

Wunderblock: Traces of process, document and memory

An exhibition organized by Node Center for Curatorial Studies – Berlin, in collaboration with Grimmuseum and Künstlerhaus Bethanien

07»09.12 2011

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Wunderblock: Traces of Process, Documents and Memory is an exhibition exploring the palette of memory's representation, through archiving, reconstruction, and documentation. Different questions are developed considering how memory can create common spaces for interpretation, how it can be activated through perception, and how we define the process from perception to reception.

Sigmund Freud regarded the Wunderblock as the perfect metaphor for the process of recording memories. The Wunderblock, a child's toy comprised of a wax tablet and a sheet of cellophane. Once the cellophane is pulled away, the images drawn on the tablet disappear. These images are never fully erased, however, a faint trace from each image is permanently etched on the wax board. According to Freud, the mind records memories in much the same way, with our conscious acting as the cellophane, continually receiving stimuli and transferring traces of that information to the unconscious to be stored as memories.

The use of supports de mémoire in this exhibition reveals the symbolic dimension of reordering and recording memory, which takes place through process and documentation. Through different recordings, Olga Sureda Guasch proposes a reinterpretation of the work of Santiago Taccetti and Assaf Gruber. The artists

were invited to create new visions and dynamics suggested by the pieces shown in this exhibition. Video, texts, models and photographs are used to document two participatory artworks; in this display the documents assert their autonomy and become works of art themselves. Laura Devereux examines the relationship between the artist and curator. Images and notes from her collaboration with Krystel Marois are displayed on the wall beside Marois' photographs creating an archive for the process of the installation. Indira Aguilera Kohl, Wafa Gabsi and Luís Albuquerque Pinho lead the audience to perceive realities through interpretation and readings of memory through the poetry contained in the works of Marinella Senatore, Song-Ming Ang, Oswaldo Ruiz, Sophia Pompéry, Rita Medinas Faustino and Felix & Mumford. The artists operate with different narratives and backgrounds using the possible meanings inherent in memory, gathering the traces and creating fields for various readings: the direct documentation of memory, the exploration of the display of collective memories, the shared mythologies and the individual powers of recalling.

Artists:

**Song-Ming Ang
Assaf Gruber
Felix & Mumford
Krystel Marois
Rita Medinas Faustino
Sophia Pompéry
Oswaldo Ruiz
Marinella Senatore
Santiago Taccetti**

Curators:

**Indira Aguilera Kohl
Luís Albuquerque Pinho
Laura Devereux
Wafa Gabsi
Olga Sureda Guasch**

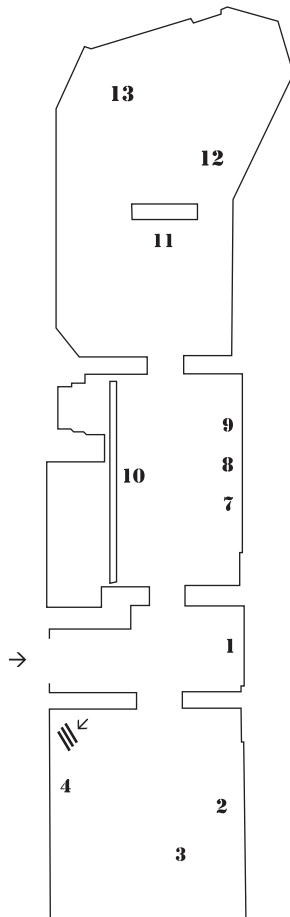
Wed.-Sun. 14-19 h.

Fichte Strasse 2, 10967 Berlin
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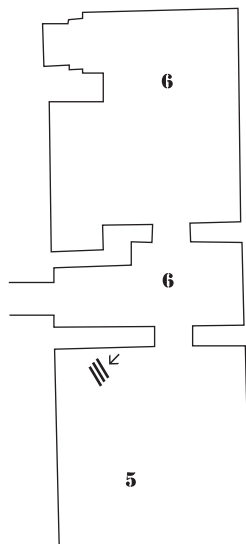
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BASEMENT

1

RITA MEDINAS FAUSTINO
Estas Cartas (These Letters)

2010
Video 5'40''
Courtesy of the Artist

2

OSWALDO RUIZ
The imaginary Monument of Askeaton

2011
C-Print
80 x 120 cm
Courtesy of the Artist

3

FELIX & MUMFORD
Benchmark

2011
Sculpture
80 x 255 x 75 cm
Courtesy of the Artists

4

SOPHIA POMPÉRY
Semantic Popping

2011
Installation: 16 sandblasted mirrors
Courtesy of the Artist

5

MARINELLA SENATORE
How Do U Kill The Chemist

2011
Video
8'
Courtesy of Galleria Umberto di Marino,
Italy

6

SONG-MING ANG
Be True to Your School

2010
Montage of a five-channel video installation
Courtesy of the Artist

7

KRYSTEL MAROIS
While You Were Working

2010
C-Print
40 x 60cm
Courtesy of the Artist

8

KRYSTEL MAROIS
First Lesson

2010
C-Print
40 x 60cm
Courtesy of the Artist

9

KRYSTEL MAROIS
18th Day

2010
C-Print
40 x 60cm
Courtesy of the Artist

10

KRYSTEL MAROIS
Back Home

2009
C-Print
120 x 150 cm
Courtesy of the Artist

11

OSWALDO RUIZ
Picture of November 9th

2011
Installation: C-Print and found objects
Courtesy of the Artist

12

SANTIAGO TACCETTI
Smoke & Mirrows Re-blogged

2011
4 C-Prints (50 x 70 cm each)
Text
1 Single Cannel Video 5' 59''
Courtesy of the Artist

13

ASAF GRUBER
White Opinions

2011
Installation: Text and Video
Courtesy of the Artist

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Traces of Utopia

Artists:
Mario Asef
Gato Leiras

Curator:
Rachel Fox

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'Not one bit of land goes un-policed or un-taxed... In theory...'
-Hakim Bey

Bey's theory of The Temporary Autonomous Zone, suggests that it is possible to create new, and temporary territories on the borders of established regions and through lifting regulations on a space it is possible to create brief and momentary utopias.

The glass structure of the greenhouse connects the space with the changing exhibitions inside the gallery but, despite being able to see both in and out, the space inside feels distinctly different, whilst the continuously changing activities within the space keep the greenhouse in a permanent state of flux.

The performances or activities survive for the duration of the opening and then fade away; with only the remnants of an activity we are left with the fading memory of a temporary utopia and the document of what has been.

1. The Greenhouse is a temporary territorial space erected by Rachel Fox within the private space of the Grimm museum and with their permission.

2. Upon entering the Greenhouse, and until they leave, visitors agree that the normal rules of behavior expected of a visitor in a space for exhibiting art no longer apply. Visitors are free to interpret the phrase 'normal rules of behavior expected for a visitor in a space for exhibiting art' as they see fit, but examples might include: being quiet, not touching the art, not sitting on the floor.

3. Any information found by visitors in the Greenhouse is freely accessible, both in terms of money and liberty i.e. there is no charge for using it and you can do whatever you like with it, including sharing it with others.

4. Normal hierarchical systems, for example that of an employer and employee, cannot be continued upon entering the Greenhouse. Social hierarchy is not permitted in the Greenhouse territory.

5. All of the above is invalid once you have left the Greenhouse.

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