

ARTLABORATORYBERLIN

About us:

ART LABORATORY BERLIN, a non-profit organisation, was founded in Autumn 2006 as Art Laboratory Berlin e.V. by an international team of art historians and artists. As a non-commercial art space, ART LABORATORY BERLIN was established as a platform for projects concentrating on the border between visual arts and related artistic and scholarly fields.

The main focus of interest is the exhibition and placement of contemporary visual art that interacts with other creative areas, already realized in such exhibition series as "Art and Music", "Art and Text", "Art and Science" and "Art and Law". Each of these points of interaction is represented by a series of three or four diverse exhibitions. Our goal is to explore the manifold approaches of interaction and interconnection between these genres.

ART LABORATORY BERLIN is also interested in supporting contact between artists and the public as part of our exhibitions. To improve a better understanding of emerging and experimental art, we include public discussions with artists and curators. Additionally our program provides lectures, film screenings, curator's talks, and workshops.

ART LABORATORY BERLIN is currently run by Christian de Lutz and Regine Rapp.
For more information please contact [**presse@artlaboratory-berlin.org**](mailto:presse@artlaboratory-berlin.org)

The current directors of Art Laboratory Berlin are:

Christian de Lutz, visual artist from New York, working in photography, new media, video and installation. His artworks deal with social, political and cultural themes, particularly in Europe, and especially the themes of migration and cultural borderlines. He has collaborated with artists and institutions in Germany, Spain and Southeast Europe as well as exhibiting in Europe, the USA and Japan.

Regine Rapp, art historian, is writing her PhD thesis in the spatial aesthetics of Installation Art of the 1990s at the Humboldt University, Berlin. She works as an Assistant Professor at the Burg Giebichenstein university of Art and Design Halle, where she teaches Art History and curatorial practice. Further fields of specialisation include image and text as well as Russian modern and contemporary art. She has worked in a number of museums worldwide, and currently gives lectures and tours at the Berlin State Museums. She is a member of the International Association on Word and Image Studies (IAWIS).



31. May – 20. July 2014

[macro]biologies II: organisms

**Suzanne Anker
Brandon Ballengée
Maja Smrekar**



[macro]biologies II: organisms

31. May – 20. July 2014

The second exhibition of the series *[macro]biologies & [micro]biologies*, *[macro]biologies II: organisms* will highlight the works of artists dealing with multi-celled organisms. Noteworthy is both the relationship of these organisms to us, as well as their roles as independent actors. The exhibition focuses on the works of three remarkable, internationally recognized artists whose work deals with multicellular organisms: Suzanne Anker (US), Brandon Ballengée (US) and Maja Smrekar (SI).

The American artist and theoretician **Suzanne Anker** has been one of the key figures working at the border between art and biology for several decades. Her work combines inquiry into science and the newest technologies with a keen aesthetic sense. At Art Laboratory Berlin Anker shows several series of works: The installation *Astroculture (Shelf Life)* was first shown in 2009. It consists of three plant chambers with installed LED panels. Surprisingly, although the grown plants appeared to be fuschia-colored, they in fact were green. The work manifests the possibility of growing herbs in any light deprived apartment. *Remote Sensing* is a series of work produced through rapid prototyping technology. The three dimensional working software program converts the image into an object. In the series *Vanitas (in a Petri dish)* Suzanne Anker reflects the concept of Vanitas by employing a Petri dish as the site of laboratory life in which the Petri dish changes from an object of science to an object saturated as art. The installation *Petri's Panoply* she produced especially for this exhibition, transfor-ming the petri dish into an object of the biological sublime in the 21st century.

The American artist **Brandon Ballengée** pursues a sustainable form of artistic research in his metier as a visual artist in the field of bioart and as a biologist in the field of herpetology. Art Laboratory Berlin shows video documentation of his ongoing project *Malamp Reliquaries*, on which Ballengée has worked in various forms since 2001. The project's aim is to investigate the potentially unnaturally high occurrence of morphological deformities among wild amphibian populations. The exhibition also presents three other works of Ballengée developed in the course of his artistic and scientific research. The video projection *Requiem pour Flocon de Neige Blesses (A Requiem for Injured Snowflakes)* shows images of deformed frogs and tadpoles from Ballengée's research and were collected in southern Quebec. *Danse Macabre* is a limited edition print produced by Ballengée to raise funds for saving the Dutch Fire Salamander, which is currently under serious threat of extinction. The print is an example of Ballengée's own development of the process of clearing and staining which beyond its aesthetic merits also shows the development of bone and cartilage in amphibians. The video installation *The Cry of Silent Form*, made up of eight monitors arranged on the floor, offers the viewer a unique microscopic view of life in water.

Maja Smrekar is an emerging young artist from Ljubljana, Slovenia, connecting the intersections of humanities and natural sciences with her main interest in the concept of life. In 2012, working together with researchers from the Department for Freshwater and Land Ecosystems at the National Institute of Biology in Ljubljana/Slovenia, Smrekar built the installation *Crustacea deleatur* (an Aksioma Production). This project explores the problem of invasive species, for instance the interaction of European (indigenous) and non-European (tropical, invasive) crayfish. For the exhibition at Art Laboratory Berlin Smrekar has continued to develop this project and will present the installation *Crustacea deleatur* in a different form as *BioBase: risky ZOOgraphies* focussing on the marble crayfish (*Procambarus fallax forma virginalis*), and its form of asexual reproduction in which growth and development of embryos occur without fertilization, called parthenogenesis. Since the spring of 2013, in this context, there has been an intensive exchange between Smrekar and Prof. Dr. Scholtz from the Institute of Biology (Humboldt-Universität zu Berlin), one of the leading specialists in the marble crayfish worldwide.

8 March – 4 May, 2014

[macro]biologies I: the biosphere

Katya Gardea Browne
The Center for PostNatural History
Mathias Kessler
Alexandra Regan Toland



[macro]biologies I: the biosphere

8 March – 4 May, 2014

Instead of a unified conception of existence, such as »world« or »nature«, today, in the post-anthropocentric era, we find ourselves confronted rather with a multiplicity of structures, a blurring of boundaries, and a re-emergence of the object. This show is part of a series of exhibitions – [macro]biologies and [micro]biologies – dedicated to artistic reflection on current drastic changes to how we connect, relate and interrelate to the worlds around us.

For *[macro]biologies I: the biosphere* we have chosen four important international artists dealing with the structures and systems of our world. The exhibition focuses on the ecosystem and the biosphere with billions of life forms that interrelate with other systems, i.a. weather, geology and climate.

The recent works of Mexico City based artist, photographer and filmmaker **Katya Gardea Browne** have stressed the cultural and environmental tensions between urban and rural, for example in the megacity Mexico D.F. One of her new video works shows the fragility of ecosystems using the example of Xochimilco with new and old film footage, as »an urban archaeology of fossilized islands«.

The Center for PostNatural History is an art and research project (Director: Richard Pell, Learning Science Advisor: Lauren Allen, Designer: Mason Juday) dealing with the history of mankind's manipulation of life forms, from early agriculture to genetic modification. Art Laboratory Berlin presents the work *PostNatural Organisms of the European Union* a form of museum representing biofacts of living, preserved and documented organisms (e.g. tulip cultivation from the 17th century or dog breeding).

New York based artist **Mathias Kessler's** aerial photography and documentation of mountain top removal coal mining in the Appalachian Mountains focuses attention on the human ability to shape the very Earth around us, but also to the disastrous consequences of modern hubris. His special presentation for this show combines its original rural context with Berlin's urban space.

Berlin based artist **Alexandra Regan Toland** works on multiple levels to create social awareness about urban ecological systems. For the exhibition she used cartographic documents, urban dust, and a collection of shoe profiles to examine the pressures of soil sealing (i.e. the widespread pavement of porous surfaces) on human and non-human biological communities in Berlin.



DIY Bio Lounge // 24 - 26 January, 2014

To open our 2014 programme Art Laboratory Berlin presented three days of events on open source biology and micro-organisms in connection with the transmediale festival:



DIY Bio Lounge // 24 - 26 January, 2014

24 January, 2014, 8 PM: Art & Science Dialog with Theresa Schubert and Andy Adamatzky
In a dialogue between artist and scientist, Theresa Schubert and Andrew Adamatzky discuss working with the single cell organism *Physarum polycephalum*. As a living curiosum, this type of slime mould serves as a model for network optimisation. It can be interpreted as an agent who distributively solves geometric problems. Presenting artworks and results of experiments, the talk challenges common understandings of intelligence and creativity, and emphasises a post-human view on the world and its creatures.

Theresa Schubert (DE) is a post-media artist, works as an artistic researcher and is a PhD candidate at the Bauhaus-University Weimar. (<http://www.theresaschubert.org/>)

Andrew Adamatzky (UK) is Professor in Unconventional Computing in the Department of Computer Science, Director of the Unconventional Computing Centre, and a member of Bristol Robotics Lab at the University of the West of England. (<http://uncomp.uwe.ac.uk/adamatzky/>)

25 January, 2014

2-6 PM DIY Bio Lounge; bio-hackathon

7 PM Presentation by Rüdiger Trojok

6 PM - open end: DIY Bio Lounge, drop in & drop out; open bio lab; molecular cocktails; Bioluminescence installation by Sarah Chareza and Jessica Bernds

A full day programme of events introduced and led by biologist Rüdiger Trojok, combining science art, and open source science technology. This event is part of a larger project to create an open bio lab project in Berlin (see <http://www.openbioprojects.net/> for more information.)

26 January, 2014

2-6 PM DIY Bio Lounge, open bio lab

3 PM: BioStrike: Open Antibiotics Discovery a presentation by Denisa Kera (hackteria.org) and National University of Singapore)

25-26 January, 2014

The Food Question, a bioluminescent installation by Sarah Chareza and Jessica Bernds
Accompanying Art Laboratory's programme of events (DIY Bio Lounge), this installation displays the bioluminescent bacteria (*Aliivibrio fischeri*). These bacteria are widespread in all oceans, and prefer to live in symbiosis with marine organisms (e.g. herring or squid). Bioluminescence, chemical reactions within the bacterial cells, make these cells visible in the dark.

In the installation, these harmless bacteria have been cultivated on a nutrient medium. The artists aim to represent the aesthetics of decay, the daily occurrence when a large number of unused food wastes away, and thereby make a statement in relation to the global food shortage.

Jessica Bernds holds a Diploma in Biology and is a „free time artist“. She got introduced to the DIY Biology movement in 2012 and is now part of the evolving and growing Berlin DIY Bio group. Her interests are set between science and art. Focusing on the scientific part she likes using arts to introduce the scientific facts to a larger audience.

Sarah Chareza completed her PhD in Microbiology and Virology at the Germany Cancer Research Center in Heidelberg and is currently working in a contract research organisation.

Denisa Kera is a philosopher and a designer, who uses prototypes to rethink history of science, but also future scenarios related to emerging technologies. In 2013 she became a collector of DIYbio prototypes and Hackteria network archivist. She is also Assistant Professor at the National University of Singapore.

Rüdiger Trojok studied systems and synthetic biology at the University of Potsdam and the University of Freiburg in Germany and Denmark Technical University. Currently he is building up a citizen science biolab in Berlin and actively promoting open source biotechnology in public, politics and the arts.

Viewing and Artist Talk
Nasim Manouchehrabadi: The Power of Form, the Form of Power

25 -27 October, 2013



Viewing and Artist Talk

Nasim Manouchehrabadi: The Power of Form, the Form of Power

25 -27 October, 2013

Summer 2009, Berlin. Actually, we had no doubt that he would be voted out. But then the results were announced and Ahmadinejad was re-elected president. It was a case of large scale election fraud, and while we were here, torn between anger and disbelief, Tehran experienced the largest mass protests since the fall of the Shah's regime. Suddenly there was a spirit of optimism; for the first time, the population reacted openly against the regime of the mullahs and exposed the rulers' illegitimacy before the whole world. However, the system reacted harshly, and mercilessly put down the uprising, causing many deaths and injuries.

This is how the Tehran-born and Berlin-based artist and designer Nasim Manouchehrabadi described the events following the Iranian presidential elections in 2009. These are the major impetus for the development of her work „The Power of Form, the Form of Power“ which will be on view at Art Laboratory Berlin from 25-27 October, 2013.

But the 2009 protests against the Islamic regime and the many conflicts within modern Iranian society are not the only points of departure for the artist. In her work, Nasim Manouchehrabadi has long dealt with the history of Islamic ornamentation, originating in the prohibition of images during the 8th century, and which remains today an essential expression in the Islamic world. The artist has tried to give the perception and impact of geometric ornamentation a new direction.

The form of a carpet is strongly and semantically charged in many ways, bringing together cultural, social and political aspects of modern Iranian life. Manouchehrabadi's carpet is made of different elements, from embroidered fabric to parts made of plexiglas to photographs printed on fabric. The work can be seen on multiple levels: on one hand the aesthetic of form and material, on the other content and ideology.

-Curated by Olga Shmakova

Speculative Biology Workshop: The Design of Biological Systems and Neo-organs with Pinar Yoldas & Artist Talk with Pinar Yoldas

28.09. & 3.10.2013



Speculative Biology Workshop: The Design of Biological Systems and Neo-organs with Pinar Yoldas & Artist Talk with Pinar Yoldas

28.09. & 3.10.2013

Pinar Yoldas is a cross-disciplinary artist and researcher with a background in architecture, interface design, computing and neuroscience. Her work investigates social and cultural systems in regards to biological and ecological systems. She is the 2013/14 resident at the Vilém Flusser Residency Programme for Artistic Research, run by transmediale and the Berlin University of the Arts (UdK).

Pinar has a Master of Fine Arts degree from University of California Los Angeles. Currently she is a PhD candidate in Visual and Media Studies program at Duke University, where she's pursuing a certificate in the Center for Cognitive Neuroscience. She has been awarded fellowships in art and science venues including the MacDowell Colony, UCross Foundation, VCCA and National Evolutionary Synthesis Center.

Her current project An Ecosystem of Excess is an attempt to create a post-human eco-system, a living community of speculative organisms and their environment. The project takes the idea that we are surrounded by „man-made extreme environments“ as its starting point. A man-made extreme environment is a site of excess, where leftovers of our capitalistic desires and consumerist actions are accumulated. Hence junkyards, landfills, wastelands are all examples of „man-made extreme environments“. An Ecosystem of Excess starts in the Pacific Trash Vortex. Discovered in 1985 by Captain Roger Marshall, this site is a floating nexus of plastic waste covering roughly 5000 km² area of the Pacific. Pacific Trash Vortex is a monument of plastic waste at a global scale.

Unlike man, nature expresses efficiency through complexity, where each organism seeks new ways to exploit resources, and to defend against being ‚exploited‘ in turn. And now man, a creature who would become the supreme exploiter, has in the last few centuries radically changed the equation. Pumping hydrocarbons out of the earth to run manifold industries, and produce energy for profit and leisure, we are not only changing the face of the earth, but also the atmosphere, and with it the climate - which in turn has set off an almost endless set of reactions throughout the biological systems of the planet.

As artist Pinar Yoldas writes: „Our capitalistic biomass manufactures mountains of e-waste, beaches of tar, rivers of zinc, oceans of plastic. We are an army of plastic surgeons giving the planet a new face. A face that opens its eyes to new life forms, new beginnings, new extremities. What kind of fish will swim in the plastic ocean? Who will be sunbathing on the beaches of tar? What plants will thrive in a forest of concrete and steel? Which insects will lay eggs on the valleys of asphalt? What birds will fly in the hazy mornings of a smog stained sky?“

In her workshop the artist gave a quick overview into general biological systems such as the circulatory system, the respiratory system, the nervous system, the reproductive system etc., and how these systems (or more specifically organs) might evolve under the influence of global environmental transformations.

Somewhere between bio-mimicry and critical design, the workshop gave participants the time and assets to design their own lungs, grow that extra organ they always wished for or think about that ultimate meat supplier with zero methane impact they have been craving for.

Participants then discussed and designed speculative models for life forms for a post-human era.

in cooperation with transmediale

Art and Science talk with C-LAB and Rüdiger Trojok

24 August 2013

Art Laboratory Berlin held an artist talk with the artist collective C-LAB (UK) and the biohacker Rüdiger Trojok (Berlin) presented by Desiree Förster and Daniela Silvestrin.

C-LAB is a London based artist collective, founded by the two artists and scientists Laura Cinti and Howard Boland, that is dealing critically with contemporary intersections and cross-fertilisation of art, science, and technology. The work of Cinti and Boland focuses on the examination and exploration of the implications, properties and peculiarities of all which is or regards organic and synthetic life. This being their incentive, they want to create a platform that is open for both artistic and scientific reflection and discourse.

After the peek into C-LAB's art practice the Berlin-based biohacker Rüdiger Trojok gave a presentation of the do-it-yourself biohacking scene and the possibilities and limits of bringing biotechnologies into private spaces.

In a following discussion round these different perspectives and areas of knowledge were combined and confronted, which gave the possibility for exchange, discussion and imagination with regard to the ethical and aesthetic examination of art on the intersection with science and research.



CONFERENCE: Synaesthesia. Discussing a Phenomenon in the Arts, Humanities and (Neuro-)Science

5/ 6 July, 2013

As a theoretical addition to the exhibition series SYNAESTHESIA (October 2012 - July 2013), Art Laboratory Berlin held an international interdisciplinary conference to further explore and theoretically question the field of multisensory perception.



Synaesthesia Conference Introduction by Regine Rapp, Christian de Lutz



Prof. Dr. Hinderk M. Emrich. (C) Photography: Tim Deussen



Conference SYNAESTHESIA. Organizers & Speakers. (C) Photography: Tim Deussen



Romi Mikulinsky, From Page to Screen - the Present and Future of Reading



Discussion, Agnieszka Janik speaking

CONFERENCE: Synaesthesia. Discussing a Phenomenon in the Arts, Humanities and (Neuro-)Science

The term „synaesthesia“, from the Greek „aisthesis“ („Sensation“, „sensory impression“) and „syn“ („together“) means the experience of two or more sensory impressions at the same time. Currently there is a strikingly strong interest in the coupling of the senses in science, humanities and in contemporary art. This should come as no surprise: Our daily life in recent years has been subject to ever more multimedia and multisensory experiences. Comparing the latest technologies in the field of communication we come upon the radical technological development during the last 25 years: music video (text, music, colour), computer (as „total“ sensory object) and also newest multiple forms of mobile phones (not only used for calls, but as a photo camera, music player or text machine, etc.).

It was the aim of Art Laboratory Berlin to grasp the specific impulses of our current complex, synchronous and technologised society on the phenomenon of synaesthesia, with its distinctive form of sensory fluctuation. For the conference, we were interested in discussing issues from diverse scholarly fields - humanities, arts as well as natural and social sciences - regarding both historical positions and contemporary inquiries. We reflected topics such as: synaesthesia and the neurological discourse (memory and cognition; sensory perception); synaesthesia - between perception and subjectivity; synaesthesia and language; synaesthetic modalities (grapheme synaesthesia; synaesthesia of smell, taste, touch, sound and vision); synaesthesia in art and cultural history (in visual art, literature and film); synaesthesia and the digital world (synaesthesia in the 21st century).

Conference Concept: Regine Rapp & Christian de Lutz, Art Laboratory Berlin

Realisation of Conference: The Art Laboratory Berlin Team: Regine Rapp, Christian de Lutz, Olga Shmakova, Chiara Cartuccia, Chiara Massari, Anastasia Shavlokhova, Ashley Chang

Cooperation partners: Association of Neuroesthetics; Fotoscout

Supported by: Schering Stiftung

Media partner: art-in-berlin

List of speakers:

Hinderk M. Emrich (Director of the Center for Psychological Medicine, Hannover);

Ditte Lyngkær Pedersen (Artist, Århus);

Sina A. Trautmann-Lengsfeld (Dept. of Neurophysiology and Pathophysiology, University Medical Center Hamburg-Eppendorf, Hamburg);

Polina Dimova (Institute for Russian and Comparative Literature, Oberlin College, Ohio);

Eva-Maria Bolz (Artist, Berlin);

James Rosenow (Cinema and Media Studies, University of Chicago);

Birgit Schneider (Institute for Arts and Media, University Potsdam);

David Strang (Artist, Plymouth);

Eva Kimminich (Institute for Romance Languages, University Potsdam);

Caro Verbeek (Royal Academy of Arts Amsterdam, Rijksmuseum Amsterdam);

Gertrud Koch (Institute for Film Studies, Free University Berlin);

Sabine Flach (Dept. of Fine Arts and Dept. of Art History, School of Visual Arts, New York City);

Madi Boyd (Artist, London);

Agnieszka Janik (Dept. of Psychology, Goldsmiths, University of London);

Katharina Gsöllpointner/ Romana Schuler (Media Arts/ Art History, University of Applied Arts, Vienna);

Romi Mikulinsky (Macquarie University, Sidney/ Bezalel Academy for Arts and Design, Jerusalem)



01.06. - 21.07.2013

Synaesthesia / 4: Translating, Correcting, Archiving

Eva-Maria Bolz

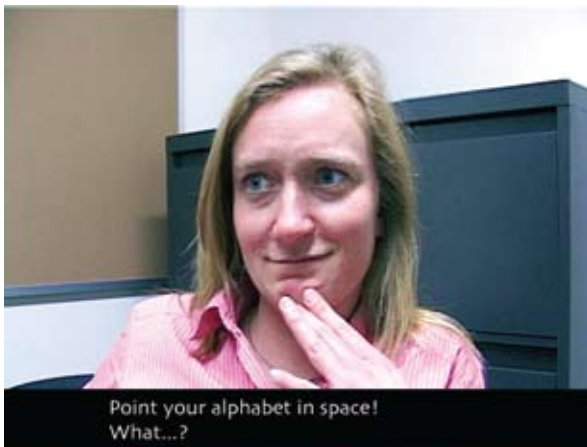
Ditte Lyngkær Pedersen

Andy Holtin

Translating, Correcting, Archiving presents works by Ditte Lyngkær Pedersen (DK), Eva-Maria Bolz (D) and Andy Holtin (USA). The exhibition devotes itself to selected artistic strategies for decoding the phenomenon of synaesthesia. It is significant that all three artists experience different forms of synaesthetic perception.



Eva- Maria Bolz, *Der Innere Monitor*, 2013



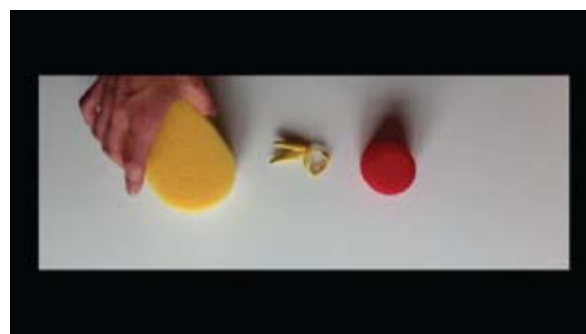
Ditte Lyngkær Pedersen, *Why Is Green a Red Word?*



Ditte Lyngkær Pedersen, *Why Is Green a Red Word?*, 2013



Andy Holtin, *Corrections*, 2009



Andy Holtin, *Connections*, 2013

Synaesthesia / 4: Translating, Correcting, Archiving

Eva-Maria Bolz

Ditte Lyngkær Pedersen

Andy Holtin

Since 2003, **Ditte Lyngkær Pedersen**, herself a synaesthete, has created an extensive video archive of interviews about the multi-sensory perception of synaesthesia that document the experiences of individuals and at the same time make the unbridgeable gap between this topic and the audience clear.

Her project *Why Is Green a Red Word?* is comprised of interviews with synaesthetes and scientists, but also includes conceptual video works such as *What the Hell does Purgatory Look Like?* and drawings depicting the spatial imagination of number forms by different synaesthetes. Ditte Lyngkær Pedersen's artist book *Why is Green a Red Word?* was published contemporaneous with the exhibition opening.

The work of the Berlin artist and grapheme and lexical synaesthete **Eva-Maria Bolz** is dedicated to an exploration of the relationship between colour, text and perception. In her individual form of synaesthesia she feels an unchanging association of colours to numbers, letters, as well as whole words. Perception becomes a filter through which letters, words – text in itself – are translated into colours and transformed from a set of well-known characters into a message that can be detected by means of a particular synaesthetic sensibility.

The project *Der Innere Monitor*, which Eva-Maria Bolz presents at Art Laboratory Berlin, follows her subjective perception that colours and letters form a specific code through which a text can be translated into blocks of colour. Each letter corresponds to a specific colour. When the artist deliberately uses texts that contain intense colour descriptions such as Oscar Wilde's *The Rose and the Nightingale*, she asks us not only to explore the perceived differences, but also to experience the text through the eyes of a synaesthete. In the exhibition Bolz will present five selected texts in the form of large colour plates. In addition to the colour plates, documentation is created in the form of an artist book.

Andy Holtin has grapheme synaesthesia, connected with a particular colour-number association. He sees numbers in specific colours, moreover, this is influenced by a partial red-green colour blindness, affecting certain nuances. In his video *Corrections* (2009) you can see how a hand colours in the numbers of different signs and nameplates in photographs. *Corrections* demonstrates the gap between the object and subjective sense perception as well as the personal impressions of the artist himself. By speeding up the video, the act of colouring in appears grotesque as the act of artist's hand achieves a form of slapstick. In his video *Connections* (2013) the artist examines the complications he experiences when objects share a colour with a particular number due to Holtin's individual synaesthetic experience, creating an extended perceptual relationship.

During this final exhibition the synaesthesia series, Art Laboratory Berlin hosted an international interdisciplinary conference „Synaesthesia. Discussing a Phenomenon in the Arts, Humanities and (Neuro-)science“ (5 & 6 July, 2013, Glaskasten Theatre, Prinzenallee 33, next to Art Laboratory Berlin).



23.03. - 12.05.2013

Synaesthesia / 3: History of the Senses
Carl Rowe & Simon Davenport
Sergio Maltagliati & Pietro Grossi

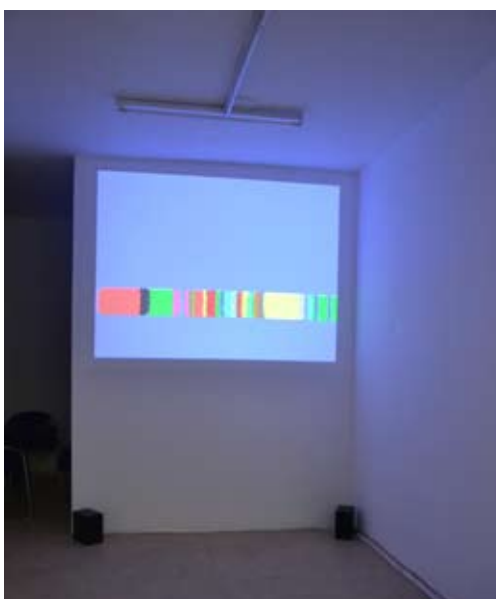
History of the Senses deals with the phenomenon of synaesthesia from the point of view of art and media history. The two artistic positions refer back to different movements from the 20th Century giving Art Laboratory Berlin's four-part exhibition series on synaesthesia a historical component, whilst nevertheless dealing with contemporary issues.



Sergio Maltagliati & Pietro Grossi, *Circus 8*, 1986/2008



Simon Davenport & Carl Rowe, *A Banquet for Ultrabankruptcy*, 2013



Sergio Maltagliati & Pietro Grossi, *Circus 8*, 1986/2008



Synaesthesia / 3: History of the Senses

Carl Rowe & Simon Davenport

Sergio Maltagliati & Pietro Grossi

History of the Senses deals with the phenomenon of synaesthesia from the point of view of art and media history. The two artistic positions refer back to different movements from the 20th Century giving Art Laboratory Berlin's four-part exhibition series on synaesthesia a historical component, whilst nevertheless dealing with contemporary issues.

The British artist **Simon Davenport** and **Carl Rowe** currently work on a number of artistic projects that combine the performative with artistic research on a cultural history of the senses. Simon Davenport sees synaesthesia as a means to unsettle and disorient. In earlier performative works, for example, he combined heavy drum beats with the spraying of steam and the recitation of poetry. Carl Rowe's art projects, on the other hand, combine socio-political commentary and humour with culinary methodology. An important art historical reference point for him is Filippo Marinetti's Manifesto *La Cucina Futurista* (1930). The manifesto promoted the renewal of the Italian food system with the aim of the strengthening, revitalization and spiritualisation of modern society. It simultaneously included colours, shapes, textures, smells, sounds and noises.

A Banquet for Ultra Bankruptcy, developed for Art Laboratory Berlin, is based on the Marinetti's manifesto, which forms the starting point for a series of performances followed by an exhibition. The overarching theme of synaesthesia provides a basis for the study of aesthetics, politics and participation, as well as for the reactions of the participants. "A Banquet for Ultra Bankruptcy" is made up of five performances for six guests. During a six-course menu selected foods are combined with images, sounds and scents. Each course is designed as an aesthetic experience, allowing the audience to participate in simultaneous sensations.

The Italian composer **Pietro Grossi** (1917 - 2002) was one of the first programmers to contribute pioneering work in computer generated music. In 1964 he was among the first to introduce the experiments of John Cage to Italy. A year later he became the professor of electronic music at Konservatorium Luigi Cherubini in Florence. He also used his composing programs to develop early computer graphics. With the use of "QBasic" he developed the program "HomeArt". **Sergio Maltagliati** studied under Pietro Grossi in the 1980s and developed new methods of musical compositions, in which the score underwent a significant visualisation. Maltagliati has reworked the Grossi's original programs by adapting the programming code to create a generative program that simultaneously produces sound and abstract colours and shapes.

The work *Circus 8* (1986/2008) consists of eight pieces and is based on Grossi's HomeArt programs, which automatically generated sound. Maltagliati has expanded Grossi's principle with software programs and added visual graphic variations. The visual data generated by the computer approximates the graphic score for a sound composition (cf. John Cage). Whilst the work *Circus 8* adds a media historical dimension to Art Laboratory Berlin's Synaesthesia series, it also brings an important new component into the discussion: the computer as artificial brain with its own form of digital synaesthesia.

Regine Rapp & Christian de Lutz (curators)



26.01. - 10.03.2013

SYNAESTHESIA / 2: SPACE AND PERCEPTION

Madi Boyd

Carrie C Firman

Inquiries into the nature of Space and Perception are the basis of Art Laboratory Berlin's second exhibition in the Synaesthesia series. Synaesthesia, the experience of two or more sensory impressions at the same time, is both an artistic paradigm and neurological phenomenon.



Carrie C. Firman, *Synexperience*



Carrie C. Firman, *My Synaesthetic Library*



Madi Boyd, *The Point of Perception*



Synaesthesia / 2: Space and Perception**Madi Boyd****Carrie C Firman**

Two installations by **Madi Boyd** and **Carrie C Firman** explore the connection between perception and experience of mind and body from a synaesthetic point of view.

Madi Boyd is a synaesthete from Great Britain, whose artistic work focuses on perception and the brain. In collaboration with neuro-scientists, Dr. Mark Lythgoe and Dr. Beau Lotto, from University College London her work incorporates and combines installation, film and sculpture. Her recent project *The Point of Perception* explores how much information the human brain needs in order to know what it is looking at. It is an art experience and scientific arena about vision. The installation uses moving image and built environments to confuse depth perception and is designed to act specifically on the human eye and brain to create a space of uncertainty. A newly developed version of the project will be presented at Art Laboratory Berlin with the addition of sound and colour. The idea is to assign musical notes and colours to specific points in the gridded space, in order to explore perception of geometric space and sound.

Madi Boyd about her artistic work: "My work combines constructed environments and projected films to create immersive installations investigating the interaction between moving image, space, and the brain. I see the screen as sculpture and light as paint on the canvas of dark space."

Carrie C Firman is an emerging electronic artist from the US. She is a synaesthete and her work is inspired by studying and experiencing the crossing of senses. She sees synaesthesia not only as a sensory phenomenon, but also a fantastic world interface, responsible for completely unique perceptual experiences. Her current work encourages its participants to reconsider their perception as an entirely unique phenomenon, helping them to come to the realization that even most basic level of perception differs widely between otherwise similar individuals. Firman's installation *Synexperience* as well as her interactive digital work *My Synesthetic Library* invite viewers to share in her own unique perceptual experience of the world.

Carrie C Firman commented her artistic practice as follows: "The installation on display demonstrates the interactivity of my viewers I often require stepping into it, sounds and images will play, extracted from my own internal Synaesthetic library."

Regine Rapp & Christian de Lutz (curators)



26.10.2012 - 16.12.2012

Synaesthesia/I: *The Orange Smell of November*
Barbara Ryan
Annette Stahmer

The Orange Smell of November, the first exhibition of the series *Synästhesia*, presents new works by Barbara Ryan and Annette Stahmer on the theme of synaesthetic perception.



Barbara Ryan, *That can't be September – it smells like the August of 1985!*



Annette Stahmer, *A ist Blau*

Synaesthesia/I: *The Orange Smell of November*

Barbara Ryan

Annette Stahmer

The first exhibition of the Synaesthesia series at Art Laboratory Berlin *The Orange Smell of November* with new works by Barbara Ryan and Annette Stahmer. orks by **Barbara Ryan** and **Annette Stahmer**.

The term "synaesthesia", from the Greek "aisthesis" ("sensation", "sensory impression") and "syn" ("together") meaning the experience of two or more sensory impressions at the same time, is both an artistic paradigm and neurological phenomena. It has been prominent in the melding of the arts from the Renaissance masque through Romanticism and Symbolism, and played a major role in the 20th century avant-garde. This phenomenon of synaesthetic perception can be mirrored in the multimodality of our technological age. This interdisciplinarity of the senses led Art Laboratory Berlin to search for artists who either use synaesthesia as a basis for their work, or who incorporate their own synaesthesia in their art.

The artist **Barbara Ryan**'s perceptions of the world are underpinned by her polymodal synaesthesia which in turn forms the foundation of her artistic work. She experiences her synaesthesia »as something that is in her parallel conscious – as opposed to something that is in the subconscious, creating a duality of vision«. Her installation *That can't be September – it smells like the August of 1985!* combines in a unique way the artist's intimate personal relationship between scent, colour, time and space, played out within the city of Berlin, where she lived in the 1990s.

The installation is a coded re-creation of her sense of space and time as imbued with colour and odour. Using text, photography and DIY fragrances she remaps the city according to the systematic guidelines of her own synaesthesia. The viewer is then invited to explore and decode the artist's unique phenomenological structures.

The work of the Berlin typographer and artist **Annette Stahmer** revolves around language, the relationship between voice and writing, the act of writing, palimpsests and synaesthesia. The two videos in the exhibition - *A ist blau* and *Synästhetische Bilder I - IV* - show the artist's mother, a synaesthete who connects vowels with certain colours.

Filmed from above, *A ist blau* [A Is Blue] shows the artist's mother Eilith le Fort in a sort of laboratory setting, meticulously trying to fix these inner colours on paper while simultaneously describing the connection between the colours and the phonemes. The result is an enchanting translation of subjective perception into acoustic and visual material.

The focus in both videos is on language that, following the internal logic of Eilith's perceptions, serves not only as a description of this phenomena, but becomes in itself a sort of substance, assuming colour and consistency. Therefore it evokes within the listener poetic, almost surreal images.

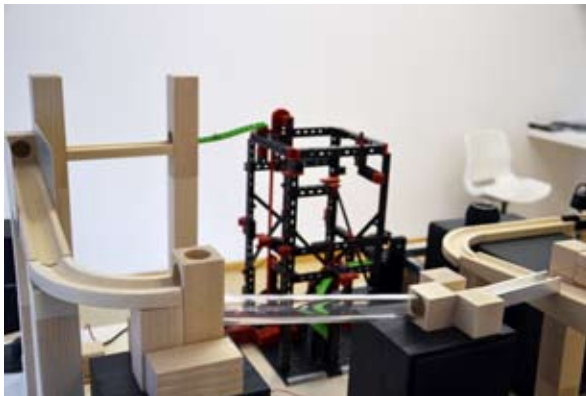
Curated by Regine Rapp and Christian de Lutz



1.09.2012 - 14.10.2012

Time and Technology: ***The Embodiment of Time***
Yasuhiro Sakamoto with Iñigo Giner Miranda
Dave Hebb

As part of the series Time & Technology the exhibition *Embodiment of Time* shows new work from Yasuhiro Sakamoto with Iñigo Giner Miranda and from Dave Hebb. Both positions comment on the impact of technologies on our perception of time in the 21st century.



AYasuhiro Sakamoto with **Iñigo Giner Miranda**



Visible Canon. String Quartet without Strings for Four Loudspeakers and an Art Machine,



Dave Hebb, *Monitor*

Time and Technology: **Embodiment of Time**

Yasuhiro Sakamoto with **Iñigo Giner Miranda**
Dave Hebb

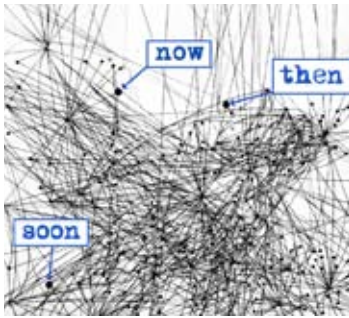
The Japanese artist and scholar **Yasuhiro Sakamoto** and the Spanish composer **Iñigo Giner Miranda** have developed the installation *Visible Canon. String Quartet without Strings for Four Loudspeakers and an Art Machine*, shown in the front room, especially for this exhibition. The work transforms the complex time structures of contemporary and classical music into an acoustic-visual model. This sound sculpture interprets the term music in the broadest sense as an organisation of time, which not only creates purely tonal material, but also patterns of movement (rolling marbles, turning wheels) and optical patterns (video), presenting a significant contribution to our understanding of the ever more complex relation we have to time in the 21st century.

Based on the *Pythagoras Machine* which was realised by Sakamoto and colleagues in Japan from 2004-2006, this new sound sculpture has been developed on the basis of three pieces of classical and modern music. The artwork also contains a computer program, developed by Sakamoto himself, that is designed specifically for this installation and directs a complex marble run. Thus, the artwork can be understood as a sculptural algorithm.

The American artist **Dave Hebb** deals with artifacts of industrial civilization in the form of photography, video and installation. He observes and documents the contrast between the natural organic process of growth and decay and the clear geometric shapes of our technological infrastructure. His artistic projects often take place for long periods of time and over different seasons.

His video installation *Monitor*, shown in the back room, is a video and photographic documentation of an environmental intervention extending over a one-year period. Hebb placed a computer monitor outdoors and over the entire year documented changes to the environment several times a week. His piece is played on old computers and monitors and is inherently unstable, a common problem of technology as it becomes obsolete. Viewers are challenged to reflect on their individual relationships with nature and technology as well as how technology is affecting our experience of time.

Curated by Regine Rapp & Christian de Lutz



24.03.2012 - 29.04.2012

Time and Technology: ***Fantastic Time Machines***
Shlomit Lehavi
Sam Belinfante & Simon Lewandowski

The exhibition *Fantastic Time Machines* presents new works by Shlomit Lehavi and Sam Belinfante & Simon Lewandowski. The two contributions deal with the phenomenon of time through synchronicity, simultaneity and succession. These artists have developed special forms of imaginary time machine.



Sam Belinfante & Simon Lewandowski



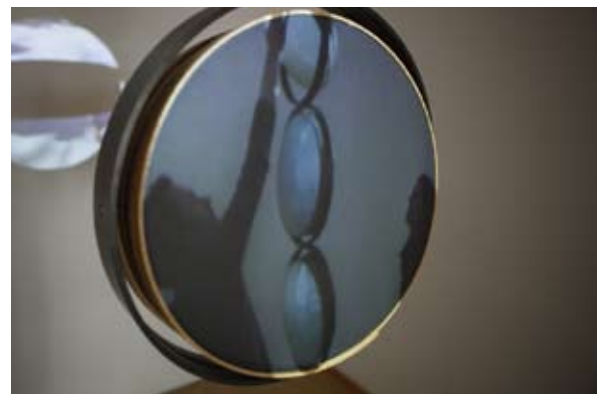
The Reversing Machine (A Theatre of Kairos and Chronos),



Shlomit Lehavi, *Time Sifter*



The Reversing Machine (A Theatre of Kairos and Chronos),



Time and Technology: ***Fantastic Time Machines***

Shlomit Lehavi
Sam Belinfante & Simon Lewandowski

As part of the current exhibition series *Time & Technology* Art Laboratory Berlin welcomes you to the exhibition ***Fantastic Time Machines*** with new works by **Shlomit Lehavi** and **Sam Belinfante & Simon Lewandowski**. The two contributions deal with the phenomenon of time through synchronicity, simultaneity and succession. These artists have developed special forms of imaginary time machine.

In the front room the viewer finds *The Reversing Machine (A Theatre of Kairos and Chronos)*, produced by the British artists **Sam Belinfante** and **Simon Lewandowski** especially for this exhibition. The installation alludes to the notion of Kairos as opportune time, as opposed to Chronos, the course of time. The artwork is a constructed mechanism, whose central piece, called by the artists a Time-Setter or *Chronocrator*, is an attempt to examine temporal perception by means of running different machines forwards and backwards. Both its analogue structure and its emphasis on bi-directionality (dual-direction) call modern conceptions of linear progress into question.

This palindrome is an artistic reflection on our contemporary life with its many simultaneously controlled processes and repetitive actions. "The central device (literally and figuratively comprising the functioning core) is a kinetic sculpture in the form of a self-reversing gearbox mechanism which will trigger and power various (forward and reverse) looping devices." The drive shaft powers a series of machines (a turntable, a slide projector, moving lamp, etc.) – and then switches in reverse, forming a mechanical palindrome which in turn creates a poetics of dichotomy: on and off, forward and reverse, loud and quiet, dark and light.

"This behaviour is entirely determined by the mechanism, (not by any kind of digital controller) being consequently completely transparent – revealing both the *what* and the *how* of its action." (Belinfante & Lewandowski)

In the back room Art Laboratory Berlin presents the work *Time Sifter* by the Israeli born and New York based artist **Shlomit Lehavi** who works primarily with new media and multi-channel video. Her video installation *Time Sifter* explores collective memory, collective forgetting and time based media as a contemporary time machine.

"*Time Sifter* is a viewer-controlled environment immersed in visuals and sounds" says Lehavi, "that plays on the theme of the time-machine in the digital age, and suggests a journey in time through motion, space and sound." The projection surface, which resembles a totem pole, is a shaped steel construction with circular wooden sieves, hand-crafted in Istanbul and retrofitted with projection material. It represents both the mechanism and the metaphor of sifting time.

The video footage, taken by the artist, depicts movement through space at different locations over the last ten years. This repetition of similar actions – travel, work, the role of the flaneur – in different places creates a series of links over time and space.

The visitor in turn plays a crucial role in the functioning of this time machine: "Each sieve flips around the x-axis (initiated by the viewer). With each flip the video's content changes so the viewer has control over re-creating the environment, the video sequences and the narrative. *Time Sifter* aims to evoke a discussion on time and space in the digital age." (Shlomit Lehavi)

Curated by Regine Rapp and Christian de Lutz

Time and Technology:

In connection with the exhibition ***Fantastic Time Machines***

Performance and workshop by Sam Belinfante & Simon Lewandowski

Thursday, 10 May, 2012 8PM (Performance)

Palindromes: Musical Transpositions for the Reversing Machine

Works by Cage and others adapted for the output of the Reversing Machine plus new sound works by Sam Belinfante & Simon Lewandowski. In conjunction with the exhibition *Fantastic Time Machines* and our current series *Time & Technology* Belinfante & Lewandowski will perform a series of sound works and actions using the Reversing Machine mechanism and attached devices

Saturday 12 May, 2012 4PM

Experiments with the Reversing Machine: a workshop with the artists Sam Belinfante & Simon Lewandowski

"Subjective Time: Dreams, Drones, Flickers and Alpha Rhythms"

Talks, presentations and experiments with the Reversing Machine. The artists offer the public a more intimate experience with their installation, including a series of additional actions and interactions, explanation as an queries into the nature of time and perception.





27.01.2012 - 11.03.2012

Time and Technology:

plan b (Sophia New & Daniel Belasco Rogers)
Navigating the Everyday

Navigating the Everyday presented works by plan b, the British artist duo Daniel Belasco Rogers and Sophia New, and is their first solo exhibition in Germany. Since 2003 and 2007 respectively, Daniel and Sophia have been recording every journey they make every day using GPS devices. Additionally all areas of their digital communication (e.g. mobile phone text messages) are evaluated and processed artistically. Their work represents an artistic research by means of a digital archiving of their movements.



Time and Technology:

plan b (Sophia New & Daniel Belasco Rogers)
Navigating the Everyday

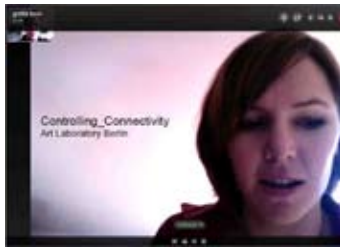
Navigating the Everyday presented works by plan b, the British artist duo Daniel Belasco Rogers and Sophia New, and is their first solo exhibition in Germany. Since 2003 and 2007 respectively, Daniel and Sophia have been recording every journey they make every day using GPS devices. Additionally all areas of their digital communication (e.g. mobile phone text messages) are evaluated and processed artistically. Their work represents an artistic research by means of a digital archiving of their movements.

Over the years this practice has become part of everyday life, a form of private and personal ‚sousveillance‘, in which the artists generate their own data, thereby reflecting the approach of those private and public agencies who collect all available data.

Since January 2011, the artists have also recorded their moods in writing three times a day. This mood diary enables them to compare their emotional life with the GPS traces of their movements and collected text messages. Presentation of the act of remembrance, in human and machine form, provides material for the two-channel video installation *Narrating Our Lines*, shown here in full for the first time. The video installation shows the artists viewing an animation of the GPS traces of their movements from 2007. With a temporal distance of three years, they then recall past events of their lives through these traces. On one screen, the viewer can see the artists, while on the other we see what the artists see - the GPS traces of their movement. A striking tension is achieved, while they (re)construct the common narrative of their lives.

In addition to this installation, other objects were presented, which have resulted from their practice of collecting: an archive of their mobile text messages, lists of personal vocabulary based on the frequency of use, as well as journals of their fluctuating moods arranged by season, time of day and location of each of the artists.

Curated by Regine Rapp and Christian de Lutz.

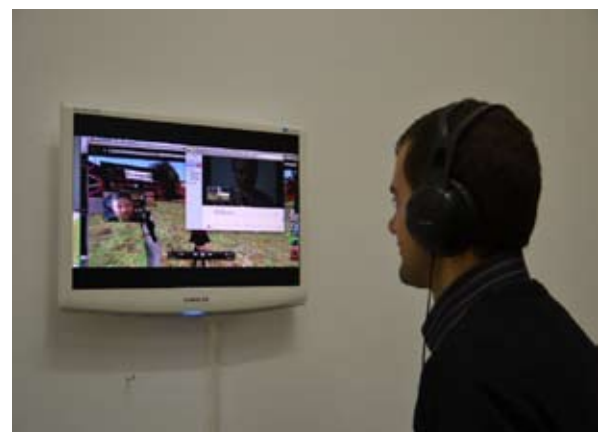
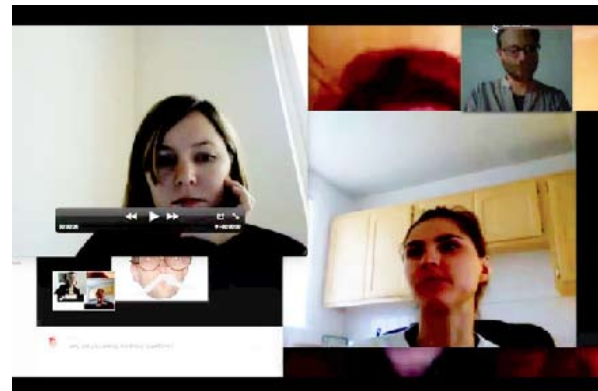


26.11.2011 - 15.01.2012

Time and Technology:

Gretta Louw: Controlling_Connectivity

The exhibition project Controlling_Connectivity by the Australian artist Gretta Louw reflects use of the latest forms of digital communication. A 10-day online performance (2- 12 November 2011) has laid the basis for an exhibition which includes screen capture footage, photographs and an installation.



Gretta Louw
Controlling_Connectivity

The exhibition project *Controlling_Connectivity* by the Australian artist Gretta Louw reflects use of the latest forms of digital communication. Her 10-day online performance (2- 12 November 2011) has laid the basis for an exhibition which includes screen capture footage, photographs and an installation.

In many ways participation in the elaborate communication networks that now underlie social interaction is no longer a matter of choice, since failure to participate is, in many demographics, akin to social withdrawal. Our decision to connect with and perform within online networks also plays an increasingly large role in determining professional success. The question, however, is what are the other effects of our growing reliance on online communication and community on our lives, culture, and society?

With the opportunity for connectivity and limitless access to information, comes the obligation to be increasingly available to receive and transmit; to be perpetually connected. The consequent erosion of true leisure time, the blurring of the traditional professional/ personal, public/ private dichotomies, and an information overload are creating hitherto unknown levels of psychological pressure.

Controlling_Connectivity uses the pervasiveness of internet-based social networking, and the obligation as well as the opportunity for constant connection with these platforms as a paradigm for a severe and systematic disruption of normal, socially accepted patterns of life and interpersonal interaction during a self-documented performance. Taking to its natural extreme the notion that new technologies are increasingly dictating our social interaction, professional life, and have a far reaching effect on many other aspects of daily life, Gretta Louw completed a durational performance, literally performing and testing herself, as she lived in the gallery space in complete isolation except for contact through various social networking sites on the internet.

For 10 days the artist was available 24 hr/day for discussions, emails, comments, or interviews - of both private and professional nature - for any internet user wishing to take part in the project. All necessary supplies were stored within the gallery and the windows were blacked out to ensure that the environment was not normalised by natural light or the social rhythms outside, but defined purely by the internet connection to external participants. A number of planned online events (the artist's 30th birthday; live talks and performances with partners in New York, Japan, Denmark and Berlin; interviews with press, etc.) were scheduled at intervals throughout the performance, with these social and professional pressures becoming progressively more difficult to fulfill as sleep deprivation and isolation took effect.

In her work Louw seeks to explore to what extent an extreme use of the Internet and our belief in the online connectivity psychological can have psychological consequences. Her inquiry questions self-censorship and socially acceptable forms of behavior in the face of the constant pressure put in place by society's inexorable increasing need for connectivity.

Curated by Regine Rapp & Christian de Lutz



9.09.11 - 16.10.11
VISIONS NYC - afterthoughts
Bärbel Möllmann

September 11, 2011, marks the 10th anniversary of the attacks on The World Trade Center. In *VISIONS NYC - afterthoughts* the Berlin-based artist and photographer Bärbel Möllmann has gathered a series of amazing portraits and interviews with New Yorkers from Summer 2001, recording their individual plans, goals and dreams, and from Summer 2002 recording their reactions to the events of the previous year.



VISIONS NYC - afterthoughts

Bärbel Möllmann

In connection with the tenth anniversary of the attacks on the World Trade Center on September 11, 2011, Art Laboratory Berlin invites you to the opening of the exhibition project *VISIONS NYC - afterthoughts* on 9 September, 2011 at 8PM.

In *VISIONS NYC - afterthoughts* the Berliner artist and photographer Bärbel Möllmann brings together her portraits of and interviews with various New Yorkers from Summer 2001 as well as additional portraits and interviews taken a year later.

In July and August 2001 Möllmann realized her project *VISIONS NYC* in the boroughs of New York. The original project dealt with the myth of New York as the city of dreams. Möllmann spoke to various New Yorkers about why they came to the metropolis and about the dreams they hoped to realize there: former editor of fashion magazine »Glamour« Estelle Ellis explained why New York is the city where it is possible to realize ones dreams; Matthew Gordon from Baltimore spoke of his career in New York as a filmmaker; and performance artist Michelle Carlo reflected on her dream to realize her own TV show.

At this point, Möllmann could not, of course, foresee the attack on the Twin Towers. Therefore, the terrible events of 9/11 can not be perceived directly in this project, whose theme is more about the visions and destinies of individuals. In *VISIONS NYC - afterthoughts* the events of 9/11 are marked as a historic turning point in interviews and photos produced both before and after September 11. The destruction of the World Trade Center spurred on the artist to return a year later and continue her project, to interview some of her subjects a second time, and to make new portraits and interviews.

For her visual implementation Möllmann chose a special form of photography - the camera obscura (pinhole camera). An extremely long exposure time creates a soft focus that places the portrayed and their environment at a certain poetic distance. The voices of the interviewees, heard over headphones, bring the viewer closer to those portrayed. Only voice and image together, in the words of Bärbel Möllmann, can create such a personal portrait.

The resulting works show quite personally and authentically how much the city of New York and its residents changed between 2001 and 2002; the previously expressed visions and dreams appear in a new, far more complex light.

In the exhibition selected positions from the project can be seen and listened to. A photo book, specifically designed by the artist as artist book, will appear in the Fall of 2011 parallel to the exhibition and provide an overview of more than forty portraits and interviews.

Bärbel Möllmann (born on 4 July, 1970 in Bocholt, Germany) is an artist and photographer. She has lived in Berlin since 2002.

Bärbel Möllmann: *VISIONS NYC*.

Portraits and Interviews from New York. Berlin 2011

272 pages, 136 color photographs

30 x 25 cm (closed), 30 x 50 cm (open)

Hardcover, 4-color images

Essay: Regine Rapp (German and English)

48 interviews (each 4 – 15 min.), 4 CDs



29.04.11 -26.06.11

Artists in Dialog: Al Fadhil & Aissa Deebi
My Dreams Have Destroyed My Life.
Some Thoughts on Pain

The exhibition, the third in our ongoing series Artists in Dialog, is a discursive dialog between the Iraqi Swiss artist Al Fadhil and the Palestinian-American artist Aissa Deebi, and explores the complex ties between the personal and the political in the theme of loss.



Artists in Dialog: Al Fadhil & Aissa Deebi
My Dreams Have Destroyed My Life.



My Dreams Have Destroyed My Life. Some thoughts on Pain, the third in our ongoing series Artists in Dialog, is a discursive dialog between the Iraqi-Swiss artist Al Fadhil and the Palestinian-American artist Aissa Deebi, and explores the complex ties between the personal and the political in the theme of loss.

My Dreams Have Destroyed My Life. Some Thoughts on Pain was first conceived by the artists during a common artist residency in Taiwan. Both artists had lost brothers in respective conflicts in their countries of origin. Al Fadhil has lost two brothers to the wars in Iraq. One brother died in the Iran- Iraq war. Fadhil's father, as the parent of a 'martyr,' was granted an audience with the dictator Saddam Hussein, which was documented with a photograph.

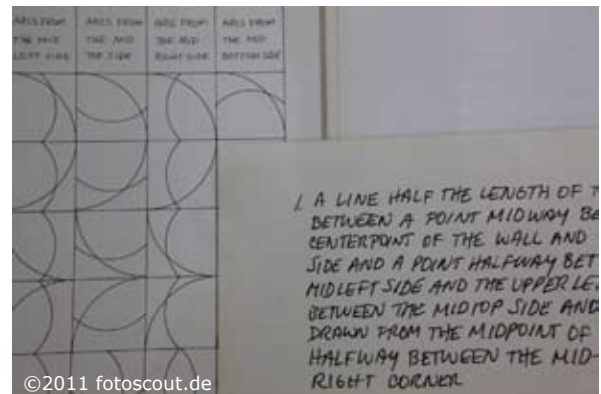
Fadhil's younger brother Ahmed was killed during the civil war that followed the American invasion of Iraq. After his death, Fadhil was contacted by Jason Sagebiel, an American soldier who had known Ahmed. Sagebiel is also a musician, who learned to play the traditional Arabic Oud during his stay in the city of Kut, Iraq, and composed a musical homage. Fadhil will include a series of documentations, the photographs of his father with Saddam Hussein, Sagebiel's song, and photographs of the family home by his younger brother Ahmed in the exhibition.

Aissa Deebi's younger brother Nasim died in Israeli police custody in 1999. The medical report labeled the death a suicide, something the artist and his family dispute. Deebi's works in the exhibition will trace his and his brother's connection to the land they grew up in. A series of holographic photographs will depict the route from Deebi's childhood home near Haifa to the coast, a route Deebi and his brother often took together when they were younger. The superimposition of geography, memory and historical space come together in Deebi's installation to form a palimpsest of the personal and the political.

The exhibition, a dialog of remembrance, focuses on both the artists' personal experience of loss and the cultural aspects of mourning and grief: Fadhil comes from a Shiite Iraqi family, whilst Deebi is Greek Orthodox. Yet all three deaths have taken place within the political and historical context of conflict.

Al Fadhil is an artist working in multimedia and performance, and is the initiator of the project 'Iraq Pavilion'. He is based in Lugano and Berlin. Aissa Deebi is a new media artist and currently an Assistant professor at the American University in Cairo.

The exhibition *SOL LEWITT. Artist's Books* presents the complete oeuvre of 75 artists' books produced by the American conceptual artist Sol LeWitt, dating from 1967 to 2002. This exhibition pays tribute to the unique bibliophile production of the artist, who died in 2007.



SOL LEWITT. Artist's Books

The exhibition SOL LEWITT. Artist's Books at Art Laboratory Berlin presents the complete oeuvre of 75 artist's books produced by the American conceptual artist Sol LeWitt, dating from 1967 to 2002. It has been put together by Giorgio Maffei and Emanuele de Donno (viaindustriale, Foligno, Italy) from different institutions and collections from all over Italy, the adopted country of the artist who died in 2007. This exhibition seeks to examine the unique bibliophile production of the artist.

It is Art Laboratory Berlin's goal to connect theory and practice in this exhibition project. On the one hand the works on exhibition are available for practical study: the artist's books can be studied individually with the help of a gallery assistant. Furthermore, in the rear exhibition space there are a number of primary journals and secondary texts, by and about Sol LeWitt.

On the other hand, Art Laboratory Berlin also wants invite debate as well as a practical study: an interdisciplinary Sol LeWitt_Symposium will take place on 19/20 February, 2011 featuring different points of view from scholars of various disciplines on the artistic practice of Sol LeWitt.

SOL LEWITT Artist's Books, a collaboration between Art Laboratory Berlin and Viaindustriale, in Foligno, Italy, has previously been shown in Paris, Sheffield, Istanbul and Ljubljana, and after Berlin the exhibition will travel on to Athens and New York.

In addition to an intensive exhibition program (gallery tours, talks and the possibility of visitors to study the artist's books in detail) Art Laboratory Berlin is also planning an interdisciplinary symposium on the artistic practice of Sol LeWitt during the exhibition.

The American artist Sol LeWitt (1928 - 2007) was an influential figure in minimalism and is considered one of the most important representatives, as well as co-founder, of American conceptual art. He became known for his term „conceptual art“: the idea itself and the process with all the intervening steps are as much works of arts as any finished product.

Regarding the room as an object (LeWitt preferred the term „structures“), the wall drawings or his artist's books: the idea itself was always more important than its physical elaboration. Unlike the Minimal Art's expression of abstraction as an object („objecthood“), Sol LeWitt's work becomes a medium of signs.

LeWitt's intensive artist books production began in the sixties. According to him, these books are neither instructions on how to understand his art, nor simple catalogues but works of art on their own, a mobile medium for a broader public.

The exhibition shows all the plurality of the book production of Sol LeWitt: from early artist books that sketch concepts („Serial Project #1“, 1967) to his works of the seventies and eighties where he utilises photography („Photogrids“, 1977, „Autobiography“ 1980 or „Chicago“ 2002), from black-and-white booklets to coloured leporellos.

During the exhibition there will be guided tours once a week (each Sunday at 3 p.m.) with the possibility to study the artist's books in detail. Furthermore we offer to arrange individual guided tours or seminars. We thank the collector Paul Maenz, who has lent us Sol LeWitt's WALL DRAWING #233 Location of a Triangle (1974) for the duration of the exhibition.

Exhibition catalogue:

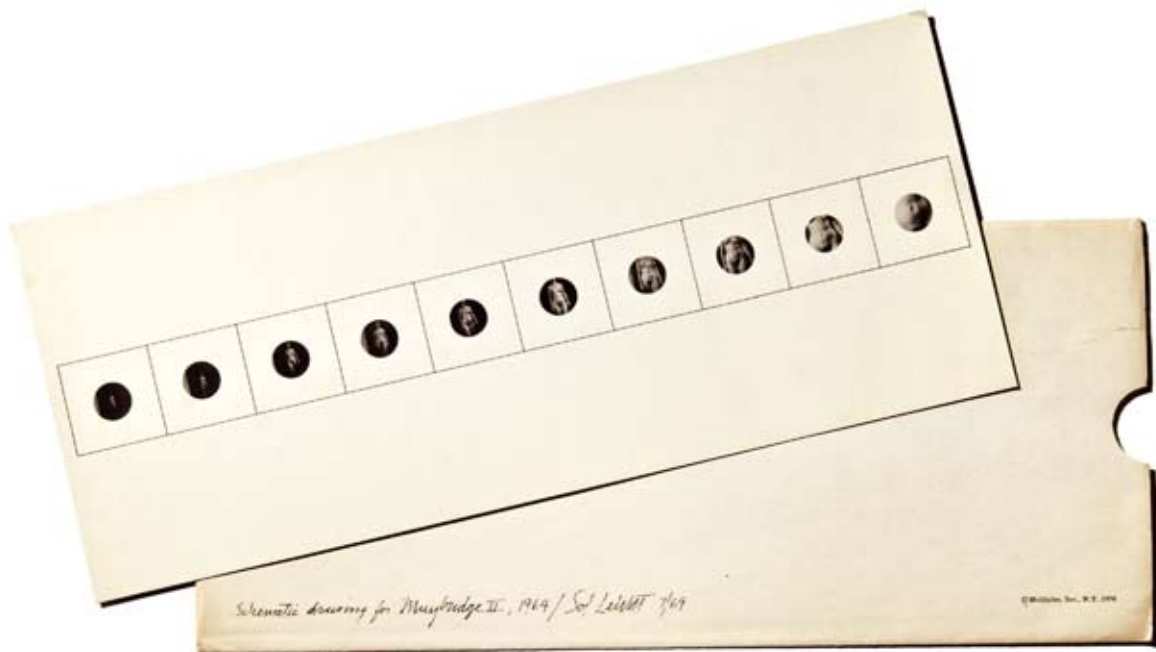
Maffei, Giorgio/ de Donno, Emanuele (Ed.): SOL LEWITT. Artist's Books.

Mantua: Corraini Edizioni 2010

ISBN 978-88-903459-2-0

20 Euro

19.-20.02.2011
Sol LeWitt_Symposium



1970, Schematic Drawings for Muybridge II, 1964, New York: Multiples Inc

Venue: Glaskasten, Prinzenallee 33, 13359 Berlin (next door to Art Laboratory Berlin)

An occasion in which all the artist books of Sol LeWitt are gathered into one exhibition invites further study. As we have done in previous exhibitions Art Laboratory Berlin would like to bring together artistic practice and scholarly debate, in this case in the form of a symposium. The complex nature of Sol LeWitt's artists' books specifically calls for examination by a variety of disciplines.

Beginning with a survey of the concept and the conceptual in LeWitt's work, continuing with a reflection on the medium of the book and the problem of authorship, the initial contributions will sketch LeWitt's art from art historical and literary perspectives. Additionally, contributions from the philosophy of art, musicology and mathematics will reflect on space and time, the question of a possible terminology and the phenomenon of serial geometric forms. Similarly, LeWitt's aesthetic production and his relationship to graphic design will be discussed. Finally, contributions from an artistic perspective as well as those of friends and collectors will illuminate practical and theoretical aspects of LeWitt's artistic work.

Contributors: Sabeth Buchmann, Aissa Deebi, Annette Gilbert, Paul Maenz, Jonathan Monk, Adrian Piper, Michael Rottmann, Manuela Schöpp, Gregor Stemmrch, Volker Straebel, Ken Wahl.





30.10.10 - 28.11.10

Stardust Boogie Woogie

Tania Antoshina, Mo Foster, Marcela Iriarte,
Christian de Lutz, Jane Mulfinger, Bob & Roberta Smith,
Jessica Voorsanger

To explore the issues of celebrity cult and modern heroes and to put them in a multifaceted international context, the exhibition Stardust Boogie Woogie has brought together 7 artists from different countries and backgrounds.



Jessica Voorsanger



Bob & Roberta Smith



both images: Marcela Iriarte

Stardust Boogie Woogie

Tania Antoshina, Mo Foster, Marcela Iriarte, Christian de Lutz, Jane Mulfinger, Bob & Roberta Smith, Jessica Voorsanger. *Curated by Francesca Piovano*

When Andy Warhol declared that everyone would be famous for 15 minutes, he probably didn't realized how true that was going to be.

In a very short time the media industry has made it incredibly easy for people to become famous. It is no longer necessary to have a particular talent, nowadays absolutely any one who is prepared by whatever means to be entertaining, can become a 'celebrity'. Then mass media, along with popular culture, will see that celebrities are consumed as spectacle giving them a package of meanings that has nothing to do with their intrinsic value.

This is particularly true today in Western countries where the boundaries between stars and fans have dissolved: a celebrity is such, as long as fan clubs, gossip columns and TV reality shows say so.

It all started with the personality cult as advanced by the Soviet regime. At last the leader was no longer somebody anointed by divine rights, but somebody who was the icon of ordinary people. The Soviet leaders and popular heroes were, in a way, the other side of the coin of the Hollywood star system - both embodied dreams of a better life.

To explore the issues of celebrity cult and modern heroes and to put them in a multifaceted international context, the exhibition Stardust Boogie Woogie has brought together 7 artists from different countries and backgrounds. Their work is around the notion of stardom and its related lifestyle (Jessica Voorsanger, Jane Mulfinger, Marcela Iriarte), of socialist personality cults (Christian de Lutz, Tania Antoshina) and of popular culture (Bob & Roberta Smith, Mo Foster).

-Francesca Piovano



Tania Antoshina



Jane Mulfinger(foreground) Christian de Lutz(right)

Tania Antoshina is one of the most significant Russian artists since perestroika. Her work was exhibited in the prominent 'After the Wall' exhibition at the Moderna Museet, Stockholm and Hamburger Bahnhof, Berlin, and in the 2007 Moscow Biennale. The work explores the role of women and artists in society and in art history. Her latest collages and ceramic wall pieces focus on Yuri Gagarin as the everlasting Soviet star. Antoshina lives and works in Moscow.

Mo Foster is a writer and journalist. Her provocative plays, 'menopausal punk' poems and the novel 'A Blues for Shindig' have been critically acclaimed. The latter follows the life and loves of a louche London girl in the seedy blues clubs of 1950s Soho.

Marcela Iriarte's collages and assemblages display a fascination with cinema and its stars. Her latest works are based on Egyptian cinema posters. Iriarte lives and works in Paris.

Christian de Lutz works with photography, video and new media. Many of his works 're-use' photographs that he took in the 1990s as a journalist, and deal with the nexus of history, technology and the reception of images. He is currently based in Berlin.

Jane Mulfinger's installations address the relationship between architecture, artifacts and memory. Her most recent work investigates memory as a collective phenomenon and its effect on popular culture. She is currently working on the significance of the celebrity Ambassador Hotel in Los Angeles, site of Robert Kennedy's assassination. Mulfinger lives and works in California.

Bob & Roberta Smith's trademark slogans in brightly coloured lettering appropriate the language of folk, punk and the alternative protest movements to personalize political sloganeering. Recent exhibitions include Altermodern at Tate Britain (2009), and Fourth Plinth (National Gallery).

Jessica Voorsanger explores the concept of 'celebrity' in popular culture and the condition of 'being a fan'. Her performances and installations often blur the boundaries between real life and art. Voorsanger lives and works in London.



28.08.10 - 26.09.10

Artists in Dialog

Alex Toland und Myriel Milicevic

Wunschgarten: Wild Urban Offshoots

Alex Toland and Myriel Milicevic both work on the border between art and life and environmental sciences. Toland considers the project 'habitat hacking' and Milicevic describes the project as 'reconstructing cross-species life worlds'. Together they have chosen the immediate area around Art Laboratory Berlin (the Soldiner Kiez) as a place to investigate interactions between the local human population and urban flora and fauna. The exhibition space will function as a laboratory for mapping, sketching, modelling and prototyping.

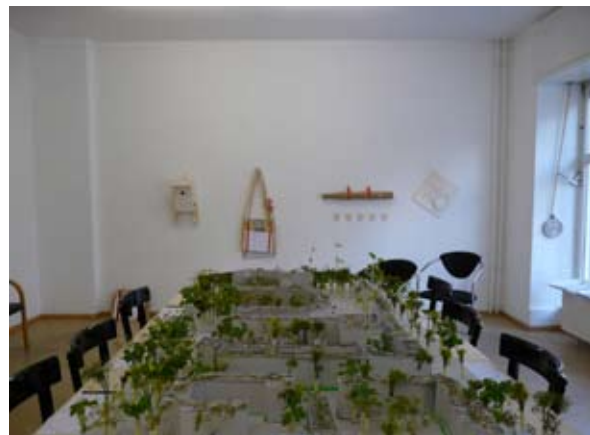


Artists in Dialog

Alex Toland und Myriel Milicevic - *Wunschgarten: Wild Urban Offshoots*

Art Laboratory Berlin is pleased to announce the opening of the exhibition *Wunschgarten: Wild Urban Offshoots* by the artists Alex Toland and Myriel Milicevic - the second exhibition in our ongoing series Artists in Dialog.

Each exhibition in Artists in Dialog takes the form of a discourse between two artists, whose work has a common point of contact (e.g. aesthetics, theme or process). Alex Toland and Myriel Milicevic both work on the border between art and life and environmental sciences. Toland considers the project 'habitat hacking' and Milicevic describes the project as 'reconstructing cross-species life worlds'. Together they have chosen the immediate area around Art Laboratory Berlin (the Soldiner Kiez) as a place to investigate interactions between the local human population and urban flora and fauna. The exhibition space will function as a laboratory for mapping, sketching, modelling and prototyping. *Wunschgarten* is a series of dialogues: between the artists and the local community, between city dwellers and nature, between urban planning and urban wilderness.



As cities creep further into wild landscapes, the wild moves into cities. Urban habitats are places where plants and animals take up residence alongside people. Too often though, space for nature is sealed off by concrete constructions, resulting in a marked divide between the space occupied by humans and the rest of the biotic community. The *Wunschgarten* is an exploration of the city's wild features and creatures, and a vision of utopian measures that reach beyond existing mitigation schemes and municipal green-space planning. The city becomes a garden of unexpected edible opportunities and ideas to incubate and explode.

The first offshoots of the *Wunschgarten* are found poking out of sidewalks and courtyards in Berlin's Soldiner Kiez, where the artists have redrawn the natural and urban landscape as a map that connects the area's human, animal, and plant populations. A common ground for interspecies exchange is found along the Panke and its lush riverbanks that spill out into the surrounding neighbourhood.

Toland and Milicevic start their investigation by mapping the various food sources available in the neighbourhood: 1. Local food sources (such as gardens that are planted by the human population, but also the green areas which provide a source of nourishment for the local fauna); 2. Travelled foods (all things brought in and sold at such places as restaurants, cafes, kiosks and markets). They then go on to explore future options for common production, co-production and co-habitation between human urban dwellers and local fauna. Typical planning concepts of „life world oriented space“ and „potential natural vegetation“ are trumped with visions of potential natural inhabitants, considering for example, the re-introduction of former megafauna such as the European bison.

How might migrating bison find the delicious clover hiding between the bricks and pavement? And how will the ants cross the Osloer Strasse to carry the seeds of the healing Calendine? After mapping existing food sources, the artists propagate some new offshoots, coming up with creative measures to address problems of fragmentation and isolation of urban green space and its myriad inhabitants. Elevating buildings on tree stilts creates grazing space for large mammals. „Formicidae funiculars“, or cable cars for non-winged insects, run alongside the tramways, bringing ants and their kin to new Calendine

patches. Stony houses allow mountain goats to climb upon them and graze on rooftop farms... The list of mitigation measures sprouts and grows.

The artists reflect in their project possible tools that might help people to interact and communicate with animals and plant life in the neighbourhood: A telescope for recognizing local birds, a seed apron to help plants disperse, a bird house backpack for hatching migrating birds... Coinciding with the early harvest season of late summer, such tools as well as other measures will be developed in the streets and courtyards of the Soldiner Kiez and in a series of workshops and neighborhood walks based out of the offshoot lab (Art Laboratory Berlin).

Finally the artists encourage local inhabitants (and other visitors) to take part in the project. From the gallery space the participants can depart on a series of walks, contribute their own ideas and sketches, and in turn use the Wunschgarten as a springboard for further investigations or offshoots such as urban gardening projects, recordings of urban fauna, or evolutionary architecture and experiments in wild urban societies.

To explore these possibilities in a more concentrated setting, there was a workshop on September 4 led by the artists to discuss and investigate, create and formulate, construct and co-inhabit the Wunschgarten and its wild urban offshoots.

Alex Toland is a visual artist and environmental researcher based in Berlin. In 2009 she presented her performance and interactive urban exploration *Personal Dispersal Mechanisms* at Art Laboratory Berlin. (<http://artlaboratory-berlin.org/html/eng-event-5.htm>) Alex has an MFA from the Dutch Art Institute (DAI) and Dipl. Ing. in landscape architecture and environmental planning from the TU Berlin. She is currently a graduate research fellow in the Graduate Research Program „Perspectives on Urban Ecology.“
www.fertileground.de

Myriel Milicevic is a visual artist, researcher and interaction designer based in Berlin. With her *Neighbourhood Satellites* she explores the hidden connections between people and their natural, social, and technical environments. She received her MA from the Interaction Design Institute Ivrea, Italy and her diploma in Graphic Design from the Gerrit Rietveld Academie, Amsterdam.
www.neighbourhoodsatellites.com

01.07.10

Evolution Haute Couture

Talk and film screening by Dmitry Bulatov

**SCREENING PROGRAM**

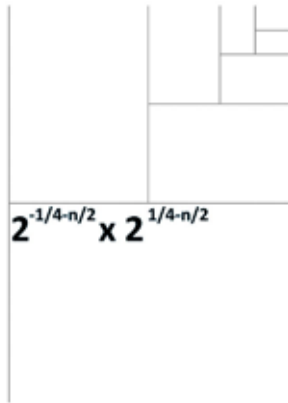
(fragments of collection, 110 min):

Bill Vorn, Emma Howes, Jonathan Villeneuve (Canada) "Grace State Machines" (7'40")
 The Tissue Culture & Art Project (TC&A): Oron Catts and Ionat Zurr (Australia) "NoArk" (7'51")
 Arthur Elsenaar and Remko Scha (The Netherlands) "Morphology / Face-Shift" (10'45")
 Ken Rinaldo (USA) "The Autotelematic Spider Bots" (10'56")
 Stelarc (Australia) "Extra Ear: Ear On Arm" (5'12")
 Joe Davis (USA) "Making Fire" (10'25")
 Marcel-Ii Antunez Roca (Spain) "Epizoo" (3'21")
 Erwin Driessens and Maria Verstappen (The Netherlands) "Tickle Salon" (8'16")
 Julie Freeman (United Kingdom) "The Lake" (5'00")
 Laura Beloff (Finland) "The Fruit Fly Farm" (8'42")
 Marta de Menezes (Portugal) "DECON" (9'00")
 Paula Gaetano Adi (Argentina) "Alexitimia – an autonomous robotic agent" (7'08")
 Paul Granjon (France) "Sexed Robots" (4'18")
 SymbioticA Group (Australia) and The Potter Lab (USA) "MEART – The Semi Living Artist" (7'28")
 Floris Kaayk (The Netherlands) "Metalosis Maligna" (7'26")

ART LABORATORY BERLIN together with The National Center for Contemporary Arts (Kaliningrad Branch, Russia) present a collection of documentary films about artworks recently created using the latest twenty-first century technologies: artificial life, robotics, bio and genetic engineering. The medium in these artworks is living or life-like matter, and the properties of living organisms and technologically reproduced artefacts are combined to produce the method. Art created under these new conditions of postbiology – that is, under conditions of artificially generated life – cannot avoid making this artificiality its explicit theme. We are thus again confronted with the question of the relationship between art and life in a completely new context defined by biological and abiological creations, works, and beings. This collection is the first comprehensive overview of the current stage of contemporary techno-biological art. It provides a panorama of artistic strategies for granting and withdrawing the gift of authenticity. The analysis of these strategies opens up new possibilities for creative production and cultural commentary. In 2009 the Evolution Haute Couture project won the National Innovation Prize (Russia), awarded annually for achievements in contemporary visual arts.

The collection was premiered in the framework of the IX MediaForum 2008 – one of the official programs of the XXX Moscow International Film Festival (MIFF). The first show of the project was held in the form of an exhibition at the Kaliningrad State Gallery (2008, Kaliningrad, Russia). The Evolution Haute Couture project had its international premiere at the program of special projects of the Third Moscow Biennial of Contemporary Art (2009, Moscow, Russia).





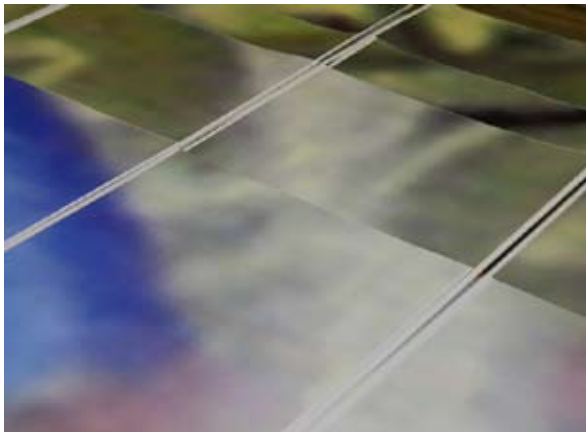
29.05.2010 - 27.06.2010

Artists in Dialog

$2^{-1/4-n/2} \times 2^{1/4-n/2}$

Heidi Hove & Jens Axel Beck

The exhibition title $2^{-1/4-n/2} \times 2^{1/4-n/2}$ is the formula for calculating the dimensions of the paper sizes in the ISO A series. At Art Laboratory Berlin the A4 will be the basic element for building up the exhibition. Literally speaking, the exhibition space will take form as a laboratory and office setting, where the artists gather material and information from the Internet.





Artists in Dialog **$2^{-1/4-n/2} \times 2^{1/4-n/2}$ // Heidi Hove & Jens Axel Beck**

Art Laboratory Berlin is pleased to announce the exhibition $2^{-1/4-n/2} \times 2^{1/4-n/2}$ by Heidi Hove and Jens Axel Beck, and with it a new exhibition series - Artists in Dialog.

Each exhibition in Artists in Dialog will take the form of a discursive examination between two artists, whose work has a common point of contact (e.g. in aesthetics, theme or process). The exhibition will be based around each artist interacting with the other's artistic position. It is our intention that their artworks come together not through a series of traditional curatorial (and hierarchical) decisions, but that the artists, working together, find a specific form of display for their own and each other's works.

Thus, this form of exhibition as dialog will present an additional phenomenon: both artists will take part intensively in the curatorial aspect of the project, breaking down traditional barriers between artistic and curatorial production.

The exhibition title $2^{-1/4-n/2} \times 2^{1/4-n/2}$ is the formula for calculating the dimensions of the paper sizes in the ISO A series. Within the A series you will find the standard paper size ISO A4, which are widely used in offices all over the world today. At Art Laboratory Berlin the A4 will be the basic element for building up the exhibition.

"We have been invited to take part in Artists in Dialog, a new concept for an exhibition series initiated by Art Laboratory Berlin. Our contribution is a project, which can partly be described as an exhibition, and as an office/workshop. Within these settings, we have set up a system of rules for ourselves for engaging with the surroundings of Art Laboratory Berlin in Wedding, the exhibition space in itself and our individual practices.

"We have chosen to work with the A4 paper as a material and with a certain limited amount of office working tools, thereby creating a range of elements and projects to be displayed in the gallery.

"Working ad hoc and dealing with the unexpected limitations of the working tools in the office, we have started working on various projects that take their starting points in themes that we usually work with in our individual practices, but also where we think we can meet or clash - such as memory, history, traces, tags and surfaces as well as the standard vs. the individual." (Heidi Hove & Jens Axel Beck, Berlin, Mai 2010)

Both Heidi Hove and Jens Axel Beck are interdisciplinary artists, whose practice includes sculptural objects and installations as well as architectural, spatial and social interventions. A point of convergence in their work is a focus on daily life and the public and private spaces that we daily travel through. Their work examines how we navigate and organise ourselves in the world. Through simple and diverse manipulations, the daily and the recognisable are brought out of their regular condition. Thus common and ordinary objects are manipulated, copied and placed in new connections for the purpose of changing the meaning or perception of how we look and deal with these in our daily lives. In addition, humour plays an important role in their work, and it is often used to start a dialogue with the viewer.

Regine Rapp & Christian de Lutz

Heidi Hove (born 1976 in Denmark, lives and works in Copenhagen) studied at the Funen Art Academy, Odense, DK, and the California College of the Arts, San Francisco, USA. She has participated in exhibitions in Denmark, Macedonia, Germany, Belgium and USA. Since 2006 Heidi is a co-director of the artist-apartment and residency, The Berlin Office, NeuKölln/ Kreuzberg, Berlin.

Jens Axel Beck (born in 1976 in Denmark, lives and works in Copenhagen) studied at The Funen Academy of Fine Arts, Odense, DK and The Royal Danish Academy of Fine Arts, department of Media Art, Copenhagen, DK. He has participated in exhibitions in Denmark, Germany, Finland and USA.

Both Heidi Hove and Jens Axel Beck are co-founders and curators of the Copenhagen artists run space Koh-i-noor which has existed since 2004.



24.04.2010 - 22.05.2010
OFF FENCE.
Art on the Californian-Mexican Border

The exhibition project *OFF FENCE. Art on the Californian-Mexican Border* is an artistic platform with five positions, exploring the cultural overflow, overlap and tensions in the border region of Southern California and Northwest Mexico.

Michelle Chong, Katya Gardea Browne, Ed Gomez, Luis G. Hernandez, Camilo Ontiveros



Michelle Chong (l), Luis G. Hernandez (c) Ed Gomez (r)



Luis G. Hernandez



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Ed Gomez



Katya Gardea Browne



Michelle Chong



Michelle Chong (above) Camilo Ontiveros (below)

OFF FENCE. Art on the Californian-Mexican Border

The exhibition project OFF FENCE. Art on the Californian-Mexican Border is an artistic platform with five positions, exploring the cultural overflow, overlap and tensions in the border region of Southern California and Northwest Mexico.

The artists from Los Angeles and Mexico City each deal with the theme of the border and its effects on Mexican and Mexican-American identity in uniquely different ways. Michelle Chong and Luis G. Hernandez produce prints and net.art works which investigate ethnic identity from a linguistic perspective. The video and photography work of Ed Gomez and Camilo Ontiveros artistically reflect the political and economic impact of cultural disruption and division. The video work of Katya Gardea Browne processes physical and geographic structures and reflects the formal aspects of borders as such.

The text and image collage TRANS-Poster (2010) by Michelle Chong uses found photo material that depicts the US and Mexico border in three different ways: policy making, human made structures and the natural geography of the region. The phrase "May I help you?" is looped in English and Spanish translations. The literal reading of the phrase changes through each translation. In her internet based work Find Yourself Here (2009), which was also shown in the 2009 Mexicali Biennale, Chong investigates the fundamental aspects of migration and mobility.

The collage LOS (2009) by Luis G. Hernandez is part of his on-going project "NOW" (2004-present). He collages postcard announcements from Latino related exhibitions. From the colorful collaged bits and pieces the shapes spell out "LOS", a slang term for local gangs to refer to the city of Los Angeles. Here Hernandez is observing the phenomena that takes place in Los Angeles with presenting "Chicano shows." Many times the only requirement is that the artists are Latino, and not that their work is about anything related to Mexican-American issues.

Ed Gomez's work investigates the political implications of institutionalising the Chicano Art Movement of the 1960s and 70s. Using a didactic appropriated from the Los Angeles County Museum of Art (LACMA), Gomez illustrates the American Second Amendment right to bear arms, by shooting bullets into and through the museum didactic using a machine gun, hand pistol and a submachine gun. The actions are documented and presented by digital video that is connotative of insurgent videos.

Camilo Ontiveros' work explores the economic implications of cultural rupture. He presents his work CAUTION: the freeway interventions, which took common freeway signs from the border zone with images of a running family on a bright yellow background, and by means of magentic strips added texts such as "WANTED" "CASH ONLY," and "NO BENEFITS." Ontiveros' symbolic signposts are pointed commentaries on the current political situation at the border.

The video Tijuana Girl Crossing (2009), by Katya Gardea Brown, an artist from Mexico City, explores the physical and geographic structures of the border region. Her video, filmed in 8mm film, documents a young woman who for a week wanders along the border between Mexico and the US. Her image is that of a constantly traveling figure in the landscape which we seldom see in full view. Through soft focus and zoom we are reminded of the aesthetic of observation cameras. Additionally, editing and the use of fragmentation refer to film as a medium and aim at a formal aesthetic category of borders as such.

Ed Gomez and Luis G. Hernandez are the founders and curators of the Mexicali Biennale, which interrogates the region between Mexico and California as an area of aesthetic production. Both artists, as well as Michelle Chong were participants in the second Mexicali Biennale (2009/10) which took place in Mexicali (Mexico) Tijuana (Mexico) and Los Angeles (USA).

OFF FENCE. Art on the Californian-Mexican Border was conceived and organised in cooperation with Michelle Chong and Ian Henderson from the Los Angeles based project space SHORT HOUSE.

Regine Rapp & Christian de Lutz

26.02.10, 13.03.10 and 14.03.10

Artist book presentation: "Prinzenallee - ein Stück ohne Dialoge" by Birgit Szepanski and Regine Rapp

Art Laboratory Berlin is pleased to announce the presentation of our recently published artist book "Prinzenallee - Ein Stück ohne Dialoge" ("Prinzenallee - A Play without Dialog").

In 2008 Birgit Szepanski created a complex site specific installation at Art Laboratory Berlin, which referred to the street Prinzenallee in Berlin-Wedding as part of the exhibition series Art and Text. Over a number of weeks the artist recorded traces of the street in her films, photographs and texts. In decidedly minimal formal language she was able to unfurl the street into the exhibition space by means of language, image and sound. In this newly released publication this is further expressed in the form of an artist book.

"The graphic and spatial transformation of the urban theme in the exhibition space resembles Gaston Bachelard's description of topo-analysis as the 'study of the locality in our inner life'. This publication shows excerpts of artistic work - photography as well as five fictive texts - that formed the exhibition, and mirrors, in their formal composition, Birgit Szepanski's special aesthetic of text and image installations. The chosen bibliophile medium accommodates the artists formal language especially well." (Regine Rapp: On the oscillation of urban signs. In: Prinzenallee. Ein Stück ohne Dialoge. Published by Birgit Szepanski and Regine Rapp. Berlin 2009)

Birgit Szepanski about her artistic practice: "When I take photographs it's not enough for me, and it doesn't really reflect what I really mean: the narration in image and text and the location, the city. Therefore I choose different media: text, film, photography, the publication and the sound piece. I enjoy writing as much as I do photography, and I equally like the medium as such [...] - the booklet or book, or installations. Sound is also important for my work, because sound describes a place and evokes images. For me it is the diversity and the fragmentary shards, which produce the whole. The interaction of the different media, for me, produce the possibility of a narrative." (From the interview Gazing, Walking, Writing - On the Aesthetics of the Street. In: Prinzenallee. Ein Stück ohne Dialoge. Published by Birgit Szepanski and Regine Rapp. Berlin 2009).



Artist Book

Prinzenallee - Ein Stück ohne Dialoge.
Ed. by Birgit Szepanski und Regine Rapp for Art Laboratory Berlin. Berlin 2009.
Artist Book, 36 pages, Texts in German language ISBN 978-3-9813234-1-2. 25 Euro

03.02.10

Janez Janša, Janez Janša, Janez Janša NAME Readymade

Performative Presentation

Art Laboratory Berlin is glad to invite you to NAME Readymade, the performative presentation of Janez Janša. The event will present the act of "name changing" perpetrated by three Slovenian artists who in 2007 officially, with all the required papers and stamps, changed their names to the then prime minister of Slovenia, Janez Janša (2004-08). All Janez Jansas' works, their private and public affairs, in a word their whole life, has been conducted under this name

"When the three artists changed their names to Janez Janša, they in fact adopted a critical stand to the state. To the Slovene government, in which until recently all posts seemed occupied as it were by a single person - Janez Janša. [...] Through the multiplication of Janez Janša's name, the function of the prime minister has assumed, within this specific artistic action, a similar position as the Campbell soup cans in Andy Warhol's works." (Zdenka Badovinac, Name Readymade, October 2008)

Janez Janša will take us through a series of artistic, political, administrative and media oriented actions performed by himself together with Janez Janša and Janez Janša, with a particular focus on their latest personal exhibition entitled NAME Readymade. Works exhibited in this show (valid ID cards, passports, credit and bank cards, driving licences, birth and marriage certificates, and so on) were generated by reality itself.

Janez Janša, Janez Janša and Janez Janša cut right through the midst of their own realities, using procedures typical for art - transformation, translation, representation and mimicry. They turned around the classical relational scheme between art and life as it was developed in the 20th century. Art in the previous century was defined by way of reality entering into artistic contexts without mediation (Badiou defines the 20th century as the 'passion for the real'), while Janša, Janša and Janša want to achieve the opposite, so that their methods cut deeply into their material lives and the lives of their immediate surroundings.



This event took place in conjunction with the Exhibition *Creative Rights. On Appropriation, Copyright and Copyleft*.

Art and Law IV

Creative Rights. On Appropriation, Copyright and Copyleft

The exhibition Creative Rights. On Appropriation, Copyright and Copyleft investigates questions concerning the use, re-use and misuse of images and information in the contemporary art world from artistic, legal, political and philosophical viewpoints.

Since the late 1970s appropriation of images and information by such artists as Sherrie Levine and Richard Prince has become a common and accepted technique, part and parcel of postmodernism's critical approach. Indeed it follows a tradition that goes back through pop art and nouveau réalisme to Dada and cubist collage. Not without ethical, aesthetic and legal controversy, a number of law cases involving appropriation seems to have increased in recent years involving artists such as Jeff Koons, Richard Prince and Shepard Fairey.

The exhibition Creative Rights consists of three parts: The exhibition with four artistic positions, the Creative Rights Library with extensive material on the presented artists and other recent law cases as well as a workshop on the theme of copyright.

The exhibition shows four positions offering unique views on appropriation, fair use (a term defining legal use of images outside of copyright restrictions) and 'copyleft' (the decision of the artist to forego the protections of copyright).

Triple Candie (curatorial duo Shelly Bancroft and Peter Nesbett) provoked controversy in 2006 with their exhibition David Hammons: The Unauthorized Retrospective in which they exhibited color and black and white copies from books, brochures, catalogues and websites documenting the work of the American artist David Hammons. The resulting exhibition, part of which is on display in Creative Rights as a curatorial quotation, cast a unique critical light on both Hammons work and art world traditions, and was both highly praised and criticised.

Repetitions-Revolutions-Rituals by the Iranian-German artist Azin Feizabadi documents a project started by the artist in 2004 when he sprayed an image of a woman in a headscarf using a stencil throughout the Kreuzberg district of Berlin. The work was initially an homage to his mother, the artist Farkhondeh Shahroudi, who as an 18 year old during the Iranian Revolution, sprayed left wing graffiti in Tehran. In 2006 the German glossy newsweekly Focus used a photograph of the image for its cover, with the words 'The Multi-cultural Lie' stamped over it. Feizabadi has chosen to 're-appropriate' the image by signing the magazine and displaying it as an artwork. His accompanying text contrasts the work's original context with the magazine's altered (and in the artist's view mis) use of the image. The work also refers to the fact that German copyright law allows use of images from the public space regardless to the original artist's wishes or intent (as part of the so called 'panorama freedom' clause).

Christian de Lutz's work The Copyright Piece (2009) situates itself on the border between infringement and fair use, making reference to this legal gray area, as well as functioning as a critique of both the current financial and art markets. The artwork consists of a CD with a sound piece which the artist created by substantially altering a piece of music. In addition to the CD there is an artist text and a contract, which offers the work, at no cost, to a collector who will then assume all rights (and attendant responsibilities, 'legal and otherwise') to the work, with a provision licensing back limited exhibition usage by the artist. This contract replaces capital with risk, a nod to the current financial crisis.

Planed (2007) by Gilbert & George, the Italian-British artist duo, is featured in the exhibition as an example of 'copyleft', a chosen alternative to traditional copyright. The artists offered the work as 9 files for download, in cooperation with the BBC and Guardian newspaper. The work was offered for free to the general public, without any stated restrictions.

In addition to the exhibition there is the Creative Rights Library, a collection of articles, manifestos and documents covering a number of topics pertaining to copyright and 'copyleft'.

It features two current cases of artists in copyright disputes. The American artist Shepard Fairey, known for his now famous Obama campaign posters, is currently in a legal dispute with the Associated Press (AP). Both the artist and the AP recognize that the image Fairey used for the posters was based on photographs taken by an AP photographer. The dispute is whether Fairey's usage, altered and in a new context is covered by 'fair use' provisions. The other case is that between Richard Prince and the photographer Patrick Cariou. Richard Prince, long famous for his appropriations of 'Marlboro cowboys' and biker magazine 'girlfriends', used photographs from Cariou's book Yes Rasta in his recent series of collages 'Canal Zone'. Earlier this year Cariou filed a lawsuit for copyright infringement.

Additionally the library will have materials on the artists in the exhibition as well as material on both US and German copyright law, Creative Commons, the Stanford University Fair Use Project as well as



Triple Candie

material on both US and German copyright law, Creative Commons, the Stanford University Fair Use Project as well as the Swedish and German Pirate Parties. The goal is to provide a wide range of information and viewpoints on the topics involved.

As a third part of Creative Rights on Saturday, 28 November at 3 PM Art Laboratory Berlin will also present a workshop on Copyright and Related Themes for Artists, Musicians, Filmmakers and other Creative Professionals, in German, with the Berlin based lawyer Andreas Lichtenhahn.

Regine Rapp



28.11.2009 - 07.02.2010

Art and Law IV

Creative Rights. On Appropriation, Copyright and Copyleft

The exhibiton investigates questions concerning the use, re-use and mis-use of images and information in the contemporary art world from artistic, legal, political and philosophical viewpoints, with artworks by Azin Feizabadi, Gilbert & George, Christian de Lutz, and the curatorial collective Triple Candie. Additionally there is the Creative Rights Library with documentation on Shepard Fairey vs AP, Richard Prince vs Patrick Cariou, Creative Commons, The Fair Use Projekt, Piratpartiet, etc.

Azin Feizabadi, Gilbert & George, Christian de Lutz, Triple Candie



Azin Feizabadi



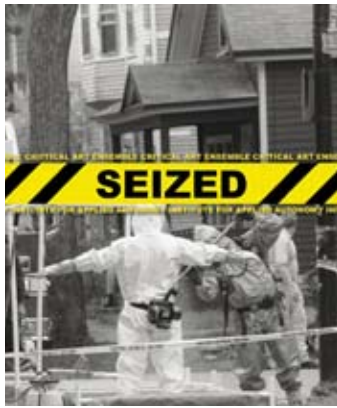
Christian de Lutz



Workshop with Andreas Lichtenhahn



Creative Rights Library, Shepard Fairey (background)



02.10.2009 - 15.11.2009
Art and Law III
SEIZED.
Critical Art Ensemble &
Institute for Applied Autonomy

The exhibition Seized documents the FBI raid on the house of CAE member Prof. Steve Kurtz in May 2004, following the death of his wife Hope. In the weeks prior to the raid Steve and Hope Kurtz had been preparing for an exhibition examining GM agriculture at Mass. MOCA.



Art and Law III

SEIZED.

Critical Art Ensemble (CAE) & Institute for Applied Autonomy (IAA)



Art Laboratory Berlin is pleased to announce the exhibition *Seized* (October 3 – November 15, 2009) by Critical Art Ensemble (CAE) and the Institute for Applied Autonomy (IAA) as the third part of our series *Art and Law*:

The opening of our exhibition *SEIZED* takes place in an artistically and politically frenetic time. Berlin has just been energized by the Artforum and other art fairs, we are asked to elect a new Bundestag (national elections are taking place) and the public ceremonies of the German Unification Day are upcoming. Our project fits into this area of tension: As an art exhibition it brings up questions about artistic freedom of expression and governmental repression, reflects about the interdependency between politics and business and presents artistic strategies, which try to undercut this. America, country of freedom, was the setting for the events which underlie this exhibition. It shows that it is not self-evident for artists, even in a democracy, to criticize the structures of power and to publicly take a firm stand.

The exhibition *SEIZED* deals with the FBI raid on the home of CAE member and art professor Steve Kurtz in Spring 2004 and the four year law case that followed. In May 2004 Steve's wife Hope died entirely unexpectedly because of an undiagnosed heart defect. Emergency responders from the Fire Department who answered Kurtz's call saw a chemistry laboratory, which was part of preparations for an upcoming show, in the couple's house. The Fire Department found this suspicious and informed the FBI. During the three-day-raid the authorities not only confiscated Kurtz's computers, archives, artworks and a set of books he was using for research on his upcoming book project, but also his wife's corpse. Steve himself was interrogated for 22 hours with the aim of charging him with "bioterrorism" and even murder. Later the charges were changed to "wire and mail fraud", which finally, in 2008, was dropped due to all evidence of a crime being "insufficient on its face." In their installation *Body of Evidence* the artists turn the perpetrator-victim-relationship upside-down. As the FBI had stolen their artistic material, they, in return, confiscated the debris left behind on Steve Kurtz's lawn by the FBI agents - pizza boxes, Gatorade bottles, hazmat suits and biological sample bags, as well as written notes and a single cigar butt. The exhibition's curators Regine Rapp and Christian de Lutz write about this in the exhibition catalogue:

„The display of the notes and papers which the federal agents wrote during their raid resembles a strategy of counter-appropriation in which CAE and IAA convert those objects left behind as "evidence" for their own investigation. All in all, this turns the 'case' inside out and subverts the power structure. The items confiscated are exchanged for items left behind, which in turn form the basis for the exhibition. In a strange act of reciprocity, the artists are able to invert the whole investigator/perpetrator system. The blank space created by the seizure of CAE's artworks is filled by the debris of the state; and with this the absence of the seized objects is made more tangible."

Besides the complex installation *Body of Evidence* the exhibition documents works and performances by CAE, on which Steve and Hope were working just before the raid, such as *Free Range Grain* (2003-2004)

or Molecular Invasion (2002-2003). In addition, Art Laboratory Berlin, in collaboration with the arsenal – institut für film und videokunst e.v, will present the film *Strange Culture* by Lynn Hershman Leeson, at the Arsenal Cinema on November 2, at 7.30 PM, followed by a panel discussion. The film documents the events of May 2004 and their aftermath.

An exhibition catalogue was published.

Critical Art Ensemble (CAE) is a collective of tactical media practitioners of various specializations including computer graphics, software, wetware, film/video, photography, book art and performance. CAE was founded in 1987 and has produced a wide variety of projects for an international audience at diverse venues ranging from the street, to the museum, to the Internet.

CAE is the recipient of numerous awards, including the 2007 Andy Warhol Foundation Wynn Kramarsky Freedom of Artistic Expression Grant honoring two decades of distinguished work, and has been invited to exhibit and perform in many of the world's cultural institutions-including the Whitney Museum and the New Museum in NYC; the Corcoran Museum of Art in Washington, DC; the London Museum of Natural History; the ICA, London; Schirn Kunsthalle, Frankfurt; Musée d'Art Moderne de la Ville de Paris; der Volksbühne, Berlin; ZKM, Karlsruhe; El Matadero, Madrid; Museum of Contemporary Art, Helsinki; Museo de Arte Carrilo Gil, Mexico City and many more.

The Institute for Applied Autonomy (IAA) was founded in 1998 as an anonymous collective of engineers, designers, artists and activists united by the cause of individual and collective self-determination. Toward this end, the IAA has produced numerous projects under its flagship initiative, Contestational Robotics. These include several tele-operated robotic graffiti writers; I-See, which gained worldwide media attention as a web-based navigation service to help users avoid surveillance; and Terminal Air, an installation and website that visualizes the movements of airplanes believed to have been used in the CIA's "Extraordinary Rendition" program.

The IAA has won numerous awards for its work, including the 2000 Prix Ars Electronica Award of Distinction and several Prix Ars Electronica Honorable Mentions; and a Rhizome New Media Fellowship. The collective's work has been exhibited in museums, galleries, and public spaces internationally, including ZKM, Karlsruhe; the World Information Organization, Amsterdam; the Museum of Contemporary Art, Barcelona; the Australian Centre for the Moving Image; and Mass MoCA among others.

Strange Culture documents the surreal nightmare of internationally-acclaimed artist and professor Steve Kurtz which began when his wife Hope died in her sleep of heart failure. Police who responded to Kurtz's 911 call deemed Kurtz's art suspicious and called the FBI. Within hours the artist was detained as a suspected "bioterrorist" as dozens of federal agents in Hazmat suits sifted through his work and impounded his computers, manuscripts, books, his cat, and even his wife's body. The film *Strange Culture* stars Tilda Swinton, Peter Coyote, Thomas Jay Ryan, Josh Kornbluth and Steve Kurtz, and was shown in the 2007 Berlin Film Festival.

Lynn Hershmann Leeson is a filmmaker and new media artist who has been awarded the Siemens-Medienkunstpreis award from the ZKM, Karlsruhe, as well as the Golden Nica Prize at the 1999 Ars Electronica.



Catalog

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02.10.09

Film Screening: *Strange Culture*

Followed by a Round Table. A discussion of the case of Steve Kurtz from legal, cultural-political and curatorial perspectives: Eberhard Schultz (lawyer), Mark C. Donfried (Institute for Cultural Diplomacy) and Christian de Lutz (Art Laboratory Berlin); Moderated by Regine Rapp (Art Laboratory Berlin)

Kino Arsenal, Potsdamer Platz 2, 10785 Berlin



Strange Culture

D: Lynn Hershman Leeson, 2007

Kino Arsenal, Potsdamer Platz 2, 10785 Berlin

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After the film screening there was a round table. The case of Steve Kurtz was discussed from legal, cultural-political and curatorial perspectives:

Eberhard Schultz (lawyer),
Mark C. Donfried (Institute for Cultural Diplomacy) and
Christian de Lutz (Art Laboratory Berlin)

Moderated by Regine Rapp (Art Laboratory Berlin).

30.08.09

Artists in Dialog: Alex Toland***Personal Dispersal Mechanisms, an Interactive Urban Exploration***

Natural distribution mechanisms of plant species are often severely obstructed in the city. Tree sponsorship is a popular and effective way of re-greening city parks and streets. Individual sponsors become personally linked to individual trees while beautifying the neighborhood and creating new habitats for birds, mammals and insects.

Artist Alex Toland takes this idea a step further by creating species partnerships for a day and encouraging personal interspecies relationships as a potential distribution mechanism. As part of the series Artists in Dialog at ART LABORATORY BERLIN the artist will realize a collaborative walk and installation project by leading a group of Berlin residents through part of the green corridor along the Panke and make personal introductions between individual people and plants. part of the green corridor along the Panke and make personal introductions between individual people and plants.

Each participant will volunteer his/her name, short biography and an on the spot (Polaroid) picture in exchange for a receptacle containing one sample cutting of a riparian species, a printed card and description of that species' unique qualities, ecological value and historical uses. Along the walk each participant will "adopt" a species for the day, which will hopefully lead to a longer friendship between man and weed, future recognition of the species and further interest and communication with others about the value of urban nature.

At the end of the walk the human portraits will be installed alongside the plant receptacles and descriptions at ART LABORATORY BERLIN, visually linking human diversity to plant biodiversity as a cultural asset. The walk will begin with an artist talk at ART LABORATORY BERLIN on Prinzenallee and end at the same place with the completion of the installation. It will take about an hour and is open to all ages.



Environmental artist Alexandra Toland was born in Boston, MA in 1975, received her BA in 1997 from the UW-Madison, MFA in 2001 from the Dutch Art Institute in Enschede, Holland. She is currently completing an engineering degree in landscape architecture and environmental planning at the Berlin University of Technology and works as a teaching assistant in the Dept. of Soil Protection at the TU-Berlin and as a design researcher at the Wriezener Open Space Lab (Wriezener Freiraum Labor).

Her main interests include sustainable art, environmental ethics, urban ecosystems, soil conservation, plant population ecology, ethno-botany, landscape architecture and urban planning. She has exhibited artwork in Europe and the United States.

22.07.09

Strike Anywhere

Screening of a new video by Benj Gerdes and Jennifer Hayashida

An event at Artillerie, Berlin, organised in cooperation with Art Laboratory Berlin

Introduction by Christian de Lutz, Art Laboratory Berlin

Followed by a discussion with the artists

artillerie and Art Laboratory Berlin are pleased to present *Strike Anywhere* for the first time to a Berlin audience, following screenings at the Luleå Art Biennial in Sweden and the Kran>>Film Space in Brussels. The latest collaborative work by the experimental filmmaker Benj Gerdes and the poet Jennifer Hayashida, *Strike Anywhere* is a video essay that takes as its point of departure Swedish "Match King" Ivar Kreuger, whose privatization of financial crisis management strategies bears a direct relation to late-twentieth century policies implemented by the IMF and WTO.

Between 1917 and 1932, Kreuger capitalised on shifts in global financial markets to control over 200 companies and establish matchstick monopolies in at least 34 countries. At the height of his success, Ivar Kreuger was worth approximately 30 million Swedish kronor (the equivalent of 100 billion USD today). The project is both a pre-history of neoliberal economics and an allegory about social relations and desire in the wake of global capitalist expansion and excess.

Visually, *Strike Anywhere* incorporates previously unseen archival photographs, corporate charts and documents, and documentary sequences staged for the camera or observed during research and everyday life. The sequence of the piece is organised loosely as a passage between different spaces and the conflictual meanings these spaces produce—including the Swedish National Archives, the former company headquarters (still known today as the "Match Palace"), and two match factories continuously in operation since the early 1900s. The project juxtaposes footage of these factories with interviews with two Kreuger researchers. Both men espouse views, accumulated over years of unrecognised research, that differ from the popular histories of Kreuger in Sweden or the United States. Through a juxtaposition of these interviews with the present-day match manufacturing process, the film depicts the extant factories as carryovers from an older form of industrial capitalism. The factories have persisted while the world around them has shifted, in part due to financiers similar to Kreuger.

Conceptually, *Strike Anywhere* is a spatio-temporal diagram where visual and linguistic articulations of power point to the instability between archival document and event, iconography and cultural memory, present tense and historical remove. These structures of depicting and interpreting the world – charts, testimonies, and

photographs alike – stand as subjective, deliberate, and equally susceptible to attempts at ideological revision. In realizing the layered structure of *Strike Anywhere*, Gerdes and Hayashida are interested in provoking a counter-historical dialogue about collective rethinking of economic and political possibilities in the present.





30.05.2009 - 28.06.2009
Art and Law II
Ztohoven - *Media Reality*

The Prague based artist collective Ztohoven use their work, often interventions in public space, to scrutinise the creditability of mass media and advertising.

Besides showing the work *Media Reality* and related court documents, Art Laboratory Berlin presents the German premiere of the film *On Media Reality*, which documents the legal and artistic aftermath of the action.



Art and Law II

Ztohoven - *Media Reality*

In their work, for the most part interventions in public space, the Prague based artist collective Ztohoven (a wordplay from the Czech *z toho ven* - get out of it, but also *sto hoven* - a hundred piles of shit) question the credibility of mass media and advertising. Among their better known works, they covered the pedestrian figures on Prague traffic lights with stencils showing limping, reclining, drinking or urinating figures.

In their action *Media Reality*, which is shown in original form at Art Laboratory Berlin, Ztohoven added images of an atomic explosion to a live broadcast of a panoramic landscape from the Krkonoše Mountains on the Czech weather channel CT 2. The purpose was to initiate a debate on the manipulation of television images. The channel pressed charges of malicious dissemination of false information for the purpose of damaging the public peace as well as destruction of property. In two separate cases during 2008 and 2009 the artist collective was acquitted of the charge of causing a public panic. The prosecutor had sought a penalty of 200 hours public service against the accused; the highest sentence could have been three years in prison. In her judgment the judge noted that the action caused public amusement, not public panic. Despite the acquittal several members of Ztohoven had to pay a fine to the radio and television authorities for unauthorized interference in a public broadcast.

At the same time as the first court case Ztohoven received the 2007 Prize for New Art (NG333) from the Prague National Gallery for *Media Reality*, the first time the new prize was awarded. The president of the National Gallery, Milan Knížák, explained the decision for Ztohoven: "They have broken out of the regular scripted art space into the public sphere with the goal of confronting society in a provocative way." (<http://www.culturecuts.net/shortlist/2008/02/media-reality-by-ztohoven.html>). This clearly shows the range of perceptions that judged the action from juvenile prank to constructive and provocative art action. Ztohoven clearly cite the influence of Orson Wells 1938 radio play of H.G. Wells *War of the Worlds* (1898). In the novel extraterrestrials attack the United Kingdom. In the radio play the location was changed to New Jersey and caused considerable confusion among the populace due to use of what appeared to be live reportage of an actual alien attack.

Ztohoven themselves explain their action as inspired by the 1938 radio play of *War of the Worlds* in the following terms: "We are not a terrorist or political group, our purpose is not to intimidate or manipulate society in the very same way as we witness in everyday real life or media. Regardless of the intentions, whether political or those of market, companies, or global corporations which secretly manipulate and exert pressure on their products and ideas through every channel possible upon the human subconsciousness. Even the slightest intrusion into this system or appeal on pure human intellect, and its ability not to be worked upon, is in our opinion harmless in a democratic country. For this reason the artist group Ztohoven intruded on the public premises of our capital, Prague, a few years ago and managed to poach this advertisement territory in principle as well as the advertisement itself.

On the June 17, 2007 our group invaded the media and television territory and intruded and poached its truthfulness as well as its credibility. We pointed out the possible confusion of the media presented picture of our world for the real one. Is everything that our media such as newspapers, television, internet offer on daily basis real truth or reality? It is this idea that our project introduces to general public; as a sort of reminder to everyone. We truly believe that the independent territory of television, governed by public law, is the kind of media which can handle such a thing even at the cost of self impeachment. Let it be this kind of appeal for our future and reminder to all forms of media that the truth must be presented at any cost. We are grateful for an independent media and an independent territory for society." (http://www.ztohoven.com/cz/medialni_realita).

As well as the actual video *Media Reality* showing the television footage altered with an atomic explosion and court documents, Art Laboratory Berlin will present the German premiere of the film *On Media Reality* (45', Czech with English subtitles) by Vladimír Turner, a documentary about the legal and artistic aftermath of the action with until now unshown images and interviews with representatives from Czech television, journalists, scholars as well as members of Ztohoven.

Sandra Frimmel

24.04.09

Artists in Dialog. Presentation by Paola Yacoub

Paola Yacoub's Presentation is the first of Art Laboratory Berlin's new series of artists talks, presentations, performances and events: Artists in Dialog.

Paola Yacoub will present a running thread through various works, mainly photographs and montages, produced in different geographical areas ranging from Southern Lebanon to Berlin via Sweden and China. The common point is skepticism as it was introduced in visual arts in the U.S.A. at the beginning of the 20th century. In a fast food restaurant 'Beautifull Heart' in Shenzhen, China, a flat screen continuously transmits news and entertainment channels. Information becomes like decoration. One looks at the screen only from time to time, often not at all, and rarely with attention. We do not know if we agree on postures in front of the screen and on what we see.

"A dialogical encounter between two video clips of the same screen in the same fast food restaurant but at different moments were made by Paola Yacoub and by Yao Zhiyan. These plasma screens in fast food restaurants and cafés show the social modality of a contemporary gaze".

-Paola Yacoub



Paola Yacoub is a graduate of the Architectural Association School of Architecture in London, and currently a PHD candidate in visual arts at Goldsmith's college, London. Among other venues she has exhibited in the 2002 Sao Paulo Biennale, the 2003 Venice Biennale and was part of the DAAD artists program in 2004/2005 in collaboration with Michel Lasserre. She lives and works in Berlin.





21.02.2009 - 29.03.2009

**Art and Law I:
CAT. Monstration**



The CAT (Contemporary Art Terrorism) collective from Novosibirsk creates situations in public space, which lay bare the absurdity of the way in which political power functions. Unprepared passers-by were drawn into the process of creating critical artistic statements. For organizing a May Day monstration - a counterpart to a classical May Day demonstration - in which marchers carried individual banners with apolitical, often poetic or non-rational slogans, the artists were sentenced to pay a fine. The exhibition Monstration shows video works and documents of the public reaction by means of legal documents and mass media reviews.



Art and Law I: CAT. *Monstration*

The actions of the group CAT (Contemporary Art Terrorism) founded in Novosibirsk in 2003 by Maksim Neroda, Ekaterina Drobyševa and Artem Loskutov and active until 2006) could be understood as interventions in urban space. These actions were supposed to reclaim urban space as a platform for artistic and political expression- a new and topical strategy compared to the Soviet Union where public space was reserved solely for official political propaganda and artistic actions took place either in private space or in nature.

Their art sought to be 'timely' (russ. CBOeBPeMeHHO), as opposed to 'contemporary' (russ. COBPeMeHHO, this pun functions in Russian through the switching of a few letters). "Timely art has no author. Its body is the communication between members inside the group", as it is described in the Statement about Timely Art: "Its work is the external results of this communication. Artworks of 'timely art' have no material value, but are made up of the information which the viewer is given about alternative functional mechanisms in society [...]. [...] 'Timely art' is political art. [...] 'Timely art' elevates claims to its presence and to its involvement in the art of shaping people's lives." (Dekret über die rechtzeitige Kunst (A Statement about Timely Art). In: http://www.cat-group.info/dekret_deu.html).

An example of an action which is 'timely art' is a humorous protest action against the introduction of student fees in 2004. A banner with the slogan "Learn, learn and keep learning," a quote from Lenin, was placed before the base of the Lenin memorial in Novosibirsk. The police removed the banner and arrested the artists on a charge of disturbing public order. When asked who was the initiator of the action, CAT replied that it was Lenin himself. They had only brought together what belonged together - the quotation and its source.

In a series of Monstrations from 2004 on, which can be understood as counterparts to the classical May Day demonstrations, individual banners with apolitical, often poetic or non-rational slogans were used: "Catch the Stallion", "Where am I?", "I'm for it", "Down with the Exploitation of Siberian Wildlife in Contemporary Art", or a simple white line on a red ground. ("Down with the Exploitation of Siberian Wildlife in Contemporary Art!", refers to the boom in use of Russia clichés such as alcoholism or brutality by western curators; the white line on a red ground calls to mind the work *Ideal Slogan*, 1972, by the artist duo Vitalij Komar and Aleksandr Melamid). Even before the banners for the 2004 Monstration could be unfurled they were already accused of being "anti-globalist Solutions", and in connection with the Monstration the members of CAT were arrested and sentenced to pay a fine.

In the actions of CAT there is an unmistakable echo of Joseph Beuys and his idea of social sculpture where every individual can deal creatively to contribute to the good of society and have a formative influence. But in the specific context of Russian society, where participatory democracy is a practically unknown concept, CAT repeatedly came into conflict with the law, or at least with what the authorities considered this to be. In some cases they were acquitted; in others sentenced to fines, which CAT paid, ironically, as part of an artistic action: *The Penalty Has Big Eyes*, 2004. The city became an exhibition space and the Russian bureaucratic structure was transformed, unwillingly, into a medium for exposing the functional incapability and absurdity of the political power structure in today's Russia. In addition, the media, especially television, was usually on site for the actions and reported on them, providing support and even protection to CAT.

The exhibition CAT. Monstration documents actions on the borderline between art and lawbreaking, with the accompanying police and juridical documents and reports from the mass media to demonstrate under exactly which circumstance art becomes a crime.

Sandra Frimmel

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