

A SPACE IS A SPACE IS A SPACE ARTISTS, ARCHITECTS, PERFORMERS, WRITERS

An exhibition developed in the context of the Jeunes Commissaires program.

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Spatial Concept: **JEAN-PASCAL FLAVIEN**

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KADER ATTIA

Born 1970 in Bugny (F), lives and works in Berlin and Algiers.

Kader Attia grew up in both Algeria and the suburbs of Paris, and uses this experience of living as a part of two cultures as a starting point to develop a practice that reflects on aesthetics and ethics of different cultures. Attia takes a poetic and symbolic approach to exploring the wide-ranging repercussions of Western modern cultural hegemony and colonialism on non-Western cultures, investigating identity politics of historical and colonial eras, from tradition to modernity, in the light of our globalized world. For several years his research focuses on the concept of repair as a constant in human nature, of which the modern Western mind and the traditional extra-Occidental thought have always had an opposite vision. From culture to nature, from gender to architecture, from science to philosophy, any system of life is an infinite process of repair. In JBCQVF Attia presents *Scarifications, the Self-Skin's Architecture*, an exploration on skin as an intermediary membrane between interior and exterior, «the surface that stigmatizes psychic interactions from the very first moments of the creation of the self».

ROSA BARBA

Born 1972 in Sicily (IT), lives and works in Berlin.

Rosa Barba works with film, sculpture, installation and artist's books, building upon social and cultural research. She crafts her films out of layers of images and sound while also interrogating the physical presence of the medium. As she has stated, 'I am interested in the hardware of cinema -- the projector, explored for its sculptural quality, participates on stage and thus defines the ensemble. It is the protagonist of the works but also its own viewer.' Her project for the review, *Vertiginous Mapping*, the artist's first web-based project hosted by Dia Foundation, draws upon a collection of film, images, texts and audio that she compiled and created while on a residency in Sweden in 2008, weaving together facts and footage with fabricated elements to invite the viewer on a perplexing journey through a fictionalized country named Forgotten. A transformation of the main city of Forgotten to a model city is necessary for the survival of the community.

NINA BEIER (in collaboration with Marie Lund)

Born 1975 in Denmark, lives and works in Berlin and New York.

Nina Beier's practice decontextualizes universal cultural symbols to investigate how modes of representation affect contemporary experience. She moves between social and institutional critique in performances, sculptures, wall works, and installations that combine materials connected to both art history and the global economy. Extending the language of Dada, Beier's sculptures and performances often veer toward the absurd. The protocol-based work "The Difference between Humans and Walls", a piece conceived in common with Marie Lund, consists of an instructional caption. Located in the publication, the piece works as a performance proposition addressed to the visitors and to DAZ attendant team, playing with the institution's authority.

PEGGY BUTH

Born 1971, lives and works in Berlin.

„Demolition Flats (2014)“ is part of the larger project, *The Benefit of Fear – historic-virtual blank spaces in urban space*. In the past years Peggy Buth has focused on blank spaces, specifically on their indeterminacy and their potential as space for imagination. Blank spaces or gaps are mostly perceived as disturbances or signs of deficiency but they can also be read as spaces with potential. Peggy Buth apply the term “historic-virtual” for those blank spaces that are part of the cultural memory but are not perceived as such any longer because they have been destroyed, exchanged, overbuilt or gentrified. These blank spaces cannot be experienced anymore without referencing a specific knowledge as they have been “filled” again. Their perception is dependent on memorized representations of knowledge, transmissions, material and reports that document their former use. The vantage point for the project are urban spaces that had been built as social housing projects but have been demolished at some later time. The current state of these urban spaces mirrors interrelations of capitalistic production of urban space, incorporation of space, symbolic capital as well as processes of differentiation of space in their complex alliance and mutual conditionality. In November 2015 Peggy Buth will present new work, which is closely linked to this issue in her next solo exhibition at Klemm’s, Berlin.

NATALIE CZECH

Born 1976 in Neuss (D), lives and works in Berlin.

«A poem by repetition by Aram Saroyan # 3»

*Later
the atelier
ate her.*

«A poem by repetition by Aram Saroyan #3» is part of *Poems by Repetition* initiated in 2013. The new bodies of work play with the interpretation of icons, symbols, slogans and existing poems of the 21st and 20th century, which are characterized by the stylistic principle of repetition. The three-part work shows the picture of a hi-fi system of Braun’s legendary “Atelier” product series in three different details. One is literally “drawn into” a subtle dialogue between the history of technology – the poem and the artist’s autobiography. “Television” in the sense of “looking to the distance” is doubled by the monitor’s depicted view of a cloudy sky. The selection and quality of the image of the “Atelier” advertisement is no longer in tune with our being accustomed to glossy pictures, and its ambivalent atmosphere forms a very unique liaison with Aram Saroyan’s poem. The sound of the words “later,” “the atelier,” and “ate her”, play with the association of being devoured. The poem simultaneously raises a dialogue concerning the viewing habits of television and the production process of Natalie Czech as an artist. In JBCQVF Czech offers “Critic’s bouquets”, a specific project combining two forms of writing: an exhibition review and the language of flowers. Czech asked various authors to write a 400 words critic on an exhibition of their choice and reduced their texts to a numbers of available words based on an index of the meaning of individual flowers. The bouquets are then made in the exact sentence of the index. The Critic’s bouquet series offers an interplay of perspectives in which the artist, the critic and the viewer permanently switch roles.

JASON DODGE

Born 1969 in Newton (US), lives and works in Berlin.

The editorial project presented in JBCQVF works as the genesis of a lecture the artist will give at DAZ, dealing with public space and fiction.

JIMMIE DURHAM

Born 1940 in Arkansas (US), lives and works in Berlin.

Jimmie Durham's work *The Same River Twice* (2015) draws its inspiration from a ceremonial cup from the Middle Ages in a museum in Berlin. This cup was made by a member of a guild, in a time when every member of the guild was required to make one for himself. They were used only once a year, during a ceremony in which the water poured into them was then poured out, never consumed. The work highlights the changing physical and conceptual position of the water. Much better than the Christian concept of transubstantiation, *The Same River Twice* proposes a very simple water ceremony in honor of the Spree River. The installation is positioned between the DAZ exhibition space and the Boathouse on the Spreefeld. At the entrance of the exhibition space, a table with a selection of cards is displayed – each card contains some historical information about the Spree/Berlin area. Every participant may take one card. Additionally, a supply of small paper cups is disposed alongside and free to take in order to perform the ritual outside at the Boathouse terrace. In the Boathouse terrace at the Spreefeld, a water container similar to those used for workers at construction sites is placed on a similar table in order to perform the ritual in honor of the Spree. Each member of the public is asked to fill a cup with water and then empty it into or close to the Spree. No explanation is given. The individual cup can then be disposed of or saved as seems appropriate to the individual. This work attempts to be as „non-physical“ as possible, making an infinite mental space to echo the infinite cycle of the water of the Spree.

JEAN-PASCAL FLAVIEN

Born 1971 in France, lives and works in Berlin.

Statement house (temporary title) is an ambitious project by Berlin-based French artist Jean-Pascal Flavien. Located outside the Royal College of Art's main entrance, the *Statement house (temporary title)* is the artist's first commission of this kind in the UK, as he continues his international series of houses for living and working. These houses are also platforms for the development of works in a range of other mediums, such as drawing, film, performance and book publishing. Over its two-month duration, *statement house (temporary title)* has engaged with poet Tan Lin in an expanded practice of 'writing'. This includes writing with the house's furniture and wooden plans, which are placed and rearranged inside and around the house, as well as in the adjacent exhibition space (until 22 March 2015). Tan Lin inhabited the house remotely from New York using Twitter to send lines of poetry and short scenarios to be enacted by the house's temporary inhabitants, as published partly in JBCQVF magazine.
<https://twitter.com/shousetanlin>

ALICIA FRANKOVICH

Born 1980 in Rüsselsheim (D), lives and works in Frankfurt.

This group of sculptures is about the *Becoming Public* of bodies, in an analysis of what it means to perform. The work uses three modalities that talk about social interaction, public face and other various modes of transmission. All of these objects act as protagonists who play on and with various roles and moments, feelings or events. Notions of privacy, revelation and the "blush" are embodied in the curtain and the protruding image: a rose-colored stain bleeding into the blue field around the image of the actor. The actor on TV is dancing on a desk, held in a frame moving out from the wall. Graduated colors suggest a slippage and inter-relation between parts, a fusion and exchange between these roles and components. The "director" is revealed and personified on a stand swathed in the artist's T-shirt. The curtain becomes animate through air and movement. The objects pose as moments, interrelated with one another in a kind of equilibrium. The work is concerned with departing from the idea of a fixed, discreet subject and instead explores the tangle of multiple beings among bodies. Published in the review is a short-handed live handwritten documentation of her choreography "Defending Plural Experiences", by reporter Elizabeth Redman.

RAINER GANAHL

Born 1961 in Austria, lives and works in New York City.

The work of Rainer Ganahl similarly engages with and critiques various systems of education, offering some indication of how the normative architecture of learning is more concerned with the self-preservation of an educational establishment than with offering a potentially critical methodology. His numerous approaches are obviously framed by the historical conventions of education; subsumed within these various structures are the conditions for an autonomous, critical pedagogy. As Ganahl himself has claimed: "A multicultural, pluralistic, democratic, non-arrogant, inclusive policy of education open to heterogeneity is essential for society to survive." As a contribution to JBCQVF review, the artist presents a project named «Selling his library».

<http://ganahl.info/sellingmylibrary.html>

CHRISTIAN JANKOWSKI

Born 1968 in Göttingen (D), lives and works in Berlin.

By using the medium of human relationships, the comedic formulae of slapstick humor, or indeed any of the other innumerable tools of modern communication available, Christian Jankowski trade blows with history, politics and the language of art. His works are almost always 'performances' – both literally and figuratively – in so far as his carefully calibrated set-ups and interactive scenarios engage occasionally with unsuspecting collaborators: televangelists, fortunetellers, border guards and professional magicians have all innocently colluded with him to become 'co-authors' of his wide-ranging work. The collaborative nature of Jankowski's practice is paramount, as each participant often unwittingly contributes his or her own texture to the story. In JBCQVF, Jankowski provides materials of his project *The Common Ground* in which the artist offered a mayor in the US to be buried in the local public garden.

THOMAS LOCHER

Born 1956 in Munderkingen (D), lives and works in Berlin.

Thomas Locher is a pioneering German artist for the realm of neo-conceptual art. His work is internationally renowned for his spatial text works and installations. He has been consistently concerned for many years with foundations like the grammatical order of language and the complexity of its function in legal texts or economics, foundations that seem permanent, but nonetheless contain a portion of fiction. His engagement with systems of meaning stretches also to their content, especially the political implications and the practical impacts on the realities of individuals and groups. His works stand as aesthetic units of their own, their consistent design, sober on first glance, on second glance are soaked in irony, which allows us to follow his considerations without reference to theories. Reflecting major political issues such as migrants, his project in JBCQVF questions the term of "refugee".

MARKUS MIESSEN

Born 1978 in Bonn (D), lives and works in Berlin.

Commissioned by Artsonje Center, Seoul, Studio Miessen's project «Discursive Sauna» presents a site specific installation located in the car parked right in front of the main entrance of Artsonje, facing a well frequented alley. This pavilion-scale work explores the relationship between institutional architecture and the way in which the question of scale can be addressed and can respond to what Miessen coins "Cultures of Assembly". «The Discursive Sauna» exists as a micro-site for informal assembly and a casual hangout spot, while doubling as a more formal venue, which allows Artsonje to temporarily scale down both physically and in terms of street presence in order to explore and foster an alternative scale and format of dialogue with the public. As such, the Discursive Sauna should be understood as a threshold-killer. The scale of the Sauna particularly explores the notion of friction and unease when it comes to social settings. How do we talk to each other? How do we situate our bodies when entering a discursive setting? What are the socio-spatial protocols at stake here?

JOANNE POUZENC

Born 1981 in Toulouse (FR), lives and works in Berlin.

Joanne Pouzenc's installation *The diggers, the levelers and the others* (2015) is based on the ideas of different activist groups who reclaimed common ground for actual common and free use. In 1649, the first community of Diggers, also called the True Levelers, was raised in England in a context of great social unrest. Sometimes seen as the forerunners of the modern anarchism, the Diggers' ambition was to reform the social order materialized by farming and distributing food issued from common land. Centuries later in San Francisco in 1966, 12 members of the San Francisco Mime Troupe – a street-theater performance group – reclaimed the Diggers name and revived their ideas by performing and living the lifestyle of an alternative society free from private property and any kind of buying and selling exchange. Today in Berlin along the river Spree, the notion of land ownership and gentrification is at stake. Whereas the protests concerning the prospective use of strategical lands once constrained by the presence of the Wall are continuously going on, creative alternative models of ownership and/or communal occupation and cultivation of land sparkle around the riverbanks. Extracts of the debated grounds are displayed in the exhibition space, enlightening the richness of the spaces along the Spree and the existing diversity that needs to be considered and/or preserved in further urban development. As an echo to the Berlin story, the movie « Les diggers de San Francisco » by Alice Gaillard and Céline Deransart will be on display in the space. The website "Mind the Gap" hosts Pouzenc's research and interactive map featuring the gathered information on the current developments of the grounds along the Spree. This research questions the future of urban policies and identifies new solutions to engage towards a reinvented model of ownership. In the magazine JBCQVF, she presents a specific project started in 2012 with Philine Schneider titled Post+Capitalist City, an international call for ideas investigating (im)possible alternative society models. Through this process, CollageLab has suffered from a banking blockade: the reason? They were suspected of terrorism. Why? There are 377 words, mostly common ones, that are spotted by the Homeland Security department in US as potentially dangerous. The use of those words through the web automatically identifies automatically their authors as a threat and their name is added to the ever growing terrorist watch list. Dangerous rhetorics is the second opus inspired by this process: by abstracting the grammar - and therefore the meaning - from the statements of Pouzenc's recent projects, you can be the judge of what is nowadays considered as "highly suspicious".

MICHAEL RIEDEL

Born 1972 in Rüsselsheim (D), lives and works in Frankfurt.

Since the late 1990s, Michael Riedel has advanced his own model of a self-sustaining artistic production by continuously using reproductions as a means to «reintroduce the system of art into the art system.» His practice has incorporated a wide range of media and included large-scale works on canvas, fabric works, film and video, audio recordings, installations, and events. A central focus is the production and design of books, catalogues, brochures, posters, and invitation cards; these works often accompany and document his exhibitions. *SK N E ST SSE* is an editorial project in JBCQVF that is physically developed in the space as a poster. Riedel uses textual material to switch the hierarchy of information. The poster, dedicated to well-known German building engineer Oskar von Miller, who gave his name to the street where the artist had his studio, becomes a mapping that enhances the topographical aspect of both practices.

VANESSA SAFAVI

Born 1980 in Lausanne (CH), lives and works in Berlin.

Safavi is interested in the alienation that we have with our body. She believes that this alienation exists in the hybridity between the tool, the unconscious machine and the hyper-real object. This phenomena of hybridization prompted Safavi to develop a new series of sculptures made from silicones and bandages. Working with silicones allows her to suggest a topologic ensemble of forces and materials that draw a vast world of connections between the body, the skin and the organs. Through her works, the artist

explores diverse forms of sexuality and fashion that evolve in our digital and contemporary era. For the context of IN EXTENSO, Safavi proposes 3 anthropomorphic sculptures made out of cotton bandages, plaster and silicone. Furthermore their surface is ornamented by teenage necklaces and chains, a detail which can only be seen with a closer look. The sculptures evoke the sensibility and the suffocation of the skin and the incongruity of a disassembled body. Fascinated by the „missed connection“ websites where lovers try to get track of a furtive encounter in a public space, the artist proposes the short text „Cute Girl with Tears“ a story of a young man falling in love with a stranger in the subway.

ERIC STEPHANY

Born 1970, lives and works in Paris.

Exploring different aspects of architecture and its history, Eric Stephany unravels architecture's unconscious and buried tropes. In so doing he queers conventional narratives and canons, and uncovers symptoms of hysteria. Characteristic of his work, *Index of Shadows 2013 - 2015* stem from extensive research on the Eighteenth-Century eccentric visionary architect Jean-Jacques Lequeu – specifically, his “Treaty of the Science of Shadows”. The Treaty comprises a portfolio with hundreds of loose bound plates which begin with „Preliminary Remarks: On the Science of Shadow and Ink Washes in the Finished Genre“ and end with an „Alphabetical Index of the terms employed in the Present Volume“. These two plates were left empty. In response to this lacuna Stephany established a list of ninety-three words in the form of hypothetical entries to the Treaty, gathered under eight lexicons. He then translated each word into a print, collage, or bas-relief defined as „paper works“. The verbal and the visual repertoire developed reveal the tension that underlines the History of modernist art and architecture.

CLÉMENCE DE LA TOUR DU PIN

Born 1986 in France, lives and works in Berlin.

Clémence La Tour du Pin works at the tension that lies between the electronic flow of images and information circulating on the Internet, and those materials that remain beyond the virtual cyberspace. Drawing on digital networks not really as a matter of artistic representation, but as a matter for a radical artistic practice to collaborate with other artists, she produces a work that may be best described as dystopic science-fiction. Here, Clemence proposes a hyperlink towel that introduces „“1 Lunatic 1 Ice Pick”“ her upcoming duo exhibition with Antoine Renard, happening September 15th at L’Atelier-Ksr in Berlin. (latelier-ksr.com). The white towel is simply dropped on the floor, as in could be in a „bedroom“. The black embroidery combines online fragments from a text on ambisexuality, crypted with an abstracted Death Metal typography and a mythological creature from DeviantArt.com. The object is linked to a google document she shares with Antoine Renard researching about the love and cannibal story of the pornographic actor Luka Rocco Magnotta and the computer science student „Jun Lin“.

TRIS VONNA-MICHELL

Born 1982 in Southend-On-Sea (UK), lives and works in Stockholm.

Tris Vonna-Michell stages installations and performs narrative structures, using spoken word, sound compositions and photography. The narratives he relates pan between historical events and personal anecdotes which are reinvented through their disparate associations. Vonna-Michell's works are context-specific and extend over years. Layering and renegotiating the inherent formal, material and narrative structures, he implements what he terms a “narrative of form” in which multiple facets defy conventions and retain their elusive qualities. “Finding Chopin: dans l’Essex” is the artist's latest reconfiguration of his research on French concret and sound poet Henri Chopin bringing together performances, installations, footage and archives as a narrative storyboard.