



# BERLIN

**JULIA STOSCHEK COLLECTION BERLIN**

**JAGUARS AND ELECTRIC EELS**

**(5 FEBRUARY – 26 NOVEMBER 2017)**

DÜSSELDORF, 26.01.2017



Videostill, Anicka Yi, *THE FLAVOR GENOME* (2016), Single channel 3D video installation, 22", colour, sound. ©Anicka Yi. Courtesy of 47 Canal, New York.

Between 1799 and 1804 a young naturalist, Alexander von Humboldt (1769–1859), visited the American continent for the first time, making two expeditions. The most adventurous section of his journey was the trip down the Orinoco to the Rio Negro in Venezuela. At the time, his report on this journey laid the foundations for a holistic way of looking at nature – one that was way ahead of its time. Von Humboldt was the first researcher to point out how the forces of nature, both animate and inanimate, work together. In 1853, these first chronicles of the New World were published in a special edition entitled “Jaguars and electric eels”, an excerpt from the *Personal Narrative of a Journey to the Equinoctial Regions of the New Continent*. The largely media-based works in the collection of the same name on show at the JULIA STOSCHEK COLLECTION in Berlin describe a reality that no longer distinguishes between naturalness and artificiality but sees things as a whole and as equals. Starting with the idea of the kind of ecology that focuses not only on

natural circumstances but also on the economic and socio-political situation, as well as on technological progress, the exhibition investigates an alternative interpretation of anthropology and zoology.

Accordingly, the total of 39 works by 30 artists evidences the search for our evolutionary roots, looking into questions of indigeneity, of hybrids and synthetic forms of life, the migration of the species, and that of our constantly changing perceptions of reality due to all kinds of different influences.

The work of Anicka Yi, a US artist, plays a pivotal role in the exhibition. Yi's oeuvre investigates forms of life, organisms and microbiological processes. Taking her observation of the Amazon's indigenous people as its starting point, the artist's 3-D video *THE FLAVOUR GENOME* (2016) investigates the role played in our perception by sensual experiences. In her film, nature is seen as a fabric composed of many different perspectives and forms of perception. Whilst plants, man, technology and animals mutate into amorphous beings, the fields of bioengineering, neurosciences and science fiction are blended together.

The transformation of sensual impressions is a topic taken up in the work of Ryan Gander, Trisha Donnelly and Heike Baranowsky. Gander's video *PORTRAIT OF A COLOUR BLIND ARTIST OBSCURED BY FLOWERS* (2016) in particular literally shows us how impediments to our senses of vision, smell and hearing lead to large amounts of information being complemented in our minded by imagining this missing data.

Another important complex of topics concerns the observation of nature, especially the aspect of the ability to adapt, one which guarantees and characterizes the survival of one particular species or that of mankind. Mainly documentary in nature, these works do not, however, look to create a perfect reproduction of nature. Instead they set out the way that the latter is manipulated or represented in present-day media. This is to be found, for example, in Cyprien Gaillard's central work *KOE* (2015) and in Kader Attia's work *MIMESIS AS RESISTANCE* (2013).

As the various artists' contributions to the exhibition illustrate, our modern life science questions both the line between naturalness and artificiality and the ontology of objects of all kinds. The different complexes of subjects move within that intermediate space between nature and art, their various systems offering new approaches to interpretation and methods of classification.

## **PARTICIPATING ARTISTS**

Doug Aitken, Kader Attia, Heike Baranowsky, Trisha Donnelly, Juan Downey, Encyclopedia Pictura/ Björk, Cyprien Gaillard, Ryan Gander, Manuel Graf, Cao Guimarães, Nancy Holt & Robert Smithson, Martin Honert, Donna Huanca, Isaac Julien, Simon Martin, Nandipha Mntambo, Ana Mendieta, Paul Pfeiffer, James Richards & Leslie Thornton, Ben Rivers, Natascha Sadr Haghighian, STURTEVANT, Bill Viola, Guan Xiao, Anicka Yi, Aaron Young

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## **JULIA STOSCHEK COLLECTION**

The JULIA STOSCHEK COLLECTION is a private collection of contemporary international art with a focus on time-based media. Founded in 2007, the private collection has its own exhibition building in Düsseldorf, with a total of 3,000 sq.m. available for public presentations. At present, the collection boasts over 700 works by around 200 primarily European and US artists. The various substantive aspects covered by the collection are presented and documented in regular temporary exhibitions and publications. The steadily growing collection concentrates conceptually above all on the moving image in art from the 1960s to the present day and straddles various disciplines: video, single and multiple projections of analog and digital film material, multimedia environments as well as computer and Internet-based installations, but also ephemeral art forms, such as performances.

To supplement the main Düsseldorf location, since 2 June 2016 a space is open to the public in Berlin. The exhibition area covers a full 2,500 sq.m. and is to be found in Berlin's Mitte district at Leipziger Strasse 60 – in the building complex that formerly housed the Czech Cultural Center in East Germany. Most recently, the Konzulat club and the office community Konzulat-Studios was based here.

Johanna Meyer-Grohbrügge of Berlin architects has masterminded the conversion of the premises into an exhibition space. By opening the satellite in Berlin, JULIA STOSCHEK COLLECTION becomes the first private collection in Germany to have two publicly accessible locations at once - in Düsseldorf and Berlin.

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## **GENERAL INFORMATION**

### **OPENING**

4 February 2017, 6-10 p.m.

### **OPENING PROGRAMME**

Performance by Donna Huanca, 6 – 10 p.m.

Location: Leipziger Straße 60 / Eingang Jerusalemer Str.

### **DURATION**

5 February – 26 November 2017

### **OPENING HOURS**

5 February – 26 November 2017

Thursdays–Sundays, 2–8 p.m.

### **ENTRANCE**

EUR 5.00

Entrance is free of charge for children and young people aged 18 or less, school pupils, students, trainees, the disabled, pensioners, the unemployed and those on social security on presentation of a relevant valid ID.

### **PARTLY BARRIER-FREE ACCESS**

Barrier-free access to the ground floor of JSC Berlin. The 1st Floor is not suitable for visitors in wheelchairs or for baby strollers (access only via the staircase; no lift).

### **PUBLIC GUIDED TOURS OF THE EXHIBITION IN GERMAN**

Thursdays, 6.30 p.m.

Sundays, 3 p.m.

### **PUBLIC GUIDED TOURS OF THE EXHIBITION IN ENGLISH**

Saturdays, 3 p.m.

Cost: EUR 10.00 per person (incl. entrance)

To register, send an email to [visit@jsc.berlin](mailto:visit@jsc.berlin)

**FACEBOOK** /juliastoschekcollection

**INSTAGRAM** @juliastoschekcollection

**TWITTER** @juliastoschek

#juliastoschekcollection #jscberlin #jscjaguarsandelectriceels

Image material on the exhibition can be downloaded here:

<https://app.box.com/s/efd0c04t85dtndmlkwgufhrbws96m8b>

On the occasion of the exhibition a bilingual brochure will be published with texts on individual works and an essay by the biologist and philosopher Cord Riechelmann.

### **Press and public relations**

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