

The title of the exhibition—“what I predict to forget, what I predict to remember”—is itself one of the pieces in the exhibition, namely Marlena Kudlicka’s, who, together with Anne Gathmann, also designed and installed the exhibition. By giving

the piece a title in turn—it’s called “The Title”—she has made its status as an autonomous work clear (while at the same time preventing the misconception that the title of one of the pieces collected in the exhibition has been elevated to that of the entire exhibition, as though that piece eclipsed all the others). As such, however, the

piece operates in and on a position with a specific function, namely that the title, which it does not relieve of as the piece would otherwise be robbed of its meaning, and whose way of fulfilling that function the piece can interrogate and modify; as a result, it becomes clear that it is not obvious whether the title describes the titled, provides additional information to guide our reading, or in fact produces a linguistic object that receives its meaning from the titled just as it lends meaning to it, or something else—not here, nor anywhere else either. In that respect, then, a piece about the title in toto.

Nor is that the extent of it; the wording—“what I predict to forget, what I predict to remember”—opens up, from the perspective of an unnamed “I,” a field of time, memory and the memory of the anticipation of memory, without discussing specific experiences in this field. Time—and with it memory, through which alone we experience it—is in fact the exhibition’s subject, though not time alone, but with it space as well. Space, according to initial observations, can be perceived not only as continuously uniform, but also in various segments, facets, properties. Not only space as a whole, which as such is never immediately real to us in any case, but is rather pieced together after the fact from experience and idea and then perceived as uniform and continuous on the basis of this general piecing together. The space in front of us does not manifest as uniform either. We can discern various zones, areas that precipitate, attest to and enable various possibilities. For the exhibition and its theme, Gathmann and Kudlicka invited artists and then, based on their work, searched the exhibition space for such areas in order to give each piece a fitting location, and to facilitate the development of transitions in the resulting juxtapositions, in which our appreciation of a piece and its location is shaped in part by those adjacent to it, so that there arises from all of it a whole, of which one may judge whether it arrives at a conclusion or keeps on spinning ad infinitum.

Temporality is found not only in the way spatial impressions linger and succeed one another, nor only in the events which, precipitated or enabled by and as spatial properties, themselves temporalize space. The torn-up earth in Erik Smith’s piece, beneath which lies not solid ground, but forgotten, converted space, i.e. a hole—

Stedefreund

Space Release #3

What I predict to remember

Anne Gathmann / Jo Zahn, Andy Graydon, Marlena Kudlicka, Rebecca Michaelis, Mitzi Pederson, Alexandra Schumacher, Erik Smith

Stedefreund

Exhibition

Opening

Straßburger Str. 6–8 (in the yard), 10405 Berlin

January 21 to February 18 2012, fr/sa,

3–6 pm and by appointment

Friday, January 20, 2012

7–10 pm

what I predict to forget*

uncovered—

confronts us with

the presence of the

past, which stands unexpectedly

real and solid before us, gazing at us.

In fact it does that all the time, various pasts. It’s

the tearing up of the familiar, the very ground beneath our

feet—not yet a figure of speech here, but rather its basis in reality—

of that makes this occurrence, in which things originating in the past are

present, so tangible to us. Time and memory as well as events and

reciprocal definition appear in the piece by Andy Graydon, who will

record the sound of the space throughout the entire run of the exhibition, so that the recording, its content, will be defined by what

goes on in the space, just as it will also help to shape what goes

on in the event that those present become aware of the recording

and thus sensitized to it. As a result, what goes on will not become

memory; rather, duration will be compressed to an extensionless present in which all events are simultaneously available

and can be accessed in any desired sequence—which is the

case with any recording but is made especially conspicuous

by the context of this exhibition. Mitzi Pederson affixes photographic prints to translucent silk, using the contrast to draw

our attention to the way photographic memory, as the trace

of something that once existed, obscures the surrounding

space, while the blank silk makes it half-visible. Anne Gathmann and Jo Zahn’s double projection blurs the lines between

cause and effect, camera movement and on-screen

action, allowing us to experience what happens when the

search for causes fails. Rebecca Michaelis constructs

long, thin, flexible objects that lie on the ground, with

rollers on their undersides mounted perpendicular to

their long axes, as though maneuverability were pitted

against limp dangling, while their surfaces reflect the

light and cause it to shift as viewers pass. All flat, almost

disembodied, yet provided we do not regard the moving image as such, Alexandra Schumacher’s

piece is, apart from Pederson’s, the only photograph. It’s the trace of another type of trace, a

photo of a wall on which the traces of two time

frames combine. Traces, in a stronger sense

than with Smith, of the absent itself, not clearly

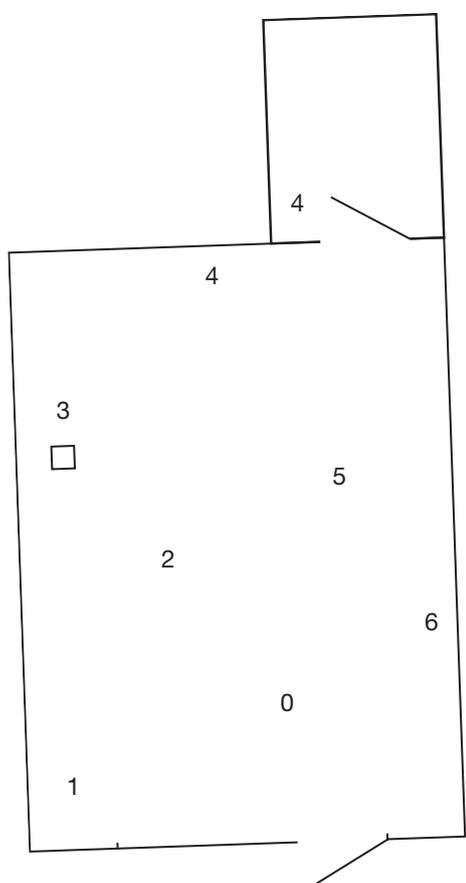
attributable to any cause, not extant

structures. But what is tangible

here is not

just

this di-
 ference, between object and
 trace, but also that between photograph and photographed:
 Where the photographed, even in the trace, still carries
 within itself the presence of the absent, gazing at us
 through that presence, that presence is extinguished
 in the photographed object, the photographed trace.
 Between extinction in the picture and presentness
 stretch the assembled works, flat as patches of
 light, molded to the space.
 Text: Nikolai Franke



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| 0 | Marlena Kudlicka | *,the title', textwork, 2011 |
| 1 | Anne Gathmann / Jo Zahn | Schalter, 2012, Video, Loop 15 min |
| 2 | Mitzi Pederson | Ohne Titel, 2010, Seide, Photographien |
| 3 | Erik Smith | Test Dig No.1 (in progress) (2011), ca. 80 images of excavation, Berlin-Kreuzberg, 35mm color slides, projector, ed. of 3+1 AP |
| 4 | Andy Graydon | Revenant, Bootleg, The Intentional Object, or Untitled, 2012. Multi-channel audio recording of exhibition's entire run. Dimensions and duration variable, Courtesy LMAKprojects, New York |
| 5 | Rebecca Michaelis | Bentpainting 1 I/2012, 8 cm x 260 cm x 0,5cm, Aluminium, Räder |
| 6 | Alexandra Schumacher | o.T. (Rahmen), 2007, Digitalprint, Maße variabel |