

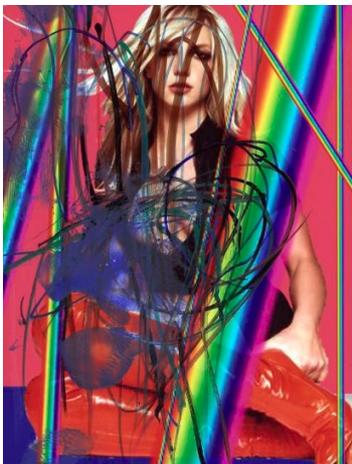


Taryn Simon, Interior of Fidel Casto`s Palace of the Revolution, 2003, Chromogenic print, 122 x 152,4 cm. © Taryn Simon Courtesy Sprüth Magers Berlin London and Gagosian Gallery

Rethinking location, in Berlin

Through 19 June, twelve conceptual artists, filmmakers and photographers present alternate interpretations of fictional geographies at Sprueth Magers Gallery in Berlin.

With an iPhone or Blackberry in your pocket or laptop close to hand, it's hard to imagine a place in everyday life that isn't – through the use of mobile technology or visual links – in fact a virtual collage of many other places, people, experiences and events. "Rethinking Location", an exhibition of twelve conceptual artists at Sprueth Magers in Berlin, was conceived in response to this new era of a explosive urban mobility. An era where personal and collective experiences of place are rapidly changing. Increasingly intelligent geotagging technologies and 24-7 multi-media connectivity as well as extensive migration and relocation has contributed to a fluctuating understanding of what it means to experience a space or specific location.



Andro Wekua, My Bike and your swamp (yesterday) 2, 2008, Collage, felt pen, ball pen, colored crayon, paint marker on photo print, 42 x 32 cm. © Andro Wekua Courtesy the artist

One of the predominant themes amongst the artists, perhaps inevitably, was the weight that politics and history has on our perception of specific spaces. Amongst the most striking pieces was a series of images by American photographer Taryn Simon. Her interiors of Fidel Castro's Palace of the Revolution in Havanna were placed next to night shots of a checkpoint between Jerusalem and Ramallah on the West Bank and a seismograph in Indonesia. Similarly, collaborating with the scientific research laboratory Osservatorio Vesuviano in Naples, Rosa Barba creates a fictional documentary including surveillance cameras, seismographs and early archival material of *Naples* by the Lumière Brothers.



Cyprien Gaillard, Fields of Rest, 2010, Polaroid, silkscreen, mat, aluminum frame, 72 x 102 x 4 cm (framed). © Cyprien Gaillard. Courtesy Sprüth Magers Berlin London

Western colonialism often emerges in the flickering images of Paul Sietsema's 16 mm films and here, his film *Analyse d'une épave* traces a shipwreck, capturing its ruins on celluloid like timeless sculptures of a lost cultural memory.

Andreas Hofer's work overlaps science fiction, scientific research and popular culture. His expansive multi-media installation taking its lead from J.G Ballard's sci-fi novel *Concrete Island*, Robert and Matt Maitland offers an opportunity to access to the notion of the artist as a comic adventurer, the creator of a new landscape.

However, for all the gallery's interest and topical content, a collection of relevant and interesting artists, as an exhibition the emphasis – and almost pressure – of interpreting the symbolism and imagining



Rosa Barba, Film Still 'The Empirical Effect', 2009, Blue Ray Disc, b/w, 22 min, Edition of 5. © Rosa Barba. Courtesy the artist

the places and spectacles of these wildly varying places was great. The interest in art and architecture and literature to place will only intensify over the coming years, particularly with geo-tagging, satellite mapping. This isn't the first or last show where we will be asked to rethink location nor will it be the best.



Installation view "Rethinking Location", Sprueth Magers Berlin, May 2010