



## BERLIN GALLERY WEEKEND 2017

As exhausting and exhilarating as any art event can be, Berlin Gallery Weekend 2017 ended last Sunday, April 30. For a couple of days, the German capital was filled by collectors being chauffeured around in glossy BMWs; fashionable youngsters who this year replaced their used tote bags with used fanny packs; dinners and cocktail receptions at stylish venues no real Berliner would ever set foot in; and discussions, debates, disagreements about which show was best, which was the worst, which surprised, disappointed, irritated, bored or satisfied the most. In fact there was a lot to discuss: thanks to the dynamics developed by Gallery Weekend over the years, spaces and galleries who aren't officially participating in it organize shows of equal, if not superior quality; those exhibitions end up being as much part of gallery weekend as Northern German weather and cheap beer.

So who focused on what? Both Symons, Pearmain, Lebon at Bortolozzi and Alex Heilbron at Ashley offered a reflection on femininity through scent. In the British trio's installation, monitors showed a very naked young woman sensually moving around a large bottle of perfume, with two voices—one French, one English—describing the components of the scent she was toying with in a tone both theatrical and clinical. The aesthetics of what appeared to be outtakes from an advertorial shoot were classic, almost banal; it looked like something Sophia Coppola could've done for Tom Ford, circa 2004. Yet, through the complete nakedness of the actress being shot—she reappears printed on wallpaper in another part of the show, her genitals clearly visible—the pseudo-raunchy aesthetics usually employed as marketing tactics are perverted and annihilated, actually redirecting thoughts to this, and possibly all women's sexual sovereignty within a culture of hyper-fast consumption and shallowness. Aesthetically very different yet equally successful in walking a fine line of clichés, Canadian painter Heilbron showed

canvases reminding of retro fashion or children's book illustrations in powdery colors; with a specially commissioned scented candle, she underlined the tension between the classical codes of womanhood and the oppressing weight of idealized domesticity; parting the space with white veils added to an impression of dangerous softness that couldn't possibly be all good.

Great video work was on view all over the city. At Esther Schipper's newly inaugurated space, Anri Sala's work *Take Over* mesmerized the crowds. One could see hands playing the Marseillaise and the Internationale on a piano, the two melodies intertwining, dissonant or weirdly similar, the close-up of a pianist's hands reflected on large glass panels in the dark room; sound, architecture and moving image melted into one smooth yet tangy sensorial experience of which it was hard to let go. Equally captivating was Guan Xiao's trippy three-channel video *Dengue Dengue Dengue* on view at Kraupa-Tuskany Zeidler, which mixed a large array of scenes, ranging from duck robots to Muslim men praying, with impactful and dramatic bits of text and sound. Dara Friedman's multichannel installation *DICHTER* at Supportico Lopez was also a highlight, with a multitude of videos, stacked above each other and running in an endless loop, showing actors reciting a poem of their choice with passion and emotion, creating tour à tour a cacophony of voices and moments of total clarity. In the group show *A New Prescription for Insomnia* at HORSEANDPONY Fine Arts, which was not part of the official program, Julia Colavita & Adam Chad Brody's piece *Gem Drug* (2015) successfully confused the viewer by alternating sensual images of faceless bodies ingesting vaguely organic substances with dreadful footage, such as jewellery being sold on QVC or the insides of an intestine, which weirdly enough triggered feelings of repulsion and fascination alike.

Lovers of painting were also rewarded. Van Hanos' works at Tanya Leighton seemed informed by an acidic pessimism; motives included the earth being smashed with a hammer by the moon (*Dark Side of the Moon*, 2017) or a business man in miniature sitting in a woman's lap (*Little Man*, 2017). Executed in a weirdly generic style, it was only

after a while that the dark and precise humor of these paintings pierced through the impersonal mist they'd initially exuded, making them all the more creepy and successful. This tactic of visual harmlessness was also fruitfully used by Grace Weaver at Soy Capitan: her almost naive depictions of what appear to be millennials interacting with their digital devices or exercising in public spaces seem to reflect on generation X's dependency on aspirational aesthetics and its failure to reach any sort of satisfaction within an Instagram-driven bubble of neoliberal egomania. A very different approach to the medium seemed Brent Wadden's at Peres Project: here, abstract painting, realized by assembling handwoven weavings into semi-regular compositions, came across as refreshingly down-to-earth. Yet, aside from their obvious aesthetic appeal, Wadden's pieces made you think about art as labor, as a form of tangible productiveness, and somehow you could perceive the artist's body, his effort and work, within these beautiful patterns. Among a myriad of topically dense exhibitions, of which some tended towards sensationalism, his was certainly a highlight.

Labor and its somber implications were also a topic at Buchholz, where one had the privilege to admire some of Melvin Edwards' *Lynch Fragments*—wall pieces composed of tools, knives, pieces of machines and metal, melted together into dark and condensed semi-abstract evocations of brutality; the works on view, realized between 1986 and 2012, are part of a series the artist started in the 1960s as a response to racial violence in the United States; while small in scale, the effect and topicality of Edwards' pieces at Buchholz is intense and broad; it goes way beyond the fancy Charlottenburg apartment in which they are displayed, and stays with the viewer for quite some time. So did the readymades of Maximilian Schmoetzer at ROOM E-10 27 at CENTER (again, not part of the official program), through which the artist addressed the destruction of Palmyra by ISIS, its surrounding ecosystem and therefore, the fatal consequences of colonial and neo-colonial greed. Cheap plastic bags and Syrian stained glass were combined into objects looking like semi-destroyed shelters and powerfully evoking the hopelessness of this seemingly never-ending conflict. One day before May 1—a day that inevitably

transforms the city into a boiling cauldron of political action and protest—it felt correct and necessary to see that both a veteran such as Edwards (\*1937) and a young artist such as Schmoetzer (\*1982) would keep on exploring and engaging with the political and controversial aspects of artistic practice; somehow, this makes particular sense in a city with such an immense role and adventurous fate within recent history.

Karim Crippa

TAG

ALEX HEILBRON, ANRI SALA, BERLIN, BRENT WADDEN, DARA FRIEDMAN, GRACE WEAVER, JULIA COLAVITA & ADAM CHAD BRODY, MAXIMILIAN SCHMOETZER, MELVIN EDWARDS, VAN HANOS

FB — TW



Anri Sala at Esther Schipper. Photo: Andrea Rossetti





CRITIC'S GUIDE - 26 APR 2017

# Critic's Guide: Berlin

Ahead of Berlin Gallery Weekend, a guide to what to see across the German capital

BY HARRY THORNE



 **LOEWE  
FOUNDATION** [Click for more info](#)

**CRAFT  
PRIZE**

[http://loewecraftprize.com/en/?](http://loewecraftprize.com/en/?utm_source=Frieze&utm_medium=MEDIA&utm_content=WEB&utm_campaign=CraftprizeNY)

[utm\\_source=Frieze&utm\\_medium=MEDIA&utm\\_content=WEB&utm\\_campaign=CraftprizeNY](http://loewecraftprize.com/en/?utm_source=Frieze&utm_medium=MEDIA&utm_content=WEB&utm_campaign=CraftprizeNY)





Dara Friedman, *Dichter*, 2017, still from four-channel video projection, 16mm film transferred to HD video. Courtesy: the artist and Supportico Lopez, Berlin

**Dara Friedman**

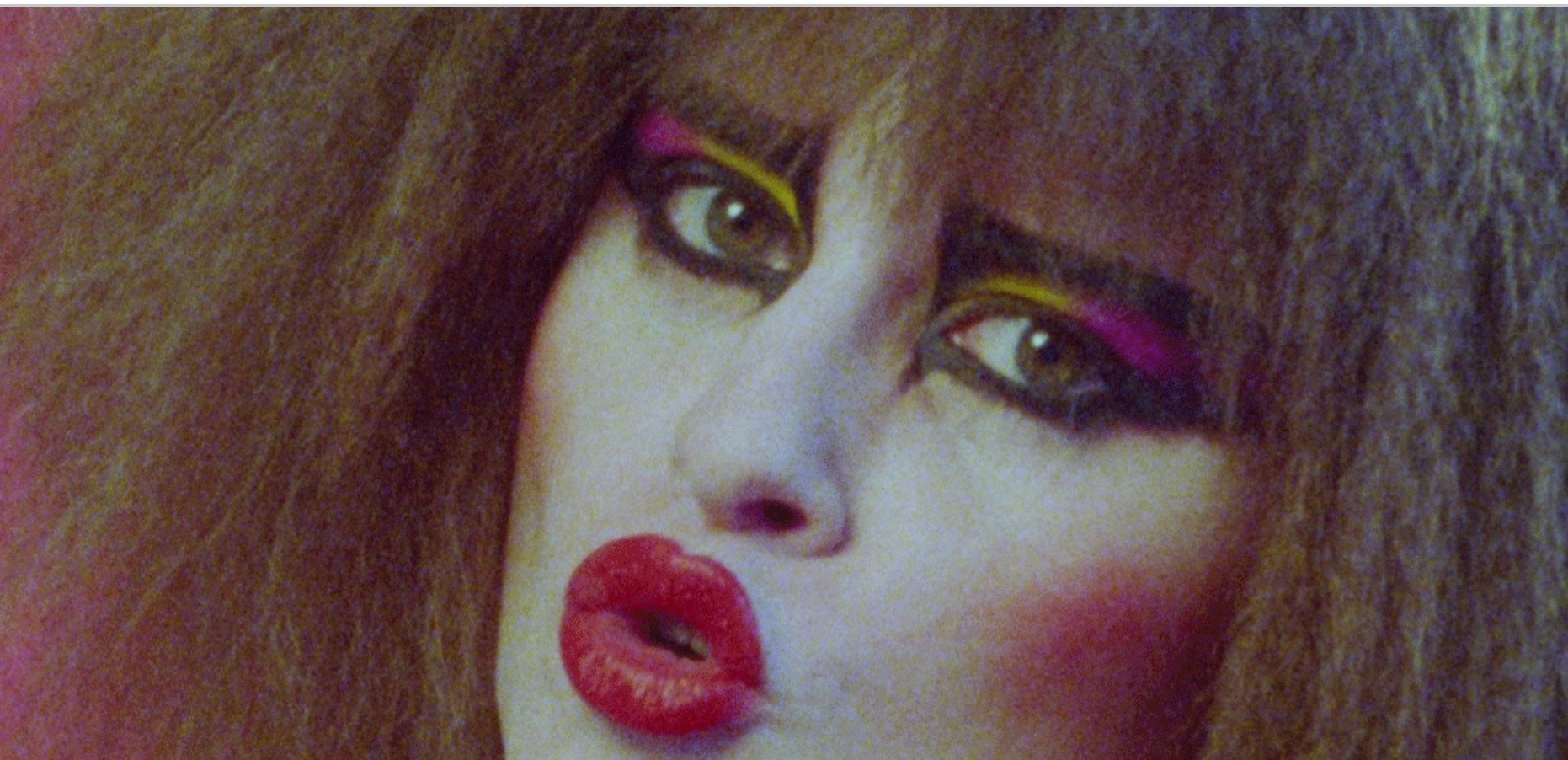
**Supportico Lopez** <<https://frieze.com/event/dara-friedman-0>>

28 April – 14 June

Opening: 28 April 6–9pm

The 'non-verbal voice' was of particular fascination to the experimental theatre director and voice coach Jerzy Grotowski, born in Rzeszów, Poland, in 1933, and who died in Tuscany in 1999. Grotowski's proposition was that to truly (truthfully) project, one should draw the voice out of the whole body – speaking not just from one's throat but rather from oneself. For her latest film, *Dichter* (Poet, 2017), presented for the first time at Supportico Lopez, Dara Friedman plays with this technique, instructing a troupe of 16 actors to each read a poem that is particularly meaningful to them, but to read it with Grotowski's philosophy of bodily delivery in mind (the 16-strong cast are captured, perhaps not coincidentally, on 16mm film). As with Friedman's joyous film *Dancer* (2011), which saw her trail numerous figures from a distance as they danced through Los Angeles, somehow becoming part of the city in the process, here her orators seem to extend beyond their bodies. They look straight to camera. They crawl. They bend, snarl, jump, and they strip, not simply articulating their feelings, but rather embodying them – or allowing themselves to be embodied.





REVIEW - 05 MAY 2017

# Dara Friedman

Supportico Lopez, Berlin, Germany

BY PABLO LARIOS

Shortly before Christmas in 1967, the poet Paul Celan travelled to Berlin to read at the Academy of the Arts. A friend lent him a book about the 1919 murder of Karl Liebknecht and Rosa Luxemburg, in which Celan read a court testimony that violently described the way 'Liebknecht was shot full of holes like a sieve'. On 20 December, Celan walked down Berlin's Budapesterstraße and noted the cruel historical irreverence wherein the house in which Liebknecht and Luxemburg were murdered had been renovated as a luxury hotel called the Eden. Celan's trip resulted in a poem that I cherish in which the language of violence is used to redeem the violence of language: it rhymes Eden (Eden) with Jeden (everyone), and tells of 'the man' that 'became a sieve'.









Dara Friedman, *Dichter*, 2017 four-channel video projection, 16mm film transferred to HD video. Courtesy: the artist and Supportico Lopez, Berlin

For Dara Friedman's 'Dichter' (Poets, 2017), the artist held an open call asking performers to recite a poem that is meaningful to them. After selecting 16 individuals, the German-born, Miami-based artist filmed them one by one against a pink backdrop, as they embodied rather than recited their poems, an adaption of the innovative Polish theatre director Jerzy Grotowski's technique of speaking through the entire body. She presents the resulting 16mm films in a many-part installation: voices shouting, simultaneously, at times incomprehensibly, in German, or lulling us sweetly with words alone. Some faces sprout up from different corners of the room; others are stacked like the multiple windows within a screen. If it sounds like the cacophonous experience we often have these days, in which a plurality of voices and faces flicker from one to the next, then consider how deftly Friedman has mobilized the alienation and earnestness of poetry to capture this.



Dara Friedman, *Dichter*, 2017, four-channel video projection, 16mm film transferred to HD video. Courtesy: the artist and Supportico Lopez, Berlin



Some performers chose familiar poems from the likes of Elizabeth Barrett Browning to Rainer Maria Rilke. Others opted for dramatic monologues in which the first-person is seen sentimentally, and the performance comes close to the self-expression in the verse. One poem, well-known in Germany but unknown in English, attributed here to Christian Morgenstern, is titled *'Dunkel war's, der Mond schien helle'* (1898), which translates to: 'It was dark, the moon shone brightly'. The Jabberwocky-like poem contains a series of paradoxes, such as 'sitting people standing in a room'.

Poetry is a paradoxical art: it attempts to resuscitate language and thus redeem experience in a manner that is at once alienated and songful. It resonates today due to our difficulty to parse individual expression from collective solipsism. How do we, like Celan, distinguish the violence done to and by language – the decline of speech and its rejuvenation? Such questions are central to Friedman's piece, which represents a paradoxical moment of collective self-expression.

Advertisement



[http://loewecraftprize.com/en/?](http://loewecraftprize.com/en/?utm_source=Frieze&utm_medium=MEDIA&utm_content=WEB&utm_campaign=Craftprize)

[utm\\_source=Frieze&utm\\_medium=MEDIA&utm\\_content=WEB&utm\\_campaign=Craftprize](http://loewecraftprize.com/en/?utm_source=Frieze&utm_medium=MEDIA&utm_content=WEB&utm_campaign=Craftprize)

# Gallery Weekend Berlin

VARIOUS LOCATIONS, Berlin

April 28–30, 2017

   Share

In the wake of the events of May 1968, German Minimalist Charlotte Posenenske wrote in *Art International* that “it is difficult for me to come to terms with the fact that art can contribute nothing to solving urgent social problems.”(1) Posenenske’s “Statement’ [Manifesto],” which initially meant to examine ownership and the reproducibility of her artworks, publicly announced the artist’s dismissal of the art world. Having retrained as a sociologist, Posenenske dedicated herself to working with labor unions and refused to show her work or visit any exhibitions until her death in 1985.

While gallery-goers shuttled through Berlin to the rhythm of scattered attention and market consumption, Posenenske’s show at Mehdi Chouakri set the tone for this year’s edition of Gallery Weekend Berlin. Selected galleries of all scales and scopes made a concerted effort to take up the conflated legacies of modernism, rationalized systems of language, and the critique of whiplash-paced figurations of the modern subject.

Mehdi Chouakri presents a series of abstract sculptures by Posenenske from 1967, as well as a selection of works on paper from the 1950s in their second space, also in Charlottenburg. Displayed in glass vitrines and hanging on the wall, the latter are sketches of a site-specific commission that combined constructivist shapes and lines with color design. Part of a continued attempt to bridge a dialogue between architecture and the dweller, *Series Relief B* and *C* (1967-2017), a range of modular aluminum and sheet-steel sculptures coated in RAL standard tones, appeal to this same constructivist language and concern with primary color. Preceding Posenenske’s 1968 manifesto, the “Series Relief” were created as a set of industrially manufactured elements, which can be reproduced as yet another consumer article.

At Galerie Barbara Thumm, Peruvian artist Teresa Burga shows a similar interest in involving the viewer, or “user” in Posenenske’s parlance, in the artistic realization of a redistributive social project. She was part of the Arte Nuevo group—an artist collective formed in 1966 by Luis Arias Vera, Gloria Gómez-Sánchez, and Burga, among others—which critically confronted official institutions in Peru by consolidating a multifarious Peruvian avant-garde. Entitled “Conceptual Installations of the 70s,” the exhibition reunites a series of text-based drawings that seek to expose the constructed and self-referential limitations of linguistic and, more broadly, representational structures. Upon entering the gallery, visitors encounter the series “Borges” (1974-2017), 46 drawings and diagrams conveying the possibility of deconstructing and materializing linguistic data from Jorge Luis Borges’s poems. The installation is accompanied by a sound piece in which Borges’s “La Noche en que en el sur lo velaron” [The Night in which he was mourned in the South] is stripped of words and interpreted in musical notation. Exhibited for the first time in Europe, the installation *Obra que desaparece cuando el espectador trata de acercarse (propuesta III) / Work that Disappears when the Viewer tries to Approach it (Proposal III)* (1970-2017) staunchly attests to Burga’s interest in the agency of viewers who darken the work as they approach a large quadrangular light panel. Like Posenenske, Burga, a driving force of artistic experimentation in Lima, took professional leave from producing and exhibiting art for over two decades.

At Arratia Beer “DEMO,” by the Portuguese artist-cum-speculative architectural historian Fernanda Fragateiro, departs from the book *Demo: Eine Bildgeschichte des protests in der Bundersrepublik* [Demo: A picture of the protests in the German Federal Republic] (1986) to survey and trace the material evidence of a violent protest against increasing public transit prices in Frankfurt in 1974. Within this multilayered installation of found evidence, books—a recurrent leitmotif in her work—appear in several works. They can be seen in the plywood research modules *Materials Lab (demo)* (2017) and the polished stainless steel sculpture *having words* (2016), not only as physical volumes and symbolic containers of historical resistance, but also as paratext: an architecture of words and bodies to re-enact the riot. At Galerie Tanja Wagner, modern architecture structures Kapwani Kiwanga’s judicious and elegant presentation of her ongoing research into the social hygiene movement of the late nineteenth and early twentieth centuries. A black line drawn from the 1905 International Congress on Tuberculosis encircles the entire gallery and divides the space for six drywall paintings, a sound installation, and a video projection. While Kiwanga’s camera haptically surveys color coatings on built surfaces in the video work *A Primer* (2017), three works from the series “Linear Paintings” (2017)—*Linear Painting #1 Birren Blue-Greens (RR Donnelley & Sons Chicago, Illinois)*, *Linear Painting*



1 Charlotte Posenenske, *Series B Reliefs*, 1967-2017.



2 Charlotte Posenenske, *Blue plastic sheet*, 1967.



3 Teresa Burga, *Borges*, 1974-2017.



4 Teresa Burga, *Obra que desaparece cuando el espectador trata de acercarse (propuesta III) / Work that Disappears when the Viewer tries to Approach it (Proposal III)*, 1970-2017.



#2 Birren Peach-Terracotta (RR Donnelley & Sons Chicago, Illinois), and *Linear Painting #6 Birren Yellow-Grey* (RR Donnelley & Sons Chicago, Illinois)—further investigate the verticality of therapy and care as proposed by Faber Birren’s 1950s color theory. Kiwanga dissects Birren’s two-tone color palettes, placed in corporations, prisons, and psychiatric asylums for their therapeutic effects, thus evoking the schisms in modern disciplinary architectures and colonial politics.

The hegemony of the linguistic reappears in Dara Friedman’s multi-channel video installation *Dichter* [poet] (2017) presented at Supportico Lopez. Sixteen actors adapt Jerzy Grotowski’s voice training techniques to interpret poetry ranging from Charles Bukowski to Johann Wolfgang von Goethe. While amplifying the voice and culling the body, Friedman’s large vertical projection opposes narrative regimentation, appearing in an unsynchronized, overlapping cacophony. The appropriation of cut-up narrative fragments and polyphony continues at Esther Schipper, which inaugurated its new space in Schöneberg with Anri Sala’s *Take Over* (2017), a back-to-back double-channel projection intersected by two glass panels. The video plays with political and cultural history as seen from the perspective of a prodigious yet frustrated pianist. Centered in the main gallery space, the cross-shaped freestanding structure immerses the viewer in a musical universe of refracted piano keys, players, and politics. As the pianist performs “La Marseillaise” (1792) and “L’Internationale” (1888), multiple iterations of his hands allude to a collective history of revolution and reform. The reflected multiplicity sets in resonance a critical and semantic analysis of the standardization and appropriation of the two anthems.

Multiple voices are also at the core of one of the most anticipated exhibitions of the weekend: KOW’s show of Candice Breiz, who will co-represent South Africa with Mohau Modisakeng in the 57th Venice Biennale. Theatricality and re-enactment are ever-present in Breitz’s moving image works, which examine the literal and figurative demands of lending voice as a practice for inhabiting history. In *Profile* (2017), Breitz employs ten prominent South African artists who might equally have been nominated to represent the country in Venice. Assorted overlays and performative speech acts disrupt the markers of credibility associated with any portrait of gender, class, and race, as each voice states “My name is Candice Breitz.” The first part of the seven-channel video installation *Love Story* (2016) can be seen on the floor below. Featuring Alec Baldwin and Julianne Moore, it is based on the personal narratives of six individuals who fled oppression in their countries. Breitz tests the mechanics of identification by asking Baldwin and Moore to re-enact the narratives of a Syrian refugee, a former child soldier from Angola, a survivor from the Democratic Republic of the Congo, a transgender activist from India, a political dissident from Venezuela, and a young atheist from Somalia. By enacting their stories against the backdrop of a TV studio setting, the same that provides a background to the six original interviews (which are shown one floor below), Baldwin and Moore foreground an economy of exceptionalism purported by the hegemonic Western storytelling industry. Beyond offering some personal release in a weekend of split attention, Breitz’s fast-moving and illocutionary editing is fitting to the fragmented response to the global refugee crisis.

As captious artistic positions and micropolitical actions proliferate in the program of the 2017 Gallery Weekend Berlin, one can earnestly imagine that they attempt to converge some of the curatorial concerns behind the upcoming 10th Berlin Biennale, as well as documenta 14 (which presented “The Parliament of Bodies,” its first public program in Kassel on the same weekend). Beyond a few shared doubts about identity politics, multiple forms of subjectivity came into view. “How does a body become public?” seems to be the question posed by various artistic gestures both within and without the weekend’s official program. While critically surveying the political conditions of representation in various sites of institutional control—from modern architecture to the asylum seeker’s interview office—a number of galleries substantiated a position that may have appeased Charlotte Posenenske. They remind us that within this neoliberal market economy, art can contribute nothing to solving urgent social problems, but may hint towards practices of attunement with a plurality of voices.

(1) Charlotte Posenenske, “‘Statement’ [Manifesto],” *Art International* no. 5 (May 1968), n.p.

Sofia Lemos is a researcher and art worker from Porto currently based in Berlin.



5 Teresa Burga, *Obra que desaparece cuando el espectador trata de acercarse (propuesta III) / Work that Disappears when the Viewer tries to Approach it (Proposal III)*, 1970-2017.



6 Fernanda Fragateiro, *images are acts*, 2017.



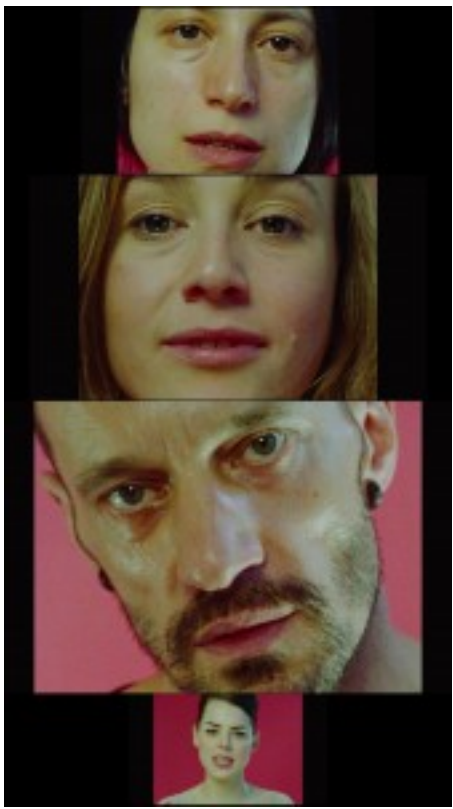
7 Fernanda Fragateiro, *Materials Lab (demo)*, 2017.



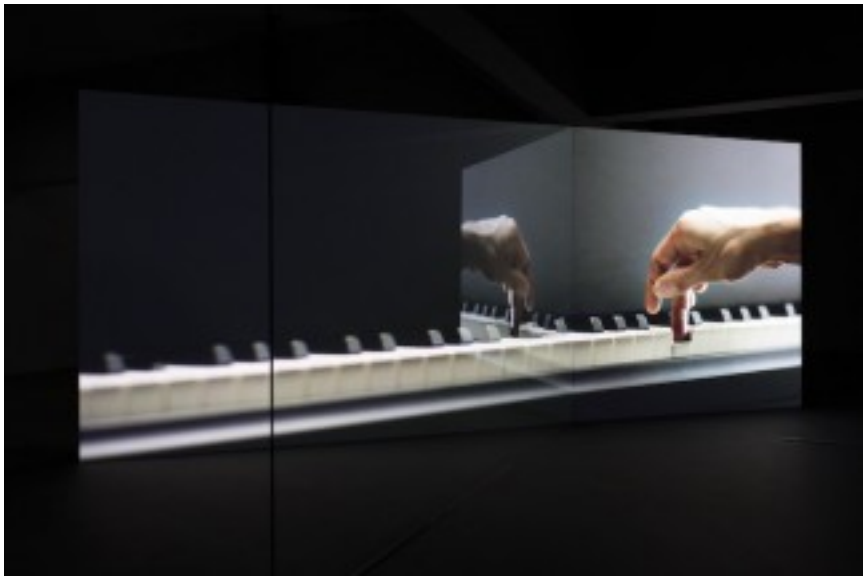
8 View of Kapwani Kiwanga’s “Linear,” Galerie Tanja Wagner, Berlin, 2017.



9 Kapwani Kiwanga, *A Primer*, 2017.



10 Dara Friedman, *Dichter*, 2017.



11 Anri Sala, *Take Over*, 2017.



12 Candice Breitz, *Love Story*, 2016.



# LOLA Recommends: Berlin Gallery Weekend 2017

Search

A weekend of diverse contemporary art



(http://lolamag.de/feature/lola-tips-berlin-gallery-weekend-2017/)

Erika Clugston

Berlin Gallery Weekend is a three-day extravaganza of people-watching, free booze, and art. It's impossible to see it all, so we've picked a few choice exhibitions for you to make the most of the busy weekend.

There are 47 Berlin galleries opening their doors with free exhibitions featuring both emerging and established artists. It's a smorgasbord of diverse art: grand-scale fantastical paintings, politically charged video installations, and heaps more. Simply stumble from gallery to gallery, help yourself to free wine, and soak in the art. Enjoy the madness, y'all.



([http://lolamag.de/wp-content/uploads/2017/04/1st-sideways-single-screen.00\\_05\\_03\\_12.Still002-1-9-576x1024.jpg](http://lolamag.de/wp-content/uploads/2017/04/1st-sideways-single-screen.00_05_03_12.Still002-1-9-576x1024.jpg))  
 Still from *Dichter*, Dara Friedman, Supportico Lopez

### **Dara Friedman: Dichter**

(<https://www.facebook.com/events/1404509606236317/>)

**Supportico Lopez** (<http://www.supporticolopez.com/>)

**Opening: April 28, 18:00**

**Runs: April 29 – June 14, 2017**

Can you eat your words? How do they taste? How do they feel in your mouth as you spit them into being? How do you ingest them as a teenager and repeat them as an adult?

These are questions Dara Friedman asks with her poetic video installation, *Dichter*. Friedman held an open audition in Berlin in October of 2016, asking the actors to read poems that were personally meaningful. Sixteen of the poems were later recorded after teaching the actors to use voice training techniques from Jerzy Grotowski to speak through the body. Here, the poems become a part of the body and the actors think with the body. The entire body speaks.



Four projections run in an endless loop and at times the actors speak over one another in a confusing and chaotic assault of words. The poems are in German, Russian, Italian and English. The authors are: Anna Achmatova, Ingeborg Bachmann, Rolf Dieter Brinkmann, Charles Bukowski. Check out the exhibition for a poetic meditation on the ways that words become parts of us.



smoothness of digital technology. If this seems an obvious juxtaposition, Heyl's paintings are anything but. On the contrary, they are alive with technological conflict, and human decision making.

Such complex entanglements lurk around every corner, this weekend. One exhibition at Kimmerich—not an official participant of the Gallery Weekend—from the German artist Ellen Gronemeyer, sets an unexpectedly volatile stage for clashes over taste, and the role of manual picture making within the light-speed turnover of screen-mediated imagery. Gronemeyer's small paintings show people and creatures in fantastical atmospheres. In *Himmelbett fuer Tauben* (2017) a young girl sits in profile, with figure skates up in the air, while in *Vor Arbeit ganz grau* (2017) an octopus extends its tentacles toward the painting's four edges. Gronemeyer's whimsical imagery and densely combined colors call up Paul Klee. In so doing, they also invoke childish imagination as a place of deep political importance. It's within imagination, after all, that we are able to envision ourselves existing in a world more expansive than our immediate environment. In this year's Berlin Art Weekend, it is heartening to see so many galleries opening spaces for such visions, and the conflicts they inevitably engender.

## Related Articles

### REVIEWS

Hercule Florence "Le nouveau Robinson" at NMNM Villa Pal...  
(Read more)

### REVIEWS

Ian Wilson at KW Institute for Contemporary Art, Berlin  
(Read more)





## REVIEWS

# Special Berlin Gallery Weekend 2017

Share

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

by Mitch Speed

Stuck in our day-to-day routines, and our individual communities, it's easy to miss the polyvalence of a city like Berlin. Open since April 28, Berlin's annual Art Weekend attests to a persistent cultivation of difference in the city's scene. A warren of galleries opened exhibitions of painting, sculpture, video, and hybrids of all of the above. The shows are vital, cheeky, beguiling, and problematic. Sure, there are trends on view. And sure, some shows seem fresher than others. But the overall impression is of strata of styles and ethics, pushing and pulling against one another, collectively resisting boredom—and normative understandings of what art should be in the world.

This degree of heterogeneity is, of course, closely related to contemporary art's movement across international borders. In a difficult double bind, this global mobility both signifies privilege and enables one of art's more important functions: to explore, rather than fear, chasms in understanding. Candice Breitz's *Love Story* at KOW moves headlong through these themes, inciting empathy at one moment, cringes the next. The show's central work is a film in which Hollywood stars Alec Baldwin and Julianne Moore recite painful accounts given by migrant refugees and former child soldiers. The individuals who gave Breitz these difficult stories appear in videos in another room, telling the stories in their own words. Watching the pieces one after another, a discomfiting gap appears between Hollywood's fetishization of humanitarian crises and the horrible experience of living through genocide and warfare.



New website online:  
[Vdrome.org](http://Vdrome.org)

(<http://vdrome.org>)

While Breitz's piece hits the ongoing refugee crisis somewhat on the nose, Dara Friedman's *Dichter* at Supportico Lopez gives a more oblique treatment to the space between projected identity and interior psychological experience. In multiple 16mm films, simultaneously projected into a dark room, actors recite poems of their choosing. Instructed to embody their voices in accordance with the teachings of acting coach Jerzy Grotowski, the thespians become increasingly melodramatic. As they overlap, Friedman's installation becomes a concatenation of individual expressions, filtered through culture.

Around the corner at Esther Schipper's new space, Anri Sala's *Take Over* employs an immersive film installation to focus on the meeting point between the human body and grand cultural and political forms. On both sides of a large wall, Sala has projected a tightly cropped shot of piano keys. Sometimes the keys appear to play themselves; other times fingers enter the frame, playing delicately in one moment, aggressively the next. An enormous glass pane bisects this central wall, causing the projection to fade and reflect as viewers circle the room. Sala's chosen piece of music, "*La Marseillaise*" (1792), has been closely tied to the French Revolution, and the "*Internationale*" (1871). And so, while manipulating the viewer's body with music and architectural experience, the show enchants viewers in order to illuminate the affective nature of politics.

Politics is a game of choices, with each decision erasing alternative possibilities. Kasia Fudakowski's *Double Standards—A Sexhibition* at Chertluedde reflects this dilemma with irreverence. Fudakowski allows viewers to enter only one of the gallery's two rooms, so that half of the exhibition is left a secret. In the room that I chose, male sexual organs, finely carved out of wood, hung from various apparatuses by way of short leather straps. Fudakowski's title had me expecting a cheeky and lecherous presentation. But although these objects retain the jokiness concomitant to disembodied penises and scrotums, they also have an old-school uncanniness, faintly reminiscent of Constantin Brancusi's sculptures, which sometimes oscillated between abstraction and bodily evocations. Though different in means, Fudakowski's sculptures and Sala's installation do something similar. Both trigger ruminations on the relationship between projected expectations and actual experience—in Sala's piece the promise and the reality of political revolution, in Fudakowski's, the thinness of a one-liner in contrast to the subtle meanings that jokes ultimately unfold.

At the Mitte galleries Kraupa-Tuskany Zeidler and Galerie Nagel Draxler, Guan Xiao and JPW3 delve into another kind of fantasy, by way of dystopian mise-en-scène. Xiao's exhibition is comprised of assemblages made from vibrant car parts and creepy organic forms, and a three-channel video installation—*Dengue, Dengue, Dengue* (2017)—shuffling images of violence, political unrest, and bizarre human shenanigans. Humans, animals, nature, and technology are caught up in an entropic scramble. Similarly, in JPW3's show, car parts, boots, furniture, and coral-ish organic forms are dressed in crusty patinas and fluorescent colors. Both Xiao and JPW3 seem to be searching for a kind of painterly beauty in our frenetic, death-driven, capitalist culture. Given their aesthetic similarities, it's interesting to note the difference between the textual framing of the two shows. While Xiao's thoughtful press release brings to mind an old world coexisting in crisis with the new, JPW3's refers, with cocky bluntness, to "Texting, drinking, driving, bliss. Multitasking. Hyperdrive. The eyes of ecstasy."

The style of post-human sensibility embodied by Xiao and JPW3's shows has been a trend for several years now. Still, the two shows are deceptively earnest attempts to grapple with the human animal's struggle to situate itself in relation to nature and technology. It's a testament to the elasticity of our culture that, even given the intense topicality of so much of the work in this Art Weekend, familiar old painting can still deliver fresh and upending effect. As part of a generation of uncommonly influential German artists born around 1960, Charline von Heyl continues to hold her own with an exhibition of new canvasses at Capitain Petzel. These pictures show the flatness of modernist painting wrestling with the gridded and glowing



Hajnalka Iarr gezeigt, die mit ihrem Interesse für subjektive Wahrnehmung und objektive Realität auch inhaltlich Überschneidungen mit dem Werk Ivana Frankes aufweist. Vom Collegium sind es nur ein paar Schritte zum HAUS BASTIAN, in dem zum Gallery Weekend die letzten Ausstellungen gezeigt werden, bevor das Haus Ende Mai als Schenkung an die Staatlichen Museen geht. Die GALERIE BASTIAN zeigt, neben der noch laufenden Anselm-Kiefer-Ausstellung, mit Emma Stibbon eine spannende englische Künstlerin. Und CFA wartet mit Katja Strunz auf. Wer eine U-Bahnfahrt nicht scheut: Nach erfolgreichem Start als Gruppenausstellung im letzten Jahr hat sich PAPER POSITIONS im Bikini Berlin jetzt zu einer richtigen kleinen Kunstmesse mit Fokus auf Papierarbeiten und Zeichnung entwickelt.

**POESIE IST DER ORT**, wo sich bildende Kunst und Literatur besonders nahe kommen, sind doch beide ganz komprimierte und dichte Formen. Dara Friedman bringt die zwei Gattungen in ihrer Video-Installation „Dichter“ zusammen, die zum Gallery Weekend bei SUPPORTICO LOPEZ erstmals zu sehen ist. Für die Produktion lud Friedman im Oktober 2016 Berliner Schauspieler in ein Fotostudio zum Vorsprechen. Sie sollten mithilfe des Stimmtraining-Ansatzes von Jerzy Grotowski, also unter vollem Körpereinsatz, ein Ge-

**DICHTER – DARA  
FRIEDMAN  
SUPPORTICO  
LOPEZ**

Kurfürstenstr. 14b,  
Tiergarten, bis 3.6.

ZEITLAICH –  
JONAS BURGERT  
BLAIN | SOUTHERN  
Potsdamer Straße 77-78  
(Mercator Höfe),  
Tiergarten, bis 29.7

JÜRGEN KLAUKE  
GALERIE GUIDOW.  
BAUDACH  
Potsdamer Straße 85,  
Tiergarten, bis 10.6.

ENDNOTE, TOOTH. –  
IAN KIAER  
BARBARA WIEN  
GALERIE UND  
BUCHSHOP  
Schöneberger Ufer 65  
(3. Stock), Tiergarten,  
bis 28.6.

dicht vortragen, das ihnen am Herzen liegt. So werden die im Gedicht ausgedrückten und vom Vortragenden empfundenen Emotionen nicht nur in Worten, sondern auch über die Körper wirksam.

**Dara Friedman**

Aus diesem Material stellt die Künstlerin ihre Installation her. Vier große vertikale Projektionen mit je vier Gedichten, schachbrettförmig angelegt. Durch das Abspielen der Filmstreifen in Endlosschleife kommt es zu Momenten der Stille, zu deutlich hörbaren Gedichtfetzen, manchmal gar zu einem kakophonischen audiovisuellen Überfall, wenn alle 16 Gedichte – Bachmann, Rilke, Morgenstern ebenso wie russische, englische und italienische – zufälligerweise gleichzeitig vorgelesen werden.

Im Anschluss bietet sich an ein Besuch bei BLAIN | SOUTHERN an, mit eher klassischer figurativer Malerei des Berliners Jonas Burgert, allerdings in gigantischem Format. Unglaubliche 22 Meter lang ist das Hauptwerk der Ausstellung. Es setzt damit auf eine Mischung aus Überwältigung und Verlorengehen in den dargestellten Details – und passt gerade einmal so in die ehemalige Druckereihalle des „Tagesspiegel“. Zweiten Zwischenstopp in der Potsdamer Straße bei BAUDACH, mit Jürgen Klauke bietet die Galerie einen Überblick über die Arbeiten des Ausnahmekünstlers seit den 1970er Jahren. Klauke hat mit seinem performativen Ansatz viele Entwicklungen der zeitgenössischen Kunst mit angestoßen. Und am Schöneberger Ufer bei BARBARA WIEN wird mit Ian Kiaer ein spannender Künstler gezeigt, der sich konzeptuell mit Architektur und Architekturgeschichte auseinandersetzt.