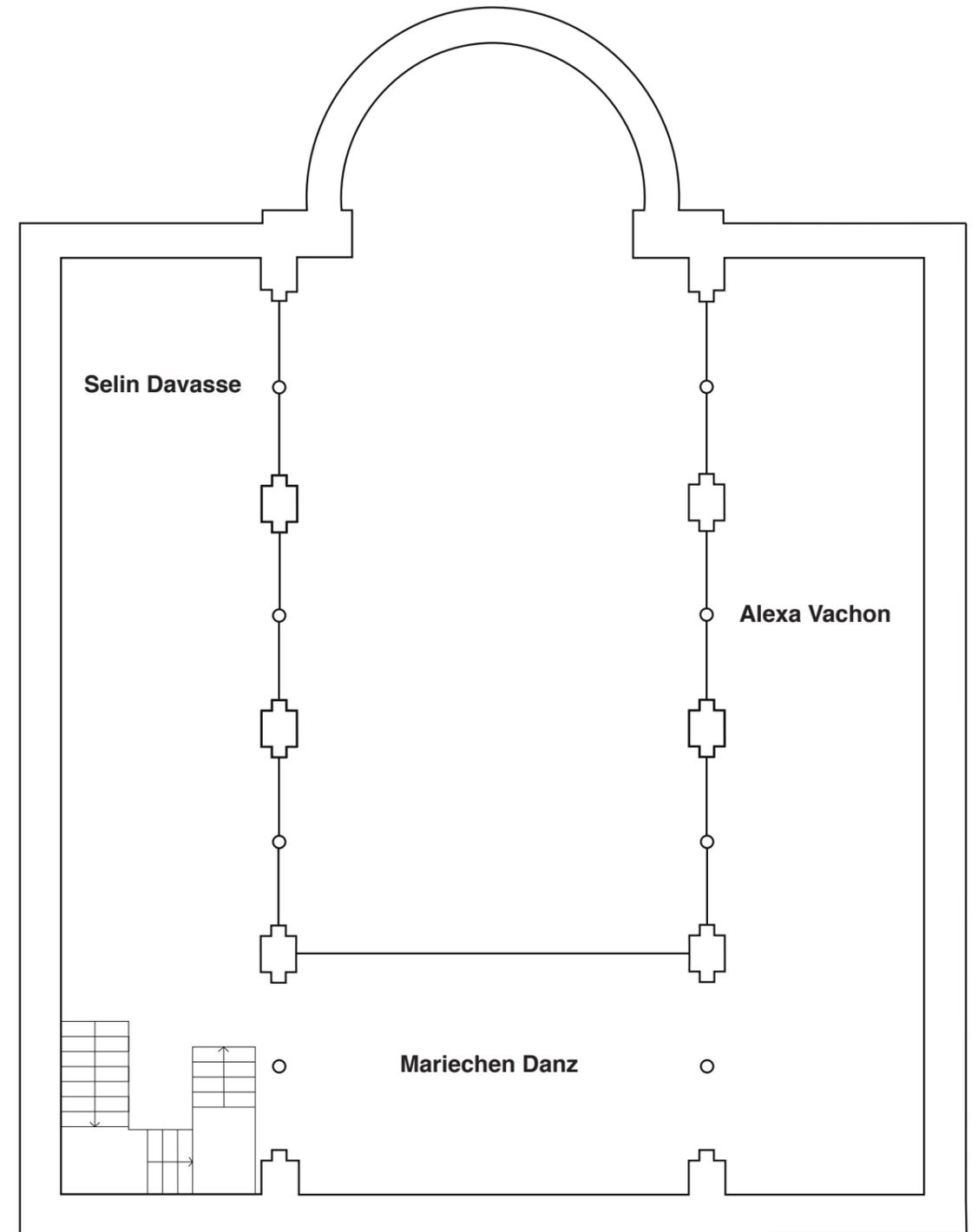
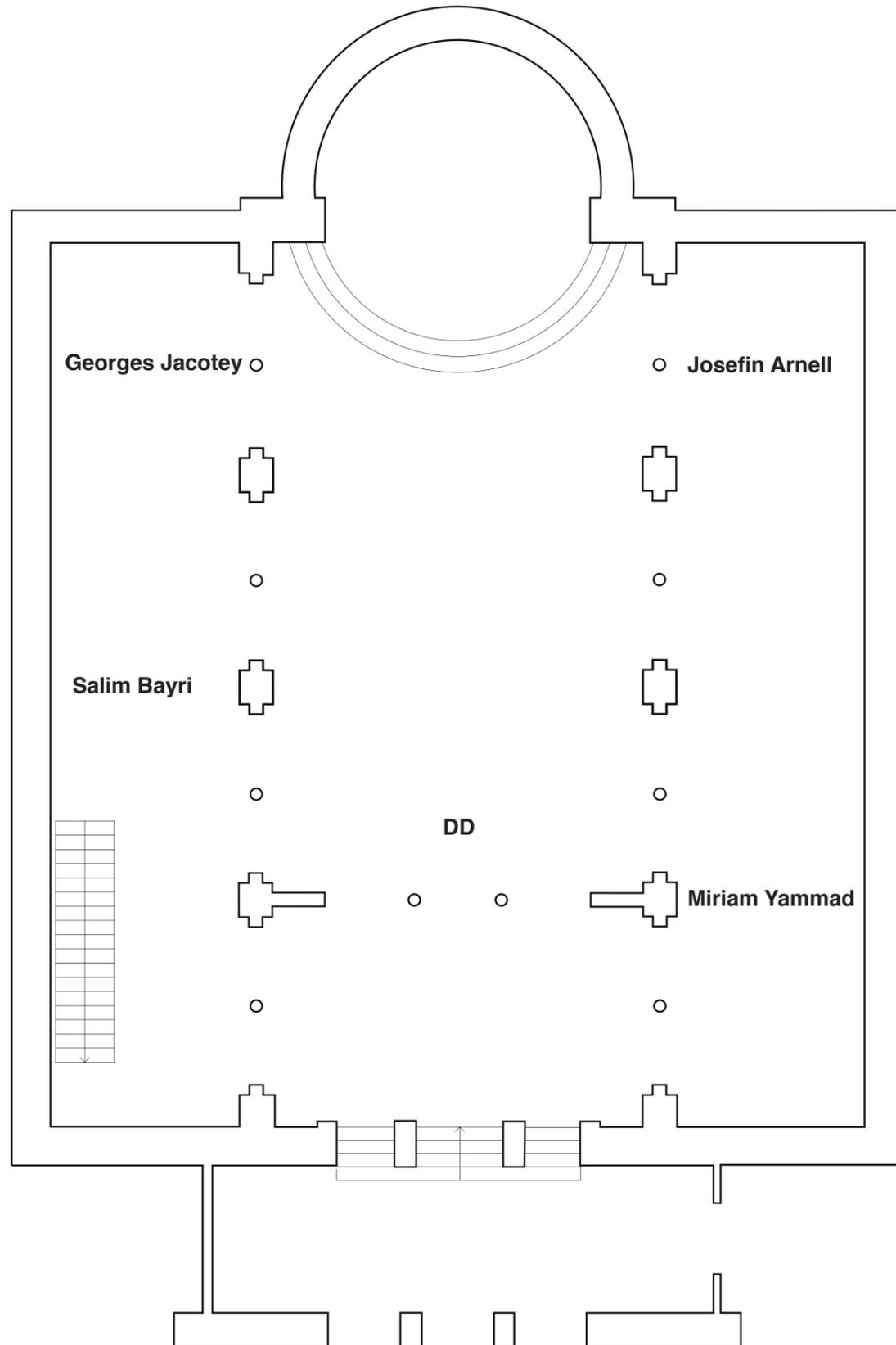


3hd 2018: System.Lure

Exhibition: Complex Realities
Oct. 23 – Oct. 27, 2018

Josefin Arnell, Salim Bayri, Mariechen Danz, Selin Davasse,
DD, Georges Jacotey, Alexa Vachon, Miriam Yammad

3hd



It's easy to get lured in by systems. They exist to create sense in a world that appears to make very little of it. We are born into myriad organizations — anatomical, environmental and ecological; social, cultural and linguistic; economic, political and religious; physical, cosmological, even metaphysical. Whether any of these systems actually exist outside of the human imagination is anyone's guess. Their construction ultimately hinges on a drive to organize the meaning of life, in all its terrible complexity.

3hd 2018: System.Lure explores ways to act inside and outside of the conventions that regulate and effect the truths we embrace. In its "Complex Realities" group exhibition eight participants explore the endless possibilities for shaping and disrupting the existing systems that dominate us, while also envisioning brand new ones. Within this eternal oppositional loop of control and resistance, the show and its artists push ideas and perspectives beyond their limits through video, sculpture, photography and installation.

Josefin Arnell, Salim Bayri, Mariechen Danz, Selin Davasse, DD, Georges Jacotey, Alexa Vachon and Miriam Yammad address questions around relationships, knowledge production, identity construction; ideas of community, family, language, ritual, and more. They ask, 'what are systems, and what does it mean to belong (or not belong) to them?'

DD

"EN: pores open :BE", 2018

DD, electricity, projector/light source

DD is a material from the US that infiltrates visible and invisible systems. Exploring the architecture of the human body and the chemical matter with which it interacts, the constituent parts of "EN: pores open :BE" respond to each other and their environment, while re-emerging as different forms and objects. This leaking ecosystem can be inhaled and ingested, while also spilling out into the "Complex Realities" exhibition and 3hd program at large. Dispersed creative appearances and performances further activate the work, where myriad systems are accessed through different identities, bodies and forms.

Miriam Yammad

"Display II", 2018

Four glass shishas, glass mouthpieces, rubber hoses, EL wires

Miriam Yammad's "Display II" installation connects several shisha pipes and their accessories to create a glowing landscape of appropriated objects with no end and no beginning. Evocative of a scene of assembly, the work refers to the rituals of community-building connected to smoking shisha. The practice emerges in the mostly male-dominated spheres, where these coffee houses become semi-public spaces of leisure and gathering. Yammad explores how groups are formed and dispersed in this way, and on the conditions of visibility, while queering its potential with colourful lights and allusions to sex toys.

Josefin Arnell

"Den blomster tid nu kommer (Now the time of blossoming arrives)", 2018

Video installation, various materials

Josefin Arnell's mother, aka Mothership, shoots beer cans while singing "Den blomstertid nu kommer (Now the time of blossoming arrives)", a popular Swedish hymn that greets the summer. The artist works together with her mom in creating scenes and sequences that playfully explore their relationship, the individual social roles surrounding addiction, illness and family, and the cultural habits that perpetuate them. Previous works in Arnell's mother series includes the documentary "Mothership goes to Brazil" (2016), where the mother-daughter unit meets famous spiritual healer John of God, and a collaborative work in progress with Natasja Loutchko, also starring both artists' moms.

Georges Jacotey

"St. Georgiana Del Pepe, Slayer of Dragons", 2018

Video, 7'28"

"rarest millennial aphroditus pepe caught on cam", 2018

Video, 10'49"

St. Georgiana Del Pepe or Lana Del Pepe is a rare aphroditus pepe, the chimeric embodiment of performance artist Georges Jacotey, Lana Del Rey and tormented Internet meme Pepe the Frog. Drawing from a vernacular of meme feminism and gay Americana, "Del Pepe" is as much a caricature of emancipation as is a counterstatement to its feeble co-optation by the alt-right. Their narrative is a reflection on the effect of hegemonic cultures and discourses on Jacotey's own Gender Odyssey and the aggregation of recurrent identity crises into a conflicted and inconsistent oeuvre. The videos "St. Georgiana Del Pepe, Slayer of Dragons" and "rarest millennial aphroditus pepe caught on cam" are documentations of an IRL live and online performance, respectively. They are part of a broader and somewhat disjointed body of work, which is a pastiche of collages, illustrations, fan fiction, performances and videos disseminated mostly online.

Salim Bayri

"Open Door Storage - Scattered Bull", 2018

300 x 300 cm

Print on tarpaulin, elastics, weights

Responsible for the visual identity of the 3hd 2018 program, Salim Bayri has developed a 'sad alien' alter ego, called Sad Ali. This cartoon-like figure has no organs, undertakes no actions and doesn't speak. As a kind of wandering search engine, Sad Ali follows and observes situations and objects with hanging shoulders and a crescent back. The "Open Door Storage - Scattered Bull" (2018) large-scale print collates Bayri's 3D drawings presented on a frozen stage in an imagined room. The space originally featured a white figure representing Europa riding Zeus who transformed himself into a bull to seduce her. Meanwhile, Sad Ali can be found in the videos he posts online, where some of these 3D artifacts become wearables or Bayri sings in front of the print. This playfulness allows the artist to explore both the familiar and the strange simultaneously, like the feeling of being back in a childhood bedroom.

Selin Davasse

"Head too far West and you End up in the East", 2018

Selin Davasse's site-specific installation and sound performance involves pictorial and sculptural elements that deconstruct the iconography of Mustafa Kemal Atatürk. By repurposing the image of the founder of "modern" Turkey in line with Renaissance perspective, the artist mixes the modernist idealization of European polyphony visually, with the tragically homophonic Turkish classical music of the early 20th century Kemalist cultural revolution sonically. At a time when ideas and aesthetics of the 'universal' still signify 'western', Davasse interrogates contemporary artistic anxieties about producing work derived from a commodified and exoticized identity that is ultimately tokenistic. It unveils the melancholy she feels as a politically self-motivated, yet aesthetically self-questioning artist from the Orient looking back on what has historically been accepted as artistic innovation.

Mariechen Danz

„Brain (soil sample / Tüte)“, 2018

Cement, leaves, plastic bag, resin, 13 x 13 x 15.5 cm

„Half Lung (soil sample / cement)“, 2018

Cement, 6,5 x 10,5 x 21 cm

Mariechen Danz in cooperation with Genghis Khan Fabrication Co.
Modular Glyphic System, 2011/ 2017

Digital print on stamped and embossed aluminum

Courtesy the artist and WENTRUP, Berlin

Mariechen Danz's work takes communication and the transmission of knowledge as its starting point, placing the body at the center of her practice. The aluminum plates of "Modular Glyphic System" (2012-2017) — which Danz created in cooperation with Genghis Khan Fabrication Co. — incorporate pre-existing templates utilised in tech production to punch and emboss forms which either enable or support data transfer, such as sockets or venting systems. These shapes, arranged alongside punctuation marks and anatomical representations of the body, become their own vocabulary. Based on these transmitters of knowledge, the rearrangeable grouping of the plates opens up its own codified system. "Brain (soil sample / Tüte)" and "Half Lung (soil sample / cement)" are derived from medical teaching models of human organs, cast in soil, cement and embedded with trash. The fossil-like objects create a timeline and follow Danz interest in decentralizing the notion of knowledge construction beyond the brain and into the root memory of the organs and limbs.

Alexa Vachon

"Home Game", 2016

Temporary wall decals

100cm x 148cm (Archival prints available on request)

In September 2016, over one hundred women from across Asia, Africa and Europe gathered in Berlin, Germany for a women's football tournament and festival. Organized by the Berlin-based NGO "DISCOVER FOOTBALL" — which works to facilitate, educate and empower women and girls around the world through team sport — the participants were a mix of activists and players of varying skill level. Vachon set up a photo studio in a locker room on the football grounds, where she asked each player to pose for a portrait. The resulting images are a raw look at women who have all fought for the right to play football, regardless of location, religion, race or class.