

A Cartography of Myth

curated by Cristina Navarro

with works by

Antje Engelmann

Hayden Fowler

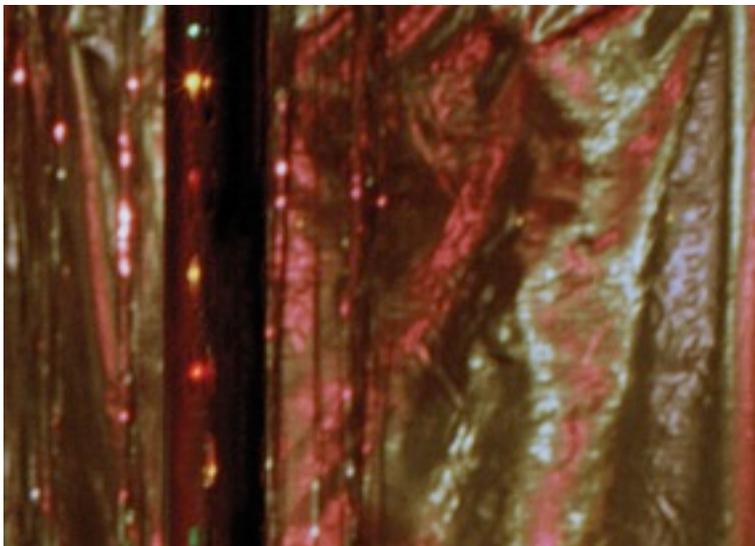
Lilli&Lola

Sergio Roger

wednesday **march 24th**, from 10pm

at **Ficken 3000**

urbanstraße 70, berlin - kreuzberg
u8 / u7 hermannplatz



“Myth is a type of speech.
Of course, it is not any type:
language needs special conditions
in order to become a myth“

Roland Barthes, *Mythologies* (1957)

A Cartography of Myth is a selection of video works created by young Berlin-based artists about myth as a form of narrative. Despite their very different interests and approaches, the works reveal a common visual language.

The space in every work is undetermined, although it alludes to precise sites. The concept of time refers to the Eternal because each act happens once, and then again, and again; myth takes place within a looped time. Meaning and form converge in videos on a metaphoric system in order to make possible a plurality of means and emotions.

The works appear as excerpts of a metaphorical, mythical world. The viewer will confront a core of artistic visions that guides him along his own journey through the labyrinthine darkroom of the Ficken 3000.

The site-specific exhibition is a preview and an extension of the same video selection, which will be transmitted on the Art TV Channel “Souvenirs From Earth.” The installation of the works instills a physical presence to the TV program. The correlation of both medium-specific situations emphasizes the double capacity of video works to be presented virtually *as image* and materially *as an object*.

The complete video work selection could be shown from April in:



www.souvenirsfromearth.tv

For further details on the exhibition, texts and images, please contact:

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A Cartography of Myth - the works



Mutterschlaf

Antje Engelmann

2004, DVD/PAL, b&w, 3', loop

The figure appears to take a break from her activities by sleeping. The camera remains fixed and shows an intimate, voyeuristic image that not only converges with myth, but also with further themes of sexuality, dreams, and the subconscious.



An artificial interior space and a flock of white lambs are the protagonists of this video installation. Obscured nipples extruding from the black marbled walls attract the lamb several times, as milk mysteriously drips from them. *Hunger* takes as a subject, sexuality and desire. On the right screen, milk drips and pools white on the black tiles, wasted. On the left, lambs fall to their knees, tails wagging feverishly with the joy of hunger sated. Through this metaphorical construction, Fowler also suggests the horror and assumed inevitability of a merging of the biological and machine. Here the mechanized artifice oozing out life giving sustenance to its naïvely accepting, biological dependants.

Hunger

Hayden Fowler

2007, DV, two-channel 4:3, 15', loop



A feminine mouth that spits saliva is mirrored by itself. The image shows a closed system that runs in an eternal loop. The lack of external references enables to several interpretations: the mouths could belong to a mythical creature, which is part of a magical, organic place.

Spuckfluß

Antje Engelmann

2006, DVD/PAL, 4:3, color, 3', loop



Untitled

Hayden Fowler

2010, HDV/super 8, three channel,
16:9/4:3, sound, compilation from 17',
loop

This work takes place in a duplex of caves in an indeterminate era. It strongly referencing the pre-historic but, typical of Fowler's work it is also laden with the futuristic. In one cave the maternal figure performs an eternal ritual of birth and death, extracting pink flowers one-by one from her vagina. In the second cave, death is more dominant. A masked and anointed figure ritually embalms his motionless companion in the blue mud that drips from the ceiling of the cavern. In Fowler's third scenario, a strange landscape is presented in grainy moving images. An alien world of pathos, yet still containing hope, as we repeatedly witness flowers opening to its murky pink skies.



Leda und der Schwan

Lilli&Lola

2006, DVD/PAL, sound, 4'30", loop

Lilli Kuschel und Lola Göller resort to a classical Greek myth in their examination of modes of representation. The video-myth is divided into six acts based on the theatrical representational ways of the historical painting. Although the acts seem to be identical, a new magical surprise crops up in each. The myth is not just rendered ironic, it becomes mundane, achieving at the same time to transform the everyday in myth.



Salon Lila

Lilli&Lola

2005, DVD/PAL, color, 8", loop (1')

A wall painting introduces its kitschy mythical prominence into the everyday space of a hairdresser's salon. The two-dimensional, representational absurdity of the wall painting extends into a display (*Inszenierung*) of rarities embodied by figures in physical space. The action appears frozen as if in a historical painting. Nevertheless, they are activated by the purpose of highlighting their absurdity.



L.A.K Love
Sergio Roger
2009, HDV, color, 16:9, 3', loop

The zoom-out of the camera gradually reveals a tragic scene in a bar, where the everyday and the wonderful converge. A man in a wheelchair and the stump of his amputated leg figure as the protagonists. The amputated leg sings a karaoke version of „Love Will Tear Us Apart“ by Joy Division. Dispensing with narration, this work suggests a myth of everyday absences and losses, of daily ascensions and falls.



Babylon
Lilli&Lola
2009, DVD/PAL, color, 3'14", loop

The myth of Babylon is one of the most common myths in the history of art. Since the 1970s, Reggae culture appropriated this myth in order to describe the senselessness of the Western system of slavery. Lilli&Lola examine the myth by staging a faked *Inszenierung* in a reggae bar with a painted backdrop representing paradise. The figures of the scene transfer their pathos with their frozen gesture, whereas the wall painting establishes a cultural context. Only a perturbing fly accompanies the camera as it whimsically probes the inert space.



Second Nature
Hayden Fowler
2008, HDV, 16:9, sound, 36', loop

In this work, Fowler reconfigures his usual displayed works as dioramas and presents instead an inner world discovered by a camera navigating the diorama's space. The meanderings of his camera unveil a highly aestheticized mixture of primitive past and apocalyptic future. Positioned voyeuristically, the viewer encounters humans, animals, objects, and spaces as metaphors for an 11th hour reconciliation of human and natural worlds in this extra-terrestrial Second Nature.