerhaus bethanien

katharina topolski

Sprache: deutsch

Drehort: Deutschland

TRAVELING SOULS

At MOMENTUM | Berlin is an Interdisciplinary Performance by Emi Hariyama, Daniel Dodd Ellis, Maximilian Magnus Schmidbauer, and Marcus Doering.

DEC 09: LIVE PERFORMANCE at 20.30

Followed by a Jam Session at 3 Schwestern from 22.30

What happens when you bring together a Japanese ballerina dancing with the Berlin Staatsballet, a German painter, an American opera singer, and Berlin's best new media light artist? Magic. MOMENTUM commissions a new work made specially for our gallery in the historic Kunstquartier Bethanien, a former hospital built in 1847 by Kaiser Friedrich Wilhelm IV which functioned as a hospital until 1970. Subsequently inhabited and fought over by squatters and arts organizations, this space has had a poignant and colorful history.

Enter four diverse artists who have never worked together before. Now based in Berlin, but originally from very different parts of the world, they come together to reflect on the movements which have brought each of them to converge on this particular space at this moment. Using dance, visual art, voice, and new media they respond to the unique spaces of Bethanien and the latent aura of its history. In asking these artists to work together, we have given them free reign to develop their own expressions towards this location and their own answers to the question MOMENTUM continuously poses: What is time-based art?

Crossing interdisciplinary boundaries, drawn together through creative synergies, this foursome of talent embodies MOMENTUM'S mission to enable great art to happen across cultural and institutional borders. What happens when you bring together a ballet dancer, a painter, an opera singer, and a media artist? We expect to be amazed by the answer.

WHERE: Musraramixfest.org

WHEN: 2013

EVENT: Traveling souls

ONLINE: http://musraramixfest.org.il/musraramix13/exhibition_12.html



12: 9 Holda Hanevia st. Shoshan family's backyard

Travelling Souls | Emi Hariyama, Maximilian Magnus Schmidbauer, Daniel Dodd Ellis And Marcus Doering | video

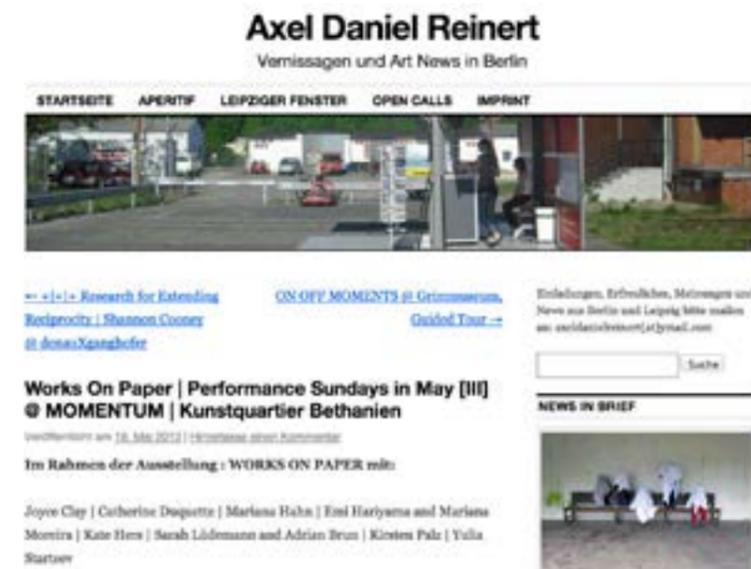
A collaboration between artists from different disciplines: dance, opera, art and video technology. The four artists created a site specific performance in the historic building of Kunstquartier Bethanien in Berlin. The work is a journey led by traveling souls. The video is made as a stand-alone art work. The work was made for the Momentum Collection in Berlin.

WHERE: Axeldanielreinert.wordpress.com

WHEN: 18.05.2013

EVENT: Works on Paper

ONLINE: <http://axeldanielreinert.wordpress.com/2013/05/18/works-on-paper-performance-sundays-in-may-momentum-kunstquartier-bethanien-3/>



Works On Paper | Performance Sundays in May [III] @ MOMENTUM | Kunstquartier Bethanien

Veröffentlicht am 18. Mai 2013 | Hinterlasse einen Kommentar

Im Rahmen der Ausstellung : WORKS ON PAPER mit:

Joyce Clay | Catherine Duquette | Mariana Hahn | Emi Hariyama and Mariana Moreira | Kate Hers | Sarah Lüdemann and Adrian Brun | Kirsten Palz | Yulia Startsev

organisiert MOMENTUM eine sonntägliche Performance-Serie während des Month of Performance Art.

Sonntag 19. Mai 2013

Kirsten Palz: Manuals for R (17:00 - 17:15)

Joyce Clay: Book I, Book II (17:30 - 18:00)

Mariana Hahn: Empress of Sorrow (18:15 - 19:00)

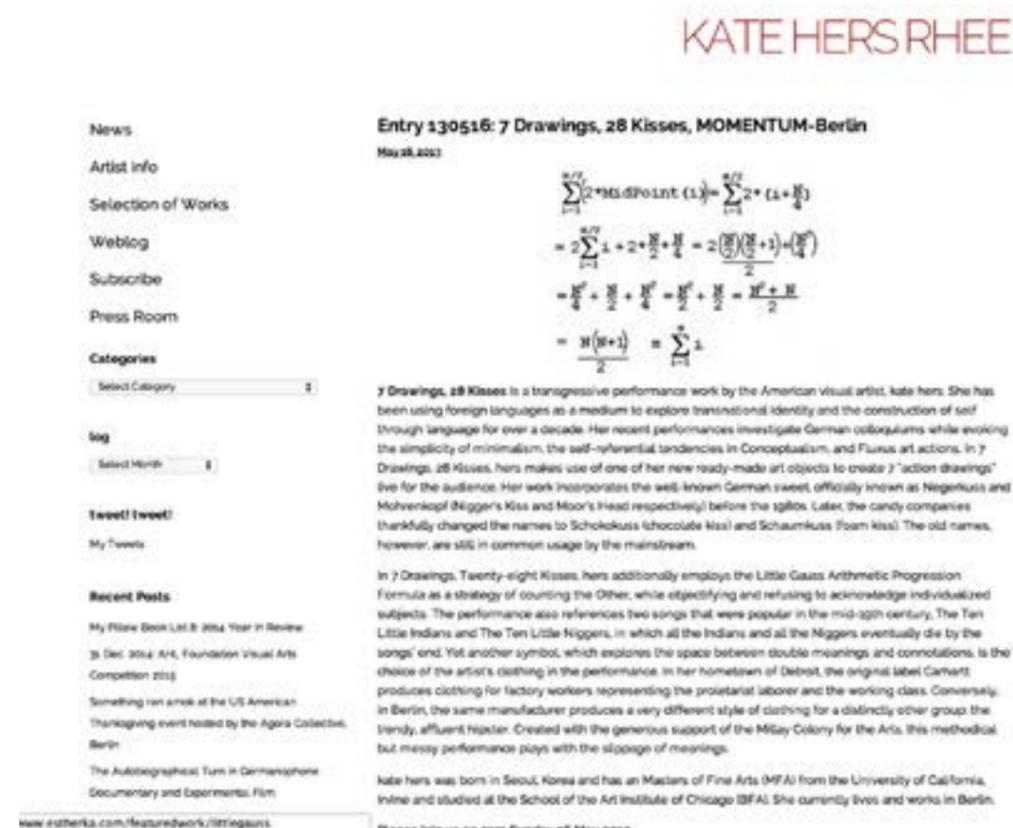
Kirsten Palz

WHERE: Estherka.com

WHEN: 16.05.2013

EVENT: Works on Paper

ONLINE: <http://www.estherka.com/2013/05/entry-130516.html>



Entry 130516: 7 Drawings, 28 Kisses, MOMENTUM-Berlin

7 Drawings, 28 Kisses is a transgressive performance work by the American visual artist, kate hers. She has been using foreign languages as a medium to explore transnational identity and the construction of self through language for over a decade. Her recent performances investigate German colloquiums while evoking the simplicity of minimalism, the self-referential tendencies in Conceptualism, and Fluxus art actions. In **7 Drawings, 28 Kisses**, hers makes use of one of her new ready-made art objects to

create 7 "action drawings" live for the audience. Her work incorporates the well-known German sweet, officially known as Negerkuss and Mohrenkopf (Nigger's Kiss and Moor's Head respectively) before the 1980s. Later, the candy companies thankfully changed the names to Schokokuss (chocolate kiss) and Schaumkuss (foam kiss). The old names, however, are still in common usage by the mainstream.

In **7 Drawings, Twenty-eight Kisses**, hers additionally employs the Little Gauss Arithmetic Progression Formula as a strategy of counting the Other, while objectifying and refusing to acknowledge individualized subjects. The performance also references two songs that were popular in the mid-19th century, *The Ten Little Indians* and *The Ten Little Niggers*, in which all the Indians and all the Niggers eventually die by the songs' end. Yet another symbol, which explores the space between double meanings and connotations, is the choice of the artist's clothing in the performance. In her hometown of Detroit, the original label Carhartt produces clothing for factory workers representing the proletariat laborer and the working class. Conversely, in Berlin, the same manufacturer produces a very different style of clothing for a distinctly other group: the trendy, affluent hipster. Created with the generous support of the Millay Colony for the Arts, this methodical but messy performance plays with the slippage of meanings.

kate hers was born in Seoul, Korea and has an Masters of Fine Arts (MFA) from the University of California, Irvine and studied at the School of the Art Institute of Chicago (SAIC). She currently lives and works in Berlin.

Please join us on 5pm Sunday 26 May 2013
MOMENTUM, Mariannenplatz 2, 10997 Berlin Germany

For Month of Performance Art, MOMENTUM curates a month-long program of Performance Sundays entitled Works On Paper. This exhibition series inverts usual assumptions, inviting performance artists to use paper both as form and as content; not as a blank slate upon which to create, but as a dynamic building block with which to create. Bringing together a diverse group of international artists based in Berlin, MOMENTUM invites them to work on paper and with paper to activate all the possibilities of the medium in unexpected ways. Working through durational performance, instruction pieces, physical and social architecture, live performance in dialogue with video performance, and a diversity of individual practices, Works On Paper invokes the breadth of performance art to reimagine paper: this most traditional of artistic media.

WORKS ON PAPER Performance has been considered as a way of bringing to life the many formal and conceptual ideas on which the making of art is based. RoseLee Goldberg, *Performance Art: From Futurism to the Present*.

For Month of Performance Art, MOMENTUM presents Works on Paper, a month-long program of Performance Sundays that repurposes and resurrects the most traditional of artistic media: paper. Following in the footsteps of such legendary artists as Josef Albers and Vito Acconci, Works on Paper inverts classic assumptions of the medium, inviting seven performance artists to approach paper not as a static, blank canvas, but rather as a dynamic source of sculptural, conceptual and performative possibility. As an innovator of early twentieth century performance and art education, Josef Albers famously instructed his beginning students at the Bauhaus to explore the three-dimensional potential of paper. By revealing this fundamental material's previously latent applications - its performance under tension, cutting, folding and twisting - Albers emphasized the process of materialization and its unexpected deviations over the finished, materialized product. As he explained to his students, "Art is concerned with the HOW and not the WHAT; not with literal content, but with the performance of the factual content. The performance - how it is done - that is the content of art." Decades later, American artist Vito Acconci based his performances not on the "page ground" he had formerly used as a poet, but rather on the physical ground of his own body. By shifting focus from the written word to the contours of his own figure, Acconci raised questions about the relationship between artist and object: How do the medium and maker relate, when they become one and the same? And what does it mean to collapse the boundaries between disciplines?

Through grappling with similar questions and themes, the seven international, Berlin-based artists included in MOMENTUM's Works on Paper diversely approach this fundamental medium. Whether engaging in durational performance, instruction pieces, physical and social architecture, or live performance in tandem with video, these artists challenge expectations of working with traditional materials in real-time. Joyce Clay's live and video performances consider the body as an extension of performed sculpture, questioning the role of the human figure as a collection of parts versus a singular, materialized whole. Her performances for Works on Paper, Book I and Book II, meld body and paper as an expression of intransient forms and the relation between repurposed, everyday objects. Mariana Hahn's *Empress of Sorrow* merges performance, song and poetry and approaches the body as a paper onto which memory - specifically, a woman's familial memory - is written. Kate Hers's practice focuses on happenings that engage issues of transnational identity and cultural belonging, often

through different modes of communication and public/private interventions. Yulia Startsev will investigate Nikolai Gogol's book *The Overcoat* in a workshop-based performance, an event that will examine the self and social relationships in relation to the written - and copied - word. Kirsten Palz's performance *Manuals for R I* draws from the artist's ongoing archive of manuals; begun in 2007, this project of over 317 manuals engages topics from dreams to memories to myth and social space. Sarah Lüdemann's and Adrian Brun's joint performance uses a mound of cardboard to create an architectural space that engages visitors in various acts of repetition. By continuously sculpting, carving, penetrating and shaping the surface of these mounds, the artists refer to underground movements that undermine political bodies until they collapse. In *Impermanence*, Emi Hariyama and Mariana Moreira examine the fundamental use of paper as a means of communicating and recording ideas, focusing on the medium's short and ever-changing lifespan. Finally, Catherine Duquette's *On Presence | On Paper* meditates on the notion of presence from the perspective of a writer, probing the gap between the actual and the desired self.

Ultimately, by refracting this traditional medium through the lens of performance, Works on Paper questions and challenges the very nature of artmaking and its formal, conceptual and process-based components.

Text by English Cook

MOMENTUM

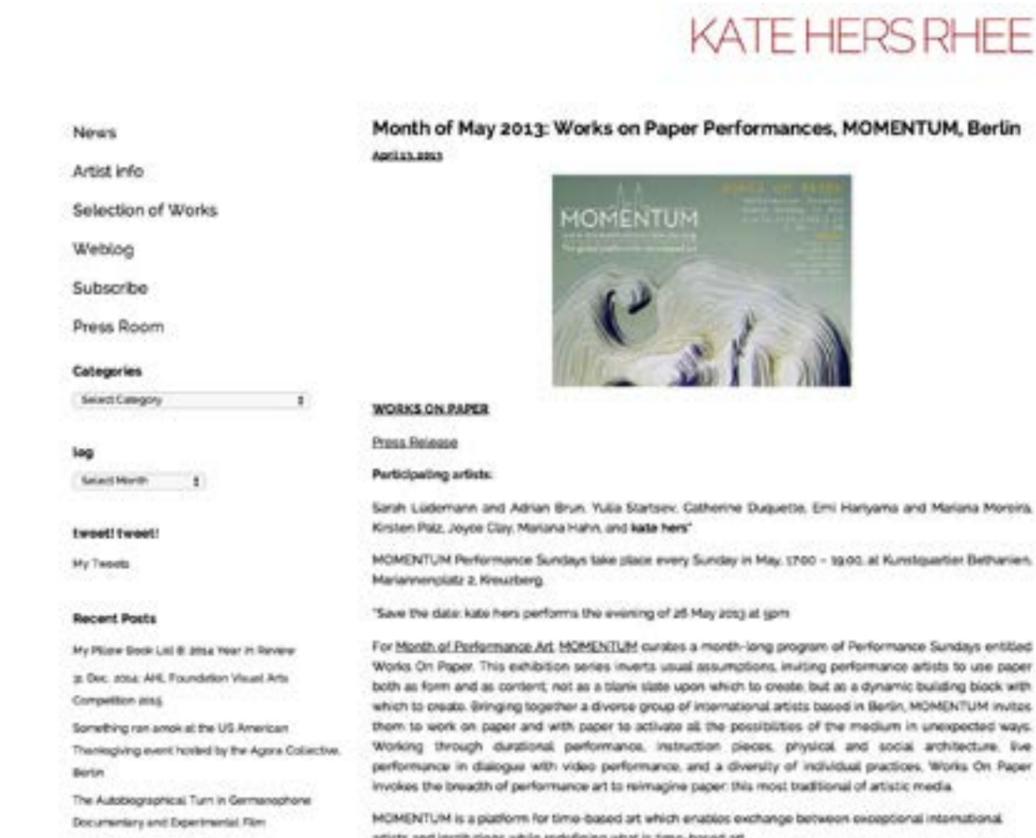
Mariannenplatz 2, 10997 Berlin Germany

WHERE: Estherka.com

WHEN: 13.04.2013

EVENT: Works on Paper

ONLINE: <http://www.estherka.com/2013/04/month-of-may-2013.html>



Month of May 2013: Works on Paper Performances, MOMENTUM, Berlin

WORKS ON PAPER

Press Release

Participating artists:

Sarah Lüdemann and Adrian Brun, Yulia Startsev, Catherine Duquette, Emi Hariyama and Mariana Moreira, Kirsten Palz, Joyce Clay, Mariana Hahn, and kate hers*

MOMENTUM Performance Sundays take place every Sunday in May, 17:00 – 19:00, at Kunstquartier Bethanien, Mariannenplatz 2, Kreuzberg.

*Save the date: Kate Hers performs the evening of 26 May 2013 at 5pm

For Month of Performance Art, MOMENTUM curates a month-long program of Performance Sundays entitled Works On Paper. This exhibition series inverts usual assumptions, inviting performance artists to use paper both as form and as content; not as a blank slate upon which to create, but as a dynamic building block with which to create. Bringing together a diverse group of international artists based in Berlin, MOMENTUM invites them to work on paper and with paper to activate all the possibilities of the medium in unexpected ways. Working through durational performance, instruction pieces, physical and social architecture, live performance in dialogue with video performance, and a diversity of individual practices, Works On Paper invokes the breadth of performance art to reimagine paper: this most traditional of artistic media.

MOMENTUM is a platform for time-based art which enables exchange between exceptional international artists and institutions while redefining what is time-based art.

WHERE: Mpa-b.org

EVENT: Works on Paper

ONLINE: <http://www.mpa-b.org/may5.html>

5th EDITION • MAY 1-31, 2015

MONTH OF PERFORMANCE ART - BERLIN

NEWS // ÜBER UNS // ARCHIVE // MPA-B 2015 // MPA-BLOG // DOCUMENTATION // CONTACT

SUNDAY MAY 5TH - [BACK TO CALENDAR](#)

ONGOING PROJECTS AND ASSOCIATE CURATORS' PROGRAMME:
+ DIRECT ACTION 2013 (closing day)
+ 4 DAYS UNTITLED
+ GENDER AND THE CITY • FIL CONDUCTEUR
- FIXATION # 2
- WATER
- ARTIST IN EXHIBITION
- INVISIBLE DRAWINGS: GREY AREA (workshop)

VISITE SURPRISE
BETTINA HUTSCHEK

Die "Visites Surprises" sind Teil von Bettina Hutschek's Performance-Praxis. Für diese Performances erfindet Hutschek jeweils eine didaktische Rolle, die sie durch ihre angekündigte Führung seriös wie humorvoll zum Leben erweckt. Inhaltlich bezieht sie sich jeweils auf eine institutionelle Ausstellung, bettet die tatsächlichen Objekte jedoch in einen fiktiven Rahmen ein, welcher eine weitergehende Interpretation und einen spielerischen Blick zulassen, indem Hutschek kunsthistorische, philosophische, politische, soziale und poetische Bezugspunkte verflechtet. Die fiktiven Narrationen entfalten für den Betrachter innerhalb des Ausstellungskontextes einen eigenständigen Erfahrungsraum.

Es werden drei repräsentative „Visites Surprises“ in Form von komprimierten Dokumentationen in einem 30-minütigen Screening vorgestellt:

Visite Surprise - Kriegskunst, 2007. Performanceführung im Centre d'Art Contemporain Quimper, Frankreich, 6:46 min.
Visite Surprise - Albertinum, Dresden, 2010. Performanceführung durch die Gemädegalerie Neue Meister, Albertinum Dresden, 10:26 min.

TIME: 14:00, 16:00, 18:00 (30'-long screenings)
ENTRANCE: free
WHERE: Kunstverein INGAN e.V. c/o Andreas Graesslich | Buchholzer Str. 11, 10437 | www.kv-ingan.de

Photo Credits: Bettina Hutschek in "Visite Surprise - Bizarre Begegnungen", 2012.

SUNDAY MAY 5TH

THIS PERFORMANCE PROJECT RUNS ON MAY 5TH, 12TH, 19TH & 26TH

TIME: See right-hand side for artists' line up and timings

ENTRANCE: free

WHERE: MOMENTUM Kunstquartier Bethanien | Mariannenplatz 2, 10997 | www.momentumworldwide.org

WORKS ON PAPER

Sarah Lüdemann and Adrian Brun, Yulia Startsev, Catherine Duquette, Emi Hariyama and Mariana Moreira, Kirsten Palz, Joyce Clay, Mariana Hahn, Kate Hers

For the Month of Performance Art-Berlin, MOMENTUM curates a month-long program of Performance Sundays entitled Works On Paper. This exhibition series inverts usual assumptions, inviting performance artists to use paper both as form and as content; not as a blank slate upon which to create, but as a dynamic building block with which to create. Bringing together a diverse group of international artists based in Berlin, MOMENTUM invites them to work on paper and with paper to activate all the possibilities of the medium in unexpected ways. Working through durational performance, instruction pieces, physical and social architecture, live performance in dialogue with video performance, and a diversity of individual practices, Works On Paper invokes the breadth of performance art to reimagine paper: this most traditional of artistic media.

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5 MAY

Sarah Lüdemann and Adrian Brun, "Blind Spot" (13:00 - 17:30)

Yulia Startsev, "Ectype ___" (17:45-19:00)

12 MAY

Sarah Lüdemann and Adrian Brun, "Blind Spot" (13:00 - 17:00)

Catherine Duquette, "On Presence | On Paper" (17:15 - 18:15)

Emi Hariyama and Mariana Moreira, "Impermanence" (18:30 - 19:00)

19 MAY

Kirsten Palz, "Manuals for R" (17:00 - 17:15)

Joyce Clay, "Book I" (17:30 - 18:00)

Mariana Hahn, "Empress of Sorrow" (18:15 - 19:00)

26 MAY

Kate Hers, "7 Drawings, Twenty-eight Kisses" (17:00 - 17:45)

Joyce Clay, "Book II" (18:00 - 19:00)

WHERE: Mpa-blog.tumblr.com

WHEN: 07.05.2013

EVENT: Works on Paper

ONLINE: <http://mpa-blog.tumblr.com/post/49847959562/works-on-paper-sarah-luedemann-adrian-brun>



WORKS ON PAPER:

Sarah Luedemann + Adrian Brun perform Blind Spot as part of MOMENTUM's Sunday performance series.

Photos by Eyal Dinar

WHERE: Pinvents.com

EVENT: Works on Paper

ONLINE: <https://pinvents.com/event/542303685810746/works-on-paper-week-3-month-of-performance-art-b>



WORKS ON PAPER Week 3 - Month of Performance Art Berlin

Sunday Performance Series in Partnership with Month of Performance Art - EVERY SUNDAY IN MAY

May 19 is our 3rd Performance Sunday for WORKS ON PAPER. Paper, in the hands of these international Berlin-based performance artists, will play the role of body, memory, script, and sculpture. Don't miss an opera singer with the Berlin Staatsoper lending her voice to Mariana Hahn's "Empress of Sorrow"; Joyce Clay confronting per-

formance, sculpture and body as intertwined relationship; while Kirsten Palz creates manuals for us to follow as script, drawing and experiment. Please join MOMENTUM for this interdisciplinary exploration of performance at its very best!

19 May

17:00 - 17:15 - Kirsten Palz "Manuals for R"

17:30 - 18:00 - Joyce Clay "Book I, Book II"

18:15 - 19:00 - Mariana Hahn "Empress of Sorrow"

26 May

17:00 - 17:45 - Kate Hers "7 Drawings, 28 Kisses"

18:00 - 19:00 - Joyce Clay "Book I, Book II"

Joyce Clay, Catherine Duquette, Mariana Hahn, Emi Hariyama and Mariana Moreira, Kate Hers, Sarah Lüdemann and Adrian Brun, Kirsten Palz, Yulia Startsev

For Month of Performance Art, MOMENTUM curates a month long program of Performance Sundays entitled Works On Paper. This exhibition series inverts usual assumptions, inviting performance artists to use paper both as form and as content; not as a blank slate upon which to create, but as a dynamic building block with which to create. Bringing together a diverse group of international artists based in Berlin, MOMENTUM invites them to work on paper and with paper to activate all the possibilities of the medium in unexpected ways. Working through durational performance, instruction pieces, physical and social architecture, live performance in dialogue with video performance, and a diversity of individual practices, Works On Paper invokes the breadth of performance art to reimagine paper: this most traditional of artistic media.

WHERE: Slowtravelberlin.com

WHEN: 26.05.2013

EVENT: Works on Paper

Sunday 26 May, 2013

MOMENTUM presents Works On Paper, Kunstquartier Bethanien, 5pm

MOMENTUM is a platform for time-based art-film and video, new media, performance and sound, aiming to bring cultural exchange through their collaborations with commercial and non-commercial galleries, institutes and art initiatives. The founder Rachel Rits-Vollouch and producer English Cook have partnered up with Berlin's month of performance of art to curate a month-long Sunday performance series entitled Works On Paper.

The basis is that all of the performances work with the most elementary of art materials: paper. Today is the final Sunday of the month and last opportunity to catch this unique event, which this evening features Kate Hers' 7 Drawings, 28 Kisses and Joyce Clay's Book I and Book II.

Hers explores transnational identity through the medium of foreign language, and her performance uses ready-made objects as a catalyst for action, drawing live for the audience. Clay, on the other hand, has a more physical and bodily play between definitions of the sculpture, the object and the extension of the human form. What interaction does a book give us when its pages are enlivened?

Rebecca Loyche

Kunstquartier Bethanien; Mariannenplatz 2, 10997 Berlin; 030 2936160 U: Kottbusser Tor; admission: free.

Search for events and places...

InspirationAday: Jarik Jongman

Jarik Jongman

WW gallery and MOMENTUM present: ABOUT FACE

WW gallery and MOMENTUM present: ABOUT FACE

BERLIN LINK
THE INSIDER'S GUIDE TO CONTEMPORARY ART AND CULTURE

MAGAZINE

MOMENTUM: A gallery of galleries. An interview with Cassandra Bird and Rachel Rits-Volkmann

Design by

Marina Belikova

for



MOMENTUM

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Eine Mischung in Rapspeisen

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