

PRESS RELEASE

Corridor II: Pachamama

With

Justine Blau, Jimmie Durham, Adrien Missika, Elsa Salonen,
Daniel Steegmann Mangrané, Hartmut Stockter

Special Event: Guerilla Gardening - Seed Bombing
Saturday 29 April 16:00 - 18:00 – During Gallery Weekend Berlin

Pachamama is a term used by indigenous groups from South America for the goddess mother nature. Their understanding of a “buen vivir” (good living) as a way of doing things in a harmonious community, a community that includes nature, led to the first implementation of the Rights of Nature by a governmental constitution in Ecuador 2008. The Rights of Nature means a change of perspective. Under this law, nature is no longer understood as property but is acknowledged in all its life forms as having the right to exist, persist, maintain and regenerate its vital cycles. Taking this specific moment in time, Corridor II: Pachamama asks: What does it mean to see nature not only as a source for harvest and economic wealth, but as an equal partner? How do we understand and imagine this partner? What kind of different intelligences are contained within nonhuman worlds?

Context – Cycle IV

Corridor II: Pachamama is part of Cycle IV by the curatorial collective insitu, an ambitious three exhibition cycle dealing with the potential of time travel. Described as Corridors each exhibition takes visitors on an unfolding narrative that provides a special exhibition-viewing experience. Each show will begin with a significant moment related to scientific discoveries or notorious events in history. These three chosen moments will each investigate the relationships between human and nonhuman worlds and connect to the idea of humans as ‘forces of nature’ - from strategies to restore inflicted damage to ecosystems, to attempts to capture and comprehend the mysterious and the magical of the earth.

Viewers will travel through key elements of the event and explore the bigger questions that arise from it. Further, they will also be drawn into the sensations and emotions of an experience: momentarily stepping into the shoes of those who pioneered a situation.

JUSTINE BLAU (born 1977 in Luxembourg) is a virtual world explorer. With the help of image material that she sources from the World Wide Web, the artist creates three-dimensional sculptures of as yet undiscovered landscapes that would likely never exist. The new work of the artist is a 1:5 replica in paper of a 390 year old bonsai. The original bonsai survived the first atomic bomb in Hiroshima and now lives in Washington D.C. in the National Bonsai Museum. The cultivation of a bonsai is a link between horticulture and art and the fact that it is shaped by human hands is what allows it to live for such a long time. This specific bonsai is, however, much more than that: a sign of the friendship of two formerly hostile nations and an example of the fact that nature can be indestructible.

JIMMIE DURHAM's (born 1940 in Washington, Arkansas) art is not always the way it appears at first sight. The work "My memory stick" typifies Durham's practice where he often takes on the role of 'travelling collector', in this case one who takes a piece of wood as a starting point for a visual poem. The small piece of wood belongs (perhaps) to a gigantic swamp cypress from the pilgrimage town of Chalma, Mexico. For the 200-year-old-narrator of the poem, the piece of wood or 'memory stick' opens up a story about his encounters in life and the power of nature to hold memories. The story closes with a particularly poignant warning: without knowledge of the past there is no hope for the future.

ADRIEN MISSIKA (born 1981 in Paris, France) gathers the sources of inspiration for his works during his many travels. Through immersive contemplation, he gives a subjective and critical analysis of the different cultures that he encounters and their mode of coexistence with a given natural environment. Using a wide range of media - mostly photographs, videos and installations - he creates new scenarios that raise subtle malfunctions within what seem to be harmonic cohabitations. In "Navitech" (2016), magnetised needles placed upon leaves become compasses, one of many demonstrations that natural strength exists without any human intervention.

ELSA SALONEN (born 1984 in Turku, Finland) experiments with a range of poetic materials - from meteorite dust to pigments distilled from plants - to create works that destabilise the hierarchy of science over magic. In her research she unites animist belief with deep ecology, a recognition of human life as just one of many equal components of a global ecosystem. For "Corridor II: Pachamama", Salonen has created a new site-specific installation composed of local medicinal plants that she collected from specialised natural healers 'hierbateros' in traditional marketplaces in Cali, Colombia. Some of them were pressed and mounted on glass sheets, while from some of them the colours were extracted and preserved as liquids in glass vessels. In addition, images of plant spirits were painted on paper with the extracted pigments. With two digital screens the paintings of plant spirits are reflected inside of the glass vessels, as if capturing the spirits of the plants.

DANIEL STEEGMANN MANGRANÉ (born 1977 in Barcelona, Spain) wanted to be a biologist as a young child. This connection to the endless flow of life and its constant transformations, continues to inform his artistic language. In his video work "Teque-teque" (2010) a single horizontal pan of the rainforest inverts, flips, changes direction or focus each time the trill of the endangered teque-teque bird is heard. On one hand the technique is used to explore the structure

of film itself, while on the other it presents a disorienting and hypnotic sensation for viewers who have the feeling of entering the rainforest and the sound of the teque-teque.

HARTMUT STOCKTER's (born 1973 in Wilhelmshaven, Germany) humorous drawings, sculptures and videos present imaginative investigations into nature or tools that could assist these investigations. Like in children's books, Stockter's works suggest discoveries of hidden, anthropomorphic worlds like for example his pieces "Earthworm Ambulance" (2014) or the "The Mole Defence Academy" (2015). In a sort of self-made, vintage aesthetic his 'inventions' reminds one of Jules Vernes' fantastical stories. For "Corridor II: Pachamama" the artist presents the "Snail Chewing Listening Device" (2012). Visitors see a metal form that is part-large snail shell and part-amplifier connected to headphones and directed to a plant with potentially a snail on it. Placed in the window of insitu, this piece functions as an entry point to the show by introducing the question of how we can listen to nature.

1/ Hartmut Stockter

"Snail Chewing Listening Device" 2012

Wooden table, Metal form, headphones, salad. ca: 70 x 110 x 30 cm

Courtesy the artist

2/ Jimmie Durham

"My Memory Stick" date unknown

Print, wooden stick, 104 x 45 cm and 10 x 3 x 3 cm

Courtesy the artist and kurimanzutto, Mexico

3/ Justine Blau

"Hibajukumoku (a gift)"

Paper, tape, pins, glass dome, 30 x 23 x 23 cm

Courtesy the artist

4/ Adrien Missika

"Navitech" 2016

6 Bamboo trunks, varnish, water, leaves, magnetic needles

Dimensions variable

Courtesy the artist Galerie Bugada & Cargnel, Paris

5/ Elsa Salonen

"Despertando a los espíritus de las hojas", 2016-2017

Colombian medicinal plants, glass, wood, light, dimensions variable

Pressed plants: Abre camino, Limoncillo, Mimosa, Pata buey, Penicilina

Colours: Abre camino, Anamú, Brazo fuerte, Marañum, Penicilina, Sangre de drago

Courtesy the artist

6/ Daniel Steegmann Mangrané

"Teque-teque" 2010

Monochannel video, color, sound. Duration 0'38"

Courtesy the artist and Esther Schipper, Berlin

