

NADIM JULIEN SAMMAN

CURATOR

**EXHIBITIONS &
PUBLICATIONS
2007 - 2018**

THE 1ST ANTARCTIC BIENNALE: MOBILIS IN MOBILE



ALEXIS ANASTASIOU, IT IS COLD OUT THERE, 2017

ANTARCTICA, 17 MARCH – 28 MARCH, 2017

ARTISTS: ALEXIS ANASTASIOU (BR); YTO BARRADA (MA); JULIUS VON BISMARCK (DE); JULIAN CHARRIERE (FR/CH); PAUL ROSERO CONTRERAS (EC); GUSTAV DUESING (DE); ZHANG ENLI (CN); JOAQUIN FARGAS (AR); SHO HASEGAWA (JP); YASUAKI IGARASHI (JP); KATYA KOVALEVA (RU); ANDREY KUZKIN (RU); JULIANA CERQUEIRA LEITE (US/BR); ALEXANDER PONOMAREV (RU); SHAMA RAHMAN (UK); ABDULLAH AL SAADI (UAE); TOMAS SARACENO (AR); LOU SHEPPARD (CA)

INTERDISCIPLINARY PARTICIPANTS: ELIZABETH BARRY (USA); ADRIAN DANNATT (UK); BARBARA IMHOF (AT); WAKANA KONO (JP); CARLO RIZZO (IT); ALEXANDER SEKATSKII (RU); JEAN DE POMEREU (FR); SUSMITA MOHANTY (IN); HECTOR MONSALVE (AR); MIGUEL PETCHKOVSKY (AG); SERGEY PISAREV (RU); NICHOLAS SHAPIRO (US); LISEN SCHULTZ (SE)

VIDEO PROGRAM: ADRIAN BALSECA (EC); YTO BARRADA (MA); EMMY SKENSVED+GREGOIRE BLUNT (CA); JULIAN CHARRIERE (FR/CH); PAUL ROSERO CONTRERAS (EC); MARCEL DINAHET (FR); CONSTANT DULLAART (NE); KARIN FERRARI (AT); ETIENNE DE FRANCE (FR); SWETLANA HEGER (SE); YOUNG HAE-CHANG HEAVY INDUSTRIES (KR); ELI MARIA LUNDGAARD (NO); EVA AND FRANCO MATTES (IT); JESSICA SARAH RINLAND (UK)



ZHANG ENLI, EGG, 2017

In March 2017 an international group of 65 artists, scientists, architects and philosophers left the port of Ushuaia, Argentina – bound for the Antarctic Circle onboard the Akademik Sergei Vavilov (part of the Russian Institute of Oceanography's scientific research fleet). The voyage covered approximately 2,000 nautical miles, and made landfall at twelve sites in the Antarctic archipelago over a period of two weeks before returning via Cape Horn. Anchors dropped at the bays of Neko, Paradise and Orne; Cuverville Island, the Errera Channel, the Lemaire Channel, Pleneau Island, Petermann Island, the Penola Strait, Deception Island.

At each location, installations, sculptures, exhibitions, and performances were realized. Mobility, site-specificity and ecological compatibility were key touchstones. Nothing was left behind and no audience was present – notwithstanding the participants themselves, and Antarctica's native species. Actions included a landscape photography exhibition for penguins (they didn't seem to get much out of it) and an underwater installation for whales. In total, over 20 artistic projects were carried out, including performances, installations, exhibitions and sound-art experiments by artists present.

In addition to land and sea interventions, the Vavilov served as a floating studio, photo lab, exhibition, performance and conference facility. Onboard activities included fifteen symposia, incorporating alternative histories of south polar enterprise, and a daily screening program featuring commissioned videos. The symposia series was entitled Antarctic Biennale Vision Club, convened by Nadim Samman and coordinated by Sofia Gavrilova. Throughout,

discussions were focused on the question 'What potential does the Antarctic Imaginary hold?', and on future cross-disciplinary collaborations.



ALEXANDER PONOMAREV, ALCHEMY OF ANTARCTIC ALBEDO (WASHING PALE MOONS), 2017

According to the 1959 Antarctic Treaty, the southern continent is reserved exclusively for peaceful scientific research in the interests of all of humanity (with sovereign claims suspended). Owned by no individual or nation, but home in the summer months to approximately four thousand researchers, this legal and institutional framework (and its implementation) is the most successful example of international cooperation in modern history. This fact is even more impressive when one observes that the Antarctic Treaty was born at the height of the Cold War, when geopolitical tensions were most fraught.

The paramount status that the Antarctic Treaty accords to scientific enquiry, incorporating its proscription against the exploitation of natural resources, is justly celebrated as a model for international conservation initiatives. However, in a deeper sense – requiring further investigation – the treaty can be viewed as much more than this: It stands, we believe, as a foundational document for a new form of universal culture. Indeed, the Antarctic Treaty system suggests an incipient supranational identity based on cooperation and a sophisticated regard for ecology – whose relevance transcends whatever activities take place on the continent. This identity transcends (in legal principle) the defunct paradigms of the nation state, which brackets incommensurable ethnic and religious identities, incorporating a holistic view of the planet as a complex – unified – system (in practice).

The Antarctic Imaginary belongs to everyone, and yet control over the regime of images associated with it is centralized. For the most part, mimetic production is supplied by documentary photographers and filmmakers 'embedded' within scientific brigades, or else adhering to hegemonic interpretive frames. Thusly, what passes for Antarctic 'cultural' activity often assumes a subordinate role to the 'useful' research being carried out on bases, or the keynote messages issuing from them – via official media relations. If we are to realize Antarctica's potential as a model for overcoming the malaise associated with contemporary international relations then artists must seize the means of south polar (image) production. It is only through intensified (and truly independent) artistic engagement with Antarctica that we may discover – through aesthetic experimentation – its otherwise inaccessible intellectual, social and political topography. This landscape, we contend, offers the most promising ground for harvesting radical theoretical and practical visions for life in the 21st Century. Artists are uniquely equipped to survey the terrain and to communicate its scope.

The Antarctic Biennale is, both literally and metaphorically, a vehicle for facilitating independent cultural production in the South Polar Region. It is a mechanism for expanding the Antarctic Imaginary through aesthetic exploration and interdisciplinary encounters that pursue 'culture' in an expanded field that is not only limited to art. It is a supranational initiative committed to the possibility of a universal community that encompasses not just people but the environment too. The theme for the first edition borrows Captain Nemo's motto from 20,000 Leagues Under the Sea: 'Mobilis in Mobile', meaning 'moving amidst mobility'. Traversing the Southern Ocean, passing through the Bransfield Strait, between craggy peaks and glaciers, down through the Lemaire Channel, and into the Arctic Circle, it is an expedition as festival. But the movements to which the title refers also encompass a trajectory through shifting currents in climate science, changes in ice-sheet cover, the continent's geophysical dynamism, and biological upheaval. Lastly, the title embraces a movement – or vector – cutting across developments within various disciplinary spheres. The 1st Antarctic Biennale is a new paradigm for global celebration.



YTO BARRADA, ABSTRACT GEOLOGY PROJECT, 2017



ANDREY KUZKHIN, TREE, 2017



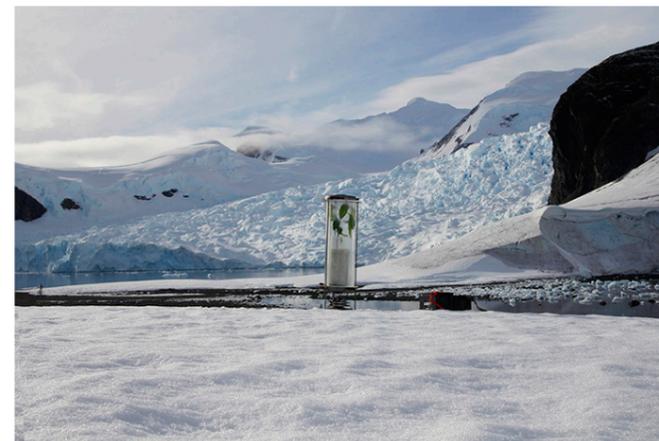
TOMÁS SARACENO, AEROCENE, 2017



YASUAKI IGARASHI, 2017



TOMÁS SARACENO, AEROCENE, 2017



PAUL ROSERO CONTRERAS, ARRIBAI, 2017



JULIANA LEITE, VESTIBULE, 2017

5TH MOSCOW BIENNALE FOR YOUNG ART: DEEP INSIDE



TREKHGORNAYA MANUFAKTURA, MOSCOW, 1ST JULY – 10TH AUGUST, 2016

OZAN ATALAN, STACY BELEVICHEVA, MATILDE BENMAYOR, JULIUS VON BISMARCK, PAMELA BREDA, VLADISLAV BRUT & ALISA BEKETOVA, EKATERINA BURLYGA, OLGA BUTENOP, MARTIN CALLANAN, NOOR ALI CHAGANI, JULIAN CHARRIÈRE, REVITAL COHEN, JUAN COVELLI, CHRIS COY, MARÍA DALBERG, JASMIN DARYANI, PETR DAVYDTCHENKO, JONATHAN DOWECK, LIAT ELBLING, HÜSEYİN MERT ERVERDI, KARIN FERRARI, CHRISTIAN FOGAROLLI, VERENA FRIEDRICH, VERONIKA GEIGER, ADAM GIBNEY, IULIANA GOLUB, FLORIAN GOLDMANN, KATHARINA GRUZEI, LOGI LEÓ GUNNARSSON, ALI JAN HAIDER, ELISABETH HAUST, JOEY HOLDER, MARGUERITE HUMEAU, MARC JOHNSON, GRAHAM KELLY, FELIX KIESSLING, PAUL KNEALE, FABIAN KNECHT, DARYA KOLTSOVA, LILIA KOSYREVA, EGOR KRAFT, KSENIA KULEVA, JOSHUA LEARY (EVIAN CHRIST), JULIANA CERQUEIRA LEITE, EKATERINA LUKOSHKOVA, ELI MARIA LUNDGAARD, VLAD LUNIN, STEVE MAHER, NADJA VERENA MARCIN, MAXIME MARION, ZOË CLAIRE MILLER, ALICE MICELI, MARINA MOSKALENKO, LEE NEVO, ALISA NIKOLAEVA, ISMAEL OGANDO, TIM PARCHIKOV, PAU PAHANA, CLAIRE PAUGAM, DARIA PRAVDA, DAVIDE QUAYOLA, MARINA RAGOZINA, MARTIN REICHE, RUNE RASMUSSEN, FARID RASULOV, PAUL ROSERO CONTRERAS, VESNA ROHAČEK, ANDREW RANVILLE, JEREMY SANTIAGO-HORSEMAN, HADAS SATT, DAGMAR SCHÜRRER, JULIA SELIN, JURA SHUST, RUSTAN SÖDERLING, EMMY SKENSVED & GRÉGOIRE BLUNT, JOE SOBEL, WILF SPELLER, YULIA SPIRIDONOVA, ARYA SUKAPURA PUTRA, NATALIA TIKHONOVA, ALVARO URBANO, IVAR VEERMÄE, MARTIN VOLMAN, ADDIE WAGENKNECHT, BENY WAGNER, ANDREW NORMAN WILSON, HELGA WRETMAN



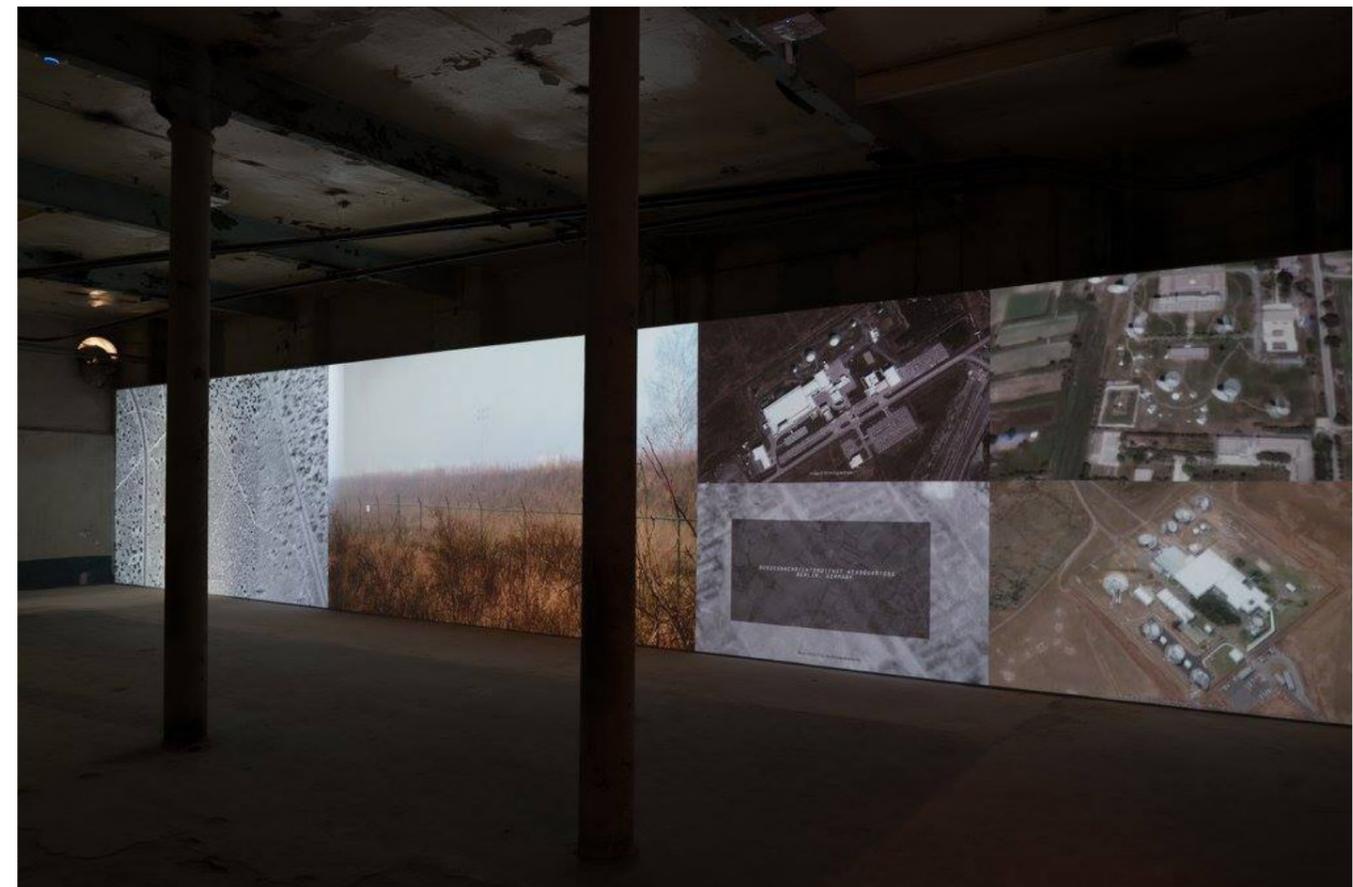
BENY WAGNER, EYE FARM (2016)

Everyday, millions of people have out-of-body-experiences, enabled by avatars on social networks and online game worlds. At the same time, Google Earth and air travel have made us accustomed to the "God's eye view" — pictures from satellites, in orbit, beyond the boundaries of gravity. In the face of climate change, a global economy in crisis, social instability and the moral consequences of the information revolution, the poetics of escape is becoming ever more seductive. Lust for an absolute outside powers fantasies of emigration to untouched beaches and even exotic plans for the colonization of Mars...

But what if these dreams are traps and escape? What if the ticket price is too high? Every rocket launch scorches the earth. The tabula rasa, the "clean slate", is the fruit of modernist vanity. Its gleaming surface has too long obscured the depth of fractals and the fact that, beyond the canvas or a spreadsheet, there is no square one. Can't we imagine a radical inside? For every evacuation plan we must create a thousand reconceptions of home — renovation of the spaces that we inhabit — conceptual and material hacks.

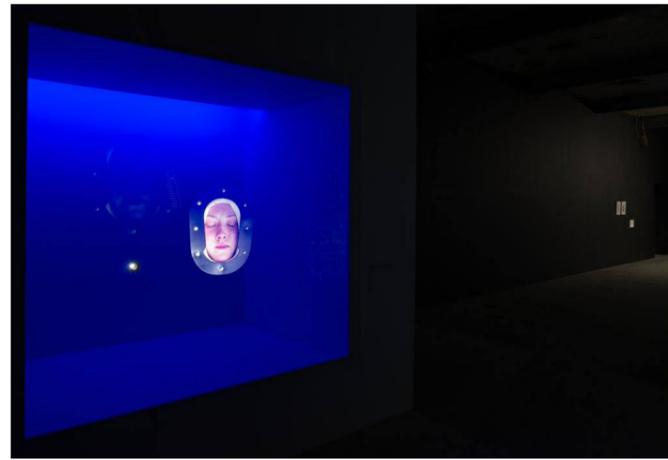


PAUL ROSERO CONTRERAS, WAVE (2013-2016)

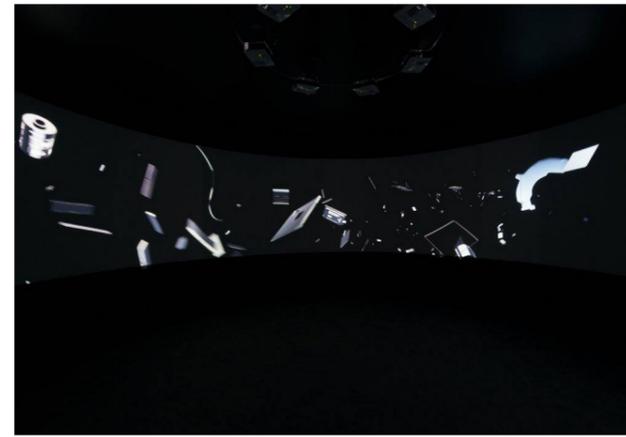


PAU PAHANA, IS IS (2015)

The ultimate selection of 87 projects by 93 artists reflects the most vital currents in today's contemporary art. The featured works engage with some of most challenging cultural developments of our time – including ecological collapse, the dissolution of distinctions between 'nature' and technology, the inescapable topography of the network, and the interplay between transparency and opacity in the information age. Throughout, the works seem symptomatic of a state of ungrounding. Ours is the time of fissures, of prying apart, of penetration and cavities. Ours is an abyssal culture. If Modernism sought to strike bedrock—the zero-point of painting; the basic structures of human psychology; historical laws and economic science – today we hold no such illusions. We are climbing, or falling, ever deeper into a kind of black hole. As we do, it is perhaps to be expected that artists should be fascinated by opacities, by occultations, encryptions and conspiracies – the other side of the event horizon. Also, that they should rhapsodize about instability and polydimensionality. Deep Inside is a view from the chasm



HELGA WRETMAN, WELLNESS IN A BOX



SKENSVEDXBLUNT, TERATEAR (2016)



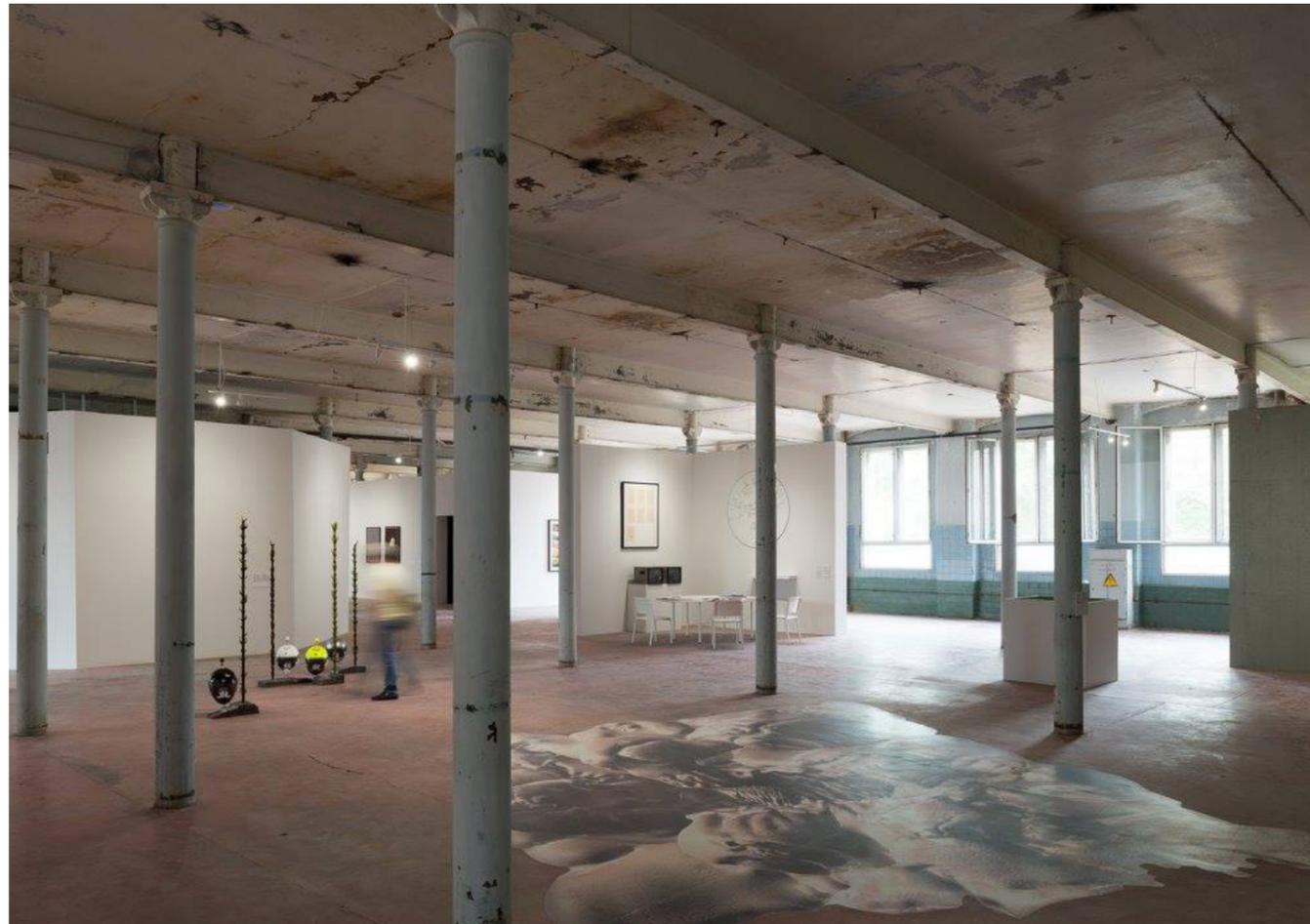
JULIANA CERQUEIRA LEITE, THREE DANCES (2016)



IVAR VEERMAE, CENTER OF DOUBT (2015), NOOR ALI AL CHAGANI, THE OTHER SIDE (2016)



ANDREW NORMAN WILSON, SEEKERS 2012 (2016)



PAU PAHANA, IS IS (2015)



EVIAN CHRIST & DAVID RUDNICK, RELOAD (2016)



FLORIAN GOLDMAN, MODELLING CATASTROPHE (2013-2016)



ADAM O'GIBNEY, SYNTHESISER 7: (UN)CERTAIN



PAUL ROSERO CONTRERAS, WAVE (2013-2016)

THE ANTARCTIC PAVILION: ALEXANDER PONOMAREV - CONCORDIA



FONDACO MARCELLO, VENICE, 9 MAY – 22 NOVEMBER, 2015

Concordia is Latin for 'harmony' – the personification of concord, a treaty or pact. It is also the name basis of the Costa Concordia, wrecked off the coast of Italy in 2012 after a catastrophic blunder by its captain who abandoned ship before the safe evacuation of his 3,229 passengers.

For the 56th Venice Biennale of Art, Alexander Ponomarev's installation, curated by Nadim Samman, deploys the Costa Concordia disaster – specifically, the broken pact between Captain Schettino and his passengers – as a provocative lens through which to view the fragility of the 1959 Antarctic Treaty. This agreement suspended military activity and sovereign claims on the continent's territory, limiting human activity there to the pursuit of peaceful scientific endeavour. As the global struggle for resources intensifies, the future of this treaty is in peril. In Ponomarev's sculptural intervention a scale

model of the grounded Concordia, tilting like a tipped iceberg (or perhaps a shift in the polar axis itself) stands as an image of terrestrial re-orientation: a new worldview.

Elsewhere in the exhibition, fire invokes a notorious act of arson by a staff doctor from the Argentinean Almirante Brown station, who burnt his base to the ground when the setting sun announced the onset of winter. Further works are based on the artist's recent expedition to the (Russian Orthodox) Trinity Church of Antarctica when the whole expedition party received marriage sacraments from the southern continent's only resident monk. In addition to its invoking of paradigmatic disasters, Concordia is a meditation on community, responsibility, security and the strength of the ties that bind us together amid shifting personal and political landscapes.

ANTARCTIC PAVILION: 14TH VENICE BIENNALE OF ARCHITECTURE



ALEXEY KOZYR & ILVA BABAK, ANTARCTIC POPPY ORANGERY IN ANTARCTICA, 2014

FONDACO MARCELLO, VENICE, 7 JUNE - 23 NOVEMBER, 2014

YURI AVVAKUMOV, ALEXANDER BRODSKY, MARCEL DINAHET, YURIY GRIGORYAN, STUDIO HADID VIENNA, HUGH BROUGHTON ARCHITECTS, JUERGEN MAYER H., ALEXEY KOZYR, TOTAN KUZEMBAEV, MARIELE NEUDECKER, ALEX SCHWEDER, SERGEI SKURATOV ARCHITECTS, VEECH MEDIA ARCHITECTURE (VMA), LIZA VINTOVA, ALEXANDER ZELIKIN

The Antarctic Pavilion brings together leading international architects and artists to explore present and future models of living with Antarctica.

Almost without exception, Antarctic stations are designed by engineers with minimal aesthetic regard for living conditions. How does their pseudo-architecture circumscribe man's relationship with the continent? More importantly—What are the alternatives? The projects featured in this pavilion are directed towards other pasts, presents and futures whose relevance and power transcend South Polar geography. They propose an expanded Antarctic imaginary.

The overall scenography of the exhibition has been designed by Alexey Kozyr architectural studio. It invokes the provisional nature of architecture in Antarctica – as well as the logistical reality of having to transport all building materials into the continent. A series of flight-cases, of same kind used to transport scientific equipment, will act as plinths for maquettes by contributing architects.

The Antarctic Pavilion is a long-term project, initially focused on alerting the architectural profession to its disregard for what is built in the South Polar region. In time, our program will impact upon the design of real stations.

The Pavilion's status as a '[trans]National Pavilion'



SERGEI SKURATOV, A PERFECT WORLD

also constitutes a polemical engagement with the Biennale's nationally over-determined structure: a quasi-institutional claim to represent a transnational sphere, out of line with the festival's politics of territorial representation. More importantly, it points to Antarctica as a Giardini of sorts, in which the sovereignty-obsessed cultural ambitions relevant two centuries ago still seem to hold sway – for the worse.

Despite all the kilometres of ground untrodden by human foot, mountains unnamed and creatures unknown, Antarctica is a cultural space. The projects featured in this pavilion are testaments to the Antarctic community that would yet know itself – and the continent – in



HUGH BROUGHTON, LIFE IN A FREEZER



STUDIO ZAHA HADID, TRANSFORMABLE ANTARCTIC RESEARCH FACILITY



ANTARCTIC PAVILLION, INSTALLATION VIEW

ways transcending national-scientific missions. Among enthusiasts and unbuilt schemes dwells the promise of a new Antarctic man.

The Antarctic Pavilion is a European interface platform for a biennale to be held in Antarctica, also devised and implemented by artist Alexander Ponomarev, and curated by Nadim Samman. The Antarctic Biennale will be take place in 2015-2016 aboard international research vessels. The Antarctic Biennale is conceived as a cultural exchange between artists and the continent's scientists and support staff.

The curator, Nadim Samman, makes a compelling argument for the ice sheet as a frozen Giardini of sorts, "in which the sovereignty-obsessed cultural ambitions relevant two centuries ago still seem to hold sway.

The Guardian
'Venice Architecture Biennale: the top 10 pavilions'

Antarctopia raises fundamental questions about the subject of sovereignty and Antarctic [...] a bold reminder that territory, and the people who dwell within it, are never a 'raw' given, but always come wrapped in (let's call them) political imaginaries.
Professor John Keane, University of Sydney – Antarctic Futures Network

4TH MARRAKECH BIENNALE: HIGHER ATLAS

ALEXANDER PONOMAREV, AGRAVITATION, 2012, METAL, SHIP ANCHORS, SHIP CHAINS, HELICOPTER, CONTROL SYSTEM. 8M X 10M



ANDREW RANVILLE, SEVEN SUMMITS, 2011-2012, THE PEAKS OF THE SEVEN TALLEST MOUNTAINS IN THE WESTERN HIGH ATLAS (TOUBKAL, 4167M; TIMESGUIDA, 4091M; RAS, 4087M; AFELLA, 4032M; TOUBKAL WEST, 4024M; AKILOUD, 4016M; BIGUINOUSSENE, 4001M), ATLAS CEDAR, STEEL



PASCALE MARTHINE TAYOU, COLONNE PASCALE, 2012, CLAY/CERAMIC POTS, DISHES AND CUPS, STEEL POLES



ALEX SCHWEDER & KHADIJA CARROLL, THE RISE AND FALL, 2012 WOODEN CONSTRUCTION ON METAL FRAME, TEXTILE, RECORD PLAYERS, LAMP

MARRAKECH, 29 FEBRUARY – 3 JUNE, 2012

ALEX SCHWEDER & KHADIJA CARROLL, ALEXANDER PONOMAREV, ANDREW RANVILLE, CHRISTOPHER MAYO, COCOROSIE (BIANCA CASADY, SIERRA CASADY), ETHAN HAYES-CHUTE, EVAGRUBINGER, FAOUZI LAATIRIS, FLORIAN & MICHAEL QUISTREBERT, GIDEON LEWIS-KRAUS, HADLEY+MAXWELL, HASSAN DARSİ, JOE CLARK, JON NASH, JULIANA CERQUEIRA LEITE, JUERGEN MAYER H., KATARZYNA PRZEZWAŃSKA, KATIA KAMELI, LEUNG CHI WO, LUCA POZZI, MATTHEW STONE, PHOEBE COLLINGS-JAMES, PASCALE MARTHINE TAYOU, ROGER HIORNS, SINTA WERNER, SOPHIE ERLUND, TUE GREENFORT, YOUNES BABA-ALI, ANRI SALA, KARTHIK PANDIAN, ALEKSANDRA DOMANOVIĆ, ELÍN HANSDÓTTIR, BARKOW LEIBINGER ARCHITECTS, FRANK BARKOW, REGINE LEIBINGER, PROJECT ARCHITECT: GUSTAV DÜSING, FELIX KIESSLING, FINNBOGI PÉTURSSON, JOE CLARK, MEGUMI MATSUBARA

High connotes reverie and transcendence: Higher Atlas suggests a cartography of the beyond. The title also refers to surrounding geography, as the Atlas Mountains are visible from all the biennial sites. In this respect, the exhibition is a starting point for a series of trips, both virtual and physical; Other worlds begin at one's feet. This thesis is explored through site-specific art, architectural, musical and textual interventions. A layered context emerges from the particularity of the exhibition experience, articulating the blurred boundaries between historically discrete spheres, and the conjunction of local and global conditions.

Dispersed among the Théâtre Royal, a building that remains incomplete; the Koutoubia cisterns, which lie beneath the foundations of a previous mosque; the Bank Al-Maghrib building, located on the south side of the perpetually bustling Djemaa el-Fna square; the Cyber Parc Arsat Moulay Abdeslam; and at Dar Al-Ma'mûn foundation, Higher Atlas engages Marrakech by underlining the contemporary relevance of civic, rural and historical sites through the work of international participants. The exhibition, which features work from 37 participants, constitutes a shared platform for diverse demographics, initiating dialogues that produce new, consensual realities.



FAOUZI LAATIRIS, ROSACE N° 2, 2012, WOOD, MIRRORS, GLASS PLATES, TEA GLASSES, DIMENSION VARIABLES

Marrakech Biennale is a Moroccan biennale of contemporary international culture. In February of 2012, MARRAKECH BIENNALE will launch its fourth edition, Free Thinking Surrender, featuring key figures in literature, film and visual arts. From the 29th February – 4th March 2012, public screenings, talks, performances and debates will take place at venues around the city. Higher Atlas, an exhibition curated by Carson Chan and Nadim Samman, will be on view until June 3, 2012. Alan Yentob, creative director of the BBC, returns this year as the organizer of the film program, and Omar Berrada with Elizabeth Sheinkman will organize the literature events.

With each biennial, Marrakech Biennale strives to collaborate with local universities and craftsmen, to build a platform that promotes Marrakech's position within the international sphere. Through partnerships with African and international voices, the Biennale aims to support a Moroccan cultural identity that is both locally rooted and internationally relevant. Developed for this upcoming edition, the Marrakech Biennale will establish workshops for children lead by local and international cultural practitioners to promote access to contemporary culture for all ages. These three months aim to highlight Morocco as a dynamic hub for current ideas and to establish its continued intellectual involvement on an international stage.

In 2004 with the rise of global tensions, Vanessa Branson envisioned a cultural festival that would address social issues through the arts, using them as a vehicle for debate and discussion and to build bridges between diverse ideologies. Marrakech Biennale would become a celebration

ETHAN HAYES-CHUTE, BUILT-UP SITE/SETTLED DOWN, 2012, WOOD, FOUND OBJECTS



of creativity in a city that has been the focus of artistic exploration for centuries but with limited emphasis on contemporary art. Beginning in 2005, as a gathering of arts enthusiasts who organized literary events and exhibitions. Marrakech Biennale has grown to become an internationally recognised biennale with a thriving visual arts, film and literature programme. The festival's role has evolved along with the climate of the times. With today's events in North Africa, the organization's goals could not be more pertinent for the cultural identity of the region. This festival aims to show the outside world that Morocco is an open society that encourages freedom of expression and debate, as well as sponsoring significant and lasting benefits for the area and its inhabitants, socially, economically and culturally.

Curated with Carson Chan



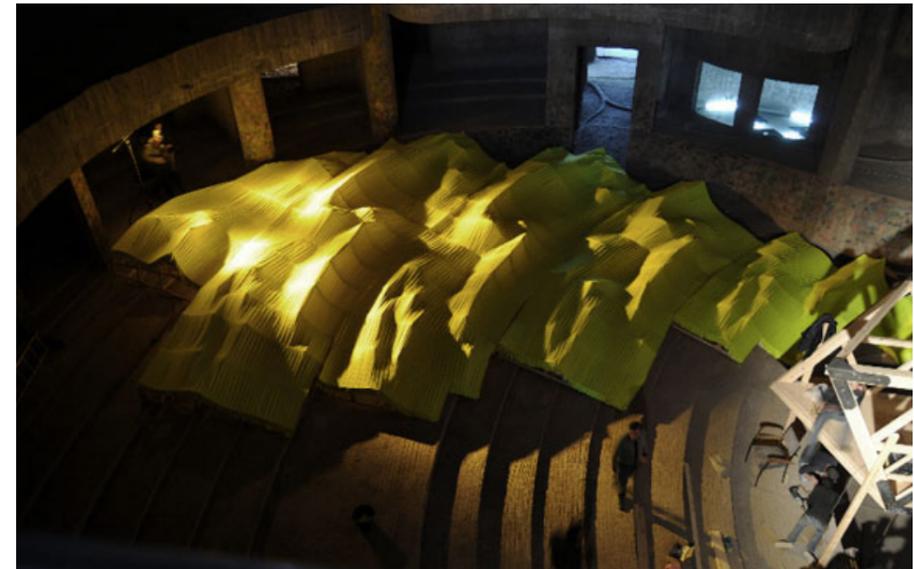
JÜRGEN H. MAYER, SATELLIGHT, 2012, FOUND DATA PROTECTION PATTERN, PERFORATED METAL, STRUCTURAL SUPPORT IN METAL, TIMBER, CONCRETE



LUCA POZZI, THE STAR PLATFORM, 2012, ELECTRO-MAGNETIC LEVITATION FIELD (SIMERLAB), LUMINESCENT SPONGES, POLISHED ALUMINIUM, WOOD, NEON LIGHTS



YOUNES BABA ALI, UNTITLED (CERCUEIL SOLARIUM), 2012, WOODEN COFFIN WITH TANNING-BED UV LIGHT-TUBES

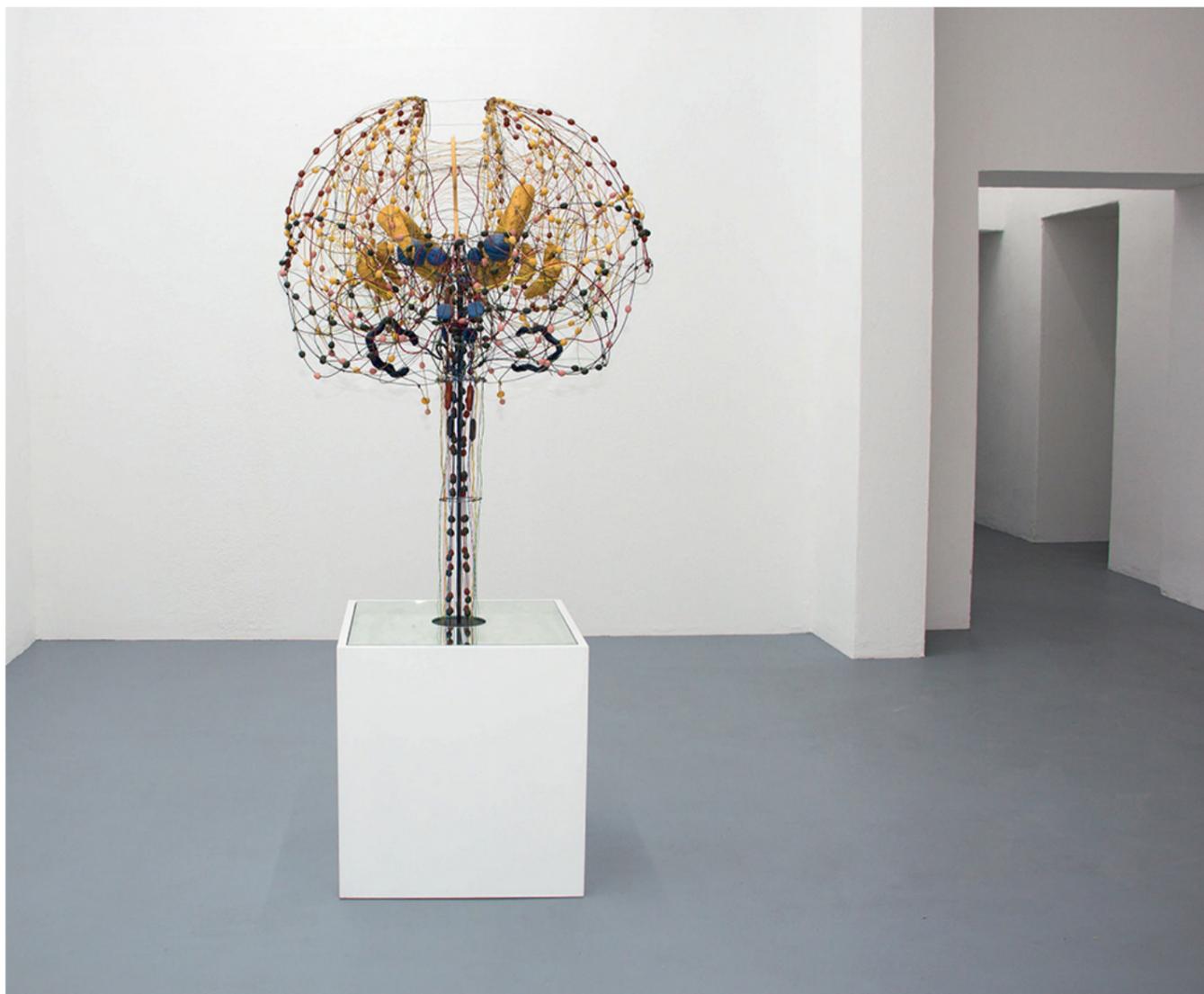


SINTA WERNER, THE PROBLEM OF TRANSLATION, 2012, WOOD, FABRIC



LEUNG CHI WO, SO I DON'T REALLY KNOW SOMETIMES IF IT'S BECAUSE OF CULTURE, 2012, 4-CHANNEL VIDEO INSTALLATION

CHRISTIAN FOGAROLLI: STONE OF MADNESS



PHANTOM MODEL, 2016, SCULPTURE, IRON, CLAY, MIRROR, WOOD, STEEL, 200 X 100 X 100 CM

MAZZOLI GALLERY, BERLIN, 13 SEPTEMBER - NOVEMBER, 2018

A streak of madness appears to run through today's politics, environment, and visions of human subjectivity. It is tempting to imagine that its kernel might be discerned, and perhaps removed. Christian Fogarolli's *STONE OF MADNESS* explores this desire through a process of (historical) displacement. Through a series of works that situate an archaic technical and psychological paradigm within an up-to-date stylistic frame, his first solo exhibition in Berlin stages a strange explanatory logic—perhaps casting new light on our own unreason.

The photo works and sculptures that feature in *STONE OF MADNESS* draw inspiration from a strange belief, common in Northern Europe's late Middle Ages and Renaissance, that certain



IN YELLOW, 2018, INSTALLATION, GELATIN SILVER PRINT FROM NEGATIVE GLASS, STONE, STEEL, CARVED, GLASS, UV LIGHT, 50 X 40 CM

derangements were the fault of a small stone forming inside the brain: "Soul imbalance," namely, insanity and social deviance, was thought to issue from the presence of this foreign body. A host of questionable surgical techniques for "extraction" were associated with treating this problem, as documented in contemporaneous engravings and literature. Further back in history, practices of opening up the skull to allow for the efflux of malign "spirits" were common, as mentioned by Hippocrates, and uncovered by archaeologists.

The works which comprise *STONE OF MADNESS* turn around the visualization of an interior malady, methods of excision, and corporeal analysis. They comprise found objects, such as medical instruments and archival photographs, as well as stones with unique properties: Fluorites borrow their name from the Latin *fluere* (melting). When exposed to ultraviolet rays, some of these stones present

the phenomenon of fluorescence, which takes its name from them, disclosing an aspect of their nature otherwise unseen. Some beliefs attribute healing powers to this class of stones—which are said to ward off loss of memory, disorientation and lack of concentration. In conflating the symptom with a kind of cure, Fogarolli, stages a paradox—that the doxa of visibility and technical reason may, itself, be part of the problem.

Fogarolli's exhibition invites viewers to peer more deeply in the social body of madness, and to seek new instruments to discern its causes. Further, to meditate on the material underpinnings of collective intoxication, including the mineral substratum of digital imaginary (our so-called collective intelligence). *STONE OF MADNESS* probes the pharmakon of contemporary unreason. It is a procedure, and a dreaming.



PHANTOM STONE, 2018, INSTALLATION, STEEL, MIRROR, LENS, STONE, 230 X 50 X 50 CM



ALLÉGORIE DE LA FOLIE, 2018, INSTALLATION, GLASS CASTING, STONES, UV LIGHT, BLACK MIRROR GLASS, ENVIRONMENTAL DIMENSIONS



RITUAL OF THE ETERNAL RETURN (DETAIL), 2018, INSTALLATION, IRON, GLASS-ES, ANTIQUE BOOK, STONE, 130 X 35 X 30 CM

AKBANK 36TH CONTEMPORARY ARTISTS PRIZE EXHIBITION



MAZZOLI GALLERY, BERLIN, 13 SEPTEMBER - NOVEMBER, 2018

AYŞE NILDEN AKSOY, ATILLA GALIP PINAR, BATUHAN KESKINER, BERKAY YAŞAR, BERNA DOLMACI, GÜL AKPINAR, GÜLÇİN KARACA, HASAN MERT ÖZ, HATICEARTÜZ, KAAAN FIÇICI, LEVENT YILDIZ, MELTEM BEGIÇ, MERT ACAR, MERVE VURAL, NURPINAR ÖZEN, OĞULCAN SÜRMEİ, SEHER UYSAL, ZEYNEP KAYNAR

The 2018 Akbank 36th Contemporary Artists Prize Exhibition showcases works by 18 finalists, across a variety of media – including painting, sculpture, installation, video and performance. Together, this juried selection highlights the breadth of techniques and intellectual agendas playing out in Turkey’s emerging art scene.

The featured positions investigate a host of contemporary concerns. Reflections on how new technologies are redefining everyday life, affecting the way we learn, what we know, and how we feel, appear prominently. Additionally, timely meditations on the fate of place, and landscape, in a culture saturated with

representation abound. Cutting across both of these tendencies, and registering more perennial concerns, explorations of language and sense making are present. So, too, engagements with the power of suggestion, and influence.

Celebrating new talents, and offering them a platform, the Akbank 36th Contemporary Artists Prize Exhibition looks towards the future of art, today

MINA CHEON AKA KIM IL SOON UMMA : MASS GAMES – MOTHERLY LOVE NORTH KOREA



ETHAN COHEN FINE ARTS, NEW YORK, 20 OCTOBER - 10 DECEMBER, 2017

Just as the Korean peninsula is split, so is its contemporary artistic consciousness. Mina Cheon is a South Korean artist who collaborates with her North Korean alter-ego KIM IL SOON (a Socialist Realist painter, naval commander, farmer, scholar, teacher, mother, and human being). In this, the latest of Cheon’s grapplings with the Korean schizo-imaginary, the topics of art, motherhood, games and hope come together in a reflection upon (cult)ure, love and education.

The recent war of words between North Korean and US leaders has only hardened the people’s attitudes to demagogue Father figures. With this exhibition, Cheon establishes the personality cult of UMMA (‘mommy’ in Korean), whose maternal love is deployed as the only acceptable solution for global peace and Korean unification. Whereas South Korea’s modernity was pushed forward by

a chima baram (skirt wind), UMMA’s matriarchal strength is offered as a catalyst for developing North Korea. In this exhibition, Cheon (in the guise of her alter ego Kilm Il Soon, the ‘Umma of Unification’) sends motherly love and education to her children in the Hermit Kingdom and the USA. In addition, she debuts artworks resulting from a series of dissident dreams.





a single pie trading (on the black market) for the equivalent of three bowls of rice. Visitors to Ethan Cohen gallery are invited to assemble and play with Umma's Happy Land. The themes of games, happiness, and imaginary society in these works are in dialogue with North Korea's international self-presentation – invoking the DPRK's 2011 Global Index of Happiness Research claim that it is 'the second happiest nation in the world next to Big China.'

This exhibition also showcases an insight into Socialist Realist painter Kim Il Soon's cosmopolitan subconscious. It is only in her dreams that she truly contemplates liberation. These dreams have resulted in two painting series (entitled, respectively, Hot Pink Drip and Yves Klein Blue Dip) which incorporate digital manipulation and abstract painterly gestures in conjunction with realist propaganda styles. Titles and topics include: Umma, Unicorn, and Unification, as well a series of Professor Kim and Umma in her full virtuoso presentation rising above the clouds and fogs of the Baekdusan Mountain, in Umma Rises: Towards Global Peace. Other works include portraits of Umma in North Korea, Missiles Good Bye and Hello Brave New World.



In UMMA: MASS GAMES, the contradictions, fractures and paradoxes of the Korean imaginary are on full display. With the Kim Il Soon artist-complex (a locus of various attributes: scholar/educator, state-artist, dissident dreamer and mother/umma), Cheon explores overlapping political and personal dramas of identification and acceptance. Simultaneously, she exorcizes Fatherly sins through the cult of the

For UMMA: MASS GAMES, Cheon has worked with underground networks to send hundreds of USB drives containing performance lectures on contemporary art history into North Korea – arguably the first such artistic 're-programming' engagement with the nation to date. All ten lessons will be on display at Ethan Cohen Gallery on Notel media players (devices commonly used in North Korea for watching foreign video content, such as K-pop, drama, and Korean Wave Cinema). The Art History Lessons by Professor Kim (2017) endeavor to be relatable for North Korean and American audiences – borrowing from children's TV show formats while showcasing today's contemporary artists and critical perspectives. Carrying the vital messages "The world loves you, North Korea" and "Both art and lives matter," lesson topics include Art & Life; Art & Food; Art, Money & Power; Abstract Art & Dreams; Feminism, Are We Equal?; Art, Lives Matter, & Social Justice; Remix & Appropriation Art; Art & Technology; Art & Silence; and Art & Environment.

The Mass Games (Arirang) are the paramount North Korean spectacle, deployed for nationalistic propaganda purposes and presented to the world. But are they any fun? In this exhibition, Umma supervises her own games, convened by love for her children: The show includes group-performance imagery in the form of Happy North Korean Children (2014) prints. Furthermore, an installation entitled Happy Land Games (2017), incorporating oversized wooden versions of the toys normally given away inside packets of South Korean Choco-Pie candy – depicting fairground rides from a mythical park called Happy Land. The Choco-Pie is the most desired smuggled confectionary in North Korea,

great UMMA, her motherly love, and her serious play. No image of this love is too grand. Nothing too small: Leading up to the opening of her exhibition during NYC Asia Contemporary Art Week, Umma (dressed in traditional Korean garb and on her knees) will perform the cleaning of gallery floors and offering kimchi. On Friday, October 13th (5:00 PM), she will be cleaning the floors of Ethan Cohen Gallery as a prequel performance to the UMMA exhibit.

The exhibition catalogue includes a curatorial essay by Nadim Samman, who contributed ideological engineering and 'right-thinking,' staging the provocation of the exhibition from the heavens to the undergrounds of North Korea, where Umma rises and descends. Other writers include fellow-traveler philosopher Laurence A. Rickels who has taken down the Official Psychoanalytic History of Umma and Korea, by interpreting Kim Il Soon's dreams, unlocking her "andere Schauplatz" where she unleashes a desire for Unification.



PAUL ROSERO CONTRERAS: SIERRA NEGRA



LOS ANDES PAVILION, THREE-VIDEO LOOP, 2015

IMPORT PROJECTS, 26 APRIL – 25 MAY, 2017

Ecuadorian artist Paul Rosero Contreras explores the continuum between representing and altering a given landscape, while also probing the distinction between objectivity and enigma. Drawing on fieldwork in locations including active volcanos in the Galapagos Archipelago, Sierra Negra presents perspectives on evolution, experiments and mutation.

In Sierra Negra, Paul Rosero Contreras presents a series of installations regarding concepts of habitat, hybrid ecologies and symbiosis. Dragging research from historically distant paths, from the architecture of slavery to aspects of marine life, environmental science, and hydrocarbon derivatives, this exhibition displays a body of work exploring the post-human biological setting.

In his first solo show in Berlin, the artist offers a series of hybrid objects: Amplified natural phenomena shaped as monstrous sculptures stating new possibilities of life after an

environmental cataclysm; on land and underwater field recordings, the invisible morphing into the tangible, new organisms in relation to geological activity.

(1) Rubber Snails (2016) documents a found habitat for marine snails located in a discarded tractor tire, observed in the Russian Black Sea. For the artist, this symbiosis between biology and industrial waste opens up vista through which to consider hybrid ecologies. Elsewhere in the exhibition, this conjunction inspires the vision of an artificial reef system.

(2,3) Black Memories (After the Future of Life by Edward O. Wilson) (2015) depicts an agglomeration of extinct flora and fauna – a biological mementomori. Focalization (2015) incorporates a map of South America, a regional map of Ecuador and, finally, another map of the Yasuni National Park – one the most biodiverse regions in the world, whose oil reserves were previously offered for 'sale' on the condition that

no extraction would take place. The latter map outlines the proposed sites that would be kept undisturbed. At present the project is defunct and extraction proceeds.

(4) Los Andes Pavilion (2015) is a three-video loop incorporating recordings of the Cotopaxi and Tungurahua volcanoes in the Ecuadorian highlands, and the Sierra Negra volcano on Isabela Island, Galapagos. The works explore how human, animal and plant life are conditioned by the unsettling volcanic landscape. In the case of Sierra Negra, focusing on the correlation between seismic activity and the rise of new species; specifically, on the mystery of nature embodied the island's Pink Iguana, the only evidence of ancient diversification along the Galapagos land iguana lineage: a living transitional morphology and a symbol for adaption to unknown conditions.

(5) Home, no home (2012) a synthesis of research on the relation between human, habitat and injustice. The work focuses on life and architecture built by Europe's and America's slaves through a scaled version of a typical 17th century house made of the scrapings of buildings related to slavery in Bordeaux, France, the third most active European port at that time.

(6) Daule Meteorite (2015) is a meteorite fragment collected from the alligator-filled Daule lake in Ecuador. The sculpture mixes two interpretive frames – astronomy and the site's local mythology. Local rice-field workers guided the artist to a location where they believe a part of this extraterrestrial object landed. The artist then confirmed this speculation using public access astronomical data. Conjoining narrative identity and scientific research, Rosero proposes a convergence of oral history, legend, and technical systems of observation. The group of framed seriographic prints depict visualization systems outlining the shape, composition and structure of the meteorite.

(7) Ensayo Sobre la Ceguera (Rolling and rolling) (2017) is a proposal for an artificial ocean-reef. Based on the recycling of rubber tires recovered from beaches and seas in different countries around the globe, this project conjoins marine life and industrial waste within a mutant scheme.

(8) Habit (2015) and The Opening (2015) are part of an ongoing project visualizing seismic events along the Los Andes range that are associated with volcanic eruptions. The works translate invisible phenomena into material and visual form – toggling, conceptually, between the massive scale of mountains and their sonic landscapes.

(9) Anticipation to an absence (2014) is an artificially produced living forest made out of the mix of a biodegradable plastic filament and Lion's mane fungi (*Hericium erinaceus*) growing in agar. This piece references the regions in the Amazon jungle that are disappearing because of oil extraction. In order to produce this hybrid object, a Biological 3D Printer has been developed by the artist.



INSTALLATION VIEW



HOME, NO HOME

AURORA PRELUDE - DAVIDE QUAYOLA: PLEASANT PLACES



MEYERSON SYMPHONY CENTER, DALLAS, 21-22 OCTOBER, 2016

Borrowing its title from the first series of landscape prints produced in Holland in the 17th Century, 'Pleasant Places' is a multil-channel (moving) digital painting that explores the boundary between pictorial representation and code as abstract image. The countryside of Provence serves as a point of departure for Quayola's spectacular staging landscape and the machinic gaze: through the misuse of image-analysis and manipulation algorithms, 'Pleasant Places' challenges the photographic image and proposes alternative modes of vision and synthesis.

Matter is a time-based digital sculpture. It describes a continuous dynamic articulation of a solid, pure block of matter, from the simplest primitive forms to the highest details of geometric complexities, and vice versa. The subject of this piece is Rodin's sculpture 'Le Penseur' (The Thinker). Rather than starting with

a photographic image of the work, the sculpture was digitally reproduced using 3D animation software and rendered in Cinema 4D, producing a 10 minute video rendered at an enormous 4K resolution.

Davide Quayola is a visual artist based in London. He investigates dialogues and the unpredictable collisions, tensions and equilibriums between the real and artificial, the figurative and abstract, the old and new. His work explores photography, geometry, time based digital sculptures and immersive audiovisual installations. Quayola's work has been exhibited at the Venice Biennale; Victoria & Albert Museum, London; British Film Institute, London; Park Ave Armory, New York; Bozar, Brussels; Palais de Tokyo, Paris; Cité de la Musique, Paris; Palais des Beaux Arts, Lille; MNAC, Barcelona; National Art Center, Tokyo; UCCA, Beijing; Paco Das Artes, Sao Paulo;

Triennale, Milan; Grand Theatre, Bordeaux; Ars Electronica, Linz; Elektra Festival, Montreal and Sonar Festival, Barcelona.



DESERT NOW



INSTALLATION VIEW

STEVE TURNER GALLERY, LOS ANGELES, 19 MARCH – 23 APRIL, 2016

JULIUS VON BISMARCK, JULIAN CHARRIÈRE & FELIX KIESSLING

Steve Turner is pleased to present a collaborative exhibition featuring new work by three of Berlin's most impressive young artists – Julius von Bismarck, Julian Charrière and Felix Kiessling. A quixotic reflection upon the American desert through its representation in museums — especially quirky local ones — Desert Now is also a playful engagement with modernism's impact on the built environment and the legacy of Land Art. The exhibition takes the form of a museum, whose displays alternate between kitsch, infotainment, the prim, the profane and the pedagogical. From sand dune and atom bomb to gift shop and washroom, Desert Now surveys the strange panorama of Southwestern imagery in its many charms and contradictions.

time and space. Charting a path between the profound and the absurd, their work offers timely reflections upon the relationship between nature and culture.

Curated with Anja Henckel



INSTALLATION VIEW

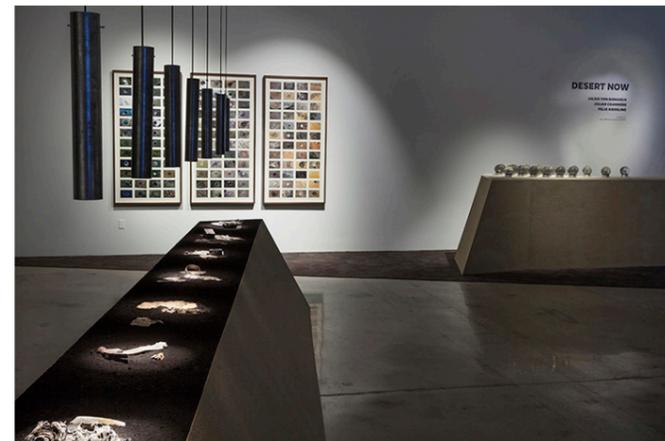
Known for their adventurous site-specific interventions atop icebergs in the North Atlantic, restricted military facilities, forests, deserts and sea, von Bismarck, Charrière, and Kiessling's individual artistic practices all share a concern with inhuman forces, elemental materials and processes that play out in enormous scales of



INSTALLATION VIEW



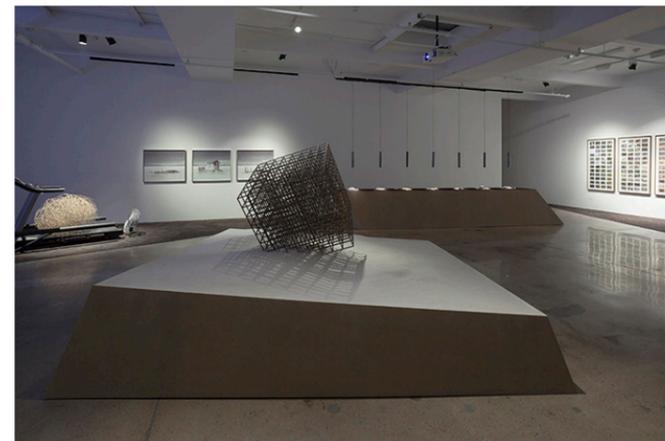
INSTALLATION VIEW



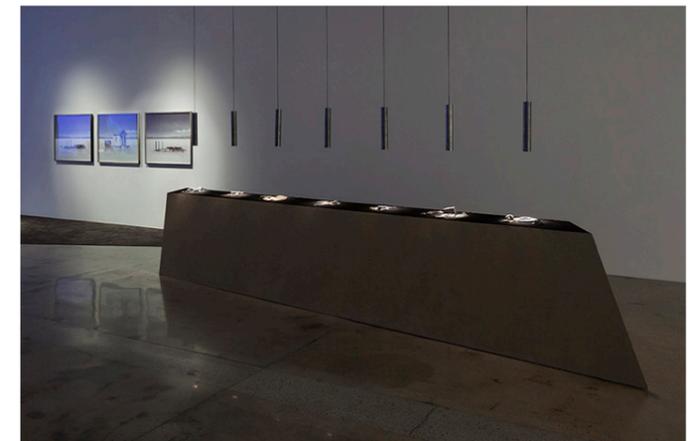
INSTALLATION VIEW



INSTALLATION VIEW



INSTALLATION VIEW



INSTALLATION VIEW

CYCLE MUSIC AND ART FESTIVAL: NEW RELEASE



HULDA ROS GUDNADOTTIR, THE WORLD WILL NOT END IN 2015

GERDARSAFN – KOPAVOGUR ART MUSEUM, ICELAND, 13 AUGUST - 11 OCTOBER, 2015

THE ICELANDIC LOVE CORPORATION, EINAR TORFI EINARSSON, OLAFUR ELIASSON, INGIBJOERG FRIDRIKSDOTTIR, TYLER FRIEDMAN & ANDREAS GREINER, SIGURDUR GUDJONSSON & THRAINN HJALMARSSON, HULDA ROS GUDNADOTTIR, LOGI LEO GUNNARSSON, CHRISTINA KUBISCH, KATRINA MOGENSEN, BORIS ONDREICKA, JEREMY SHAW, SIGTRYGGUR BERG SIGMARSSON, BERGRUN SNAEBOERNSDOTTIR, CHARLES STANKIEVECH, CURVER THORODDSEN, BERGLIND MARIA TOMASDOTTIR

Where does music come from, and how is it released? Is music an exception to the rule (of silence) or the greatest law of all? Are we composers or, perhaps, just instruments? NEW RELEASE brings together Icelandic and international artists whose work is in tune with these questions.

The dawn of the heliocentric vision, ushering in the age of reason and science, cast one of the most important elements of the classical musical imaginary into shadow: the Pythagorean

notion of the harmony of the spheres. Instead of a grand celestial chord, encompassing all entities—living and inanimate—and sustaining them, the cosmos became dead quiet. Within this infinite void the earth was a little corner of whispers, hemmed in by mute walls of nothing. Thus, for the romantic sentiment music would amount to ‘pictures painted on silence’. It would take one Western artist’s engagement with Zen to push back against the spectre of universal acoustic void, offering a new musical cosmology—beginning with the axiom of four

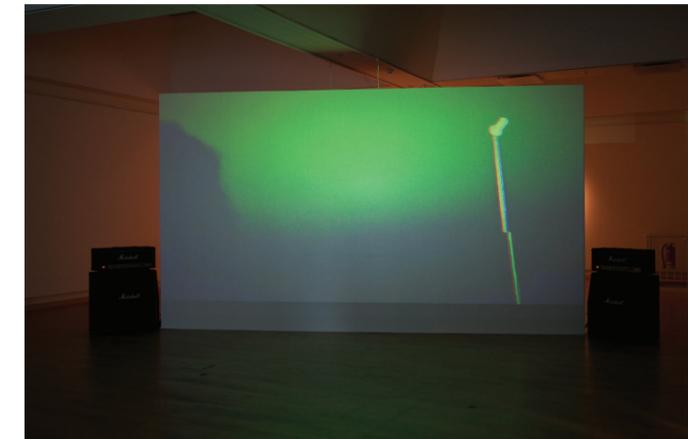
minutes and thirty three seconds of unplayed piano. Transcending polemic, this redefinition of the musical cosmos quickly converged with our increased mastery of technology and powers of observation—including space exploration. Since then, visionaries have embraced an expanded field of musical competence. Today, we may record the radio emissions of planets and compose with the electrical frequencies of plants. As such, a contemporary composer might be considered a (self-playing?) instrument in a conditional celestial tune. On one occasion she may be in harmony with a manifestly ‘musical instrument’, like a guitar, as the score takes shape. In another, in correspondance with water or perhaps radiation. What is the site of musical release? Molecules? Binary code? Symbol? Intention? Carbon? Perhaps all at once. Contemporary music is radically distributed, in

both inner and outer space. And with this observation, once again, dawn breaks over the domain of truly universal music. NEW RELEASE samples the first notes and phrases of this day.

But, in addition, this exhibition includes a counter melody: Can we really think of ourselves as just a series of outputs—heartbeats registered as electrocardiograms, or likes? Even if we are only a small patch of ground in the realm of universal music, doesn’t this music have the capacity to make us figures—for a moment? And, in this moment, what is released from us—as us? Where are the boundaries between the instrument and the experience?—between human and not human identity as we move through universal music and all its simulacra. NEW RELEASE riffs upon these questions.



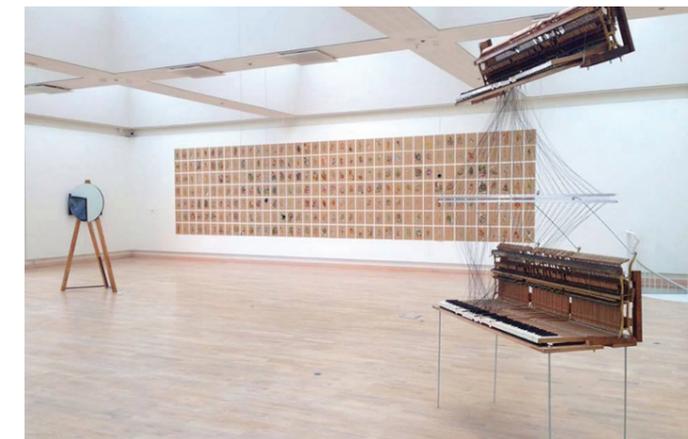
INSTALLATION VIEW



CHARLES STANKIEVECH, GHOST ROCKETS WORLD TOUR, INSTALLATION



BORIS ONDREIČKA, POSTERS

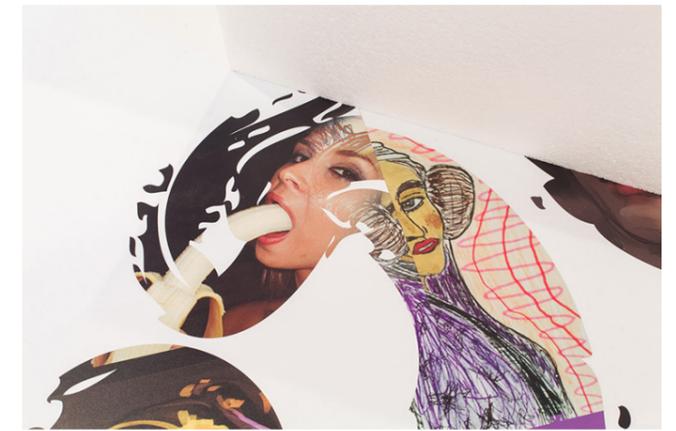


INSTALLATION VIEW

TOVES WITH UFFE ISOLOTTO: LOVELACE



independent creative initiatives. No merely transparent account, it does so by invoking the strange overlap of two historical personalities: Linda Lovelace (a celebrated/tragic porn actress) and Ada Lovelace (the first computer programmer). Bridging time and space, fact and speculation, LOVELACE explores the sovereignty of the professional image and the (corporate) body.



Organized with Anna Frost, Elena Gilbert & Anja Henckel

IMPORT PROJECTS, BERLIN, 25 JUNE - 11 JULY, 2015

Sweat equity, warped documentation and corporate business models are annexing project space networks, calling for digest and updated perspectives. What defines an artist-run initiative or project space? Is there a right way to answer this, or is it the wrong question altogether? How do we give an account of what we do? And who are we?

Uffe Isoolto. Employing visual material from TOVES' archive, this product shines a light on the mechanisms that 'control and complicate'

The Scandinavian artist collective and project space TOVES presents its first annual report. Exploring the function of professional documentation and indexing as measurement of production, this re-representation of their recent activities combines statistics, graphic and narrative exotica, as well as sculpture in a multimedia confection.

Part stage set (activated by talks & performance), an oversize three-dimensional infographic is one half of a pedagogical remix. The second part of TOVES Annual Report 2014 is a commissioned graphic artwork by Copenhagen based artist



ANDREAS GREINER: MULTITUDES



IMPORT PROJECTS, BERLIN, 21 MARCH - 18 APRIL, 2015

Multitudes is an audiovisual installation in two movements that straddles the fields of biology, digitality and sculpture.

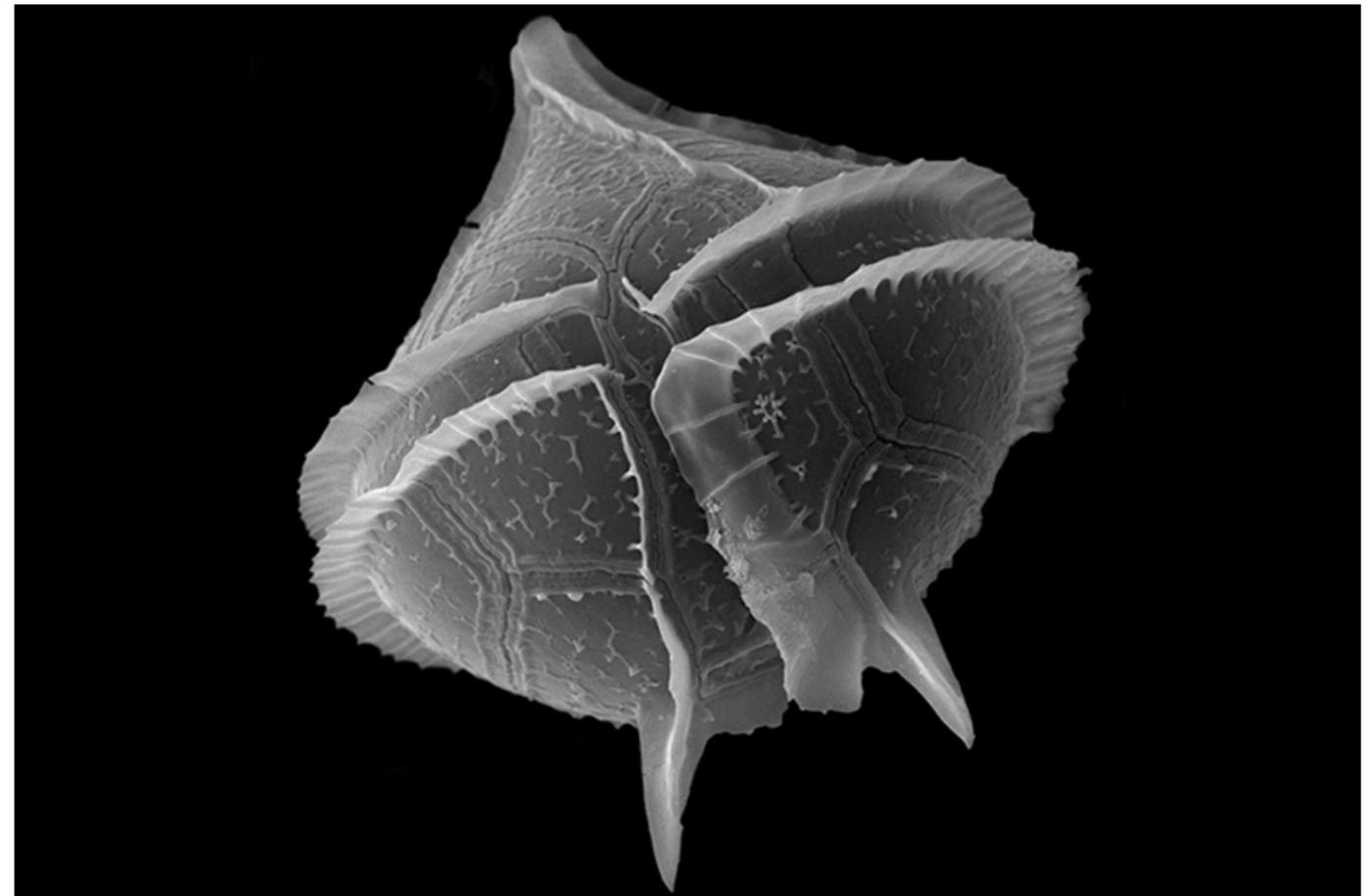
Incorporating the monocellular algae *Dinoflagella Pyrocystis Fusiformis* and a self-playing grand piano, physical stimulus from the latter serves to trigger a bioluminescent response from multitudes of microscopic organisms in the first movement. The mathematical basis of this musical composition – a collaboration between the artist and composer Tyler Friedman – is based on the growth curve of the algae's replication cycle. Beginning with total darkness and silence, music and light patterns exponentially increase in complexity, intensity and frequency, until they reach maximum possible variations. Following this peak, the process ends with the complete extinction of sound and illumination, just as the algae's capacity for natural light emission has been exhausted by overstimulation.

The first movement of Multitudes is a living

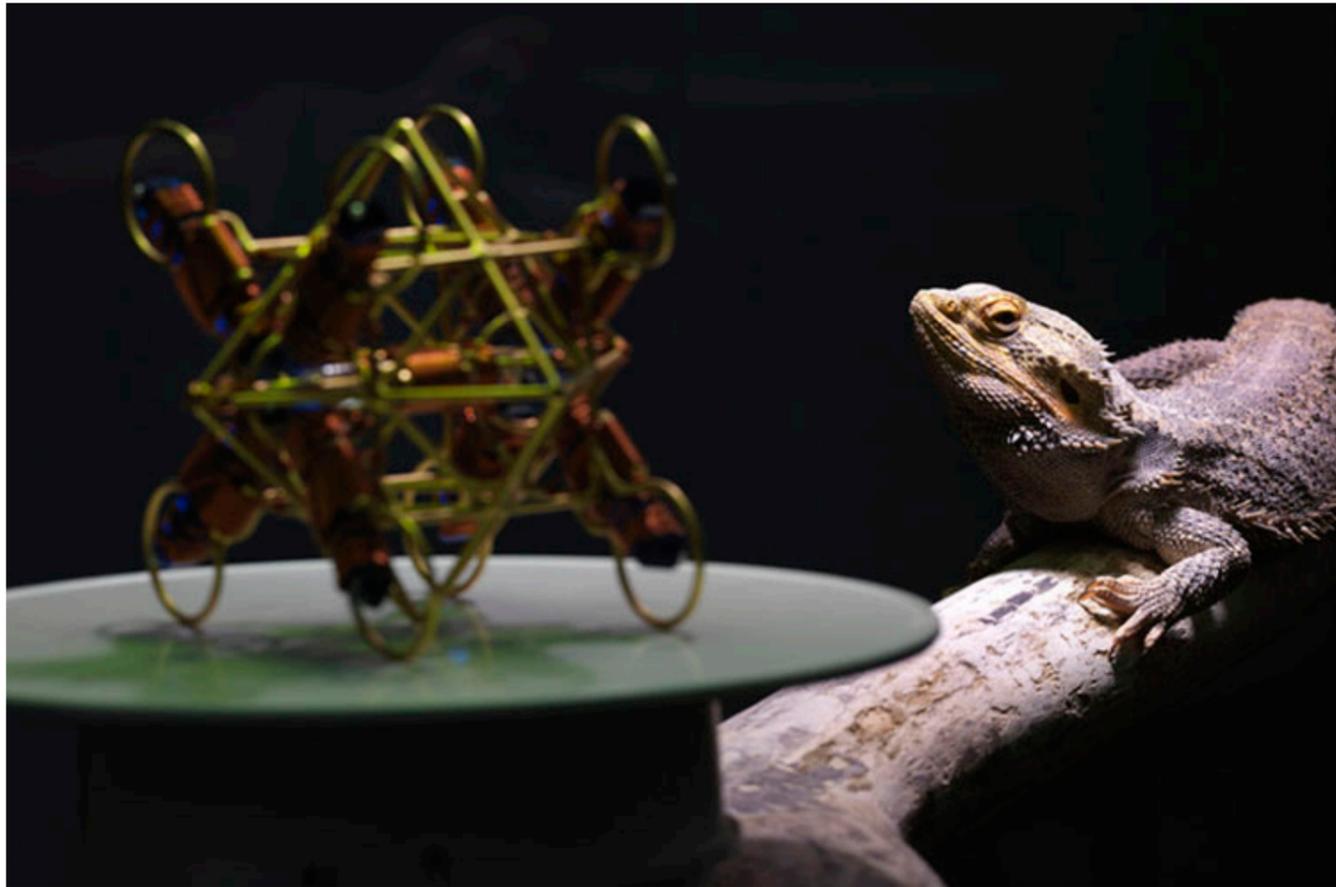
sculpture, whose 'performance' engages the economic parameters of life and death as they relate to energy. The algae's replication cycle, its capacity for action and ultimate exhaustion, is both visualised and physically engaged by the musical score of the automaton piano. Eventually, it is destroyed by this representation.

Multitudes' second movement involves the addition of another piano, activated by a live performance by internationally renowned organist Hampus Lindwall. Further replicating the exponential growth cycle of the algae, this performance incorporates a doubling of active elements – algae, score and stimulus. Playing with biological ebb and flow, emergence and disappearance, both movements amounts to a requiem for biological life cycles, limited resources and mass extinction.

Curated with Anja Henckel



RARE EARTH



IAIN BALL, NEODYMIUM (ENERGY PANGEA), 2011

THYSSEN-BORNEMISZA CONTEMPORARY, VIENNA, 19 FEBRUARY – 31 MAY, 2015

IAIN BALL, ERICK BELTRÁN, JULIAN CHARRIERE, REVITAL COHEN & TUUR VAN BALEN, CAMILLE HENROT, ROGER HIORNS, MARGUERITE HUMEAU, JEAN KATAMBAYI MUKENDI, OLIVER LARIC, URSULA MAYER, OTOLITH GROUP, KATIE PATERSON, CHARLES STANKIEVECH, SUZANNE TREISTER, AI WEIWEI, GUAN XIAO, ARSENIY ZHILYAEV

What separates one moment in human endeavor from another? What things or objects should we analyze in order to draw conclusions about the spirit of an age? How, ultimately, might we approach the contemporary? Can we ground our attempts to represent this period in something more tangible than references to the immaterial?

One of the earliest periodizations associated with the birth of the museum was the Danish antiquarian Christian Jürgensen Thomsen's (1788–1865) approach to exhibiting pre-history—categorizing epochs of human enterprise through reference to the key material bases for cutting edge tools and weapons. His

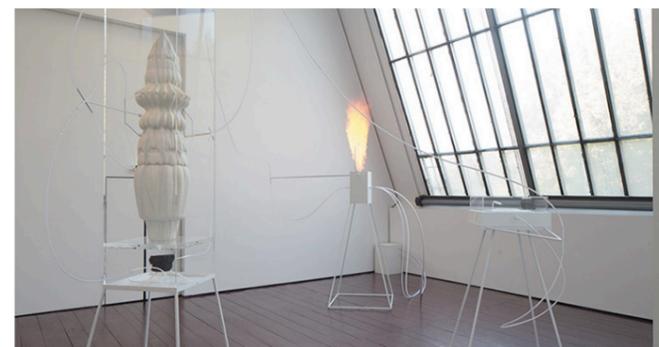
analysis significantly refined the classifications Stone Age, Bronze Age, and Iron Age. Even in the absence of written testimony, Thomsen's approach was capable of bringing to light fields of ritual, production, and social relations. RARE EARTH draws the following assumptions from this: all culture, no matter how seemingly otherworldly, has its material, elemental, substrate. Transferring Thomsen's thinking into the present moment, it is clear that the most revolutionary materials for today's new tools and weapons are a class of 17 elements from the periodic table—rare earth elements.

Rare earth elements are the game-changing foundation of our most powerful innovations—



ERICK BELTRÁN, HEPHAESTUS' DREAM, 2015

materials that underpin an ever-expanding list of technologies. First deployed on an industrial scale with the invention of the cathode ray television screen, they are fundamental to contemporary accouterments such as mobile phones, tablets and laptops, LCD screens, LED light bulbs, CDs and DVDs. Often described as "conflict materials" due to the limited number of easily accessible mines, they are also integral to weapon systems used for cyber-warfare, medical technologies—including MRI scanning equipment—hybrid vehicles, wind turbines and other green energy applications. Consequently, rare earth elements play an increasing role in global affairs, and power inventions that facilitate our changing self-image—giving birth to today's emergent myths and identities.



MARGUERITE HUMEAU, RÉQUIEM FOR HARLEY WARREN ("SCREAMS FROM HELL"), 2015



THE OTOLITH GROUP, ANATHEMA, 2011



OLIVER LARIC, SUN TZU JANUS, 2013

Featuring ten newly commissioned pieces and seven pertinent contributions (17 artistic positions: one for each rare earth element), the exhibition explores the contemporary spirit by attending to its material underpinnings—rare earth elements. These works ground our strange, seemingly immaterial cultural moment. While we may design our technologies, these tools and weapons shape us in turn. It may seem that we dream the contemporary into existence, but perhaps rare earth elements are dreaming through us.

Curated with Boris Ondreička



ARSENIY ZHILYAEV, COBBLESTONE WEAPON OF THE PROLETARIATY, 2014

GRÉGOIRE BLUNT & EMMY SKENSVED: eSTAMINA



With texts by:

Anna Sagström + Matilda Tjäder, Susy Oliviera, Zayne Armstrong, Dorota Gaweda, Emma Siemens-Adolphe, Susan Ploetz, Jeni Fulton, Kate Brown, Egle Kulbokaite, Wojciech Olejnik, Antoine Renard, Mark Stroemich, Robin Murphy, Carl Palm + Sebastian Rozenberg, Lauryn Youden, Viktor Timofeev, Zuzanna Ratajczyk, Beny Wagner, Shaun Motsi, Luca lemi, Dylan Aiello, Alex Turgeon, Bitsy Knox, Clémence de La Tour du Pin

Curated with Anja Henckel



IMPORT PROJECTS, BERLIN, 15 FEBRUARY - 07 MARCH, 2015

*be as smart as your iphone.
don't get sleepy, stimulate.
track activity and vital signs to make sure you aren't
dead yet.
optimize performance, synergize your capabilities.
overcome the limitations of your human body.*

around the themes of economic and bodily consumption. Frequently marshaling corporate and mystical rhetoric in a heady brew of transcendent promise and profane delivery systems, the duo are astute commentators on how communal identification is mediated through ritual, token and totem. For eStamina the artists take on the rhetoric of prostheses and augmentation, staging an all enveloping environment.

Import Projects is pleased to present the Berlin based duo Emmy Skensved and Grégoire Blunt. eStamina delves into the perceived possibilities of 'human enhancement' through technological means. The centrepiece of the show, a 60-minute ambient audio track accompanied by cg visuals in a drugged fog, involves scripted contributions from 26 others, including artists, musicians, curators and a neuroscientist. In compiling these varied accounts, a futuristic dreamscape emerges – a projection of anxieties and desires driven by the hyper-emotionalized and aestheticized ideals of the commercial sphere.



Skensved and Blunt's practice frequently turns

BRAM BRAAM: CITY OF TOMORROW



Bram Braam's work repeatedly engages with modernist design, with his architectural and sculptural works turning around the shifting reception of Constructivism, De Stijl, the Bauhaus, le Corbusier, Walter Gropius and more. A recurring theme in his practice is concern for how control is manifest through architectural planning, and the fate of monuments that fail in their task of memorialization.

Curated with Anja Henckel



IMPORT PROJECTS, BERLIN, 07 NOVEMBER - 13 DECEMBER, 2014

City of Tomorrow is a life-sized maquette that serves as a re-imagining of the modernist construction of utopia – viewed from the wrong end of the 20th century. Dutch artist Bram Braam's immersive intervention is three-dimensional psychogeographical mapping of a failed experiment in visionary social architecture, created after a series of site-visits to the dilapidated late-1960s town centre of Cumbernauld, Scotland. Considered the most comprehensive example of the 'new town' model in the United Kingdom, this post-war development pioneered the urban grammar of underpasses, pedestrian footbridges and segregated footpaths. Today the area stands in what the artist calls an "in between state" of preservation, demolition and re-imagination. City of Tomorrow is the artist's own reassembly of this reassembled town – haptic impressions given physical form, spliced and recombined as the undead spirit of an age: a monument to a passing feeling.



MARGUERITE HUMEAU: HORIZONS



PROP 1 FROM THE THINGS?, SERIES, 2014

IMPORT PROJECTS, BERLIN, 3 SEPTEMBER - 11 OCTOBER, 2014

In Horizons the artist Marguerite Humeau stages the crossing of great distances in time and space, transitions between animal and mineral, and encounters between personal desires and natural forces. Combining prehistory, occult biology and science fiction in a disconcerting spectacle – the works in this exhibition resuscitate the past, conflate subterranean and subcutaneous, all the while updating the quest genre for the information age.

Entelodont, “Hell Pig”, -25M years ago and Mammoth Imperator, -4,5M years ago (both 2012) are sound producing sculptures comprising resonance cavities, synthetic larynges, vocal cords, windpipes and artificial intelligence systems. Working from fossils of extinct beasts and anatomical data from their descendent species, Humeau collaborated with palaeontologists, zoologists, veterinarians, engineers, surgeons, ear and throat specialists, and radiologists to model hybrid sound



PROP 2 FROM THE THINGS?, SERIES, 2014

producing anatomies. The resulting works are visually compelling three-dimensional forms that give voice to oddly frankenstinian sonic agents – calling to us from the ancient past as well as the present. The works for the first part of a design trilogy entitled The Opera of Prehistoric Creatures.

The Things? is the second chapter in a design trilogy exploring the possibility of communication between worlds and the means by which knowledge is generated through the impossibility of reaching the object of investigation – it being extinct, unknown or physically inaccessible. The project is a fictional trip to Jupiter’s icy moon Europa, performed as a real expedition to Antarctica. The black smokers – underwater volcanoes which give off a thick black smoke – of Antarctica are thought to be the closest equivalent on Earth to Europa’s mysterious depths. The East Scotia Ridge, located near the Antarctic ice cap in the South Atlantic Ocean, is to be used as a test bed for the exploration of Europa and as the location for the project.

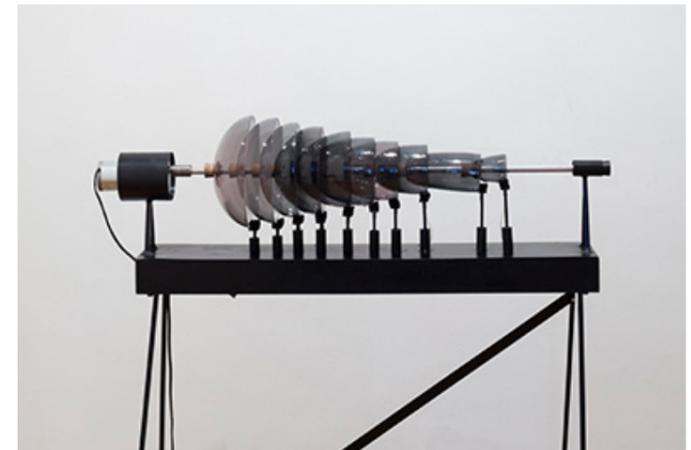
Around two years ago, against all expectations, unidentified species were found living in these black smokers, surviving without any oxygen or sunlight. The dream of encountering extraterrestrial life and communicating with these otherworldly beings became Humeau’s ambition. The creatures at the East Scotia Ridge supposedly communicate by light, black powder and sound. Prop 1 (2014) is a vibrating, inflatable full size model of a fighter jet made out of black PVC. Humeau commissioned this object from a company specializing in the manufacture of military decoys – whose function is to fool satellite/remote surveillance programs into identifying them as real weapons. Prop 1 is a functional simulation that will eventually be ‘crashed’ into the waters surrounding Antarctica in an attempt to communicate with the aforementioned extremophiles. These entities have been posited as the kind of life that may exist on the icy moon of Europa. Prop 1 represents one element of a ‘spectacle’ or ‘design blockbuster’ devised by the artist as an experiment modeling communication strategies with aliens.

Prop 2 (2014) is an air cannon that emits a cloud of black powder – another ‘design blockbuster’ tool for the future trip to Antarctica/Europa.

“Low and powerful vibrations can be felt. The inflatable plane is dropped in the water. It crashes: a loud noise is emitted, the gallery walls give a sudden tremble, the sound is louder and louder. The stroboscopic device emits flashes

of light, the air gun is triggered, black powder comes out and forms a cloud of glittered black smoke similar to the chemical powder that these creatures supposedly emit, simulating the explosion.”

Angelic Organ (2014). In 1848, the Fox Sisters used “rappings” to convince their much older sister and others that they were communicating with spirits. In 2014 Humeau has recreated a musical instrument from the 18th century that was forbidden at the time as it supposedly causing both musicians and their listeners to go mad. Humeau’s Angelic Organ, which replicates the frequencies that the creatures supposedly emit to communicate with each other, will be played aboard the expedition boat with the aim to enter in a dialogue with the aliens of Antarctica.



ANGELIC ORGAN, 2014



MAMMOTH IMPERATOR & TERMINATOR PIG FROM THE OPERA OF PREHISTORIC CREATURES, 2012

TREASURE OF LIMA: A BURIED EXHIBITION



TREASURE CHEST, ARANDA/LASCH

THYSSEN-BORNEMISZA ART CONTEMPORARY, ISLA DEL COCO COSTA RICA, MAY, 2014

MARINA ABRAMOVIC, DOUG AITKEN, DARREN ALMOND, ARANDA/LASCH, JULIUS VON BISMARCK, ANGELA BULLOCH, LOS CARPINTEROS, JULIAN CHARRIERE, PHIL COLLINS, CONSTANT DULLAART, OLAFUR ELIASSON, OSCAR FIGUEROA, JOHN GERRARD, KAI GREHN, NOEMIE GOUDAL, CARL MICHAEL VON HAUSSWOLFF, ALEX HODA, PIERRE HUYGHE, ANTTI LAITINEN, SHARON LOCKHART, LUCIA MADRIZ, CARSTEN NICOLAI, OLAF NICOLAI, RAYMOND PETTIBON, FINNBOGI PETURSSON, LARI PITTMAN, JON RAFMAN, ANDREW RANVILLE, MATTHEW RITCHIE, ED RUSCHA, HANS SCHABUS, CHICKS ON SPEED, DANIEL STEEGMANN, RYAN TRECARTIN, SUZANNE TREISTER, JANAINA TSCHÄPE, CHRIS WATSON, LAWRENCE WEINER, JANA WINDEREN

A major new site-specific exhibition on Isla del Coco, 550 kilometres off the coast of Costa Rica. Treasure of Lima: A Buried Exhibition engages the narrative and legal identity of Isla del Coco, contrasting historical legends of buried treasure with the island's real status as a natural treasure worthy of protection. In so doing the project embellishes the 'treasure island' imaginary by interrogating models of spectatorship and property rights, while venturing the question 'How can an exhibition create its own legend?'



TREASURE CHEST, ARANDA/LASCH

CONTENT

An intervention on Isla del Coco – the paradigmatic 'treasure island': A vacuum sealed container containing numerous artworks by leading artists, buried at a secret location and left behind. This 'exhibition architecture' (a contemporary treasure chest) is a new commission by New York based architects Aranda/Lasch, designed to maintain the physical integrity of works (including works on paper, sculpture, LP vinyls, digital video and audio files) underground or below water to a depth of 6.7 kilometers.

The GPS coordinates (or 'map') of the exhibition location have been logged at the site of burial. These coordinates will now be digitally encrypted and the resulting data given a physical form – by the Dutch artist Constant Dullaart and his collaborator, German cryptographer Michael Wege.

This physical 'map' then will be sold at auction, encased within a second edition of the treasure chest, with proceeds donated to the marine protection of Isla del Coco under the auspices of the ACMIC (Area de Conservacion Marina Isla

Del Coco). These funds will be specifically earmarked for a sustainable research and conservation project devised by TBA21-Academy in collaboration with our local partner FAICO (La Fundación Amigos de la Isla del Coco).

The auction process will begin with two weeks of prebids on the digital auction platform Paddle8. After this bids will be transferred to Christies for a live auction (further details to be confirmed).

The buyer will take receipt of the 'map' without the decryption key, along with the chest.

CONTEXT

Isla del Coco is the historical source of many foundational legends relating to buried treasure. The best known of the treasure legends tied to the island is that of the Treasure of Lima: In 1820, with the army of José de San Martín approaching Lima, Viceroy José de la Serna entrusted the treasure from the city to British trader Captain William Thompson for safekeeping until the Spaniards could secure the country. Instead of waiting in the harbor as they were instructed Thompson and his crew killed the Viceroy's men and sailed to Cocos, where



COCOS ISLAND



TREASURE CHEST (BURIED)

The exhibition title Treasure of Lima highlights the maritime and colonial history of Central America. The original Treasure of Lima consisted of precious metals and artifacts requisitioned by the Spanish from their Central and South American dominions. Though 'stolen' from them by Thompson, their legitimate ownership of the trove is disputable. The project's concern with pseudo-ownership echoes this problematic history.

By adding a new treasure to Isla del Coco the regulations restricting human access to this protected area (on ecological grounds) are highlighted. The project challenges these regulations: In order for the exhibition to be experienced in real life (by the map holder or other 'treasure' seekers) access must be had. This will only be possible if the protection laws are abolished or if their enforcement fails. The recovery of the buried treasure (trash?) will then mark the loss of greater (natural) bounty. Perhaps this project represents an attempt to bury our hubris.

they buried the treasure. Shortly afterwards, they were apprehended by a Spanish warship. All of the crew bar Thompson and his first mate were executed for piracy. The two said they would show the Spaniards where they had hidden the treasure in return for their lives – but after landing on Cocos they escaped away into the forest.

Hundreds of attempts to find treasure on the island have failed. Several early expeditions were mounted on the basis of claims by a man named Keating, who was supposed to have befriended Thompson. On one trip, Keating was said to have retrieved gold and jewels from the treasure. Prussian adventurer August Gissler lived on the island for most of the period from 1889 until 1908, hunting the treasure with the small success of finding six gold coins.

IMPLICATIONS

An exhibition that might only ever be virtually accessed (through documentation, narrative etc.), but which could – in principle, though not without a great deal of effort and luck – be experienced/uncovered first hand: The real entombed within a virtual crypt(ography) and an actual buried treasure.

A challenge to the practice of ownership: Purchasing the (encrypted) map may afford the buyer a better chance of accessing the exhibition than other persons. However, it does not legally or practically guarantee their priority. Does it underwrite an ownership claim on the artworks contained in the box? Auctioning a digital file is also a challenge to the preeminence of the physical object in the art market.

and legal construction of a place. Stories relating to historical events on Isla del Coco have developed into legend, inspired novels and genre fantasies for more than a century. If, as some argue, the Treasure of Lima was never buried on Isla del Coco then perhaps this project can breathe new life into the utopian function of treasure fantasies and secret knowledge.

The following questions guide our enterprise: How can a scheme for an exhibition add to this imaginary while interrogating and challenging models of spectatorship, audience, ownership etc.? How can it create its own legend?

NOTE

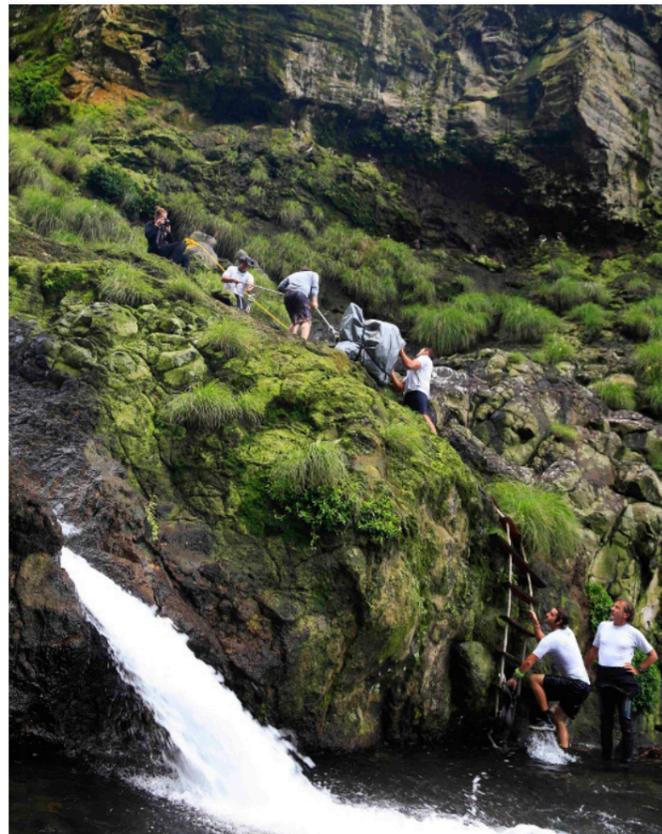
The 'treasure chest' is made of inert natural material that will not harm the environment that it is buried in. The burial was supervised by a biologist proposed by the national park authorities – to ensure that we do not disturb

native flora or fauna. The location of which will remain absolutely secret.

A wildly ambitious site-specific show [in which] the value of art now, and how we decide what is "precious", comes under scrutiny through this bizarre but brilliant art adventure: a fitting fable for today
Financial Times

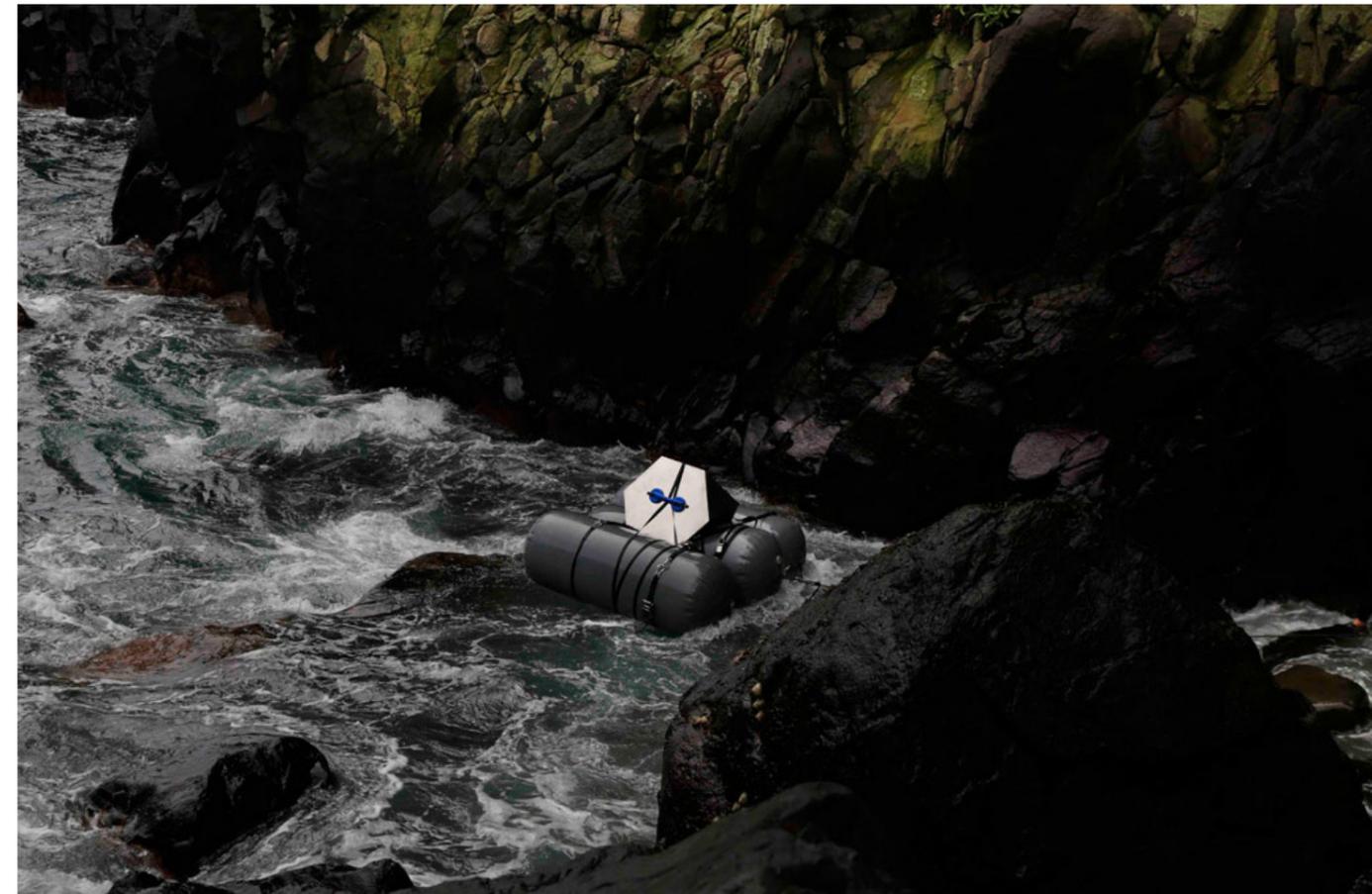


BURYING THE TREASURE



TRANSPORTING THE TREASURE

Burying a contemporary treasure on Isla del Coco is more than an incursion within a geographical location. It is an intervention within the narrative



TRANSPORTING THE TREASURE

SUPPER CLUB (SERIES)



THYSSEN-BORNEMISZA CONTEMPORARY, VIENNA, 31 OCTOBER 2013 - 15 MAY, 2014

AO&, JULIETA ARANDA, ERICK BELTRÁN, DANIEL BJÖRNSSON, INGRID HAUG ERSTAD, JOHN GERRARD, CÉCILE IBARRA, KOLLEKTIV/RAUSCHEN, PETER KUBELKA, MIRKO LAZOVIĆ, ATELIER VAN LIESHOUT, TOMÁŠ MORAVEC, DANIEL SPOERRI, NICK SRNICEK, SUPERFLEX, SUZANNE TREISTER, ANTON VIDOKLE, ALEX WILLIAMS, ZAVOLOKA & KOTRA

Twelve events, one location, two curators, a chef and many invited artists will offer a new experience of dining and performance, food and art.

“Debate without food and drink is a modern concept. Our sober university lecture halls, like the hygienic design of our museums, assume – and demand – a narrowing of the senses. In so doing they enforce a puritan ideology which cannot distinguish between the Roman vomitorium and the Greek Symposium. But we must remember that Vienna’s longitude lies exactly between Athens and Rome. TBA21’s Supper Club recipe will address economies of

consumption and exchange, taste, and socialchoreography.

The events bring debate and performance together with accompanying menus to explore the current stakes of the Futurist demand for revolution in the kitchen and the social relations of the dining room – along with the ascendant rhetoric of participation in contemporary artistic practice.”

Curated by Boris Ondrejčka & Nadim Samman.

QUAYOLA: CAPTIVES



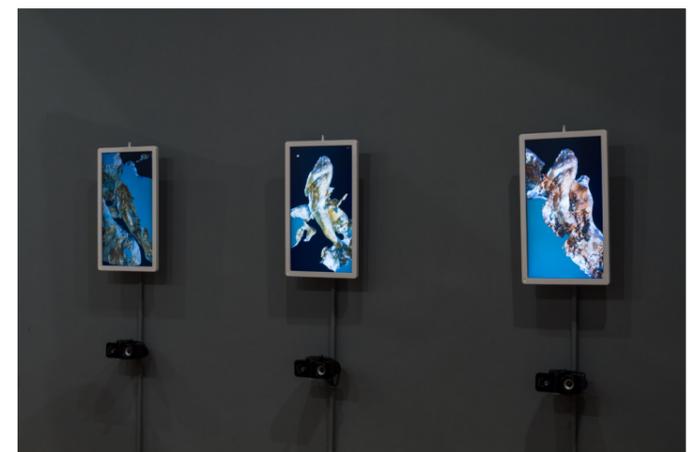
CAPTIVES (1), 2013, SEQUENCE OF 3 SCULPTURES, HIGH-DENSITY EPS – CNC MILLING, 205CM X 140CM X 68CM

IMPORT PROJECTS, BERLIN, 6 MARCH - 12 APRIL, 2014

Captives is an exhibition by the London based Italian artist Quayola. Taking their cue from Michelangelo Buonarroti’s Prigioni (1513-1534) series of ‘unfinished’ sculptures, the featured works explore the relationship between model and object, virtual and material form.

Quayola’s newest exhibition explores modes of objecthood that traverse virtual and real space. The exhibition title references the best known of all unfinished sculptures, with the artist’s digitally conditioned re-presentations of Michelangelo’s Prigioni staging a tension between completion and process. Though redeploing historical works, Captives foregrounds a series of contemporary shifts between mathematical and figurative description, situating objecthood upon a continuum lacking a natural beginning or end.

Prior to Captives, Quayola’s engagement with art historical precursors has taken the form of projections, installations, photography and



CAPTIVES (1), 2013, VIDEO TRIPTYCH, 3CH HD VIDEO, 3CH SOUND, DIMENSIONS VARIABLE

multimedia. Such works have frequently employed up to date digital tools to discern the visual algorithms implicit in old master works, highlighting their compositional logic. In so doing, the artist has delivered the rule-seeking enterprise of classical aesthetics unto its mechanical apotheosis.

With Captives Quayola makes his first foray into sculpture, employing custom software to construct three-dimensional virtual models of various Prigoni out of numerous two-dimensional photographs. In addition, missing or unintelligible data was automatically supplied by the program's algorithm – resulting in the appending of crystalline geometric volumes to the figures. The artificially 'finished' digital models then became the basis for a robotic milling process which recovered these forms from three outside blocks of high-density polystyrene.

– along with our redefined notions of place – means that an object can be distributed throughout various modes of space and time simultaneously. The distinction between the model for a sculpture and the sculpture itself is increasingly vague. The age of relations between discrete entities is passing, and a practice that foregrounds the continuum is emerging. For Quayola, the subject of Captives is not the final sculpture, but the material-informatic process; a process that may be slowed down but never completed.

The collapse of physicality into information

Curated with Anja Henckel



DETAILS OF CAPTIVES (1)



CAPTIVES (1), 2013, SEQUENCE OF 3 SCULPTURES, HIGH-DENSITY EPS – CNC MILLING, 205CM X 140CM X 68CM



DETAILS OF CAPTIVES (1)



INSTALLATION VIEW

SKARK QUARTETT: HOW TO DO THING WITH MUSIC



IMPORT PROJECTS, BERLIN, 7-8 FEBRUARY, 2014 (CONCERT)

BJARNI FRÍMANN BJARNASON, VIKTOR ORRI ÁRNASON, GUDNY GUDMUNDSOTTIR, JULIA MOGENSEN

Skark Quartett is a collective of string instrumentalists and composers from Iceland. Working together since 2008, the ensemble explores the borders of music, art and science. Throughout their experimental performances the nature of the audience experience and conditions of attendance are emphasized.

The ensemble has received numerous acknowledgements for their concerts, among others 'Best concert of the year' in Icelandic media. They have also collaborated with various artists and curators such as Studio Olafur

Eliasson, Nils Bech, Anna Gudmundsdottir and Carson Chan.. Bjarni Frimann Bjarnason (1989) is a conductor, pianist, violinist, violist and a composer. He has performed as soloist with the Icelandic Symphony Orchestra. Bjarnason has won competitions in Iceland for viola playing and in Germany as pianist. He's been active in the professional music scene since he was 13 and since 2010 been studying conducting at the Hanns Eisler University in Berlin.

Curated with Anja Henckel

BENY WAGNER: INVISIBLE MEASURE



INVISIBLE MEASURE, STILL, 36 MIN 15 SEC, HD SINGLE CHANNEL, 2013

IMPORT PROJECTS, BERLIN, 4 NOVEMBER - 8 DECEMBER, 2013

Invisible Measure investigates narratives that are hidden in plain view. The areas of investigation span the last century and attempt to understand how our relationship to transparency has evolved alongside the gradual shift from material to immaterial labor processes. From the use of transparent materials in architecture beginning at the turn of the last century, to the political necessity of transparency today, the project focuses on the use of transparency as a vehicle for ideological social reform. The notion itself seems to imply a certain absolute, a one-to-one assurance of accurate vision. Yet the word defines not accuracy, but appearance.

Appearance, however, is not solid, it can be fleeting, momentary, prone to deception and hallucination. If we break the word down: transparent: through - it - appearance, what then, is IT?

With Invisible Measure, Beny Wagner addresses a series of moments throughout history and in the present that function (or have functioned) as IT. The exhibited works take as a starting point the shift brought about by the invention of Plexiglas, a material which, for the first time,



INVISIBLE MEASURE, STILL, 36 MIN 15 SEC, HD SINGLE CHANNEL, 2013

created transparency without the compromise of fragility. When Plexiglas was invented in Germany in 1933, it was immediately put to military use. Today's inheritors of the Plexiglas patent – while proud of their product's optimization of our ability to see – are keen to obscure its genesis. This occluded truth is the catalyst for the exhibition's meditation on how our understanding of transparency has radically changed our compulsion for clarity of vision. The works, Vision Contract, Light Politics, and Without Seams (2013), employ the material



LEFT: WITHOUT SEAMS, SERIES, PRINT ON ACRYLIC GLASS, BULLDOG CLIPS, 2013. RIGHT: LIGHT POLITICS, 4 MIN 12 SEC, HD SINGLE CHANNEL, 2013.

of Plexiglas and the language used to represent it to create a rupture in our systematized codes of vision.

The film Invisible Measure (2013) is a reflection on the ideology that attended the increasing uptake of glass in early 20th Century architecture. Its voice-over borrows from Paul Scheerbart, a writer and poet who authored the influential book Glass Architecture in 1914. Glimpses of our contemporary environment bear witness to the traces of Scheerbart's now century-old visions of a glass world so virtuous, it "would rather break than bend". Invisible Measure lingers on Scheerbart's fantastical projections, superimposing his crystal palaces with the reality of Plexiglas, a material as malleable as each of our individual desires.

As our world of production moves further towards the immaterial, so has our relation to language. Today's 'transparency' functions on a high level of abstraction, referring to government, business, and global exchange. Transparency International is a global anti-corruption organization. Founded in 1993 by Peter Eigen, former World Bank Head of Operations in Africa and South America, the organization can take credit for much of the proliferation of the term in today's world. By this organization's reckoning, transparency is quantifiable - based on in-depth statistical analysis. The sound installation, Through It Appearance (2013), is based on an interview the artist conducted with Peter Eigen. The resulting conversation leads to surprising word plays, pointing to the intangible function of the term. It seems the only way to actually address transparency is through metaphors that

often verge on banality. In the work, Eigen's voice is broadcast in a large room, suggestive of a hidden omnipotence.

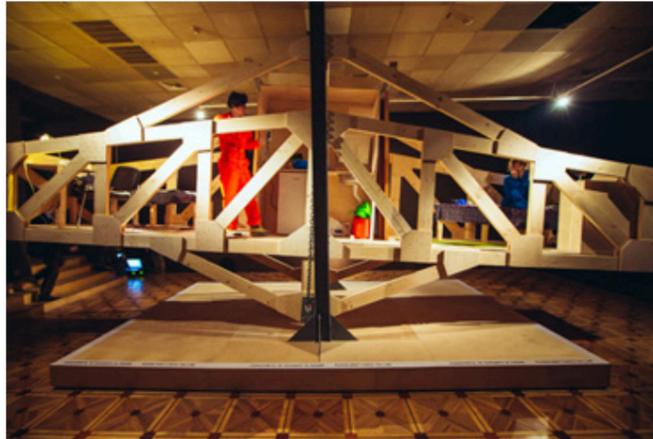
Language, much like vision, functions to fill the impossible gap between how we describe things and what they are. This exhibition functions within the space of this gap, extracting the intangible narratives of people throughout history who have placed themselves on the thin line of the lens. Invisible Measure seeks to problematize existing notions where language and vision intersect. Far from attempting to synthesize a single perspective, the aim is to decentralize various points of view, an exercise in refraction.

Curated with Anja Henckel



LEFT: WITHOUT SEAMS, SERIES, PRINT ON ACRYLIC GLASS, BULLDOG CLIPS, 2013. RIGHT: THROUGH IT, APPEARANCE: TRANSPARENT FIG LEAF, TRANSPARENT FOIL, 2013.

ALEX SCHWEDER: PERFORMANCE ARCHITECTURE



STABILITY, VARIOUS CONSTRUCTION MATERIALS, HOUSEHOLD APPLIANCES, 2 PEOPLE, 4'-0" X 24'-0" X 12'-0", 2009

PARALLEL PROGRAM OF THE 5TH MOSCOW BIENNALE OF CONTEMPORARY ART, SOLYANKA STATE GALLERY, MOSCOW, 18 SEPTEMBER - 18 OCTOBER, 2013

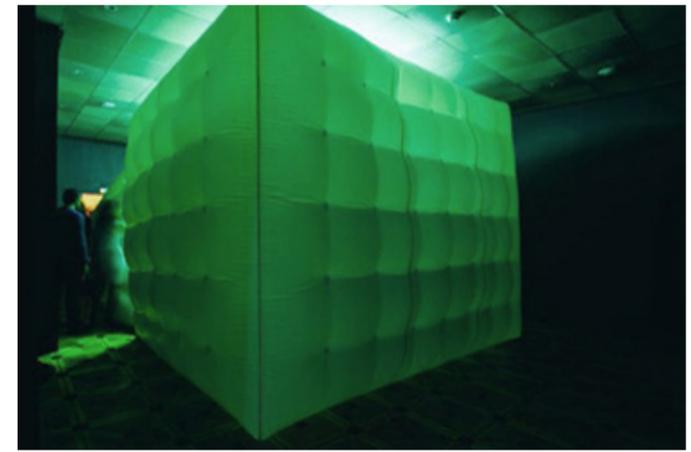
The works in Performance Architecture propose just some of the many ways in which one can engage with architecture. In as much as they 'perform', they also seduce and excite – so that the visitor is drawn into the site of performance. Rather than being co-opted, one cannot help but play a part in defining the space, and the resulting social encounters. Beyond removing the 'fourth-wall' of theatre – in order to blur the boundary between author and spectator – Schweder's work asserts the malleability and socialization of all architecture. Though his exaggerated examples, architecture's role in giving form to the human is foregrounded.

The artist thinks that the idea of buildings' immobility is an illusion. In fact, they are constantly changing under the pressure of our desires, but too slowly for us to notice.

In *Stability* (2009, Alex Schweder, Ward Shelley) he presents a balancing architectural structure – a kind of apartment, containing beds, desks, a functioning kitchen and even a toilet – occupied by two persons for an extended period of time. The structure rocks and tips to one side and another, depending on how each inhabitant moves in the space. In order to find a balance, both persons must coordinate their movements – and hence weight distribution. Let us now multiply in our minds this 'room for two' into the number of residents of an apartment building and imagine how many desires and movements there are that change such a building, how many decisions about it are made by consensus, and how many by individuals in defiance of the rest. *Stability* is a kind of microcosm of our built environment.

Schweder casts doubt on the figure of the architect as the one who creates a building's original design: the architect is, in fact, the one who lives in this building. For him, the memories, emotions and experiences of the building's residents are what truly give shape to its form. This idea is reflected in *Bedograph* (2013) – it is architecture that documents its own occupation – a recording device, whose changeable structure opens and closes like an aperture of a camera. The work's interior space is light sensitive, and when visitors leave their silhouettes remain. As well as highlighting the influence of inhabitants upon the buildings they occupy, this work probes the distinction between documentation and performance in the realm of self-portraiture. When one is aware of being recorded, one's behavior alters.

Sometimes *Seating* (2012) is a piece of furniture designed to be productive of relationships between people. It comprises a large inflatable sectional sofa, whose armrests and seat backs separate various occupants from one-another. Sometimes, however, these elements deflate, so that users may find themselves very close, possibly too close, to each other. In its changeable state, *Sometimes Seating* produces social encounters, playfully testing the normative boundaries of personal space. From this unstable couch, exhibition visitors can watch the video *Jealous Poché* (2004), an architectural fly-through of the space between walls, called the *poché* – which imagines this architectural feature as a volatile, changeable, condition. Like the variable thickness of the cushions in *Sometimes Seating*, this video work — which was filmed in a vat of red gelatin — also constitutes a meditation on the sensual possibilities of space.



BEDOGRAPH, FAUX GLOWING FUR, VINYL, FANS 12'-0" X 9'-0" X 18'-0", 2013

STUDIO/AUDIENCE



CONSTANT DULLAART, UNTITLED SCULPTURES, HD VIDEO, 2013

IKONO ON AIR FESTIVAL, 6 SEPTEMBER - 29 SEPTEMBER, 2013

DORA BUDOR, HARM VAN DEN DORPEL, CONSTANT DULLAART, EMIL HOLMER, ATELIER VAN LIESHOUT, DARRI LORENZEN, LUCKYPDF, BRENNAMURPHY, JAAKKO PALLASVUO, ANDREW NORMAN WILSON, HELGA WRETMAN

Studio/audience is a series of video portraits of artists at work, and in their work-places, curated by Nadim Julien Samman. A creative blurring of the boundaries between documentation and performance, probing the construction and clichés of artistic identity, Studio/audience is television for the 21st century.

Hans Namuth photographed Jackson Pollock at work. His images would do much to establish the painter's public persona – smoking, pacing, without pretension. Despite their documentary form, the shots were as much a creation of Pollock's myth as unmediated records of his process and subjectivity. In 1950, Namuth began to film Pollock in action. However, one winter's day the project came to an abrupt conclusion, with each man accusing the other of being 'phoney'. The staging and performance of the so-called creative act was at issue. As this episode demonstrates, the documentary genre of the artist at work in their studio has its conventions and fictionalizing strategies – which

can run counter to some conceptions of authenticity and identity.



JAAKKO PALLASVUO ACTION, PAINT, SCREENING, 2013

This series of newly created videos for Ikono TV, curated by Nadim Samman, explores such tension between documentation and performance. Studio/audience is a series of video portraits of artists at work, and artist's workplaces. Seeking an equitable exchange

between the camera, the artist and the audience, Samman has invited participants to direct the representation of their practice. Only the following questions serve as prompts: What is the most relevant way of looking at your work? Which details are important? What key perceptual/creative processes might a video capture and how? Studio/audience stretches the television format, questioning the representation of creative work and probing the construction and clichés of artistic identity today.



BRENNAMURPHY, VIDEO REEL, HD VIDEO, 2013



ANDREW NORMAN WILSON, THE UNCERTAINTY SEMINARS, HD VIDEO, 12MIN, 2013

CONSTANT DULLAART: JENNIFER IN PARADISE



JENNIFER_IN_PARADISE, RE-DISTRIBUTED DIGITAL IMAGE, ENCRYPTED MESSAGE, 2013

IMPORT PROJECTS, BERLIN, 8 SEPTEMBER - 23 OCTOBER, 2013

Jennifer in Paradise is a multiplatform solo exhibition by the Dutch artist Constant Dullaart. Taking place across physical and online environments, its material venues include Import Projects and Future Gallery, Berlin.

Constant Dullaart's work explores modes of access, visibility and (mis)representation associated with the global spread of information technology. The exhibition title references the first ever photoshopped image.* Along with theme parks and Special Economic Zones, it is a catalyst for his meditations upon the act of translating between human and machine, image and code, part and whole.

[*Jennifer in Paradise is the name of the first picture ever to be photoshopped. Taken by John Knoll, co-creator – along with his brother Thomas – of the now ubiquitous software, it depicts his girlfriend on a tropical beach. The image was digitized by Kodak in 1987 and supplied with early versions of the program. Though initially ubiquitous, it has since become harder to track down. For the online component of this exhibition Dullaart is redistributing a

version that contains a steganographically encrypted payload.]

Curated with Anja Henckel

Dullaart's combined exhibition and online project illuminates our virtual landscape, whose construction moulds an illusory sense of freedom. These windows are, in fact, semi-permeable. Are we aware enough? With more people looking at screens on a daily basis than at paintings or out of windows onto the physical world, 'Jennifer in Paradise' encouraged a timely assessment of the material impact of virtual control mechanisms.
Frieze



THOMAS KNOLL, DETAIL, SERIES, FOUND IMAGES, HAHNEMÜHLE PHOTO RAG, STRUKTURGLAS, FRAMES, VARIOUS SIZES, 2013



MANHATTAN 1994 SPECIAL ECONOMIC ZONE, 1 MIN, HD SINGLE CHANNEL VIDEO INSTALLATION, 2013



JENNIFER_IN_PARADISE, RE-DISTRIBUTED DIGITAL IMAGE, ENCRYPTED MESSAGE, 2013



FOREGROUND: THE DEATH OF THE URL, DOMAINNAME, CODE, IMAGE, HTTP://XX.XXX, 2013. BACKGROUND: THOMAS KNOLL, SERIES, FOUND IMAGES, HAHNEMÜHLE PHOTO RAG, STRUKTURGLAS, FRAMES, VARIOUS SIZES, 2013



NIAGARA FALLS 1994 SPECIAL ECONOMIC ZONE, 5 MIN 20 SEC, HD TWO CHANNEL VIDEO INSTALLATION, 2013, MADE POSSIBLE BY DULLTECH™

THE POSSIBILITY OF AN ISLAND



DANIEL KELLER, AMAZONGLOBALPRIORITY CAIRN UNIT 1, ANCIENT GRAFFITI@ RIVER-STONE CAIRNS MADE IN HONDURAS, ORIGINAL AMAZON.COM, SHIPPING BOXES, 2013



BACKGROUND: NICHOLAS ROBERTS, UNTITLED (TAHITI), DISPERSIONSFARBE, 367.5 CM X 1,585 CM, 2013. FOREGROUND: DANIEL KELLER, AMAZONGLOBAL-PRIORITY CAIRN UNIT 1, ANCIENT GRAFFITI@ RIVER-STONE CAIRNS MADE IN HONDURAS, ORIGINAL AMAZON.COM, SHIPPING BOXES, 2013



ANTTI LAITINEN, GROWLER, VIDEO, 3MIN 5SEC, 2009



ALEXANDER PONOMAREV, MAYA: A LOST ISLAND, BARENTS SEA, SINGLE CHANNEL VIDEO, DUAL CHANNEL VIDEO, 2000



NICHOLAS ROBERTS, UNTITLED (TAHITI), DISPERSIONSFARBE, 367.5 CM X 1,585 CM, 2013

IMPORT PROJECTS, BERLIN, 15 MAY - 20 JULY, 2013

JULIETA ARANDA, MOHAMED AZZAM AXZA, GOLDIN+SENNEBY, DANIEL KELLER, ANTTI LAITINEN, MARIYAM OMAR, BIK VAN DER POL, ALEXANDER PONOMAREV, ANDREW RANVILLE, ANTOINE RENARD, NICHOLAS ROBERTS

The Possibility of an Island surveys the strange connectivity between islands and mainlands, green-zones and battlefields, tax-havens and street corners, private fantasy and collective unconscious. Since Plato, through Defoe and Swift, via Gauguin, and in the work of numerous contemporary artists the island figure has been employed to negotiate relationships between the real and the imaginary, utopia and dystopia, selfhood and otherness, centre and periphery. The Possibility of an Island charts the topography of this intellectual archipelago – interrogating the possibility of isolation in the 21st Century.

This exhibition is accompanied by a screening program at the 55th Biennale di Venezia. The screening takes place at the Maldives Exodus Caravan Pavilion - hosted by the Museum of Everything, Serra del Giardino - An Official Collateral Project of the Biennale. Contributions by Bik Van der Pol, Klea Charitou, Joe Hamilton, Daniel Keller and Emily Segal, Mariyam Omar, Alexander Ponomarev, Jon Rafman, Hayley Silverman, and SUPERFLEX.

Curated with Elena Gilbert



INSTALLATION VIEW



DANIEL KELLER, FREEDOM CLUB FIGURE, TED KACYZNSKI'S BACKPACK PURCHASED FROM US GOVERNMENT ONLINE AUCTION, HANS BOODT @ MISS RÓISIN ABSTRACT MANNEQUIN, 2013

SIDEKICKS



NICHOLAS ROBERTS, WALL-PAINTING (AFTER E. W.), 2013, EMULSION PAINTING, SITE SPECIFIC INSTALLATION, DIMENSION VARIABLE; HANSJÖRG SCHNEIDER, FLUX 1, 2013, TORN/SCRATCHING, GRAPHITE IN ARTIST'S FRAME, 84 X 64 CM, ED. 2/3

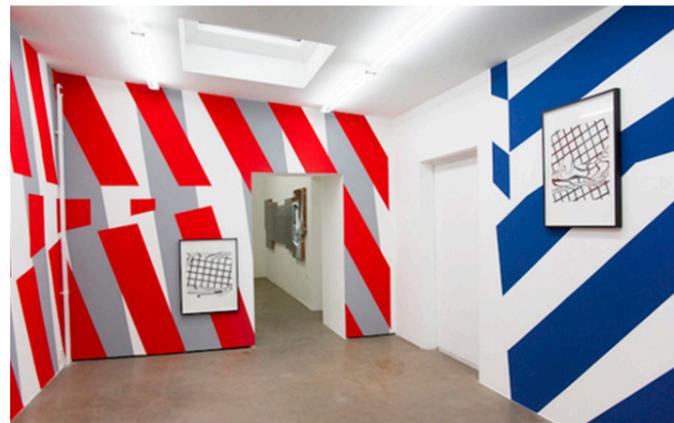
AANDO FINE ART, BERLIN, JULY 2 - 31 AUGUST, 2013

NICHOLAS ROBERTS & HANSJÖRG SCHNEIDER

Sidekicks presents 6 artists in 3 exhibition rooms. In each room two artists enter into a dialogue with each other. Who is the protagonist? Who is the sidekick? Which kind of relation will provide the interaction between the artworks? And finally how will it be interpreted by the visitor of the gallery?

Nicholas Roberts' work is often site specific and project based. Colour and form, set within a spatial context draw attention to the discrepancy between the metaphoric content of a work and its physicality as an object. Hansjörg Schneider is famous for his impressive precise and clear large sized paper cutouts. With his new works the artist deforms and dilutes the rigor of the grid system into snatching spaces.

The exhibition Sidekicks, curated by Nadim Samman and Veit Rieber, allows upcoming artists to enter in a versatile relationship with a well established position and to juxtapose confidently.



HANSJÖRG SCHNEIDER, FLUX 1, 2013, TORN/SCRATCHING, GRAPHITE IN ARTIST'S FRAME, 84 X 64 CM, ED. 2/3. HANSJÖRG SCHNEIDER, FLUX 2, 2013, TORN/SCRATCHING, GRAPHITE IN ARTIST'S FRAME, 84 X 64 CM, ED. 2/3. NICHOLAS ROBERTS, WALL-PAINTING (AFTER E. W.), 2013, EMULSION PAINTING, SITE SPECIFIC INSTALLATION, DIMENSION VARIABLE.

NEW AGE OF AQUARIUS



INSTALLATION VIEW

DUVE BERLIN, BERLIN, 9 MARCH - 4 MAY, 2013

SHEZAD DAWOOD, JAMES HOWARD, JULIANA CERQUEIRA LEITE, SHANA MOULTON, MATTHEW STONE, MARK TITCHNER, MARGO TRUSHINA

An astrological age lasts for approximately 2,150 years – the time it takes for the vernal equinox to move from one constellation of the zodiac into the next. In our era, this is a procession from Pisces to Aquarius. Some believe that such changes affect mankind, influencing the rise and fall of civilizations or cultural tendencies: The age of Aquarius is said to be associated with love, unity, integrity, freedom, modernization, rebellion, veracity and transparency. Its colors are silver, aqua, purple, electric pink and blue. But no one can agree whether this age has already arrived or if it is still far away.* Have we experienced a new dawn for mankind or are we still under the sign of the Piscean values - power and control? Can we pin our hopes on the stars? The works in this exhibition paint a picture of cosmic and earthly desires; they invoke other possible worlds and in some cases reject them. This Age of Aquarius catalogues artists' wrestling with hope and doubt, questioning the effectiveness of new age symbolism in the 21st century.

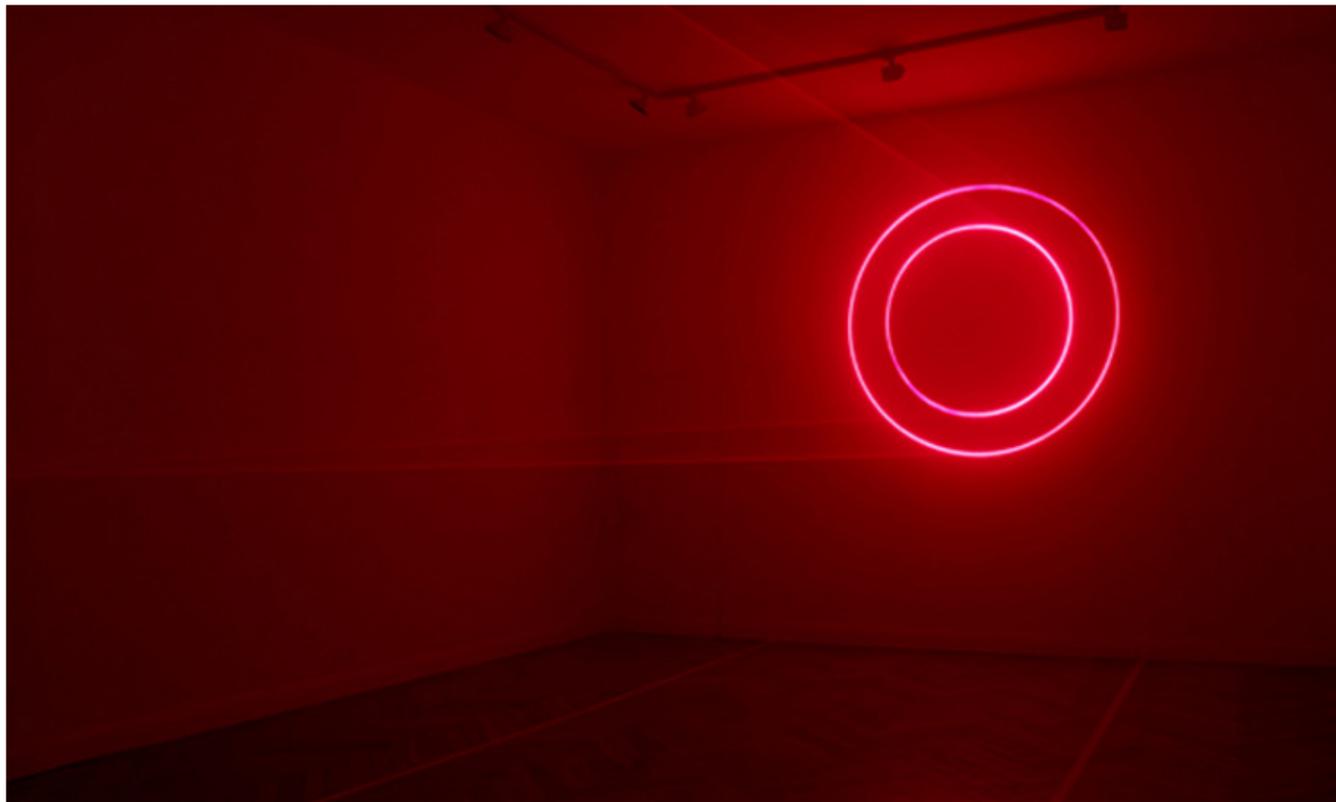


INSTALLATION VIEW

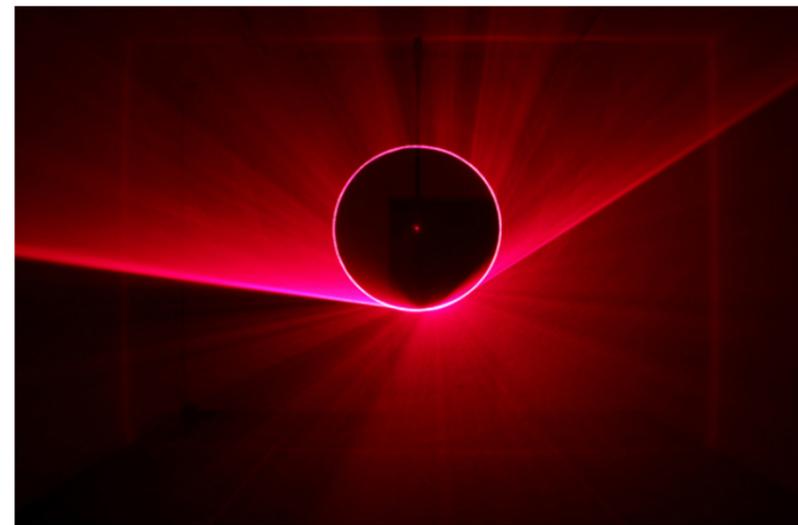


INSTALLATION VIEW

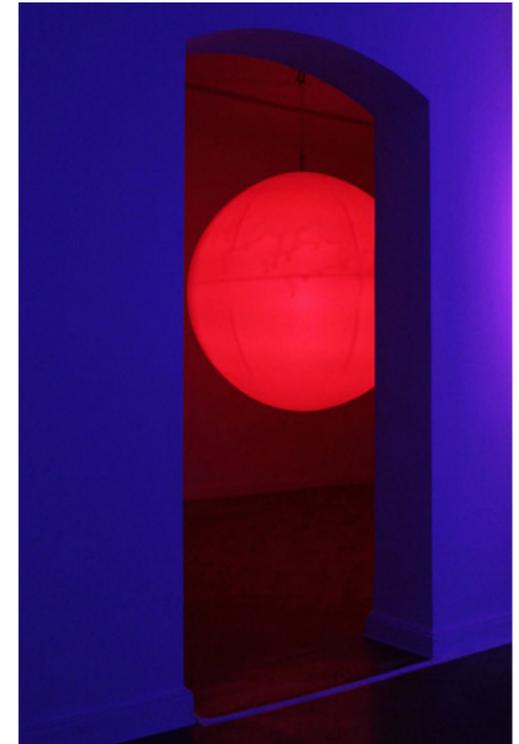
KITE & LASLETT: LICHTSPIEL



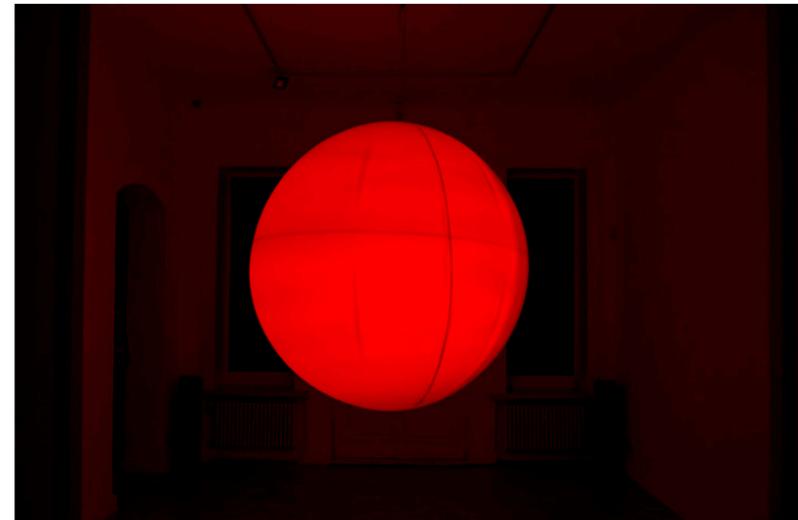
ORBIT, 2013



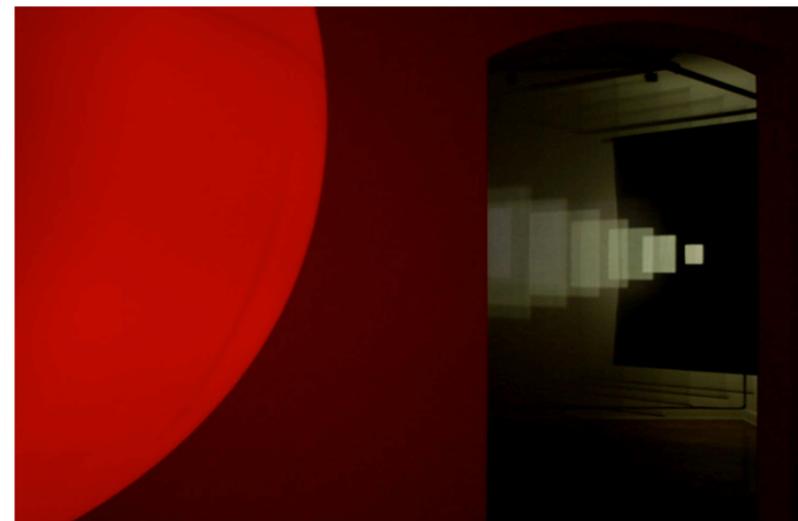
ORBIT, 2013



CANDESCENCE, 2013



CANDESCENCE, 2013



FOREGROUND, CANDESCENCE, 2013. BACKGROUND: REFLEX, 2013



REFLEX, 2013

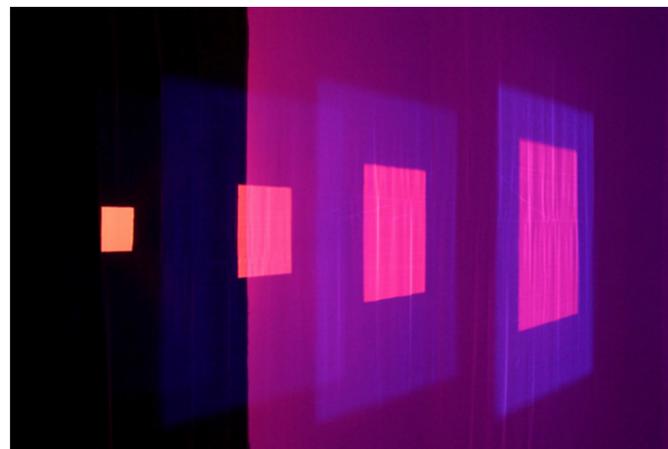
IMPORT PROJECTS, BERLIN, 6 FEBRUARY - 10 MARCH, 2013

Lichtspiel, the title of the exhibition, signifies the concurrent medium in the installations on show. Light plays both a conceptual and active role in the practice of Kite & Laslett: it is a means by which to explore the immaterial through our interaction and phenomenological experience of architectural space.

In the duo's first solo show in Germany, their characteristic site-specific interventions in non-dedicated art spaces are narrated in a gallery environment. The artists present three installations; Candescence, Orbit and Reflex, each inhabiting one of the three exhibition rooms. The pieces are decontextualised, presented as objects, yet they actively engage the viewer and revise our perception of the interior realm.

In addition to the installations, Kite & Laslett present films of their works to-date and the photographic series EXP: Spiller's Millennium Mills, their first experiments with light and space.

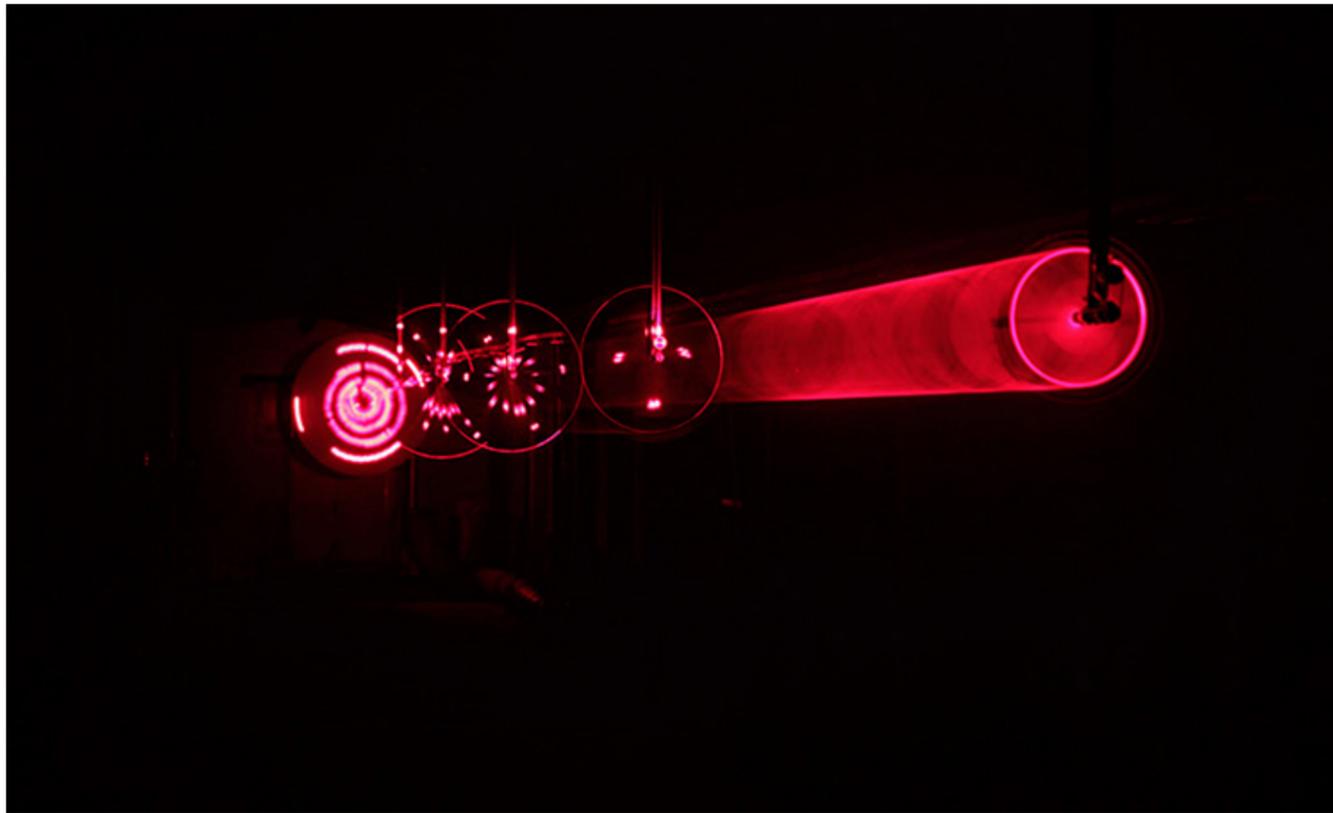
Kite & Laslett are a young creative practice of installation artists based in London. The duo;



REFLEX, 2013

Sebastian Kite and Will Laslett, trained in architecture, sound and music, specialise in producing architectural interventions in the form of interactive installations. Their cross-disciplinary projects fuse sound, light, film, performance and sculptural elements to construct immersive experiential environments that challenge human perceptions of space.

PLUS/MINUS



KITE & LASLETT, INSTALLATION VIEW

JOHANNES FÖRSTER: LIQUID ARCHIVE



JOHANNES FÖRSTER, INSTALLATION VIEW



JOHANNES FÖRSTER, INSTALLATION VIEW



JOHANNES FÖRSTER, INSTALLATION VIEW



JOHANNES FÖRSTER, INSTALLATION VIEW

POSTBANHOF, BERLIN, 24 NOVEMBER - 8 DECEMBER, 2012

HADLEY+MAXWELL, ANJA HENCKEL, KITE & LASLETT, ALEX SCHWEDER



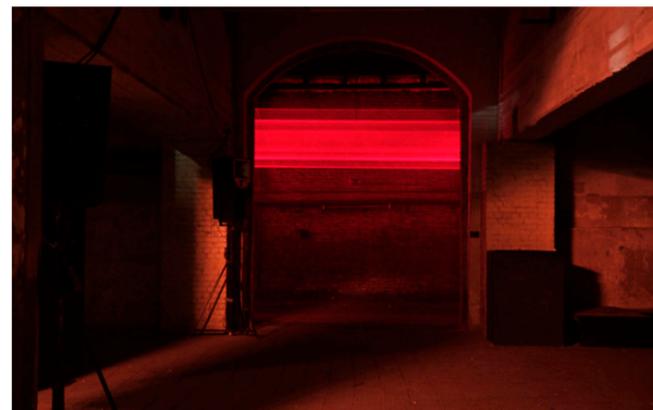
KITE & LASLETT, INSTALLATION VIEW



KITE & LASLETT, INSTALLATION VIEW



KITE & LASLETT, INSTALLATION VIEW



KITE & LASLETT, INSTALLATION VIEW

IMPORT PROJECTS, BERLIN, 8 NOVEMBER - 7 DECEMBER, 2012

At a moment when the visual clarity made possible by digital photography is being viewed by amateurs an impediment to authenticity and feeling, this exhibition throws the current trend for syntheses of analogue imperfection into relief. Showcasing an extensive personal collection of images by the young German photographer Johannes Förster, produced during his formative years, Liquid Archive displays the sublime visual results and intellectual questions that have resulted from what might be described as an 'act of god'.

Förster documented his world with great enthusiasm during his youth. Candid vignettes from childhood and teenage life, from reading porno magazines in scout camp to his friend Walter's first marijuana crop, were captured with all the intimate spontaneity of a young man. the outcome was an extensive biographical archive in photos. so far, so normal. A lot of people have private photo collections in their attics, for instance. Förster kept his in the basement of his Neukölln home, to protect them from renovation work, eventually forgetting about them. that is, until a couple of weeks ago when heavy rainfall

flooded the whole room, enveloping and forever changing the material store of memory he so treasured – not just the prints but the negatives too.

A whole life document destroyed. Well, nearly. What first looked like a disaster proved to be something more ambiguous. some of the prints survived, changed – the water making their colours run and bleed in places, sometimes obliterating all pictorial image but more often than not leaving some piece of figure behind – framing a face, a hand, in expressive scratchy hues; recomposing the whole photograph. The resulting images – and there are hundreds – are painfully beautiful. As we see it, exhibiting these prints allows us to think about mortality and the fragility of the analogue photographic print as a store of memory. Perhaps, also, to speak about chance and the importance imperfection plays in life. With Liquid Archive viewers are invited to dive into the ebb and flow of memory, and the transience of its material and immaterial forms.

CONTINENTAL LIVING



INSTALLATION VIEW

NEO BANKSIDE, LONDON, 10 OCTOBER - 10 NOVEMBER, 2012

ABOUDIA, LEONCE RAPHAEL AGBODJELLOU, BANDOMA, HASSAN HAJJAJ, PAA JOE, GONCALO MABUNDA, HAMIDOU MAIGA, VINCENT MICHEA, ZAK OVE

Continental Living is a group exhibition of contemporary African art. Displacing a popular British euphemism for European sophistication, this show looks away from the tropes of late modernism in design and couture in the North, towards the cultural lights of Timbuktu, Bamako, Marrakech and beyond. Featuring strategies of appropriation and hybrid stylistics, it showcases fashion, function and self-creation from and about the continent.

SAY GOODBYE TO HOLLYWOOD



NICOLAS PROVOST, LONG LIVE THE NEW FLESH, VIDEO PROJECTION, 14 MINS, 2009

IMPORT PROJECTS, BERLIN, 6 SEPTEMBER - 19 OCTOBER, 2012

ART 404, HARM VAN DEN DORPEL, ELODIE PONG, NICOLAS PROVOST, ARTIE VIERKANT

Say Goodbye to Hollywood explores the changing face of broadcasting, intellectual property, and filmic (re) production in our networked age. Throughout, the impact of digital technologies – facilitating rapid distribution of content, the breakdown of production-consumption hierarchies, and the dismemberment of the moving-image – is in focus. The featured artworks announce the wrack of the Twentieth Century entertainment industry in the download era. In so doing, Say Goodbye to Hollywood alludes to the future of contemporary global cultural production. The exhibition features an international selection of artists working at the forefront of new media.

“Where once the experience of cinema was that of receiving an absolute, fixed icon—a definitive copy, inaccessible and precious—this is now far from the case. Cinema now becomes encapsulated, transferrable and transformable in the same vein as every thing else, a “file” to be treated with all the levity we reserve for any other file.” – Artie Vierkant



LEFT: HARM VAN DEN DORPEL, REDUX, PAPER, PAINT & RESIN, 2010. RIGHT: ART 404, 5 MILLION DOLLARS 1 TERRABYTE, EXTERNAL HARD DRIVE, 2011



ARTIE VIERKANT, DAYLIGHT / TWILIGHT, HD VIDEO DIPTYCH, DUAL-CHANNEL VIDEO INSTALLATION, 1 HR 58 MINS, 2 HR 2 MINS, 2010

TECHNICOLOUR YAWN



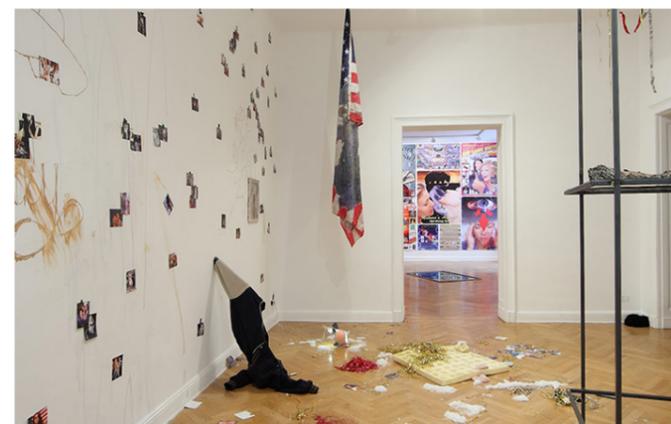
1. BACKGROUND: JAMES HOWARD, UNTITLED, 2012. FOREGROUND: STEVE BISHOP, LISTERINE COOLMINT, STAINLESS STEEL, 160 X 96 X 2 CM, 2010



INSTALLATION VIEW



FROM LEFT: SHANA MOULTON, THE MOUNTAIN WHERE EVERYTHING IS UPSIDE DOWN, VIDEO, 4 MIN, 2008. ED FORNIELES, ASPEN GET AWAY, STAHL, GLASS, TWITTER FEED, COMPUTERS, DORM DAZE PHOTOGRAPHS, 2012



ED FORNIELES, ASPEN GET AWAY, STAHL, GLASS, TWITTER FEED, COMPUTERS, DORM DAZE PHOTOGRAPHS, 2012



ED FORNIELES, ASPEN GET AWAY, STAHL, GLASS, TWITTER FEED, COMPUTERS, DORM DAZE PHOTOGRAPHS, 2012

IMPORT PROJECTS, BERLIN, 24 MAY - 25 JUNE, 2012

STEVE BISHOP, ED FORNIELES, JAMES HOWARD, SHANA MOULTON, RYAN TRECARTIN

Technicolour Yawn is a transatlantic take on networked self-exposure, consumer mysticism and indifference. It is also the inaugural exhibition of Import Projects – a new non-profit project space in Charlottenburg.

Technicolour Yawn sets the (multihued) tone for a group exhibition featuring some of the most exciting young artists working in the United States of America and United Kingdom today. The title links sensorial overload (associated with technologies of representation) to boredom. Beyond this well-known relationship it also highlights the themes of compulsion and distaste – as a 'technicolour yawn' is a euphemistic expression for a forceful bout of projectile vomit.

An axis of excess, indifference and convulsive (self)exposure is an all-pervasive feature of our contemporary culture. In accordance with this

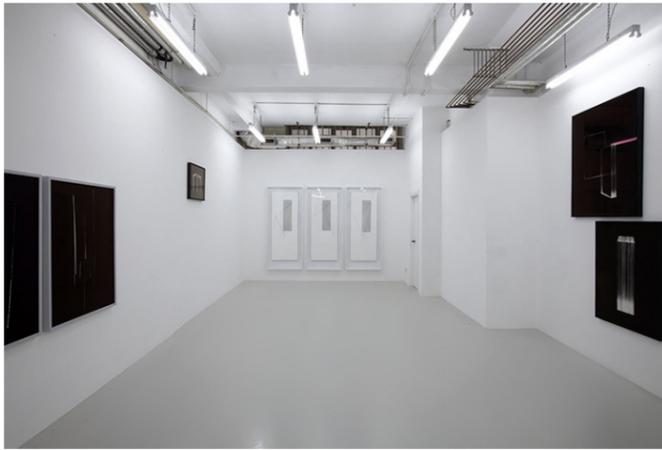
'real', the featured works invoke incessant pseudo communication and the theme of questionable revelation and bodily discipline. Within their various media, profusion of visual and aural noise is the surface rule and the possibility of an exclusive inner space or life is unsettled.

Technicolour Yawn features an extensive series of newly commissioned banners by James Howard, and a new multimedia installation by Ed Fornieles alongside a Listerine sculpture by Steve Bishop and films by Shana Moulton and Ryan Trecartin.



RYAN TRECARTIN, ROAMIE VIEW : HISTORY ENHANCEMENT (RE'SEARCH WAIT'S), 28MIN 24SEC, 2009-10

STUART BAILES



INSTALLATION VIEW

EDEL ASSANTI, LONDON, 25 APRIL - 2 JUNE, 2012

I am interested in the mechanics of the image. I want to know what something will look like as a photograph. What form does a code or symbol take? How does an encounter appear to us?
- Stuart Bailes

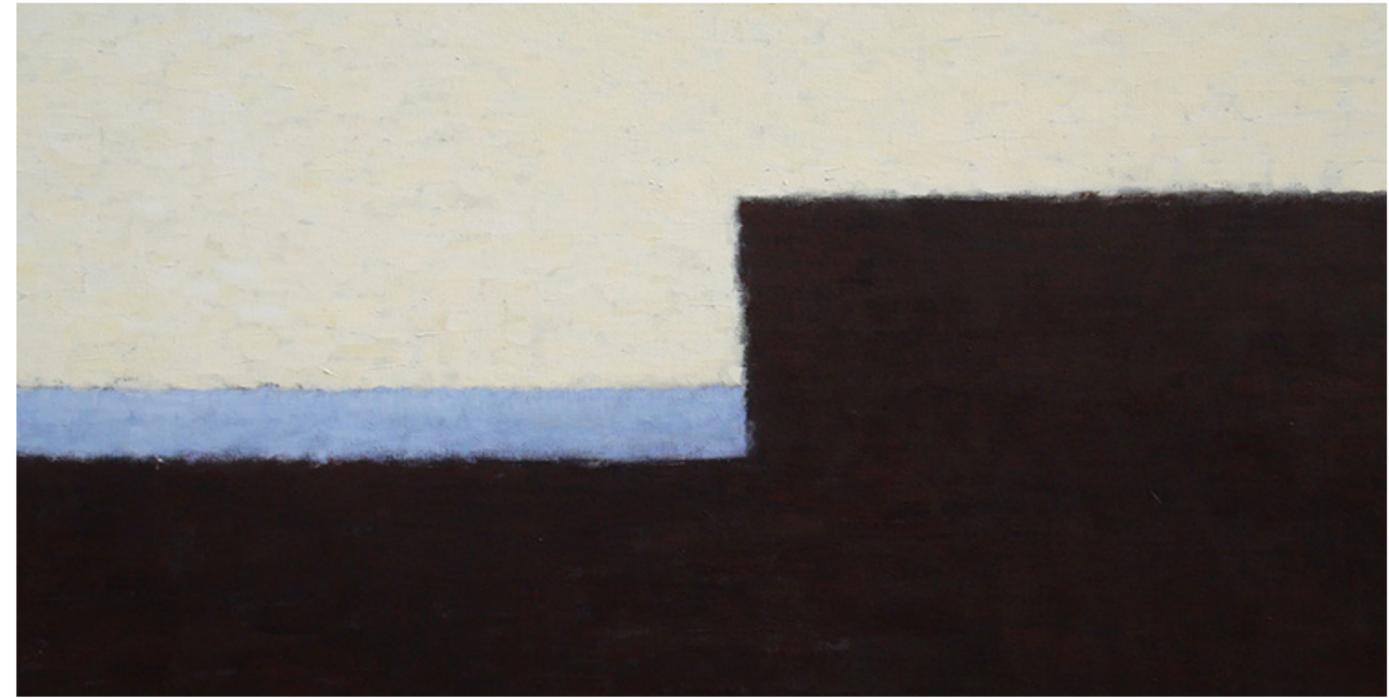
Stuart Bailes' evocative compositions are the documentation of the artist's exploration of human sensory experience, and our interactions with the physical and metaphysical world. His work is as much an interrogation of the limitations of our capacity for visual analysis as it is an investigation of the reductive process of representing reality through the medium of photography. In Bailes' own words: "My work is about decision making; it's about deciding to understand or not to understand."

Bailes' work is executed primarily in the realm of photography, consisting of an ontology of compositionally abstract yet materially realist images. A master of lighting, installation and printing, Bailes works with analogue equipment,

employing black and white images to simplify the field of representation.

The aesthetic space in which Bailes' dramatic imagery resides is one in which time and conventional space are suspended, and the notions of medium, scale, dimension and substance are rendered ambiguous. With a visual clarity and geometry akin to the Suprematists' paintings, Bailes deploys a profound understanding of compositional form, abstract signifiers and the strengths and limitations of the camera to manipulate the viewer's perceptions of the material content of his images.

FARKHAD KHALILOV: ACQUAINTANCE



THE GREAT ROOM 1508, LONDON, 6 - 20 OCTOBER, 2011

On October 6, an exhibition of paintings by the prominent Azerbaijani artist, Farkhad Khalilov, opens in The Great Room 1508. "Acquaintance" is his first showing in the UK, and features 15 paintings. Most are acrylic on canvas, and impress with their geometric expression, their pensive colors, and their size in the range of 2 meters-by-2 meters.

Khalilov was born in the East and his mind was sharpened in the capital of the Soviet empire, but his paintings are pungent, ascetic and austere. His art is marked by a minimalist formal vocabulary. While they are commonly mistaken as abstract paintings, in fact they record the impact of the Azeri oilfields and countryside on the artist. We can see this effect most clearly in the series "Unexpected views" of which four works are in the current exhibition. Five of the paintings in the exhibition are from the series "Meeting" that Khalilov has been working on over the past three decades. Ever since his time in Moscow the artist's work tells the 'truth' of his relationship to landscape. Hailing from Baku, the city of wind and fire, the truth of these surroundings is intense. A flame is the symbol that represents the city on flags, and this emblem is because of the burning ground – eternal fire, which springs from the rocky earth mere

kilometres outside town and near the artist's studio. To get there, as Khalilov does almost every day, he must pass by an expansive oilfield – more than a thousand winching pumps, ceaseless in their movement, amid reflective pools of crude.

Khalilov's compositions have a spatial sensuality, and they are structured as music pieces, as ancient chants or Azerbaijani mugams based on a single theme with numerous variations both along horizontal and vertical lines. The visual series have been created thanks to spontaneous illuminations rather than conscious construction.

In the contemporary art world today Khalilov is an outsider and a rebel, who has struggled against the tide in an era when Conceptualism holds sway. Many think that art must contain some sort of deeper meaning not visible to the eye, but Khalilov's paintings are the art of direct application. He is not a symbolist and does not play with hidden meanings and codified metaphors.

"People perceive it as more or less abstract work," says Khalilov. "That's funny to me because these canvases are what I saw or felt. I sit and look and draw."

ONE OF A THOUSAND WAYS TO DEFEAT ENTROPY



INSTALLATION VIEW

OFFICIAL COLLATERAL PROJECT OF THE 54TH VENICE BIENNALE, ARSENALE NOVISSIMO TESA NAPPA 89, VENICE, 3 JUNE – NOVEMBER 27, 2011

HANS OP DE BEECK, ADRIAN GHENIE, RYOICHI KUROKAWA, ALEXANDER PONOMAREV

Entropy – the Second Law of Thermodynamics – entails the eventual non-differentiation of the universe, caused by increasing disorder in physical processes. The entropic end-state is nothing less than uniform oblivion, which recent art-theoretical discourse has associated with representations of melting and liquidification – an ocean of homogeneity.

Before the end, symptoms of entropy are all pervasive. Venice is no exception: flooded and sinking, it is only a momentary confection in time; a future Atlantis. The sea surrounds its palazzos but they are also encircled by a countervailing aesthetic principle; stone and brick architecture bounded by liquid flux, straight lines contradicted by fluid – the aqua alta greedily licking at San Marco's colonnade. In the campo, creeping stillness; in the former shipyards, once the largest industrial operation in the world,

cavernous reminders that the historical ship of state – the Venetian empire – is already sunk. Looking out across the lagoon from the Arsenale Novissimo there is a view of San Michele – an island graveyard. The whole city is a memento mori.



BACKGROUND: ADRIAN GHENIE, DUCHAMP FUNERAL 4. FOREGROUND: ALEXANDER PONOMAREV, FORMULA, 2011

But something stirs. A small army has recently been at work. Their task is nothing less than defeating the undefeatable second law. The exhibition is a fantastic machine; sailing in the expanding cosmos of the imagination, leaving behind works in space that allow us – for a second at least – to doubt the inevitable domination of entropy. The intellectual course is set: the resistance of fact by fantasy, a seeming paradox that will be resolved in time.

Hans Op de Beeck debuts the latest in his acclaimed series of 'total' installations, Location 7: an immersive environment faithfully evoking a pathetic Western European suburban home and garden in grey monotone – within which every aspect, from furniture to blades of grass, is made of concrete. It is as if some Vesuvius has covered anywhere western Europe in ash. Op de Beeck was born in Turnhout, Belgium (1969), and lives and works in Brussels.

Adrian Ghenie will unveil Duchamp Funeral 3, a massive painterly collage depicting Marcel Duchamp's corpse lying 'in state' like Vladimir Ilych Lenin in Red Square. The work is both a meditation on the passing of ideologies and a revenge enacted on a key patriarch of contemporary artistic practice. Duchamp declared painting dead. Ghenie exhumes the deceased dandy in order to re-bury him. Ghenie was born in Baia-Mare, Romania (1977). He lives and works in London and Berlin.

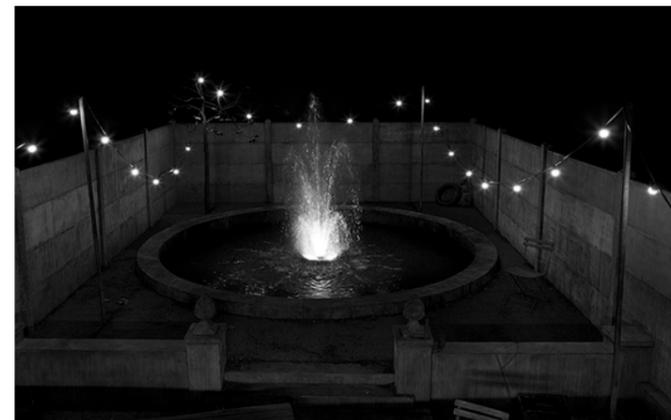


HANS OP DE BEECK, LOCATION 7, INTERIOR VIEW FEATURING THE ARTIST, 2011

Ryoichi Kurokawa contributes Octfalls, a digital audio-visual work that consists of eight lcd screens and attendant speakers suspended from the ceiling of the Arsenale, arranged in an octagonal three-dimensional configuration. Oscillating footage of waterfalls and digital distortion whirls around the viewer with sound – producing a hallucinatory effect. It is, in the artist's words, a digital Japanese Garden – a space to contemplate the flow of time. Kurokawa was born in Osaka, Japan (1978). He lives and works in Berlin.

Alexander Ponomarev is represented by Formula. This work consists of two eight-metre high acrylic columns, each clear and hollow with a diameter of one and half metres, containing twelve metric tons of lagoon water. Within each, a kinetic futuro-automobile rises and falls in its vertical casket. Alexander Ponomarev was born in Dnepropetrovsk, Russia (1957). He lives and works in Moscow.

Curated with Alexander Ponomarev



HANS OP DE BEECK, LOCATION 7, INTERIOR VIEW, 2011

ALEXANDER PONOMAREV: MACROSCOPIA



INSTALLATION VIEW



BARBARIAN ART GALLERY, ZURICH, 25 NOVEMBER 2010 - 14 JANUARY, 2011

Alexander Ponomarev is an artist and a sailor. In 1979 he graduated from the USSR Nautical Engineering College. His subsequent career as a seaman left an indelible mark on his artistic output, dominated by epic aquatic installations, none more spectacular than *Maya: A Lost Island* (2002) where, with the help of the Russian Fleet and an army of smoke canisters, Ponomarev provoked the disappearance of an island in the Barents Sea.

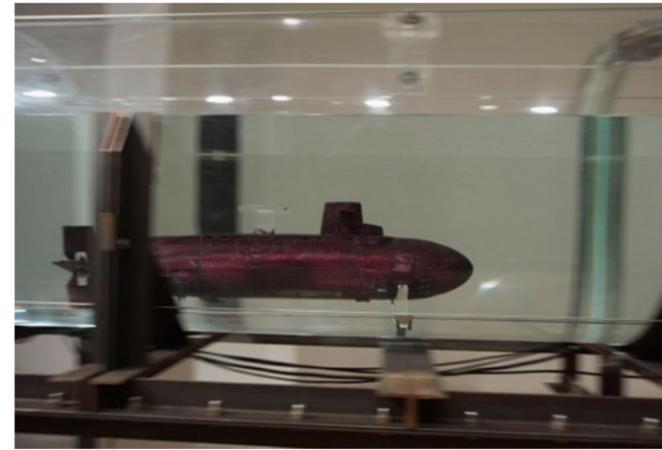
At last year's Venice Biennale, Alexander Ponomarev surprised the visitors with the emergence of his colorful, almost psychedelic submarine in the Grand Canal near Palazzo Grassi (the Museum of François Pinault).

The centerpiece of *Macroscopia* is a poetic installation of two floating sailors looking out at the world through the tree trunks. Ambiguously entitled *Point of View*, the installation was a part the project "Club 21 - Remaking the Scene" held this October during London Art Fair Frieze.



INSTALLATION VIEW

ALEXANDER PONOMAREV: SEA STORIES

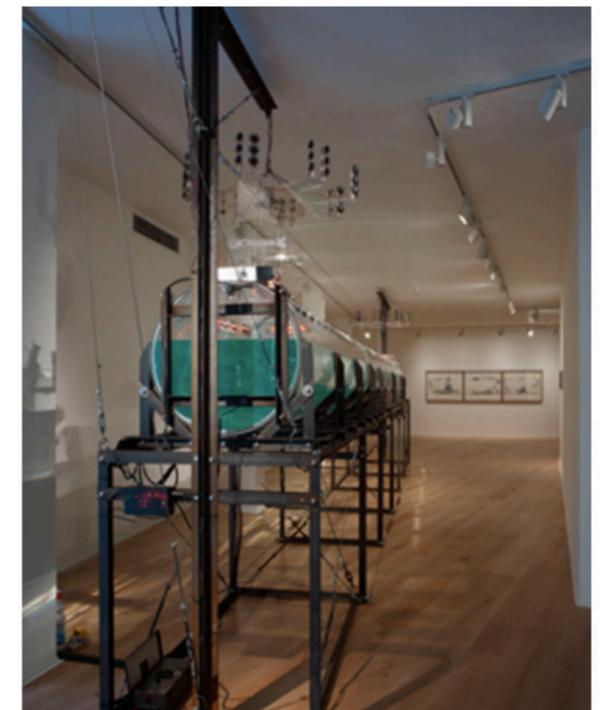


INSTALLATION VIEW



CALVERT 22 FOUNDATION, LONDON, 6 OCTOBER – 21 NOVEMBER, 2010

Drawing upon his background in nautical engineering and an early career as a submariner, Ponomarev uses journeys on the sea as a starting point to explore the relationship between illusion and 'reality', the utility of art, and the shifting tides of personal and cultural history. The works in this exhibition issue from journeys undertaken by the artist - to the North Pole, to the bottom of the ocean and while tracking the 60th latitude of the Atlantic onboard a scientific research ship. His work presents unbelievable stories from his voyages and takes the form of epic aquatic installations and performative engagement with remote seas and arctic terrain.



INSTALLATION VIEW

ANDREW RANVILLE: ROOTS RADICAL



T1+2 GALLERY / THE HIVE, LONDON, 20 MARCH - 20 APRIL, 2010

Are ecology and urbanism mutually exclusive? Is there such a thing as sustainable sculpture? Where does guerrilla gardening meet romantic conceptualism? Provisional answers can be found in *Roots Radical*.

Following his successful exhibition at Edinburgh's Corn Exchange Gallery – and public sculpture in Gayfield Square, commissioned for the Edinburgh Art Festival – the American artist Andrew Ranville receives his first London solo show.

Ranville's art solicits imaginary leaps, fantastic thoughts of physical agility, daring-do and suspended physics. Often it invites the viewer to move beyond mental gymnastics into 'real' activity.

The sculptures in *Roots Radical* are built to specification – components include climbing carabiners and nautical-grade rigging. Amongst other things, they resemble subverted skateboard ramps. Elsewhere, they are inaccessible viewing platforms nestled in tree-branches. The artist also creates prototypes

for illegal architectural interventions. For example, *Future Island* is a fast-growing water-loving sapling that – with the aid of a floatation device and an anchor – can be pitched into the nearest canal. Ranville would have us climbing trees like children and scaling roofs like cat-burglars; exploring new vantage points and reclaiming inaccessible space.

Not all the works require such instantaneous action. *Future Installation (Grand Fir)* brings ecological and aesthetic values together. Collectors each receive a sapling from the artist, which they plant in a location of their own choosing. In due course it grows into a tree. At the time of its maturity, some fifteen years later, the artist will produce a sculpture in it made out of reclaimed timber.

Throughout the show, Ranville combines a high degree of craft with an anarchic agenda. *Roots Radical* shows us the environment that you inhabit can also be the environment that inhabits you.

ALEXANDER PONOMAREV: SUBZERO



1 MELTON ST, LONDON, 17 OCTOBER, 2010

In 2000 at Barents Sea the artist summoned the help of the Northern Fleet to organize a four ship expedition, in the course of which the artist wiped the island Sedlovaty off the face of the earth by erasing it from the map beforehand.

"As an exceptional measure the painter has committed a change of military authority', by convincing the command to lay a smoke screen on an entire island gradually wiping it out of sight. The horrendous might of military power capable of wiping out entire cities or territories from the map, which is what this performance is reminding us about, is put contrast with the artist's power of reduction, his ability to embed the imaginary into the citadel of Order, as if driving a wooden wedge into a granite monolith. In *Maya. A Lost Island*, Ponomarev has for a few minutes brought to life the exact opposite of an Epiphany, disappearance". (Jean-Michel Bouhours) city as part of Hive's aim to bring alive idle sites and humanise public spaces as a platform for artists and the public to

engage.

Alexander Ponomarev, whose grandfather was a Hero of the Battle of Stalingrad, graduated from the USSR Nautical Engineering Collage in 1979. His subsequent career as a seaman left an indelible mark on his artistic output, dominated by epic aquatic installations, none more spectacular than *Maya: A Lost Island* (2002) where, with the help of the Russian Fleet and an army of smoke cannisters, Ponomarev provoked the disappearance of an island in the Barents Sea. His psychedelic, light-flashing, sing-song submarine surfaced in the Tuileries Gardens during Paris FIAC in 2006, then in Moscos during the 2007 Biennale. Ponomarev also starred at the 60th Lisbon's Expo-98 and the hugely popular Russian Pavilion at last year's Venice Bienalle, before enjoying his first New York solo show in May 2008. When not crossing oceans, Ponomarev is most at home in France. Shortly after erecting a 100ft periscope beneath the dome of a Baroque Church in Paris during the 2007

Festival d'Automne, he was named Chevalier de la Legion d'Honneur by France's Minister of Culture.

Intellectual exploration also shapes Ponomarev's work. As a graduate student at the All-Union Institute of Marine Transportation in Moscow in the 1980s, he studied computerized information systems and logistics and attended the classes of the philosopher Georgil Shchedrinkovsky, discussing Marx, Descartes, Galileo, Fun-Shui and Shu-Tao. He learned and developed system and reflex theories, discovered the abstract art of Wassily Kandinsky, Malevich, and Tatlin and moved closely with Erik Bulatov, Fransisco Infante, Vladimir Nasedkin, Viktor Nekrasov, and Valerii Orlov.

Foreign influences on Ponomarev include Leonardo da Vinci and Rembrandt. Caravaggio, Giotto, Michelangelo, Poussin, Raphael, Velazquez as well as Ingres and Watteau. Ponomarev enjoys the grandiose gestures of Michelangelo and Aivazovsky but is also captivated by the intimate and the lyrical as in Watteau's fetes galantes and Aleksei Bogoliubov's delicate seascapes. Closer to our time, Ponomarev also admires the spacial explorations of Calder and Cristo and the heavy metal sculptures of Chamberlain and Judd.

Curated with Victoria Ionina-Golembiovskaya and Lisa K Samoto

MAKAREVICH & ELAGINA: MUSHROOMS OF THE RUSSIAN AVANT-GARDE



A FOUNDATION, LONDON, 5 - 22, NOVEMBER, 2008

Pioneering Russian artists Igor Makarevich (b.1943) and Elena Elagina (b.1951) are to hold their first exhibition in the UK at Club Row, Rochelle School from 5th November. In the show they use the hallucinogenic magic mushroom as a metaphor for the irrationality that pervades modern culture in the same way as it pervaded ancient mystical practices. One of the central pieces of the show is a sculpture in which the iconic symbol of modernism, Vladimir Tatlin's tower, sprouts from the top of a fly-agaric mushroom, representing the visionary and utopian nature of the Russian avant-garde. A series of photomontages of buildings in Moscow emphasise the fungal characteristics of much twentieth century architecture. Such humour suggests that hallucinatory visions are not the sole province of shamans, lunatics or dropouts – they are a facet of modern life.

Makarevich and Elagina, partners both in art and in life, belong to the group of Moscow Conceptualists working alongside the internationally recognised artists Ilya Kabakov, Erik Bulatov and Oleg Vassiliev, that produced a new language for art in Russia when links with the West were still closed. Their performances with the 'Collective Actions' group during the 1970s and 1980s remain legendary.

The exhibition will present five objects, twelve new paintings and a ten photo-collages. Though inspired by the Russian avant-garde masters Kasimir Malevich and Vladimir Tatlin, the theme

of hallucination also relates to the politics of memory. When Elagina attended the academy she was taught by the avant-gardist Alisa Poret, student of the visionary painter Pavel Filonov – creator of psychedelic, fractured and hallucinatory images – and a pioneering performance artist in her own right. By then, however, Poret had been reduced to extolling the primacy of Socialist Realism. 'It was as if the whole avant-garde movement was just a hallucination', Elagina relates.

Igor Makarevich and Yelena Elagina have been exhibited in museums worldwide including the Tretyakov Gallery, Moscow; the State Russian Museum, St. Petersburg; the Pompidou Centre, Paris; the Solomon R. Guggenheim Museum, New York; the Ludwig Museum, Cologne; the Akademie der Kunste, Berlin; and the Wilhelm-Hack Museum, Ludwingshafen.

The exhibition is curated by Nana Zhvitiashvili, Co-founder of ARTiculte Art Fund and a curator at the Department of Contemporary Art at the State Russian Museum in St. Petersburg; and Nadim Julien Samman, an independent curator pursuing doctoral research on the history of Russian post-communist art at the Courtauld Institute.

OBJECT SALON



weights. Names include Thomas Beale (sculptor and co-founder of Honey Space, New York where the exhibition launched), Kathy Grayson (Director of Deitch Projects in New York for the past 5 years), Emily Speers Mears (research consultant for International Peace Institute in New York), Nadim Samman (art critic for The Art Newspaper, expert in Russian art and PHD student at Courtauld Institute of Art) and Anya Stonelake (co-founder of the White Space Gallery).

Anya Stonelake of White Space Gallery said, "Monumental sized sculpture and installations are increasingly commanding the attention from the press and public, with the result that smaller scale sculpture is being neglected. This exhibition celebrates modestly-scaled, hand-made creations, showcasing the intrinsic worth of 'carry-on luggage' sized pieces.

WHITESPACE GALLERY, MASON'S YARD, LONDON, 14 OCTOBER - 22 NOVEMBER, 2008

TANYA ANTOSHINA, DARREN BADER, THOMAS BEALE, MARLOUS BORM, CUI FEI, FNO, HACKETT, MIDORI HARIMA, CORIN HEWITT, BEN JONES, MISAKI KAWAI, HILARY KOOB-SASSEN, REBECCA MEARS, NEPOKORENNIE GROUP: IRINA DROZD, ILYA GAPONOV & KIRILL KOTESHOV, ANDREY GORBUNOV, VICA ILUSHKINA, KONSTANTIN NOVIKOV, IVAN PLUSH, MAXIM SVISHEV, KALA NEWMAN, LEILA PEACOCK, KEMBRA PFAHLER, RETO PULFER, JORY RABINOVITZ, BABAK RADBOY, ANDREW RANVILLE, BEN SANSBURY, ALLISON READ SMITH, AUREL SCHMIDT, JULIANE SOLMSDORF, MERYL SMITH, JOSH TONSFELDT, VADIS TURNER, LIU YIQING

Object Salon travels from New York to London, playfully re-defining the concept of small-format sculpture.

Following the success of the inaugural Object Salon in New York during The International Armory Fair, the latest version of the exhibition comes to London, bringing with it brand new work curated by headline names from the art world. Over 30 established contemporary

artists - from Russia to America - have been commissioned to create 3-D work that conforms to the international weight and size restrictions of airline carry-on luggage. The result: an exhibition of work that plays into the hands of the nomadic, jet-setter lifestyle of Frieze Week.

Coinciding with London's busiest arts week, the artists have been chosen by an extraordinary line-up of internationally renowned art heavy

ANTANAS SUTKUS: LITHUANIAN PORTRAITS



WHITESPACE GALLERY, MASON'S YARD, LONDON OCTOBER, 2008, (CATALOGUE) & GALERIE PHOTOGRAPHER.RU, MOSCOW, JANUARY, 2009

Antanas Sutkus (b. 1939-). A master of monochrome documentary photography, Sutkus has had a strong influence on the development of photography in the Baltic. His lucid and extraordinary images of everyday events in his Lithuanian homeland have been compared to the humanistic approach of Henri Cartier-Bresson and Andre Kertesz.

Sutkus' body of work bears witness to the country's subjection to Soviet rule, presenting a visual history of Communism in an objective but humanistic documentary style. Throughout, it is the daily trials of ordinary Lithuanians from rural villages that tell the story.

Beyond recording events, Sutkus' keen eye finds history in human faces. Portraits such as the

profoundly affecting *Blind Pioneer* (1962) radiate pathos, the product of intense sensitivity on the part of the photographer. Indeed, Sutkus' humanistic approach, in debt to Cartier-Bresson, comes to the fore in both his images of children and old people. Treading a delicate path that is rooted in care for his subjects, the photographer manages to avoid sentimentality in recording the passage of being into life – and towards death. Filled with romance, beauty and sadness, they move beyond photographic realism like stills from an unmade film. His stated aim is 'to make an attempt at drawing a psychological portrait of contemporary man'. He continues – 'future generations will judge our way of life, our culture and our inner world on the basis of photographs.' The selection on show in *Lithuanian Portraits* are his testimony.

As a child Sutkus worked with his mother digging peat; not earning enough to buy for a bicycle he bought a camera instead. He later became a photojournalist and, since 1969, has worked as an independent photographer. Co-founder and President of the Photography Art Society of Lithuania which championed photography as an art form, Sutkus helped gain international recognition for Lithuanian photographers. He now devotes more time to archiving images but has an enduring passion for photography saying, 'I have not got tired of taking photographs but I find it ever more difficult to find my subjects. One has to love people in order to take pictures of them.'

In 2001-02, Sutkus won the Erna & Victor Hasselblad Foundation Grant, Sweden, for 'Documentation and Conservation of Antanas Sutkus' Archive of Photographs'. His works are displayed in the collections of Lithuanian Museum of Art, Vilnius; National Library, Paris; Museum of French Photography, Paris; Museum of Photography, Helsinki; International Centre of Photography, New York; Institute of Arts, Chicago; Art Museum, Minneapolis; Art Museum, Boston; Victoria and Albert Museum, London; Museum of Modern Art, Stockholm; and The Moscow House of Photography.

ANDREY TARKOVSKY: BRIGHT, BRIGHT DAY



WHITESPACE GALLERY, ST PETER'S CHURCH, VERE ST, LONDON, 22 NOVEMBER - 20 JANUARY, 2008

Forty-five previously unseen photographs by the legendary Russian filmmaker Andrey Tarkovsky (1932-1986). This touring exhibition coincided with the launch of the book, *Bright, bright day*, published by White Space Gallery and the Tarkovsky Foundation, as well as the release of a limited edition portfolio of polaroids. These events, and others celebrating the 75th anniversary of the filmmaker's birth, including screenings at the Curzon Mayfair (7-13 Dec), are part of the Tarkovsky Festival in London (Nov 07- Jan 08).

Andrey Tarkovsky is considered by many to be one of the greatest filmmakers the world has ever seen. Although he made just eight feature films before his life was cut tragically short by cancer, at the age of 54, each is a major landmark in world cinema. The focus of the exhibition is an array of previously unseen polaroids from the Florence-based Tarkovsky Foundation archive, which is maintained by the filmmaker's son Andrey Tarkovsky. Taken in Russia and Italy between 1979 and 1984, ranging from romantic landscapes and studied portraits to private shots of the auteur's family and friends – including the distinguished scriptwriter Tonino Guerra – all the photographs demonstrate the singular compositional and visual-poetic ability of this master image-maker. This show pairs Tarkovsky's polaroids with projected scenes from his movies, emphasizing the total aesthetic vision that pervaded all aspects of his creative life. Many of the polaroids

that were created in Russia complement and extend the personal imagery of the film *Mirror* (1974). Equally rewarding cross-fertilization is apparent in the images that were taken in Italy while he was travelling with Tonino Guerra and preparing *Nostalgia* (1983). Indeed, from when Michelangelo Antonioni first gave Tarkovsky the Polaroid camera as a gift, in the 1970s, it rarely left his side.

Where does art end and life begin? As this exhibition will make clear, for Tarkovsky there could be no division. Andrey Tarkovsky's Polaroids coincides with the release of a limited edition portfolio by White Space Gallery and the Tarkovsky Foundation.

The exhibition is accompanied by the launch of the book *Bright, bright day* at Paris Photo 2007. It features articles by leading critics and the most comprehensive published selection of Tarkovsky's polaroids, edited by the British photographer Stephen Gill. It also features poems by Arseniy Tarkovsky, Andrey Tarkovsky's essay on photography and 1930-s Tarkovsky family photographs by Lev Gornung.

This exhibition, along with launch of the Russian edition of the book will continue on to venues in Moscow and Verona in 2008.

Curated with Anya Stonelake

BEING BEAUTEOUS



**WHITESPACE GALLERY, ST
PETER'S CHURCH, VERE ST,
LONDON, 22 NOVEMBER -
20 JANUARY, 2008**

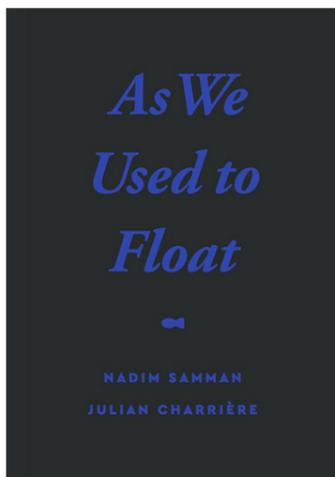
*ELLIOTT ERWITT, DAVID GOLDBLATT, TONY RAY
JONES, ERIK KESSELS, JACQUELINE HASSINK,
MARTIN PARR, STEPHEN GILL, JUERGEN TELLER &
RARE ARCHIVE PHOTOS FROM SOVIET-RUSSIA*

Being Beauteous brings together rarely seen vernacular archive photographs from Soviet Russia with images by internationally renowned photographers. The curatorial concept sets out the key theme of feminine beauty along two axes: Public/Private, and Western/Eastern. The exhibition is divided into two parts, the first of which is Public Beauties: Vignettes from the world of beauty pageants, glamour modeling, and advertising - works that document public visions of westernized feminine beauty from the position of critical remove. The second part is Private Beauties: Images that record private, Eastern, sites of feminine beauty - shot through with the trace of western mass-culture.

Central to Public Beauties is competition; being seen and judged 'of a standard'. David Goldblatt's Saturday Morning at the Hypermarket: Semi-final of the Miss Lovely Legs Competition is from his Boskburg series, set in a small white community in apartheid-era South Africa. As much about the black spectators - present only by special permission - as the white contestants, the photograph alludes to a broader

spectrum of aesthetic judgments than the contest formally enshrines; to do with race, sex and society. Child beauty pageants feature in photographs by Parr and Erwitt. Martin Parr's Miss Rosebud Competition, from the New Brighton series, depicts young girls in tutus, clutching star-topped wands, while Elliot Erwitt's grave-looking American tots and their determined mothers are shown milling around a hotel lobby. Juergen Teller's portraits of Miss Guatemala and Miss Poland, strive to capture the people behind the competitors, beneath the make-up and the hairstyles. No less to do with competition and judgment is Car Girls, by the New York-based Dutch photographer Jacqueline Hassink, which have as their subject a vision of feminine beauty that is pitched, or reduced, to the level of ornament. The photographs depict the smooth curves of the latest model (car), with women draped across their bonnets. Taken at international automobile shows, Hassink records the surface sheen two mass-cultural consumer products. Comic relief is supplied by Parr's picture of an also-ran marrow at a Yorkshire agricultural show.

Private Beauties includes Stephen Gill's conceptual series Russian Women Smokers. In these pictures, unseen - ostensibly Russian - beauties are referenced by a spectrum of red and pink lipstick traces on discarded cigarette butts from the streets of St Petersburg. Lest we forget, as Germaine Greer notes, 'after the implosion of the USSR the first western shops to open in the old Soviet cities were cosmetic franchises; before a Russian woman could buy an orange or a banana she could buy a lipstick by Dior or Revlon'. Finally, the show features vernacular images of Russian Beauties by an unknown photographer, from a private archive. These provide a rare glimpse into the hidden world of a few women at the end of the Soviet era - training at home for the novel phenomenon of beauty contests. These rare documentary artifacts recall the genre of fizkultura in Socialist Realist painting as much they do American glamour modeling. In Being Beauteous we witness the collision of self-image, private desire, and historical forces, presented with humor and pathos.



AS WE USED TO FLOAT

Nadim Samman & Julian Charrière
Publisher: K. Verlag
ISBN: 978-3-947858-00-2
148 pages
2018



SECOND SUNS

Nadim Samman (ed.), Julian Charrière, David Breskin, Ele Carpenter, Carson Chan, Eric Ellingsen, Peter Galison, Dehlia Hannah, Richard Rhodes, Charles Stankieveh
Publisher: Hatje Cantz
ISBN 978-3-7757-4477-5
288 pp., 152 ill.
2018



RARE EARTH

Nadim Samman & Boris Ondreicka (eds.), Mircea Eliade, Erik Davis, Revital Cohen & Tuur Van Balen, The Otolith Group, Charles Stankieveh, John Durham Peters & Paul Feigelfeld, Timothy Morton & Emilija Skarnulyte, Jane Bennett, Jussi Parikka, Benjamin Bratton, Iain Ball, Marguerite Humeau, Matteo Pasquinelli, Boris Groys
Publisher: Sternberg Press / Thyssen-Bornemisza Art Contemporary
ISBN: 978-3-95679-144-4
197 pages
2015



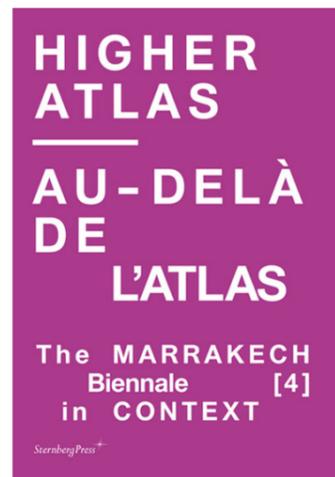
ANTARCTOPIA: ANTARCTIC PAVILION

Nadim Samman, Shane McCorristine, Alexey Muratov
Publisher: Oceanic Fund Projects
116 pages
2014



NEAR EAST

Nadim Samman, Sandra Teitge, Matthew Colegate, Tom Parkinson, Heval Okcuoglu, Brad Troemel, Nico Anklam, Sandra Teitge, Lara Ögel, Adham Faramawy, Hicham Khalidi, Heval Okcuoglu, Jane Watts
Publisher: Near East Publishing
213 pages
2013



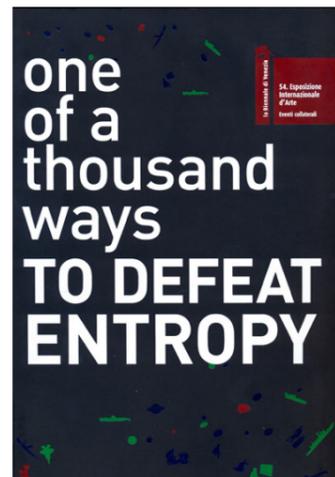
HIGHER ATLAS: THE MARRAKECH BIENNALE [4] IN CONTEXT

Nadim Samman, Carson Chan, Anthony Gardner, Jessica Winegar, Katarzyna Pieprzak, Beral Madra, Gideon Lewis-Kraus, Alice Panel, Veronique Rieffel, Simon Njami, Kerryn Greenberg, Katarzyna Pieprzak
Publisher: Sternberg Press
ISBN: 978-3-943365-03-0
352 pages
2012



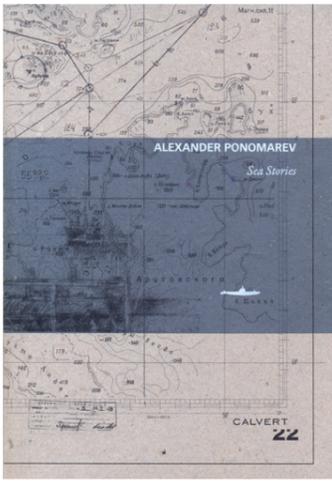
FARKHAD KHALILOV / ACQUAINTANCE

Nadim Samman, Victor Misiano, Vitaly Patsyukov, Alexander Jakimovitch
64 pages
2011



ONE OF A THOUSAND WAYS TO DEFEAT ENTROPY

Nadim Samman, Alexander Ponomarev, Nicoletta Misler, John Bowl, Andrei Tolstoy, Sarah Wilson
Publisher: AVC Charity Foundation / Courtauld Institute of Art
223 pages
2011



ALEXANDER PONOMAREV: SEA STORIES

Nadim Samman, Leonid Lerner, Sarah Wilson

Publisher: Calvert 22 Foundation, London.

ISBN: 978-0-9563899-6-1

96 pages

2010



A POSITIVE VIEW

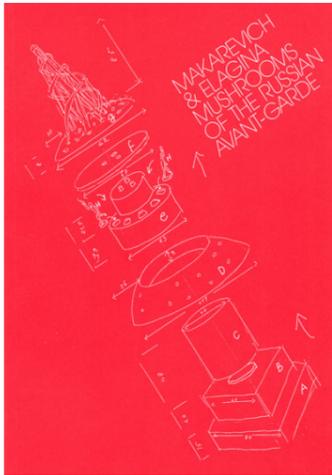
Nadim Samman, Philippe Garner, Jiyeon Lee, Kimberley Williams

Publisher: Crisis UK

ISBN: 978-0-9562669-1-0

200 pages

2010



MAKAREVICH & ELAGINA: MUSHROOMS OF THE RUSSIAN

Nadim Samman, Boris Groys, Josef Baskstein, Jane A. Sharp, Maria Mileeva

Avant-Garde

Publisher: ARTiculate

112 pages

2008



ANTANAS SUTKUS

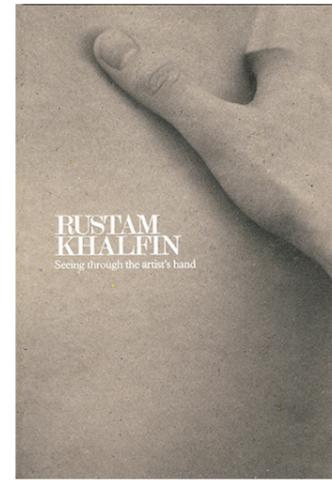
Nadim Samman, Victoria Musvik, Ben Lewis

Publisher: White Space Gallery / Gallery Photographer.ru

ISBN: 978-0-9557394-4-6

92 pages

2008



RUSTAM KHALFIN: SEEING THROUGH THE ARTIST'S HAND

Nadim Samman, Aliya Abykayeva-Tiesenhausen, Victor Misiano, Valeria

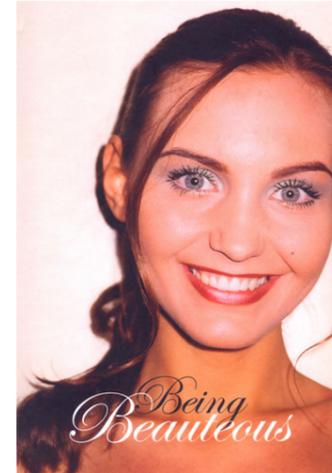
Ibraeva

Publisher: White Space Gallery

ISBN: 978-0-9557394-0-8

107 pages

2007



BEING BEAUTEOUS

Nadim Samman, Eleanor Glynn (Miss England 2006), Stephen Gill,

Jacqueline Hassink, Martin Parr, David Goldblatt, Erik Kessels, Timothy

Prus

Publisher: White Space Gallery

70 pages

NADIM SAMMAN / CURATOR

CHRISTIAN FOGAROLLI: STONE OF MADNESS

Mazzoli Gallery, Berlin

13 September 2018 - November 2018

AKBANK 36TH CONTEMPORARY ARTISTS PRIZE EXHIBITION

Akbank Sanat, Istanbul

28 June - 28 July 2018

MINA CHEON AKA KIM IL SOON: UMMA : MASS GAMES – MOTHERLY LOVE NORTH KOREA

Ethan Cohen Fine Arts, New York

20 October - 10 December, 2017

PAUL ROSERO CONTRERAS: SIERRA

Import Projects, Berlin

26 April – 25 May, 2017

THE 1ST ANTARCTIC BIENNALE: MOBILIS IN MOBILE

Antarctica

Alexis Anastasiou; Yto Barrada; Julius von Bismarck; Julian Charriere; Paul Rosero Contreras; Gustav Duesing; Zhang Enli; Joaquin Fargas; Sho Hasegawa; Yasuaki Igarashi; Katya Kovaleva; Andrey Kuzkin ; Juliana Cerqueira Leite; Alexander Ponomarev; Shama Rahman; Abdullah Al Saadi; Tomas Saraceno; Lou Sheppard; Adrian Balseca; Emmy Skensved+Gregoire Blunt; Marcel Dinahet; Constant Dullaart; Karin Ferrari; Etienne de France; Svetlana Heger; Young Hae-Chang Heavy Industries; Eli Maria Lundgaard; Eva and Franco Mattes; Jessica Sarah Rinland

17 March – 28 March, 2017

DEEP INSIDE: 5TH MOSCOW BIENNALE FOR YOUNG ART

Trekhgornaya Manufaktura

Conveners: National Centre for Contemporary Art & Moscow Museum of Modern Art

Commissioner: Ekaterina Kibovskaya

1st July – 10th August 2016

AURORA PRELUDE - DAVIDE QUAYOLA: PLEASANT PLACES

Meyerson Symphony Center, Dallas

21-22 October, 2016

DESERT NOW

Steve Turner Gallery, Los Angeles

Julius Von Bismarck, Julian Charrière & Felix Kiessling

(Curated with Anja Henckel)

19 March – 23 April, 2016

CYCLE ART AND MUSIC FESTIVAL: NEW RELEASE

Gerdarsafn Art Museum, Iceland

Olafur Eliasson, The Icelandic Love Corporation, Jeremy Shaw, Charles Stankieveh, Curver Thoroddsen, Einar Torfi Einarsson, Ingibjorg Fridriksdottir, Andreas Greiner, Sigurdur Gudjonsson & Thrainn Hjalmarsson, Hulda Ros Gunadottir, Logi Leo Gunnarsson, Christina Kubisch, Katrina Mogensen, Boris Ondriecka, Sigtryggur Berg Sigmarsson, Bergrun Snaebjornsdottir, Berglind Maria Tomasdottir

13 August – 21 October, 2015

TOVES WITH UFFE ISOLOTTO: LOVELACE

Import Projects, Berlin

(Organized with Anna Frost, Elena Gilbert & Anja Henckel)

25 June - 11 July, 2015

THE ANTARCTIC PAVILION: ALEXANDER PONOMAREV- CONCORDIA

Fondaco Marcello, Venice

9 May – 22 November, 2015

ANDREAS GREINER: MULTITUDES

Import Projects, Berlin

(Curated with Anja Henckel)

21 March - 18 April, 2015

RARE EARTH

Thyssen-Bornemisza Contemporary, Vienna

Iain Ball, Erick Beltrán, Julian Charriere, Revital Cohen & Tuur Van Balen, Camille Henrot, Roger Hiorns, Marguerite Humeau, Jean Katambayi Mukendi, Oliver Laric, Ursula Mayer, Otolith Group, Katie Paterson, Charles Stankieveh, Suzanne Treister, Ai Weiwei, Guan Xiao, Arseniy Zhilyaev

(Curated with Boris Ondreička)

19 February – 31 May, 2015

GRÉGOIRE BLUNT & EMMY SKENSVED: eSTAMINA

Import Projects, Berlin

(Curated with Anja Henckel)

15 February - 07 March, 2015

BRAM BRAAM: CITY OF TOMORROW

Import Projects, Berlin

(Curated with Anja Henckel)

07 November - 13 December, 2014

MARGUERITE HUMEAU: HORIZONS

Import Projects, Berlin

(Curated with Anja Henckel)

3 September - 11 October, 2014

ANTARCTOPIA: VENICE BIENNALE OF ARCHITECTURE

Fondaco Marcello, Venice

Yuri Avvakumov, Alexander Brodsky, Marcel Dinahet, Yuriy Grigoryan, Studio Hadid Vienna, Hugh Broughton Architects, Juergen Mayer H., Alexey Kozyr, Totan Kuzembaev, Mariele Neudecker, Alex Schweder, Sergei Skuratov Architects, Veech Media Architecture (VMA), Liza Vintova, Alexander Zelikin

7 June – 23 November, 2014

TREASURE OF LIMA: A BURIED EXHIBITION

Thyssen-Bornemisza Contemporary, Isla del Coco, Costa Rica

Marina Abramovic, Doug Aitken, Darren Almond, Aranda/Lasch, Julius von Bismarck, Angela Bulloch, Los Carpinteros, Julian Charriere, Phil Collins, Constant Dullaart, Olafur Eliasson, Oscar Figueroa, John Gerrard, Kai Grehn, Noemie Goudal, Carl Michael von Hausswolff, Alex Hoda, Pierre Huyghe, Antti Laitinen, Sharon Lockhart, Lucia Madriz, Carsten Nicolai, Olaf Nicolai, Raymond Pettibon, Finnbogi Petursson, Lari Pittman, Jon Rafman, Andrew Ranville, Matthew Ritchie, Ed Ruscha, Hans Schabus, Chicks on Speed, Daniel Steegmann, Ryan Trecartin, Suzanne Treister, Janaina Tschäpe, Chris Watson, Lawrence Weiner, Jana Winderen

May, 2014

SUPPER CLUB (SERIES)

Thyssen-Bornemisza Contemporary, Vienna

AO&, Julieta Aranda, Erick Beltrán, Daniel Björnsson, Ingrid Haug Erstad, John Gerrard, Cécile Ibarra, KOLLEKTIV/RAUSCHEN, Peter Kubelka, Mirko Lazović, Atelier van Lieshout, Tomáš Moravec, Daniel Spoerri, Nick Srnicek, SUPERFLEX, Suzanne Treister, Anton Vidokle, Alex Williams, Zavoloka & Kotra

31 October, 2013 - 15 May, 2014

(Curated with Boris Ondreička)

QUAYOLA: CAPTIVES

Import Projects, Berlin
(Curated with Anja Henckel)
6 March - 12 April, 2014

SKARK QUARTETT: HOW TO DO THINGS WITH MUSIC

Import Projects, Berlin
(Curated with Anja Henckel)
7-8 February, 2014

CHRISTOPHER CHARLES: RITE ON

West Ends IPMB, Berlin
(Curated with Anja Henckel)
30 November - 11 December, 2013

BENY WAGNER: INVISIBLE MEASURE

Import Projects, Berlin
(Curated with Anja Henckel)
4 November - 8 December, 2013

ALEX SCHWEDER: PERFORMANCE ARCHITECTURE

Official Parallel Project of the 5th Moscow Biennale
Solyanka State Gallery, Moscow
18 September - 18 October, 2013

STUDIO/AUDIENCE - IKONO ON AIR FESTIVAL

Dora Budor, Harm van den Dorpel, Constant Dullaart, Emil Holmer, Atelier Van Lieshout, Darri Lorenzen, LuckyPDF, Brenna Murphy, Jaakko Pallasvu, Andrew Norman Wilson, Helga Wretman
6 September - 29 September, 2013

CONSTANT DULLAART: JENNIFER IN PARADISE

Import Projects, Berlin
(Curated with Anja Henckel)
8 September - 23 October, 2013

THE POSSIBILITY OF AN ISLAND

Import Projects, Berlin
Julieta Aranda, Mohamed Azzam Axza, Goldin+Senneby, Daniel Keller, Antti Laitinen, Mariyam Omar, Bik Van der Pol, Alexander Ponomarev, Andrew Ranville, Antoine Renard, Nicholas Roberts
(Curated with Elena Gilbert)
15 May - 20 July, 2013

SIDEKICKS

Aando Fine Art, Berlin
Nicholas Roberts, Hansjörg Schneider
(Curated with Veit Rieber) 2 July - 30 August, 2013

NEW AGE OF AQUARIUS

DUVE, Berlin
Shezad Dawood, James Howard, Juliana Leite, Shana Moulton, Maro Trushina
9 March - 4 May, 2013

KITE & LASLETT: LICHTSPIEL

Import Projects, Berlin
6 February - 10 March, 2013

PLUS/MINUS

Postbahnhof, Berlin
Hadley+Maxwell, Anja Henckel, Kite & Laslett, Alex Schweder
24 November - 8 December, 2012

JOHANNES FÖRSTER: LIQUID ARCHIVE

Import Projects, Berlin
(Curated with Anja Henckel)
8 November - 7 December, 2012

CONTINENTAL LIVING

NEO Bankside, London
Aboudia, Leonce Raphael Agbodjelou, Bandoma, Hassan Hajjaj, Paa Joe, Goncalo Mabunda, Hamidou Maiga, Vincent Michea and Zak Ove
10 October - 10 November, 2012

TECHNICOLOUR YAWN

Karst Projects, Plymouth
Steve Bishop, Ed Fornieles, James Howard, Shana Moulton, Ryan Trecartin
9 October - 4 November, 2012

SAY GOODBYE TO HOLLYWOOD

Import Projects, Berlin
Art 404, Elodie Pong, Nicolas Provost, Harm van den Dorpel, Artie Vierkant
6 September - 19 October, 2012

TECHNICOLOUR YAWN

Import Projects, Berlin
Steve Bishop, Ed Fornieles, James Howard, Shana Moulton, Ryan Trecartin
24 May - 25 June, 2012

STUART BAILES

Edel Assanti, London
Solo exhibition, Stuart Bailes
25 April - 2 June, 2012

4TH MARRAKECH BIENNALE: HIGHER ATLAS

Theatre Royal, Koutoubia Cisterns, Cyberparc Arset Moullay, Bank Al-Maghrib, Dar al-Ma'mun, Marrakech
Aleksandra Domanovic, Alex Schweder & Khadija Carroll, Alexander Ponomarev, Andrew Ranville, Anri Sala, Barkow Liebinger Architects, Centre des Arts Contemporains Marrakech, Christopher Mayo, CocoRosie, Elín Hansdóttir, Ethan Hayes-Chute, Eva Grubinger, Faouzi Laatiris, Felix Kiessling, Finnbogi Pétursson, Florian & Michael Quistrebert, Gideon Lewis-Kraus, Hadley & Maxwell, Hassan Darsi, Joe Clark, Jon Nash, Juliana Cerqueira Leite, Jürgen Mayer H., Karthik Pandian, Katarzyna Przewanska, Katia Kameli, Leung Chi Wo, Luca Pozzi, Matthew Stone & Phoebe Collings-James, Megumi Matsubara, Pascale Marthine Tayou, Roger Hiorns, Sinta Werner, Sophie Erlund, Tue Greenfort, Younes Baba-Ali and Jemaa.
(Curated with Carson Chan)
29 February – 3 June, 2012

FARKHAD KHALILOV: ACQUAINTANCE

The Great Room 1508, London
6 - 20 October, 2011

ONE OF A THOUSAND WAYS TO DEFEAT ENTROPY

Official Collateral Project of the 54th Venice Biennale, Arsenale Novissimo Tesa Nappa 89, Venice
Adrian Ghenie, Hans Op de Beeck, Ryoichi Kurokawa, Alexander Ponomarev
(Curated with Alexander Ponomarev)
3 June – 27 November, 2011

ALEXANDER PONOMAREV: MACROSCOPIA

Barbarian Art, Zurich

25 November, 2010 – 14 January, 2011

ALEXANDER PONOMAREV: SEA STORIES

Calvert 22 Foundation, London

6 October – 21 November, 2010

ROBERT POLIDORI: INTERIORS

The Arts Club Mayfair, London

13-30 April, 2010

ANDREW RANVILLE: ROOTS RADICAL

T1+2 Gallery / The HIVE, Greatorex St, Whitechapel, London

20 March - 20 April, 2010

A POSITIVE VIEW – INTERNATIONAL PHOTOGRAPHY EXHIBITION

Somerset House, London, followed by charity auction at Christie's, London

Patron: Prince William. Feat. 130 photographers including Testino, Newton, Cartier-Bresson & a commissioned portrait of

Prince William

10 March - 5 April, 2010

ALEXANDER PONOMAREV: SUBZERO

1 Melton St, London

Curated with Victoria Ionina-Golembiovskaya and Lisa K Samoto

17 October, 2010

MAKAREVICH & ELAGINA: MUSHROOMS OF THE RUSSIAN AVANT-GARDE

A Foundation - Rochelle School / Club Row, London

Galerie Sandmann, Berlin, (Catalogue)

(Curated with Nana Zhvitiashvili)

5 - 22 November, 2008

OBJECT SALON

Whitespace Gallery, Mason's Yard, London

Curated with Thomas Beale, Kathy Grayson, Emily Speers Mears & Anya Stonelake

14 October - 22 November, 2008

ANTANAS SUTKUS: LITHUANIAN PORTRAITS

Galerie Photographer.ru, Bottling Hall, Winzavod Contemporary Art Centre, Moscow

26 September - 26 October, 2008

ANTANAS SUTKUS: LITHUANIAN PORTRAITS

Whitespace Gallery, Mason's Yard, London

11 September - 10 October, 2008

ANDREY TARKOVSKY: BRIGHT, BRIGHT DAY

Whitespace Gallery, St Peter's Church, Vere St, London

(Curated with Anya Stonelake)

22 November - 20 January, 2008

RUSTAM KHALFIN: SEEING THROUGH THE ARTIST'S HAND

Whitespace Gallery, St Peter's Church, Vere St, London

(Curated with Anya Stonelake)

4 October - 10 November, 2007 (Catalogue)

BEING BEAUTEOUS

Whitespace Gallery, St Peter's Church, Vere St, London

Feat. Elliott Erwitt, David Goldblatt, Tony Ray Jones, Jacqueline Hassink, Martin Parr, Stephen Gill, Jurgen Teller & Archive

Photos from Soviet Russia

20 April - 2 June, 2007 (Catalogue)