

Space Release #3

What I predict to remember what I predict to forget*

Part #3 of the three-part exhibition series **Space Release**

**Anne Gathmann // Jo Zahn // Andy Graydon // Marlena Kudlicka //
Rebecca Michaelis // Mitzi Pederson // Alexandra Schumacher // Erik Smith**

Opening Friday, 20 January 2012, 7 pm
21 January - 18 February 2012

The title of the exhibition - what I predict to forget, what I predict to remember - is itself one of the pieces in the exhibition, namely Marlena Kudlicka's, who, together with Anne Gathmann, also designed and installed the exhibition. By giving the piece a title in turn it's called - The Title - she has made its status as an autonomous work clear. As such, however, the piece operates in and on a position with a specific function, namely that of the title, which it does not relieve of that function, as the piece would otherwise be robbed of its meaning, and whose way of fulfilling that function the piece can interrogate and modify.

Nor is that the extent of it; the wording - what I predict to forget, what I predict to remember - opens up a field of time, memory and the memory of the anticipation of memory, without discussing specific experiences in this field. Time - and with it memory, through which alone we experience it - is in fact the exhibition's subject, though not time alone, but with it space as well. Space, according to initial observations, can be perceived not only as continuously uniform, but also in various segments, facets, properties. Not only space as a whole, which as such is never immediately real to us in any case, but is rather pieced together after the fact from experience and idea and then perceived as uniform and continuous on the basis of this general piecing together. The space in front of us does not manifest as uniform either. We can discern various zones, areas that precipitate, attest to and enable various possibilities.

For the exhibition and its theme, Gathmann and Kudlicka invited artists and then, based on their work, searched the exhibition space for such areas in order to give each piece a fitting location, and to facilitate the development of transitions in the resulting juxtapositions, in which our appreciation of a piece and its location is shaped in part by those adjacent to it, so that there arises from all of it a whole, of which one may judge whether it arrives at a conclusion or keeps on spinning ad infinitum.

Temporality is found not only in the way spatial impressions linger and succeed one another, nor only in the events which, precipitated or enabled by and as spatial properties, themselves temporalize space. The torn-up earth in Erik Smith's piece, beneath which lies not solid ground, but forgotten, converted space, i.e. a hole - which Smith uncovered - confronts us with the presence of the past, which stands unexpectedly real and solid before us, gazing at us. In fact it does that all the time, various pasts. It's the tearing up of the familiar, the very ground beneath our feet - not yet a figure of speech here, but rather its basis in reality - that makes this occurrence, in which things originating in the past are present, so tangible to us. Time and memory as well as events and reciprocal definition appear in the piece by Andy Graydon, who will record the sound of the space throughout the entire run of the exhibition, so that the recording, its content, will be defined by what goes on in the space, just as it will also help to shape what goes on in the event that those present become aware of the recording and thus sensitized to it. As a result, what goes on will not become memory; rather, duration will be compressed to an extensionless present in which all events are simultaneously available and can be accessed in any desired sequence - which is the case with any recording but is made especially conspicuous by the context of this exhibition.

Mitzi Pederson affixes photographic prints to translucent silk, using the contrast to draw our attention to the way photographic memory, as the trace of something that once existed, obscures the surrounding space, while the blank silk makes it half-visible. Anne Gathmann and Jo Zahn's double projection blurs the lines between cause and effect, camera movement and on-screen action, allowing us to experience what happens when the search for causes fails. Rebecca Michaelis constructs long, thin, flexible objects that lie on the ground, with rollers on their undersides mounted perpendicular to their long axes, as though maneuverability were pitted against limp dangling, while their surfaces reflect the light and cause it to shift as viewers pass. All flat, almost disembodied, yet provided we do not regard the moving image as such, Alexandra Schumacher's piece is, apart from Pederson's, the only photograph. It's the trace of another type of trace, a photo of a wall on which the traces of two time frames combine.

Text: Nikolai Franke

* The Title, Marlena Kudlicka, textwork 2011

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