

Grimmuseum and *pigs*

present

The Curators Battle 1

Aaron Moulton vs Carson Chan

2 Curators - 2 Shows - The same Artists

19.03-17.04 2011

Opening: 19.03 19h

STRONGER MAGIC

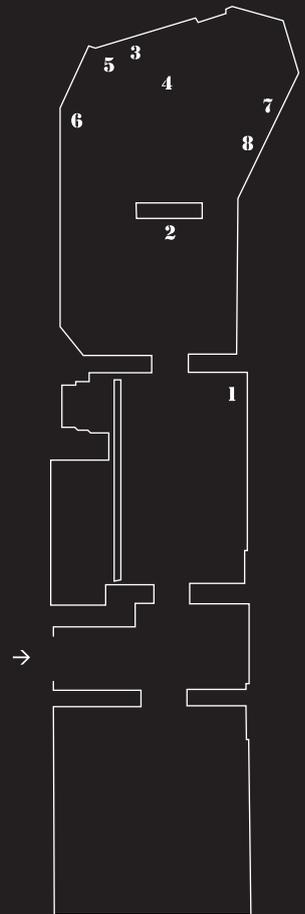
Marco Bruzzone, Constant Dullaart
Kinga Kielczynska, Darri Lorenzen
Benja Sachau, Timur Si-Qin
Ignacio Uriarte, Jorinde Voigt

The World Wide Web was launched on Christmas Day 1990 when computer scientist Tim Berners-Lee successfully used the HTTP networking protocol to communicate between an Internet client and server; the processes, conditions and ideas that were initiated from this moment is hard to over-emphasize. Today we can speak of a world-view that is structured by the Internet.

Hierarchies are flattened, distances are breached, and time is relativized to the degree that we seem to be living in a perpetual

present. As we continue to spend more of our waking hours online (Americans spend averagely 60 percent of their day online), the boundaries between the digital and physical world dissolves. Conceived as two shows, one experienced in the light, the other in the dark, "Stronger Magic" aims to physically express the blended, part real part virtual, nature of our contemporary world. By radically blurring the autonomy of the various artistic voices that make up the group exhibition, the show foregrounds the potential for new and unexpected readings that could emerge through hybridity.

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



1

TIMUR **SI-QIN**

Selection Display
Cardboard, mdf. 2011

2

CONSTANT **DULLAART**

The Sleeping Internet
www.thesleepinginternet.com

3

DARRI **LORENZEN**

Undefined
Phosphorescent pvc
sequenced light. 2011

4

KINGA **KIELCZYNSKA**

Endarkment
Inkjet print. 2011

5

JORINDE **VOIGT**

Platonisches DVAL, edition
2008

6

BENJA **SACHAU**

Stille Zeuge
Aluminium, belemnite fossil
carpet, wire, nylon. 2011

7

MARCO **BRUZZONE**

From the Cold War Series, Untitled
(Mystical rather than rational)
Phosphorescent paint, blue ink.
Drawn by Enrico Centonze. 2011

8

IGNACIO **URIARTE**

Millimetric Drawings
Pencil on millimetric paper. 2010

powered by LICHTblick Bühnentechnik

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A CHOREOGRAPHED COINCIDENCE

Marco Bruzzone, Constant Dullaart, Kinga Kielczynska, Darri Lorenzen, Benja Sachau, Timur Si-Qin, Ignacio Uriarte, Jorinde Voigt

They are playing a game. They are playing at not playing a game. If I show them I see they are, I shall break the rules and they will punish me. I must play their game, of not seeing I see the game.

taken from R.D. Laing *knots* (1979)

"Was it a b-b-bar or a b-b-bat I saw?" I was nervous. Originally the script wasn't meant to be a script. It was supposed to fall off the top of my head spontaneously like free association gleaned for parenthetical references. But with the camera rolling, the words that came out were cooked and wrought and I was watching myself say it as I was saying it. "Was it 'recurse' or 'recourse'?" I thought. "Choose one," they whispered. The nature of the game and its rules created a forced coincidence, a crapshoot of circumstance and yet the itching doubt as to whether this setting is rehearsal.

Abort, Fail, Retry? A game of chess has two equal sides. The movements that determine the outcome are easy to trace and repeat but the precision and the nature of the sequence, when repeated, becomes a performance. By analyzing the minutiae of everyday rhythm it is also possible to map out the actions people unconsciously engage in like moves on a chessboard. The resulting map is a document of coincidence that also allows the possibility, through an inevitable failure, to repeat it. This map could be an algorithm for what becomes

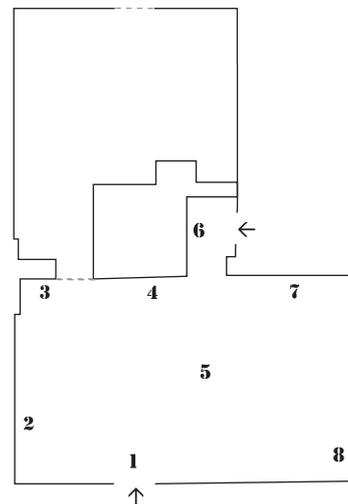


the 'choreographed coincidence'. Herein lies a world where spontaneity, causality and improvisation are based on varying degrees of posture, synchronicity and calculation all seen within a symphony of premeditated events. "It plays like a song," they insisted.

Shadowboxing. With the help of a strong narrative he could remember himself in their memories. Betwixt. He knew that to create a mise en abyme it required two mirrors. The contents from the nth reflected mirror were a strange distillate. It offered all the qualities to simulate the source reduced to a rippling of fractal imagery. The final barrier was the glass. "Cocteau used mercury!" he exclaimed. "That's right!" the whispers gasped.

Different bottle same wine. Two exhibitions with the same content distort each other's reflection in a rare moment of syntropy. A broken Rorschach. A stuttering palindrome. Within the symmetry neither is the original nor the source but, rather, rehearsals. Choose one.

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- 1**
TIMUR **SI-QIN**
Display of Selection
Cobra Security. 2011
- 2**
KINGA **KIELCZYNSKA**
Collection
Mixed media, Dimensions variable.
2011
- 3**
CONSTANT **DULLAART**
Poser
chromakey video on digital picture
frame. 2008
- 4**
BENJA **SACHAU**
Absolute Wahrheit
MDF, Bitumene, Nylon, Audio loop.
2011
- 5**
DARRI **LORENZEN**
POINTS 2011
c-print, glass and Helga Wretman
- 6**
MARCO **BRUZZONE**
The Count
Single-Channel Projection 8 min.
2010
- 7**
IGNACIO **URIARTE**
Archivadores e Archivos
Video. 2007
- 8**
JORINDE **VOIGT**
Umkehrung Lichtbogen - Quadrat,
Lambda OpalFilm. 2007



GRIMMUSEUM

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