

WHEN THE SIRENS SOUND (Symptoms)
28/09 - 20/10/2024 Schau Fenster, Berlin

Talya Feldman, Stella Geppert, Anne Mundo, Finja Sander
curated by Anne Mundo and Dirk Teschner

In medicine and psychology, a symptom refers to a sign, sign or (typical) feature of an illness (disease characteristic) or an injury. According to wikipedia, the symptom is the smallest describeable unit of analysis in medicine.

The artists explore and expand this conceptual field:

With the exhibition "When the Sirens Sound (Symptoms)" we are completing a series of exhibitions from 2023/24 and observing in more depth the ambivalences of human interaction. Art makes various processes visible and helps to grasp the world in its complexity, to process it and to involve the viewer. The artists deal with anger, fear, doubt, sadness and survival itself. They create atmospheric and attractive works and use them to built environments that function like mental refuges, which hardly exist in today's contested spaces for resources.

Ideology, ethics, integrity, power structures and, above all, the transformations of humanity and its development are examined here.

TALYA FELDMAN www.talyafeldman.net

Talya Feldman is a time-based media artist from Denver, Colorado. She earned her MFA from the Hochschule für bildende Künste Hamburg and her BFA from the School of the Art Institute of Chicago. Through her intercultural and collaborative practice, Feldman generates social transformation through artistic and educational projects that offer alternative and reparative narratives to violence. She has received global recognition for her works combating right-wing terror in cooperation with activist and research-based networks in Germany and abroad. Feldman has achieved numerous awards including the 2023 Federal Prize for Art Students in Germany, the 2022 Berenberg Culture Award, the 2021 German Academic Exchange Service (DAAD) Scholarship Award, and the 2021 DAGESH Art Prize for her sound installation 'The Violence We Have Witnessed Carries a Weight on Our Hearts' at the Jewish Museum in Berlin.

GRIEF IS DATA: CUT FROM BLUE SKY

Asta von Mandelsloh in conversation with Talya Feldman, (As published in the exhibition catalog, Cut from Blue Sky, Nick & Vera Munro Foundation), 2022.

AvM *The exhibition is an expansion of a work that you titled Grief is Data: Cut from Blue Sky It refers to a passage in „Obit“ (2020), a poem collection by Victoria Chang. She states „If you cut out a rectangle of a perfectly blue sky (...) That is grief.“ Data in its etymological origin means „the givens“. What does the title of your work imply?*

TF *„At this point, due to the frequency of gun violence incidents there are per year, the grief around mass shootings has become a given. And our numbness towards them has also become a devastating given. I am trying to find a way to deal with that. In her series of poems, Victoria Chang reflects on the loss of her mother. This particular passage really struck me because of the visuality of it, this rectangle that is cut from a perfectly blue sky. It makes me think about those of us affected by gun violence put into data tables. And how data tables look like rectangles. The sky is a metaphor for so many things. Cutting something from it is devastating. It is a weight that we carry on our hearts. (...)“*

AvM *What was your approach to the Gun Violence Archive and how did you choose the data for your paintings?*

TF *„For this work in particular and this series in general, I focus specifically on mass shootings. According to the Gun Violence Archive, their definition of a mass shooting is when four or more people are killed or injured, excluding the perpetrators. It is very interesting to come across an archive like this because you have so many numbers and so many incidents and it is speaking about people but you don't have the people. You might have their names presented in the archives but nothing else. You have their status as killed, the coordinates of the location, the name of a school, a shop or a street corner. You have the number and the type of guns used. What you do not have is the space for grief. Yet, the grief is there. In approaching the data from the archive, I raise the question: how do we look at these numbers and still give room for that space to grieve and to feel beyond the coldness of that information and raw data?“ (..)*

STELLA GEPPERT www.stella-geppert.de

In Stella Gepperts work she deals with embodied communication, transgenerational transmission, empathy and breathing. Energetic body states and unconscious movements are explored by means of graphic movement notations and analyses. The sensory abilities of the body to empathize other entities are essential here. Structurally, Stella Geppert's work interweaves different media (sculpture, sound, dance, notation) in such a way that she questions hierarchies and forms of representation and proclaims the creative potential as a collective. She strives to reclaim a collective understanding of our physicality from within in order to focus on an involvement of human beings as natural beings.

Scholarships and prizes have supported her artistic work. Selection: Centro Tedesco di Studi Veneziani (Venice), Danscentrum Syd (Malmö), catalog scholarship Senate Department for Culture and Cohesion (Berlin). Exhibi-

tions and performances (selection): DANSEHALLERNE - Centre of Contemporary Art (Copenhagen), A Performance Affaire (Brussels), Liu Haisu Art Museum (Shanghai), KAI 10 (Düsseldorf), NADAR'ART Festival (Rabat), Drawing Now Art Fair (Paris), DRAW SPACE (Sydney). She teaches sculptural and performative practice at the BURG (Halle/ Saale) and is represented by Galerie Georg Nothelfer (Berlin).

NoTTB-c, Notation of Touch Through Breathing - collectively

In *NoTTB-c, Notations of Touch Through Breathing (collectively)*, the artist connects with guests and friends by touching them with her breath. The encounters happen in a showcase room behind a curtain between the room and the glass façade. They become visible on the outside as touching gestures. Seismographic traces of charcoal remain on the curtain, which becomes a carrier of resonance. The movement sequences of the touches become independent drawing notations.

LES GESTES DES ORGANES

This series of drawings of human organs was created by gently stroking hand gestures in charcoal dust. The fact that organs are older than we are and are part of the anatomy of all living beings in a modified way inspired Stella Geppert to make these hand movements. The hands form as if they wanted to capture the organs in their formation. The drawings are aesthetically reminiscent of X-ray images, only here the visible exterior becomes an analogy to the invisible interior.

InsideT - Learning from the Body - Movements of Matter #01

In the three-part cycle „InsideT“, Stella Geppert traces traumatic body states by means of a textile head construction. Bodysomatic practices release inner states - transgenerational traumas - and transform them - hence "T". In the performative drawing process *InsideT - Learning from the Body - Movements of Matter #01*, Stella Geppert's body, the head construction and the space merge into a fluid overall construction. The organs communicate to the outside through breathing techniques, while body movements inscribe themselves into the drawing space as energetic force fields. Therefore, the isolated interior becomes a planetary map.

ANNE MUNDO <https://annemundo.de>

Anne Mundo was born in Rostock in 1982 and lives and works in Berlin. Anne Mundo studied from 2002-2009 at the Kunsthochschule in Berlin-Weißensee and from 2005-2006 at the 'L'École des beaux Arts de Marseille', France. Exhibitions and performances in Marseille, Tokio, Reykjavík, Schopfheim, Hamburg, Ulaanbaatar, Vienna and Berlin, among others.

The pushing and breaking out into space is what Anne Mundo describes in her work:

Lockdownsolo, as part of the videographic performance „My holidays 2020 -

Promenade Solitaire - Solo, Juli 2020" as part of the solo-intervention at Max Liebermann House of the Brandenburger Tor Foundation. The drawing was created through the first Corona lockdown, during which the population was only partially allowed to leave their homes.

She marks the rolls of paper laid out on newspapers with a calligraphy brush and Japanese ink. She drags the brush alongside her as she looks at the ends of the walls and walks through this border, along them.

She walks through the space to its limits for 5 times, drawing little by little, reaching its center, until she (optically) encloses herself in the drawn space. There is a moment of interiority, a moment of realization of the problem. She makes a big leap out of the picture into the artistic and spatial outside and thus finds the exit into the open air.

Being trapped here reflects the traumatic situation of a person as a symbol of the situation of many people at the time who were in distress in their own home environment, within their own four walls.

L'Eau (Wasserlauf)

This video loop from 5 parts offers various possible associations. From today's perspective, a watercourse was something that grew naturally, later in history something that was brought into the course by humans. Today we speak of re-naturalization to reclaim floodable land to protect against seepage during floods and constant rainfall, which also occurs again and again in this country and increasingly disrupt everyday life.

Almost 20 years ago there was already too much (micro) plastic in our waters and the first digital compact cameras for on the go were affordable for everyone. Time and we all and the developments in our world do not stand still. Nevertheless, it feels as if a moment is being depicted here, a moment of constant recurrence, an unstoppable problem of a polarizing system - between race and profit optimization, loneliness and hunger.

We think of times when there was no running water from the tap, of countries where there still is none, and at the same time we think of the luxury in our current way of life, a waste of resources and the emerging question of what is necessary for survival Water supply in the near future.

FINJA SANDER www.finjasander.de

Finja Sander (*1996 in Lower Saxony) is a performance and installation artist. She lives and works in Berlin. In 2022 she completed her studies in Fine Arts at the Berlin University of the Arts with the title of Meisterschüler. Her performances have been shown at the Villa Hügel in Essen (2024), the Wallraf-Richartz-Museum, Cologne (2023), the Barlach Museen, Güstrow (2023), the Skulpturen Triennale in Bingen (2023), the Museum für Fotografie, Berlin (2021), and the Hamburger Bahnhof, Berlin (2021), among others. She is the winner of the Udk Berlin Art Award.

In multimedia approaches consisting of expansive installations, relics of past performances and photographic works, Finja Sander examines forms of commemoration and remembrance, as well as the current position and significance of memorials and monuments in public space. The individual works flow

together in the ongoing series *FÜR MORGEN (For Tomorrow)*, which has evolved from the performative series of the same name. In this series, the artist makes significant reference to Ernst Barlach's Güstrow memorial 'Der Schwebende' from 1927. Sander's artistic examination of our existing culture of remembrance initially focuses on aspects of the past in order to then constitute a present and potential future.

She deconstructs gestures, rituals and symbols of political ceremonies on a formal level, questions the current state of affairs and uncovers fragile moments within our ritualised remembrance. Ultimately, Sander's work calls for a dynamic and mobile concept of the monument and commemoration that is aware of the fractures and tensions in the complexity of our social fabric.

CURATORS

ANNE MUNDO

curated after her art studies 2009 to 2012 at Galerie im Turm, 2012 to 2013 at Art-Center Berlin and 2012 to 2014 she directed the project space "GalerieRaum Anne Mundo".

She curates and organizes an annual exhibition with the Berliner Kabinett e.V. in the Galerie Parterre, Berlin.

DIRK TESCHNER

began organizing exhibitions in the 1990s and has worked as a freelance curator since 1997. For the past 10 years, he has been co-operating with the exhibition space HAMMERSCHMIDT+GLADIGAU in Erfurt. Since 2017, he has also curated the exhibition series "KUNST GEGEN RECHTS".

He curated exhibitions in Berlin, Erfurt, Gera, Chemnitz, Leipzig, Dresden, Vienna and at the Espace le Carré in Lille.

Since last year, Anne Mundo and Dirk Teschner have been jointly curating the exhibition series:

Wenn die Sirenen heulen (it's on us), 2023/2024, with exhibitions in Chemnitz (Galerie Oscar/Weltecho), Berlin (Sexauer), Hamburg (Oel-Früh).

exhibiting artists: Martin Assig, Aram Barthol, Richard Green, Hannah Hallermann, Verena Issel, Jeewi Lee, Anne Mundo, Nik Nowak, Raul Walch.

Wenn die Sirenen heulen (handle with care), 2024, Projektraum Alte Feuerwache, Berlin.

exhibiting artists: Zuzanna Czebatul, Richard Green, Jan Jelinek & Clive Holden, Anne Mundo, Ivonne Thein, Raul Walch

Wenn die Sirenen heulen (Syntome), 2024, Schau Fenster, Berlin.

exhibiting artists: Talya Feldman, Stella Geppert, Anne Mundo, Finja Sander