

A NEW PRESCRIPTION FOR INSOMNIA

curated by
GeoVanna Gonzalez

opening 30 April, 18-22h

closing 21 May, 18-22h
w/ live set by Mark Stroemich



Michele Gabriele, Shitty-Slippy-Slutty (A beautiful and dangerous night), 2015, Silicone, knife, 140cmx100cmx50cm

Paul Barsch
Adam Brody
Omsk Social Club
Julia Colavita
Michele Gabriele
Silas Parry
Zoë Claire Miller
Miller Robinson
Mark Stroemich
Lorenzo Sandoval

Nation-rejecting state-founders, alienated in their own habitat, a group of artists map a hazy and half-awake condition. Some are seen as vogue cultists, others are known as prominent gene-splicers, populating their zones with morphing, pollution-riddled beings – visitors from an unknown future art. Some are scavengers, bending tools out of ore and bone, salvaging their own beginnings. One is a colonist, plundering precious objects to fill the cube. All are driven by different instincts but all are part of a singular impulse – to survive.

Obsessed with objects but rejecting value, they attempt to transmogrify forms rather than shape substance. Finding new shapes and visions that mirror our familiar cities and shores – shimmering in urban dust-haze, a second away from blackout as a trawler's anchor cuts through the transatlantic fiber-optic cable.

More than anything, A New Prescription For Insomnia is a state of mind. A series of tactics for making the mind stateless. For finding and exploiting what pockets of terra incognita we can on this satellite-drenched planet.

Temporary autonomous zones, Hakim Bey called them.

No one is an island, someone, long ago, almost said.

Every one of us is part of the mainland.

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Artists' Biographies

Paul Barsch (*1982, Karlsburg) Lives and works in Dresden, Germany.

He studied at the Academy of Fine Arts Dresden in 2008 and in 2010 obtained Studio Grand, Zygote Press, Cleveland, Ohio, USA. His recent exhibitions in 2016 were FSC Battle #4 at future suburban contemporary, Copenhagen; Havenstrasse at Punk Cafe X Info-Punkt, Havenstrasse, Berlin; and New Scenario's BODY HOLES at the 9th Berlin Biennale.

Paul Barsch's artistic practice is situated in the borderland of analog and digital image making. He works with culturally charged material with strong associative and conceptual qualities. His work often manifests in site-specific installations and video works that examine artifacts, gestures and codes of contemporary culture. Barsch asks how these different systems of meaning can be entangled and creates new layers of contextual and conceptual perception by mixing and recombining objects, materials and their inherent symbolic and practical values.

Adam Chad Brody (*1983, Pennsylvania, US)

His projects have included public installations, performances, narrative and documentary art videos, short plays and pop music. Adam is a graduate of Tyler School of Art's Sculpture MFA program and UCLA's Film, Television, and Digital Media BA program. He has shown work at The Crane Center for Art (Philadelphia), Storefront for Art & Architecture (NYC), Creative Time LIVING AS FORM (NYC), OUTLET (NYC), Bureau of General Services Queer Division (NYC), Panoply Performance Laboratory (NYC), Garris & Hahn (NYC), NEW RELEASE (NYC), Warm Gallery (Brazil), The Kempinski Archives (Berlin), The Royal Art Academy (Sweden), The Philadelphia Fringe Festival and BAIT (Philadelphia). He has completed residencies at the Lindesberg Museum (Sweden), Elsewhere Arts Collaborative, and the Edward Albee Center in Montauk. His collaborative projects include pop band Potpourri of Pearls and masculinity research/performance project Studio Rossi Brody.

Omsk Social Club (*1985, UK) Lives and works in Berlin, Germany.

She obtained her Bachelor degree at The Glasgow School of Art in 2008 and studied at The SAAS-FEE Summer Institute of Art, European Graduate School in 2015. In 2014 she studied at Autocenter Summer Academy with Professor Yngve Holen. She was awarded the 8th ARTWARD Junior Prize, Munich, Germany in 2016.

Omsk Social Club considers herself and her work as "futuristically political", i.e. unrealistic, proposing contents and makings as a form of post-political entertainment. The content examines other virtual egos and experiences allowing the works to become a dematerialized hybrid of modern day culture.

Omsk Social Club exploits our senses through surplus alienation, soliciting "Cosmic Depression – Paradise without Ecology" as part of her cultural meditation. She often creates work with a certain Cosmic Pessimism allowing problems of the non-human world to be explored through works of ultimate negation. Form as anti-form is her ideal structure.

Julia Colavita is a multi-media artist based in Berlin, Germany. Originally from the U.S. she completed her MFA at the New York Academy of Art in 2010. After spending nine years working and exhibiting in New York, she moved to Berlin in 2014 to continue her practice. Recent exhibitions of her work include Sanstire, v.3 (Paris, FR), Funkhaus (Berlin, DE), Satellite Art Fair Miami Beach (Miami, USA), Aunt Linda (Berlin, DE), China Millennium Monument Art Museum (Beijing, jgCN), Mindscape Universe (Berlin, DE).

Colavita's recent body of work depicts the function and materiality of insulation and energy transfer. Implementing materials typically used for industrial thermal insulation, such as various polystyrenes, polyethers and plumbers flax, these visceral sculptures are abstractions of the body and skin we live in. As metaphors for conduits of heat- or energy in transfer- the works express properties of absorption, compression, permeability, and (in)stability. Touches of lashes and nails depict decorative elements of the human body, but also serve as functional protective components of our complex corporeal system. The resulting sculptural organisms displayed on quartz rock crystal seemingly come to life and sustain upon the presence of a subtle transferable charge.

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Michele Gabriele lives and works in Milan Italy.

He studied at University degree at Academy of Fine Arts of Brera, Milan Italy in 2007. In 2015 he was the finalist for CURA Magazine for the Menabrea Art Prize, Rome Italy. In 2004 he received the first prize for Salon Primo, Museo della Permanente, Milan Italy.

Gabriele is interested in ensuring that his work, "departs from myself, my gesture and time, seeing myself more of a explorer than a creator." He wants to proceed obliquely from the concepts of time by belonging to time in general as another way to understand and deepen the research from different points of view and priorities. He is intrigued by what may hinder the use of the work, and how, paradoxically, this can itself contain infinite wealth.

Silas Parry (*1985, Scotland) Lives and works in Scotland.

Parry obtained his Bachelor degree at Glasgow international in 2008. In 2016 he was awarded the Hope Scott Trust, Great Britain Sasakawa Foundation, and Edinburgh Emerging Artists Bursary. In 2014 he was awarded the Edinburgh Visual Artists Award.

Parry's practice employs sculptural form and materials to discuss our relations to the other organisms that share our world; His interested in how these relations are re-formulated in a time of rapid ecological change. Parry's sculptures and installations often look to non-human (sea-life, extra-terrestrial, fictional beings, planetary forces), and science-fiction futures. Parry has become increasingly fascinated by encounters with unexpected entities, that can re-frame our participation in environmental change. These new forms of life spill from the consequences of our political present, yet destabilise humanity's place at the centre of the story.

Zoë Claire Miller (*1984, Boston, Massachusetts) Lives and works in Berlin.

Miller studied Philosophy, Anthropology and Romance languages, the University of Heidelberg from 2003 - 2005. In 2010 she obtained her in Arts Diploma from the Art Academy Karlsruhe. She is the founder of the foundation Galerie Europa starting in 2010. She is the co-foundation of Berlin Art Prize, established in 2012 and co-founder of Salon Mutlu, 2014.

Miller's work is about negative space, reversed archaeology, tactility and shape-shifting, but most of all, it is about the discursive character of objects with agency: as repositories, vessels and stages for indexical, cultural and emotional contents. The impressions of objects – the materialized nothingness that surrounds them – often form the basis of Miller's sculptures and installations, with their source sometimes overt, sometimes alluded to only as traces and hints.

Miller mainly uses ceramics as a sculptural medium, usually paired with other elements such as sound, light and impermanent materials to create site-specific installations. In the past year she has been making work that addresses multi-species and interspecies publics, feminist discourses, how different theories approach animism, and the relationship between tactility and artifactuality.

Miller Robinson (*born 1992. California) Lives and works in Los Angeles.

Robinson received her BFA from Otis College of Art and Design in 2014 and her work has been exhibited in Los Angeles, New York, and Berlin. Her last solo exhibition 29Cu = L3 took place in Los Angeles in September 2016. Most recently, Robinson was included in the group show Ours is a City of Writers at the Los Angeles Municipal Art Gallery.

Robinson's work, which encompasses actions, writing, garments, sculpture, painting, installation, and video, is in constant dialogue with the state of objects and experiences. Founded in the passage of time, themes of growth and decay are routine to the practice, often melding a dialogue between past, present, and future. Working nomadically and in response to a given environment, site, context, and the nature of being allplay a central role in her performance work.

Robinson recognizes that objects and experiences have life cycles just as living things do. Some works are timeless and some works only exist for a short period but, despite the duration, the materials always remain in constant flux. The changes and transitions within her work allow for an endless supply of meaning for which she offers herself as a translator. The materials explored are bodily and earthly, they are always rooted in the past with the intention of evolving. Robinson recognizes the inevitable possibility of failure within art and seeks to explore the grey areas between memory, history, and myth.

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Mark Stroemich received his BFA from Concordia University, Montréal, Quebec in 2011. His past solo exhibitions were "Paintings & Photos for Dance (Part 1)", at Sunset Terrace, Vancouver, British Columbia and "Paintings & Photos for Dance (Part 2)", at Ashley, Berlin, Germany in 2015. He recently curated "Music Oh Music", at Kosmetiksalon Babette, Berlin, Germany in 2016.

Stroemich works between painting, performance, music and video. He is interested in documenting and re-enacting the city, people and situations he encounters in the mundane of the day to day. Music and video are his most recent endeavours. The album Undercurrent – by Moisturize (one of the artist alias), by Damp and Sloppy Records, was inspired by the Berlin winter weather and how it has an involuntary effect on the way people behave and connect with each other and how it makes them more internal or external.

Damp and sloppy records is an ongoing music art project, where Stroemich plans on releasing full albums, LPs, EPs for 22 alias artists that are signed to Damp and Sloppy records. Each of his alias have a certain kind of style/ genre of electronic music that defines them; from Trance to Acid, House to Experimental, Techno to Jazz. Since releasing Undercurrents by Moisturize, Stroemich has released three other digital albums:

2020 Prophecy by Gerd Deigger, God lived as a devil dog by Todd Erases A Red Dot, and Can someone hand me a tissue by Nose Bleed.

Stroemich has made 50 cassettes of Undercurrents by Moisturize especially for A New Prescription For Insomnia, These will be my first tangible/physical release from Damp and Sloppy records.

Lorenzo Sandoval (*born 1980, Spain) Lives and works in Berlin.

Sandoval works in the crossing points of artistic practice, curatorial processes and spatial design. He holds a B.F.A. and is currently writing his thesis for the Masters in Photography, Art and Technology from the UPV (Valencia, Spain). He has exhibited in many venues internationally as well as attending international residencies in Denmark, Spain, Germany, Portugal and Kenya. He received curatorial prizes such as Inéditos 2011, Can Felipa curatorial prize and Nochueras Blanchard curatorial challenge 2012. 'Deep Surface' at L'Atelier-ksr and 'Your Skin Is a Frozen Wave' at BDP Bür were his last solo shows in Berlin in 2016. He recently won the art prize 'Generación 2017' that will be presented in La Casa Encendida (Madrid) in 2017. Since 2015, he runs the fictional institution 'The Institute for Endotic Research'.

Sandoval's sees his work as an atmospheric process where different elements affect each other. His practice is situated between art, curation, architecture, writing, and edition. He work's combining tools from those different fields to generate platforms for encounters and discursive sites that work under the idea of spatial storytelling. The interweaving of objects, displays, and programs of activities produce space to reflect upon the social potentialities of the art spheres and to rehearse possibilities of organization of information, perception and bodies.

The spatial configuration in many of his projects has a collaborative nature, and the devices he designs are based on negotiations, which include the processes of support and conflict. These spaces can be reorganized depending on needs when displaying art-objects, books, screenings, talks, performances or other artifacts from contributors or Sandoval. The idea of the storytelling comes from the information contained in the objects themselves, but especially it is focused in its temporal condition: these platforms are thought to work as places of experience through sharing narrations. The aim is to generate a holistic environment, where all the elements are intimately connected and open to mutations.