

SEPTEMBER

CHARLOTTENSTRASSE 1 10969 BERLIN +49 30 25930684 / 61656770 OFFICE@SEPTEMBER-BERLIN.COM SEPTEMBER-BERLIN.COM

MALIN ARNELL - *ESSAYING PERFORMATIVE CONSTRUCTIONS*

PABLO ZULETA ZAHR - *THE LOSS OF ALL CERTAIN, WITH THE FALSE AND THE DOUBTFULL*

KATRIN LOCK & TIM BROTHERTON - *CONSUMED SPIRITS*

Press Release

June 25 – August 13, 2011

Opening: Friday, June 24, 7pm

SEPTEMBER is pleased to announce the exhibitions of Malin Arnell (Sweden), Pablo Zuleta Zahr (Chile), and Katrin Lock & Tim Brotherton (Great Britain), which will open together on July 24, 2011 at 7 p.m.

For *Essaying Performative Constructions*, her second solo exhibition at SEPTEMBER, Malin Arnell, who lives in Stockholm and in Berlin, has created a gigantic architectonic scaffolding. A key aspect of the artist's work is working together with others—creating coalitions and collaborations as alternatives to the individual subjective position. On the day of the opening, on the lawn outside the gallery, she will erect an accessible five-meter-high wooden tower made from pre-fab triangular modules: a mixture of jungle gym, viewing platform, perch, and watchtower. The construction will be disassembled on the following day and rebuilt in altered form in the exhibition space. In Arnell's installation, the basic form of the triangle is associated with the modular construction of Buckminster Fuller's *Geodesic Domes*, but also with symbols such as the pink triangle the Nazis used to identify gay men or the triangles in pentagrams. At the same time, Arnell's work also incorporates outdoor and indoor space, concentrating not on the finished work of art, but on the process of installment and disassembly, whereby the built construction and the construction of communities become inseparable.

The video *Spring Lips of Transposed Desire* (2011) is a collaboration between Malin Arnell and Pablo Zuleta Zahr. The work, in which Arnell acts out autoerotic fantasies on a tree covered in fungus, was shot in a northern Swedish forest. *Spring Lips of Transposed Desire* arose spontaneously during a hike. The film is characterized by Arnell's interest in a feminist redefinition of pornography and references the "queer" tradition in filmmaking, such as the work of the American artist Barbra Hammer, whose early experimental films in the 1970s addressed taboo themes such as menstruation, female orgasm, and lesbian sexuality. At the same time, *Spring Lips of Transposed Desire* is also an ironic play on the countless amateur outdoor pornos circulating in the net that use nature merely as a backdrop and not as an object of lust, desire, and longing.

The Loss of All Certain, with the False and the Doubtful is the title of Pablo Zuleta Zahr's second solo exhibition. In his photographs and video works, the Chilean-born, Berlin-based artist addresses the political and social situation in Chile and the basic existential conditions that prevail there: power and impotence, violence and innocence, historical memory, repression, and forgetting. Zahr's photo series *Broken Homes*

was made in a small Chilean village near the harbor city of Talcahuano, which was at the epicenter of the earthquake and devastating tsunami of 2010. The village was completely destroyed; almost the entire population lost their homes and were cut off from all assistance and supplies for days. The fact that no one perished was due solely to the people's disobedience; they listened to the village elders and fled to the mountains instead of keeping calm and staying put, as was ordered by the state. Zahr shot his material immediately after the catastrophe; he portrays the inhabitants in the ruins of their devastated homes, in the midst of their remaining possessions. His intimate portraits, which he presents as diptychs in the exhibition, were made following numerous interviews and lengthy conversations. Although they were photographed with no additional light, the images appear artificial and make the destroyed houses look like stage sets in an existential drama. *Broken Homes* negotiates the boundary between documentation and orchestration; it tells of the loss of homeland and allegiance, of the impermanence of social connections and the loss of trust in civilization, which is simply swept away by uncontrollable natural forces.

Another series was made in 2010, as well: *Puppies in Torture Chambers* portrays children playing in the bunkers of the abandoned military facility of Fort Borgoño in Talcahuano. The complex served the military junta as a torture camp between 1973 and 1975; in the 1980s the Chilean secret service used it as a prison. Hundreds of prisoners were penned in there and had to sleep on the cement floor, were strung up by their feet, dragged through the yard by a jeep, raped, tortured with electroshocks or through waterboarding. The children that Zahr accompanies on their excursions through the dilapidated cellars find puppies and show him places where they've heard voices and seen apparitions. *Puppies in Torture Chambers* juxtaposes childlike innocence with evidence of political terror and visualizes a ghostly atmosphere in which the past and the present permeate one another in a subtle manner.

With *Consumed Spirits*, Katrin Lock and Tim Brotherton present their first one-person show at SEPTEMBER. For their photography installation, the artist pair, who live and work in London, use discarded, lost, or rotten materials and objects that have lost their function. During a working excursion to Mallorca, they collected a motley array of found objects and rubbish in the island's forests that they used to make totemic constructions and sculptures, which they photographed on location. Removed from the cycle of production, marketing, and consumerism, these ghostly "beings" are connected to what the ethnologist Arjun Appadurai called a "biography of things" in which a person lends meaning to things, but in which the things themselves also illuminate the context of human and social relationships. Lock & Brotherton carry this idea further. Their photographs tell of people's absence and suggest a kind of spiritual life of things beyond this plane of existence. What are the stories these totems or fossils made from the global garbage of affluence and personal objects tell? And to what extent do they reflect the neglect and isolation felt so strongly in our society? For "Consumed Spirits," Lock & Brotherton oriented themselves along the pioneers of photography, such as Gustave Le Grey and Charleton Eugene Watkins. Their black and white series shows today's touristic mass culture in a historicizing masquerade—as a fictional, romanticized past whose enigmatic totems testify to a vanished consumerist culture that can only be interpreted by examining the traces and signs it has left in its wake.

Extensive information on the artists and exhibition program at SEPTEMBER can be found at our website www.september-berlin.com. You're also welcome to contact us by mail at: office@september-berlin.com or telephone at: + 49 30 616 56770. The gallery is open Tuesdays through Saturdays from 12 to 6 pm.

SEPTEMBER
Charlottenstraße 1, 10969 Berlin, Germany