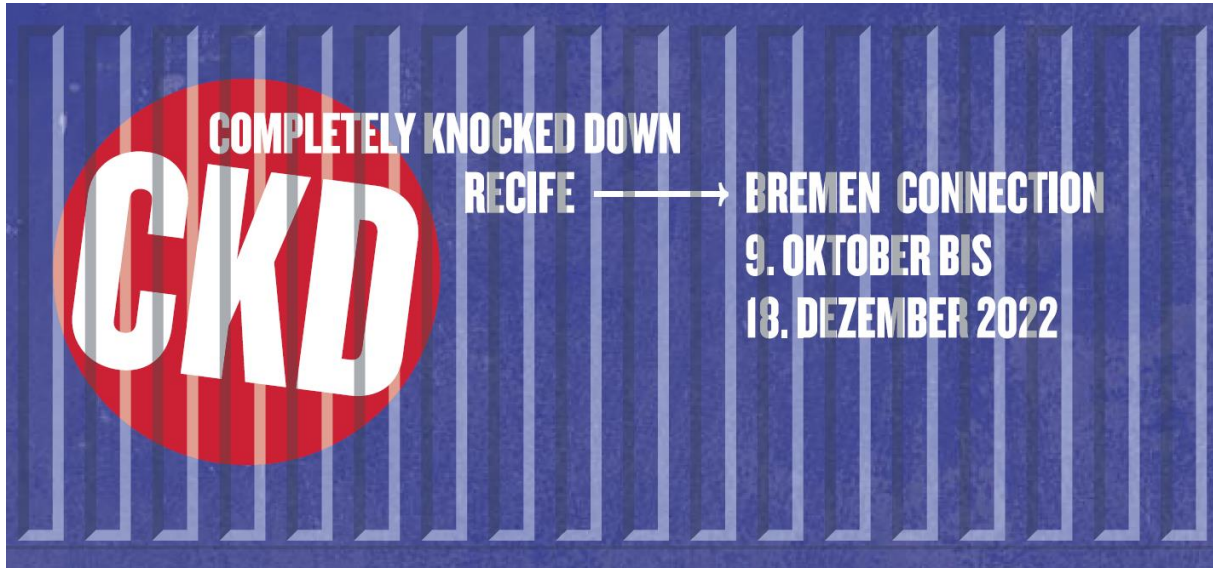


Short guide trough the exhibition



The participating artists:

Marcio Almeida, biarritzzz, Maria do Carmo Nino, Roberta Guimaraes, Christian Haake, Wolfgang Hainke, Silvio Hansen (in Memorium), Tobias Heine, Rebekka Kronsteiner, Juliana Notari, Francisco Valenca Vaz und Hannah Wolf.

In Kooperation with:

Städtische Galerie Bremen und
Museu de Arte Moderna Aloisio Magalhaes, Recife.

Hannah Wolf

1 FIAT | 2020 | Digitalprint

The *FIAT* series was created during the artists residence in Recife and reflects the city is intended and designed for drivers. The photographs were taken from a moving Fiat car. The few unprotected bodies that are visible, are workers in precarious conditions. 'Fiat' is Latin for 'let it be'. So, will the street sellers ever travel to Qatar, or will he have to settle for what's printed on his t-shirt?

Hannah Wolf (*1985) studied textile design and media art in Berlin, Leipzig and Bremen. Her work focuses on the commodification of the public sphere. In 2021 she won the photography prize of the Willi Münzenberg Forum in Berlin. Writing about art e.g. for concrete and jungle world is part of her artistic practice.

Roberta Guimaraes

2 Suma uma suma_uma | 2022 | 12 Anthotypies Serie.

Brazil is the deadliest country for environmental defenders. According to the Global Witness Organization, in the last ten years of 1,733 deaths of environmental activists, Brazil is responsible for at least 20%. Some of those murdered activists had repercussions in the media, such as Chico Mendes, Dorothy Stang, Bruno Pereira and Dom Philips, but how many defenders of the standing forest were killed and did not count on the action of justice, to recognize the murderers? *Missing* represents some of these activists of the Amazon rainforest, through the secular photographic process, the antitype. A process that involves the use of plant pigments as a light-sensitive material and which, in this work, is used for the portraits production. In this process chemicals are not used and the images tends to blender with light contact in the exhibition space.

Roberta Guimaraes works between photojournalism and art. She was graduated with cinematographic studies at Unicap in 2007. In 1993 she studied photography at the Instituto Superiore di Fotografia in Rome, Italy. In 1990 she studied Social Communication / Journalism at the Catholic University of Pernambuco. And in 1982, studied English language in the Bel Scholl of Cambridge.

Cristian Haake

3 Mondpfad | 2019 | Monitor

12 Mondpfad 2 | 2019 | Acryl Glass, Metal.

12.1. o.T | 2019 | Cardboard, binder, gouache.

Moon Path, Part I: If a horizontal line divides a picture area according to the well-known two-thirds rule, we involuntarily associate landscape. If there is also a gradual-tonal gradation between the surfaces and if the lower part is still rhythmically moved over the entire surface, we hallucinate the image of a body of water in view of such a composition, however abstract it may be. This is also the case in view of the black and white video loop *Mondpfad*. With this intro he creates an illusion at the limit of what is believable; "Mondpfad" is convincing in its effect and at the same time a transparent mirage: it is as if a pale full moon casts its light on a moving water surface. The moon is considered to be a mirror of the human soul, especially since it is the one that directs the ebb and flow of the tide and must serve as a figure of light for the fundamental human principle of attraction and repulsion. After the first sigh of the soul, however, "Moon Path" leaves the viewer bumping and stumbling. Some, in view of the nervous flickering, guess at a transmission error, as one remembers it from the times of the VHS cassette. Others speculate about the supposed.

Moonpath, Part II: The work "Mondpfad" is designed to be circular: The artist-trickster has constructed a custom-made, black, low table. And this debunks the initial illusion created by the film work.

A gap between two wooden boards is the horizon? Stainless steel balls rushing back and forth are the dancing points of light of the moon path? A mechanism under the table can be glimpsed. A hidden record player is doing reliable service there. Visitors to the exhibition encounter an image-generating machine that makes it possible to film a moon path as a dry run in the studio. The result is a quintessence of what a nocturnal seascape is.

Christian Haake goes to enormous lengths with mundane means to create the sublime with his specially constructed dream factory. "Mondpfad" is an epistemological jugglery with calculated drop height. Once again it is to be understood that remembering has nothing to do with truth. And this

applies to individual as well as collective memory. Rather, it is a servant working within us, supplying its host with what it needs. Images are based on images.

o.T. (5 postcards) 2019: The series of drawings is inspired by, originally black and white photo motif postcards from Brazil, including from the colonial era and from the wedding of the Copacabana of the 60s. The nostalgic moment of the motifs, the almost touching effort to formulate something like "reality" by means of a stereotypical color palette, inspire the artist Christian Haake. He has partially released color-underlaid parts on the computer. He had the resulting brushwork transferred to his small formats of model plywood by means of a fine laser cut. He then colored the exposed elements and inlaid them into his postcard-sized formats. They strike a chord in us that, amazingly, still resonates strongly today, regardless of any shame we may feel about our colonial encroachment. And so, looking out at the world, one wonders, where will our longing for exoticism go in the near future?

- Annett Reckert

„So sind wohl manche Sachen,
Die wir getrost belachen,
Weil unsere Augen sie nicht sehn“.

(Matthias Claudius, Der Mond ist aufgegangen).

Maria do Carmo Nino

- 4 Entrada-Saída | 2022
- 7 Refúgio | 2020 | Intervention on the CKD box.
- 7 Memorial | 2018 | Printed book, glass object.

Refúgio uses the space of the transport-box as an evocation of phrases, memories of readings, ideas, thoughts that populate the mind and therefore weave influences, from the encounter with different authors in various types of languages along the artists trajectory.

On the left side of her intervention over the exhibition box, the book *Memorial* is presented and was used by the author as a reflection of her academic life, at the same time tracing a dialogue with the pictorial tradition of Still Life and its relationship with the brevity of life (Vanitas). On the other side of her wall, four monitors are used as a display for the videographic work *entrada-saída* (entrance-exit) inserting the idea of continuity between polarities, suggesting circularity, where the video passages appears to be a circle.

“...If I had to choose a word that could relate to the works presented in the CKD exhibition, I would suggest <fragility> and its connections with resilience. Without the recognition of our vulnerability there would be no questions, no doubts and we would be deprived of science and philosophy. There would be no literature, poetry, theatre, cinema, art in short... only certainties and dogmas would remain.”

Maria do Carmo Nino (1955) is graduated in Architecture in 1980 from the Federal University of Pernambuco and Doctorat En Arts Plastiques Et Sciences from I Art Université Paris 1 Pantheon-Sorbonne in 1995. Retired Professor at the Federal University of Pernambuco, she has experience as an artist and curator with an emphasis on Photography, working mainly with contemporary art, photography, painting and cinema.

This interest brings together an intersectional approach between several languages, as well as between text and image. Her performance in the teaching activity constitutes an important part of his artistic practice.

Juliana Notari

- 5 Synbebekospiral | 2022 | Monitor and broken glasses.
- 19 Slit photography plot of the work Dr. Diva | 2022 | Digital print.

The artist present the video performance “Symbekospiral” made in 2022, where she walks barefoot through a circular path, formed by 2,500 transparent glass bottles scattered on the floor. The patient is cautiously deflecting from danger, carefully affecting the threat of pain. The focus is on the risk, resistance and the insistence on not giving in to barriers, deflecting what is placed as an impediment, creating possibilities where they apparently did not exist. The power and fragility of the body in its subjectivity become visible, blatantly political, crossing a circular path, forging a tangent that points to a possible rupture of circularity and repetition movements. The work may be about symbolically provoking a fissure in a cycle whose eternal return, even if it points to a cosmic understanding of life, can also be read in geopolitical terms, as a hegemonic centrality whose social and political corollaries are the maintenance of powers as they are distributed in a conservatism.

Below the video, the artist incorporates the work into the box with broken glass, possibly suggesting that the glasses were broken during the transport to Bremen, as if in every transition a violent loss is present.

Juliana Notari (1975* Recife) has 20 years of an artistic experience, has a PhD and a Master's in Visual Arts from UERJ. She works with the most diverse languages between installations, performances, videos, photographs, drawings, and objects. Her works face the singularity between biography and her own body, shaping discourses through the artist's experiences. She participated in several national and international exhibitions. In 2018-19 she was nominated for the Pipa Award.

Francisco Valenca Vaz

- 6 My honest lies on the top of my hierarchy of values | 2022 | Acetone, Styrofoam, Digitalprint.

For the first CKD exhibition, the artist brings to the MAMAM Museum in Recife, 3.761 pieces of remained Styrofoam from an industrial packing company in Bremen, with the exact internal masses of the transport wooden box. This Styrofoam was exhibited covering the Museums wall,

camouflaging itself around the architecture of the exhibition and moulding a display that registered this trans-Atlantic transport.

For the second part of the CKD exhibition in Bremen, the material returns with another performance. It was poured into litres of acetone, where a chemical reaction melts the object, removing its volume metaphorically melting the register of the pre-made performance of the object. The remaining goo is dropped in the floor over an image illustrating the sea, where the container and the ship that transported them so much stayed, a sort of memoir for their material references. Some of the Styrofoam pieces remains visible, suggesting that these pieces are turning into something, molding or melting, wasting time in a sea of plastic. Transforming and morphing.

A printed text and the title of the work “Honest lies on the top of my hierarchy of values”, mocked by the absurdity of its size, humorously presenting a narrative about time, space, infrastructure and the need for an artistic collaboration within the project. Completely can be seen as unity, knocked as change and passage, and down as a hierarchical adjustment giving meaning to works, images and collaborations.

Francisco Valenca Vaz (1996* Recife) Studies since 2022, Critical Studies in the Akademie der Bildende Künste Wien. In 2022 studied with Flaka Haliti at the International Summer Academy Salzburg. Between 2021-22 was Meisterschule with the Prof. Stephan Baumkötter, at Hochschule für Künste Bremen. Between 2015-20 did his Diplom with Prof. Stephan Baumkötter. In 2020 was nominated together with Rebekka Kronsteiner for the National Students Art Price in Bonn. 2020-22 Stipendium - Janusz-Korczak-Stiftung, Bremen.

biarritzzz

8 Viagem Sonho Azul / Blaue Tages Traum | 2022 | Wall projection, 3D printed pieces, Train Nail, blue filament.

8.1. Carga Delírio | Serie: Viagem Sonho Azul | 2022 | Industrial digital printed patches, 3 Jeans Jackets.

Viagem Sonho Azul is a work that mixes self-biography intimacy with historical and geographical analysis on the conditions of Brazil's North and Northeast, the poorest yet most expansive territory of that land. biarritzzz reconnects both of her grandfather's personal histories in details that

traces a ground of religious hope and migrations routes, reproduced in blue lines, that often represent the roadways and railways attending on their paths of existence, as indigenous and black rural men, whose lives were traced by developmental and epistemicidal state projects. In Brazil, every dream is also a nightmare, and *Viagem Sonho Azul* is a portrait of the automotive development contradictions that sew these lands. "...One of the biggest memories I have from one of my grandfathers, seu Luís, is that he had a blue Wokswagen beetle in the 80's, which I tattooed on my arm for this work, remembering its controversial aspects that correlates a Nazis original product to its popularity in Brazil, the very country that had the biggest nazist party outside Germany. Such stories still rip and penetrate our skins with persistent marks that I try to overrun in this work..." For CKD the artist also transcribed the *Completely Knocked Down* concept to dismantle her own body, in a remembrance of her other grandfather, João Teodoro, who, as a craftsman, worked carving wood pieces for devotees in the Sertão region. People make promises against illness and diseases and "pay" for the cure bringing those body parts to this spiritual location in Canindé, an important spot for indigenous culture in Ceará turned into a catholic and whitewashed center. In this work, her own body parts are scanned and then printed in a 3D printer, as she pays for the promises these men had to make in order to keep their families and dreams alive.

biarritzzz (1994, Fortaleza, lives and works in Recife, Brazil) is a transmedia artist who works in-between languages, translations and codes. She questions technicity versus amateurism and science versus magic in the creation of realities, as her works remixes pop culture, video art, meme politics, video game aesthetics and poetry with new media. She investigates the countless cultural codes from their intersection and their cryptographies from non-hegemonic bodies as tools of power. One of the first Brazilian exponents of GIF art, she has exhibited nationally and internationally, including the Satélite platform (Pivô Arte e Pesquisa), Centro Cultural São Paulo, AIR Gallery, The Wrong Bienalle, FILE, IMS (Instituto Moreira Salles), among others. festivals and collective exhibitions. She is part of the permanent online collections of SPAMM (Super Art Moderne Museum), HIPOCAMPO, and MIS (Sound and Image Museum of São Paulo). Is currently part of the artists board of the international projects Unfinished Camp and Amplify D.A.I. (Digital Arts Initiative). In 2022 integrates Ventre programm, at Hoa Gallery.

Rebekka Kronsteiner

10 Blind Blackout 1 | 2020 | Digital printing, Latex and Epoxidharz.

The artworks from 2019 show digital collages made of condoms and disposable gloves, pigment, lacquer, latex and resin. When assembled, the

14 individual picture elements create two works that can be fragmented. "Blind Blackout I" is composed of six, "Blind Blackout II" of eight individual picture elements.

The mechanism of deconstruction and construction (CKD) of objects for transport and distribution in another place, conceptually determines the format of the works through the space limitations of the transport box in the container.

The raw material rubber is mainly extracted in the rainforests of the Amazon and in Southeast Asia. In Tupi, the expression *caa ochu*, formed from the words *caa*, (tree/wood) and *ochu*, (tear/blood) stands for the "weeping/bleeding wood" or "the tears of the tree". The tears, respectively the blood of the trees, are related to the work for the unreflective exploitation of raw materials worldwide. They are everyday objects that are produced for one-time use and whose availability was taken for granted in Germany and other industrialised nations. The last two years of the pandemic have shown the consequences of international trade in terms of raw material scarcity, transport and environmental destruction on a new scale. The handling of raw materials, the dependence on seemingly always available commodities as well as their significance are increasingly visible in the second part of the exhibition CKD Bremen - Recife - Connection as a current reference point within the works.

Rebekka Kronsteiner (1996, Überlingen am Bodensee. 2022 "jelly is sticky on steam", curation of the youngest, Galerie Mitte Bremen. 2021 Co-founder KOSKI* - feminist culture - kiosk, Bremen. 2020 Participation in the Bundeskunstpreis Bonn. 2020 Co-founder of the initiative "Art and Fair Practice", NRW. 2019/20 Co - founder of MMS - Offspace Gallery, Bremen. 2019 Scholarship Cusanus Werk.

Silvio Hansen & Francisco Valenca Vaz

11 Untitled and unfinished | 2018 – 2022 | Video documentation, Camera: Hannah Wolf und Keity Carvalho.

“...In 2018 Silvio explained me that he was developing the idea for a video-performance to be presented on the CKD exhibition. The first part of his work would be at the Weser river of Bremen, where I was supposed to fill two glass bottles with its waters and take them to Brazil in March 2020. In the second part, Silvio would be dropping these waters at Marco

Zero in Recife, and would fill the bottles once again, to bring them to Bremen in November 2020. With the development of the Pandemic, the exhibition in Bremen was postponed to the end of 2022, and Silvio passed away in September 2020...". This untitled and unfinished work is now being presented on the hall of the exhibition, connecting the gallery spaces as connecting the waters between to different planes.

Wolfgang Hainke

- 8 Wolfgang Hainke & Maria do Carmo Nino | 2022 | Collaboration on Maria Martins.
- 16 To be seen on screen | 2020 | Four walls of blind glass, Sodalite blue stone, fingerprint. Chassis of a copying machine, book as object To be Seen on Screen, book object W(H)ALE ON VIEW. Book "Os Sertoos"

Dezember 2019. Gegeben sei ein Container H., der sich mit allerlei Gefühlen und Gedanken füllen kann, die wiederum selbst Container sind, die sich in unterschiedlichen Zuständen befinden – leer, voll, heiß, kalt, unter Druck, turbulent. Schachteln in einer Schachtel, welche mehr oder weniger mit dem Außen in Berührung steht. Wenn H. ein Innen spürt, geht er davon aus, dass alle Objekte auch ein Innen haben und die Grundfigur von allem der Container ist, ein Speicher, gefüllt womit auch immer, aber erst einmal leer wie die Kiste in der Bremer Forge, leer wie eine Leinwand vor dem ersten Pinselstrich, mit dem immer eine Art von Selbstbild entsteht, auch wenn es sich nur in der Art verbirgt, wie Bildgegenstände dargestellt werden. Um aus einem Stein eine Skulptur zu schlagen, muss man im Stein zunächst ein Inneres vermuten, und so scheint jedes Objekt ein Container zu sein, dessen Inneres es zu entdecken und zu modellieren gilt. Das Innenleben des Containers (in der Forge entstanden) ist eine Abkürzung von H. oder seiner Kunst. In die Innenseiten werden vier Glasscheiben montiert, die auf der Vorder- wie auf der Rückseite mit Fotografien der Kunst bedruckt sind. Doch ist der Container selbst einer in Hs. (Container-)Kopf, weil der wiederum von Marcel Duchamps Schachtelthema inspiriert ist. Das Innen-Außen-Verhältnis des Containers verkehrt sich mithin je nach Beobachtungsort, und eine Innenseite kann eine Außenseite sein. Den Perspektivwechsel weisen vor allem die bedruckten Glasscheiben auf, wo die Seiten nicht in

vorn und hinten orientiert sind. Das Glas macht Überlagerungen – von Vorder- und Rückseite der Bilder sichtbar, wobei sich das einzelne – Bild außerdem gespiegelt darbietet und jedes sein inkongruentes Gegenstück auf der anderen Seite aufweist. Da die Glasscheiben aus – dem Container herausgel–ost und wie eine Spanische Wand verkettet aufgestellt und von allen Seiten betrachtet werden können, liegt die Idee einer dimensionalen Entfaltung (‘epanouissement) nahe.

Wolfgang Hainke (1944 in Bad Warmbrunn). Since 1972 professor at the University Bremen. Exhibited „W(H)/ALE. A Remake Portfolio“, Kunsthalle Bremen in 1999. In 2000, exhibited „S M L XL XXL Boulevard of Broken Dreams“ as curator at the Städtische Galerie im Buntentor, Bremen. Published with Jürgen O. Olbrich: „Who supplies what?“ Makulaturbuch aus den Andruckbogen des offiziellen Ausstellungskataloges Ressource Kunst (DuMont) in zwei Volumes, Band 1 (Auflage 130) und Band 2 (Auflage 400), H & H Schierbrok Edition 1989.

Tobias Heine

14 entre folhas/Zwischen den Laken | 2020/2022 | Wandzeichnung, A4 SW-Laserdruck/Zeichnung, Video „Telenovela“ (2020, HD-Video, Loop, Ton, Farbe, 8’34”) | Barstühle (Recife), 2 T-Shirt’s, Ninjago-Karten 4 Nagellack/Buchobjekte

AZULCRINATION - Blaue Krönung/

DOCE ORGHULO - süßer Stolz /

SAMBADO NO INFERNO ASTRAL - Samba aus der Sternen-Hölle /

A LOUCA DOS SIGNOS - Der Wahnsinn der Zeichen)

Film-Essay: Während meiner ersten Schuljahre habe ich die Zeit nach der Schule häufig mit dem Schauen von lateinamerikanischen Telenovelas verbracht. Die nachmittäglich-dämmernde-dissoziierende Langeweile eines Grundschülers füllte ich mit sehnsüchtig-romantisierenden schauen der Serie „das Recht zu Lieben (1987/Rede Globo). In meinem Auslandsaufenthalt in Recife/Brasilien habe ich versucht, filmisch Situation zu beschreiben, die ein Noch-Nicht beinhalten. Zusehen sind Aufnahmen der täglichen halbstündigen UBER-Fahrten zwischen unserem Hotel und dem Museum of Modern Art Aloísio Magalhães. Ich habe Warteschlangen, Straßen und Plätze der Hotelumgebung gefilmt und diese um einen Filmmitschnitt des während des Transatlantikfluges in der Board-Kino-Mediathek gezeigten Film’s “Ad Astra” ergänzt. Zusammen mit den auf die Museumswand in vergrößertem Maßstab übertragenen Zwischentitel (“

...oder ...”) des Romans “Der große Augenblick” von Clarice Lispector, war das Video als Loop im Museum of Modern Art Aloísio Magalhães zusehen. Clarice Lispector selbst wuchs nach dem Ihre Eltern vor den Progromen in der Ukraine geflüchtet waren in Recife auf.

Die gesamte Installation *entre folhas* nimmt die Lektüre des Romans „Der große Augenblick“ (1977) von Clarice Lispector zum Anlass, die Sehnsucht nach Erzählung, der Vagheit von Wörtern und den Übergängen zwischen ICH und Fiktion in Form von privaten und medialen Bildern und poetisch-rhythmischen Geschichten weiter zu denken.

(1984) Heines Arbeiten beschäftigen sich mit der Performanz von Bildern. Ausgehend von einem Begehren nach dem Bild arbeitet Heine mit dokumentarischen, publizistischen und archivarischen Strategien. Er forscht mit einem performativ-prozessualen Verständnis von Zeit und Körper nach lustvollen Leerstellen. Heine versteht die Zeichnung als bildlichen Rest einer narrativen und poetischen Handlung, in der sich Reales und Imaginäres überlagern. Er entwickelt Installationen, Filme und Zeichnungen, die sich entlang der Ränder sich überschneidender Werk- und Medienbegriffe mit den Themen Abwesenheit, Angst, Leere und Lust beschäftigen. Er wurde 1984 in Magdeburg geboren und lebt und arbeitet seit 2021 in Leipzig.

Marcio Almeida

- 15 O nosso descanso é carregar pedras / Our rest is to carry stones | 2014 | Aquarelle on paper cards
- 18 Patuáplatz | 2020 | Monitor, Hammock, Cachaca Jureminha, Map, Brickstone, Tape

Marcio Almeida's Artworks revolve around concepts related to work, negotiations and exchange. The title *Nosso Descanso é carregar pedras* (Our rest is to carry stones) is a popular saying for those who must complete a third day of work to complete their income, instead of resting and having free time, they have to fill this time with more work. On the wall of the exhibition, the artist hangs 500 british-time-cards used in a maternity hospital in Recife. At the same time that these cards controls the worked hours, where a Marxist reflection on space and time can be presented, creating a visual panopticon. The stone next to these cards represents perhaps the third working day, along with a third visual layer in the artist's work.

Almeida's works presents concepts of work in their infrastructure, which refer to the initial idea of the CKD exchange and exhibition, as well as in his second work, *Patuáplatz*, the artist reacts to the robust transport media by knocking it down and placing a hammock, an object of pause and rest, inside this heavy wooden structure, working against the productivity suggested by the box. These negotiations takes another form, where geography, architecture and belonging, merge in a vernacular architecture market.

Working not only with the capital relationship of change, a “Patuá” is an object created in African-based religions, where elements related to Brazilia “Orixás” are used as beholdes to provide protection. In this way, sacred objects are capitalized, such as the plants of certain “Orixás” when these objects can be found by the artist in a local market. In the same work, under the net, a flight plan makes a reference to the attempt of controlling destiny, as well as the existential search for security that is manifesting itself between the artist's search for plants to bring him protection.

Marcio Almeida (1963, Recife) Multimedia Artist, started his carrier in the 80’s and since then, produces his work using sundry supports such as painting, drawings, prints, objects, photographs, videos, installations and urban interventions. His interests are concentrated in themes related to human behaviour connected to dislocation, transience and belonging notions. He directs his focus to geopolitics questions and occupation of the urban space as well.