



***Landscapes of Loss***

## ***Landscapes of Loss***

**Exhibition at the Ministry for the Environment,  
Nature Conservation, Building and Nuclear Safety  
on the occasion of the World Climate Conference COP 23**

2 – 5 November 2017

Andreas Blank, Stefano Cagol, Miru Kim,  
Nezaket Ekici & Shahar Marcus, Janet Laurence,  
Reifenberg, Stefan Rinck, Erwin Wurm, Shingo Yoshida

Curated by Constanze Kleiner & Rachel Rits-Volloch

The video works from this exhibition are also be shown  
in Bonn at COP23, 6 – 17 November 2017

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***Curatorial Statement***

The United Nations Framework Convention on Climate Change (UNFCCC), adopted 25 years ago, now in 2017 holds its 23rd World Climate Conference, COP23, in Bonn, Germany. With 197 nations participating in this global initiative with up to 25,000 delegates, the aim of the annual UN Climate Conferences is to find ways to stabilize greenhouse gas concentrations in the atmosphere at a level that will prevent dangerous consequences of human interference with the climate system. Yet while the world's experts meet to agree on the necessary steps for nations to take to mitigate the human impact on the environment and prevent further catastrophic climate change, it is not only at the governmental level that practices must change. The damage already done to our environment will be healed through a transformation of the attitudes, expectations, and actions of every one of us. This is a slow process. Decisions implemented now will take years to show results. Yet, in this age of instant gratification — when all of us want things and we want them now; when the flow of information is instantaneous and the satisfaction of most of our urges seems only a click away; and when politicians are kept in office on the basis of promises only quickly fulfilled — we need to re-learn how to think in the long-term.

With storms, droughts and fires raging around the world; with growing deserts meeting rising seas; with wars over natural resources engendering migrations; with mass displacements of people and mass extinctions of species, we are now already bearing witness to the sickness that ails our planet. Yet while Hollywood capitalizes on such disasters as entertainment, fueling our fear only to provide scenarios of instantaneous salvation, in reality there are no superheroes to miraculously save the day. We have to save our own planet, and it is going to take time. If governments continue to function on the basis of short-term promises, there is little hope of healing our damaged planet. To effect the kind of change that the COP conferences hope to achieve, we need to radically reform this age of immediacy; to change our thinking from what we can get in the here and now, to what we can do now in order to preserve the planet for the future.



*Landscapes of Loss*, the exhibition for COP23 at Berlin's Ministry of Environment, asks us to stop and take the time to think in the long-term. This exhibition of contemporary art brings together ten international artists with strong links to Berlin, who, each in their own way, address mankind's role in relation to the environment. Through video, photography, and sculpture, this exhibition is designed as an antidote to the hyper-immediacy of the lives we live. *Landscapes of Loss* invites us to disengage from our phones and iPads, to switch off the data stream, to stop tweeting and messaging, to opt out of the constant barrage of the now and immerse ourselves in our planet — from the Arctic tundra of Siberia, to the deserts of the Middle East, and the jungles and seas of the Antipodes — while we still can. As the world's climate change experts convene in Bonn in mid-November for COP23, *Landscapes of Loss* creates a space of contemplation and time for reflection upon the role we all play in ensuring that the decisions taken this year will in the long-term halt the disastrous deterioration of our planet's climate.

Of the ten artists in this exhibition, renowned Australian artist **Janet Laurence** is most known for her work with the environment, often undertaken together with scientists engaged in international

conservation initiatives. Laurence's practice is a direct response to contemporary ecological catastrophes, positioning art within the essential dialogue of environmental politics to create and communicate an understanding of the impact that humans have upon the threatened natural world, in order to restore our vital relationships with it. Works from two series are shown here: Reflecting on the loneliness of the last of a species, *The Other Side of Nature/Panda* (2014), and *Dingo* (2013), shot in nature reserves in China and Australia, chronicle in intimate proximity the lives of animals that could soon be the last of their kind. Janet Laurence's video *Deep Breathing – Resuscitation for the Reef* (2015), and accompanying photo series *Corral Collapse Homeopathy* (2015) was created for COP21 in Paris. Shot in Australia's Great Barrier Reef — a World Heritage site which is the planet's largest living, and rapidly dying, structure — this series of works envisions a hospital for the Reef's threatened corals and other marine species, making visible the otherwise invisible devastation beneath the surface of the sea, and offering hope for the healing of the marine world from the consequences of global warming and human impact. If we can care for marine life in the same way that we care for our own species, there is

a chance of deflecting environmental catastrophe. Laurence's work is an emergency response: a hospital for the Reef in this time of ecological crisis, intended to aid survival and effect transformation.



From the ephemeral landscape and its vanishing creatures, we turn to the solid permanence of stone. German artists **Andreas Blank** and **Stefan Rinck** are sculptors both working exclusively with stone. Each is conscious of his chosen medium as a material reflecting the very substance of time; in its strata are recorded the ages of the planet. While in *Landscape Metaphor* (2014) Andreas Blank fashions out of quartz a perfect replica of a plastic bag, Stefan Rinck creates creatures reminiscent of a bygone age of totems and effigies in the series of five sculptures: *Die Streichwürstin* (2017), *Chiaroscuro* (2014), *Gibbons don't have good press* (2014), *Roo* (2013), and *Unicorn* (2009). While Andreas Blank turns

his art to sculpting the detritus of our planet, recreating in timeless stone the all too temporary objects of the day-to-day, **Stefan Rinck** builds an alternative mythology, pitting man-made time against the timelessness of imagination, populating his world with eternal creatures of stone able to withstand any extinction.

Berlin-based Israeli artist **Reifenberg** also addresses the detritus polluting our environment, working throughout his practice with plastic bags recycled into the medium of his art. In *Ölteppich (oilSpill)* (2010) he fashions a lightbox recreating the satellite image of an oil spill; ironically using the petroleum-based material of the ubiquitous plastic bag to depict one of the many man-made catastrophes to devastate our planet.

Italian artist **Stefano Cagol** and Japanese artist **Shingo Yoshida** each ventured on a long journey into the Arctic to record mankind's impact upon nature at its most extreme. In the Norwegian Arctic Circle, Stefano Cagol's video *Evoke Provoke (The Border)* (2011) documents his solitary attempts at communication in the vast emptiness with a succession of lights and flares. The irony here is not lost: while one man cannot make a visible impact upon this frozen landscape, the impact of mankind as a whole is all too devastating.

Shingo Yoshida's journey in his film *The End of Day and Beginning of the World* (2015) took him to Siberia, to the point where the Arctic Circle crosses the 180th Meridian, the basis for the International Date Line separating two consecutive calendar days. Inspired by local Chukchi folklore and customs, this film is a journey into a place where nature rules, and mankind clings to the traditions of their ancestors in order to survive. Straddling the border between two days, it is a place of strong mythologies and magical landscapes; an environment of extremes which defies man-made borders and mankind's influence, yet is still perilously close to destruction from climate change.

Turkish/German artist **Nezaket Ekici** and Israeli artist Shagar Marcus together address geopolitical and environmental forces through the medium of performance in their video *Sandclock* (2012). Shot in the burning sands of Israel's Negev Desert, their performance ironically confronts human endurance with the extremes of nature and culture. In this actual and political hotbed, time is running out, and Muslim and Jew alike are turned into human sand-clocks measuring how quickly we are getting nowhere with solutions for political and environmental stability.

Likewise, Korean/American artist **Miru Kim** engages with the desert in her *Camel's Way* series (2012). The female nude, an archetype since the dawn of western art history, is here transposed to the sands and mountains in a 3-week journey through Jordan's Wadi Rum Desert. In positioning the fragility of her own body within the drama of this natural landscape, Miru Kim succeeds in highlighting the fragility of the landscape itself.

Celebrated Austrian artist **Erwin Wurm** brings us out of the jungles and seas, the Arctic wastes, and the scorching deserts, back into the city. Our urban landscape is an environment changing as rapidly as our natural one. The way people have lived upon this planet for millennia in family groups and villages is well on its way to being replaced by the megacity, with millions living and working packed into faceless high-rises. Erwin Wurm's photo series of one-minute sculptures, *Leopoldstadt* (2004), confronts through absurdity our place in the urban landscape. The solitary figures posing incongruously in empty streets could be seen as a sign of urban alienation, but the humor inherent to these scenarios gives us hope that humanity will find a way to fit into our landscape, however fragile the balance.

Die Weltklimakonferenz in Bonn wird die größte zwischenstaatliche Konferenz, die es in Deutschland je gegeben hat. Erwartet werden bis zu 25.000 Teilnehmende aus allen Ländern der Welt, dazu rund 500 Nichtregierungsorganisationen und mehr als 1000 Journalistinnen und Journalisten. Die Präsidentschaft der Konferenz hat Fidschi inne, Deutschland unterstützt als technischer Gastgeber.

Zwar einigen sich die Fachleute aus aller Welt bei ihren Zusammenkünften immer wieder auf Schritte, die weltweit unternommen werden müssen, um den zerstörerischen Einfluss des Menschen auf die Umwelt zu verringern und weitere katastrophale Klimaveränderungen zu verhindern, jedoch ist die Rettung unserer Umwelt und somit der Lebensgrundlage von uns allen schon lange nicht mehr nur allein Regierungssache.

Der Schaden, der unserer Umwelt bereits zugefügt worden ist, kann nur durch grundsätzlich geänderte Einstellungen, Erwartungen und Haltungen jeder und jedes Einzelnen von uns gestoppt oder – vielleicht sogar noch – geheilt werden. Jedoch nur in einem äußerst steten, langfristigen Prozess. Denn selbst unumstrittene, sofort umsetzbare Beschlüsse werden erst nach vielen Jahren Ergebnisse zeitigen können.

In unserer Zeit augenblicklicher Bedürfniserfüllung jedoch, wo die Befriedigung der meisten unserer Wünsche nur einen Klick entfernt zu sein scheint – während Stürme und Feuersbrünste inzwischen auf der ganzen Welt wüten; Dürren sich häufen und Wüsten sich immer weiter ausdehnen; der Meeresspiegel immer weiter steigt; Kriege um natürliche Ressourcen Migrationen verursachen und immer mehr Arten von Ausrottung bedroht sind! Bereits heute erleben wir verheerende Auswirkungen, die aber nur der Beginn sind von unvorstellbaren Katastrophen, wenn wir nicht alle – und zwar ausnahmslos alle – zu einem langfristigen Denken zurückfinden! Auch wenn Hollywood solche Desaster als Unterhaltung ausschachtet und unsere Ängste befeuert, um zugleich tröstliche Rettungsszenarien anzubieten, gibt es in Wirklichkeit nirgendwo diese Superhelden, die uns auf wundersame Weise zu Hilfe eilen könnten! Unseren Planeten müssen wir schon selber retten! Und das wird dauern. Aber wenn Regierungen weiterhin mit kurzfristigen Versprechungen operieren, besteht wenig Hoffnung, unsere Erde zu heilen. Um eine Veränderung zu erzielen, wie die COP-Konferenzen sie anstreben, müssen wir selbst dieses Zeitalter des allgegenwärtigen Haben- und Seinwollens und -könnens radikal umgestalten,

müssen wir unser eigenes Denken ändern: Weg von dem, was wir im „Hier und Jetzt“ haben können, hin zu dem, was wir unternehmen sollten, um unseren Planeten auch für die, die nach uns kommen in seiner lebendigen Schönheit zu erhalten.



Die Ausstellung „*Verschwindende Landschaften/Landscapes of Loss*“ aus Anlass der COP23 im Bundesumweltministerium versammelt zehn internationale Künstlerinnen und Künstler, deren Werke – jedes auf eigene und besonders eindringliche Weise – die extremen Spuren zeigen, die die rasante Entwicklungsgeschichte der Menschheit besonders in den letzten Jahrzehnten in Natur und Umwelt hinterlassen hat. Mit den Mitteln von Video, Fotografie und Skulptur und

einer allen Arbeiten gemeinsamen künstlerischen Herangehensweise, für die die Drosselung von Tempo und die Verlängerung von Dauer wesenseigen sind, versuchen diese Arbeiten der Hyper-Allgegenwärtigkeit und dem permanenten Ereignis-Stakkato unseres heutigen Lebens entgegenwirken. In der Ausstellung öffnet sich plötzlich ein geschützter Raum, in dem sich durch langsam ablaufende, miteinander korrespondierende, überdimensionale Bilder eine Atmosphäre von Beruhigung und Langsamkeit entfaltet. Der Weg in den Ausstellungsraum, den Lichthof des Ministeriums-Gebäudes, ist von Skulpturen aus uraltem Stein flankiert. Es entsteht eine Aura, die etwas Heilendes in sich trägt.

Die Ausstellung lädt uns dazu ein, unsere Handys und iPads wegzulegen, den Datenstrom abzuschalten, nicht mehr zu tweeten und zu texten, dem Dauerbeschuss des „Hier und Jetzt“ zu entsagen und sich unserem Planeten zu widmen – von der arktischen Tundra Sibiriens zu den Wüsten des Mittleren Ostens, den Dschungeln und den Meeren der Antipoden – solange es noch möglich ist. Als Einstimmung auf das Zusammentreffen der Weltexperten für den Umgang mit dem Klimawandel Mitte November zur COP23, lässt die Ausstellung mitten in dem nervösen Treiben

des Potsdamer Platzes einen Kontemplationsraum entstehen, dessen Besucherinnen und Besucher in der Konfrontation und in Auseinandersetzung mit den dort gezeigten Kunstwerken Zeit zum Nachsinnen darüber gegeben wird, was uns allen geschehen kann, wenn auch die in diesem Jahr gefassten Beschlüsse nicht dazu führen, dass die katastrophale Zersetzung des Erdklimas langfristig aufgehalten wird.



Von den zehn Künstlerinnen und Künstler dieser Ausstellung ist die namhafte australische Künstlerin **Janet Laurence** am ehesten bekannt für ihre umweltbezogenen künstlerischen Projekte, die sie häufig gemeinsam mit Wissenschaftlern in Angriff nimmt, die sich für internationale Umweltschutzinitiativen engagieren. Die Arbeit von Laurence ist eine direkte Reaktion auf die aktuellen Umweltkatastrophen und stellt

Kunst in den zentralen Dialog zur Umweltpolitik. Ihr Anliegen ist es, ein Bewusstsein für den Einfluss der Menschen auf die bedrohte Natur zu schaffen, um das lebenswichtige Verhältnis mit ihr wiederherzustellen. Es werden Arbeiten aus zwei Zyklen präsentiert: *The Other Side of Nature/Panda* (2014) und *Dingo* (2013), beide in Naturschutzgebieten in China und Australien aufgenommen, bezeugen sie mit der Reflektion über die Einsamkeit der letzten Vertreter ihrer Art eine intime Nähe zum Leben von Tieren, von denen es vielleicht bald keine mehr geben wird. Janet Laurences Video *Deep Breathing - Resuscitation for the Reef* (2015) sowie die begleitende Fotoreihe *Corral Collapse Homeopathy* (2015) sind für die COP21 in Paris entstanden. Diese Serie von Video- und Foto-Arbeiten wurde am australischen Great-Barrier-Riff aufgenommen. In dieser Serie entwickelt Janet Laurence in Bezug auf dieses Weltkulturdenkmal als größte lebende, jedoch derzeit am schnellsten absterbende Struktur der Erde, die Vision eines Hospitals für diese bedrohten Korallen und andere Meeresarten des Riffs. Sie lässt die ansonsten unsichtbare Zerstörung unter der Meeresoberfläche wie mit injiziertem Kontrastmittel als Negativ-Filmpassage sichtbar werden und weckt damit Hoffnung auf Heilung der Unterwasserwelt von den Folgen der Erderwärmung.

Von der vergänglichen Landschaft und ihren schwindenden Geschöpfen wenden wir uns der soliden Beständigkeit des Steins zu. Die deutschen Künstler **Andreas Blank** und **Stefan Rinck** arbeiten als Bildhauer ausschließlich mit Stein. Beide sind sich bewusst, dass sie damit ein Material gewählt haben, das für das Wesen der Zeit selbst steht; in seine Schichten sind die Zeitalter unseres Planeten eingeschrieben. Während Andreas Blank in seiner Skulptur *Landscape Metaphor* (2014) das perfekte Bild einer Plastiktüte aus dem seltenen, heute fast nicht mehr auffindbaren Alabaster erschafft, lässt Stefan Rinck aus Sandstein, dem Stein der Romanik, mit seinen fünf Skulpturen Geschöpfe entstehen, die Mythen entsprungen zu sein scheinen und die Legenden vergangener Zeiten, aber auch die Schöpfungen und Bildnisse der Moderne in sich tragen: *Die Streichelwürstin* (2017), *Chiaroscuro* (2014), *Gibbons don't have good press* (2014), *Roo* (2013) und *Einhorn* (2009).

Während die Arbeit von Andreas Blank in gewisser Weise den allzu vergänglichen, banalen Dingen unseres Alltags, wie auch dem Abfall und dem Zivilisationsmüll, ein vollendetes und unvergängliches Denkmal schafft, lässt Stefan Rinck eine alternative Welt entstehen, die er mit ewigen Steinwesen bevölkert, in denen alles menschliche

Wissen und Können für immer und unausrottbar gespeichert ist.

Der israelische Künstler **Reifenberg** widmet sich generell in seinem Schaffen der tödlichen Wirkung des „Neuen Mammon Öl“, indem er konsequent als Material für seine Collagen Plastikmüll aus aller Welt verwendet – in der Ausstellung zu Kunst recycelte Plastiktüten. In *Ölteppich/oilSpill* (2010) vollendet sich erstmals sein künstlerisches Credo in Form eines Lichtobjektes, das altarartig den Abfall unserer Konsumpredigten mit einem Funken Ironie in der Art eines sakralen Kirchenfensters erstrahlen lässt.



Der italienische Künstler **Stefano Cagol** und der japanische Künstler **Shingo Yoshida** unternahmen beide eine lange Reise in die Arktis, um den Einfluss des Menschen auf die Natur in Extremform aufzuzeichnen. Am norwegischen Polarkreis dokumentiert Stefano Cagols Video *Evoke Provoke (The Border)* (2011)



seine einsamen Versuche, in der weitläufigen Leere über eine Abfolge von Lichtern und Signalfeuern zu kommunizieren. Auch hier mit einem Anflug von Ironie. Zwar kann ein einzelner Mensch in dieser Eislandschaft keinen sichtbaren Eindruck hinterlassen, aber der Einfluss der Menschheit als Ganzes ist vernichtend. Shingo Yoshidas Reise in seinem Film *The End of Day and Beginning of the World* (2015) brachte ihn nach Sibirien, zum Kreuzungspunkt des Polarkreises mit dem 180. Längengrad, an dem sich die internationale Datumsgrenze orientiert, welche zwei aufeinanderfolgende Kalendertage trennt. Dieser Film zeigt eine von der lokalen Chukchi-Folklore und ihrem Brauchtum inspirierte Reise an einen Ort, wo die Natur das Zepter in der Hand hat und die Menschen sich, um zu überleben, an die Traditionen ihrer Ahnen klammern. Auf der Grenzlinie zwischen zwei Tagen ist dies ein Ort wirkmächtiger Mythologie und magischer Landschaften. Es ist ein Ort der Extreme, der menschengemachten Grenzen und dem Einfluss des Menschen trotz, dem aber die Zerstörung durch den Klimawandel dennoch bereits gefährlich nahe kommt.

Über das Medium der Performance widmen sich die deutsch-türkische Künstlerin **Nezaket Ekici** und der israelische Künstler **Shahar Marcus** in ihrem Video *Sandclock*

(2012) gemeinsam geopolitischen Einflüssen sowie Umweltkräften. Ihre Performance, aufgenommen in der israelischen Negev-Wüste, konfrontiert auf ironische Weise die Unerschütterlichkeit des Menschen in Konfrontation mit den Extremen von Natur und Kultur. Die Zeit läuft ab in diesem realen und politischen Hochofen der Negev-Wüste. Muslime und Juden sind zu menschlichen Sanduhren geworden, die aufzeigen, wie schnell wir in endloser Wiederholung ins Nirgendwo geraten.



Auch die koreanisch-amerikanische Künstlerin **Miru Kim** befasst sich mit ihrer Arbeit *Wadi Rum, Jordanien, Arabische Wüste 3* aus ihrer Serie *Camel's Way* (2012) mit der Wüste. Die nackte Frau, ein Archetypus seit Anbeginn der westlichen Kunstgeschichte, ist hier während einer dreiwöchigen Reise durch die Wadi-Rum-Wüste Jordaniens dem heißen Sand und den rauen Bergen ausgesetzt. Miru Kim komponiert ihren fragilen Körper völlig undramatisch in die Dramatik der natürlichen Extreme dieser

Landschaft und unterstreicht damit die Fragilität der Landschaft selbst.

Der österreichische Künstler **Erwin Wurm**, der in diesem Jahr Österreich auf der Biennale in Venedig vertreten hat, holt uns aus den Dschungeln und Meeren, dem arktischen Ödland und den Glutöfen der Wüsten zurück in die Stadt – dem Hauptlebensraum des Menschen des 21. Jahrhunderts. Unsere urbane Landschaft verändert sich so rapide wie die natürliche. Jahrtausende lang lebten Menschen auf diesem Planeten in Familien und Dörfern zusammen. Heute leben sie als Singles in Städten oder Mega-Citys, wo Millionen zusammengepfercht in gesichtslosen Wohnsilos und Wolkenkratzern existieren. Erwin Wurms vier Arbeiten aus der Reihe *Leopoldstadt* (2004) – einer Fotoserie seiner berühmten „One minute sculptures“ – konfrontieren uns mit unserem Sein im Kontext unseres heutigen Lebensraums „Stadt“ mit den Mitteln des Absurden. Vereinzelte, abwegig auf leeren Straßen posierende Gestalten kann man als Zeichen urbaner Entfremdung lesen. Aber der diesen Szenen zugleich innewohnende Witz lässt unwillkürlich schmunzeln und plötzlich hoffen, dass es dem Menschen gelingen wird, sich ohne weitere Zerstörung in seine heutige Umwelt einzufügen und die Balance zu halten, so fragil das Gleichgewicht auch sein mag!



***Artists and Works***

## Andreas Blank

This exhibition ranges from the ephemeral landscape and its vanishing creatures, to the solid permanence of stone. German artist Andreas Blank is a sculptor working exclusively with stone. He is conscious of his chosen medium as a material reflecting the very substance of time; in its strata are recorded the ages of the planet. In *Landscape Metaphor* (2014) Andreas Blank fashions out of quartz a perfect replica of a plastic bag, turning his art to sculpting the detritus of our planet, recreating in timeless stone the all too temporary objects of the day-to-day. *Landscape Metaphor* (2014) is on loan for this exhibition from the Collection of the Ministry of the Environment.

Andreas Blank was born in Ansbach in 1976. He attended the Karlsruhe State Academy of Art (Staatliche Akademie der Bildenden Künste) and was Meisterschüler under Prof. Klingelhöller. He held a scholarship with the German National Academic Foundation and received his MFA from the Royal College of Art in London. In 2009 he was a finalist for the New Sensations Award by Channel 4 and the Saatchi Gallery. He lives and works in Berlin. Andreas Blank's stone encased trompe l'oeils seem casual at first sight. However, his arrangements are precisely staged and after closer inspection one discovers that light bulbs, transport boxes and plastic bags are made of marble, alabaster or sandstone. In his sculptural practice, Andreas Blank combines the abstract and the realistic, the conceptual as well as the technical. He sources stones from quarries from all over the world, carves them with elaborate deliberation and assembles them into sometimes consciously stylized, and other times deceptively realistic objects of the everyday. In his precise installations, the apparently ephemeral objects achieve monumental permanence. Whether marble, alabaster, or porphyry, material historically used to serve religious or political functions, has in Blank's hands acquired the seemingly casual character of the mundane and wasteful. Questioning the obvious and transforms traditional ideals and values, the geographical and cultural identity of the stone and the memorial function of stone-sculpture in general subvert our usually impermanent relation to the objects we use.

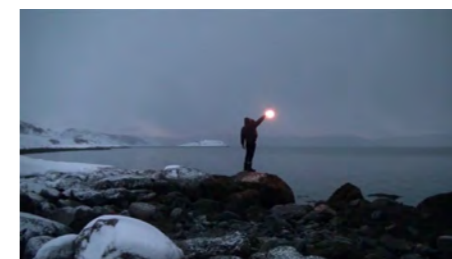


Landscape Metaphor  
2014 • Alabaster, marble, sandstone • 120 x 45 x 35 cm • Cat 1

## Stefano Cagol

The impact which mankind has upon the natural environment is at the root of this work created at Kirkenes, in the Norwegian Arctic Circle, during one of the periods Cagol spent abroad as an artist in residence. The artist staged a series of emblematic actions that he filmed with a video camera, in total solitude, immersed in a fascinating but hostile natural environment, in extreme climactic conditions. The setting seems to be cloaked in twilight, barely dispelling the darkness, and the temperature is 25 degrees below zero. In those frozen lands, Cagol tries to communicate in one way or another, using different forms of signaling. He endeavours to modify the landscape, to light it up, to melt the snow with a flame, but every attempt at interaction with this harsh environment is in vain. The irony here is not lost. While one man cannot make a visible impact upon this frozen landscape, the impact of mankind as a whole is all too devastating. For Cagol in this case the border is precisely the one between himself, his body and his mind, the extreme nature that surrounds him, and the impact which mankind has upon this natural environment. *Evoke Provoke (The Border)* was shown at the solo exhibition Concilio in the church of San Gallo, as a collateral event at the 54th Venice Biennale.

Stefano Cagol (Trento, 1969) graduated at the Accademia di Brera in Milan and received a post-doctoral fellowship at Ryerson University in Toronto. He participated in Manifesta 11 in Zurich, in the 55th Venice Biennale in 2013 invited by the Maldives Pavilion, in the 54th Venice Biennale with a solo collateral event, in the 4th Berlin Biennale with a special project and in the 1st Singapore Biennale in 2006, and the 2nd Xinjiang Biennale in 2016. In 2014–2015 his solo project *The Body of Energy (of the mind)* was presented at the MAXXI Museum in Rome, at Madre in Naples, at Maga in Gallarate, at Museion in Bolzano, at Kunsthalle St. Gallen, at ZKM in Karlsruhe and at Museum Folkwang in Essen. Cagol has presented his works and actions at Kunstmuseum Bochum, Museion in Bozen, Laznia in Gdansk, Westergasfabriek in Amsterdam, Kunstraum Innsbruck, MARTa Herford, among many others. Among prizes and awards he was recipient of the Visit prize of the German foundation RWE in 2014 and of the Terna Prize for Contemporary Art in 2009. He participated in many artist residencies and received fellowships including: Cambridge Sustainability Residency; Air Bergen; VIR–Viafarini–in–residence in Milan; BAR International in Kirkenes; International Studio and Curatorial Program ISCP and International Center of Photography in New York.



From the top →  
*Evoke Provoke (The Border)*  
2011 • Lambda printing on alu-dibond and 5mm plexiglass • 70 x 100cm • Cat 3

*Evoke Provoke (The Border)*  
2011 • HD Video • 12' 30" • Cat 2

## Nezaket Ekici & Shahar Marcus

Turkish/German artist Nezaket Ekici and Israeli artist Shahar Marcus together address geopolitical and environmental forces through the medium of performance in their video *Sandclock* (2012). Shot in the burning sands of Israel's Negev Desert, their performance ironically confronts human endurance with the extremes of nature and culture. In this actual and political hotbed, time is running out, and Muslim and Jew alike are turned into human sand-clocks measuring how quickly we are getting nowhere with solutions for political and environmental stability. Nezaket Ekici and Shahar Marcus both work separately as artists but started to collaborate on projects in 2012. Their ongoing project *In Relation* revolves around an exploration of time, space, culture, religion, and the

often absurd ways in which people interact with the environment. In this, as a German-based Muslim and an Israeli-based Jew, they collaborate on performances and videos that bridge cultures and religions as well as the long distances between Berlin and Tel Aviv. Focusing on the origin of the Latin word *relatio* (relation), meaning 'bringing back', they set out to bring back a knowledge that has been forgotten by most of us: a relation with ourselves and our environment. Since 2012 they have produced seven video works together: *Salt Dinner*, *Sand Clock*, *Floating Ourselves*, *Clean Coal*, *Fossils*, *Fields of Breath* and *Lublin Beach*, all concentrating on the Ancient Greek aphorism γνῶθι σεαυτόν: know thyself.



*Sandclock*  
2012 • C-Print on 3mm alu-dibond • 40 x 60 cm • Cat 5

Nezaket Ekici was born in 1970 in Kirsehir, Turkey, and lives and works between Berlin and Stuttgart. She studied art pedagogy, art history, and sculpture at Ludwig Maximilian University and the Fine Arts Academy, Munich, and received her MA degree in Art Pedagogy (1994–2000). Thereafter, she studied performance art with Marina Abramovic at the Hochschule der Bildenden Künste Braunschweig, where she received her BFA and MFA (2001–04). Nezaket Ekici recently participated in the prestigious international Artist Residency Programs of the German Academy in Rome at the Villa Massimo (2016–2017), and the German Foreign Ministry Residency in Tarabia, Istanbul (2015–2016). Recent group exhibitions include: 56th Venice Biennale, 2015; Petach Tikva Museum of Art, Israel, 2015; The Pleasure of Love, 56th October Salon, Belgrade, 2016; The Contemporary Art Gallery of Georgia, Georgia National Museum, Tbilisi, 2016; MOCAK, Museum of Contemporary Art, Krakau, 2016; Museum Villa Rot, Burgrieden, 2016; Gabriele Münter Preis, Akademie der Künste, Berlin & Frauenmuseum, Bonn, 2017.

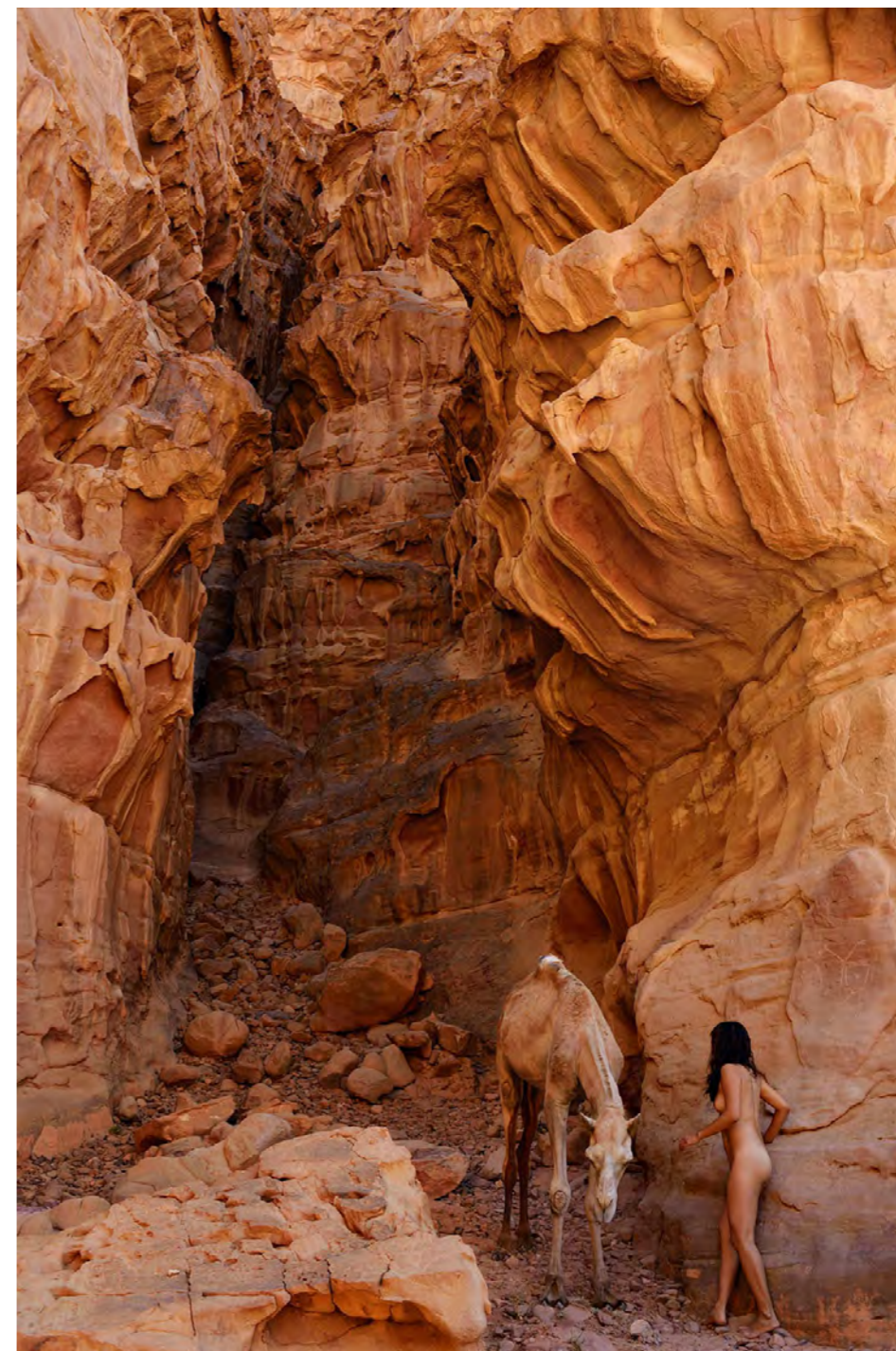
Shahar Marcus was born 1971 in Petach Tikva, Israel, and lives and works in Tel Aviv. He studied Linguistics at the University of Tel Aviv (1993–1997), and continued his studies for an M.A. in History of Art (1999–2004) at the University of Tel Aviv. Selected solo exhibitions include: *Going, Going Gone*, Haifa Museum of Art, Haifa (2015); *All is Gold*, The Municipal Gallery, Rehovot (2014); *Solo project* at Threshold Gallery, India Art Fair, New Delhi (2013); *1,2,3 Herring*, MoCA Hiroshima, Hiroshima (2012); *The Curator*, The Petach Tikva Museum of Art; *The Memorial Employee*, Dana Art Gallery, Kibbutz Yad Mordechai (2011); *Bread & Bunker*, Mediations Biennale, Poznań (2010).



## Miru Kim

Korean/American artist Miru Kim, in her *Camel's Way* series (2012), immerses herself in the world's deserts for over two years. The *Camel's Way* follows her journey to deserts around the world, including the Arabian Desert, the Sahara in Mali, Morocco, and Egypt, the Thar in India, and the Gobi Desert in Mongolia, where she lived with desert nomads, slept in caves, and photographed herself with camels. In the work shown in this exhibition, the female nude, an archetype since the dawn of western art history, is transposed to the sands and mountains in a 3-week journey through Jordan's Wadi Rum Desert. In positioning the fragility of her own body within the drama of this natural landscape, Miru Kim succeeds in highlighting the fragility of the landscape itself.

Miru Kim was born in Stoneham, Massachusetts in 1981, but was raised in Seoul, Korea. She moved to New York in 1999 to attend Columbia University, and in 2006 she received an MFA in painting from the Pratt Institute. Miru Kim is a New York-based artist and explorer. Her first series, *Naked City Spleen* is based on her exploration of urban ruins such as abandoned subway stations, tunnels, sewers, catacombs, factories, hospitals, and shipyards. Her next series, *The Pig That Therefore I Am* juxtaposes her skin against the pig's skin in industrial hog farms to explore the changing relationship between humans and animals. Currently she is working on a book about her body of work, *The Camel's Way*. Miru's work has been featured in many international publications, and is held in public collections including: the National Museum of Modern and Contemporary Art, Korea; Seoul Museum of Art; Hanmi Photography Museum; Leeum Samsung Museum of Art; Borusan Contemporary, Turkey; and the Addison Gallery of American Art.



Wadi Rum, Jordanien, Arabische Wüste 3  
Aus der Reihe "The Camel's Way" • 2012 • Photoprint • 150 x 100 cm • Cat 6

## Janet Laurence

Of the ten artists in this exhibition, renowned Australian artist Janet Laurence is most known for her work with the environment, often undertaken together with scientists engaged in international conservation initiatives. Laurence's practice is a direct response to contemporary ecological catastrophes, positioning art within the essential dialogue of environmental politics to create and communicate an understanding of the impact that humans have upon the threatened natural world, in order to restore our vital relationships with it. Works from two series are shown here: the *Vanishing* series, depicting endangered animals on the verge of extinction; and *Deep Breathing*, shot while working with scientists researching corral collapse in Australia's Great Barrier Reef, and commissioned for Artists 4 Paris Climate, the exhibition program for COP21, the UN Climate Change Conference in 2015.

Reflecting on the loneliness of the last of a species, *The Other Side of Nature/Panda* (2014), and *Dingo* (2013), shot in nature reserves in Chengdu, China and Victoria, Australia, chronicle in intimate proximity the lives of animals that could soon be the last of their kind.

Janet Laurence's video *Deep Breathing – Resuscitation for the*

*"These are the days of violent extinctions, of global dimming and moving dust bowls, of habitat fragmentation, ice melt, and plundered lives. Animals are experiencing all this loss, and if we could better hear the waves of their agony, we would know this and be tormented."*

– Debbie Bird Rose

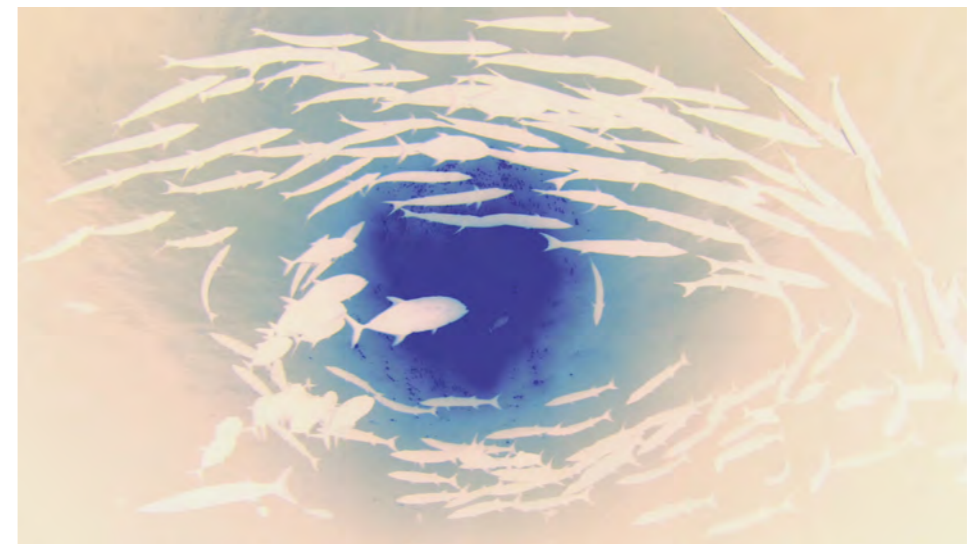
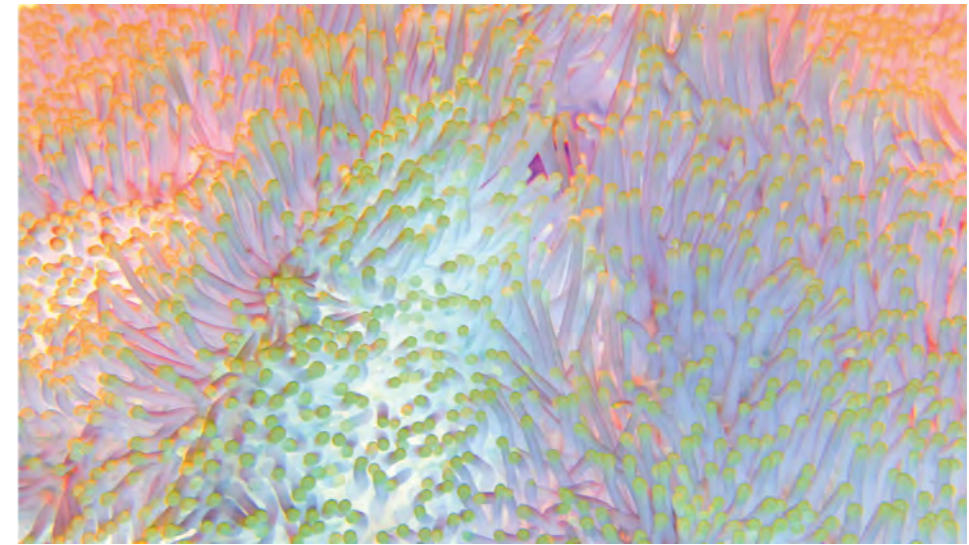
*Reef* (2015), and accompanying photo series *Corral Collapse Homeopathy* (2015) were created for the UN Climate Conference, COP21, in Paris. Shot in Australia's Great Barrier Reef – a World Heritage site which is the planet's largest living, and rapidly dying, structure – this series of works envisions a hospital for the Reef's threatened corals and other marine species, making visible the otherwise invisible devastation beneath the surface of the sea, and offering hope for the healing of the marine world from the consequences of global warming and human impact. If we can care for marine life in the same way that we care for our own species, there is a chance of deflecting environmental catastrophe. Laurence's work is an emergency response: a hospital for the Reef in this time of ecological crisis, intended to aid survival and effect transformation.





Janet Laurence is among Australia's most established artists. In 2015 she was the Australian representative for the COP21/FIAC, Artists 4 Paris Climate Exhibition for the UN Climate Conference in Paris, for which she created *Deep Breathing – Resuscitation for the Reef* and *Corral Collapse Homeopathy*, both shown in this exhibition. Further selected recent international projects and exhibitions include: the 57th Biennale of Venice (2017); *Veiling Medical Glass, A Medicinal Maze*, Novartis Campus, Sydney (2017); *The Treelines Track*, Bundanon, Australia (2017); *GASP: Parliament*, Hobart, Tasmania (2017); *Inside the Flower*, IGA Berlin (2017); Schloss Biesdorf, Centre for Art and Public Space, Berlin (2017); Fellowship at the Hanse-WissenschaftKolleg (HWK), Germany (2016–2017); *H2O Water Bar*, Paddington Water Reservoir, Sydney (2016); *Deep Breathing (Resuscitation for the Reef)*, Australian Museum, Sydney (2016); Cuenco Bienal, Cuenco, Ecuador (2016); *Deep Breathing: Resuscitation for the Reef*, Musée National d'Histoire Naturelle, Paris (2015); *The Skullbone Experiment: A Paradigm of Art and Nature*, Queen Victoria Museum, Tasmania (2014); *Animate/Inanimate*,

TarraWarra Museum of Art, Healsville, Victoria, Australia (2013); *1/2 Scene*, Australia China Art Foundation Shanghai (2013); *SCANZ: 3rd Nature*, New Plymouth, New Zealand (2013); *After Eden*, Sherman Contemporary Art Foundation, Sydney (2012); *The Alchemical Garden of Desire*, McClelland Gallery, Victoria, Australia (2012). Janet Laurence is a recipient of Rockefeller, Churchill, and Australia Council Fellowships, and the Alumni Award for Arts, University of New South Wales. She was a Trustee of the Art Gallery of New South Wales, a former Board Member of the Visual Arts Board of the Australia Council, and is a Visiting Fellow at the New South Wales University Art and Design.







The Other Side Of Nature/Panda  
2014 • HD Video • 9' 18" • Cat 10



Dingo  
2013 • HD Video • 4' 9" • Cat 11

## Reifenberg

Berlin-based Israeli artist Reifenberg addresses the detritus polluting our environment, working throughout his practice with plastic bags recycled into the medium of his art. In *Ölteppich (oilSpill)* (2010) he fashions a lightbox recreating the satellite image of an oil spill; ironically using the petroleum-based material of the ubiquitous plastic bag to depict one of the many man-made catastrophes to devastate our planet. In using the trash of consumerist excess and a pollutant of our environment as the material of his artworks, Reifenberg's works live from the inner tension between commodity fetishism and worthlessness, the world of consumerism and decay, colourful splendor and environmental destruction. And in making *Ölteppich (oilSpill)* into a lightbox, Reifenberg adds the tension between the sacred and profane; creating out of trash the likeness of a stained glass window, only to depict demise of our environment in its mosaic of colours.

Reifenberg was born in Haifa, Israel, in 1960 and studied Philosophy of Aesthetics at Gideon Ofrat in Tel Aviv. Reifenberg left his homeland during the Lebanon War in 1982, and since 1988 he has lived and worked in Berlin. He has participated in numerous international exhibitions, including: Museo Metropolitano, Lima, Peru (2015); Stiftung Zollverein, Essen (2014); *dotLand*, Peninsula, Berlin (2014); Musraramix Festival, Jerusalem (2014); *Natura Naturata*, WiE Gallery, Berlin (2014); *Conjunction*, Greenhous, Berlin (2014); *Capilla del Arte UDLAP*, Mexico (2014); *Galeria Marta Traba*, São Paulo (2013); *Pool*, MUDAC, Lausanne (2013); *Memory of Present*, Coup de dés, Berlin (2012); *Green Bag – Movement*, *Nachahmung Empfohlen!*, Iberia Center, Peking (2012).

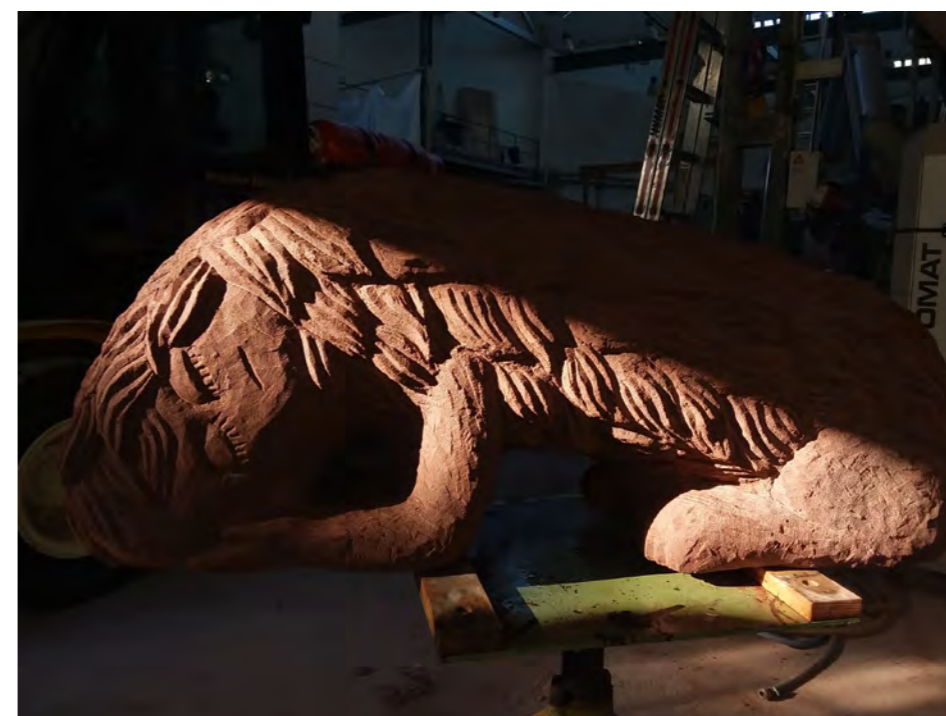


*Ölteppich (oilSpill)*  
2010/2017 • Plastic bags, scotch tape, stretchers, plexiglas, led lights • 150 x 150 x 8 cm • [Cat 12](#)

## Stefan Rinck

German artist Stefan Rinck is a sculptor working exclusively with the solid permanence of stone. Conscious of the timelessness of his medium, Stefan Rinck creates creatures reminiscent of a bygone age of totems and effigies. In the series of five sculptures shown in this exhibition – *Die Streichwürstin* (2017), *Chiaroscuro* (2014), *Gibbons don't have good press* (2014), *Roo* (2013), and *Unicorn* (2009) – Stefan Rinck builds an alternative mythology, pitting man-made time against the timelessness of imagination, populating our world with eternal creatures of stone able to withstand any extinction.

Stefan Rinck was born in 1973 in Homburg/Saar, and currently lives and works in Berlin. Rinck studied Art History and Philosophy at the Universität des Saarlandes in Saarbrücken, and Sculpture at the Academy of Arts in Karlsruhe. Stefan Rinck has had many gallery and museum exhibitions, including: *Sorry We're Closed* (Brussels), *Vilma Gold* (London) and *Patricia Low Contemporary* (Gstaad, St. Moritz), *de Hallen* (Haarlem), *Gallery Rüdiger Schöttle* (Munich), *The Breeder* (Athens), *Galeria Alegria* (Madrid), *Cruise&Callas* and *Klara Wallner Gallery* (both in Berlin). He participated in the *Busan Biennale* in South Korea and at the *Vent des Forêt* in France where he has realized permanent public sculptures.



→  
**Above top**  
Gibbons don't Have Good Press  
2014 • Sandstone • 75 x 35 x 15cm • [Cat 15](#)

**Above bottom**  
Die Streichwürstin  
2017 • Sandstone • 120 x 65 x 35 cm • [Cat 13](#)



Unicorn  
2009 • Sandstone • 39,5 x 9,5 x 45 cm • [Cat 17](#)



Above left  
Chiaroscuro  
2014 • Sandstone cactus • 38 x 39 x 18 cm • [Cat 14](#)  
Above right  
Roo  
2013 • Sandstone • 35 x 11 x 16 cm • [Cat 16](#)



## Erwin Wurm

In this exhibition, celebrated Austrian artist Erwin Wurm brings us out of the jungles and seas, the Arctic wastes, and the scorching deserts, back into the city. Our urban landscape is an environment changing as rapidly as our natural one. The way people have lived upon this planet for millennia in family groups and villages is well on its way to being replaced by the megacity, with millions living and working packed into faceless high-rises. Erwin Wurm's photo series of one-minute sculptures, *Leopoldstadt* (2004), confronts through absurdity our place in the urban landscape. The solitary figures posing incongruously in empty streets could be seen as a sign of urban alienation, but the humor inherent to these scenarios gives us hope that humanity will find a way to fit into our landscape, however fragile the balance.

Erwin Wurm came to prominence with his *One Minute Sculptures*, a project that he began in the late 1980s. In these works, Wurm gives written or drawn instructions to participants that indicate actions or poses to perform with everyday mundane objects. These sculptures are by nature ephemeral, and by incorporating photography and performance into the process, Wurm challenges the formal qualities of the medium as well as the boundaries between performance and daily life, spectator and participant. While in this series he explores the idea of the human body as sculpture, Wurm consistently works within the liminal space between high and low, merging genres to explore what he views as a farcical and invented reality. While Wurm considers humor an important tool in his work, there is always an underlying social critique of contemporary culture.



Leopoldstadt  
From the series "Leopoldstadt" • 2004 • C-Print • 80 x 66 cm • Cat 18

Erwin Wurm was born in 1954 in Bruck an der Mur / Styria, Austria, and lives and works in Vienna and Limberg, Austria. He graduated from the University of Graz, Austria, in 1977, and Gestaltungslehre University of Applied Art and the Academy of Fine Art, Vienna in 1982. Recent solo exhibitions include: The Austrian Pavilion, the 54th Biennale of Venice (2017); 21er Haus, Belvedere, Vienna (2017); Museum Küppersmühle für Moderne Kunst, Duisburg, Germany (2017); Leopold Museum, Vienna (2017); Centro Cultural Banco do Brasil, São Paulo, Brazil (2017); Berlinische Galerie, Berlin (2016); Schindler House, MAK Center for Art and Architecture, West Hollywood, CA (2016); Bangkok Art and Culture Center, Thailand (2016); Indianapolis Museum of Art, IL (2015); Museum of Contemporary Art in Kraków, Poland (2013); Centro de Arte Contemporáneo de Málaga, Spain (2012); and Dallas Contemporary, TX (2012). Select group exhibitions include: *Performing for the Camera*, Tate Modern, London (2016); *Precarious Balance*, Centre of Contemporary Art, Christchurch, New Zealand (2016); *Desire for Freedom*, Museum of Contemporary Art in Kraków, Poland (2013);

*HEIMsuchung: Uncanny Spaces in Contemporary Art*, Kunstmuseum Bonn, Germany (2013); *The Original Copy: Photography of Sculpture, 1839 to Today*, Kunsthaus Zürich, Switzerland, traveled to The Museum of Modern Art, New York (2011); and *Temporary Structures: Performing Architecture in Contemporary Art*, deCordova Sculpture Park and Museum, Lincoln, MA, USA (2011). Wurm's work is in numerous international public and private collections, including Albertina, Vienna; Albright-Knox Art Gallery, Buffalo, New York; Centro de Arte Contemporáneo de Málaga, Spain; Centre Georges Pompidou, Paris; Kunsthaus Zürich, Switzerland; Kunstmuseum Bonn, Germany; Museo d'Arte Moderna di Bologna, Italy; The Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Vancouver Art Gallery, Canada; and Walker Art Center, Minneapolis.



Leopoldstadt  
From the series "Leopoldstadt" • 2004 • C-Print • 80 x 66 cm • Cat 18





## Shingo Yoshida

Japanese artist Shingo Yoshida ventured on a long journey into the Arctic to record mankind's impact upon nature at its most extreme. Yoshida's journey in his film *The End of Day and Beginning of the World* (2015) took him to Siberia, to the point where the Arctic Circle crosses the 180th Meridian, the basis for the International Date Line separating two consecutive calendar days. Inspired by local Chukchi folklore and customs, this film is a journey into a place where nature rules, and mankind clings to the traditions of their ancestors in order to survive. Straddling the border between two days, it is a place of strong mythologies and magical landscapes; an environment of extremes which defies man-made borders and mankind's influence, yet is still perilously close to destruction from climate change.

Photographer and video artist, Shingo Yoshida, finds inspiration in travelling, myths, traditions and the overwhelming beauty of nature. Yoshida considers the world as his studio and therefore a place of constant creation. In his video and photographic works Yoshida expresses his deep reverence for nature and its power. In his photo series *Journey to the Center of the Earth*, Yoshida travels to Iceland to envision his own reinterpretation of Jules Verne's eponymous book.

Shingo Yoshida, born in 1974 in Tokyo, and currently lives and works in Berlin. Yoshida received his MA with highest honors from Ecole Nationale Supérieure d'Art, Villa Arson in Nice France in 2004. In 2005 he earned a post-graduate diploma at the Ecole Nationale Supérieure des Beaux-Arts de Lyon, France, and subsequently in 2007 he received another post-graduate diploma in the Program La Seine of Ecole Nationale Supérieure des Beaux-Arts de Paris. In 2013 Yoshida completed the prestigious international artist residencies at Villa Arson Nice France – Centre National d'Art Contemporain, and was awarded the Fellowship of Overseas Study Programme for Artists by the Agency for Cultural Affairs of the Japanese Government. Yoshida's work has been shown in many international exhibitions, including: Palais de Tokyo, Paris (2007, 2012); the Museo de Arte Contemporáneo MAC, Santiago, Chile (2012); the 60th International Short Film Festival Oberhausen, Germany, (2014); *Videoart at Midnight #67: Shingo Yoshida*, BABYLON, Berlin (2015); *POLARIZED! Vision Competition Winner*, Lapland, Rovaniemi, Finland (2015); Gunma Museum of Art, Tatebayashi, Gunma, Japan (2016); Mulliqi Prize, National Gallery of Arts, Prishtina, Kosovo (2016); Instituto Zappa (Accademia Di Brera) Viale Marche, Milan, Italy (2016); Onufri International Prize, National Gallery of Arts, Tirana (2016); IkonoTV (2017). In 2016 Shingo Yoshida's works entered into the following Collections in Berlin: Berlinische Galerie, Akademie der Künste, and Fluentum.



The End of Day and Beginning of the World #0  
2015 • C-Print on 1mm alu-dibond • 126,2 x 84,1 cm • Cat 20





Mystery on the Isle of Skye-Nessieland #01  
2014 • C-Print on 1mm alu-dibond • 33,3 x 50 cm • [Cat 22](#)



Journey to the Center of the Earth  
2014 • C-Print on 1mm alu-dibond • 84,1 x 126,2 cm • [Cat 21](#)

## Curators

**Dr. Rachel Rits-Volloch** is a graduate of Harvard University with a BA degree in Literature, and holds an M.Phil and PhD from the University of Cambridge in Film Studies. She wrote her doctoral dissertation on visceral spectatorship in contemporary cinema, focusing on the biological basis of embodiment. In 2016–2017, Rachel Rits-Volloch was Visiting Professor at the Bauhaus University, Weimar, lecturing in the MFA program “Public Art and New Artistic Strategies” and the PhD program in Artistic Research. Since 2010, Rachel Rits-Volloch is Founding Director of the non-profit global platform for time-based art, MOMENTUM.

Rachel Rits-Volloch founded MOMENTUM in 2010 in Sydney, Australia, as a parallel event to the 17th Biennale of Sydney. In 2011 MOMENTUM moved to Berlin to the thriving Kunstquartier Bethanien Art Center. MOMENTUM’s mission is to continuously reassess the growing diversity and relevance of time-based practices, with an aim to support artists and artistic innovation in Berlin and worldwide. MOMENTUM’s program is composed of local and international Exhibitions, Artist and Curator Residencies, Video Art in Public Space Initiatives, Performance and Education Programs and Archives, and a growing Collection. Since MOMENTUM’s inception in May 2010, Rachel Rits-Volloch has curated or produced over 65 international exhibitions showing works by over 500 artists, in addition to ongoing education programming, artist residencies, and related projects. Rachel Rits-Volloch is currently based in Berlin.

**Constanze Kleiner** has more than 20 years of experience in the field of art and culture. After majoring in Slavic Studies and German Language and Literature, she devoted herself to cultural projects. Kleiner began her curatorial career as founder and managing partner of the production company White Cube Berlin, which realized the exhibition project *36x27x10* in Berlin’s former Palast der Republik (2005). When this iconic landmark was torn down, on the same site Kleiner founded and headed the Temporary Kunsthalle as managing partner and was responsible for concept and implementation from 2007 to 2009. From November 2012 until October 2013 she was the first Chief Curator of the newly founded TRAFÖ Center for Contemporary Art in Szczecin, Poland. In 2017 Kleiner founded her peripatetic gallery Schlachthaus Fresh&Fine Art, with an ongoing exhibition program throughout multiple venues in Berlin.

Constanze Kleiner has worked as curator and advisor on many international exhibitions, including: Gregor Schneider, *STERBERAUM*, National Museum in Szczecin, Poland (2012); Ryszard Wasko, *Genesis*, TRAFÖ Center for Contemporary Art in Szczecin, Poland (2012); Christian Jankowski, *The Eye Of Dubai*, National Museum in Szczecin, Poland (2013); *THRESHOLDS*, MOMENTUM Berlin, Collegium Hungaricum Berlin, and TRAFÖ Center for Contemporary Art in Szczecin, Poland (2013); *Sanatorium Artist Residency Exchange*, MOMENTUM Berlin and TRAFÖ Center for Contemporary Art in Szczecin, Poland (2013–2014); *WE ALL LOVE ART* and *The Landscape In Us*, Schlachthaus Fresh&Fine Art, Berlin (2017); *Landscapes of Loss*, for the UN Climate Conference COP23, Ministry of Environment, Berlin (2017).



## Installation Photos









**Andreas Blank**

1 – *Landscape Metaphor*  
2014 • Alabaster, marble, sandstone • 120 × 45 × 35 cm • Photo by Andreas Blank

**Stefano Cagol**

2 – *Evoke Provoke (The Border)*  
2011 • HD Video • 12' 30"

3 – *Evoke Provoke (The Border)*  
2011 • Lambda printing on alu-dibond and 5mm plexiglass • 70 × 100 cm

**Nezaket Ekici**

4 – *Sandclock*  
2012 • Full-HD Video • 5' 7"

5 – *Sandclock*  
2012 • C-Print on 3mm alu-dibond • 40 × 60 cm • Photo by Maya Elran

**Miru Kim**

6 – *Wadi Rum, Jordanien, Arabische Wüste 3*  
Aus der Reihe "The Camel's Way" • 2012 • Photoprint • 150 × 100 cm • Photo by Miru Kim

**Janet Laurence**

7 – *Deep breathing, Resuscitation for the Reef – Part 1*  
2015 • Full-HD Video • 11' 51"

8 – *Deep breathing, Resuscitation for the Reef – Part 2*  
2015 • Full-HD Video • 21' 7"

9 – *Corral Collapse Homeopathy #1, 2, 7, 8, 9*  
2015 • Kodak metallic C-type photographic paper, processed in RA-4 chem • 126 × 86 cm

10 – *The Other Side Of Nature/Panda*  
2014 • HD Video • 9' 18"

11 – *Dingo*  
2013 • HD Video • 4' 9"

**Reifenberg**

12 – *Ölteppich (oilSpill)*  
2010/2017 • Plastic bags, scotch tape, stretchers, plexiglas, led lights • 150 × 150 × 8 cm • Photo by Stefan Maria Rother

**Stefan Rinck**

13 – *Die Streichwürstin*  
2017 • Sandstone • 120 × 65 × 35 cm • Photo by Stefan Rinck

14 – *Chiaroscuro*  
2014 • Sandstone cactus • 38 × 39 × 18 cm • Photo by Stefan Rinck

15 – *Gibbons don't Have Good Press*  
2014 • Sandstone • 75 × 35 × 15 cm • Photo by Torsten Heinze

16 – *Roo*  
2013 • Sandstone • 35 × 11 × 16 cm • Photo by Stefan Rinck

17 – *Unicorn*  
2009 • Sandstone • 39,5 × 9,5 × 45 cm • Photo by Stefan Rinck

**Erwin Wurm**

18 – *Leopoldstadt*  
Four photos from the series "Leopoldstadt" • 2004 • C-Print • 80 × 66 cm • Photos by Erwin Wurm

**Shingo Yoshida**

19 – *The End of Day and Beginning of the World*  
2015 • 4K Video • 22' 8"

20 – *The End of Day and Beginning of the World #0*  
2015 • C-Print on 1mm alu-dibond • 126,2 × 84,1 cm • Photo by Shingo Yoshida

21 – *Journey to the Center of the Earth*  
2014 • C-Print on 1mm alu-dibond • 84,1 × 126,2 cm • Photo by Shingo Yoshida

22 – *Mystery on the Isle of Skye-Nessieland #01*  
2014 • C-Print auf 1mm Aluminium • 33,3 × 50 cm • Photo by Shingo Yoshida

All works Courtesy Sammlung Bundesministerium für Umwelt, Naturschutz, Bau und Reaktorsicherheit

Please click on the links to visit the websites

**Andreas Blank**  
[andreasblank.com](http://andreasblank.com)

**Stefano Cagol**  
[stefanocagol.com](http://stefanocagol.com)

**Nezaket Ekici**  
[ekici-art.de](http://ekici-art.de)

**Miru Kim**  
[mirukim.com](http://mirukim.com)

**Janet Laurence**  
[janetlaurence.com](http://janetlaurence.com)

**Reifenberg**  
[dodireifenberg.com](http://dodireifenberg.com)

**Stefan Rinck**  
[stefanrinck.com](http://stefanrinck.com)

**Erwin Wurm**  
[erwinwurm.at](http://erwinwurm.at)

**Shingo Yoshida**  
[shingoyoshida.com](http://shingoyoshida.com)

**Constanze Kleiner**  
[constanzekleiner.com](http://constanzekleiner.com)

**Rachel Rits-Volloch**  
[momentumworldwide.org/about-us/bio](http://momentumworldwide.org/about-us/bio)

**Bundesministerium für Umwelt, Naturschutz, Bau und Reaktorsicherheit**  
[bmub.bund.de](http://bmub.bund.de)

**World Climate Conference COP 23**  
[cop23.de](http://cop23.de)  
[cop23.de/bmub/verschwindende-landschaften](http://cop23.de/bmub/verschwindende-landschaften)

**MOMENTUM Berlin**  
[momentumworldwide.org](http://momentumworldwide.org)  
[momentumworldwide.org/exhibitions/landscapes-of-loss](http://momentumworldwide.org/exhibitions/landscapes-of-loss)

**Exhibition Trailer**  
[vimeo.com/238395558](http://vimeo.com/238395558)

# Colophon

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**Landscapes of Loss**

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#### **Exhibition Curators**

Constanze Kleiner & Rachel Rits-Volloch

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