

# **C MELKA – C HOI – F ALSNAES. W IEDERHOLUNG**

**May 7–28, 2016**

**Opening: May 7, 2016, 6–9 p.m.**

**Blumenladen – St. Elisabeth Kirchhof II**

Wollankstraße 66, 13359 Berlin

How can we document performance art without resorting to photographs or video? The exhibition *C MELKA – C HOI – F ALSNAES. W IEDERHOLUNG* chooses the repetition of the works themselves as a means of documentation, serving as both an experimental setup and an event series developed over the course of its own process. While the performances at the opening are announced through the presence of their materials and in various texts, on the following three Saturdays, the artists Kerstin Cmelka, Sunah Choi, and Christian Falsnaes will each bring a room to life.

In the sciences, an experiment design enables systematic order and control; it defines the relevant parameters of the experiment and guarantees its reproducibility. Only by creating identical or similar experiment conditions can a replication confirm the results produced in a previous experiment. The artistic work in this exhibit also follows a specific, planned process; the artists have explicitly written in the possibility of repetition. The three performances share a circulation of sometimes subtle, sometimes very pronounced repetitive gestures.

In her lecture-performance *Change* (2009), **Kerstin Cmelka** adapts Wolfgang Bauer's 1969 drama of the same name, a biting critique of the art industry that tells a story of manipulation: the provincial painter Blasi, having just arrived in the big city, is exhibited to the art world as a living work of art, an "objet trouvé manipulé," by the painter Fery and the art critic Reicher. The motif of repetition stringently pervades Cmelka's performance, right down to the final, energetic dance scene: a constant, repetitive exchange of clothes to the musical accompaniment's relentless command: "Let's change!" As an artistic strategy, repetition often plays a central role in Cmelka's micro-dramas, allowing the artist to accentuate and expose plotlines and characters.

In her overhead projector performance *Composition T* (2010), **Sunah Choi** mirrors the behavior of a person lecturing, teaching, without communicating any kind of clear information. The images change in a split second through a repetitive gesture, the placing and removing of transparencies in a constant, precisely choreographed rhythm. Through this formal repetition, principles and rules surface in the sequence of the images. The artist augments the rotation of transparencies with an automatically progressing slide projection, creating a mechanical imitation of her own actions.

**Christian Falsnaes** centers his work on humans and their behavior. A simple room, an empty canvas, and a curious public – these are the decisive parameters of his performance *One* (2012). The performative nature of the artist's work emerges not only as an artistic practice but also as a social experiment. With specific, targeted instructions, he controls his initially clueless audience. Without their cooperation, his experiment cannot end the way it should, in this case with a painting as the end product of his vehement painting instructions. Falsnaes even activates the viewers in the back, mobilizing them to repeat his calls and mirror his excitement.

Curated by Kira Dell

**May 14, 2016**

6 p.m.: Lecture-performance

**Kerstin Cmelka, *Change***

**May 21, 2016**

6 p.m.: Performance

**Sunah Choi, *Composition T***

**May 28, 2016**

6 p.m.: Performance

**Christian Falsnaes, *One***

8 p.m.: Closing event and artist talk with jungemeister.net

Opening hours: Saturdays from 6 to 9 p.m.

Free admission

**Further information**

[ausstellungwiederholung.wordpress.com](http://ausstellungwiederholung.wordpress.com)

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