

МЕТ
РОММЕТА
ИМОР
АЛФО
БИА

*Investigating
the future with contemporary
art made in Berlin*

METAMORPHILIA - METAMORPHOBIA
Investigating the future with contemporary art made in Berlin
curated by Jason Merrill Benedict

Metamorphilia – Metamorphobia

Investigating the future with contemporary art made in Berlin

An exhibition project from WerkStadt Kulturverein Berlin e.V.

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Curated by Jason Merrill Benedict

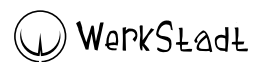
Project Management: Chris Benedict

Support for texts and curatorial concept: Sina Ness

Design: Bitekollektiv (Giorgia Sambrotta and Martin Meyerhoff)

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INTRODUCTION

"Then I went back into the house and wrote, It is midnight. The rain is beating on the windows. It was not midnight. It was not raining."

Thus ends *Molloy*, the first book of a trilogy by Samuel Beckett. He tells of art and the creative process as an opposition to the world, a transformation of factual reality into another, separate truth. But he also tells of decay and apocalypse.

The exhibition *Metamorphilia – Metamorphobia* intends to plumb exactly this stress field: the craving for a transition from one state into another; and the inseparable, interwoven uneasiness just before it. Throughout time, the euphoric view forward into the future has provoked a sense of return, the yearning for the well-worn, and fear before the irreversibility of a metamorphosis.

These contemporary works by international artists (Germany, Ireland, France, the United States, South Korea) come from a time where futuristic euphoria could be seen as somewhat similar to that of the beginning of the last century, where optimism has begun to lose some of its magic: the hopes of a new era through technology remaining unfulfilled, just as fears and doomsday visions come and go unremarked. There is an uncertainty of *whereto*, disorientation and a certain weariness nourishing the soil for a rise in new aesthetics and alternative paradigms.

The aesthetic counter-worlds of our artists set their gaze forward and tell us of very different kinds of transformations. They are contemplative, uncomfortable, humorous, and atmospheric. Sober and dry they observe, they jeer, smile, they contrast and provoke, and they mourn over transience and disruption, all while exploring the varied metamorphoses of the future through artistic investigations.

Sina Ness

METAMORPHILIA – METAMORPHOBIA

Jason Merrill Benedict – November, 2014

For some time now I have been thinking about the future in a broad sense. I often find myself pining for new paradigms, I want to be excited about new philosophies, new ways of structuring our societies. Instead I find myself surrounded with the arcane ideologies of three generations ago; a tried and true status quo that is known and safe, but at the same time feels broken, hypocritical, and corrupt.

Looking outward toward the future from Berlin, a city trying to remake itself on top of the ruins of the 20th century, our world appears fractured and listless, our orderly world-view is disrupted. Globalised markets, once proclaimed almighty, have failed by all metrics and are recovering slowly; austerity politics are the order of the day and a new Gilded Age rapidly encroaches. The populations of many nations are achieving new levels of education, but unemployment remains high even for those with advanced degrees. Complicated conflicts are popping up at an astonishing pace re-defining borders – bloody proxy battles characterised by bombing campaigns, arms deals,

and changing alliances with no clear strategy other than that we are to be at war forever. Fifth generation wars fought between non-state militants and corporate mercenary military contractors, it is hard to even apply classical notions of armies and nation states.

But those things seem remote – abject poverty and gunfire are likely not what you or I see when we look out our windows. We concentrate a lot on how technology advances in leaps and bounds. An avalanche of information is flowing our way and we recede into bubbles and sub-cultures of like-minded but anonymous individuals. Digital networks where communication is ever faster, with nary a thought given to the quality of that communication, are automated for our consumption and pleasure, demanding our attention. Escapism comes easy.

In April 2013 I was sitting in my art studio. I was distracted from my work and began listening to a recording of a cyberpunk science fiction author, Bruce Sterling, give the closing remarks at a far-away conference

that I have never been to. The world is very cyberpunk now, it is not quite the *Schismatrix*, but it is filled with instant information technologies, body modifications, genetic engineering, mashed up cultural identities, corporate rule and powerful private security agencies. As his talk progressed, after musing on trends in design and technology as a self-proclaimed *Futurist*, then lamenting the demise of his text on paper-based artistic community as a science fiction author, he said something about disruption and the economics of the digital revolution that made me sit up:

“Basically, the only ones making money are the ones that have big, legal stone castles surrounded with all kinds of regulatory thorns. Meaning: the sickness industry, the bank gangsters, and the military contractors. Gothic High-Tech.

If more computation, and more networking, was going to make the world prosperous, we’d be living in a prosperous world. And we’re not. Obviously we’re living in a Depression.”

That assessment of a very specific moment in our contemporary consciousness jump-started in me the idea to curate an exhibition of artworks acutely aware of their place in the present, but looking intently towards the future and all its open possibilities. Through this lens the exhibition *Metamorphilia – Metamorphobia* is a survey of the contemporary art of my peers. It brings together a wide array of techniques and vastly different approaches, and argues that these international artists working in various capacities in Berlin, Germany in 2014 are all trying to communicate the same core concepts in their work – they demand a new kind of broad world-view, a metamorphosis if you will. Coming from very different cultural contexts, with varied specialities but living and working in a shared urban environment. Each one has purposely chosen this place to produce art, and the multiplicity of approaches here strengthens that output. The artworks are process oriented experiments and investigations, they have dense internal logic that at times borders on compulsiveness, and each of these artists documents a

search for new aesthetic and conceptual modes in making objects of expression.

For *SérieDÉSIR* **Alice Baillaud** makes detailed drawings of fantastical organisms that evoke biological evolution. They seem to change and writhe before our very eyes. Made with dry graphite and charcoal powder on paper and a light touch, they appear sensuous and wet. One is reminded of abstraction based on the slides in a biology survey class or looking at live microbes through a microscope, but make no mistake, these are figurative images displaying how we feel in our own bodies – how we grow and change, what love, sex, pregnancy, and birth are to human nature. There is also a question posed. As medical science and genetic research advances, as we reap the rewards of new techniques to help reproduction and hinder sickness, are we dabbling in ways that could come to change the human condition on a fundamental level?

Angelika Schneider von Maydell is a painter who presents us with colourful figures in motion, often partially obscured with inlays of bright pigment or distortions of focus. The canvases fit together to make large murals and when taken together you see remnants of images reminding you of what you were reading about in the news media recently. Avatars of protesters and police strain against each other. These are images of state power, of badges and batons, guns and technologies like tasers. The paintings document a mounting tension between citizen and state across the world, and the new technological and strategic techniques used to quell dissent when masses of people take their demands to the streets. This series of *Interventions* is an essay on the militarization of the police that patrol our neighbourhoods and the political and cultural dissonance that pervade our power structures.

Douglas Henderson is a trained composer who builds kinetic sculptures and is inspired by such diverse sources as Flemish Renaissance paintings,

contemporary poetry, comic book archetypes, and market analysis. His sculptures move under their own power generated purely by sound coming from integrated speakers, enticing the viewer with a warbling, wiggling, and euphoric sonic and visual experience. The wall sculpture *Wonder Woman* is a representation of a classic figure in pulp visual storytelling. The first overtly strong female protagonist in the genre who throughout the long history of the character has had countless adventures and battles against villains in alluring and ridiculous patriotic attire that only makes sense in a comic book universe sold to pre-teen boys. The sculpture has a brightly painted and polished industrial quality that we associate with modernity; its movements and popping sounds appeal to sensibilities usually reserved for amusement parks and new consumer technologies. Fundamentally *Wonder Woman* confronts us with how uncomfortable our society still is with strong female presences in art markets, business, politics, or just everyday life – seeking to dismiss them with suggestive stereotypes, retrograde body politics,

and misogyny even after decades of feminism and strides towards equality.

JAK is an artistic personality and alter ego that seeks to dismantle the meaning of data and local contexts – pointing out the absurdities that arise in the flood of information in networked societies. With videos, immersive installations, and book publications simple scenarios are dissected and rearranged to present new contexts that are loaded with subtext and dry ironic humour. *Latent Virtuality* explores a site of Soviet-era military infrastructure in the Baltic states. Filmed with the techniques and standards of a skate video, we follow the tricks and jumps of a small group of inline-skaters and are drawn into the rhythmic sounds of wheels and ball-bearings grating across rusting steel and crumbling concrete. The piece poses a defiant gesture to our monolithic understanding of history and asks for a new definition of perceived reality for a younger post-Cold War generation. *The Boundary* is a computer simulation of an urban environment, one that is white and clean

like an architectural model. As in a computer game, the point of view moves through this anonymous environment, only now and then glimpsing clues of where this place could be, such as the shapes of rooftops or a church cross, indicating a densely built city of middle Europe. Our view starts out in long shadowed alleys but then begins to climb walls and descend back down taking straight paths to explore the place, disregarding the architecture and urban layout. It is the simulation of a lonely vision which reduces the city to its formal essence.

Jane Hughes makes precarious installations of debris from crumbling urban environments incorporating eerie lighting and projections. Lately she is concentrating on gestural drawings forming high output series, arranged and rearranged on the walls in the search for balance and an overall visual quality. *Gods & Demons of the Forest* are based on still images shot with a hunting camera over long periods in the wilds of Scandinavia. The drawings repeat themselves over and over, each time with different kinds

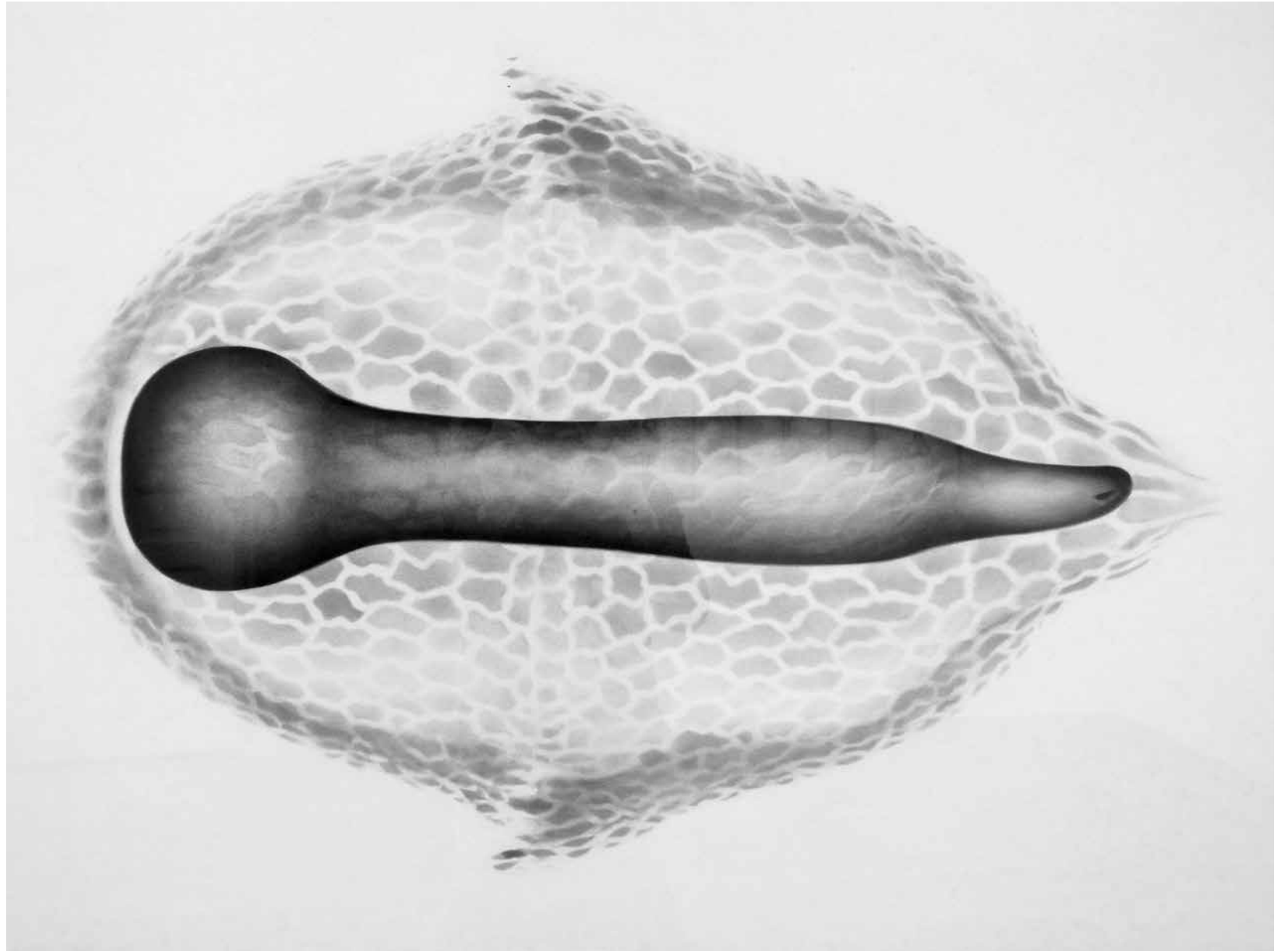
of strokes, charting the play of light with the rising and setting sun in deep woods where people seldom tread. Recalling the Romanticism of 19th century natural philosophers, the viewer is presented with a seemingly secret perspective that yearns for the stillness and serenity of the natural world and old growth forests, far away from bustling and vivacious cities where our social contacts and work opportunities dwell. If ever there was a time to meditate upon nature it is now, the threats of global warming and increasing exploitation of natural resources threatening to erase those landscapes that we at times wish to retreat to and which the health of our world relies on.

Marcus Ahlers is a sculptor whose intense interest in enclosed systems has brought him to studies in engineering of energy systems. Using found plastic debris, stainless steel, cast polymers, wires, copper tubes, acrylic tanks filled with fluids, concrete, increasingly with wooden pieces, and sometimes even earth and seeds, he has created an entire language

of construction processes and tested routines to form and shape physical manifestations of systems. They look like occult machines cobbled together to abstract human forms, robots that might get up and walk away. But there is no dynamic mechanical process to be seen, only slow methodical metamorphosis as they “breathe” by creating gases from liquid through electrolysis. They are never perfect structures, they start to drip, salt crystals form around rubber seams, or copper iodides corrode and bright green carbonate sediment settles in the tanks, grass may even sprout up by the end of an exhibition where there was none at the opening. In his newest work *System 19*, heating elements have been incorporated in the cast plastics adding a new variable to the experiment. Invisible to the viewer unless they touched the piece, bright diagrams have also been included in the exhibition decoding the hot and cold areas. The last works are drawings laboured over for many years masking areas and using different tones of the copper carbonate harvested from the sculptures. These illustrate larger organisational

structures in industry, agriculture, and commerce built to be efficient but deteriorating and failing in surprising ways – showing how fallible the endeavours of humanity can be to entropy no matter how well thought out our plans and intentions.

This exhibition strives to be an orientation guide to the future. It is about our giddy excitement for new developments and technological achievements as we go hurtling forward into the 21st century, and at the very same time our apprehension when confronted with the dizzying array of possible paths that the future could take. This is an oblique formal and conceptual journey that documents how we embrace, but at the same time loathe, change in our lives. The artists presented here demand changes in how we look at the world around us, changes that are necessary to chart a future that is a better place somehow. It is an uncomfortable and anti-social stance at times to demand progress, but one that we need more of if there is ever going to be a significant metamorphosis of our society.



ALICE BAILLAUD

Alice Baillaud, born in France, is a visual artist and landscape architect, trained at the École Nationale Supérieure de Paysage de Versailles (2000). She has lived in Berlin for the last three years, and works there as well as throughout France. She has completed additional studies in science (Graduate degree in Biology, University of Lyon) and in the performing arts (Drama school École Florent, Paris).

Alice Baillaud uses pens, ink, razor blades, and saws to develop an innovative and unique communication medium: at the same time a window to inner worlds, and a bridge between people. Alice treads the path between the intimate and generic, known and unknown, the finite and the infinite. The staging of light, shadow, reflections, and transparency works consistently towards a fragile and theatrical vision.

Born in 1975 in France.

Works in Germany, France and Finland

<http://alicebaillaud.com/>

SérieDÉSIR

2014

N33

Graphite and coal powder on paper

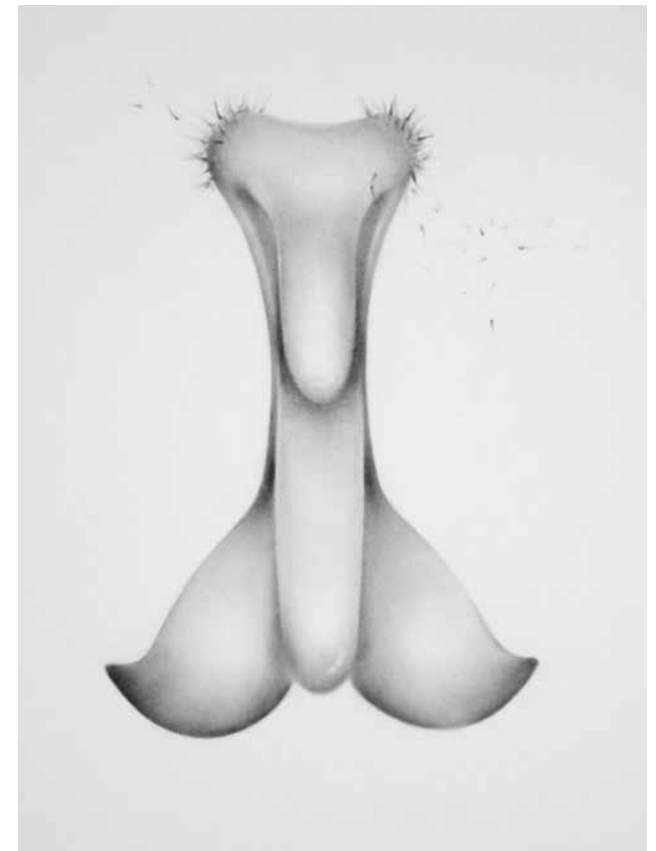
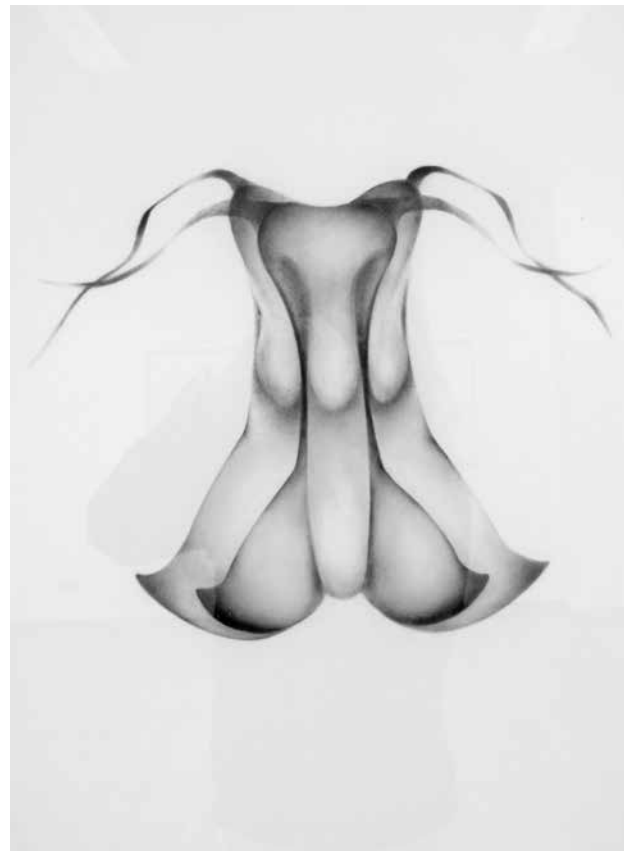
SérieDÉSIR

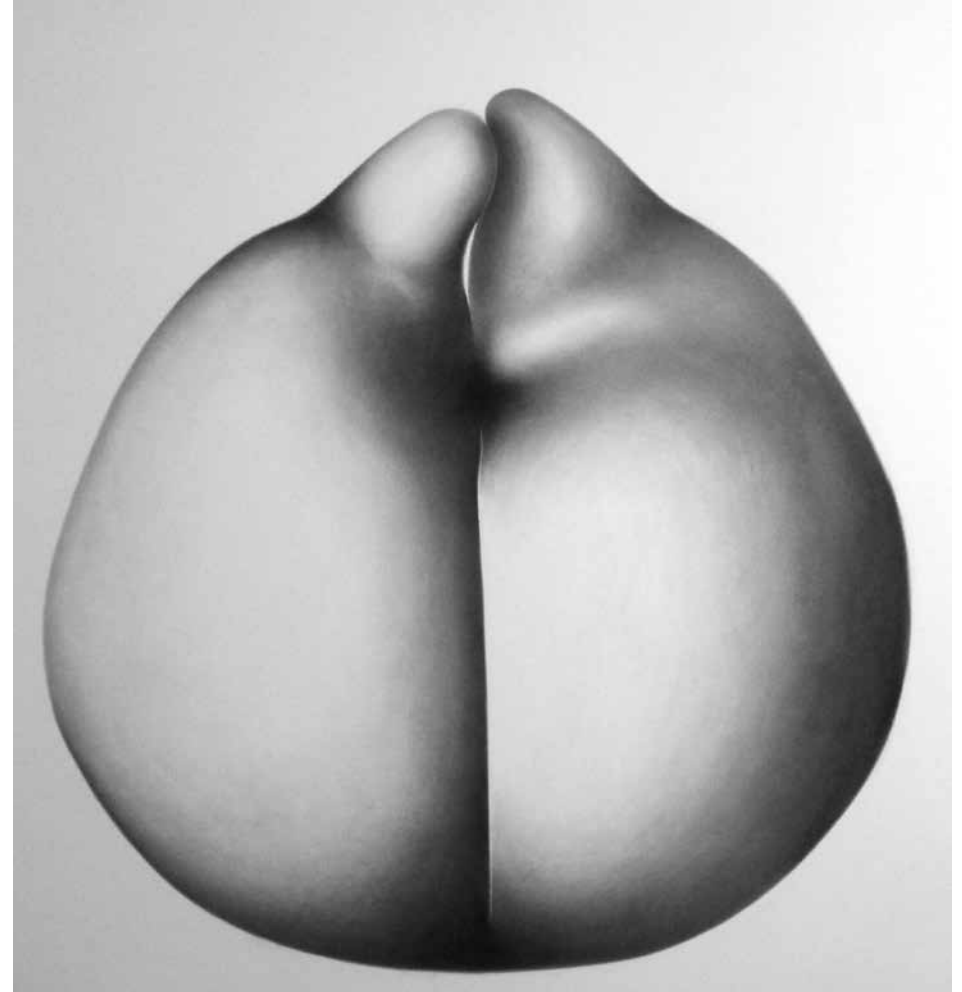
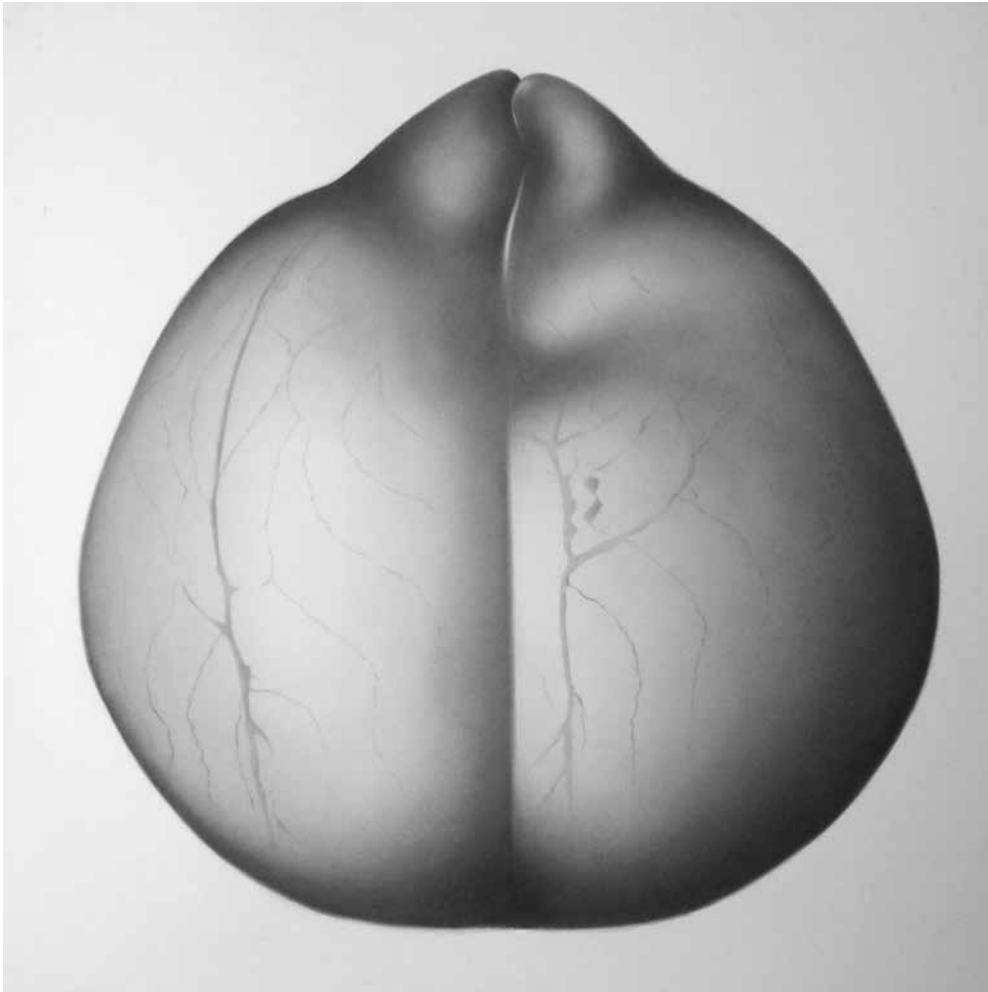
2013

N30 / N25 / N26 (from left)

Installation view (far right)

Graphite and coal powder on paper





SérieDÉSIR
2013

N33 / N32 (from left)
Graphite and coal powder on paper

EDU CATI ON

- 2002 École Florent (Drama school), Paris
 - 2000 School of Landscape Architecture, Versailles – graduated with honours
 - 1996 Université de Lyon, France – Licence in biology and ecosystems
-

AWA RDS

- 2012 Paris International Biennial of Visual Arts in Hospital - ADLC
 - 2007 Aide à la Création - DRAC, Normandie
-

RESI DEN CIES

- 2012 Museum of Contemporary Art of Turku, Finland, Permanent installation “Life cycle”
- 2011 30 years anniversary of the Art Center Solange Baudoux – Évreux, France, Installation “le Souffle”
- 2010 Manoir du Plessis Madeuc - Bretagne
- 2009 Fondation d’Auteuil - Eure, France, Temporary installation “la Tour aux rêves d’enfants”
- 2008 Hôpital de Bullion - ADLC, Paris, Landart: “la Porte des secrets”
Hôpital de Margency - ADLC, Paris, Permanent installation “Ombres de lumière”
- 2007 Lycée horticole - DRAC, Normandie
- 2006 Light festival – Lyon, Temporary installation “l’Échappée des fenêtres”
- 2005 La Source - Normandie

EXHIBITIONS

- 2014 Kanepes Kulturas centrs SIA - Riga "Metamophilia – Metamorphobia"
 - 2014 Kunsthalle Weißensee - Berlin "Threshold"
Galerie Weißer Elefant - Berlin "Série Désir"
 - 2013 Galerie Saalbau - Berlin "Metamorphosen"
 - 2012 Galerie T27 - Berlin "Lucide"
 - 2011 Galerie Duchamp - Yvetot "les Iconoclasses"
Abbaye de Léhon - Dinan "les Ateliers du Plessis-Madeuc"
 - 2010 Corseul - Bretagne
 - 2008 Domaine de Chambray - DRAC -Normandie
-

PERFORMANCES

- 2012 Galerie T27 - Berlin "Human Landscapes"
- 2010 Holocaust Memorial - Berlin "Red Leaves River"
- 2008 "Ombres ondulantes", "Heritage Days", annual national event
Domaine de Chambray - DRAC, Normandie

ANGELIKA SCHNEIDER VON MAYDELL

In 1973 Angelika Schneider von Maydell finished secondary school, did an internship in cabinetmaking, and then moved to West Berlin. She studied in the Berlin College of Arts (today Universität der Künste – UdK). In 1980, she became a master-student of Professor Werner Volkert. 1983 was her first state exam with Professor Johannes Gecelli and in 1985 her second state exam.

She has participated in numerous exhibitions in Germany and internationally, and works of hers have been acquired for both public and private collections. Since 1994 she has had yearly exhibitions of the series Verwandte (Relatives), Porträts (Portraits), Warteräume (Waiting Rooms), Spiegelungen (Reflections), Unterwasser (Underwater) – including highlights such as: a solo exhibition in the 2008 German EXPO Pavilion in Zaragoza, Spain; and Interventionen (Interventions), a commissioned work for the exhibition Embedded Art in the Berlin Academy of Arts in 2009. The painter is a member of the GEDOK and VBK arts networks.

Born 1952 in Bielefeld, Germany.
Lives and works in Berlin – Neukölln.

Interventionen

2009
Selbstversuch
Acrylic on canvas



Interventionen

2008

Desaster

Acrylic on canvas

Interventionen

2008

Magentamen

Acrylic on canvas

Interventionen

2008

Shooter

Acrylic on canvas



EDU CATI ON

- 1985 German State Exams
- 1980 Berlin College of Arts (now Universität der Künste, UdK) – Master Student
- 1973 Berlin College of Arts (now Universität der Künste, UdK)

SOLO EXHI BITI ONS

- 2012 Galerie im Körnerpark, Kunstamt Berlin-Neukölln, Germany
- 2009 Galerie Sonnenberg, Stuttgart, Germany
- 2008 EXPO 2008 / Deutscher Pavillon, Zaragoza, Spain
- 2007 Galerie im Saalbau, Berlin-Neukölln, Germany
- 2006 Movement, Bielefeld, Germany
- 2004 Städtisches Museum, Pocatky, Czech Republic
Galerie Spejchar Zert, Břeství-Kolín, Czech Republic
Kreissparkasse Bad Wimpfen, Germany
- 2003 Schloss Kromeriz, Kromeriz, Czech Republic
- 2002 Galerie Hotel Gustav Mahler, Jihlava, Czech Republic
Skola Kostelni Myslova, Telc, Czech Republic
- 2001 Haus der Künste, Kunstverein Frankfurt (Oder), Germany
Schloss Telc / Kunst- und Museumsverein Telc, Czech Republic
- 1998 Bilderhaus Bornemann, Lübeck, Germany
Schloss Austerlitz, Slavkov u Brna, Czech Republic
- 1997 Galerie im Saalbau, Kunstamt Berlin-Neukölln, Germany
Galerie Roger Portugal, Nantes, France
- 1996 Galerie Hotel Berlin, Berlin-Kreuzberg, Germany
Galerie 103, Stuttgart, Germany
- 1995 Urania, Berlin-Tiergarten, Germany
FH Harz, Wernigerode, Germany
- 1994 Atelier Terra, Berlin-Friedrichshain, Germany
Neue Börse, Bielefeld, Germany

GROUP EXHI BITI ONS

- 2013 Kunstforum der Gedok, Hamburg
Projektraum Experience Art, TU Berlin-Charlottenburg
Urania, Berlin-Tiergarten
Gedok-Galerie, Berlin-Charlottenburg
- 2012 Galerie Spandow, Kunstamt Berlin-Spandau
Prefectural Museum of Art, Yang Pyeong, South Korea
Koreanisches Kulturzentrum, Berlin-Mitte
- 2011 Galerie 8 Tauben, Künstlerhof, Berlin-Buch
Verborgenes Museum, Berlin-Charlottenburg
Atelierhof Kreuzberg, Berlin-Kreuzberg
- 2010 Bethanien / Kunstraum Kreuzberg, Kunstamt Berlin-Kreuzberg
Galerie VBK - Verein Berliner Künstler, Berlin-Tiergarten
- 2009 Akademie der Künste, Berlin-Mitte
Villa Ichon, Bremen
- 2008 Galerie M, Kunstamt Berlin-Marzahn
Wassergalerie / Berliner Wasserbetriebe, Berlin-Mitte
- 2007 Kreativzentrum, Schönwalde-Glien
Ausstellungszentrum Pyramide, Kunstamt Berlin-Hellersdorf
- 2006 Kommunale Galerie, Kunstamt Berlin-Wilmersdorf
- 2005 Kommunale Galerie, Nauen
Kreativzentrum, Schönwalde
- 2003 Loft 36, Berlin-Kreuzberg
Künstlerhof, Berlin-Buch
- 2000 24h Neukölln, Kulturnetzwerk, Kunstamt Berlin-Neukölln
Bilderhaus Bornemann, Lübeck
- 1999 Bilderhaus Bornemann, Lübeck
24h Neukölln, Kulturnetzwerk, Kunstamt Berlin-Neukölln
- 1998 Museum Baden, Solingen-Gräfrath
Kommunale Galerie / Kunstamt Berlin-Wilmersdorf
- 1997 Galerie im Körnerpark, Kunstamt Berlin-Neukölln
- 1996 Kunsthalle Barmen, Wuppertal
Galerie Blue 22, Zürich-Freienbach, Schweiz



Douglas Henderson is a sound artist whose work spans all aspects of the medium, from electroacoustic sound compositions to sculptural works and installations.

He harnesses the energies of sound both as a sensual medium and as a culturally charged fabric of social implication. He is particularly interested in the dialogue between Sound and visual arts, and the transformative power they can unleash when combined

Born 1960 in Baltimore, MD, U.S.A.
Lives and works in Berlin and Brooklyn.

<http://douglasshenderson.org/>
<https://vimeo.com/album/1910720>

DOUGLAS HENDERSON

Wonder Woman
2011

Wonder
Woman



Wonder Woman 2011



22k gold, carbon fiber, steel, copper, glass, lasers, speakers. Kinetic, 2 channel audio, 9 min. loop. 70cm x 106cm x 32cm.

Wonder Woman is a comic book character invented in 1941 by the late William Marston (who also developed the polygraph, aka lie-detector test), and she was to be the first feminist superhero bringing ideals of "love, peace and sexual equality to a world torn by the hatred of men".

Here represented by two 12" speaker drivers which pulse up and down, suggestively decorated with the remnants of one of Madonna's bras.

Wonder Woman was remarkable for her ability to bounce offending bullets from her bracelets, and this soundtrack layers dozens of recordings of popcorn popping in resonant pots.

EDU CATI ON

- 1991 Princeton University – Ph.D in Music Composition
 - 1985 Princeton University – M.A.
 - 1982 Bard College – B.A. in Music
-

AWA RDS

- 2013 Deutscher Klangkunst Preis / European Sound Art Award
 - 2012 Gigahertz Preis für elektronische Musik
 - 2008 Rockefeller Foundation MAP Award for “Music for 100 Carpenters”
 - 2007 DAAD Berliner Künstlerprogramm
Foundation for Contemporary Arts Individual Artist Grantee
 - 2005 The Rockefeller Foundation MAP Award (with Luis Lara Malvacias)
The Whitney Museum of American Art – Commission
-

SOLO EXHI BITI ONS

- 2013 Studio 10 (New York City): The Sea Is A Big Green Lens
Galerie Mario Mauroner (Vienna, AT): IN ORDER
- 2012 Galerie Mario Mazzoli (Berlin, GER): Poets and Superheroes
- 2010 Museo San Francesco, Galleria D’Arte Moderna e Contemporanea, (San Marino, Italy): “GUEST”
- 2009 The Boiler @ Pierogi Gallery (New York City, USA): Music for 100 Carpenters
Galerie Mario Mazzoli (Berlin, GER): Dukatenscheißer
- 2007 daadgalerie (Berlin, GER): playback. no rewind button
Galerie Rachel Haferkamp (Cologne, GER): 4 Parts in an Immense Disorder of Truths
- 2006 Hudson Opera House (Hudson, NY): Icebreaker
Diapason Gallery (New York City): Polyconic Projections
- 2005 vertexList space (New York City): A Dream Like She Loves You

GROUP EXHI BITI ONS

- 2014 Museo La Pelanda (Rome, IT). "Digital Life (RomaEuropa Festival)"
Pierogi Gallery (Booklyn, NY). "20th Anniversary Show"
Ethan Cohen Fine Arts (NYC) "BBBBBreeze"
- 2013 Akademie der Künste (Berlin, GER). "50th anniversary festival, Berliner Künstlerprogramm des DAAD"
ZKM | Zentrum für Kunst und Medientechnologie (Karlsruhe GER) "Festival IMAtronic"
Skulpturenmuseum Glaskasten Marl (Marl, GER).
"Deutscher Klangkunst Preis zum European Soundart Award / Marler Videokunst-Preis Exhibition"
Akademie der Künste (Berlin, GER). "poesiefestival berlin"
- 2012 MARTa Museum (Herford, GER). "Asche und Gold"
ZKM | Zentrum für Kunst und Medientechnologie (Karlsruhe GER) "Klang als Medien der Kunst"
CitySonic Festival (Mons, BE)
- 2011 Pierogi Gallery (Booklyn, NY). "Twin twin"
Club Transmediale (Berlin, GER). "The Sound of No-One"
- 2010 TONSPUR_expanded, (Vienna, AT). "Eine Hommage an den Lautsprecher"
- 2009 Galerie Ute Parduhn (Düsseldorf, GER): "ganz kleines Kino"
Galerie Mario Mazzoli (Berlin, GER): "Anlage"
- 2008 Pierogi Leipzig (Leipzig, GER): - Disobey This Command
LIMN Gallery (San Francisco, CA): "Zoom+/-"
- 2007 singuhr - hoergalerie / TU Berlin (GER): "fünf+1" - On the Road Home
- 2005 The Whitney Museum of American Art (New York City): "Resonant Spaces"
Art in General at Bloomberg LP (New York City): "Passing Through"

PERFOR MAN CES

- 2008 Helmut List Halle (Graz, A): "Steierischer Herbst" Festival, All Together Now - Sound installation for choreographer Meg Stuart.
- 2006 Danspace Project, NYC: when you lose something you can't replace
- 2005 Museo Carcova, Buenos Aires, Argentina: Channel Sur
Memorial Gallery, Curitiba Brazil: Channel Sur



JAK reflects interpretations of reality
and constructions of fantasy.

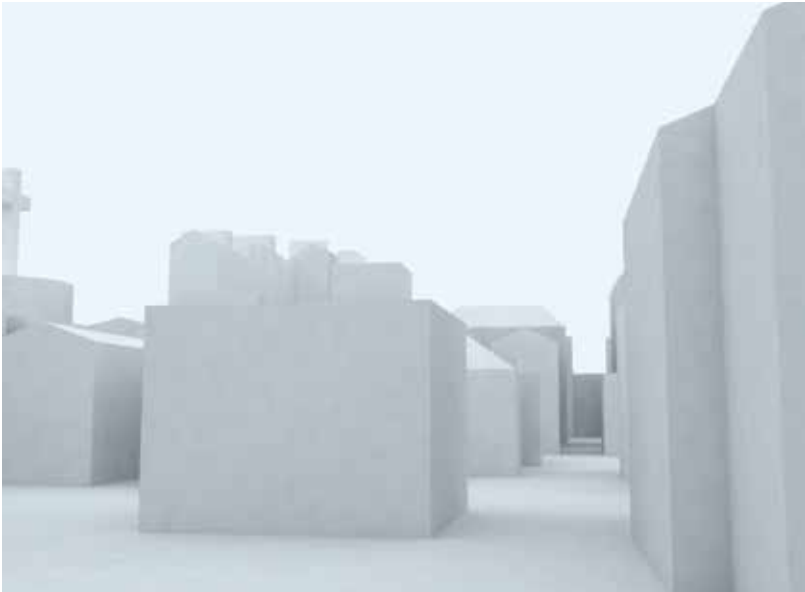
His work sets the idea that rational thinking and observation know only one substantiality, contrasted against an awareness that reality and substantiality are not synonymous. The artistic works and story lines in JAK are wilfully linked by the reader on a semiotic paper chase.

Born 1973 (Jangyoung Jung) in Busan, South Korea
Lives and works in Stuttgart and Berlin.

<http://info-jak.de/>

JAK

the boundary
2012
computer simulation
12 minutes





Latent Virtuality

(nuclear missile base in Plokstine, Lithuania)

2010

single channel video

4 minutes



In summer, 2010

We worked at a desolated atomic bomb bunker,
close to Plokstine.

We phoned the Americans

Skater

They did not own a tank.

We thought our money would make a good fire.

Today

And we asked them to play.

With the spatial negative,

which describes the circumference

of a changed absence

Of the (ex) bad?

However! At that time the whole word
was dominated by greed and violence.

Latent virtuality

Where are you?

Tomorrow I am going to be your friend.

EDU CATION

- 2011 Akademie Stipendium
 - 2010 State Academy of Arts and Design Stuttgart – Diplom, Department of Sculpture
 - 1999 Dong-A Art College in Busan, South Korea
-

AWA RDS

- 2014 Award Kunststiftung Baden-Württemberg
Award Kuandu Museum of Fine Arts, Taipei, Taiwan
 - 2013 Artprize “Die schönsten deutschen Bücher 2013” book JAK*, Stiftung Buchkunst Frankfurt and
“Best Book Design from all over the World 2014”
 - 2011 Invited Artist in Residence Program, Openspace Bae, Busan, Korea
 - 2009 Scholarship Künstlerhaus Stuttgart, Germany, 2009-2012
 - 2007 Founding project group “Local to Local”
 - 2006 1. Akademiepreis “Museum für sedimentierte Kunst”, AdBK, Stuttgart
1st Art prize “Freunde der Akademie” for “Museum für sedimentierte Kunst”
-

SOLO EXHI BITI ONS

- 2014 “Soul Blindness – Prolog”, Kuandu Museum of fine Art Taipei, Taiwan
“JAK”, fettschmelze, Karlsruhe, Germany
- 2013 “HUNTING”, Württembergischer Kunstverein (WKV), Stuttgart, Germany
- 2012 “The boundary”, Gallery Openspace Bae, Busan, Korea
“Lebhafte Konkurrenz”, Gallery Stihl, Waiblingen, Germany
- 2011 “behind the foreign”, Galeria Studio, Pałac Kultury i Nauki, Warsaw, Poland
“JAK”, Hospitalhof, Stuttgart, Germany, (catalog)
“Das floride Stadium”, AdBK, Stuttgart, Germany, (catalog)
- 2010 “Imported stranger”, Gallery space bandee, Busan, Korea, (catalog)
- 2009 “Bosporus”, Gallery Schuster, Berlin, Germany

GROUP EXHI BITI ONS

- 2014 "Moving Triennale_made in Busan 2014", many places throughout the old town area of Busan, Korea
"Recycling Art", Cityhall in Busan, Korea
"FEEL LIFE", Kateshin Gallery, New York, USA
"DA_____WIR", Kunstverein Ellwangen e.V., Germany
- 2013 "TIME IS LOVE.6 - [Show 1], [Show 2], [Show 3]", Gallery mori + stein, London, England / SAZMANAB, Teheran / PEANUT UNDERGROUND, New York / KULTER.GALLERY, Amsterdam / STIFTELSEN 3.14, Bergen, Norway / TEA - TENERIFE ESPACIO DE LAS ARTES, Spain
- 2012 "Face to Face", KAF museum, Busan, Korea, (catalog)
"Baden Württemberg 60", Museum Singen, Singen, Germany, (catalog) and Gallery Im Prediger, Schwäbisch-Gmünd, Germany
"New Wave II", Gallery Gana Art, Busan, Korea
- 2011 "New Wave", Insa Art Center, Seoul, Korea, (catalog)
"Open to you", Gallery Openspace Bae, Busan, Korea, (catalog)
"Residence Network 2011", Culture and Art Museum, Daegu, Korea, (catalog)
"Stuttgart, how are you?", Künstlerhaus Stuttgart, Stuttgart, Germany
- 2010 "Local to Local", Gallery Kaire Desine, Vilnius, Lithuania
"Temporary VIII", Gallery secondhome, Berlin, Germany, (catalog)
"High Noon", Europaplatz, Stuttgart, Germany, (catalog)
"Dvina silo art complex", Project Military Base Plokstine, Lithuania

PERFOR MAN CES

- 2014 „JAK is out/JAK is you“ Installation, Reading and Presentation, Akademie Schloss Solitude, together with Hamed Taheri and Demian Bern, Stuttgart, Germany
„Die schönsten deutschen Bücher 2013“ Stiftung Buchkunst Frankfurt amongst others in Frankfurt, Leipzig, Moskau, Peking, Tokyo, Buenos Aires, Göteborg, Guadalajara and Jerusalem
- 2012 „JAK“ Performance, in the space of the show „Albrecht Dürer“, Galerie Stihl Waiblingen, actor/involved, Joscha Bernath and Ricardo Tamayo



13.05.2014

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JANE HUGHES

Jane Hughes is a multimedia artist inspired by remote landscapes, peripheries and forgotten areas that solicit a specific ambiguity between potentiality and dystopia. Much of her source material in her installations originates in these desolate landscapes. She is interested in an “interstitial” approach, where inclusion of the obscure, and that which often falls between the cracks is not only valid but of equal importance. This search for the barely visible has led to her most current work of twilight investigations exploring the states between penetrable darkness and pitch black in old forests of Scandinavia.

Hughes attained a BA in Fine Art at NCAD, Ireland (2006), MA in Environmental Art at Aalto University, Helsinki (2012), MA in Art in Context at UDK, Berlin (2010-2011). Recent exhibitions include ‘Gods & Demons of the forest’ (solo exhibition) at Detroit Stockholm, Sweden (2014).

Born 1984 in Dublin, Ireland.
Lives and works in Berlin and Helsinki.

<http://janehughes.ie/>

Gods & Demons of the Forest

2014

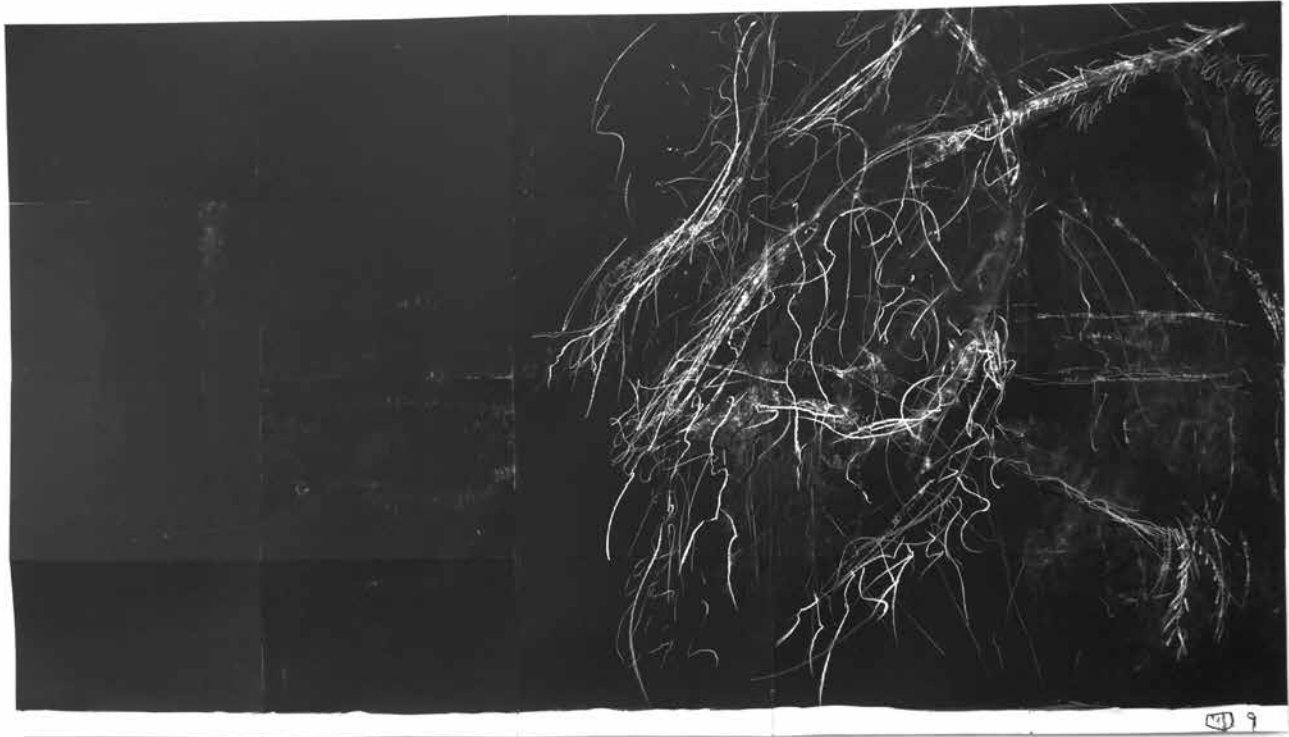
Pastel on paper

Video stills



Drawings





Installation views

EDUCATION

- 2012 M.A. Environmental Art, Aalto University, Helsinki, Finland
 - 2011 M.A. Art in Context, UdK, Berlin, Germany (Erasmus Exchange)
 - 2006 B.A. Degree in Fine Art, NCAD, Dublin, Ireland
 - 2005 B.A. Degree in Media, AKI, Enschede, The Netherlands (Erasmus Exchange)
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CURATION

- 2013 Neither here nor there, Grimmuseum, Berlin
 - Neither here nor there, Galway Arts Centre, Ireland (both co-curated with Enda O'Donoghue)
 - 2010-2013 Curator & art organiser of WerkStadt e.V, Berlin – Neukölln
 - Art Clinic (Monthly critical feedback sessions for Professional Artists), WerkStadt e.V
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AWARDS

- 2014 Exhibition support grant, Embassy of Ireland, Berlin
 - 2013 Culture Ireland EU Presidency Grant Culture Ireland & Embassy of Ireland, Berlin Culture Ireland Grant
 - Professional Artist Development Bursary, Meath County Council, Ireland
 - 2012 Culture Ireland Grant
 - 2011 Erasmus Grant (Germany)
 - 2010 "Aktion! Karl Marx Strasse Aktionaersfond" Grant for public art, Berlin, Germany
 - Professional Artist Development Bursary, Meath County Council, Ireland
 - Culture Ireland Grant
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RESIDENCIES

- 2015 Ateljé Stundars, Artist in Residence supported by KulturÖsterbotten, Vasa, Finland
- 2014 Rud, Artist in Residence, Sweden
- 2013 Mustarinda, Artist in Residence, Finland
- 2010 Environmental Art TaiK and BioArt society, Kilpisjärvi Biological Station, Finland
- 2009 SIM Artist in Residence, Reykjavík, Iceland

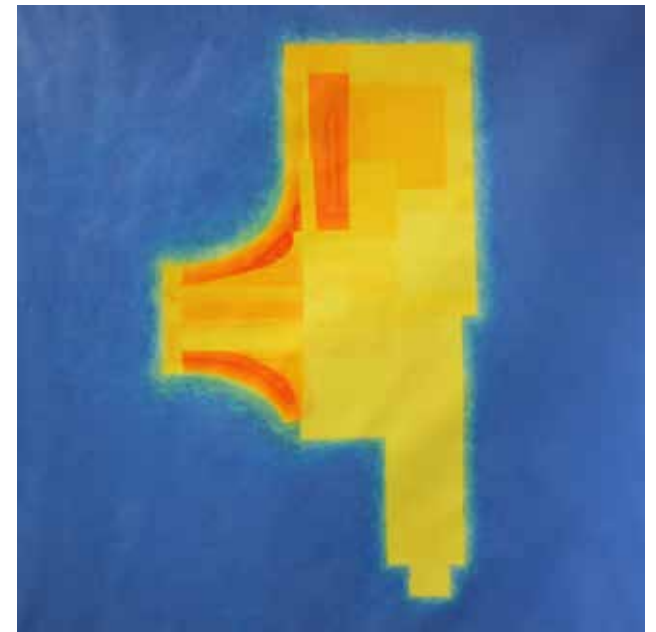
EXHIBITIONS

- 2016 Pori Art Museum, Finland
- 2014 Gods & Demons of the Forest, Embassy of Ireland, Berlin (Solo Show)
Metamorphilia-Metamorphobia, Kaņepes Kultūras Centrs, Riga, Latvia
- 2014 JÄTTÖMAA 2014, Wasteland Environmental art and music festival, Kouvola, Finland
Gods & Demons of the forest, Detroit Stockholm, Stockholm, Sweden (Solo Show)
Threshold, Kunsthalle am Hamburger Platz, Berlin
- 2013 Neither here nor there II, Galway Arts Centre, Galway, Ireland
Annual members show, Werkstatt, Berlin
Vulpicides, Sorbus Galleria, Helsinki, Finland
Financial Times, Mustarinda, Finland
Galerie Toolbox, Berlin, Germany
Neither here nor there: Contemporary Irish, Grimmuseum, Berlin
- 2012 Master of Arts Show, Aalto University, Jätkasaari, Helsinki
Künstler Salon Murid Bosh, Kunsthalle M3, Berlin
Imagining Other Worlds, XL Art Space, Helsinki (Solo Show)
New Horizons: Landscape and the Contemporary Romantic, Kunstraum T27, Berlin
- 2011 Social Movement Generator, Dr. Fahimi, Boheme Precaire e.V., Dortmund, Germany
Destruction-construction, TM20, Tape Modern, Berlin
DAS (Digital Art &Sound) Weekend festival, Official partner of Transmediale, Berlin
- 2010 Borders, Neukoelln Import, Kunsthaus Tacheles, Berlin, Germany
HALBTISCH, Public Art Project funded by Aktion! Karl Marx Strasse Aktionaersfond, Berlin
Kilpisart: breaking the ice between art and science, Gallery Atski, Aalto University, Finland
Ahne Festival, Helsinki, Finland
Kipu (Pain), Kereva Art Museum, Finland
Vereslihallla, Galleria Kandela, Helsinki, Finland
- 2009 Estranged Relations, Ptarmigan Gallery, Helsinki, Finland (Solo Show)
Developing the railway gap II, Laituri Gallery, Helsinki City Planning Department, Finland
Attachments 1-3, 48 Hours Neukoelln festival, Werkstatt e.V, Berlin (Solo Show)
Made in Berlin, Kaliningrad State Art Gallery, Russia
Made in Berlin, Deutsch-Russisches Haus, Kaliningrad, Russia
Light as a feather stiff as a board, SIM studios, Seljavegur 32, Reykjavik, Iceland
- 2008 One inch Badge Art Show, Mantua Arts Project, Co. Roscommon, Ireland



19a
2014
Oil pastel on paper

19b
2014
Oil pastel on paper



Marcus Ahlers comes from the United States. He came to Berlin in 2002 with a Fulbright grant, after completing an MFA program with a focus in sculpture. In 2003, Ahlers co-founded the artist-run project space Takt Kunstprojektraum in Berlin-Friedrichshain. He developed this project, as a gallery and later also residency program for artists, until 2008. Marcus Ahlers became a member of the WerkStadt e.V. in 2010 and currently has his studio in the WerkStadt KunstSatellit.

Marcus Ahlers is interested in the interdisciplinary potential of the arts, especially the intersection of the arts and sciences and the exploration of energy. He has led workshops regarding these themes in England and Germany, and is currently enrolled in a Master of Science program in "Energy Systems for Buildings" at the TU Berlin

Born 1974 in Albany, New York.
Lives and works in Berlin.

<http://marcusahlers.com/>

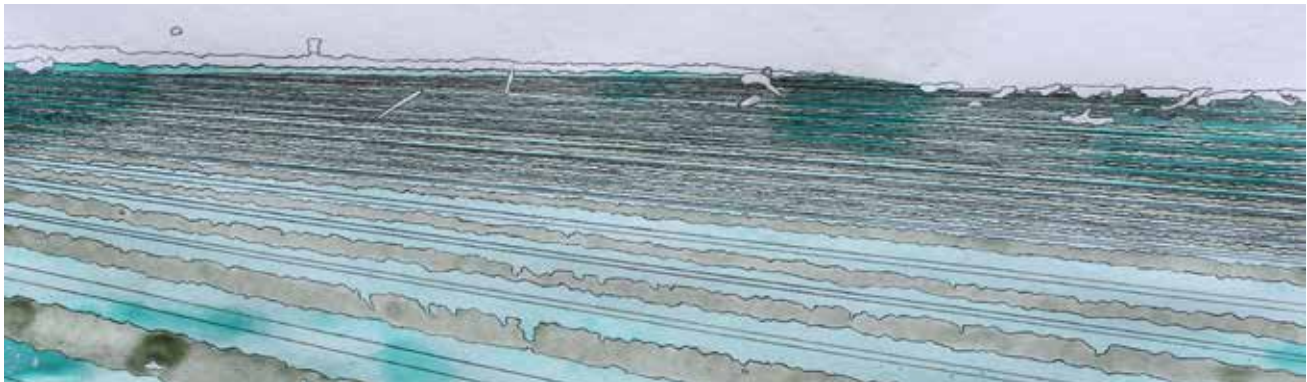
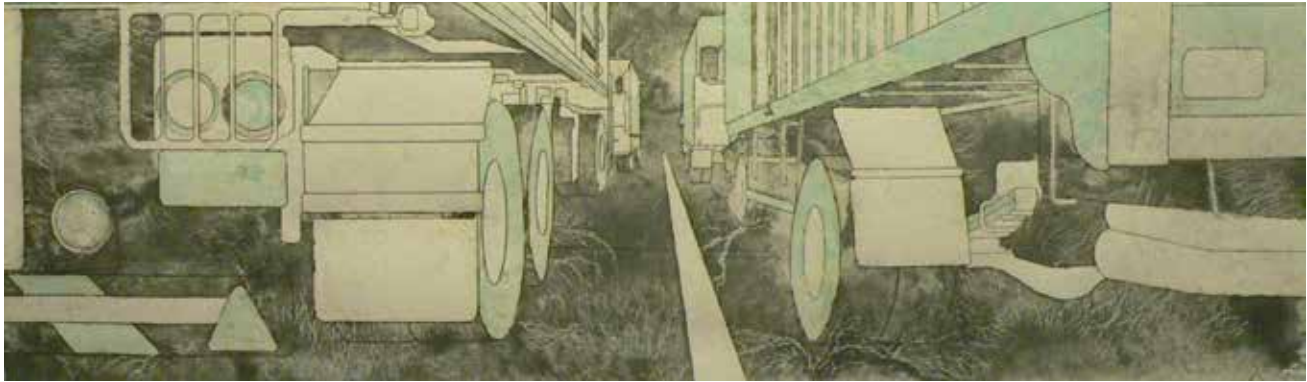
MARCUS AHLERS

System 19

2014

Metal, plastics, saltwater, concrete, carbon rods





Traffic Jam

2011
Copper carbonate and cupric oxide
on paper

Dry Land

2012
Copper carbonate and cupric oxide
on paper

Consumption

2014
Copper carbonate and cupric oxide
on paper

EDUCATION

- now Master of Science: Energiesysteme für Gebäude, Technische Universität, Berlin, Germany
- 2014 Bachelor of Science: Energie- und Prozesstechnik, Technische Universität, Berlin, Germany
- 2003 Fulbright Scholarship, Berlin, Germany
- 2002 Master of Fine Arts, Maryland Institute College of Art
Rinehart School of Sculpture, Baltimore, Maryland, USA
- 2000 Post-Baccalaureate Program, School of the Museum of Fine Arts, Boston, MA, USA
- 1998 Bachelor of Science: Studio Art / Art History Skidmore College, Saratoga Springs, NY, USA

EXHIBITIONS

- 2013 "Discover", Galerie Bernau, Bernau, Germany
- 2012 "Situative Systeme", Kunstraum t27, Berlin, Germany
- 2011 "Building Dwelling Thinking", Smartloft, Berlin, Germany
"Mitgliederausstellung", WerkStadt, Berlin, Germany
- 2010 "Check Bounds", Stattbad Wedding, Berlin, Germany
"Retro", solo show, WerkStadt, Berlin, Germany
- 2009 "Made in Berlin", German Russian House and State Gallery, Kaliningrad, Russia
"Agua Realmente Azul", Collaborative project in public space, Tegucigalpa, Honduras
- 2008 "Ist das ein Frosch?", tmp.delux, Berlin, Germany
"Transposed Nodes", solo show, Art Laboratory Berlin, Berlin, Germany
- 2007 "White Paper", Hamden Gallery, University of Massachusetts, USA
"micro-macro", solo show, Galerie 35, Berlin, Germany
- 2006 "Space Soon", Roundhouse, London, UK
"Rumbo Artists: Right under the Manhattan Bridge", Tribes Gallery, New York City, USA
- 2005 "Winter Auction", Dumbo Arts Center, Brooklyn, New York, USA
"Axis", Backfabrik, Berlin, Germany
"Frieekultur, Ring Center, Berlin, Germany
"Elektrolyse", solo show, Galerie 35, Berlin, Germany
- 2004 "Synthesis", Takt Galerie, Berlin, Germany
"The Lab Exhibition", Castle County Community School, Deal, UK
"America House", Amerika Haus, Berlin, Germany
- 2003 "re: book", Zentralbüro, Berlin, Germany

AWARDS

- 2010 First Prize: 15th International Art Interview Online Artist Competition
 - 2002 Amalie Rothchild Sculpture Award
 - 2003 Sculpture Space, Utica, New York
partially funded by the National Endowment for the Arts
 - 2002 Fulbright Grant, Berlin, Germany
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EXPERIENCE

- 2009 Collaborative project: Agua Realmente Azul, Tegucigalpa, Honduras
- 2008 Workshop, Art Laboratory Berlin, Berlin, Germany
Visiting Professor: Contemporary Art in Berlin for the University of Texas, Berlin, Germany
- 2007 Professor: Contemporary Art in Berlin for the University of Indiana Berlin, Germany
Visiting Professor: Art of Western Civilization Touro College, Berlin, Germany
Co-founder, Takt Residency Program, Berlin, Germany
- 2006 Crew Space on Earth Station London, UK
Workshop, South London Gallery London, UK
Workshop, Arts Catalyst, Camden Roundhouse London, UK
Visiting Professor: Contemporary Art in Berlin for the University of Indiana, Berlin, Germany
Workshop, Arts Catalyst Sandwich Technology School, Sandwich, UK
Architectural detailing, Development Design Group Baltimore, Maryland, USA
Art-handler and installation work Ronald Feldman Gallery New York NY, USA
- 2005 Visiting Artist, Maryland Institute College of Art, Baltimore Maryland, USA
Co-curator: "Axis", Backfabrik, Berlin, Germany
Workshop, Arts Catalyst, "East of Eden"
Sandwich Technology School, Sandwich, UK
- 2004 Juror: International Assemblage Artist Exhibition
Gallery Twenty-Four, Berlin, Germany
Workshop, Arts Catalyst "The Lab", Castle County Community School, Deal, UK
Art-handling, installation and administrative work, Fulbright Berlin Conference, Amerika Haus, Berlin, Germany
Curator: Takt Galerie, Berlin, Germany
- 2003 Co-founder: Takt Kunstprojektraum, Berlin, Germany

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