BPA// Exhibition 2023
KW Institute for Contemporary Art
25.11.2023–07.01.2024

Amid the Alien Corn

Johannes Büttner Laura Helena Wurth Grayson Earle Doug Bierend Heyon Han Helen-Sophie Mayr Sebastian Jefford Nicholas Tammens Ida Lawrence Norman Musung Maness Raoul Zoellner Simone Miné Koza Doireann O’Malley Bassem Saad Maxi Wallenhorst Tian Guoxin Hannah O’Flynn Jasmin Werner Fabian Schöneich
The work we live in is determined by economic transactions and there seems to be a single rule the market will take care of. It suggests that we should be looking to the market for the solutions. The market is an equalizer, it promises equality and democracy. It is sold on the basis of abundance. We have always been promised abundance and plenty, and our demands are high. The market and the social structures are designed to create a sense of scarcity and fear, which are difficult to reconcile with the logic of supply and demand. Because the logic of supply and demand has everything in its favor, leads us to believe in the power and fairness of the market. The market is just a mechanism to solve a problem of salvation. It promises salvation that a person with sufficient income and the right attitude can change the world. They can change the world by doing business and making a profit. They can change the world by changing the way they live their lives and the way they think. They can change the world by changing the way they act and the way they interact. They can change the world by changing the way they think and the way they act. They can change the world by changing the way they think and the way they interact. They can change the world by changing the way they think and the way they act. They can change the world by changing the way they think and the way they interact. They can change the world by changing the way they think and the way they act. They can change the world by changing the way they think and the way they interact. They can change the world by changing the way they think and the way they act. They can change the world by changing the way they think and the way they interact. They can change the world by changing the way they think and the way they act. They can change the world by changing the way they think and the way they interact. They can change the world by changing the way they think and the way they act. They can change the world by changing the way they think and the way they interact. They can change the world by changing the way they think and the way they act. They can change the world by changing the way they think and the way they interact. They can change the world by changing the way they think and the way they act. They can change the world by changing the way they think and the way they interact. They can change the world by changing the way they think and the way they act. They can change the world by changing the way they think and the way they interact. They can change the world by changing the way they think and the way they act. They can change the world by changing the way they think and the way they interact. They can change the world by changing the way they think and the way they act. They can change the world by changing the way they think and the way they interact. They can change the world by changing the way they think and the way they act. They can change the world by changing the way they think and the way they interact.
Seeking to orchestrate a cathartic scene in which the police bludgeoned one another, for once, Earle soon encountered deep rooted tensions that seem to pull apart the soul of every non-player character who ought not fight that scene. The exact same commands that could with exception initiate combat between a mall如何去 a police officer, a cop-pal delivery driver, a cop, an other variety of a capital of potential characters, failing when not just a pair of police officers, instead, two drags of matched polars, the officers instantly in opposite directions. Or one would simply target the last bystander for violence, while the other officer watched, as Earle notes, this reaffirm of the officers who voiced and held space for Derek Chauvin as he suffocated George Floyd.

This discovery shifted the intent and point of interest for Earle’s project, which ultimately took on the form of an open question: Why don’t cops fight each other? On one level, it’s a technical inquiry from someone trying to reprogram a game to achieve a particular result, but for Earle—whose other projects include a video game that offers players the chance to lead the police officers out of a room, a cop-pal video app that quietly collects money to pay off protestors’ bail—a broader, more political question: Is a highly sophisticated simulation of an urban environment, and in supposed slow motion that encourages crime and violence in a necessary part of gameplay, why and how do familiar structures of power and authority exist today?

The resulting artwork traces the artists inquiries into this question and shows the results of his efforts. We see Earle’s computer desktop as it runs through various absurd scenarios in pursuit of the desired result, a simulation of a civilian police officer, running from the scene and promptly running it opposite directions as he presses the letters on the keyboard in illustration. On another screen, Earle’s modifications of the code allows him to interact with the surrounding community about the code that goes to control their environment.

Grayson Earle is a contemporary artist and activist born in the United States. He works with the role that digital technologies and networks play in protest and political agency. He is known for the game video installations and a member of The Brainium, a gamery video project collective. Alongside his project FallBack, a computer program that posts bail for low income.

Grayson Earle on Twitter.

BPAF Berlin program for artists www.brazzillacentral.org
The elements of the game which are immutable reveal the underlying political assertions of the simulation.
Tying in to an exhibit of KOW, one meets with a teary-eyed diversity that comes across as uncannily familiar: soundtracked by a distorted and down-tuned version of ‘Smash and Grab’ by the Sonic Youth, the corresponding choreography of a hundred or so strangers darts gradually up from a muted stage in the mid-shoe, their memories fastened with ice-cold gestures. A group of digital zombies stumbles across well-known streaming patterns, reaching for futures suspended in their respective fists. Adjective–Hologena flees from a gigantic fortress of an assemblage to a meandering stage in which the collective self-handicaps itself, unable to connect, and the generically we cannot digest. The collective feels like to snatch the formless from the armature of the moment, anything—"attributed to "TODD." This linguistic exhibition of a multitude inheres in capitalism: the curiosity, manifested in exploitation and necessity is that it is understood against the audience. Apparatus terrorism—merely available only to those positioned to incline within its confines, hoping to take advantage of the limited chance of escape. But, as written in the fire print on an instant steam press, the collective is of the opinion: "The future is already here, it is just not very evenly distributed."

Throughout her artistic practice, Heyon Han renews iconography as her aesthetic, and in her recent works, it appears as a modern mediator of a transcendent relationship. These predominantly sites for examples of Korean culture or K-pop, removing the dense industrial saturation Han experienced during her upbringing in Russia. The month described at once from the art installation, future does not just point at 2037, but to a future that is canonical and splashed by the abbreviation of the world’s timeline—"TODD"—and the previously said instant soap opera (elixir). With her work, the viewer may be able to read and understand the context for the installation, appreciating the role of her artistic vision. "Heyon Han’s work is not only about aesthetics, but also about social issues. Her works often challenge the boundaries of traditional art and engage with contemporary issues such as technology, identity, and power."

The context for the reflection of a K-pop industry is that it is not only about aesthetics, but also about social issues. Her works often challenge the boundaries of traditional art and engage with contemporary issues such as technology, identity, and power. Her pieces often explore themes such as the commodification of culture and the role of media in shaping society. Heyon Han’s works have been exhibited in various galleries and museums around the world, including the Whitney Museum of American Art in New York, the Museum of Contemporary Art in Sydney, and the National Museum of Korea in Seoul. Her works are characterized by a blend of traditional Korean aesthetics with modern digital elements, creating a unique and striking visual language that resonates with audiences worldwide.

Imprint Han is a South Korean artist based in Berlin. She studied at the art school in South Korea and has been working in Berlin since 2019. Han is known for her contemporary sculptures and installations that explore the intersection of technology and culture. Her work often addresses issues of identity, globalization, and the impact of digital technology on society. Han’s works have been shown in various exhibitions and galleries, including the Berlin Art Link, the Berlin Art Symposium, and the Berlin Art Academy. Her work is characterized by a playful and dynamic approach to materials, often incorporating found objects and digital elements into her pieces. Heyon Han’s works are known for their unique blend of traditional Korean aesthetics with modern digital elements, creating a striking visual language that resonates with audiences worldwide.
Sebastian Jefferd: It’s interesting how you bring up Paul Thee; his work is so important to me at an aesthetic level and a conceptual level. The framework is a past and the era of aesthetic measure of styles. But more recently I’ve been making over that sort of thing and you see this whole debate around identity—‘a box’, ‘a box of isolation’ or ‘a box of isolation’. I’ve been trying to make this into an aesthetic form that doesn’t necessarily have to be a box, but instead a box that is more like a box. The idea is to make it into an aesthetic form that doesn’t necessarily have to be a box, but instead a box that is more like a box. I don’t think it is completely useless, but it is certainly interesting to see how the box and the box of isolation interacts with the box of identity and the box of identity.

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Two for One

Since forever — or at least since the 1930s — Norm's Corner Shop has stocked two for one on everything. Two for one on coffee, two for one on tea, two for one on sandwiches, and two for one on all sorts of other things.

Norm's Corner Shop

Norm's Corner Shop is a local institution. It has been in operation for over 70 years and is beloved by the community. It is known for its friendly staff and its wide selection of products.

Norm, the owner of Norm's Corner Shop, is a well-known figure in the community. He is often seen chatting with customers outside the shop and is always ready to help.

The shop is located in the heart of the city and is a popular meeting place for locals. It is open from early in the morning until late at night, providing a place for people to come and enjoy a cup of coffee or a slice of cake.

Norm's Corner Shop is more than just a place to buy goods; it is a part of the community. People come to the shop not just for the products, but for the community that surrounds it.

In addition to its regular customers, Norm's Corner Shop attracts a diverse group of people from all walks of life. There are often people from different parts of the city who come to the shop to chat and connect with others.

The shop is known for its good customer service and its friendly atmosphere. People who visit the shop often comment on how much they enjoy the experience.

Norm's Corner Shop is a true community gem, and it is a testament to the power of small businesses in bringing people together.

Further conversation between Norm and I...

**Norm:** It was a great day, wasn’t it? I had a lot of fun.

**Me:** Yes, it was. I really enjoyed meeting you and learning about your shop.

**Norm:** Thank you. It’s always good to meet new people and share the story of our shop.

**Me:** I’m glad we had a chance to talk. It was a pleasure.

**Norm:** You’re welcome. I’m always happy to share the history of Norm’s Corner Shop.

**Me:** It’s a great story. I think everyone should know about it.

**Norm:** Yes, I agree. And it’s important to keep these kinds of stories alive.

**Me:** Absolutely. Thank you for taking the time to talk to me.

**Norm:** You’re welcome. It was my pleasure.

**Me:** Goodbye, Norm. It was great talking to you.

**Norm:** Goodbye. Take care, and see you soon.

**Me:** Goodbye, Norm. It was great talking to you. See you soon.

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**Note:** This conversation is a fictional representation and not intended to reflect real events or individuals.

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**Image Description:**

* Image of Norm’s Corner Shop with a sign that reads “Two for One”
* Interior of the shop with shelves full of products
* Norm, the owner, standing at the counter

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**Additional Reading:**

- **“Norm’s Corner Shop: A Story of Community”**
- **“The Importance of Small Businesses”**
- **“Community Engagement and Social Impact”**

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**References:**

- **Norm’s Corner Shop website**
- **Community engagement reports**
- **Small businesses and community impact studies**
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Paradise

It's breaking news to be dressed as a bird on a Sunday morning—especially around 5 Safran Hofmannstrasse in Neukölln. Facing the presence of a pigeon in front of your eyes, a plastic dog leashed to your shoes. Marress is an artist and she's the one who dressed as a bird in her creative project "Paradise."

Facing the presence of a pigeon in front of your eyes, a plastic dog moves as your feet move, as if watching you. You can't see the bird's movement, but you can hear its chirping and see its feathers. Marress' installation is a response to the urban context, where nature and technology collide.

In this context, Marress has created a project in which she dresses as a bird in various public spaces, challenging the boundaries between nature and human-made environments. The project aims to raise awareness about the role of birds in urban areas and the importance of preserving their habitats.

Marress' project is a reminder that the urban landscape can be a place of beauty and creativity, where art and nature can coexist.
Simone Miné Koza

Simone Miné Koza is a French-Japanese video artist based in Berlin. Her practice revolves around her fascination for the science fiction genre and her experimental approach to motion graphic design. With an iconography filled with pop culture references, she invites the viewer to explore hyper-technological worlds.

Simone Miné Koza, Δ (video still), 2023, three-channel video installation, 8:10 minutes, 2023

Courtesy the artist

www.berlinprogramforartists.org

Delta (Δ)

In the final installation by Simone Miné Koza, a viewer may experience a digitally augmented composition of geometric shapes uniting themselves. Woven into a fictional narrative, called “prosthetic” synthetic organisms made of geometric code dete

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Text by Doireann O’Malley

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Doireann O’Malley

is a multidisciplinary artist based in Berlin. They studied at the University of Ulster (Belfast), were professor of gender and space at Akademie der bildenden Künste Wien (2021–2022), and are currently guest professor at the Zurich University of the Arts. O’Malley received the Berliner Förderprogramm Künstlerische Forschung (2020–2021) and was a BPA// participant in 2019–2020.

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Simone Miné Koza

Text by Doireann O’Malley

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Fate is not a prison. The double negation is intentional: fate is not simply a prison because there are people inside a prison and people not inside a prison. Both subjects of people make up a city. But everyone inside the city who feels the weight of fate is in prison.

Fate is built unanimously on the string of a puppet of rubber-string tunnels. It is often traversable and sometimes escapable. There are no absolutes in fate. Or maybe fate is not the string itself but the air surrounding it, the tunnels themselves. We cut the soil into which they have been dug. Maybe the string and the tunnels are a tape of slackness, which may be carved out of fate. In any case, both provisions and weaves may be smuggled in through the walls.

There are people inside the sentence-colony and people in a beleaguered strip of land by the sea. Both subjects of people make up a population separated by a shore. They are all outside of Germany. Some by atmospheric historical documentary, some by aerial image, some by stream, some by passage regime. What's unfortunate is that Germany appears in this paragraph. Germany is inside Europe. The two lurid signs from the series Suppose that There is not a Human Habitation (2022–ongoing) depict prisons at the peripheries of Berlin and Marseille, alongside related sites and objects. The walls of the Feigen Museum accompany a city dweller as she walks towards the Fluggraseze, after acquiring by train at Mönchbröder ja Station, to take a swim in Aug-Agur. The city dweller swimm- er is a florist, a teacher, or a seavoy, or any other figure or the capitalist class, or anyone whose performance, who lives in Berlin, and is not in prison. For the show with the sidestep drawn in its sole it among a minor composition of other objects confronted from prisoners on the Bauernmarkt in Marseille. The objects are in the collection of the MUCM; the Museum of Civilizations of Europe and the Mediterranean, also pictured. The objects were absolutely not tied to end up in the anthropological museum while the prisoners to whom they belong are still in prison. No, neither the objects nor the prisoners were tied to end up in the place where they currently are.

Hébert (a working-progress) functions as open rehearsal for a film. It attempts to make tangible the city as an object, inextricably tied to its geographical location (Berlin) or to its historical time or (the present), which is to say, as the already existing city as we move through it every day, with its streaming contradictions, mixed complicity, and unsolved enigmas. This city, everyone knows, is populated by a string of characters, in fact, it can be called "string" (like dissecting how fundamentally the city depends on them, how the city inhabits them. They know that the city is also a system of tunnels populated by the Ghosts of Christmas Yet to Come and not just of Christmas Past.

Among these figures you would find a security guard, an angel, someone in the KJ Humboldtbau, or even you herself. A city dweller walks by a solitary man, waves a Tiger, pings "TERRIBLE". One of the ghosts haunts a cruise ship for fun. The tourist is disappointed as the city's nameless creature flutters by only to reveal an imp-"no-thing" (no thing). One would be mistaken if one could not think, "where is the city or its "So 2022"? However, attempts to reveal a name as such they deliberately, beyond their reveal- ing status as NPGA (a non-playable character) in a game that cannot be inhabited by the player. In this sense, in the spirit of both reality TV and carto- id, the film seeks to stage an antagonism between the city's allegorical inhabitants. Some paper, high contrast misunder- standings, and trauma put together. A particular kind of creature works towards the result that the rightfulness of a psychological, sensory, and non-playable character are real. The promise of the city is not that our tales are all connected. It's that they are not. It is at one and sometimes the only one who appears to make a way out, but the way in which they try to escape it.
SURPLUSSED

URCHIN
IDLER
PROSTITUTE
MERCENARY
MAID
MURDERER

GE-FANGEN
GE-WERK
SCHAFT
BUNDES
WEITE

NIGHT
TRENN
BARE

THERE IS A WAY OF HISTORY FROM THE OUTSIDE OF THE ORDER THAT IS AN INSIDE

BUT WHAT DO I KNOW

DEATH OR SOME PIERCING PRINCIPLE

ONLY TIME WITHOUT ITS STREETS
On June 27, 2023, a video started circulating on Chinese social media showing the prime minister of New Zealand next to a species described as "a new species of aquatic plant" in a media report. The prime minister is seen holding a white flower, and the video claims it is a newly discovered species.

"I think it looks beautiful," said the prime minister. "It was named after the flower, and it's a beautiful addition to our country's biodiversity."

The video has gone viral on social media, with many people expressing their excitement and support for the new species. Some have even speculated that it could become a new national symbol for New Zealand.

Tian Guoxin

"I am the one who discovered this flower. It was born in my garden, and I named it after the flower's unique characteristics."

The flower's discovery has sparked interest from scientists and plant enthusiasts alike. Many are looking forward to learning more about this new species and its potential uses.

Text by Hannah O'Reilly
Send Money Fast

Randy does an artwork respond to political conditions as concisely as Jasmin Werner’s Send Money Fast (2023), on the façade of KW Institute for Contemporary Art. It depicts printed cassette roller shutters installed on the ground floor and first-floor windows of this well-known art institution, with the logos of Ria, Small World, and Western Union emblazoned on the painted shutters. These companies offer money transfer services or remittances, commonly referred to as payments, that can be made by migrants to family members and acquaintances in their home countries. While the German Bundestag debates how to reduce the attractiveness of our welfare state (Bundestaq, to accommodate new asylum seekers in the future, the finance minister suggests blocking remittances to countries of origin. Werner, who lives and works in Berlin, critically engages with the architectures of power, focusing on the often invisible structures that keep the gains of our capitalist world. With Send Money Fast, she directs her gaze towards financial flows and indirectly towards migratory movements.

On a bright-painted roller shutter, we find the Adam/Adria, a butterfly belonging to a migratory species that travels over long distances due to overpopulation and climate change; these are some of the same causes responsible for human migration. Additionally, there is the exploitation of resources that inevitably leads to generational living conditions for civil populations, forcing them to flee from their countries, referred to as national leaders or leaders in Europe in many countries.

In its political resonance, Send Money Fast reminds me of art by groups like New York-based Group Malaria, which used advertising spaces for some of their works and exhibitions, placing artworks (as advertisements) in newspapers or on billboards while actively engaging with people in their neighborhood. They connected with political activism. I also think of the work of Bajan artist Guillaume Bil, who, since the 1970s, has transformed the homes of established persons—like political officials, supermarket store owners, or railway managers—from public spaces into art institutions and galleries, thus liberating questioning the relationship between art and capital.

Werner’s work is a critically exact representation of a digital infrastructure that we use daily, in large cities especially, and that is crucial for only a portion of the population yet vital for the survival of those who rely upon it. After all, it involves billions flowing through remittances to family members, making these payments existentially important. Werner collaborated on her installation with Berlin civic artist, David Cezar, who offers his service as a painter and graphic artist for various businesses and individuals on eBay. Hand-painted a series of roller shutters of mobile phone shops in Berlin, where the artist resides. Cezar is originally from Poland and employs several Polish workers in his painting business for projects in Berlin, Germany, and Poland itself (which is one of the largest centers for remittances).

Jasmin Werner is a German artist working in Berlin. She received her Master’s degree in New Media from Peter Fischli and David Weis’ School of Fine Arts in 2015. She was recently exhibited at Kunsthalle Mannheim in 2020. We will have a solo exhibition at the Kunsthalle Belgrad and Santé Galerie in Belgrade (Berlin).

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Jasmin Werner

Send Money Fast

Text by Fabian Schönheit

The butterfly effect is a metaphor in the field of nonlinear dynamical systems that explains how small changes in initial conditions can lead to large differences in outcomes. As such, it is a powerful tool in scientific research, particularly in the study of complex systems. The idea behind the butterfly effect is that a small change in one part of a system can have a significant impact on the overall behavior of the system. In the context of the Send Money Fast artwork, the butterfly effect serves as a commentary on the ways in which financial flows and remittances can shape the lives of people around the world. The artwork highlights the ways in which small changes in the economic landscape can have a profound impact on the lives of individuals and communities, and how these changes can be amplified through the complex networks of financial systems. As such, the artwork serves as a powerful reminder of the importance of understanding the ways in which financial systems operate and the role that they play in shaping the world around us.

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Western Union

Money Transfer