

DISKURS Berlin

Exhibition-Relay 2021

IT
MAY
SOUND
UTOPIAN



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IT MAY SOUND UTOPIAN

Dieses Projekt ist speziell dafür konzipiert, durch die Fenster von DISKURS Berlin betrachtet zu werden, da unsere Türen geschlossen bleiben. Mit den alle zwei Wochen wechselnden Ausstellungen zielt dieses rasante Ausstellungsprogramm darauf ab, die Kunstszene dabei zu unterstützen, sich gegen die COVID-19-Krise zu wehren.

Denken Sie an die alarmierenden Krisen in der Welt. Die sich ausbreitende Pandemie, Rassismus und Diskriminierung, die zunehmende rechtsextreme Propaganda, der internationale Terrorismus und der Klimawandel sind nur einige der wahrgenommenen Bedrohungen für unsere Existenz. Manche Menschen sind durch die Unsicherheit in dieser unberechenbaren Zeit gelähmt, und ja, wir sind auch mit schweren sozioökonomischen Problemen konfrontiert. Darüber hinaus hat diese unerwartete Krise leider zu einer beschleunigten Einschränkung der bürgerlichen Freiheiten geführt, und die Methoden der Massenüberwachung haben unaufhörlich zugenommen.

Auch wenn es utopisch klingen mag, so sind wir doch gezwungen, in diesen gefährlichen Zeiten über neue Modelle des "Wie wir leben" nachzudenken. Das Bild der "Utopie" ist vielleicht ein romantisches und unrealistisches Konzept, aber es ist ein dringendes, wenn wir versuchen, unsere aktuellen Probleme zu überdenken.

Unter dem Titel "It may sound utopian" startet DISKURS Berlin im Jahr 2021 die zweite Runde des Exhibition-Relay, um Künstler, Kuratoren und Kreative anzuziehen, auszuwählen und ihnen eine Chance zu geben. In der ersten Ausstellungsstaffel 2020 wurden 16 Künstler und 2 Gastkuratoren ausgewählt, die 11 Ausstellungen realisierten, die von der Öffentlichkeit und der Presse beachtet wurden.

Mit der zweiten Runde des Exhibition-Relay im Jahr 2021 ermutigen wir kreative Denker, persönliche Utopien in dieser unberechenbaren und verletzlichen Welt zu schaffen.

Jung Me Chai

IT MAY SOUND UTOPIAN

This project is specifically designed to be viewed through the windows of DISKURS Berlin as our doors remain closed. With the exhibitions changing every two weeks, this fast-paced exhibition program aims to support the art scene to fight back against the COVID-19 crisis.

Think about the alarming crises in the world. The spreading pandemic, racism and discrimination, growing far-right propaganda, international terrorism, and climate change are to name a few of the perceived threats to our existence. Some people are paralyzed by uncertainty in this unpredictable time, and yes, we are also confronted with severe socio-economic problems. In addition, this unexpected crisis has, unfortunately, accelerated the rate of restrictions on civil liberties, and mass surveillance methods have uninterruptedly risen.

Even if it may sound utopian, we are forced to think about new models of "how we live" in these perilous times. The image of "Utopia" maybe a romantic and unrealistic concept, but it is an urgent one as we try to revise our current problems.

Under the title 'It may sound utopian', DISKURS Berlin launches the second round of the Exhibition-Relay in 2021 to attract, select, and provide an opportunity to artists, curators, and creative individuals. In the first Exhibition-Relay 2020, 16 artists and 2 guest curators were chosen and created 11 exhibitions that received attention from the public and the press.

With the second round of the Exhibition-Relay in 2021, we encourage creative thinkers to create personal utopias in this unpredictable and vulnerable world.

Jung Me Chai

IT MAY SOUND UTOPIAN No. 1

Yiannis Pappas HALF-STAFF

04.02. - 17.02.

If anything, Covid-19 represents yet another momentous challenge to the legitimacy of the nation-state. Covid-19 doesn't 'think' in terms of countries, it largely ignores man-made borders, and exposes a need of globally synchronizing in the battle against the virus. The fact that such synchronizing shows to be an extreme challenge may well point to the obstructive aspects of dividing the world up into 'countries'. How countries — states with their attached nations — are all a matter of 'made-up-ness', has been sufficiently argued. For example by Benedict Anderson (1983) in his imagined communities argument, or more recently by Yael Navarro (2012) about the make-believe work that is involved in maintaining the "Autonomous Turkish Cypriot Administration".

Pappas's work "Half-Staff" still carries traces of the context it was originally created in: the size was determined by the dimensions of Schloss Ringenberg's great hall. The castle and its related emblazonry inspired the artist and curators to think about the perpetuation of power structures such as the nation-state with its flag.



But just as a nation-state, an artwork is an inherently unstable object. How does the artwork change by presentations in different rooms and spaces? Also, more poignantly, how does it change against the background of radically disrupted times? In this current moment, Pappas's work may pose questions like: how does Covid stretch and strain the meanings and the shelf-life of the flag? And consequently, the apparatus of the nation-state that makes the flag an ongoing reality?

Herbert Ploegman

Yiannis Pappas is a visual and performance artist born on the island of Patmos and currently lives and works in Berlin. Throughout Pappas' work runs a deep fascination for the relation between space and the human body in natural and urban environments. Underscored by a critical interest in space as sites of physical and symbolic enactment, his artistic work and research explore how different places are sustained collectively and individually throughout history. He has exhibited internationally through Europe, Asia, the Middle East, South and North America (Biennale of Architecture Venice 2018, Bangkok Art Biennale 2018, Athens Biennale 2016, 7th Berlin Biennale for Contemporary Art and more).



HALF STAFF, 2021, Installation View



HALF-STAFF, 2021, Installation View

Elinor Sahm WONDERLAND: CONSTRUCTION

18.02. - 03.03.

Curated by Anna Ratcliffe

WONDERLAND: CONSTRUCTION invites you to peer through the looking glass of DISKURS Berlin, where the white cube has been turned into a black box. The window has been split in two, on one side a ghostly tower looms in the foreground with the vision tricking our eyes as it shifts in space. On the other, the viewer sees a mirror image of the tower, this time the spiralling summit reaching for heaven is not created of man-made concrete but is ethereal and white.

Elinor Sahm has created a theatrical space where nothing is as it seems and the scene is created from light and reflections seen through mirrors and glass. Sahm has an incredible way of making her work emerge as if it has been around for an eternity: objects appear to be from lost cities and environments look as though they are created from amethysts. This all adds an element of wonder which plays a large part in her work, however, the enchanting settings deal with the darker side of human nature.

This installation is no different. The tower echoes that of Babylon, built from a utopian vision, it speaks of how humans and civilizations are ruined by vanity and how miscommunication can lead to decay. Also, how blinkered ambition and hubris can ultimately cause unbearable misunderstanding of a fellow human.

Just as Utopias are aspirational but inherently unattainable, WONDERLAND: CONSTRUCTION is a contradiction. A wonderland is a finished ideal rather than a work in progress and utopias often turn out to be dystopias when the destination is reached. There is always a disconnect between the idea and reality.

Anna Ratcliffe



WONDERLAND: CONSTRUCTION, 2021
Photo by Nerya Shohat

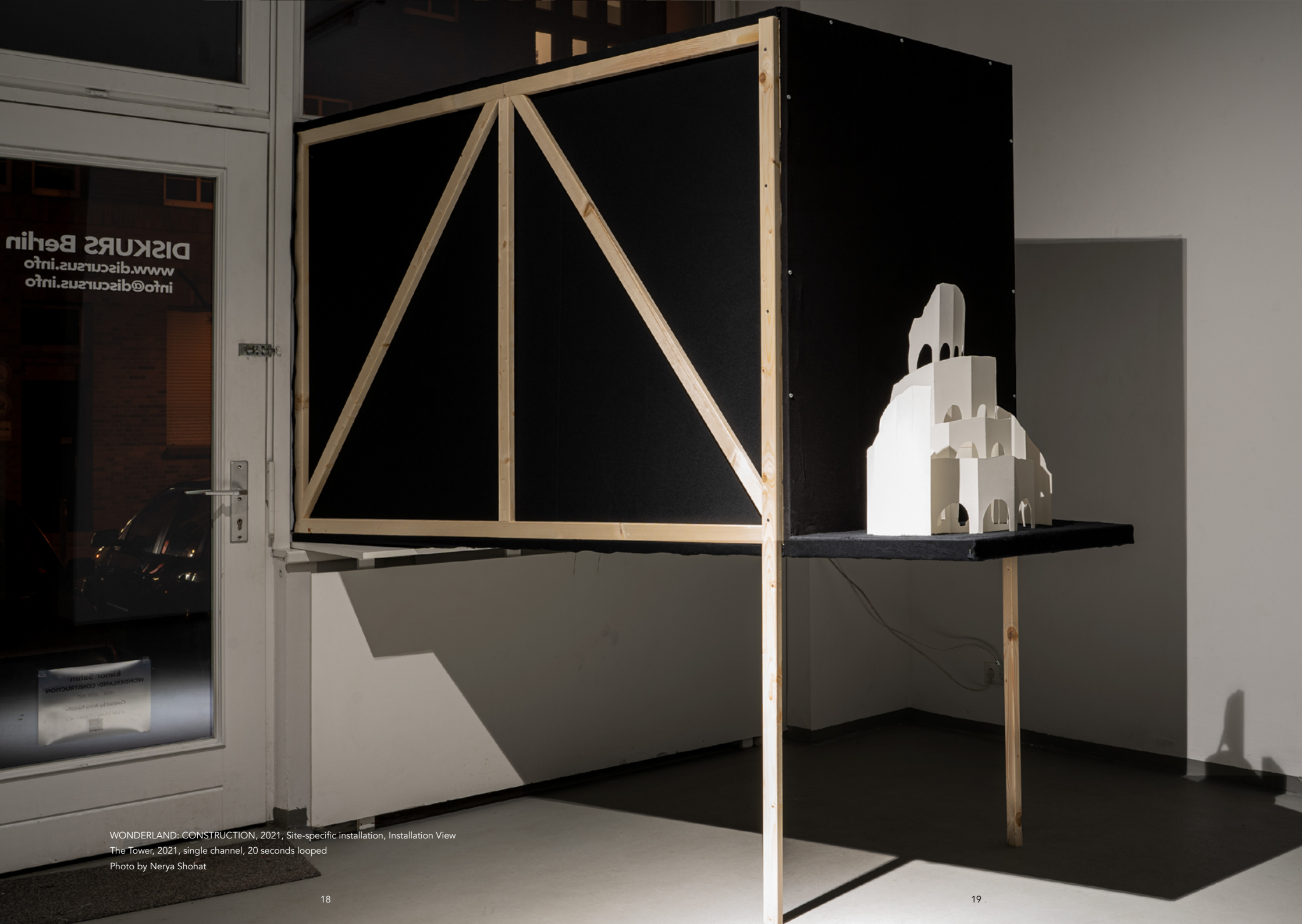
Elinor Sahm, born in 1986 in Jerusalem, is a multidisciplinary artist based in Tel-Aviv and Berlin. She studied at UDK, Berlin, and Bezalel Academy in Jerusalem. Currently, she is taking part in the Bezalel MFA. In her work, she uses various materials and focuses on site-specific large-scale installations that define its medium by its concept, with constant use of light as a key material. Sahm has exhibited in various galleries and art fairs in Israel, Russia, Brazil and Germany and is a member of P8 gallery in Tel-Aviv. She is a grantee of the Rabinovich Foundation of arts (2020, 2019) and the Lottery Council for arts and culture, Israel. In 2020 Sahm participated in the GlogauAIR residency program in Berlin and exhibited a performance installation during the 'Open Studios' event last September.

Anna Ratcliffe is a Berlin-based curator and arts writer and is currently assistant curator at DISKURS Berlin. She also runs tours and events with Art Tours Berlin, highlighting emerging artists and the diversity of the city's art scene. She received her B.A. and M.A. degrees in the History of Art from the University of Leeds, UK. In England, she worked for many years at the Henry Moore Institute, a centre for contemporary sculpture, and Basement Arts Project, an artist-run project space. As a writer, she has contributed catalogue essays, conducted interviews with artists and curators, and reviewed exhibitions in grass-roots spaces and major institutes.



WONDERLAND: CONSTRUCTION, 2021, Site-specific installation, Installation View
 The Tower, 2021, single channel, 20 seconds looped
 Photo by Nerya Shohat





WONDERLAND: CONSTRUCTION, 2021, Site-specific installation, Installation View
The Tower, 2021, single channel, 20 seconds looped
Photo by Nerya Shohat



WONDERLAND: CONSTRUCTION, 2021,
Site-specific installation, Installation View
The Tower, 2021, single channel, 20 seconds looped
Photo by Nerya Shohat

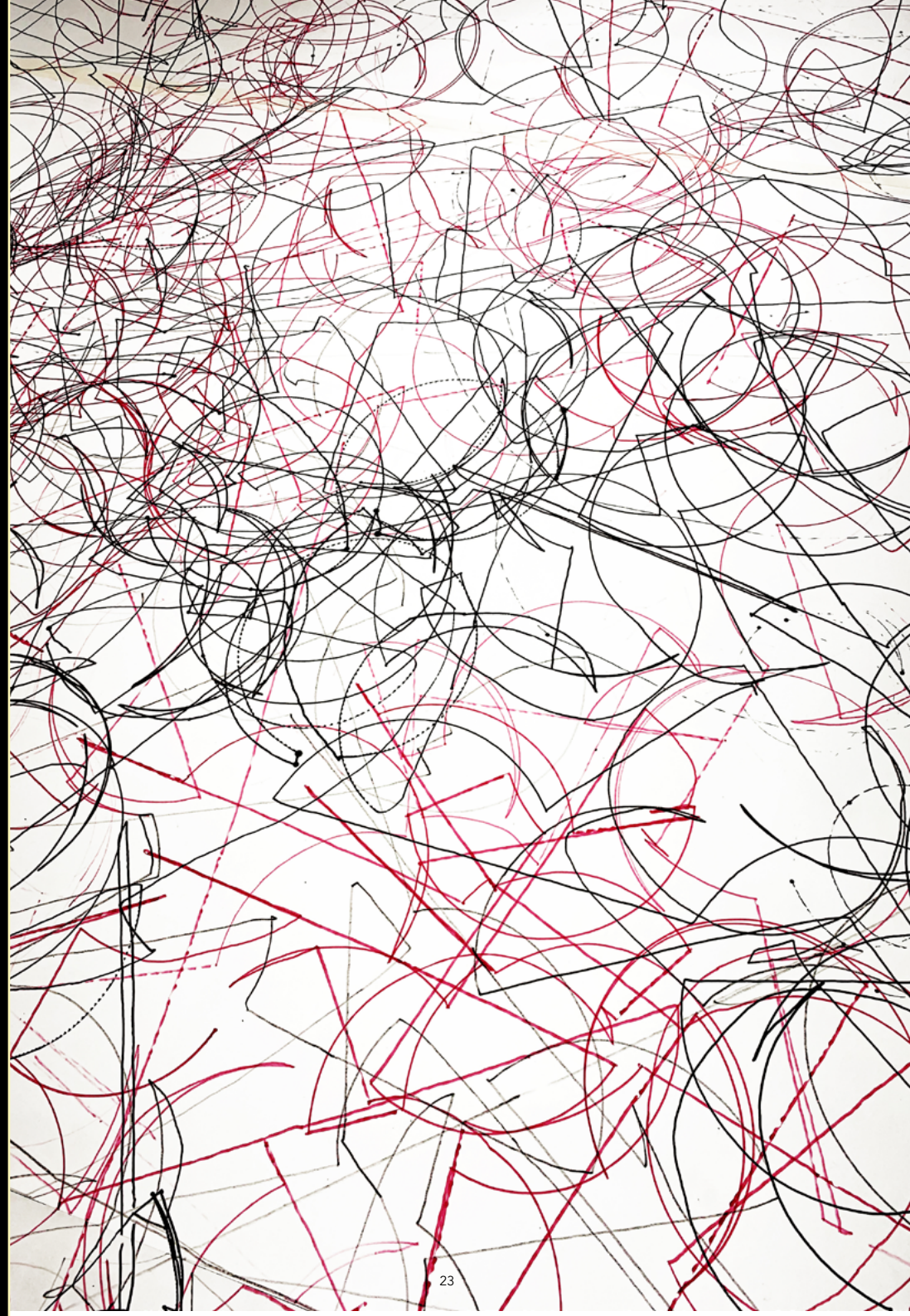
David Szauder THE ABSTRACT IMAGE OF THE PANDEMIC

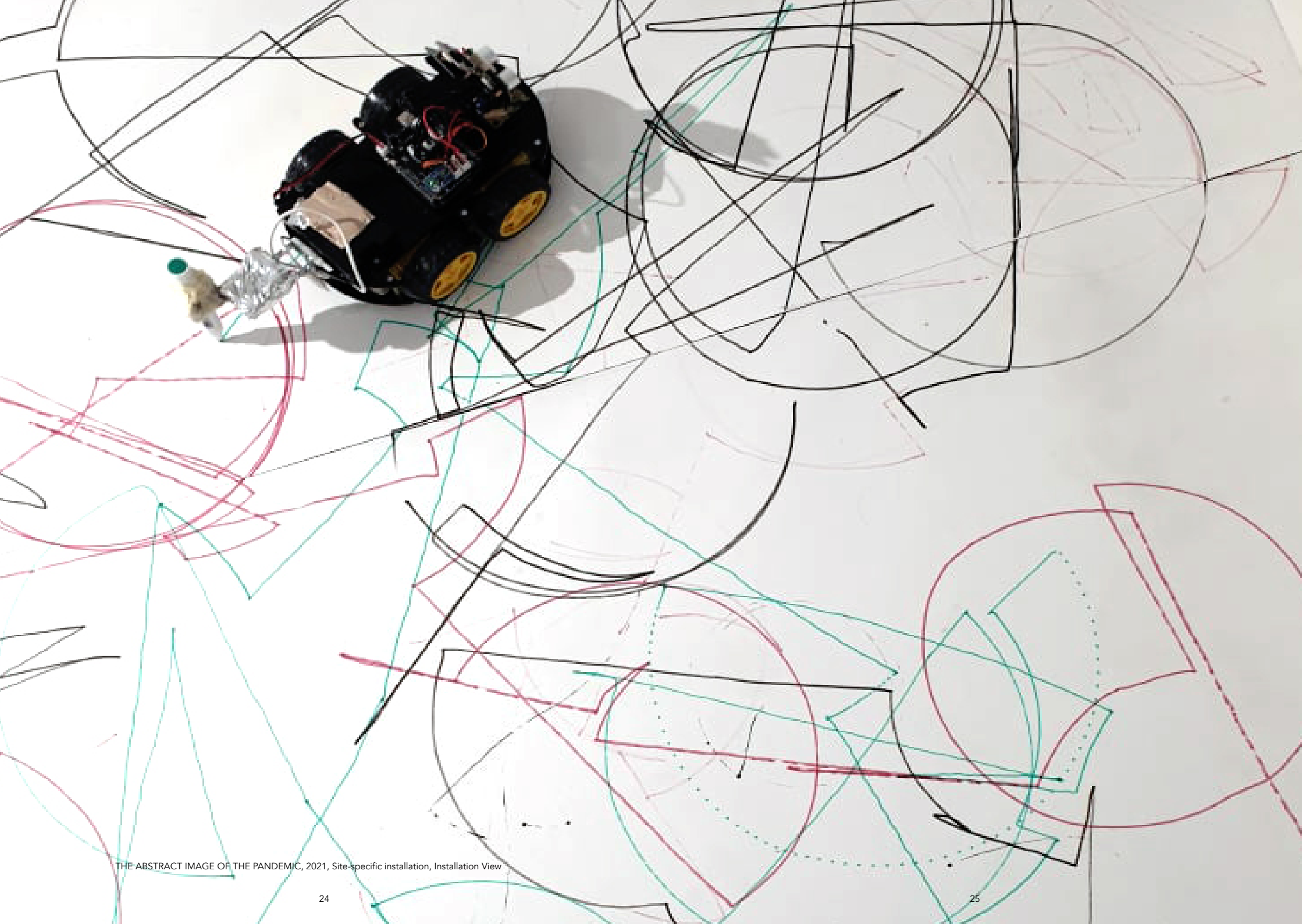
04.03. - 17.03.

It slowly sounds commonplace that our lives have been radically transformed by the COVID pandemic for a year now. We all experience its impact in different ways. The prospect that it will last for an unpredictable time can be quite depressing. For me, it appears as a kind of endless loop that returns again and again and wraps around our days. Never before has there been an epidemic about which the amount of news has been as vast and rapid as it is today, and all of this could only have a more depressing effect. The growing mass of daily information is drawn in curves on a piece of paper by a small drawing robot. Each time the word pandemic occurs in the news, the small robot gets the information to draw the next curve. The position of the curves is determined by the time and GPS coordinates of where the news is coming from, following the virus's current status. Operating this way, an abstract image of the pandemic, an infinite abstract loop is formed during the two weeks the exhibition is on.

David Szauder is a digital artist, designer, and curator. He is currently working as a curator and art consultant with his studio (ARTPROJEKT BERLIN, Handshape, Publishing Hungary, 2023 European Cultural capital, etc.). As an artist and curator, he participated in many different exhibitions from Berlin to Seoul in the last nine years. Currently, he is developing a kinetic sculpture (Seoul, Berlin London)

He was also a guest lecturer in film at the University Babelsberg Konrad Wolf, where he found his artistic style and created the unique method and the series of 'Failed Memories'. David Szauder studied Art History and New Media in Budapest and afterward spent a year on a scholarship in Helsinki. Soon after arriving in Berlin, he started to work as the artistic director for the Hungarian Cultural Institute.





THE ABSTRACT IMAGE OF THE PANDEMIC, 2021, Site-specific installation, Installation View



THE ABSTRACT IMAGE OF THE PANDEMIC, 2021, Site-specific installation, Installation View



IT MAY SOUND UTOPIAN No. 4

Kodac Ko BROCA'S GARDEN II

18.03. - 31.03.

Curated by Nayun Lee

Kodac materialized the idea of exophony, the practice of writing in a language that is not one's mother tongue, in three videos for Broca's Garden at the exhibition space Seetangraum, Jeju, South Korea. The presented work was called <Yes and No>. It is known that bilingual people often switch between different modes. They turn on the Korean switch and speak in Korean, and then they would turn on the English switch to speak in English. Our language is governed by consciousness to the extent that one can control the modes, and Broca's Area, the portion of the brain linked to speech, is the mediator in the overall flow in sentence production. Perhaps, when bilinguals switch from one language to another, a signal is sent to the domain of Broca's Area. Once the language is switched and speaking starts, it is deactivated.

Kodac is bilingual, speaking both Korean and German; she pictures Broca's Area as a garden where diverse and delicate plants are growing. While thinking about languages, she imagined how she could express her thoughts by blinking an eye. It is a new language created by Broca's Area in Kodac's head. Each eye is coordinated to indicate <Yes and No>. Kodac plays a role in Broca's Garden, where she is lying in the garden and communicating by blinking her eyes, searching for the new language, and the means to communicate. Kodac invites you to her utopia, Broca's Garden.

Nayun Lee

Kodac Ko was born in 1986 in South Korea. She lives and works in Berlin. She creates media artwork and mixed media installations. Her work focuses on the inability to communicate, the attempt at dialogue, the dissonance between form and content and the dysfunction of language. By investigating communication on a meta-level, she tries to grasp the underlying ambiguity and indistinctness of language. Her works have been shown at Museum for Photography Braunschweig (DE), Skulpturenmuseum Glaskasten Marl (DE), Ibrida Festival of the Intermediate Arts, Forlì (IT).

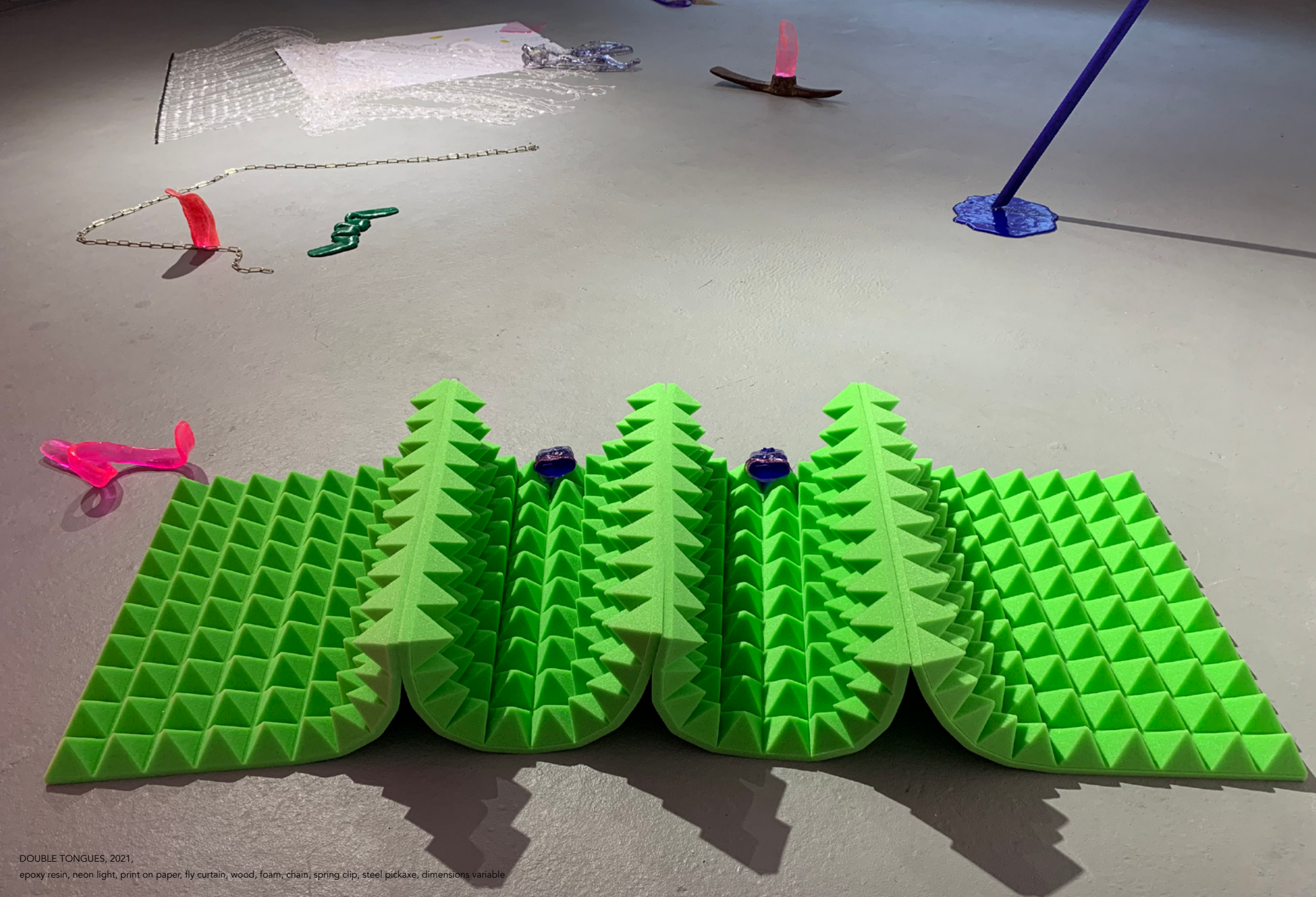
Nayun Lee, a curator and critic, is the author of the books "Fresh Art New York" and "Refreshing Days New York", "Art Voyage". In May of 2017, she released the first issue of Seaweed, her art and culture journal. In November of 2019, she has named as the director in charge of the Jeju Museum of Art.



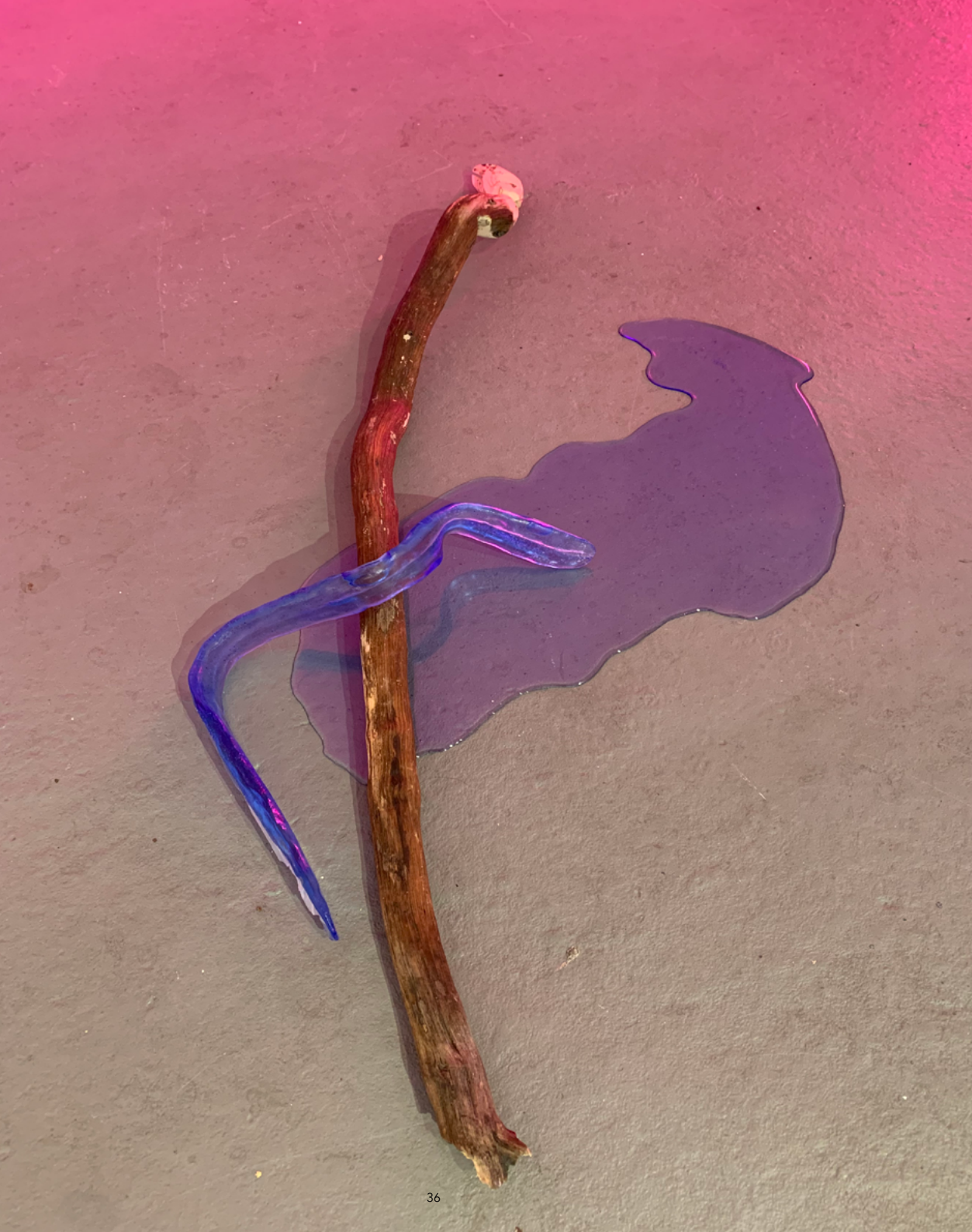
DOUBLE TONGUES, 2021,
epoxy resin, neon light, print on paper, fly curtain, wood, foam, chain, spring clip, steel pickaxe, dimensions variable



DOUBLE TONGUES, 2021,
epoxy resin, neon light, print on paper, fly curtain, wood, foam, chain, spring clip, steel pickaxe, dimensions variable
YES and NO, 2020, single-channel video, 5 min 42 sec, color, sound



DOUBLE TONGUES, 2021,
epoxy resin, neon light, print on paper, fly curtain, wood, foam, chain, spring clip, steel pickaxe, dimensions variable



DOUBLE TONGUES, 2021,
epoxy resin, neon light, print on paper, fly curtain, wood, foam, chain, spring clip, steel pickaxe, dimensions variable



IT MAY SOUND UTOPIAN No. 5

Merani Schilcher MAKE ME A WEAPON

01.04. - 14.04.

Many pacifistically inclined people would agree that in their own private utopias, weapons would not have any right to exist... and one of the countless utopian ideas circling within the heads of dreamers is that art would be made for art's sake and not as a tool to financially enrich people. But when is violence or the threat of a weapon a useful means for protest and change?

This installation is an attack on art dealers and collectors who manipulate modern art for profit, an attack on the commodification of art – tracking a loss of faith in existing structures.

MAKE ME A WEAPON consists of an object of destruction, erected as an extension of this project space, knocking on the door of the inequitable capitalist art market that is speeding towards annihilation, turning the space itself into a quiet aggressor. It is not yet a weapon, instead, it swings back and forth peacefully, lying in wait.

What sets a real weapon apart from an artifact is whoever controls it. This weapon-to-be is not captive to its environment. Instead, it allows anyone passing by to control it, choosing the force and effort put into the interaction by using the controller (found on the website) – the future of this space is in the viewers' hands. This opens the question as to why humans have a tendency to want to amplify certain actions and to harness destructive potential even though it could mean they themselves are the ones getting hurt.

Merani Schilcher is a media artist and designer from Berlin with a passion for the internet, machines and experiments. Her interests range from the big questions of the universe all the way to more light-hearted ones like "should I make yet another red project?". Her focus is always somehow related to human characteristics in technology and how we as humans are currently using and connecting with it. She has previously studied in Berlin, Stuttgart, Aberdeen, and Taipei.

MAKE ME A WEAPON, 2021, Site-specific installation, Installation View



MAKE ME A WEAPON, 2021, Site-specific installation, Installation View



MAKE ME A WEAPON, 2021, Site-specific installation, Installation View



MAKE ME A WEAPON, 2021, Site-specific installation, Installation View

Inna Artemova AGILE ACCELERATION

15.04. - 28.04.

Curated by Eleonora Frolov

Inna Artemova's expansive installation 'Agile Acceleration' is posing a question:
"HOW DO WE WANT TO LIVE IN THE FUTURE?"

In the world premiere of the opera 'Violet Snow' ('Violetter Schnee') in 2019, the Russian writer Vladimir Sorokin anticipated the effects of a state of emergency on human existence even before the outbreak of the current pandemic. Society is isolated, sealed off, life paralyzed by a snowstorm, the world order shaken. People experience grueling uncertainty, isolation and are being thrust back at themselves. Time seems to standstill. A year later, we experience how a virus, just like that snowstorm, is tearing people out of their normal lives and displacing them en masse from the cities. Invisible particles provoke the future and accelerate progress. How will we live in the future, and what will our living space look like?

The Italian geologist Antonio Stoppani wrote as early as 1873 that there was "a new telluric power that could rival the great forces of nature in terms of strength and universality". In this context, he spoke of the "Anthropocene Age".

Inna Artemova draws visionary ideas for her imagery from her memory and imagination. In the expansive installation 'AGILE ACCELERATION' she plays out the architectural vision of a future city as a common living space in a thought experiment: in the metropolis, in the country, vertically, horizontally, evolutionary, modular, agile, and changeable. The city as a way of life adapts to our needs and not the other way around; it is always on the move.

Modular cubes float vertically, leave the picture and arrange themselves in space. Being agile, they change their position and adapt to new requirements. Seemingly unpredictable, they follow very specific algorithms to shape a sustainable, humane city. We are watching the process of creation.

The city reflects how a society organises itself. Existing hierarchies have been dissolved by working from home and replaced by networks. According to Niklas Maak, gigantic ruins of modern society are forming in the cities.

Urban architecture has often been transformed in the wake of disasters, it has become more hygienic and more resource-efficient. Environmentally friendly and bio-based concepts are being discussed for the future.

In a field test, Inna Artemova designs an agile landscape as a prototype city of the future: flexible, mobile, networked, and self-organized. A call to challenge the complexity of our present and to courageously reinvent the city of the future.

Eleonora Frolov

Inna Artemova says: "The perspective of the drawings and lines is directed towards the viewer, who is positioned in a marked position in front of the entrance door. This allows them a spatial immersion in the emerging fictional world. At the same time, these drawings and lines dissolve the existing space in its previous form and open up new visual and mental spaces.

On view are utopian landscapes. The square spatial bodies that are central here not only represent a basic geometric form; they also stand for a fundamental spatial form of human coexistence. Their floating state can be read as a metaphor for an aspired utopian ideal state. It also represents a mental openness to new possibilities of living together."

Inna Artemova, born in Moscow, studied architecture at the Moscow Architectural Institute (Marchi). For her diploma project, she received the 2nd prize from the Russian Federation. In 1998 she moved to Berlin and started to focus on her work as an artist in the field of painting and drawing. Recently, Inna Artemova has participated in: the Lahore Biennale, Pakistan (2020), and in 2019, the Kyrgyz National Museum of Fine Arts presented her works in the solo show "Landscapes of Tomorrow". She has had numerous solo and group exhibitions in Germany, Austria, and Italy. Additionally, her works were shown at international art fairs in Germany, the Netherlands, Switzerland, Denmark, the US, and Japan. Inna lives and works in Berlin.

Eleonora Frolov is an international exhibition maker and works for galleries and for private collections. In her curatorial practice, Frolov examines digital transformation and the new possibilities it opens up for global networking, creating new, accessible, technology-based art, knowledge, and documentation spaces. Most recently, Eleonora Frolov curated an Art Biennale in Worpswede, dedicated to failed technological and social utopias of Russian Modernism.

Frolov exhibitions have a clear thematic focus, such as iconoclasm, among others. "You shouldn't make a picture" 2014, "Die Übrigen" 2015, "A picture is not a picture is a picture" 2016 and "Once the sea was here" Anastasia Khoroshilova, as well as Matthias Koch's 'Normandy - Atlantic Wall' 2017. She worked with Luc Tuymans, Guenter Weseler, Dieter Hacker, Carla Guagliardi for exhibitions and artist books.



AGILE ACCELERATION, 2021



AGILE ACCELERATION, 2021, Site Specific Installation , oil on canvas, cardboard
UTOPIA XXXIV, 2021, oil on canvas , 280 x 260 cm (two-part)
UTOPIA XXX, 2021, oil on canvas, 100 x 150 cm



Sandra Hauser CURTAIN CALL

29.04. - 12.05.

Curated by Peter Ungeheuer

In times of COVID-19, daily life has many aspects of Utopia, the land of nowhere described by Thomas Moore in 1516. We long for another society than the one we currently live in, in many aspects, we are rethinking our world, our politics, economy and daily life, wishing for a better place for our "new normal". In contradiction to Moore's ideas, our current thoughts are neither abstract nor ideal, we are mostly just hoping to get back to the status quo ante, thereby somewhat romanticising it. A curtain call has different meanings, which Sandra Hauser is trying to explore in her installation. On the one hand, the performing artists (even stronger affected by the current pandemic than the visual arts) are called to get ready before the curtain rises and to start the show for the audience, sitting on the other side of the curtain. This is the moment of stage fright, nearly inevitable for most of the artists: Is my voice working well, do I remember my part by heart, is the prompter there, are all the props in their place, what is the mood of the audience etc. On the other hand, the curtain call is part of the artist's compensation, the applause after the performance. Luciano Pavarotti – by the way – holds the world record with 165 curtain calls at the Deutsche Oper Berlin back in 1988. The total duration of his curtain calls was 67 minutes, roundabout half of the duration of the performance itself.

Sandra Hauser's installation is rather puristic in its appearance. She sets the stage for the public visiting the exhibition to switch roles and become the performer, thereby giving them the opportunity to feel either stage fright or longing for applause. In the middle of the space, the backside of a real theatre curtain can be seen, not fully closed, with some spotlight from the imagined auditorium and some technical behind-the-scenes elements which an audience never sees. This simulates the situation of a performing artist on stage at the moment when she or he is called to confront the audience. Sandra Hauser often works as a stage and costume designer, contributing to creating magic for the audience every night. Behind the scenes, moments of magic are very rare, and this is why a curtain hides those aspects from the audience. The work curtain call can also be seen as the craving of the artists: When will we be able again to step on a scene, prepare a piece and raise the curtain for our audiences? Sometimes, Utopia seems so near and far away at the same time.

Peter Ungeheuer

Sandra Hauser, visual artist, stage and costume designer, was born in Bavaria and studied art at Akademie der Bildenden Künste München with Prof. Stephan Huber and Prof. Hans Op de Beeck. After practising her art from studios in Munich and Rome / Italy, she moved to Berlin. She works in a wide range of different media, ranging from drawing/painting to sculpture/installation and film. Her multi-disciplinary works have been shown mainly in Germany and Italy, but also in other European countries and the US.

Peter Ungeheuer, freelance management consultant, art collector and curator, has organised more than 30 exhibitions featuring around 200 different artists, mostly in Berlin. He has authored catalogue texts, advised artists and gallerists and guest lectured at art schools. Curtain call is his fifth collaboration with Sandra Hauser and his third appearance with DISKURS Berlin since 2017.



CURTAIN CALL, 2021
Photo by Jörg Förster



CURTAIN CALL, 2021,
Site-specific installation, Installation View
Photo by Jörg Förster



CURTAIN CALL, 2021,
Site-specific installation, Installation View
Photo by Jörg Förster



CURTAIN CALL, 2021,
Site-specific installation, Installation View
Photo by Jörg Förster



Erik Andersen CRUCIAL DECISIONS

13.05. - 26.05.

With the exhibition Crucial Decisions, Erik Andersen once again considers the process of decision making, from the decisions that weigh on us from day to day to the structural ones that may be outside of our control. Illustrative of this is the new large-scale, wall-mounted sculpture, Besser Vertikal 02. Like Andersen's practice more broadly, his latest work — which takes the form of a giant stack of paper with permanently curling edges — investigates materiality and process, emptiness and possibility. Rendered emphatically from opaque black epoxy resin and made weighty in its scale, Besser Vertikal 02 is concerned with the status and position of physical news and media and processes in the present. At the same time, it questions the possibilities a seemingly blank sheet of paper may open up — the prospects and limitations such a medium might hold in our digital, pandemic age. Here, Andersen draws on the particularity of our current reality and the very process of making: art, decisions, rules. We, too, are enlisted as participants in the unfolding of this process: faced with limitless paths and no prescribed destination, with the prospect of infinity or else oblivion, as we navigate the uncertainty of the encounter that has been set before us.

Julianne Cordray & Peter Wagner

Erik Andersen lives and works in Berlin. Working in sculpture, installation and painting, Andersen often employs fibreglass and epoxy resin, exploring the nature, processes, and ambiguity of his materials. Through a semi-abstract, minimalistic visual language and tactile surfaces, his work often treads the line between two-dimensional and three-dimensional space, playing on physicality and movement while promoting the viewer's interaction. Andersen's work has been featured in exhibitions in Germany, Europe and the US. His work has recently been on view in the group exhibition, Come Back Stuttgart, at Galerie Valentien, Stuttgart, and is featured in the Jeonnam International SUMUK Biennale, South Korea.

BESSER VERTIKAL 02, 2021,
epoxy resin, 240 x 155 x 26 cm





BESSER VERTIKAL 02, 2021,
epoxy resin, 240 x 155 x 26 cm



BESSER VERTIKAL 02, 2021,
epoxy resin, 240 x 155 x 26 cm
Installation View

Jeremy Knowles YOU ARE HERE

27.05. - 09.06.

There is something surprisingly charming about the simplicity of a camera-obscura.

We might assume that elements related both to the workings of our own sight, coordinated between the eye and the brain, and the recording of images inside a camera - light, shape, colour, perspective, etc. - correspond with a whole swathe of unimaginably complex processes beyond our reasonable field of understanding. And yet, the phenomenon of a camera-obscura is amongst the most effective and simple tools enabling us to not only comprehend but actually experience how a camera works, as here we can physically enter inside one. We can see with our own eyes how light travels in straight lines, infiltrating inside a room and organising against its surfaces, by passing through an aperture and then filling an interior space with a projection of the outside world. Down is up and up is down inside what Mozi, an early Chinese philosopher in the first known record of a camera-obscura, circa 470BCE, described as the 'treasure house'.

From a place of both safety and privacy, we can observe a small portion of life existing within the city and, all too easily, become mesmerised by it.

YOU ARE HERE is a camera-obscura installation piece designed for the exhibition relay IT MAY SOUND UTOPIAN at DISKURS Berlin in 2021. This installation was on display between May 27th and June 9th. Throughout the duration of the exhibition, the doors to the gallery remained closed and visitors were instead forced to engage with the installation through the windows of the gallery only, thereby positioning themselves within the artwork when standing in front of the lens. The title of the installation acts as both a guide and a cold fact. When observing the projection made by the camera-obscura we are reminded that, undoubtedly, we are here and nowhere else.

As we continue to experience this changing and precarious 'new normal' as a result of the COVID-19 crisis, with so many truths and knowns under new scrutiny and with an increasing amount of our interactions now taking place on the surface of a digital screen, perhaps modest tools are needed most in order to remind us where we truly are.

You are here, of course.

Jeremy Knowles is a British lens-based artist interested in the city and how we, as inhabitants, activate it.

In 2016 Jeremy moved from London to Berlin. He has since made this city the subject of an ongoing photographic study that seeks to give greater visibility to the mundane elements of daily life that usually pass us by. By bringing greater prominence and visibility to the accidental, the miraculous and the comical, we are challenged by Jeremy's projects and photo series to reconsider the weight of our daily interactions with things and people and meditate on what happens when we think nothing is happening.



YOU ARE HERE, 2021,
Site-specific installation, Installation View

YOU ARE HERE

DISKURS Berlin
www.diskurs-berlin.de
info@diskurs-berlin.de

18.02 - 03.03.
Filiz Sahin - WONDERLAND: CONSCIOUSNESS
Curated by Anna Ratcliffe

04.03 - 17.03.
David Szauder - THE ABSTRACT IMAGE
PANDEMIC

18.03 - 31.03.
Kodac Ko - BROCA'S GARDEN II
Curated by Nayun Lee

01.04 - 14.04.
Merari Schlicher - MAKE ME A WEAPON

15.04 - 28.04.
Inna Artemova - AGILE ACCELERATION
Curated by Leonora Frolav

29.04 - 12.05.
Sandra Hauser - CURTAIN CALL
Curated by Peter Ungeheuer

13.05 - 26.05.
Erik Andersen - CRUCIAL DECISIONS

27.05 - 09.06.
Jeremy Knowles - YOU ARE HERE

10.06 - 23.06.
Nathan Reetz - PRETENDING TO SLEEP

THERE IS SOMETHING SURPRISINGLY CHARMING ABOUT THE SIMPLICITY OF A CAMERA-OBSCURA.

WE MIGHT ASSUME THAT ELEMENTS RELATED BOTH TO THE WORKINGS OF OUR OWN SIGHT, COORDINATED BETWEEN THE EYE AND THE BRAIN, AND THE RECORDING OF IMAGES INSIDE A CAMERA - LIGHT, SHAPE, COLOUR, PERSPECTIVE, ETC - CORRESPOND WITH A WHOLE SWATHE OF UNIMAGINABLY COMPLEX PROCESSES BEYOND OUR REASONABLE FIELD OF UNDERSTANDING. AND YET, THE PHENOMENON OF A CAMERA-OBSCURA IS AMONGST THE MOST EFFECTIVE AND SIMPLE TOOLS ENABLING US TO NOT ONLY COMPREHEND BUT ACTUALLY EXPERIENCE HOW A CAMERA WORKS, AS HERE WE CAN PHYSICALLY ENTER INSIDE ONE. WE CAN SEE WITH OUR OWN EYES HOW LIGHT TRAVELS IN STRAIGHT LINES, INFILTRATING INSIDE A ROOM AND ORGANISING AGAINST ITS SURFACES, BY PASSING THROUGH AN APERTURE AND THEN FILLING AN INTERIOR SPACE WITH A PROJECTION OF THE OUTSIDE WORLD. DOWN IS UP AND UP IS DOWN INSIDE WHAT MOZI, AN EARLY CHINESE PHILOSOPHER IN THE FIRST KNOWN RECORD OF A CAMERA-OBSCURA, CIRCA 470BCE, DESCRIBED AS THE 'TREASURE HOUSE'.

FROM A PLACE OF BOTH SAFETY AND PRIVACY, WE CAN OBSERVE A SMALL PORTION OF LIFE EXISTING WITHIN THE CITY AND, ALL TOO EASILY, BECOME MESMERISED BY IT.

'YOU ARE HERE' IS A CAMERA-OBSCURA INSTALLATION PIECE DESIGNED BY BRITISH ARTIST JEREMY KNOWLES FOR THE EXHIBITION RELAY 'IT MAY SOUND UTOPIAN' AT DISKURS BERLIN. THROUGHOUT THE DURATION OF THE TWO-WEEK EXHIBITION, THE DOORS TO THE GALLERY WILL REMAIN CLOSED AND VIEWERS WILL INSTEAD BE FORCED TO ENGAGE WITH THE INSTALLATION THROUGH THE WINDOWS OF THE GALLERY ONLY, THEREBY PLACING THEMSELVES WITHIN THE ARTWORK. THE TITLE OF THE INSTALLATION ACTS AS BOTH A GUIDE AND A COLD FACT WHEN OBSERVING THE PROJECTION MADE BY THE CAMERA-OBSCURA WE ARE REMINDED THAT, UNDOUBTEDLY, WE ARE HERE AND NOWHERE ELSE. IN DOING SO, WE ARE ALSO FORCED TO ENGAGE WITH THE QUESTION OF WHETHER OUR PRIVACY IS BEING VIOLATED.

AS WE CONTINUE TO LIVE THROUGH THIS UNFAMILIAR AND PRECARIOUS PERIOD OF TIME AS A RESULT OF THE COVID-19 PANDEMIC, WHEN SO MANY TRUTHS AND KNOWNS ARE UNDER NEW SCRUTINY AND WITH AN INCREASING AMOUNT OF OUR EXPERIENCES AND INTERACTIONS NOW TAKING PLACE ON THE SURFACE OF A DIGITAL SCREEN, PERHAPS MODEST TOOLS ARE NEEDED MOST IN ORDER TO REMIND US WHERE WE TRULY ARE.

YOU ARE HERE, OF COURSE



YOU ARE HERE, 2021,
Site-specific installation, Installation View



YOU ARE HERE, 2021,
Site-specific installation, Installation View

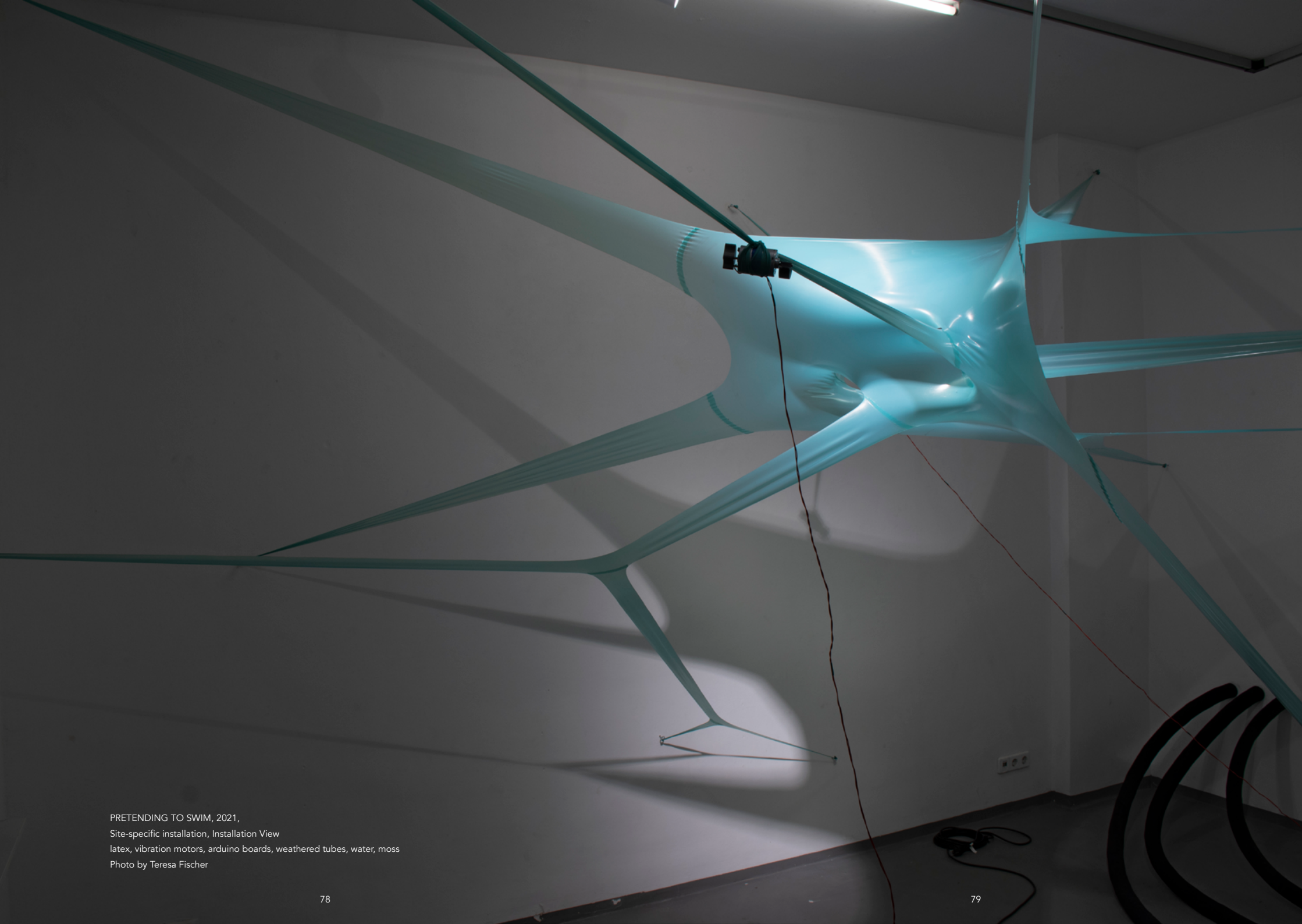
Fabian Reetz PRETENDING TO SWIM

10.06. - 23.06.

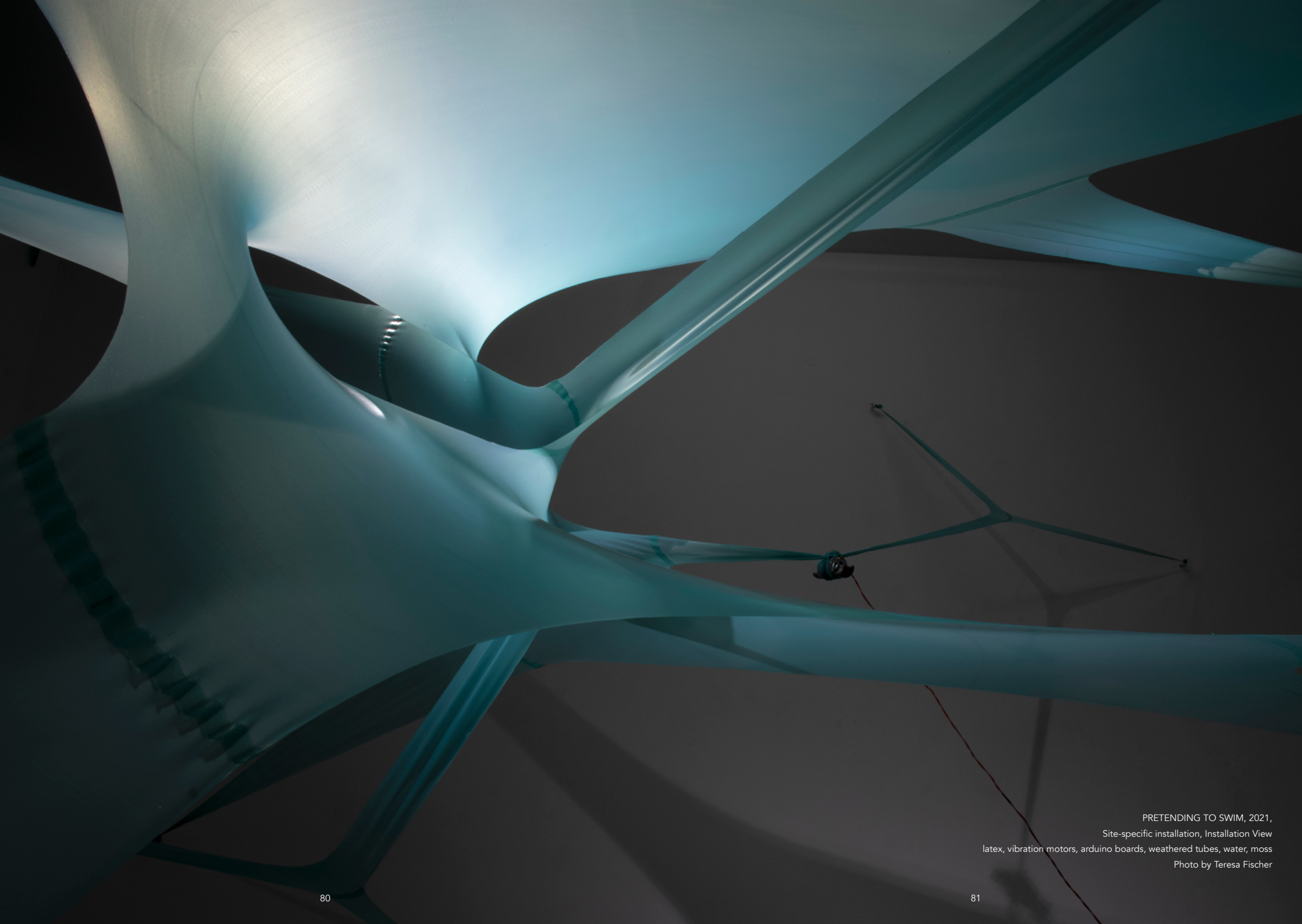
In collaboration with DISKURS Berlin, Fabian Reetz presents his first solo exhibition. On view is an expansive site-specific installation composed of two stretched jade-green latex nets, black tubes and mats of weathered rubber, as well as air pumps, vibration motors, Arduino boards and moss. Air pressure and vibration create a tightly interconnected web of sounds and movements. The elastic vibrations of the latex correspond with the heavily weathered, brittle found objects of an old industrial plant. The fine cracks in the black rubber, the moss in the slits and the rust bear witness to long cycles of movement. Their function can still be discerned in the decaying material; sounds constantly emanate from them. The latex net forms an organic structure in the space, reaching out to all corners of the room and vibrating rhythmically. A system of tubes connects all the components. Partly the materials overlap, the air pumps and boards spread over the surfaces.

Fabian Reetz's previous work has taken linguistic diagrams and models as the occasion for the physical realisation of complex transformation processes. It raises questions about the correlation of things and their connecting code with the tubes coming out of the wall and disappearing the constantly vibrating net structure. What remains hidden is whether the reason for the movement comes from the found objects or the net. The title PRETENDING TO SWIM refers to the restless state in which the individual sequences seem to emerge from themselves.

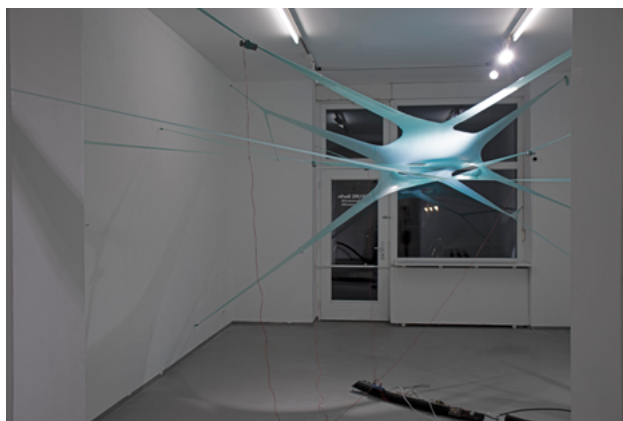
Fabian Reetz has studied fine arts at the Bauhaus University Weimar in sculpture/object/installation under Björn Dahlem since 2017 and has participated in exhibition projects in Weimar, Berlin and Halle. He transforms models from philosophy and linguistics into expansive, pneumatic installations that become self-dynamic entities through programmed movements and sounds. His drawings, objects and collages capture various stages of this constant transformation.



PRETENDING TO SWIM, 2021,
Site-specific installation, Installation View
latex, vibration motors, arduino boards, weathered tubes, water, moss
Photo by Teresa Fischer

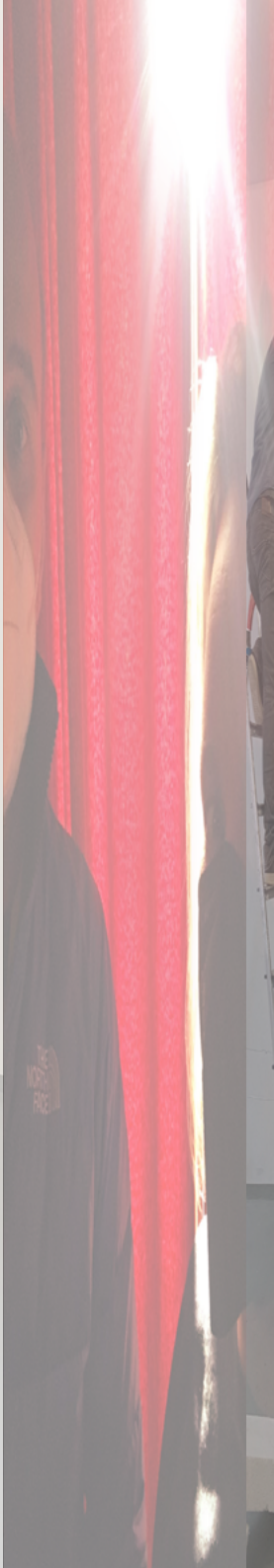
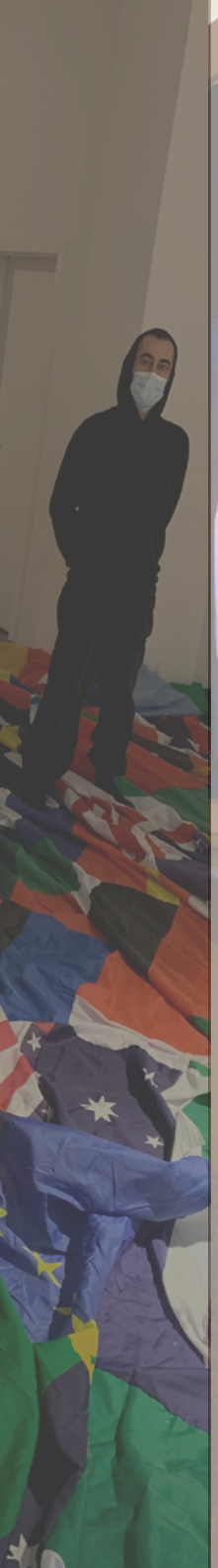


PRETENDING TO SWIM, 2021,
Site-specific installation, Installation View
latex, vibration motors, arduino boards, weathered tubes, water, moss
Photo by Teresa Fischer



PRETENDING TO SWIM, 2021,
 Site-specific installation, Installation View
 latex, vibration motors, arduino boards, weathered tubes, water, moss
 Photo by Teresa Fischer





DISKURS Berlin

Non-Profit Art Space

DISKURS Berlin was founded in 2016 and initiated, mediates, and developed an international network of the contemporary art scene in Germany and Korea. The focus of its activities is artistic consulting for public and private art institutions, project management, and placement of emerging artists and curators.

Many factors have changed and shifted the global art world. The economic growth in Asia and the associated development of a buying class there have helped drive the so-called "globalization of the art scene dynamically."

Nevertheless, there is a lack of sufficient access to the international art scene to enable debate and exchange. On the other hand, the global art world, for its part, is trying to gain access in Asia. However, this access sometimes fails due to a lack of necessary contacts.

DISKURS Berlin has these contacts and establishes connections with institutions, artists, curators, and collectors in Germany and Asia and especially in Korea.

DISKURS Berlin aims to act as a mediator between Germany and Korea to achieve structural improvements in the art scene and to mediate and network artists, curators, art theorists, and art scholars.

DISKURS Berlin

Projektraum

DISKURS Berlin wurde 2016 gegründet und initiiert, vermittelt und entwickelt den Aufbau eines internationalen Netzwerks der zeitgenössischen Kunstszene in Deutschland und Korea. Schwerpunkte der Tätigkeit sind die künstlerische Beratung für öffentliche und private Kunstinstitutionen, für Projektmanagement und für die Vermittlung aufstrebender Künstler und Kuratoren.

Viele Faktoren haben die globale Kunstwelt verändert und haben sie verlagert. Das ökonomische Wachstum in Asien und die damit verbundene Entwicklung einer dortigen Käuferschicht haben dazu beigetragen, die sogenannte „Globalisierung der Kunstszene“ dynamisch voranzutreiben.

Dennoch fehlt ein ausreichender Zugang zur internationalen Kunstszene, um Auseinandersetzung und Austausch zu ermöglichen. Auf der anderen Seite versucht die internationale Kunstwelt ihrerseits Zugang in Asien zu erlangen. Dieser Zugang jedoch scheitert manches Mal mangels erforderlicher Kontakte.

DISKURS Berlin verfügt über diese Kontakte und stellt die Verbindung her mit Institutionen, mit Künstlern, Kuratoren und Sammlern in Deutschland und Asien und insbesondere in Korea.

DISKURS Berlin verfolgt das Ziel, als Vermittler zwischen Deutschland und Korea strukturelle Verbesserungen der Kunstszene zu erreichen und Künstler, Kuratoren, Kunsttheoretiker und Kunstwissenschaftler zu vermitteln und zu vernetzen.

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Berlin