

Live Stream

25.4.-27.7.2024

Patricia L. Boyd
Jason Hirata
Nina Könnemann
Michael E. Smith
Matt Welch

Live Stream 25.4.–27.7.2024

Die Gruppenausstellung *Live Stream* zeigt Videos, Skulpturen und Installationen, die mit dem Ausstellungsort sowie seinen Geschichten und Materialitäten in Dialog treten. *Live Stream* entstand im offenen Austausch mit fünf Künstlerinnen und Künstlern, die eingeladen wurden, bestehende Arbeiten in Reaktion auf die spezifischen Gegebenheiten von Flumentum neu zu inszenieren. Durch die Folie von künstlerischer Praxis wird die historische Architektur des ehemaligen Luftgaukommando III und späteren US-Hauptquartiers aus klassizistischer Formsprache mit wuchtigem Naturstein zu einem breiten Feld aus Assoziationen. Über skulpturale Einschreibungen in das Gebäude erzeugen die Arbeiten in *Live Stream* eine Neuorientierung von Perspektiven und Gefühlszuständen, indem vertraute Blickachsen einer Aktivierung des gesamten Raumes weichen.

Im Herzen eines weitläufigen Areals gelegen, dienten die heutigen Ausstellungsräume ursprünglich als repräsentative Eingangshalle einer Militäranlage der NS-Luftwaffe. Ge-

baut als Büro- und Kasernenkomplex sticht der prächtige Eingangsbereich deutlich hervor. Mit dem Niedergang der Totalitarismen des 20. Jahrhunderts erlosch auch seine politische Funktion. Vor knapp zehn Jahren wurde damit begonnen, den Komplex in einen Wohnort zu verwandeln – eine Umnutzung, die sich über die ideologische Architektur legt und diese in der langen Zukunft beeinflussen und verändern wird. Die Ausstellung *Live Stream* stellt die Konfrontation aus Privatem und Öffentlichem, Häuslichem und Politischem, der Gegenwart und der Vergangenheit in ihr Zentrum. Wie im Titel angelegt, aktivieren die gezeigten Arbeiten wie ein Lebensstrom die starre Architektur des Ortes und spiegeln damit die spezifische Einschreibung von Menschen in die formale Abstraktion des nationalsozialistischen Materialvokabulars.

Bewegte Bilder und ihre Technologien scheinen allgegenwärtig, dabei tritt ihre Abhängigkeit zu den jeweiligen Trägermedien als stille Teilhaber oft in den Hintergrund. Durch das Abbilden und Abtasten von (imaginären) Räumen, Infrastrukturen und Architektur

kehren die Werke in *Live Stream* die materiellen Bedingungen des Zeigens hervor. In Skulpturen und Videoarbeiten von Michael E. Smith wird durch subtil-verschmitzte Eingriffe das monumentale Gebäude zu formbarem Material, während Jason Hirata den Blick auf die soziale Dimension des Ausstellungsmachens lenkt. Eine Deckenskulptur aus alten Dielen von Patricia L. Boyd arbeitet mit der vom Treppenhaus gerahmten Leere vor Ort. Die Installation aus kinetischer Skulptur, Video und Sound von Matt Welch lässt den immateriellen Raum des Videos und die darin mäandernden inneren Zustände mit der behaglichen Wohnanlage rund um Flumentum verschmelzen. Nina Könnemanns Filme beobachten den öffentlichen Raum und brechen die Banalität des Alltags an seinen Seitenrändern auf.

Fluentum presents the group exhibition *Live Stream*, featuring videos, sculptures, and installations that engage in a dialogue with the exhibition space and its specific histories and materiality. *Live Stream* takes the form of an open exchange with five artists who were invited to adapt existing works in response to the site of Fluentum. Individual artistic practices transform the historical site of the former Luftgaukommando III and later US headquarters—its classicist architecture and massive natural stone—into a broad network of associations. Through sculptural interventions in the building, the works in *Live Stream* initiate a reorientation of perspectives and emotional states, as familiar visual axes give way to an activation of the entire space.

Located in the heart of an extensive complex, the present-day exhibition space originally served as the representative entrance hall for a Nazi air force military facility. Designed as a barracks and administrative headquarters, the elaborate entrance area clearly stands out. As the totalitarian regimes of the 20th century vanished,

so too did its political function. Almost ten years ago, the complex's transformation into a residential area began—a conversion superimposed on the ideological architecture that will influence and change it in the long term. The exhibition *Live Stream* therefore confronts the private and the public, the domestic and the political, the present and the past. As the tongue-in-cheek title suggests, the works on display activate the site's rigid architecture like a stream of life, reflecting the specific inscriptions of people in the formal abstraction of the National Socialist material vocabulary.

Moving image and its technologies seem ubiquitous, yet their silent dependence on physical media is often overlooked. By depicting and scanning (imaginary) spaces, infrastructures, and architecture, the works in *Live Stream* highlight the material conditions of showing. In sculptures and video works by Michael E. Smith, subtle and mischievous interventions turn the monumental building into malleable material, while Jason Hirta focuses on the social dimensions of exhibition making. A ceiling suspended sculpture by Patricia L. Boyd, made

from old floor boards, uses the site's staircase void. Matt Welch's installation, consisting of a kinetic sculpture, video, and sound, merges the immaterial space of the video and its affective qualities with the unnervingly homely residential area surrounding Fluentum. Nina Könnemann's films observe public space and break up the banality of everyday life at its margins.

Live Stream was curated by
Dennis Brzek and Junia Thiede.

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IF WE WANTED to pin down an operation that tethers together Patricia L. Boyd's work across media, it might be inversion. In the London-born, New York-based artist's somatic, industrial work, objects turn inside out, oppose themselves, or reveal their other possible natures.

Boyd's visual expression of the body's inbrication in neoliberal institutions is somewhat dissociative, at once clinical and sympathetic. It reveals itself between what is rhetorical and what is felt. And this may be the point.

To work with boundaries and thresholds is to attempt to articulate them, rather than collapse them. In terms of

There is an analogy between analysis and diagnosis, repetition and rehearsal, just as when Rosalind Krauss, in her infamous *Grids*, likened the mythical procedure or the structure of the grid to psychoanalysis. Indeed, she writes the grid "deals with paradox or contradiction not by dissolving the paradox or resolving the contradiction, but by covering them over so that they seem (but only seem) to go away."⁹ Her words ring close to Alenka Zupančič's recent description of what psychoanalysis does: "The work of analysis consists in forcing out the contradiction 'solved' by the symptom, in relating the symptom to the singular contradiction of which it is a solution. Psychoanalysis does not solve the contradiction; rather, it solves its solution (given by the symptom)."¹⁰

neunzehnten Jahrhundert viel verwendetes Deckenmaterial. Während das strukturierende Element von Boyds Arbeit ein solides Gitter ist, ist die untere Schicht zerbrechlich, sie scheint verletzt, verwüstet. Das Gewicht wird von Seilen gehalten, die eine vorübergehende Stabilität suggerieren und gleichzeitig den Moment des Entgleitens oder gar des vollständigen Zusammenbruchs vorstellbar machen.



Die Praxis von Patricia L. Boyd (geb. 1980 in London) umfasst Skulptur, Fotografie, Video und Schreiben. Sie entwickelt ihre Arbeiten ausgehend von Infrastrukturen und Dynamiken, die dem jeweiligen Kontext ihrer Produktion und Präsentation eingeschrieben sind.

3 x 215 cm, 2 x 175 cm und mehrere kürzere Breiter wegen Sanierung verfügbar. Super trocken, siehe Bild.

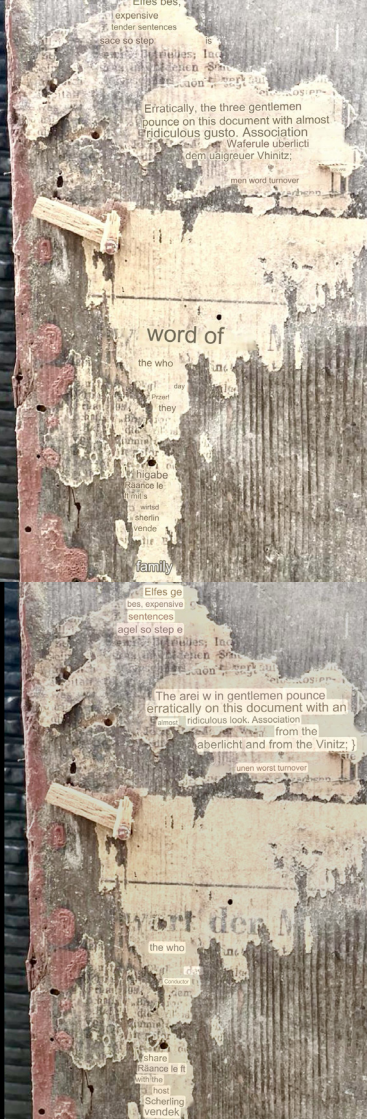
Abholort: Behaimstr. in Berlin Charlottenburg
Bitte keine Angebote für Entsorgung.
Nur bei wirklichem Interesse melden.

“A ceiling is part of a room, but it is also a limit. Does nearing an endpoint require a cataloguing of loss incurred along the way? There is only so much I can do to change the behaviour I repeat. I keep speaking and reworking. She is behind me.” (PLB, 2022)

There's also the artist's exploration of their own internal states, how they're formed by the architectural and psychological walls presented by the institution. These walls, and what they refuse to allow in, as Sara Ahmed points out, are often invisible to the eye but all too viscerally perceived by the body and mind.

innerhalb der jeweiligen Ausstellungshäuser, in denen sie gezeigt werden, und leitet sich so aus der grundlegenden Frage ab, woraus dieses „Behältnis“ besteht bzw. was es vorher war. In vielen Fällen hatten die Gebäude heutiger Kunstinstitutionen zuvor andere (architektonische, soziale und repräsentative) Funktionen und wurden umgestaltet, um Räume für die Präsentation von Kunst zu werden.

Die Skulptur befasst sich mit der Architektur des Ausstellungsraums, in dem sie hängt, und fungiert zugleich als Metapher für die Konstitution eines inneren mentalen Raums. Boyds Ausstellung basiert auf ihren Erfahrungen mit der geeigneten,



Jason Hirata

9 Floaters, 2020

Agreement that “a friendly entity loans their projectors to the exhibitor for the presentation of this work.”

In this occasion AlliiertenMuseum, Brücke-Museum, FANTA-MLN, KOW, Markus Hannebauer, Moritz Hirsch, Nicholas Pittman, Ivo Wessel, Elisa Tinterri.

The presentational form of the work is a serial array of projector test screens of a single ideal hue. The projectors are arranged on the floor and the array takes the shape of an elongated rectangle of light that spans low, across multiple walls.

Hirata stipulates that the person who owns and displays this work cannot use a means of projection which they also possess by right of private property. The means of projection must be borrowed or rented and the work is not complete until the projectors have been returned to their rightful owners. In this way the work institutes the dependency of the entity which owns it on the means of display, and activates that entity's desire as a socially connective force. It does not trouble the concept of private property, instead exploiting it to make palpable the reality of property's socially contingent nature, and allows its possessor to savor the social fact of their possession free of its material form.

His installation *Floaters* (2020) also promises to vanish. It's a video work that features not video, but a battalion of projectors powered on to illuminate the room with their default white rectangles and small, gray, accidentally poetic “no source found” text panels. With the equipment's return to its lender (NYU's 80WSE gallery, where the artist has a concurrent show), the piece will be designated complete.

In the meantime, *Floaters* is quite beautiful, ringing the smaller windowless gallery (opposite the glass-paneled doors looking out on White Street) with a bright border along the floor, like incandescent wainscoting or the beam of a spaceship at landing or lift off.

hiratajason @mitchellwanderson instigating the satisfaction of need such that social dependence / cohesion is deepened is a process which might beef up one's social network. (It might also backfire and alienate them - Same as throwing a party in ones apartment building) Friendly is stipulated by first asking who the exhibitor knows that could potentially fulfill their need, then asking if they will. If so, then friend confirmed - and in fact, now the exhibitor probably owes them a favor. Fanta acted as the exhibitor here so it was a matter of gauging their own sense of social access and relation. They had to ask themselves who they wouldn't feel too embarrassed to ask. Beyond that, the fact of need became shared knowledge in their social group and people offered help without being asked directly. Having people committed to lending projectors also helped ease concerns for others. The basic question for an exhibitor of this work is what do I need and who do I know.

When I say that the display of artworks is always a negotiation, even when obscured, I mean that there are always a number of outside factors at play, whether they are acknowledged or not. For instance, when we listen to music, it is never in a total vacuum of sound; there is always the sound of your surroundings, the equipment it's coming through or made with, and the sound of yourself breathing.

In this new context, they functioned mainly as records of relationships, and eventually one had to wonder if all story isn't backstory, if all textuality isn't intertextuality after all. "Sometimes You're Both" (that was the name of the exhibition) was somehow the sausage and how the sausage gets made at once—and importantly, the stuff of making, the computers and cords and whatnot, was perfunctorily placed on folding tables, studio style, as much on display as the videos themselves.

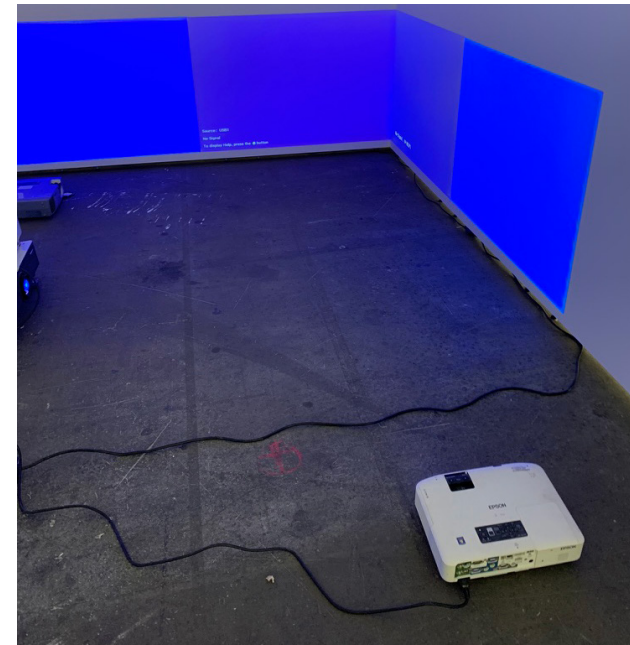
I think critical practice is mostly self-critique. So, a goal of this work is to find the authorship in what I am doing and to propose finding the authorship in what your assistant is doing, or what the registrar is doing, or the make-up artist, or the staff. The artwork for me is in the structure and not the object. It's a conveyance of a feeling through a number of supporters, participants, and circumstances.

(At least two projectors are needed and the exhibitor can decide how many more, within their ability to add.) In this case, one person can never truly own the work being staged as its core components must be borrowed for a set period of time, and the work can only be completed once the projectors have been returned.

Jason Hirata: projections devoid of the very sequences of sounds and images moving through time that they exist to serve, devices borrowed and brought together from various sources

on media as material to confront his. He is interested in the materiality of media, in other words, and he understands media, as McLuhan did, in an expanded sense—not just electricity, the internet, and TV, but all the things that work us over, working conditions included.

the inventory (like stocked goods). Its raw material, however, is not simply the physical things that surround the artist (shelving, piss, box fans, leftover video, etc.), but also the social material and "media" available to him—what the writer Joseph Lubitz calls the artist's "friendships and jobs."



for blue. It's immediately obvious that there are tonal differences between each blue calibration; there is no perfect calibration.

Nina Könnemann

- 3 Untitled (Alex), 2011
HD video 1920×1080 px,
color, sound, 29'15"

Könnemann's videos make you feel that it takes no more than a gentle slip of the hand or askew glance for reality to unravel. And when the matrix of orchestrated events that regulates social performance does start to come undone, time starts to flow away, space becomes indistinct and the body manifests its intensities in surprisingly minor actions. That Könnemann uses video in this way is significant. Video is a medium designed to record real events in real time. In our society it is the most prominent method of generating visual data.

chens, Markierungen des Raums etc. Der Film psychologisiert nicht, sucht kein Dahinter und eröffnet gerade dadurch eine Möglichkeit des Spekulierens für den Betrachter. Indem er sich dem Versuch, den submedialen Raum mit einzubeziehen verweigert und beim Beobachten bleibt, verschließt er sich diesem gerade nicht. Das Unsagbare bleibt unsagbar.

the ambient soundscape of the contemporary train station. This is, however, the art of simple observation. Surveillance of the mundane can lead us to insight - we are ourselves drones! But these videos furnish none of the explosive, immediate hit offered by those fine early examples of video art. Parabolic megapixel increases

Her videos gently unhinge your sense of time and space. No special effects are used, and all the actions shown are real events, none of them what you might call spectacular.



Könnemann describes known worlds but shows them to be unraveling, strange, transient.

The films of Nina Könnemann, by contrast, are distinctively nonnarrative, and not exactly choreographed.

The attempt to “read” the scene for identifying clues gives way to a fascination with the details, the various gestures and signals that constitute not the event, but its undoing.

Conceptually and culturally engineered realms—their boundaries and points of overlap—are the arena in which all of Könnemann’s videos take place. The Berlin-based artist’s works dissolve the cohesion of time, place, and narrative, tracing her own observations of the public sphere via incidents found on the sidelines: the banal margins of event culture and public excess. By shifting from a neutral point of view to absorbing the frame of mind of the people she films, Könnemann constructs an innately destabilizing experience in which boundaries between subjects blur and distend. Her aleatory camerawork and editing crack open the quotidian—“free time,” boredom, banality—to expose its potential for anarchy.

zeigt sich die

Kamera als eine insistierend Wartende, auf dass eine Person ins Blickfeld tritt, etwas tut oder sagt und es wieder verlässt,

Charakteristisch bei Könnemann ist das Filmen "aus der Hand," das auf Bewegungen in der Masse reagiert, ihre Ziellolosigkeit nachzeichnet und den Betrachter gleichzeitig in das Geschehen hineinzieht.

Geschehnisse und Dinge geraten ins Blickfeld, die für gewöhnlich der Aufmerksamkeit entgehen, hier aber zu situativen Mikroereignissen werden.

The techniques Nina Könnemann employs are simple. An oblique camera angle, a time-stretching take, and the occasional counter-intuitive cut or unexpected sweep: this all it takes to set the mind adrift and alter your perception of the images in front of you: you see what you see, but you just can't make out what it is you are looking at.

Michael E. Smith

- 2 Untitled, 2015
SD video, 16:9, found footage,
color, sound, 9'58"
- 6 Untitled, 2015
SD Video, 16:9, found footage,
color, sound, 2'28"
- 1 Untitled, 2017
Pokémon children's toy
- 8 Untitled, 2013
Bucket, shoe soles

Die Skulpturen und Objekt-Collagen sind meist aus wenigen Elementen zusammengesetzt oder stehen überhaupt wie Ready-Mades für sich. Smith arbeitet mit vorgefundenen, gebrauchten, ausrangierten kaputten Gegenständen des Alltagslebens wie beispielsweise Möbeln, Kleidungsstücken und Elektronik

As I leave, I'm reminded to check out the video over the reception desk. Here, Smith plays precisely 2:07 minutes' worth of a bizarre video clip he found online of a webcam positioned over a dog kennel. The dog's comfy, domestic detritus is scattered over the floor. The dog sleeps, then wakes, then ambles around repeatedly in his cell. Very existential. But it's the positioning of this screen right behind the receptionist that gets us chatting – an awkward alignment; when people stand and stare at the video, it feels as if they are staring at him, he says. But he doesn't mind. The awkwardness is all part of the work.

Emptied out. Stirring to life. Possessed. Propagating. Frozen. These are some of the states induced by Michael E. Smith's exhibition, where old things are seemingly left to their own devices. Leftover things, extracted from their original mechanism, but with the potential for new life, Smith's sculptures occupy a moment of transformation. Temporarily suspended between one existence and another, they buzz with the subtle electricity of becoming.

There is the mechanical thrust of a pumping coil, a brief action and jarring sound looped in a video. This stuttering start of the spring offers the promise of unencumbered movement. A black Labrador's eyes stare unset-



Untitled, 2015, SD video, 16:9, found footage, color, sound, looped

It's unsettling – but what is it?" is the simple question often provoked by the work of Michael E.

The fabric of the building is integral; its own traces of use, flaws, light, histories and systems become part of the sculpture. Removing signage, functional clutter (including exhibition labels, wall texts and

Sie sind mehr wie Dinge, die durch Entfernen, Umstellen und Überarbeiten gleichermaßen beunruhigend vertraut und fremd erscheinen, wenn sie auf andere Elemente (oder manchmal nur auf ein neues Umfeld) treffen.

In diesem Sinne sollte es sich der Besucher leicht machen und Smiths Objekte für das nehmen, was sie sind – Gebrauchsgegenstände, die eine Metamorphose durchlaufen haben und den Betrachtern neue Sichtweisen auf vermeintlich Bekanntes einräumen.

Michael E. Smiths Werke sind achtsam geflüsterte Botschaften zum Status Quo unserer Gegenwart. Der Künstler versteht sie als offene Angebote an den Betrachter ohne eindimensionale Antworten bereitzuhalten.

Bleakly arranged, Smith's installations are as important as the works of art themselves. In keeping with Ireland's practice, Smith's economy caters to a desire to retain and expose the life span of objects. "Smith's objects are brutal, honest, and deadpan in the best possible way," Linder states. His material choices range from videos and sound works, to textiles, to compound objects—made with commonplace things, like tools, garbage, oatmeal, shells, telephone books, hats, sleeping bags, bees, taxidermied animals, a human skull and urethane foam. These (considered) materials are manipulated, re-contextualized, and tweaked enough that they begin to feel out of sync, at which point they're used to create unexpected or alien environments within a given exhibition space. A viewer might encounter Smith's work in the margins of the exhibition space: in the corners, on the ceiling, flat on the ground.



Untitled, 2015, SD Video, 16:9, color sound, looped

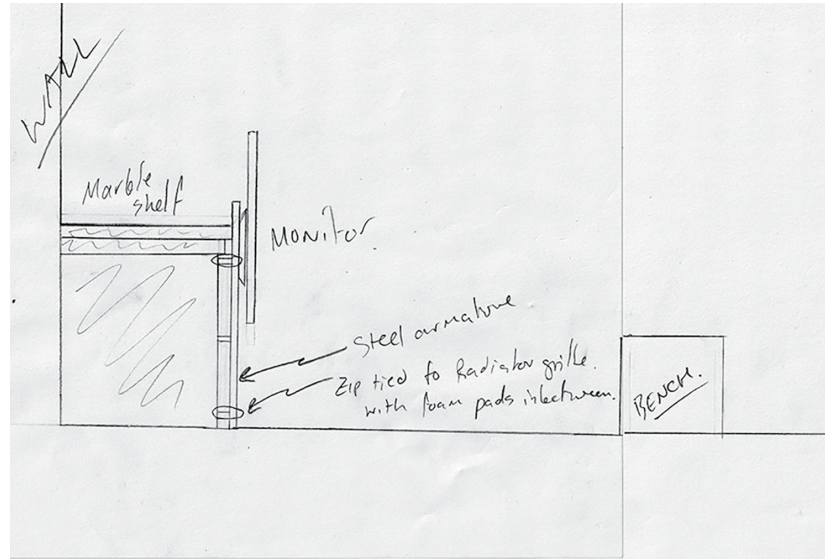
Smith. Smith makes objects and videos that seem to be reconstructions of distorted emotions.

Matt Welch

- 4 The Secret Millionaire Part 3, 2022/2023
4K video, color, sound, 21'40"
- 5 Untitled (everybody wants to go to heaven but nobody wants to die), 2024
Modified designer Italian sofa, wood, fabric, kitchen cabinet lights, motor mechanism

Durch eine Motivauswahl, die auf eine soziale Ebene verweist wie beispielsweise auf das Interieur leerer Wohnungen oder Designobjekte, durch das Spiel mit Größenverhältnissen und die Kombination von Objekten unterschiedlicher Herkunft untersucht Welch unsere seit Jahren gegenwärtige Kontrollgesellschaft und Fragen des sozialen Determinismus.

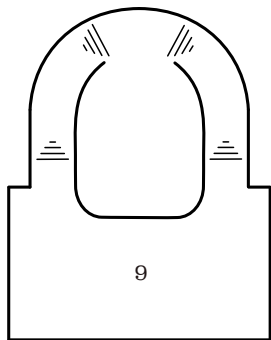
In Matt Welch's (1988 in Liverpool, lives and works in Frankfurt) video work *The Secret Millionaire*, the body is barely visible: a past or future existence of it is only reflected in in an apartment in a state of renovation. The body appears marginally, as a shadow, through the breath of the filmmaker and the sound of his steps. Abruptly though the image changes to the other extreme, an introspection into the interior of the body. The music that accompanies the video, Erik Satie's *Gymnopédie No 1*, remains on the level of common popularity, as does the title of the work *The Secret Millionaire* from a popular British TV show, so that the promise of an understanding is constantly withheld.



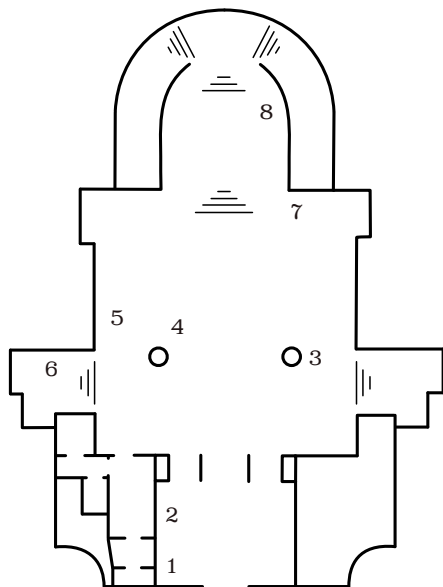
encompass sculpture, video and painting. The English-born artist designs and produces works that appear somewhat like models of architecture or of the human body, while his incorporation of everyday objects can also be reminiscent of readymades. His installations relate to the space that they are in, connected via sound or various electronics, often with electrical mechanisms activating individual elements therein.

Matt Welch (1988, Liverpool, UK) arbeitet hauptsächlich in den Medien Skulptur, Video und Sound, die er zu immersiven Installationen und Environments kombiniert. In seinen Werken erforscht Welch die Psychologie, den Körper und die Umgebung des menschlichen Subjekts durch die Linse städtischer Infrastrukturen und der historischen Rahmenbedingungen, in denen sich Dissens und politischer Aktivismus abspielen. Dabei stellen Organe – wie der menschliche Magen – und körperliche Prozesse – wie die Atmung – sowohl wichtige Motive als auch Metaphern dar: Durch sie untersucht und verdeutlicht Welch die affektiven Beziehungen, die sich im Körper als symbolischem, politischem und biologischem Terrain überschneiden.

In the ground floor of the exhibition is the final part in a trilogy of video works entitled *The Secret Millionaire*. This closing episode depicts the interior of a modern single-room apartment that is without furnishings and in-between occupants. The majority of the footage is produced using a drone mounted camera. A narrator recounts fragments of memories of their youth, employment and the activist circles they socialised in. The video is accompanied by a piano composition based on the soundtrack from a 2014 English crime-thriller movie.



First floor



Ground floor

Patricia L. Boyd

Patricia L. Boyd, *Ceiling Analysis*,
Secession, 18.11.2022–5.2.2023. Exhibition
text by Annette Südbeck.

Contact Barrier: Patricia L. Boyd in
conversation with Dora Budor. *Mousse*
Magazine (online), 5.7.2021.

16 spaces: Patricia L. Boyd's "Ceiling
Analysis," by Robin Waart. *PW Magazine*
(online), 10.1.2023.

PATRICIA L. BOYD by Annie Godfrey
Larmon, *Artforum International*, May
2018.

Patricia L. Boyd, *Hold*, Kunstverein
München, 9.3.–13.6.2021. Exhibition
booklet, text by Gloria Hasnay.

Jason Hirata

Screenshots from FANTA-MLN's
Instagram account.

Johanna Fateman: Artists Space. Sally
to the alley. The venerable gallery
finds its new home, *4Columns* (online),
20.12.2019.

OPENINGS: JASON HIRATA. Alex
Kitnick on Jason Hirata, *Artforum*
International, March 2022.

Art As Negotiation: Jason Hirata
Interviewed. By Zoey Lubitz, *Bomb*
Magazine (online), 18.2.2020.

Walk into a bar, Regards,
14.10.–16.12.2023, exhibition text.

Maximiliano Durón: The Best Booths at
Liste, Art Basel's Satellite Fair, *ARTnews*
(online), 13.6.2023.

Nina Könnemann

Melanie Ohnemus: "If Only You Could See What I Have Seen With Your Eyes". Über die Videoarbeiten von Nina Könnemann, *Texte Zur Kunst*, September 2003.

Nick Mauss on Nina Könnemann, *Artforum International*, January 2011.

Hannes Seidl: Beobachtungen komponieren, in: positionen 95, May 2013, p. 11–15.

Nina Könnemann, Free Mumia, Portikus, 28.3.–7.5.2009, exhibition text by Melanie Ohnemus.

Nina Könnemann by Jan Verwoert, *Frieze*, November–December 2004.

Michael E. Smith

Michael E. Smith, Henry Moore Foundation, 24.3.–18.6.2023. Exhibition text by Laurence Sillars.

Michael E. Smith, Secession, 21.2.–6.9.2020, exhibition text.

Michael E. Smith, *studio international* (online), 16.5.2023.

Michael E. Smith, Sculpture Center, 3.5.–3.8.2015. Exhibition booklet, text by Ruba Katrib.

Michael E. Smith, de Appel, 11.7.–30.8.2015, exhibition text.

Michael E. Smith, Pinakothek der Moderne, 2.9.–24.10.2021, exhibition text.

Michael E. Smith, Kunsthalle Basel, 2.3.–21.5.2018, exhibition text.

Michael E. Smith, 500 Capp Street Foundation, 18.11.2017–3.2.2018, exhibition text.

Screenshots from KOW's website.

Matt Welch

Matt Welch, Adult Sculptures, Dortmunder Kunstverein, 23.11.2019–9.2.2020, exhibition text by Oriane Durand.

And there I lay down on the ground, Croy Nielsen, 5.–26.9.2020, exhibition text by Christina Lehnert.

The Enormous Space, laden, 3.–19.11.2023, exhibition text.

Biennale für Freiburg 2, 2023, text on Matt Welch.

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April 25 – 28,
11 am – 6 pm

Regular opening hours:
Fridays 11 am – 5 pm
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