

3hd 2019: Fluid Wor(l)ds

Exhibition: (Un-)Real E-State

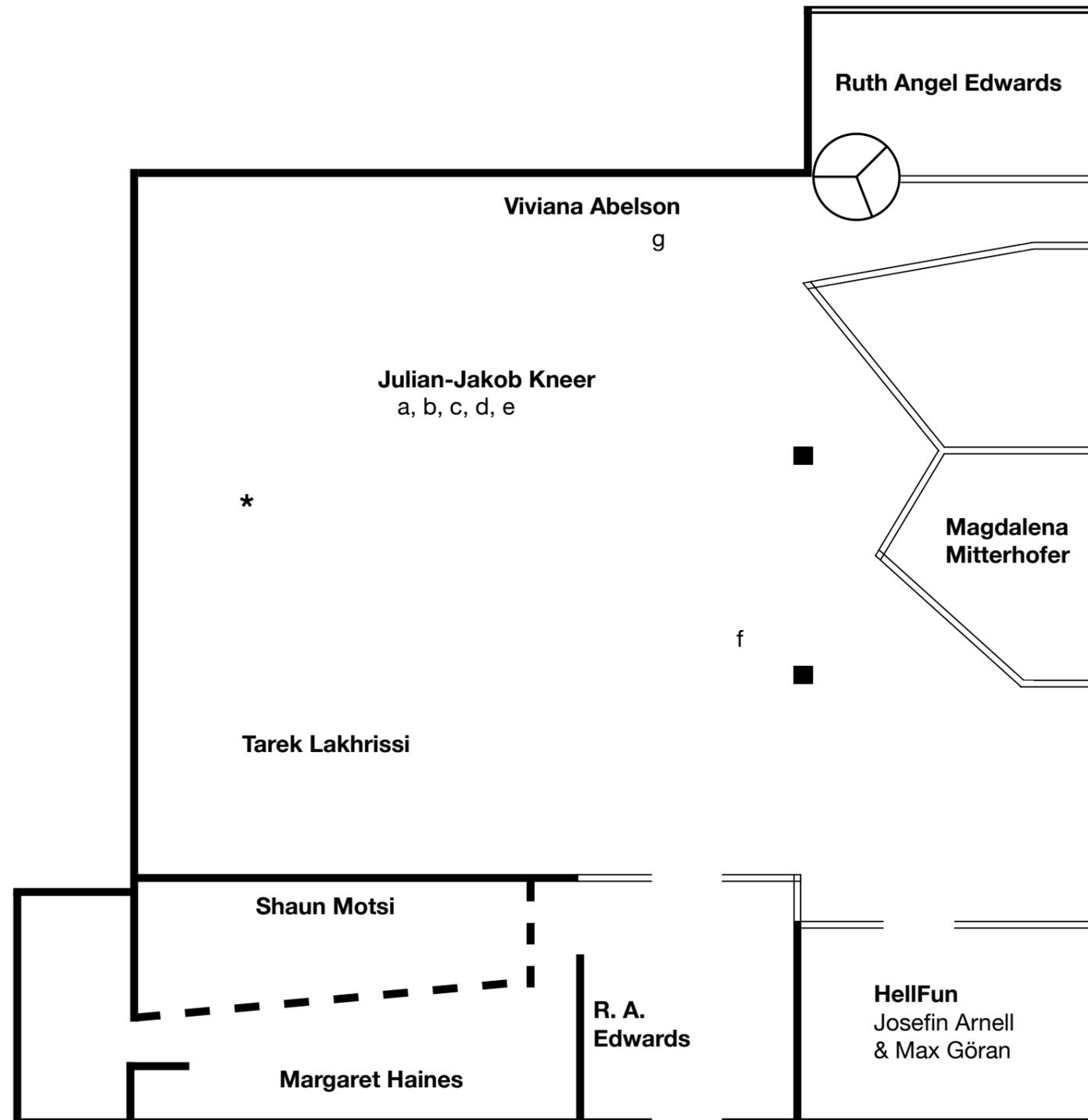
Oct. 22 – Oct. 27, 2019

Wed-Sun 3-8pm, Thu closed

Viviana Abelson, Margaret Haines, HellFun (Josefin Arnell & Max Göran),

Ruth Angel Edwards, Julian-Jakob Kneer, Tarek Lakhrissi,

Magdalena Mitterhofer, Shaun Motsi



Margaret Haines

“On Air: Purity, Corruption and Pollution”, 2019

PVC plastic, flowers, text

Dimensions variable

Shaun Motsi

“Untitled (Spiral Arms)”, 2019

Video monitors, headphones, wood, HDF

Looped videos/dimensions variable

HellFun (Josefin Arnell & Max Göran)

“The Vacation”, 2018

Video, HD, 19:50

Julian-Jakob Kneer

“ornament sublime”, 2019

a) Lathed oak wood, metal beads, metal studs, 115 x Ø 45 cm,

b) Lathed oak wood, metal beads, Swarovski rhinestones, 90 x

Ø 30 cm, c) Lathed oak wood, metal beads, metal studs, 100

x Ø 29 cm, d) Lathed oak wood, 70 x Ø 27 cm, e) Lathed oak

wood, metal beads, Swarovski rhinestones, 85 x Ø 45 cm

Tarek Lakhrissi

“Out of the Blue”, 2019

Short movie, HD, 14:00min

Magdalena Mitterhofer

“Official Dreaming (Il Vetro Ci Allega)”, 2019

Performance and installation

Viviana Abelson

f) “Hoop”, 2019

Tire, PVC, plastic

98x98x70 cm

g) “SUPERFICIAL”, 2019

Paraffine, rubber, metal, textil

Approx. 200x140x50 cm*

Ruth Angel Edwards

“2K Teen Clean Authodoxies — E N E M A reloaded”, 2019

Oil on linen, found clothing, spray paint, acrylic, bohemian hippy

wall hanging rugs, textiles degraded by the sea, video projecti-

ons and audio, leaves and rubbish from the streets

Dimensions varied

***E-scape. Breaking the Trance**

Thu, Oct 24, 4-9pm

Performance by Michele Rizzo

DJ set by Malibu

Panel with Sky Deep, Bianca Ludewig and

Wanda Vrasti

Curated and moderated by Lou Drago

***Wor(l)d Making: Fluid Fictions**

Sat, Oct 26, 5-6.30pm

Panel with Sarah M. Harrison,

Kerstin Honeit, Tarek Lakhrissi

and Margaret Haines

Curated and moderated by Isabel de Sena

3hd

CREAMCAKE

3hd 2019: Fluid Wor(l)ds

Exhibition: (Un-)Real E-State

Oct. 22 – Oct. 27, 2019

“3hd 2019: Fluid Wor(l)ds” opens its „(Un-)Real E-state“ group exhibition at the old postal bank building of Berlin’s Postscheckamt. The artists featured use language, narrative and material investigations to create alternative identities and interpretations of their own lives and society at large. Using video, installation, sculpture and painting, they each represent multiple subjectivities that navigate an ever-shifting and complex global network. This is a world that continues to feel overwhelming and impenetrable, as we vainly try to label, brand and neatly package its contents.

The art of storytelling and myth-making beyond familiar visual and textual narratives takes precedence in the works by Viviana Abelson, Margaret Haines, HellFun (Josefin Arnell & Max Göran), Ruth Angel Edwards, Julian-Jakob Kneer, Tarek Lakhrissi, Magdalena Mitterhofer and Shaun Motsi. New forms are found in the uncanny, the fantastic, the spiritual, the dream-like. Through revising, reusing, recycling and testing the dark, vulnerable and precarious sides of beauty and material experience, these artists and their works emphasize the shadows as integral parts of existence.

Magaret Haines

Magaret Haines presents a new installation that builds on a forthcoming interpretative biography of occult personality Cameron, titled “On Air: Purity, Corruption and Pollution”. The Los Angeles and Amsterdam-based artist and writer presents three transparent pink raincoats, representing chapters from her book, that in turn emerges in excerpts on 3hd’s „Embedded Narratives” cross-platform anthology.

The installation picks up on the online commission, within which addenda or tangential versions of the text are placed. Their varying clothing patterns reflect the thematic repetition within On Air, as follows: 1. the body as its own magical resource, the body as not a brain but as a field of consciousness, apotheosis 2. the apophenia of different eras with regards to early US government and military experiments and imaginings towards space colonization 3. clothing as protective wear in line with ritual acts of banishing, consecrating food, and the ordinary taboos of keeping clothed and clean.

Shaun Motsi

Through installation, painting and sculpture, Shaun Motsi looks specifically at the politics of language and narrativity, and how worlds and identities are both constructed from and through language. Next to and also integrated into a new sculpture, the “Spiral Arms” videos are looping on found monitors. Since they are often re-edited with bits of footage used in multiple videos, the works never settle in any final form, fluidly drawing from an ever-increasing archive of video footage, sound and text.

The footage is mostly taken with Motsi’s phone—moments captured for social media but which never end up getting posted, some bizarre and also very banal situations. In this sense, the artist is interested in the way Instagram stories and Snapchat have affected our relationship to what we see or look for in the world. The material is ultimately dealt with the way that one would work with stock footage. The use of high quality stock audio alongside the low-tech, caméra-stylo video footage highlights the established relationship between moving image and sound, and the use of audio as a set of readymade affective triggers. Through this work, Motsi explores the ways in which narrative continuity can be generated or maintained beyond the text and through a more formal interplay of filmic elements.

HellFun (Josefin Arnell and Max Göran)

HellFun is a collaboration between Josefin Arnell and Max Göran, who have been working together since 2014. In their short film “The Vacation”, the Swedish artists’ alter egos ‘Tony’ and ‘Nilla’ travel to the Greek Island of Hydra to pump up their libido in order to generate more sperm and eggs for their baby care/surrogacy business called FFF (Föräldra Fritt For Ever—Free from Parents Forever) . While their clients and employees stay behind waiting for the next birth to happen, Nilla and Tony organize a surprise dance performance for them.

Referencing filmic and literary cliches, Arnell and Göran’s HellFun multimedia practice/collaboration questions contemporary society and its normative ideas of family, children, and gender identity. Their motto, “Brave and pathetic is better than drowning in shame” explores the potential of storytelling through realism and humor. Alongside “The Vacation” video, HellFun present an installation of two banners drawing on the commercial language for Nilla and Tony’s baby care business.

Julian-Jakob Kneer

Julian-Jakob Kneer is a Basel-born sculptor and installation artist investigating the contingency of inherited sociocultural symbol and allocation systems. For the sculptures of his ornament sublime series, Kneer combines traditional craft with contemporary aesthetics. The heavy-looking woodturned sculptures are an attempt in creating non-objective yet enriched forms, ornaments that exist without a function and are therefore free to be filled with associations and sentiments by the recipients.

On first glance, the objects have a hard and smooth surface supplemented by metallic beads and studs, as well as Swarovski crystals referring to fashion and luxury prestige items. At the same time, these sculptures support notions of vulnerability through their cracks and fissures. There’s beauty in their prickly armour that conceals a delicate and graceful interiority underneath its ferocious though comparatively fragile defences. Ambivalence is an important keyword to Kneer’s practice, as it forms irritating syntheses of high and subcultural references, tradition and presence, forming an unprejudiced juxtaposition of seemingly opposite aesthetics that evoke coincidental feelings of desire and repulsion.

Tarek Lakhrissi

Tarek Lakhrissi is a French visual artist, poet and writer, who develops text and visual content aiming to challenge language and reflect upon the codification of affect through fiction. In the short movie “Out of the Blue”, Lakhrissi explores the possibility and imagination of a Sci-Fi narrative where monsters or aliens are kidnapping white men and CEOs from big companies. The film is a queer, sarcastic and sorrowful reinterpretation of the so-called “Great Replacement” conspiracy theory by French white nationalist writer Renaud Camus. Reflecting on those in positions of power and their influence on drafting a possible future, Lakhrissi promotes the inscription of queer bodies and lives into these imagined and possible worlds. “Out of the Blue” calls for empowerment and emancipation, to set up fantasies and reflect upon the codification of affect through fiction. Lakhrissi conjures a queer, minority and poetic referential system, which weaves the contours of a utopia to come.

Magdalena Mitterhofer

Magdalena Mitterhofer is an Italian artist based in Berlin whose collaborative and often site-specific practice reflects on the conditions of artistic cooperation, problems with translation, character development and the use of language in corporate and private contexts. In her “Official Dreaming (Il Vetro Ci Allega)” installation and performance, the dream stands as a refusal of political realities, while also being inherently political. In a monologue between a sleeper and their dream/ghost/roommate, as well as a seemingly random gathering of strangers on the other side of the living room, Mitterhofer’s piece questions the boundaries of public and private along with its loopholes, as well as the failure of language when narration is not linear. Performing in a glass box, she inhabits a material most often used in buildings of power to make their audience feel less rejected.

“Official Dreaming (Il Vetro Ci Allega)”, 2019
Performance and installation

Director: Magdalena Mitterhofer

Choreographer: Shade Theret

Stage: Lukas Panek & Magdalena Mitterhofer

Sound: Nelson Beer

Performers: Artur Chruczsc, Marie-Madeleine Fürbeth, Richard Gersch, Magdalena Mitterhofer, Shade Theret, Hanns Lennart Wiesner

Viviana Abelson

Viviana Abelson is an Argentinian and Berlin-based artist working with video, sculpture, performance and installation, and whose practice in the last three years is marked by a resistance in the materiality of objects. Abelson uses industrially manufactured materials such as steel, rubber and paraffin together with natural elements like leather, wood and plants.

The artist compares the process of creating each of these works to the methodology of a crime or conception: All is pointing to the very moment that defines before and after. The object as a kind of body presents itself as the result of an experiment of limits and trials that have happened

during its becoming. Along with “Hoop”, Abelson contributes a new site-specific work called “SUPERFICIAL” to the exhibition. She transforms domestic and industrial objects in a playful and intuitive way with non-conventional casting materials. The works exist as descendants of a genealogy that articulate different relations to air, speed, temperature, weight, touch and reflection.

Ruth Angel Edwards

Ruth Angel Edwards presents “2K Teen Clean Authodoxies—E N E M A reloaded”. The installation is a part of her ENEMA series, which explores personal cycles of consumption and waste, overload and expulsion, and the ways these things are politicized as they connect with global capitalist economies.

Edwards brings found material from outside—such as trash, leaves and posters—into the exhibition space, and challenges what belongs in the gallery and what doesn’t. Developing her installation against the backdrop of Berlin and its subcultural legacy as a city of personal liberation and freedom of expression, she refers to cycles of transgression, chaos and reform, as well as ideas of ‘wellness’ and its relationship to anxiety and aspiration. Edwards has also been working with large-scale oil paintings on handsewn fabrics since the start of her ENEMA project in 2017. New paintings made while in Berlin are displayed alongside the ephemeral materials from the street, with accompanying AV works projected onto the paintings and into the space.