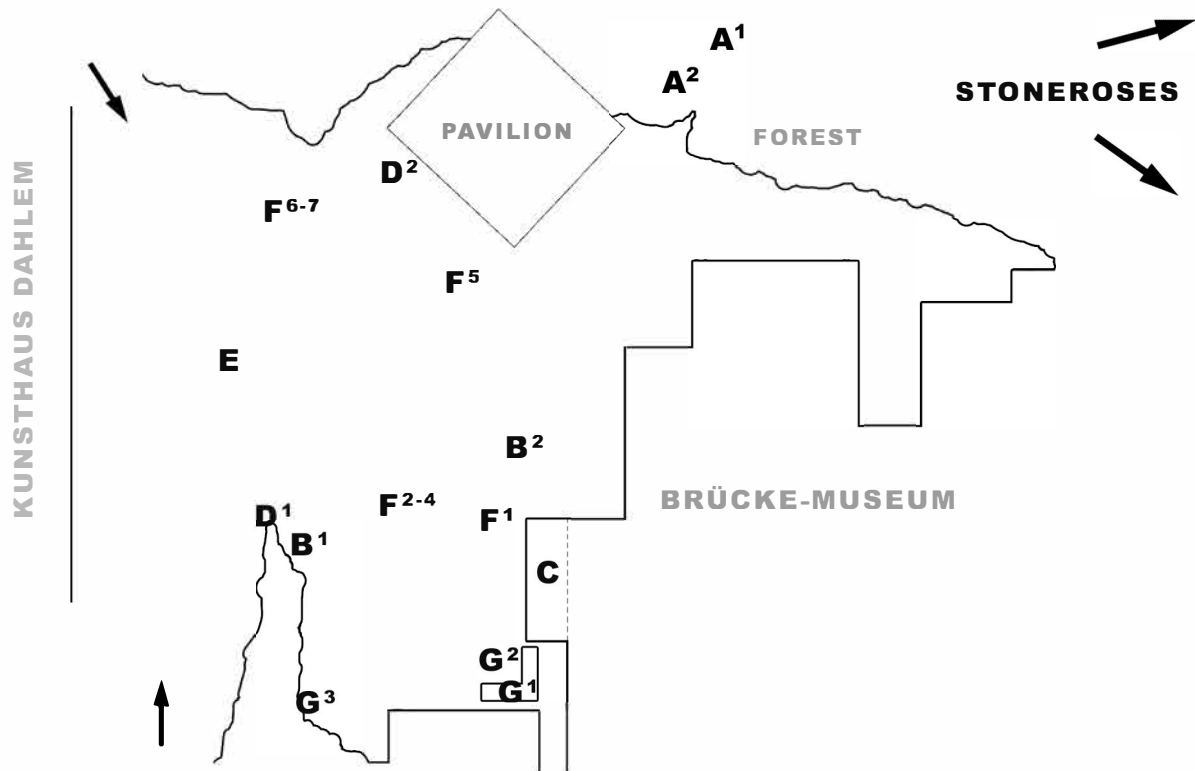


## THE GARDEN BRIDGE



Please be respectful with the artworks.

You are welcome to sit on the furniture but please don't touch the other works.

### A. Ana Alenso

- <sup>1</sup> *Oil interventions # 7* (series), 2019, scaffolding, water, hoses, steel and diesel nozzle
- <sup>2</sup> *Agreement # 2* (series), 2019, bicycle handle-bars, metal hose

### B. Kasia Fudakowski

- <sup>1</sup> *Slab (Dicke Scheibe)*, 2016, Portuguese Marble with hand carved script, mustard and wheat seeds
- <sup>2</sup> *For how much longer must/can we improvise? IV*, 2013, steel, blacksmith paint

### C. Monika Grabuschnigg

*Dreams of digital sublime*, 2019, ceramic, stainless steel and acrylic spray

### D. Petrit Halilaj & Alvaro Urbano

- <sup>1</sup> *Alvaro at Night (14.07.2019)*, wood, metal, fabric, speakers, mp3 player, looped sound, 10min 48sec
- <sup>2</sup> *Petrit at Night (08.07.2019)*, wood, metal, fabric, speakers, mp3 player, looped sound, 10min 44sec

### E. Stephen Kent

*Between the Golden Vessels and the Picture (Dong Xuan Center)*, 2019, wood, marble, natural stones, found tiles, cement, UV direct printed smartphone photo on alubond

### F. Nuri Koerfer

- <sup>1</sup> *Dogends (Bank)*, 2017, styrofoam, papier-mâché, resin
- <sup>2</sup> *Thron (Delphin pink)*, 2017, styrofoam, papier-mâché, resin
- <sup>3</sup> *Blue Thron*, 2019, styrofoam, papier-mâché, resin
- <sup>4</sup> *Over Spiraling (grün)*, 2017, styrofoam, papier-mâché, resin, car vanish
- <sup>5</sup> *Insel (Krokodil braun)*, 2017, styrofoam, papier-mâché, resin, car vanish
- <sup>6</sup> *The Postman (Libelle gelb)*, 2019, styrofoam, papier-mâché, resin
- <sup>7</sup> *Insel (Krokodil grün-braun)*, 2019, styrofoam, papier-mâché, resin, car vanish

### G. Annika Rixen

- <sup>1</sup> *We are compost (bed)*, 2019, plants, soil
- <sup>2</sup> *We are compost (chair)*, 2019, beech wood, digital print on canvas
- <sup>3</sup> *We are compost (blueprint)*, 2019, cyanotype on cotton

**THE GARDEN BRIDGE**  
**An outdoor project curated by Kinderhook & Caracas**

Brücke Museum, Bussardsteig 9, 14195 Berlin, Germany

Opening and performances August 11. 12-18h  
Exhibition runs August 11 - October 13, 2019

Featuring works by Ana Alenso, Kasia Fudakowski, Monika Grabuschnigg, Petrit Halilaj & Alvaro Urbano, Stephen Kent, Nuri Koerfer, Annika Rixen

Performances by Sea Urchin and Heatsick

STONEROSSES (Mirak Jamal and Santiago Taccetti)

A walk in the woods with works by Jazmin Berakha, Susann Brännström & Tore Wallert, Diego Castro, Enrique Giner de los Rios, Joseph H, Joe Hoyt, Jay Isaac, Melanie Kitt, Kareem Lotfy, Sam Marshall-Lockyer, Marlie Mul, Beatriz Olabarrieta, Adriana Ramic, Ben Schumacher, Stephen Suckale, Anne de Vries and Angharad Williams.

Further information on the works:

**Ana Alenso's** series *Oil interventions* are dystopian exercises in which representative elements of fossil-fuel extraction and industrialization are reassembled into sculptural installations which aim to recognize the anthropocentric and cyclical nature of extractive practices as well as the urgent need to rebuild and strengthen our relationship with nature.

**Kasia Fudakowski** utilizes humor and comedy in her work, often intertwined with hand-crafted production. *Slab* was originally installed at the Botanische Volkspark Pankow-Blankenfelde between a crop of wheat and a crop of mustard. *For how much longer must/can we improvise? IV* is a welded text sculptural which takes on the form of wherever it is installed.

**Monika Grabuschnigg's** *Dreams of digital sublime* is a ceramic relief which plays with the notion of disembodiment and personal identity-building in the virtual age. As the connection to our own physicality becomes increasingly mediated and disrupted by screens and technology, our inner- and outer-corporeality is linked to challenges not only to one's sense of self but to one's very autonomy.

**Stephen Kent's** series *Between the Golden Vessels and the Picture* combines mosaics based on found still-life paintings with smartphone photographs of public spaces, combining ancient and contemporary notions of image resolution through pixelization. The title refers to the fidelity and accessibility of the hyper-real image. When viewing a masterfully rendered dutch still life painting, Goethe made the admission that he would

rather consume the image, rather than the objects within the image saying, "Between the Golden Vessels and the Picture, I would chose the picture". In this particular work, the background of the Dong Xuan Center references the remnants of globalized ideologies. Situated in East Berlin, the shopping center is the capitalist aftermath from the era when the Communist parties of both Germany and Vietnam had fostered an exchange of goods, allowing for supposedly free movement between the two territories and facilitating a mixture of differing cultures under the umbrella of a singular communal structure. Placed here in front of the National Socialist studio of Arno Breker, the image intends to disrupt ideological notions of homogeneity, and instead offers a motif of interwoven societies.

**Nuri Koerfer's** sculptures take on the form of chairs, benches and stools which invite the viewer to sit and immerse themselves in their three-dimensionality. Often featuring animals, the chairs become almost mythological beings, lounging around each other, with their own tales: the dragonfly is said to be a conduit for alien and human communication... the giant crocodile of today was the small reptile of the dinosaur period... the dolphin jumps forward in all of its kitsch pastiche glory.

**Petrit Halilaj & Alvaro Urbano** each have independent art practices which are linked together by their relationship and domestic life, often spilling over into collaborative works such as this set of birdhouses *Alvaro at Night* (14.07.2019) and *Petrit at Night* (08.07.2019). Part of a potential ongoing series, each birdhouse acts as an archive of a moment of vulnerability: a partner being spied upon and recorded as they sleep and dream. The sound runs day and night, evoking some incessantly sleeping giant bird whose snoring blends with the landscape.

**Annika Rixen's** work *We are compost* revolves around a large communal compost pile in the small village of Melzow in Brandenburg. The local garden and yard refuse has piled high over many years, leading to a widely varied ecosystem of flowers, vegetables and other plants growing wild from it. Rixen has transplanted various species to the garden bed at Die Brücke Museum, also displaying a large-scale cyanotype made in Melzow of the plants and a garden chair printed with a photo of the original site. The caretaker of the pile recently passed away, a reminder that we too are part of the same cycles as these plants. The title is a reference to a line from Donna J. Haraway's book *Staying with the Trouble*: "We are humus, not Homo, not anthropos; we are compost, not posthuman."

**STONEROSSES** is an ongoing project by Santiago Taccetti (\*1974 in Buenos Aires, Argentina, lives and works in Berlin) and Mirak Jamal (\*1979 in Tehran, Iran, lives and works in Berlin). The curatorial characteristics of the project revolve around artworks by invited contributors placed in the outdoors for an indefinite time, and presented through guided tours. For this installment, the concept revolves around drawing as the initial stage in the creative process. Over 15 international artists are presenting works placed in nature; contrasting the museum's foundation of landscape paintings by Brücke artists inside.

For *The Garden Bridge*, they have organized a walk in the woods with works by Jazmin Berakha, Susann Brännström & Tore Wallert, Diego Castro, Enrique Giner de los Rios, Joseph H, Joe Hoyt, Jay Isaac, Melanie Kitti, Kareem Lotfy, Sam Marshall-Lockyer, Marlie Mul, Beatriz Olabarrieta, Adriana Ramic, Ben Schumacher, Stephen Suckale, Anne de Vries and Angharad Williams.