

# I COULD HAVE SWORN I

03 - 28 February 2011

Opening 03 February 2011, 19-23h  
plus **Performance by Luke Munn** (Original score by Will Gresson)

Featuring works by

**Conor Clarke, Trenton Garratt  
Will Gresson, Mark Henley  
Veronica Manchego, Cam O'Connell**

Wed.-Sun. 14-19 h.  
Fichte Strasse 2, 10967 Berlin  
www.grimmuseum.com  
info@grimmuseum.com

**Conor Clarke** (b. 1982)  
With her new works, [Viewing stations around Rummelsburger See](#), Clarke continues her examination of the Picturesque landscape. Taking on the role of the picturesque tourist in Stralau Peninsula, Clarke follows the means of construction deemed 'correct' in 17<sup>th</sup> Century Picturesque Theory. She seeks to reshape the way we view her adopted landscape.

**Trenton Garratt** (b.1980)  
Lives and works in Auckland, New Zealand. [Cast out/in](#), is derived from a project begun in New York City, 2008 and continues the artist's probing of statements that start with "Out of...": out of hand, out of nowhere, out of sight, out of mind. Firstly as a poem, Garratt's listing process has since developed into outcomes in painting, sculpture, performance and sound.

**Will Gresson** (b.1987)  
Based in Berlin, Gresson primarily works with sound (field recordings), as the basis for performance and mixed media works. "Chant...and be happy," is indebted to a chance encoun-

ter while recording urban environments in Venice, Italy 2009. The work reflects on the documentary nature of field recordings, and the idea of memory as choice; what we choose to remember, and by exclusion, what have we chosen to allow ourselves to forget.

**Mark Henley** (b.1982)  
Currently based between Berlin and Istanbul, Henley's practice engages found objects to assemble sculptural works that passively animate ubiquitous form. By distancing the objects from their expected context an alternate reading, as purveyors of narrative is engaged. Henley seeks to confront an audience's relationship with memory relative to artifact and associated sentiment.

**Veronica Manchego** (b.1983)  
Video artist from New Zealand, currently based in Berlin. Manchego's work deals with issues surrounding commercial media; exploring autonomy in a media driven society. Caves has been constructed from appropriated advertising imagery, continuing the process of collective fantasy.

**Cam O'Connell** (b.1983)  
Currently based in Berlin, O'Connell's practice involves exploring how pencil-to-paper can highlight the contrasts of societal perceptions. His [Mea Culpa](#) series of drawings details the fastidiousness of an interior life; that of the artist. Through process they explore how a memory or association can be extrapolated to create a surrounding myth.

**I Could Have Sworn I**. A phrase commonly spoken when one admits their prior thinking on a matter is incorrect: Something is not what they had indeed thought it was. An inconsistency is noted between the fact, and the memory of the fact.

The show pairs Alison Landsberg's theory of Prosthetic memory with the medical condition Phantom Limb Syndrome, creating a discourse around the potential social ramifications of how we perceive 'experience' within a media saturated reality. The show questions how the mind differentiates between these two realms; is differentiation necessary, and furthermore, how can this discourse be conveyed in an experiential manner.

Prosthetic memory promotes the concept that a memory is not predicated on a persons first-hand lived experiences. Thus, the mass media we consume holds the potential to build artificial memories that may necessitate emotional responses akin to our lived memories. In comparison, Phantom Limb Syndrome offers an introverted perspective toward sensory experiences. It manifests as a condition through which sufferers experience physical sensations associated with a missing / amputated limb or organ as the brain and nervous system attempt to readjust to the physical changes.

The selected artists embody the broadening international gaze that geographically isolated New Zealand has fixed upon hubs of contemporary art production. Curiosity, coupled with introversion (a position reflective of a New Zealand cultural tendency) sit alongside a desire for migration or pilgrimage towards such focal points. Paradoxically this practice is intrinsically extroverted. This looking out, projection of oneself on a global stage to reassure oneself of our position on it, affords an outward-looking perspective counter to the inherent national psyche.

**I Could Have Sworn I** explores this uneasy juxtaposition between introversion and extroversion within the context of sensory experience and reaction.



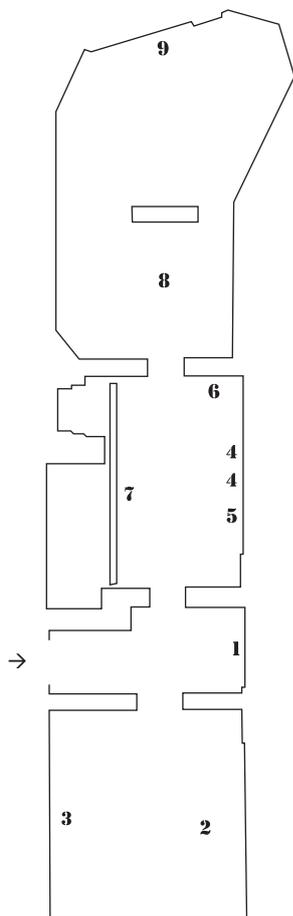
# I COULD HAVE SWORN I

with

Conor Clarke  
Trenton Garratt  
Will Gresson  
Mark Henley  
Veronica Manchego  
Cam O'Connell

26 Jan. - 06 Feb.

Wed.-Sun. 14-19 h.  
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MUSEUM

**1**  
MARK **HENLEY**  
**Staying Abreast**  
Acrylic on steel (1/3)  
2010

**2**  
MARK **HENLEY**  
**The Iceberg Theory**  
CCTV installation  
2010

**3**  
CONOR **CLARKE**  
**Viewing Stations Around  
Rummelsburger See**  
Inkjet prints (530 x 453mm)  
(1/3), 2010

**Prospect 1:**  
**View towards Industry  
with an Island**  
(1/3)

**Prospect 2:**  
**View towards industry**  
(1/3)

**Prospect 3:**  
**View towards Industry  
and Former Factory**  
(1/3)

**4**  
CAM **O'CONNELL**  
**Mea Culpa, Mea Culpa**  
Pencil on paper, 2010  
**Mea Maxima Culpa**  
Pencil on paper, 2010

**5**  
MARK **HENLEY**  
**Untitled**  
Acrylic on wood  
2010

**6**  
WILL **GRESSON**  
**Chant... and be happy**  
Video with sound  
2010

**7**  
TRENTON **GARRATT**  
**Cast out/in**  
Digital prints, audio track (1/3)  
(500 A3 digital prints free  
for removal, FM frequency  
broadcast played via radio)  
2010

**8**  
CAM **O'CONNELL**  
**Untitled I**  
Collage, 2010  
**Untitled II**  
Collage, 2010

**9**  
VERONICA **MANCHEGO**  
**Caves**  
Digital video,  
audio accompaniment (1/3)  
2010



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