

INFECTED REALITY



media art from Berlin, Hong Kong,
Istanbul, Kiel and Vienna

WK+

July 30th to September 17th, 2020

Walden Art Exhibitions showed 7 projects with media art at weekly intervals.
In times of the global pandemic, we used our shop window in Neukölln's Fuldastraße
for the presentation.

1st part and opening
July 30th from 7pm
July 30th to August 1st, 2020

KIEL

Part 2
August 6th from 7pm
August 6th to 8th, 2020

ISTANBUL

Nina Hartmann „Starfish“ videoloop



„Anyone who learns to swim through unknown worlds, between long forgotten planets, must be a very brave fish.“ Nina Hartmann created the video installation „Starfish“ especially for Infected Realities. The premiere on July 30th takes place in the presence of the artist.

in collaboration with directorslounge

oddviz „Kreuzberg Shedding“



Berlin is a city where the freedom of expression on the streets is seen on the walls in the forms of graffiti, stencil works and stickers. Kreuzberg is a neighborhood that is dismissed for many years because of its proximity to the Berlin Wall, housing mostly bohemian and immigrant communities. Over the past couple decades, people have poured into Berlin, attracted by its relative affordability, cultural wealth and anything-goes spirit. But now the city is trying to regulate what has elsewhere proved to be unstoppable: gentrification. Once this process of gentrification starts in a district it goes on rapidly until all or most of the original working-class occupiers are displaced and the whole social character of the district is changed.

Credit:
Erdal İnci, Kreuzberg Shedding
Single channel video loop
5'15"
Audio: Gurur Gelen a.k.a. Pullahs
2019



in collaboration with directorslounge

3rd part
August 13 from 7 p.m.

August 13th to 15th, 2020

....ex'd....
Hong Kong media art

HONG KONG

ex-pressed, ex-posed, ex-cised, ex-pelled, exed-out...



*I don't believe
you don't have the
determination of
a superhuman*



What yesterday was legal and tolerated,
today is criminalized overnight.



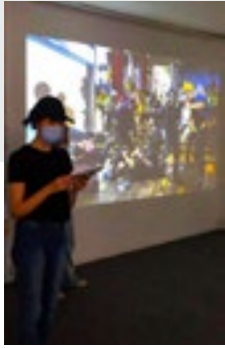
The artists of ...ex'd... have chosen to
erase their own names in an inverse
gesture of protest.

„field recordings“
from Hong Kong



...ex'd... is a video platform of works created by Hong Kong artists using photography, video, sound art and text, and consciously straddling the realms of documentary witnessing and visceral response during one of the most critical periods in Hong Kong history. Individually, these deeply personal works articulate moments in the increasingly urgent trajectory of civic action in Hong Kong, from the Umbrella Movement of autumn 2014 to the Anti-Extradition Law Amendment Bill (Anti-ELAB) protests that began in the summer of 2019.

...ex'd... seeks to open a window of understanding into the Hong Kong protest movements as processes of communication, mutual trust and support, as well as of protest and resistance. And at the same time, from within the new landscape of 2020 marked by the Covid-19 pandemic and political crackdown, to shed light on the stark reality of the wounding of the personal and collective landscape of Hong Kong as the voices raised in protest were ignored and resisted, and policies created to ultimately silence them.



Lectures by „Wir für Hongkong“ for the opening event and „Hongkonger in Deutschland e.V.“ for the closing event

Lecture by „Hongkonger in Deutschland e.V.“

Thank you for coming to this exhibition. We are honored to be co-hosting the closing night. In this exhibition we have seen scenes of resistance throughout the years, the back-story of protesters on the streets when they return to their ordinary lives, and the traces of struggle after turbulence. The oppressors seem to have no restraint – Hongkongers' freedom and rights are gravely threatened, as well as other communities under autocratic regimes. We seem to be so helpless – but we haven't given up yet. We ask ourselves constantly – what can we do?

There are daily things that Hong Kong people have been doing. We support the businesses whose values we agree with. In a free market economy, we can choose what products or services to use and purchase based on our personal preferences and convictions. If the production of certain products and goods could involve forced labour of the Uyghurs or in Kazakhstan, do we still buy them? Oftentimes, cheaper products come at the cost of severe human rights infringement. While some cases may be difficult to verify, if there are more trustworthy substitutes, we should encourage those businesses instead.

In this day and age, events around the world are driven by technology. While technology itself is neutral, it can be used for different purposes – it can foster closer connections, but it can also be a powerful monitoring tool and potentially dangerous if used by autocratic powers. Today, if we make a post of us here now at this event, would it go through the social media platform, on our phone or tablet, the network, and then to the world without consequences? Can we still trust the technology and apps built by companies known to be related to autocratic regimes? They do not abide by the rules – they can bend the rules to their favour at any time. Do we still choose these high-tech suppliers or developers when we have a choice? It takes time and a high cost to develop advanced technology, but it is necessary and crucial to do so with reliable partners instead.

The exhibition is coming to a close. We hope that you can see from this exhibition how Hongkongers have been fighting and will continue the fight until we see light. We are indeed in dark times – at the beginning of the week, we woke up to the news that Jimmy Lai, the pro-democratic media tycoon and founder of our only free newspaper Apple Daily was arrested, along with other activists, for violating the draconian National Security Law. We showed our support for the newspaper by buying shares of the company as well as the printed newspaper on the next day. We will, or at least are trying to, keep calm and carry on. We persist not because we see hope, but because persistence creates hope. We insist on living with dignity, as Article 1 of the German constitution states that protecting this shall be “the duty of all state authority”. We hope that the German people, and citizens of the free world, will stand with Hong Kong. Thank you.

4th part
August 21st at 8 p.m.

August 21st and 22nd

Vienna

TIME GATES

a.k.a Ben G. Fodor & Dorothee Frank / Wien:

Live-Performance HOMMAGE AN K. / THE DOORKEEPER



In a shop window of the gallery, Dorothee Frank presents herself with a slightly absurd joke as an Amsterdam red light lady. But instead of trying to lure customers into the store, the exhibited body is marked as inaccessible. Insurmountable distance from close up and touch taboo - an experience generalized by the pandemic.

In the setting of the red light shop window, the performer then speaks a short key text of literary modernity that is completely unexpected in this context. Ben G. Fodor plays the role of the guardian of the door and the riddle in the background, which may be hidden behind it.

The artist duo Time Gates (Ben G. Fodor & Dorothee Frank) creates cross-media formats between performance, video, installation and radio art, also in cooperation with composers and improvisation musicians. Productions and others in the Semperepot of the Academy of Fine Arts Vienna, in Belvedere 21 and on Radio Österreich 1.

Ben Gyula Fodor has lived in Vienna since his escape from Hungary in 1981 and has been working as a freelance artist since 2000. Exhibitions etc. in the Kunsthallen Vienna and Budapest. Work, etc. in the collection of the MUMOK Foundation Ludwig Vienna. Artist books etc. at Kerber Verlag Berlin

With the kind support of the Austrian Cultural Forum Berlin **österreichisches kulturforum**

5th part
September 3th from 7 p.m.

September 3rd to 5th, 2020

„Underneath it all“ and „Memorabilia“ by Melissa Faivre



Mélissa Faivre, born 1989 in France, is an experimental video artist based in Berlin.

Mélissa Faivre's work is immersive, hallucinatory or even vertigo-inducing, depending on your reception, or possibly your viewing experience. They are rich in color, movement and associations. The films are based on camera images, and on photographs reproduced frame by frame and layered with video images via compositing and montage creating new imaginations. The source seem to be daily images of travels, green urban areas, and water („Underneath it all“), plants, sky, water, fire and analogue images that have been manipulated with scratches and chemistry („Memorabilia“). The montage reaches a level of multi-dispersion that seems to be pure fantasy; at the same time it has a potential to trigger your individual memories and associations. Also, depending of your own viewing experience you may feel a fast accelerated, array of pictures and references, or a slow vibrating and contemplative flow of multilayered textures. It may even be interesting to switch deliberately from one to the other. M. Faivre talks about the four elements, and indeed the images seems to be related to some basic human experience, big or small. The title of the screening series at Gallery Walden thus seems to fit perfectly. The films can still be interpreted in various ways, we may see some fragile, unsure reality but may also discover an optimistic reflection on elemental sources of human experience.

in collaboration with directorslounge

BERLIN

6th part
September 11th from 7pm

September 11th and 12th, 2020

AEROSOUL Peter Großhauser



Peter Grosshauser, born in Bavaria, committed Neuköllner, artist and operator of the culture taverns 'Liesl' and 'Valentin Stüberl' developed in addition to his applied work in the field of innovative design numerous room installations, object performances and so-called formula sculptures in public space. In his play with language, humor and subtlety, his art is also in the tradition of Karl Valentin. Video documentation of the installation on YouTube: <https://www.youtube.com/watch?v=DTCmiUENC2w>

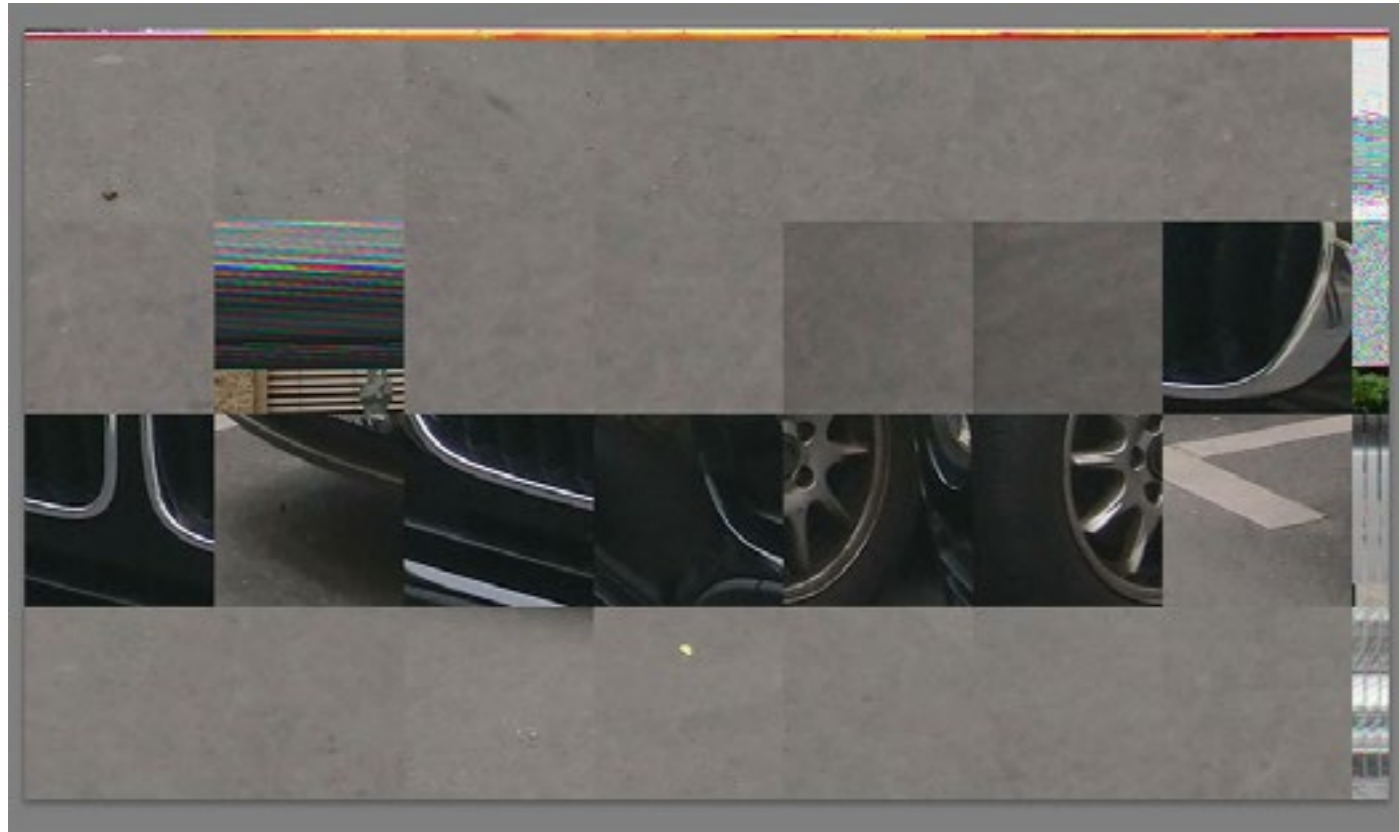
BERLIN

7th part
September 18th from 7 p.m.

September 18th and 19th, 2020

ACH MENSCH and TYPO CARS

Reinhold Gottwald



Mit Ekaterina Bauer and Efa Hoffmann, Arsenal cinema Berlin 2018

Reinhold Gottwald shows ACH MENSCH, a video from 2017 in which he dealt with the fragility of human existence (that fits very well into the current situation) and TYPO CARS from 2020. An examination of typographies on cars. No trucks, that would be too easy. No graffiti, that would be a different job.

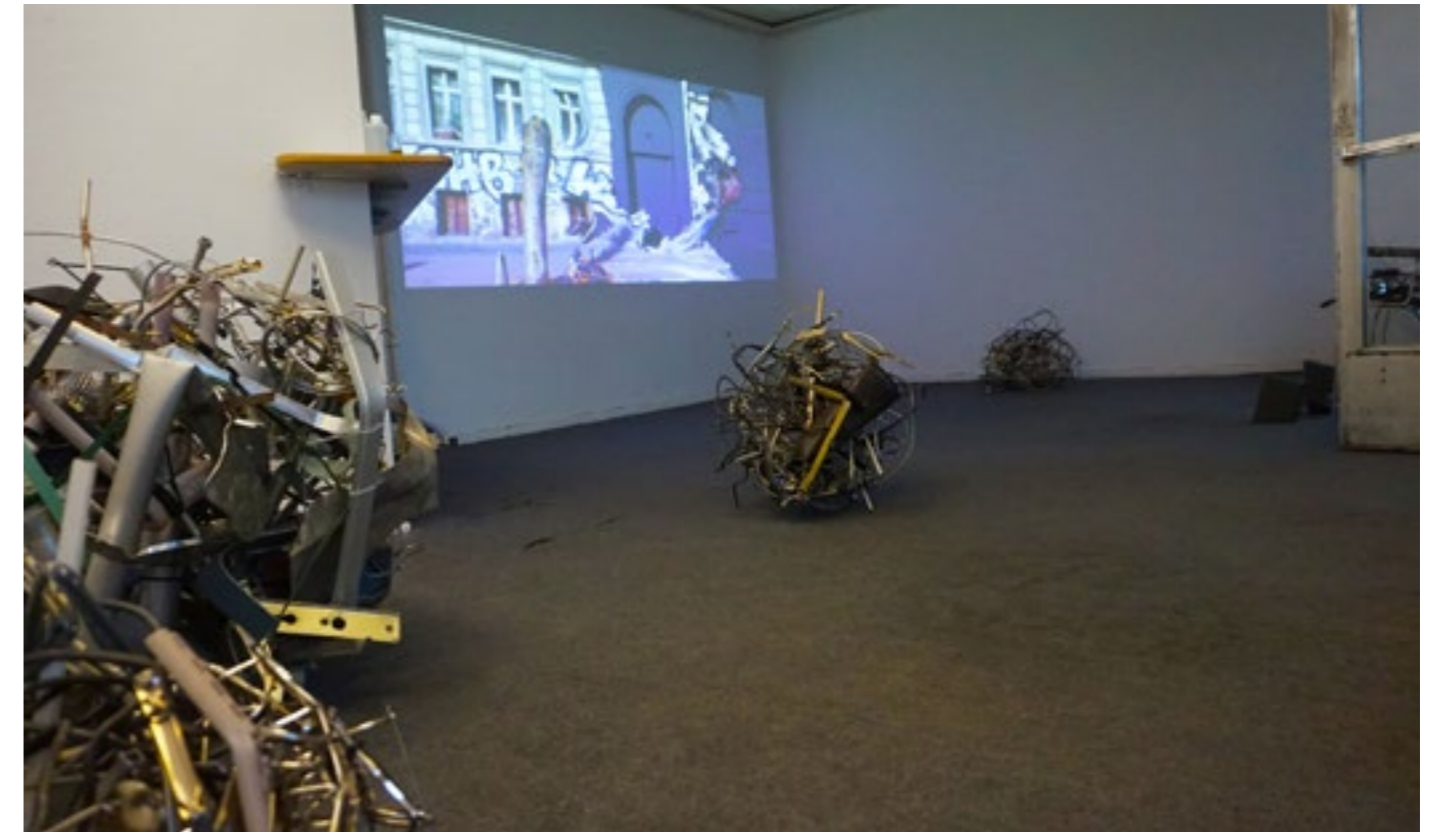
BERLIN

accompanying installation

July 30th to September 18th, 2020

TUMBLEWEEDS

Silvia Lorenz



„Gathering material from an environment is like a puzzle game for an unknown whole and at the same time I conquer the present through the collected material, mostly waste from human production. The sculptural bushes are a mixture of plant and planet, as a symbol, inner chaos meets outer form, Nature on technology, creation on new creation, or just a junk satellite fell back on Earth? Inspired by the tumbleweeds, the stumbling grass, known from some Western films - my sculptures are a compact form of material collection, at the same time paying homage to a lightweight way of life, the aerial roots, who can only survive through their constant movement - and maybe also a kind of self-portrait.“ Silvia Lorenz

BERLIN



Walden Kunstausstellungen

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12043 Berlin

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Öffnungszeiten:
Do. - Sa. 16 - 20 Uhr
und nach Vereinbarung

U-7 Rathaus Neukölln
Bus M41, Sonnenallee / Ecke Fuldastraße

NEUKÖLLN • ESSEN • BERLIN



André Werner (DL), Nina Hartmann
und ein Gast

Thanks to the cooperation with Directors Lounge, part of the series could then be shown at the Zeche Zollverein Essen, at the C.A.R. (contemporary art ruhr), in the framework program.

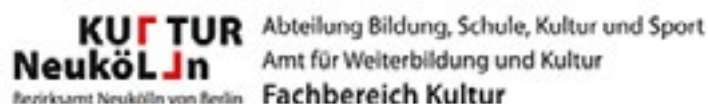
Interview by Tuçe Erel with Gisela Wrede & Reinhold Gottwald for Keith FM (download link):
<https://drive.google.com/file/d/1LSTlp8q92tCDEOe-oYToFpcCwW-9SF6O/view?usp=drivesdk>

We thank: Nina Hartmann, Melissa Faivre, Silvia Lorenz, Dorothee Frank, Ben G. Fodor, Peter Großhauser, ODDVIZ and the media artists from Hong Kong. For the cooperation we would like to thank Directors Lounge, in person André Werner and Klaus W. Eisenlohr, for the support of the Austrian Cultural Forum Berlin, the Neukölln cultural network and the Neukölln district office of Berlin - Department of Culture.

We would like to thank for the technical support:



for the support of the whole series we would like to thank:



The performance of TIME GATES was additionally supported by:

österreichisches kulturforum^{ber}

Artistic Director
and organization:
Gisela Wrede &
Reinhold Gottwald

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