

# **INVISIBLE / INVINCIBLE “A TICKET TO NOTHINGNESS”**

**STEVEN ROBERT BARICH / MLADEN BIZUMIC / NIELS BONDE  
GENERAL IDEA / / KNOWBOTIC RESEARCH & PETER  
SANDBILCHER / RODNEY LATOURELLE / AGNIESZKA KURANT /  
VIA LEWANDOWSKY / PAUL PFEIFFER / WERNER REITERER /  
RICHARD SERRA / TAVARES STRACHAN / ANDREAS TEMPLIN /  
FELIX GONZALEZ-TORRES / JORDON WOLFSON**

**SEPTEMBER 1 – DECEMBER 15<sup>TH</sup>, 2007  
CURATORS WITHOUT BORDERS  
BRUNNENSTRASSE 5, BERLIN 10015**

**VERNISSAGE: SATURDAY SEPTEMBER 1, 2007 7PM  
AFTER PARTY & TIGER\_STEALTH BOAT LAUNCH AT BAR 25 11PM  
HOLZMARKTSTR. 25 (S-BAHN OSTBAHNHOF ODER JANNOWITZBRÜCKE)**



**TAVARES STRACHAN, “I CAN’T FORGET WHAT I’VE FORGOTTEN” HEAT CUBE, 2006  
“BE PREPARED TIGER!” TIGER\_STEALTH BOAT, KNOWBOTIC RESEARCH & PETER  
SANDBICHLER, 2006**

**Curators Without Borders’** second season in Berlin will open this fall with a group exhibition curated by independent curator and founder Sarah Belden. This exhibition will include unconventional projects such as a stealth boat, modeled after an F117 fighter plane that is invisible to radar; a live talking Amazonka parrot trained in Poland to repeat the mantra “I am not a bird;” an invisible minimalist sculpture made of generated heat that may be experienced only through touch; a light installation piece, in which the viewer experiences a bath of pure light and color; STASI-stones, which consist of confidential files destroyed by the East German secret police; a sound piece, in which the viewer experiences a live auction where an unseen artwork is sold for over 470 million Euros, and a pairing of two works, which when manipulated by the audience, leaves the entire gallery in complete darkness and illuminates only one work - a 35 mm film.

Exploring themes of invisibility and invincibility, this exhibition relates to two ideas; the idea of power as an invisible force AND the power of the mediated image. American video artist, Paul Pfeiffer has noted that, “We have great power today to make images that are truly spectacular and achieve a kind of perfection. There is something terrifying about this because these images become so perfect and so real that one forgets that they are not Reality. This creates a shrinking possibility in the mind and imagination. If you’re bombarded by thousands of mediated images on a daily basis this replaces your Reality. This steady diet of pre-digested images has created not only a more distracted viewer, but a lack of freedom of choice in terms of the consumption of these images. **This has in effect ultimately contributed to a shrinking of the human imagination.**” As a curator, Sarah Belden is interested in a reduction of this power within the confines of the exhibition space, as well as within the public sphere. **This exhibition is meant to be an exercise for the viewer; taking the power away from the mediated images we are inundated by and putting this power back into mind and the imagination of the viewer.**

The true value of an image was once determined by its mimetic function. The deep historical rupture of new reproduction techniques started a new era of artistic practice in which the attention has gradually shifted from the mimetic reproduction of the object of representation, to the reproduction of that which has been represented. Images no longer copy reality, they copy images. This exhibition, is an attempt to stage a return to reality by removing the represented image altogether.

This exhibition also explores the idea of power as an invisible force. Invisibility is a form of power. There is no weapon, however highly sophisticated, without psychological mystification. Weapons are not only tools of destruction, but *also tools of perception*. This exhibition’s aim is to examine both the mediated image as an apparatus in the dissemination of hegemonic power structures and power as an invisible force that is able to manipulate, coerce and dictate public behavior based on the powers of persuasion and suggestion. Specific works within this exhibition thus become highly political, in that the artistically engendered act of perception reminds us of claims that have been made on the basis of technological images in order to justify recent political and military interventions. This highlights the problem of symbolic representations, which become more easily available and less controllable in the course of increased local and global interchanges. The works in this exhibition reveal chains of effects and interweave them with multi-layered systems of communication, and analyse them in all their facets. Finally, this exhibition aims to pose the question, how media reality influences our sense of reality – socially, politically and culturally.