



BERLIN



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JULIA STOSCHEK COLLECTION BERLIN

WELT AM DRAHT (2 JUNE - 18 SEPTEMBER 2016)

DÜSSELDORF, 24.05.2016

WELT AM DRAHT (english: WORLD ON A WIRE) is the title of the first presentation in the new temporary JULIA STOSCHEK COLLECTION satellite at Leipziger Strasse 60 in Berlin's Mitte district. In line with the JULIA STOSCHEK COLLECTION's insistence that it be contemporary, the exhibition is devoted to media-based pieces that address the influences and changes in our social reality, identity and environment since digitalization.

In 38 main pieces by 20 international artists all drawn from the JULIA STOSCHEK COLLECTION, starting with large video installations, sculptural works, performance, a monumental live simulation through to a purpose-made piece by artist collective **K-HOLE** the exhibition highlights current art strategies and a completely new artistic formal idiom first enabled by the latest technologies.

WELT AM DRAHT derives from the eponymous two-part 1973 TV movie produced by German filmmaker **Rainer Werner Fassbinder** (born in 1945 in Bad Wörishofen, died 1982 in Munich). The plot is derived from **SIMULACRON 3**, a novel by US author **Daniel F. Galoye** dating from 1964.

Nothing is left to chance at the Institute for Cybernetics and Future Research. Ostensibly for research purposes, a private corporation uses a mainframe to create a computer-animated world where economic and social developments can be simulated in order to make forecasts and thus lay the basis for decision-making. This mainframe goes by the name of Simulacron 1 and is capable of perfectly simulating a section of reality with all the respective inhabitants. All the simulated persons have their own minds, but no idea that they are part of a virtual reality.

One of the central pieces in the exhibition is the live simulation by **Ian Cheng** (born in 1984 in Los Angeles, lives and works in New York) made in 2015. By means of the virtual animated real-time simulations that arise through the 3D videogame design Cheng enables viewers to experience the microscopic but essential mechanisms of the complex, multi-millennia-long process of evolution. The artist construes his real-time simulations as "neurological gymnastics" intended to familiarize the viewer with the experience of constant change and with states of confusion, anxiety and cognitive dissonance.

Artists such as **Britta Thie** or **K-HOLE** draw on ad images as the primary language for their works. The structure of consumer and product experiences in capitalist societies and the creative industries become the main theme of art.

By contrast, **Jon Rafman**, **Wu Tsang**, **Hannah Black** and **Hito Steyerl** spotlight the inner turmoil of digital culture as expressed by changed gender roles, political bodies and the subculture of online communities.

Another aspect of the show is the definition of mortality, as is especially evident in the two video installations **A MINUTE AGO** and **PALISADES IN PALISADES** made in 2014 by **Rachel Rose** (born in 1986, she lives and works in New York). Her subject matter and venues range from Philip Johnson's *Glass House* to the American War of Independence and park layouts in the 19th century. The narratives overlap with one another, reveal different angles on death, and morph into a kind of *deja-vu* in the viewer.

The works in the exhibition share in common a critical thrust that asks how digital technology should be limited and justified. In this regard, the individual art forms oscillate between the different genres. They radically cast into question traditional notions of the artwork and the original creation of pictures as the main task of art.

PARTICIPATING ARTISTS

Ed Atkins, Neil Beloufa, Hannah Black, Ian Cheng, Loretta Fahrenholz, Cao Fei, Melanie Gilligan, Camille Henrot, Juliana Huxtable, K-HOLE, Josh Kline, Helen Marten, Jon Rafman, Rachel Rose, Timur Si-Qin, Frances Stark, Hito Steyerl, Britta Thie, Wu Tsang, Amir Yatziv

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, starting June 2, 2016 a temporary space will 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 *Konzulát* club and the office community *Konzulát* -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.

GENERAL INFORMATIONS

EXHIBITION DURATION

2 June–18 September 2016

OPENING HOURS

9 June–18 September 2016

Thursdays–Sundays, 2–8 p.m.

EXTENDED OPENING HOURS DURING THE FESTIVITIES SURROUNDING THE 9TH BERLIN BIENNALE

2–5 June 2016, respectively from 11 a.m.–10 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 and Fridays, 7 p.m.

Sundays, 3 p.m.

PUBLIC GUIDED TOURS OF THE EXHIBITION IN ENGLISH

Sundays, 5 p.m.

Cost: EUR 10.00 per person (incl. entrance)

To register, send an email to visit@jsc.berlin

For enquiries regarding special guided tours outside opening hours please send an email to visit@jsc.berlin

Cost: EUR 20.00 per person for groups of 10 or more persons (incl. entrance)

PROGRAMME

6 JUNE 2016, 8 P.M.

Artists' talk by K-HOLE

(Gregory Fong & Sean Monahan)

(in English)

Entrance: EUR 5.00 (no reduced entrance fee)

Doors open at 7 p.m.

The exhibition will remain closed

7 JUNE 2016, 8 P.M.

Live performance of THERE ARE CERTAIN FACTS
THAT CANNOT BE DISPUTED by JULIANA HUXTABLE
(in English)

Entrance: EUR 15.00 (no reduced entrance fee)

Doors open at 7 p.m.

The exhibition will remain closed

FACEBOOK /juliastoschekcollection

INSTAGRAM @juliastoschekcollection

TWITTER @juliastoschek

#juliastoschekcollection #jscberlin #jscweltamdraht

Image material on the exhibition can be downloaded here:

<https://app.box.com/s/iu0sq7739oud90sq5xvlsn55p70y41av>

On the occasion of the exhibition a bilingual brochure will be published with texts on individual works and an essay by the artist Hannah Black.

With special thanks to the Rainer Werner Fassbinder Foundation for the permission for one-off, non-exclusive use of the film title WELT AM DRAHT (WORLD ON A WIRE) by Rainer Werner Fassbinder.

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GROUND FLOOR

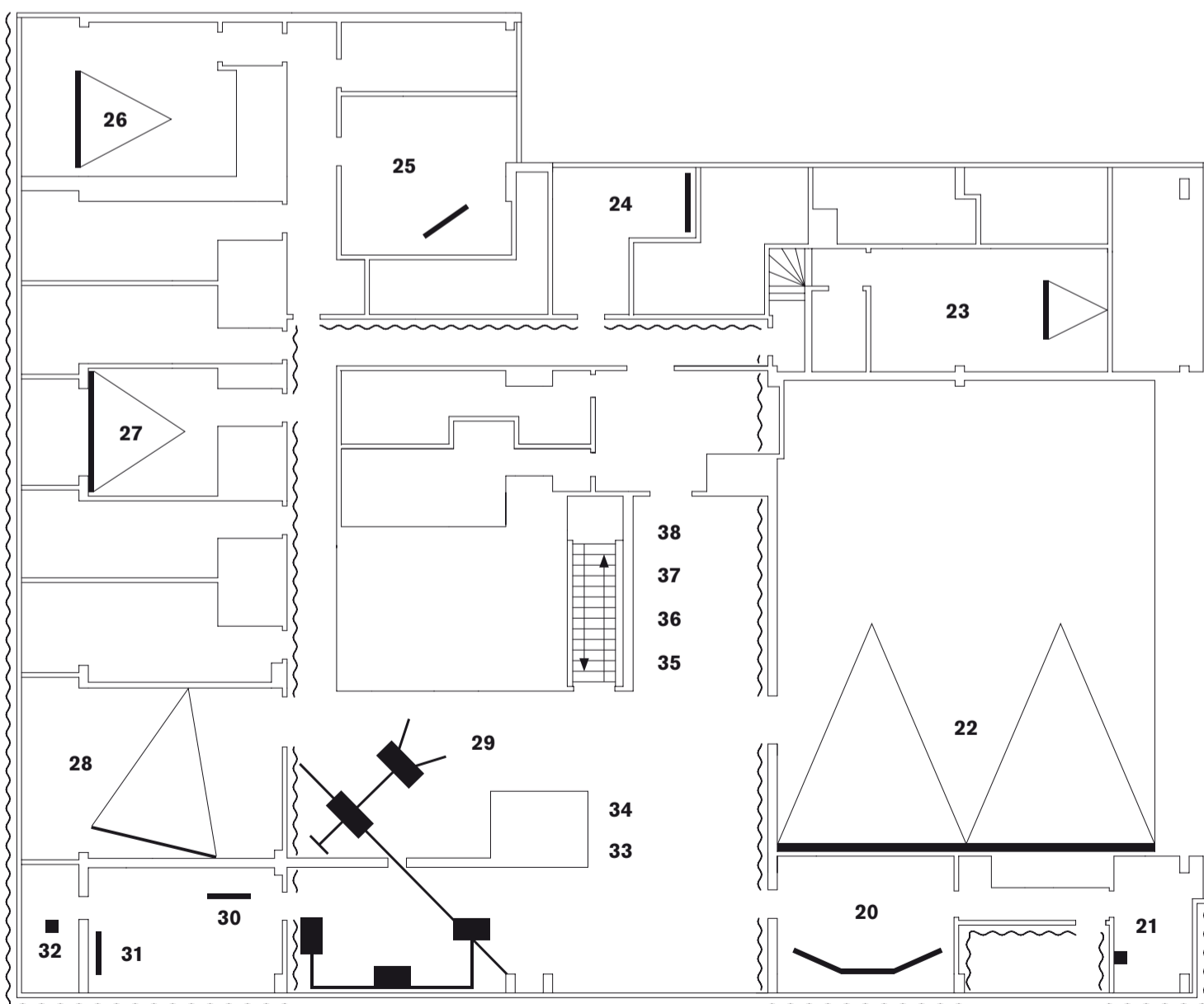


- 1 **K-HOLE** K-HOLE FOR EDUCATION, 2016
Backlit tension fabric display
- 2 **RACHEL ROSE** A MINUTE AGO, 2014
Video installation
- 3 **RACHEL ROSE** PALISADES IN PALISADES, 2014
Video installation
- 4 **HANNAH BLACK** BODYBUILDING, 2015
Digital video
- 5 **CAMILLE HENROT** BAD DAD & BEYOND, 2015
Mixed media installation
- 6 **CAMILLE HENROT** DAWG SHAMING, 2015
Mixed media installation
- 7 **CAMILLE HENROT** GUILT TRIPPING, 2015
Mixed media installation
- 8 **CAMILLE HENROT** MASO MEET MASO, 2015
Mixed media installation
- 9 **NEİL BELOUFA** JAGUACUZZI, 2015
Mixed media installation
- 10 **TIMUR SI-QIN** SELECTION DISPLAY:
ANCESTRAL PRAYER, 2011
Display banners
- 11 **TIMUR SI-QIN** IN MEMORIAM 9, 2015
Backlit tension fabric display
- 12 **TIMUR SI-QIN** VISIT MIRRORSCAPE 2016:
ARRIVE, 2016
Backlit tension fabric display
- 13 **TIMUR SI-QIN** VISIT MIRRORSCAPE 2016:
HERE, 2016
Backlit tension fabric display
- 14 **TIMUR SI-QIN** VISIT MIRRORSCAPE 2016:
NOW, 2016
Backlit tension fabric display
- 15 **AMIR YATZIV** THE NATIONAL PARK, 2013
Mixed media video installation
- 16 **AMIR YATZIV** HAUSBAUMASCHINE, 2013
Mixed media video installation
- 17 **WU TSANG** A DAY IN THE LIFE OF BLISS, 2014
Two-channel video installation
- 18 **HELEN MARTEN** ORCHIDS, OR A
HEMISPHERICAL BOTTOM, 2013
Room installation
- 19 **JON RAFMAN** BETAMALE TRILOGY
(GLASS CABIN), 2015
Mixed media video installation

WELT AM DRAHT

EXHIBITION DURATION
2 JUNE – 18 SEPTEMBER 2016

FIRST FLOOR



- 20 **BRITTA THIE** THREE INFOMERCIALS, 2016
Three-channel video installation
- 21 **BRITTA THIE** TRANSLANTICS OST, 2015
Sound installation
- 22 **IAN CHENG** EMISSARY FORKS AT
PERFECTION, 2015
Live simulation
- 23 **HITO STEYERL** LOVELY ANDREA, 2007
Video
- 24 **LORETTA FAHRENHOLZ** IMPLOSION, 2011
HD video
- 25 **WU TSANG** WILDNESS, 2012
HD video
- 26 **CAO FEI** RMB CITY, 2007
Video
- 27 **FRANCES STARK** MY BEST THING, 2011
Video installation
- 28 **ED ATKINS** EVEN PRICKS, 2013
HD video
- 29 **MELANIE GILLIGAN** THE COMMON SENSE
PHASE 1, 5 EPISODES, 2014/15
Five-channel videoinstallation
- 30 **JOSH KLINE** FOREVER 27, 2013
HD video
- 31 **JOSH KLINE** FOREVER 48, 2013
HD video
- 32 **JOSH KLINE** DESIGNER'S HEAD IN
TIM COPPENS (TIM), 2013
3D printed sculpture
- 33 **BRITTA THIE** INTERFACES BECOME OUR
WEATHER, 2016
Inkjetprint on PVC
- 34 **BRITTA THIE** SOMETIMES I LOOK AT
PHOTOS OF MYSELF TOO MUCH. PHOTOS
OF WHEN I WAS YOUNG, 2016
Inkjet print on polyester satin
- 35 **BRITTA THIE** IF SOMETHING TURNS INTO
HYPE THAT ONCE SAVED YOU, IT FEELS LIKE
YOU ARE BACK IN THE TITANIC AGAIN. BUT
JACK DAWSON HAS ALREADY LEFT YOU, 2016
Inkjetprint on PVC
- 36 **BRITTA THIE** I GOOGLED MY MOM AND WAS
RELIEVED THAT SHE IS STILL SAFE, 2016
Inkjetprint on Polyester satin
- 37 **BRITTA THIE** IT'S ALL GOOD IN ITALICS, 2016
Inkjet print on fine polyester mesh
- 38 **BRITTA THIE** HD, 2016
Inkjet print on polyester mesh

ARCHITECTURE



Expanse

2700 s.qm.

Year of completion

1969

Architect

Joachim Näther

Architectural concept JULIA STOSCHEK COLLECTION, BERLIN

„The architectural concept distinguishes between dark and light spaces. A curtain facade that opens and closes marks the transition between the areas of inside and outside. This serves a dual purpose: The interior is protected against too much sunlight by the glass facade being obscured by the curtain, but simultaneously enough light is allowed in where it is needed. In addition, the curtain underscores the temporary use and private character of the collection.“

Johanna Meyer-Grohbrügge, Architect

History of Leipziger Straße

A large number of the buildings on Leipziger Strasse were destroyed by bombing raids during the Second World War. After those buildings in danger of collapse had been demolished, until the end of the 1960s the original breadth of the street simply remained a stretch of road flanked by wasteland and a few buildings and that, after the Berlin Wall was built, culminated in the West in a cul-de-sac. In 1969 construction work started on the large-scale Leipziger Strasse urban planning project.

The proposal envisaged residential construction covering 2,000 apartments and social institutions. To this end, the remaining old buildings in this section of Leipziger Strasse were all torn down.

The new buildings were intended to give the southern heart of East Berlin a new urban character. To contrast with city centres in the capitalist style, residential facilities were to be closely interwoven with the social functions the city centre performed. Special attention was paid to the eight sets of two residential towers of 23 and 25 storeys each in the immediate vicinity of the Wall running along the southern side of the street.

The long 14-storey residential blocks with commercial outlets in the podium section (the first three floors) were built as pre-fabricated structures in the mid-1970s on the north side of Leipziger Strasse. From the outset, the Czech-Slovak Cultural Institute was located here – on the corner of Jerusalemer Strasse. In East German days it was a vibrant cultural venue.



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WELT AM DRAHT

BILDMATERIAL /IMAGES

Aussenansicht der Architektur der JULIA STOSCHEK COLLECTION
Simulation der Fassade
Facade of the JULIA STOSCHEK COLLECTION, Berlin



ED ATKINS
US DEAD TALK LOVE, 2012

Zweikanal-Videoinstallation, 37'24", Farbe, Ton
Two-channel video installation, 37'24", colour, sound

Courtesy the Artist and Cabinet London



HANNAH BLACK
BODYBUILDING, 2015

Filmstill /film still

Digitales Video, 8'10'', Farbe, Ton, in Auftrag gegeben vom Yarat Contemporary Art Centre, Baku
Digital video, 8'10'', colour, sound, commissioned by Yarat Contemporary Art Centre, Baku

Courtesy of the artist and Diet Gallery, Miami



IAN CHENG
EMISSARY FORKS AT PERFECTION, 2015

Still /still

Echtzeitsimulation, unbegrenzte Dauer, Farbe, Ton
Live simulation and story, infinite duration, colour, sound

Courtesy of the artist and Pillar Corrias, London



JOSH KLINE
FOREVER 48, 2013

Still / still
HD-Video, 16'06", Farbe, Ton
HD video, 16'06", colour, sound

Courtesy of the artist and 47 Canal, New York

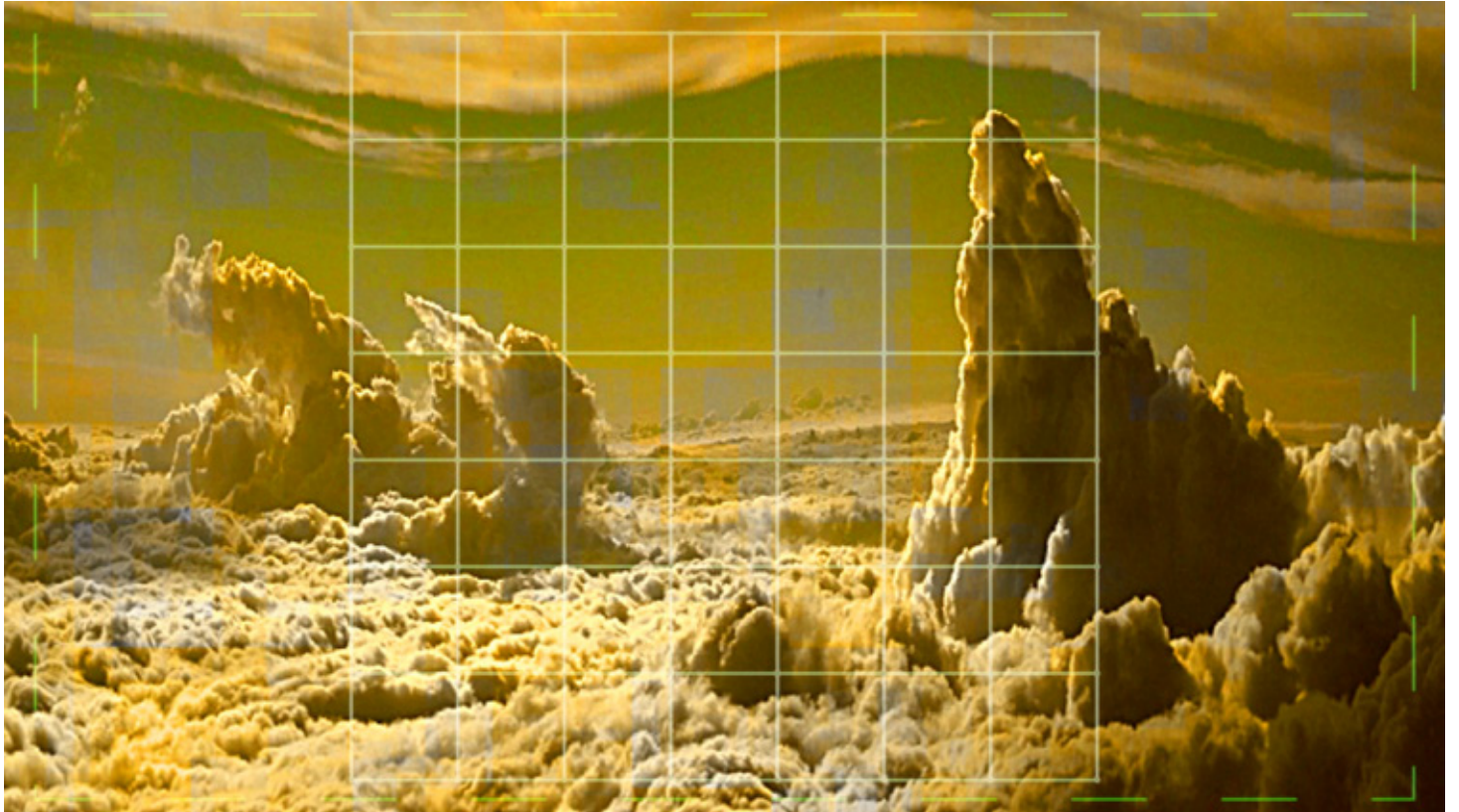


JON RAFMAN
BETAMALE TRILOGY (GLASS CABIN), 2015

Still /still

Mixed-Media-Videoinstallation, bestehend aus HD-Videoprojektor, Stahlrahmen,
Hartglas und drei Videos, 20'42", Farbe, Ton
Mixed media installation, consisting of HD video projector, steel panels,
tempered glass and three videos, 20'42", colour, sound

Courtesy of the artist and Future Gallery, Berlin



TIMUR SI-QIN
SELECTION DISPLAY: ANCESTRAL PRAYER, 2011

Display banners, Tibetan prayer flags
Werbebanner, tibetanische Gebetsfahnen
150 x 50 cm

Courtesy of the artist and Soci ete, Berlin



FRANCES STARK
MY BEST THING, 2011

Einkanal-Videoinstallation, 100'00"; Farbe, Ton
Single channel video installation, 100'00"; colour, sound

Courtesy of the artist and Gavin Brown's enterprise, New York

