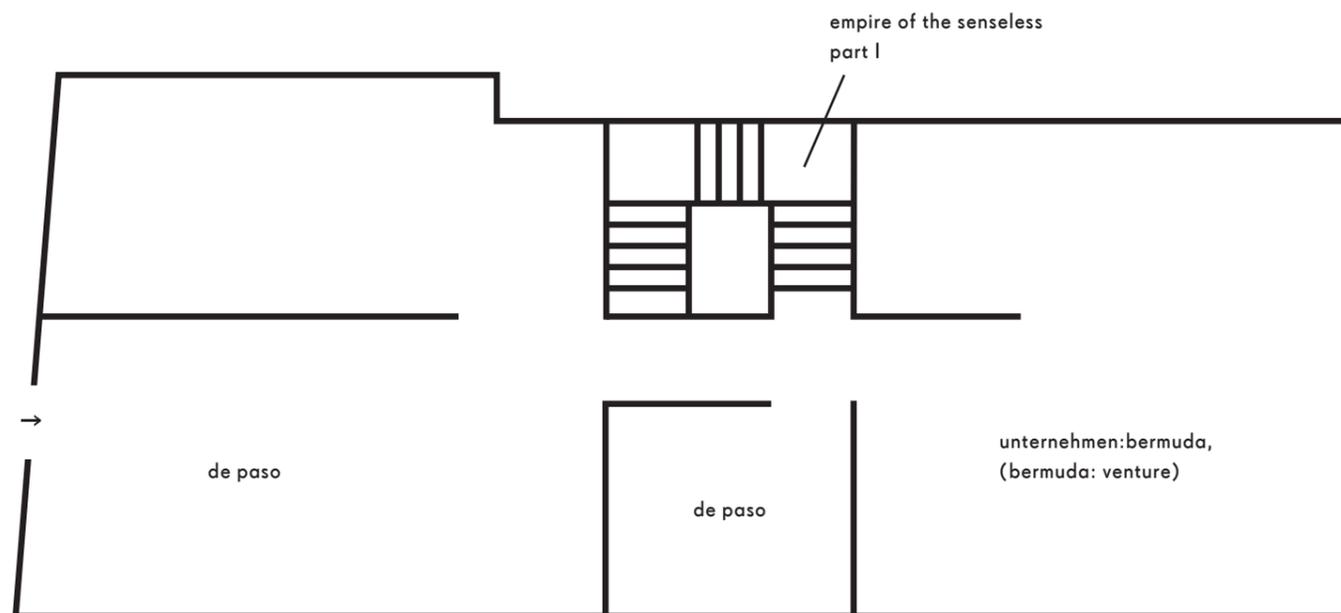


Informa[®]rior



Ground Floor



de paso 2012

PET water bottles and cabin luggage haven't been around for so long but they have entered our world and shape our daily life in substantial ways. In the installation, a plastic water bottle is repeatedly crushed by a piece of hand luggage. The crushing sound is amplified and distributed within the space via computer algorithms and an eight-channel speaker system.

The display in the small room provides an appendix to the installation, including material from the history of water supply in London and the 'open skies' policy of the European Union.

The photographs have been generously provided by the City of London, London Metropolitan Archives, and reproduced by kind permission of the Drinking Fountain Association and Alpha Press, with whom the image rights rest.

unternehmen:bermuda, (bermuda: venture) 2000 For Chaz

For unternehmen:bermuda, the jury meeting for the Ars Viva Award by the Cultural Circle of the Federation of German Industries was relocated to a bus stop in Berlin Mitte situated in the middle of a triangle demarcated by three important institutions of art and science. In doing this, the selection process became a collective performance, which was secretly recorded using video and

photography. In a second video, various deals between cultural practitioners and potential patrons are placed in a narrative structure resembling a battleship game.

The work includes a 'battleship navigation sheet' and a publication that can be found downstairs in the 'reading room'.

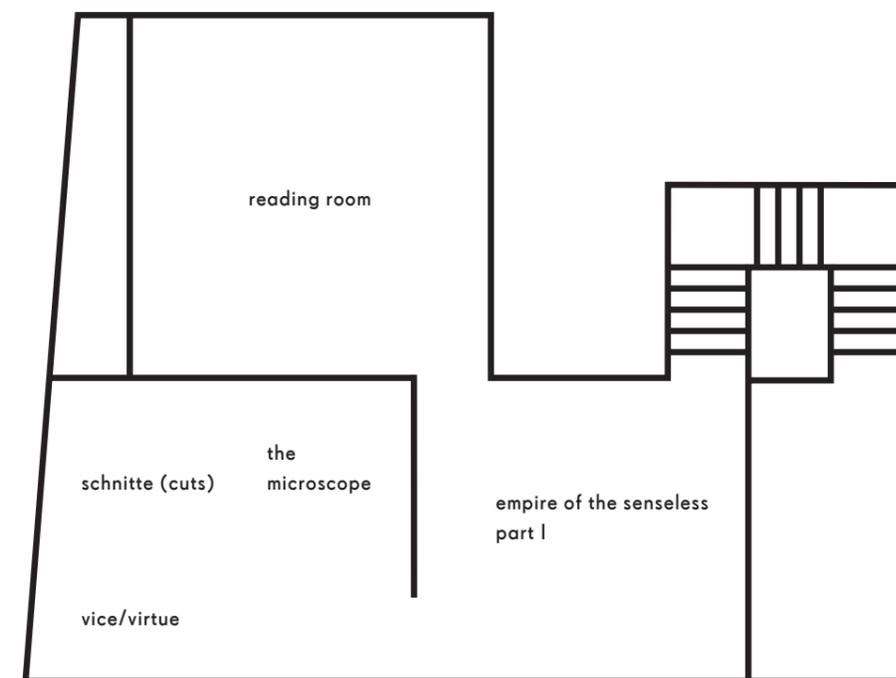
Photos: Stefan Pente Camera: Tara Herbst

empire of the senseless part I 2006

A set of sensors triggers an array of floodlights installed on the way to the basement of the gallery. The lights charge a wall text written in phosphorescent paint that becomes legible only for a short amount of time, when all the lights go off.

The text quotes Kathy Acker's, *Empire of the Senseless* (1988), a novel set in the near future, in a Paris that has been destroyed by an Algerian revolution and in which former class and power structures have been turned upside down and remain in flux. In this devastated landscape the protagonists' identities are placed in a state of permanent becoming.

Basement Level



the microscope 2006

A modified microscope is accompanied by a free brochure containing a conversation with Evelyn Fox-Keller, professor of History and Philosophy of Science at MIT, whose research focuses on the history and philosophy of modern biology and on gender and science. The discussion explores the construction of reality based on what and how a scientist sees through a microscope.

schritte (cuts) 1998

Two bright shivering lines intersect on the floor and mark the golden section of the room. They come from two projectors containing slides that have been cut with a blade. A third projector projects the shadow of the blade dangling in its slide shaft. Once in a while a phone rings.

An accompanying publication reflects on the dissection of the human body as a dominant concept of understanding and visualization in art and science. The publication can be found in the 'reading room'.

vice/virtue 2001

An animated loop shows drawings of a prison and a stage being scanned by two searchlights. The two drawings alternate as the image spins and the elements of the drawing are rearranged by a centrifugal force.

reading room

Selection of videos, publications and other material.

Natascha Sadr Haghigian
20 July — 14 September 2012

Carroll / Fletcher

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