

up, such as flower shops or nail salons, which I've also explored in previous work.

Which pieces in this show are the most personal for you? The piece "Self Portrait" sets a personal tone. It's an LED light bought at the Dong Xuan Center, the Vietnamese wholesale shopping complex in Lichtenberg, and it's programmed to list the cities I've migrated to, lived in and passed through. Less direct is "Wind (1) and (2)", two large silkscreened mirrors with obscured and erased images of swarms of birds on them, held up off the floor by children's water wings. Another LED looks at the migration of the Northern wheatear bird, which flies from Alaska to Kenya in the winter, and then back to breed. It's very much about invisible or unnoticed forms of migration, necessary for the birds' survival.

Is this work about the current refugee crisis? There is one piece that talks concretely about the crisis, another LED called "The Ghost Driver". It's programmed with an imagined route from Berlin back to Homs, Syria. It was important for me to just look at the crisis because I came to Germany as a refugee when I was five. I'm indirectly relating my story, but it's very hard to give myself the authority to talk about the current crisis because I'm not directly affected by it. Instead, I want to raise questions. ■

A girl called Jonny

Insitu's owners and curators Marie Graftieaux, Nora Mayr, Gilles Neiens and Lauren Reid are showing their second of four character-based exhibitions, and this time we're meeting enigmatic **JONNY**, "your dreamgirl from the future that passed" – the utopian 1960s media imagination. You know the type, like Jane Fonda in *Barbarella*: she's strong and independent, but her primary role was to be a sexy, perhaps escapist object. Now she's reemerged in the next millennium's Berlin, and the many facets of her inner thoughts and dreams are on display in the non-profit art space.

Your first encounter with "Jonny" as you enter the blacked-out room, interspersed with glowing screens, will likely be Nancy Buchanan's *These Creatures* (1979), the tongue-in-cheek, condescending nature documentary describing horrid aliens, otherwise known as women. Nearby is Valie Export's *Syntagma* (1984), a 17-minute film that exudes a strong feeling of estrangement between its female protagonist and the outside world.

One might expect pieces by highly influential feminist artists in a show questioning 1960s gender tropes, but the rest of the exhibition is far from predictable. Looping excerpts from *Daisies* (1966), the Czechoslovakian avant-garde film, portray two nihilistic young women who've made the world a plaything. George Petrou's *Never Met* (2011) looks at first glance like a cliché sci-fi landscape of a foreign planet, but it's in fact a still shot of slowly dripping stalactites, seen upside down, transforming a natural phe-



nomenon into a poignant metaphor for the invisible things that slowly add up and form a whole.

In the back room you can listen to the track "(I Know) A Girl Called Jonny" by Rowland S. Howard, featuring Jonnine Standish, lead singer of HTRK, who also happens to be the artist behind "Golden Gaytime God" (2015), another work on view. Here's where the exhibition gets meta: Howard's Jonny inspired the curators when they were developing the show, they got in touch with the real Jonny (Standish), and she offered to contribute a piece.

All tropes are time capsules, and all time capsules, when unearthed, clash with the futures they could not have predicted. *Jonny* travels back in time, locates past ideas of the Other, the empowered woman, and then connects the dots up to now, deepening an otherwise incomplete character. Here, she doesn't only exist to excite you. She's a feminist, an intellectual, an individual – dejected yet inquisitive, nuanced yet still iconic. *ART*

JONNY Through
Dec 19 | Insitu,
Kurfürstenstr.
21-22, Mitte, U-Bhf
Kurfürstenstr., Thu-Fri
16-19, Sat 14-18

Berliner Festspiele Martin-Gropius-Bau

11 September 2015 – 10 January 2016

From Hockney to Holbein *The Würth Collection in Berlin*

15 October 2015 – 31 January 2016

Germaine Krull – Photographs

29 October – 13 December 2015

Russia and Germany From Confrontation to Cooperation

An exhibition on the occasion of the 70th anniversary of the end of World War II

21 January – 16 May 2016

Art of Prehistoric Times *Rock Paintings from the Frobenius Collection*

Hans Holbein d.J.,
Madonna des Bürgermeisters Jacob Meyer zum
Hasen, 1525/26 und 1528 (Detail)
© Sammlung Würth, Foto Philipp Schönborn



Leonid Brezhnev und Erich Honecker küssen sich
am 5.10.1979 in Ost-Berlin, nach der Ernennung
des sowjetischen Staatschefs zum "Held der DDR"
Quelle: okg-images/AP



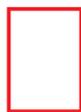
Germaine Krull
Selbstporträt mit Icarette, um 1928
© Estate Germaine Krull, Museum Folkwang, Essen,
Bildarchiv Preussischer Kulturbesitz, Berlin
Grand Palais/Image Centre, Pempöden, MNAM-CCI



Rote Mälierei, Simbabwe,
Chimnora Reserve, Chipuka Höhle,
8.000-2.000 v.Chr., Aquarell von
Eli Frobenius
© Frobenius-Institut Frankfurt a. Main



Niederkirchnerstraße 7
10963 Berlin
Tel. +49 30 254 86 0



www.gropiusbau.de

Wed–Mon 10am–7pm, closed Tue
Online-tickets:
www.gropiusbau.de

