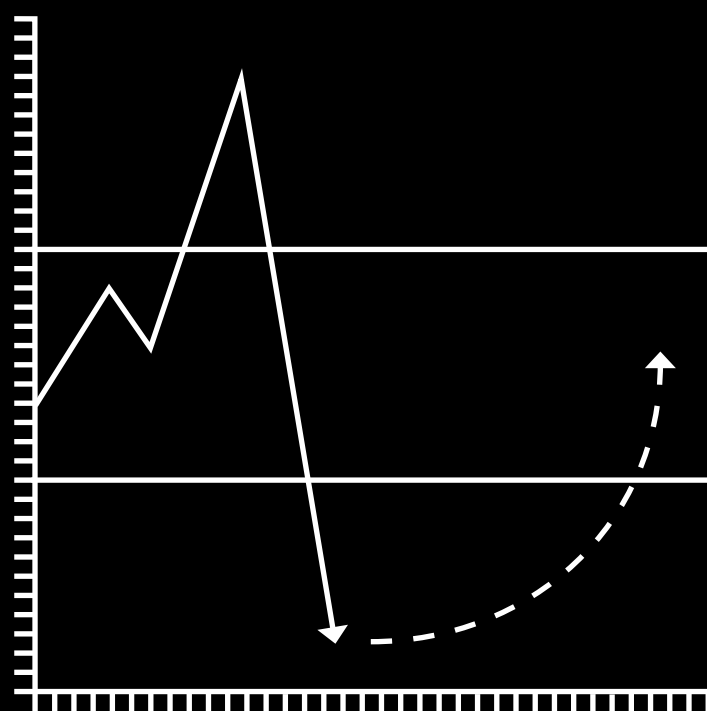
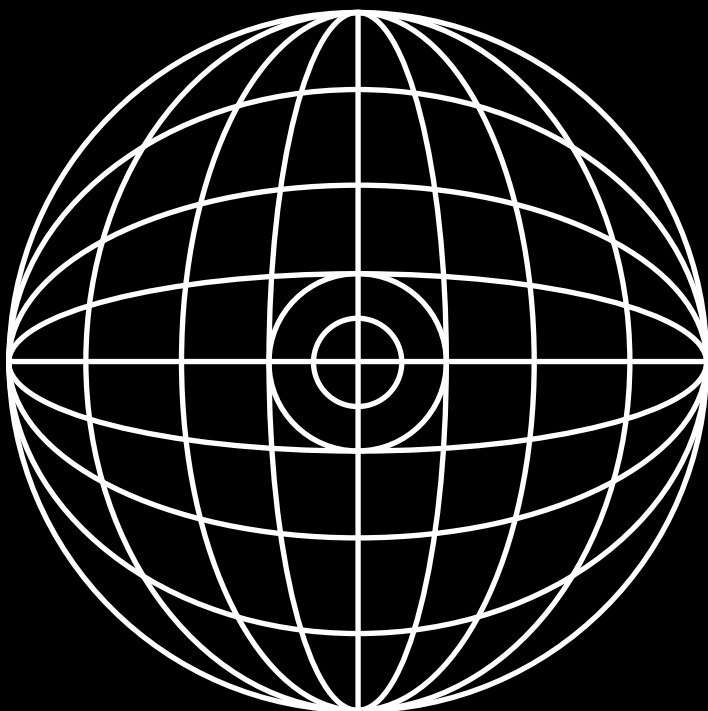
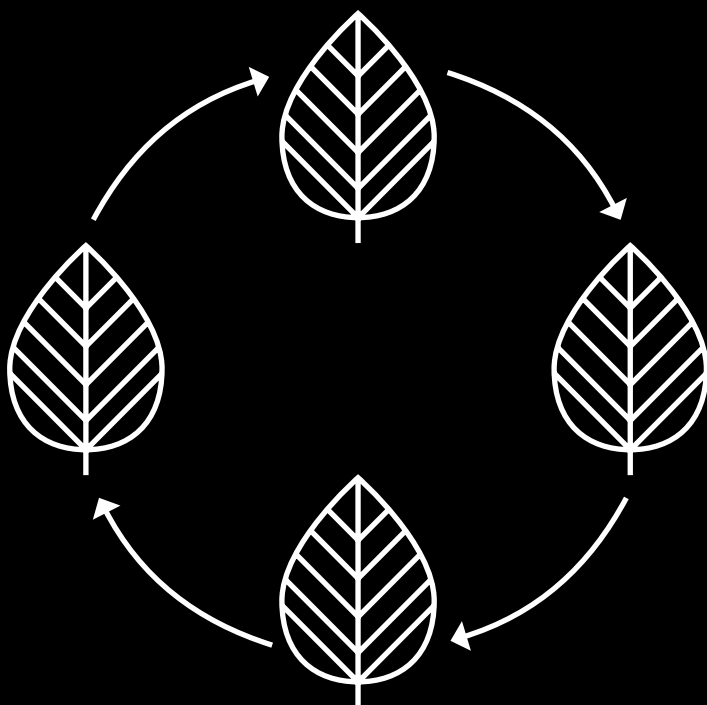
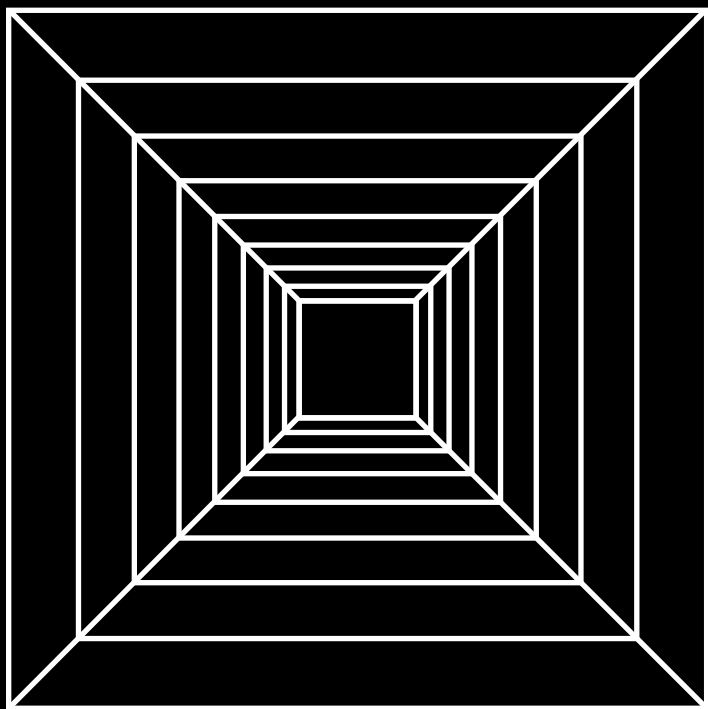


16.02. – 15.04.2018

THERE WILL COME
SOFT RAINS



During a journey with the time capsule NUMCR3, which is named after the current standard formula for the asymmetric bending of space-time, an expedition of artists returns from the future. Such travel through time still proves to be extremely risky since it depends on high quantities of stable negative energy. Especially as during such journeys back in time travelers repeatedly disappear in black holes that are caused by sudden instabilities in energy. That said, the disappearance of humans is not just a problem of accesses to the past. It is also a problem of the future. Namely when, as with this expedition, one reaches the year 2318. As the result of an event that is unknown today, by that time the human species has almost completely disappeared from our planet. Whether or not humanity has in fact been wiped out or has simply left the Earth and headed for a new planet is something that cannot yet be ascertained with absolute certainty.

THERE WILL COME SOFT RAINS

For modern man, experiencing certain scenarios often turns out to be an effective way of opening up new perspectives on ourselves and the world around us. Bearing this in mind, the exhibition *There Will Come Soft Rains*¹ tests a particular experiential context by initiating a fictitious journey through time. To this end, a group of international artists remove themselves to the year 2318, where they find themselves in a new kind of world, one without the human species.

Taking this leap in time as their starting point, the artists Marcela Armas, Carolina Caycedo, Julian Charrière, Andreas Greiner & Tyler Friedman, Jeronimo Voss and Pinar Yoldas investigate the characteristics of a non-human world through a range of newly conceived installations. While the exhibition display, with its staging of thematic spaces, roughly takes its cue from the typological presentation form used in museums of natural history, the exhibition actually inverts their look back on historical epochs to provide instead a speculative view of the future. The exhibition also includes a separate projection room featuring filmic works by Hicham Berrada, Galina Leonova, Uriel Orlow, Mario Pfeifer and Superflex. The program of films looks, in an associative way, at the dystopic potential of the present day inherent in current developments in the fields of ecology, society and politics. The presented films explore possible reasons behind a future disappearance of humankind.

In the exhibition, basic questions about the way we treat our environment, the relationship between art and science as well as the late-capitalist man's self-image form recurring themes of the different artists' investigations. At the same time, by speculatively and poetically taking existing developments to a next level, the various works also look at the deeper implications that connect the future with the present. They thus conjecture about both the positive and the negative associations of a possible depopulated world.

Against the backdrop of the exhibition, the current speculation about hybrids and virtual extensions can be understood as a continuation of the anthropocentrism of the past. With the scenario of a non-human world *There Will Come Soft Rains* aims to look beyond this attitude. At the same time the concept thus becomes an open reflection on forms of coexistence far removed from human dominance. But what kind of alternative thinking about a future world can be initiated by the negation of the human perspective? And are new structures and symbioses imaginable in this world, the kind of positive links that serve to widen the current individual's horizons?

The project will be continuing in 2019 in cooperation with Musée d'art de Pully in Lausanne, Switzerland.

CURATED BY STEFAN VICEDOM AND BERNARD VIENAT

FILM PROGRAM

SUPERFLEX / HICHAM BERRADA / URIEL ORLOW /
GALINA LEONOVA / MARIO PFEIFER

SUPERFLEX

1993 FOUNDED IN DENMARK

Superflex is a collective comprised of the Danish artists Jacob Fenger (b. 1968), Rasmus Nielsen (b. 1969), and Bjørnstjerne Reuter Christiansen (b. 1969), who have been working together since 1993. They consider their works as a way to question systems of power, capitalism, and the potential of artistic practice in different social fields. They have received international attention with their provocative political initiatives such as their 2007 campaign to include Palestine in the "Eurovision Song Contest", and their cooperation with Brazilian farmers to create an energy drink called "Guaraná Power". More recently, in 2017, they exhibited fully functional medical equipment, which was subsequently sent to a hospital in the western Syrian city of Salamiyah. In exchange for purchasing this work, the potential collector receives a photograph of this post-readymade in its original exhibition setting.

Flooded McDonald's (2009) shows a setting which might recall a post-apocalyptic scenario where humans would have deserted only a short time ago. In order to film this scene, Superflex built a life-size model of a 1980s era McDonald's. They placed it inside a transparent glass case in a large swimming pool in Bangkok and filmed it through the glass, while the pool was filled with water. The realism of the installation, enhanced by the effect of the sound recorded inside the restaurant creates a sense of irony, but also puts forth a clearly underlined critique in which a floating Ronald McDonald figure and hamburger boxes become paradigmatic symbols of the drowning of globalization, capital accumulation and mass homogeneity, referring as well to some of the devastating consequences of climate change.

¹ The title *There Will Come Soft Rains* refers to the same-named poem by Sara Teasdale which was first published in the Harper's Magazine in July 1918.

HICHAM BERRADA

* 1986 IN CASABLANCA, MAROCCO
LIVES AND WORKS IN PARIS, FRANCE

Hicham Berrada's artistic approach centers on the experimental use of chemical substances as materials. In his installations, performances and film-based works he relies on these chemicals to provoke reactions, which often evoke associations of microscopic, ephemeral forms of natural organisms and landscapes. The artist not only places the focus on the poetry of spontaneously occurring processes with his works, but also critically explores the late-modernist view of a nature that can be dominated by science and technology.

At the start of the video entitled *Celeste* (2014) the viewer sees a shot of a lush and thriving forest through the open window of a country house. However, shortly afterwards traces of cobalt-blue smoke that come from an unknown source encroach on the idyllic looking scene. Over the course of time they develop into a cloud of apocalyptic proportions, which can be seen to merge with its surroundings, and threatens to take up the entire screen. But is this cloud a poisonous substance that will ultimately lead to the forest's destruction? Does the smoke cloud perhaps only visualize the pollution that is present in our air anyway? Or is it perhaps an as yet unknown defense mechanism on the part of nature? Given this and similar associations, the blue cloud in the work *Celeste* becomes a complex visualization of the dangerous monopolization and destruction suffered by the natural environment.

URIEL ORLOW

* 1973 IN ZURICH, SWITZERLAND
LIVES AND WORKS IN LONDON, UK

Uriel Orlow's artistic practice is defined by a research- and process-oriented approach and the recurring use of the media film, photography, drawing, and sound. Using these he designs multimedia installations in which he relates different image regimes and narrative modes. His interest centers on the exploration of concealed micro-histories, whose specific locations and spatial inscriptions he reveals and investigates in his works.

Produced by Uriel Orlow in 2010, the video *Remnants of The Future* examines the abandoned housing project "Mush" in the north Armenian city of Gyumri. It was initiated in 1988 by the Soviet government in order to give the victims of the Spitak earthquake a new livelihood based on the concept of "communal living." However, the break-up of the Soviet Union in 1991 brought the work there to an abrupt end, and the planned development since then has remained in a state of incompleteness and ongoing decay. By means of numerous documentary sequences, Orlow's video traces the peculiar characteristics of this context, capturing in the process the slow reconquering of the buildings by nature and the solitary everyday life of the few people still living there. In various ways the "Mush" development can thus be seen as one of those lost places that seemingly exist well away from the late-capitalist promise of prosperity and progress. Orlow ultimately counters this situation defined by a lack of prospects, stagnation, poverty, and flight with a new alternative, in which the failed ideas of the past are associated with the anticipation of a utopian vision of the future.

GALINA LEONOVA

* 1981 IN MOSCOW, RUSSIA
LIVES AND WORKS IN BERLIN AND MOSCOW, GERMANY/RUSSIA

In her artistic work Galina Leonova explores the transformation of social and moral value systems and the epistemological grasp of our reality against the backdrop of current technological advances. She particularly addresses this thematic field in the context of installations and filmic works in which she reflects upon the specific points of intersection between our human lifeworld and the new media in an experimental manner. At the same time, her artistic approach involves a recurrent exploration of various forms of future scenarios, which serve her as a fictional point of reflection for analyzing current developments.

In her video *Air*, produced in 2014, Galina Leonova pursues the fundamental question as to how the future of the human race will develop in the long term under the impact of today's technologies. The story revolves around a Russian scientist from the year 2364 who relates human history over the past 350 years looking back from his future present. Thanks to new transfer methods between biological organisms and digital information systems, at this future point in time the human race has already transitioned into another nature, living as a collective intelligence in an immaterial "cloud." In addition to the scientist's descriptions, the mockumentary-style film contains numerous documentary and animated sequences, which give rise to a continual dialog between the narrative elements and the visual images. As such, the work not only champions a blending of fact and fiction at the narrative level, but at the same time offers insights into the essence of a possible future in which the previously existing boundaries between individual and collective, nature and technology, utopia and dystopia as well as life and death now also seem to have been lifted.

MARIO PFEIFER

* 1981 IN DRESDEN, GERMANY
LIVES AND WORKS IN BERLIN AND NEW YORK, GERMANY/USA

Mario Pfeifer's artistic practice is expressed in filmic works and video installations, by means of which he sheds light on representational systems and socio-political backgrounds from a number of different cultures. His works relate to specific questions about society, the wider contexts of which he explores and documents through extensive local research. At the same time the musical and acoustic dimensions of his works assume a special role, being frequently closely linked to the works' thematic and visual aspects.

Mario Pfeifer's video work *#blacktivist*, realized in 2015, consists of two linked parts that address current forms of violence, how they are represented in the media, and their legitimization by society. The first takes the form of a music video for the song "Blacktivist" by the Brooklyn based rap group Flatbush ZOMBIES. Using documentary film material from the body cameras of police officers, found footage and 3D animations, the video offers a multilayered analysis of the zeitgeist, focusing among other things on racially motivated police attacks in the USA, the pop-cultural stylization of violence and the international "Global War On Terrorism." Alongside interviews with the Flatbush ZOMBIES about what prompted the song, the second part also features a short documentary about a workshop held by the US organization Defense Distributed, which published the first model of a pistol based on 3D printing in 2013 on the internet. Because they are easy to reproduce, such "Wiki Weapons" since then made it possible for the general public to legally come into the possession of an unregistered weapon.

PINAR YOLDAS, PH.D.

* 1979 IN DENIZLI, TURKEY
LIVES AND WORKS IN SAN DIEGO, USA

In her roles as artist, designer and scientist Pinar Yoldas takes an interdisciplinary approach to the field of biological phenomena, as well as to the use of digital technologies. She creates extensive installations, kinetic objects and film-based works focused on contemporary issues surrounding post-humanism, eco-nihilism and a feminist-oriented techno-science.

Since 2013 Pinar Yoldas has been working on the ongoing project *Ecosystem of Excess* that addresses the phenomenon of the “Great Pacific Garbage Patch,” a garbage vortex of marine debris particles that was discovered in 1997 in the North Pacific and which comprises several million tons of plastic waste. It is symptomatic of the increasing pollution of the oceans and marine life by plastic waste materials mankind has discarded. Against this background in *Ecosystem of Excess* Yoldas developed a series of speculative organisms that this plastic soup in the oceans might give birth to, and which could actually thrive in such conditions. In addition to prototypes of various plants and animals her work also encompasses several light boxes that exemplarily explore and categorize the relation between human consumer world, plastic waste, and the new creatures. The scientific nature of her work is continued in the choice of installation display, which recalls the presentation typically used in natural history museums. While on the one hand Yoldas’ work can be read as a complex example of the productive conjunction of artistic and scientific strategies, simultaneously, in employing prototypes of speculative organisms it opens up the possibility of new symbioses between the field of the organic (nature) and the inorganic (culture). Through the hypothetical surmounting of what are traditionally considered contrary fields, the *Ecosystem of Excess* project also reveals a deeper context for reflection by countering the current pessimistic concept of our future with a previously unexpressed utopian potential.

JERONIMO VOSS

* 1981 IN HAMM, GERMANY
LIVES AND WORKS IN FRANKFURT/MAIN, GERMANY

In his artistic practice Jeronimo Voss mostly creates installation works that can be interpreted as multilayered designs for historic and parallel worlds. By means of montages of slides and various projection methods he conjures up narrative spatial situations which are not only defined by the intermingling of the past, present, and future, but which also trace the overlapping of pictorial and social reality. Recurring focal points of his artistic exploration can be found in the cosmopolitical interpretations of astronomical hypotheses and the critical examination of neo-liberal promises of progress.

Jeronimo Voss’ new work complex *Cassandra’s Cave* is based on the mythological figure of the seer Cassandra¹. On the basis of her striking role as a prophet whom no one around her believed in, in his work Voss pursues the pivotal question what significance the potential of utopian prospects have for concepts and actions in our addressing of the future. To this end Voss selected seven right-angled wall elements affixed to the wall at different heights in the exhibition. Whereas in their sculptural simulation of a new space the elements loosely suggest the character of a Cassandran cave, the idea of such a protected place for developing one’s own utopias can likewise be found in the motifs of the holographic images. Not only were these photos taken from bookshelves in the living rooms of acquaintances of the artist, but the literature in them also provides a detailed historic insight into the recurring phenomena of crisis, the systematics of exploitation, and the struggle for social self-determination. Numerous topics that already are featured in the myth about Cassandra are as such clearly recognizable as fundamental elements in the history of emancipatory ideas. By the way these topics have advanced over time they similarly underline the important function of alternative visions of the future. Yet whereas the previous failure of utopian ideas of society corresponds with the pessimistic image of a Cassandra despairing at their own reality, Voss’ work at this point opens up a further prospect. Because the great overlapping of content on different people’s bookshelves ultimately makes the individual legible as part of a collective process, which contains the real potential of having a changing effect on social reality. At the same time, however, the background to Cassandra’s fate likewise illustrates a deeper-lying insight: although a different mindset with regard to the future is always based on the development of new knowledge concepts, the realization of these is never possible without defining new forms of action.

¹ In Greek mythology, Apollo gave Cassandra, the daughter of King Priam of Troy, the power of prophecy. However, after she had rejected Apollo’s advances on several occasions, he put a curse on her, upon which no one believed her prophecies any longer. Though in the battle for Troy that ensued shortly afterwards she predicted the Greeks’ war list, her knowledge could not be put to any practical benefit against the threatened destruction. For Cassandra, the community of women headed by Arisbe, which lived in a cave on Scamander River and led a life based on friendship and truthfulness, was an important retreat from a society increasingly brutalized by the war. Following the conquest of Troy, Cassandra finally made it to Mycene as a slave of King Agamemnon, where on account of her great beauty she was murdered by his jealous wife Clytemnestra.

MARCELA ARMAS

* 1976 IN DURANGO, MEXICO

LIVES AND WORKS IN SAN MIGUEL DE ALLENDE, MEXICO

Decolonization is not always only a matter of identity and roots, but also may involve the liberation of environment and nature. It is no secret that even today, western globalist companies are impacting the cultures, societies, and environments of Latin American countries. This imbrication of consequences are essential aspects of Marcela Armas's artistic research. Through installations, handmade technological apparatuses, and films she investigates the mechanisms and processes of de- and re-territorialization.

The development of the work *TSINAMEKUTA* (2018), conceived especially for the exhibition, took place in the region of Villa de la Paz, a municipality located in the north of San Luis Potosí in Mexico, where the traditional rural communities struggle with a growing national and transnational mining industry. In addition to mineral resources such as aluminium and copper, the soil is rich in pyrrhotite, a stone known for its intense magnetism, resulting from the unique magnetic field of this region. This phenomenon might be etched in terrestrial matter by violent changes in temperature and pressure while the reading of this magnetism might also be used to date geological strata. The rock becomes, in this sense, a trace of terrestrial memory.

The pyrrhotite placed on a magnetometer in the centre of the exhibition room was taken directly from a mine in Villa de la Paz and subsequently sent to Frankfurt. The magnetometer produces a sound that varies depending on the magnetic field of the stone. A documentary film screened in the adjacent room refers to the process of extraction and presages the next step of the stone's journey. After the exhibition, it will return back to its place of origin where it becomes part of a ceremony with a member of the Wixárika community that lives in the Altiplano Potosino. Finally, the stone will be re-magnetized by the artist with a magnetic translation of the recorded ceremony before being returned to the earth.

With this process Armas gives some clue of the impact that the geo industry has on cultural and social fields. As Armas states, the “mining industry has transformed the relationship that communities have with their place of origin, being themselves absorbed as the workforce of the economic machinery that makes profane what they have ancestrally considered sacred.” She raises questions about the sense of belonging to a native land, memory and time, permanence or change, joining two records and readings of “time”: “Geological time” and “human time”. In the artist's own words: “This project seeks an approach with some of the inhabitants, all of whom are linked to the mining industry in some way, in order to raise a space of sensibility that allows to create the tools and ways to recover the nature of spirit—as if it were a lost signal—that establishes deep bonds with life, beyond the prevailing economic relations.”

JULIAN CHARRIÈRE

* 1987 IN MORGES, SWITZERLAND

LIVES AND WORKS IN BERLIN, GERMANY

Stones, or natural elements such as lithium and salt, say a lot about human behavior and history. Julian Charrière travels around the world in order to play with these elements in a deeply poetic way. He has climbed an iceberg off the coast of Iceland, confronted radioactive regions in Kazakhstan, and crossed a desert in the south of Bolivia. Inspired by science-fiction visions such as “The Terminal Beach” by J. G. Ballard, he has developed a corpus of work that explores broadly the consequences of atomic power and radioactivity.

The installation *Pacific Fiction—Study for a Monument* (2016) and the video *Iroojrilik* (2016) both result from an expedition Charrière realized in the Bikini Atoll, a chain of islands in the Pacific Ocean that served as the main nuclear test region for US military between 1946 and 1958. Twenty-three nuclear bombs were launched at seven different test sites. During the first test, on July 1, 1946, no less than ninety vessels, some of them full of animals, were placed in the target area of the nuclear bomb and sunk by the explosion.

The images of the film *Iroojrilik*, shot on both sea and land, shows simultaneously the aftermath of this destruction and the recovery of an environment marked by traces of the test. In an area still devoid of humans—who being said to temporarily evacuate the area, to allow with those experiments the end of all wars, could never come back. Nature seems in a way more persistent. Under the water seaweed has slowly covered the shipwrecks while on the shore abandoned bunkers appear colonized by new vegetation. Radioactivity remains nevertheless invisible and the soil will stand polluted for millions of years. Even the new plants growing here remain charged with radiation. For his work *Pacific Fiction—Study for a Monument*, Charrière imported some of their fruits directly from the Bikini Atoll; coconuts are disposed in the room displayed in piles or pyramids. Encased in lead they might provide a feeling of security, as their new shapes protect against radioactivity. But at the same time, their cannonball-like form recalls as well the colonial violence that has affected that region.

ANDREAS GREINER & TYLER FRIEDMAN

* 1979, AACHEN, GERMANY
LIVES AND WORKS IN BERLIN, GERMANY

* 1983, SAN DIEGO, USA
LIVES AND WORKS IN BERLIN, GERMANY

The collaboration between Andreas Greiner and Tyler Friedman started in 2014 and can be seen as an ongoing project of sharing thoughts and combining skills and knowledge. With an interest in speculative biology, their works are a trajectory in progress, charting a thought experiment that proposes organic-cellular structures as hyper-complex computational devices, contributing to an imaginary strain of futurology in which intergalactic-space is quantum and life is electric. To this end, Andreas' visual elements combine with Tylers' sound and science fiction offers reflection on living sculpture, rendering a multi-sensory experience in the exhibition space.

From the entrance of the ground floor room, visitors are invited to take off their shoes, walk onto a dark blue carpet, climb up the stairs, and sit on the ground, allowing them to become immersed in the narrative designed as a combination of different elements—print, sound, and living sculpture. On the ground floor hangs an image of a mutated human cell colony, a so called “tumor organoid,” which was created from a three-dimensional culture, a technique used in oncological research in order to improve chemo-therapeutic therapy. The room upstairs holds a sound installation featuring a narration spoken by multiple voices. In the center of the room, there is an aquarium filled with water and the alga *Pyrocystis fusiformis*—a micro-organism that becomes bio-luminescent when stimulated by kinetic energy and, according to scientists, might have a role to play in the resolution of the climate crisis, owing to its capacity to consume a large amount of CO₂ relative to its size. In response to the vibrations from the speakers installed below, they illuminate, swaying as if they were dancing to the sounds of this fiction of humanity's evolution beyond the singular, a story that imagines these mono-cellular organisms as a highly evolved inter-networked super-computer and an inverse representation of the impossibility of individuality within any given collectivity.

THE PRODUCTION OF THE WORK WAS KINDLY SUPPORTED BY:

INNOGY VISIT PROGRAM
MUSÉE D'ART DE PULLY, LAUSANNE

CAROLINA CAYCEDO

* 1978 IN LONDON, ENGLAND
LIVES AND WORKS IN LOS ANGELES, USA

Carolina Caycedo's artistic practice unites activism and art. She translates her research, interviews, and documentation into objects, drawings, and videos meant to be shown in exhibition contexts. Territorial resistance, the fight for the rights of indigenous populations and their environment, is a central aspect of her work. Through visual forms, sounds, and lectures she spotlights unspoken realities and ecocides around the world and opens up space for potential discussions and paradigm shifts. Water elements have become particularly central in her work; as Caycedo has stated, “In Indigenous cosmogonies of the Americas, all bodies of water are connected. Rivers are the veins of the planet, their waters associate communities and ecosystems.” In a subtle way, she brings the public's attention to some of the biggest environmental catastrophes of our time— affecting rivers, indigenous populations, and ecosystems in South America, from Colombia to Brazil—and thus mediates the voices of the local population directly affected by the unrestrained exploitation of natural resources through methods like mining and hydropower. Although the latter is often considered a source of green energy, some countries have become aware of the ecological risks and damage caused by dams and have begun to dismantle them. Nevertheless, while Western countries have started this process on their own land, the same companies have started to develop massive plants in the Global South: no less than 250 new constructions have been planned for South America, which will affect the entire biotope.

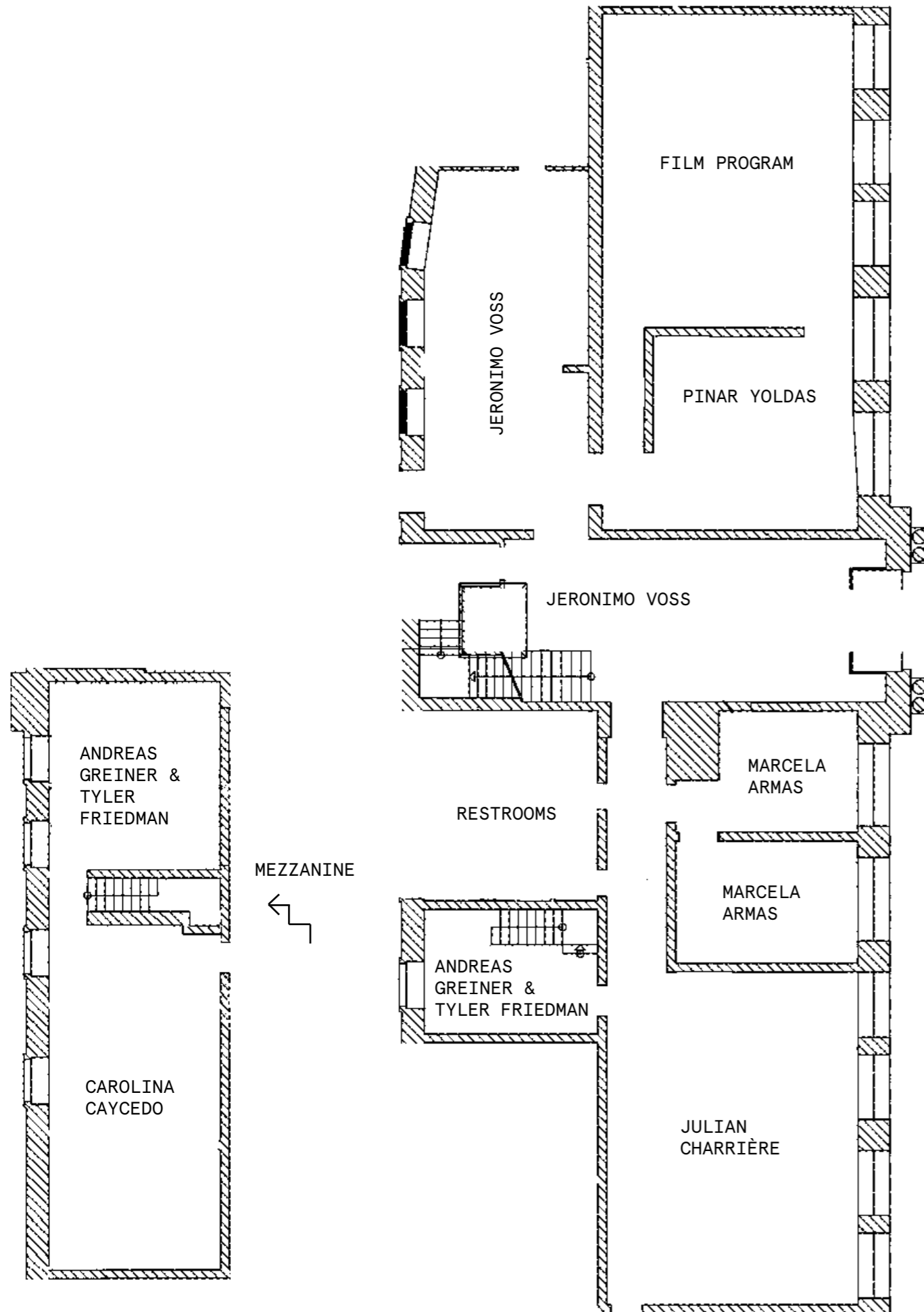
In her video *Esto no es agua / This Is Not Water* (2015), Caycedo displays rivers, or rather cascades, defying the law of gravity. Water pulses out of the ground, flowing from all sides of the screen, or starts to be mixed completely in aerial views. At the border of abstraction, this aestheticization seems to be less the sublimation of a catastrophe than a synesthetic experiment that increases the curiosity of the viewer. The soundtrack, made in collaboration with the Los Angeles-based DJ Daniel Pineda, samples a melody played with a millo reed flute, a small indigenous instrument used in traditional Cumbia music, remixed with the sound of the waterfall. The first element carries the melody while the second might give another impulse as the water would be crashing into your brain and make a revolution out of it.

The work on the floor, entitled *Foresight Filaments* (2018), was specially produced for the exhibition, and invites visitors to lay down upon it. The patterned textile covering it becomes a form of direct contact with the river, which, as in the video, doesn't fall down from the sky but surges directly from the ground.

THE PRODUCTION OF THE WORK WAS KINDLY SUPPORTED BY:

MUSÉE D'ART DE PULLY, LAUSANNE

FLOOR PLAN



LIST OF WORKS

SUPERFLEX	FLOODED MCDONALD'S, 2009 HD VIDEO, COLOR, SOUND, 21:00 MIN.
HICHAM BERRADA	CELESTE, 2014 HD VIDEO, COLOR, 05:55 MIN. COURTESY THE ARTIST AND KAMEL MENNOUR, PARIS
GALINA LEONOVA	AIR, 2014 HD VIDEO, COLOR, STEREO, 15:33 MIN.
URIEL ORLOW	REMNANTS OF THE FUTURE, 2010 HD VIDEO, COLOR, SOUND, 18:00 MIN. COURTESY THE ARTIST AND LUX, LONDON
MARIO PFEIFER	#BLACKTIVIST, 2015 2 4K-VIDEOS, COLOR, STEREO, EACH 05:18 MIN. © MARIO PFEIFER AND FLATBUSH ZOMBIES' BLACKTIVIST, 2015 COURTESY THE ARTIST AND KOW, BERLIN
PINAR YOLDAS	ECOSYSTEM OF EXCESS, SINCE 2013 DIVERSE MATERIALS, DIMENSIONS VARIABLE
JERONIMO VOSS	CASSANDRA'S CAVE, (ONGOING SERIES), SINCE 2018 WOODEN FRAME, ACRYLIC GLASS, COLOR PRINT, EACH 115x103x112 CM
MARCELA ARMAS	TSINAMEKUTA, 2018 MAGNOMETER, PHYRROTITE, DIMENSIONS VARIABLE TSINAMEKUTA, 2018 HD VIDEO, COLOR, SOUND, 06:32 MIN.
JULIAN CHARRIÈRE	PACIFIC FICTION, 2016 COCONUT IN LEAD SARCOPHAGI, STEEL FRAME, 133x118x80 CM PACIFIC FICTION, 2016 COCONUT IN LEAD SARCOPHAGI, STEEL FRAME, 108x96x64 CM IROOJRILIK, 2016 4K VIDEO, COLOR, SOUND, 24:00 MIN. SOUND: EDWARD DAVENPORT
ANDREAS GREINER & TYLER FRIEDMAN	STUDY 01, 2018 FINE ART PRINT, MUSEUM GLASS, WOODEN FRAME, 90x90 CM COURTESY THE ARTIST AND DITTRICH & SCHLECHTRIEM, BERLIN SPECIAL CREDITS: CPO - CELLULAR PHENOMICS & ONCOLOGY BERLIN-BUCH, PETRA SCHRADER, CHARITÉ - UNIVERSITY HOSPITAL BERLIN, INSTITUTE FOR VEGETATIVE ANATOMY, S. DILLER - SCIENTIFIC PHOTOGRAPHY, WUERZBURG THE MOLECULAR ORDERING OF COMPUTATIONAL PLANTS, 2018 MULTICHANNEL SOUND-INSTALLATION AND BIOLUMINESCENT ALGAE DIMENSIONS VARIABLE NARRATIVE SPOKEN BY: GUDNY GUDMUNSDOTTIR, SPENCER SALEBAN, RACHEL O'REILLY, DIANA MCCARTY, JOCHEN STEINBICKER, MUSIC: JANJA VULJETIC.
CAROLINA CAYCEDO	FORESIGHT FILAMENTS I, 2018 PRINTED TEXTILES STUFFED WITH FOAM, 900x45 CM COURTESY THE ARTIST AND INSTITUTO DE VISIÓN, BOGOTÁ FORESIGHT FILAMENTS II, 2018 PRINTED TEXTILES STUFFED WITH FOAM, 900x45 CM COURTESY THE ARTIST AND INSTITUTO DE VISIÓN, BOGOTÁ ESTO NO ES AGUA / THIS IS NOT WATER, 2015 HD VIDEO, MONO CHANNEL, COLOR, SOUND, 05:20 MIN. SOUND: DANIEL PINEDA COURTESY THE ARTIST AND INSTITUTO DE VISIÓN, BOGOTÁ

FOR FURTHER INFORMATION ON THE PROJECT VISIT:

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Opening hours
TUE–FRI: 11:00 am–7:00 pm
SAT & SUN: noon–6:00 pm

Guided tours with the curators
WED, March 14, 2018, 6:00 pm
WED, April 11, 2018, 6:00 pm