

ABOUT THE ARTISTS AND THEIR WORK

ry constantly changes. 'Allegory' and 'Allegory ... The Other Way Round' (opening 25 October at Middelheim Museum) enable spectators to experience both vertical and horizontal renditions of Alon Levin's large-scale, modular sculpture that triples as monument, archive and storage rack. Ciprian Mureşan's asequential tale consists of pencil drawings, most of which feature dogs, bound into books on a table.

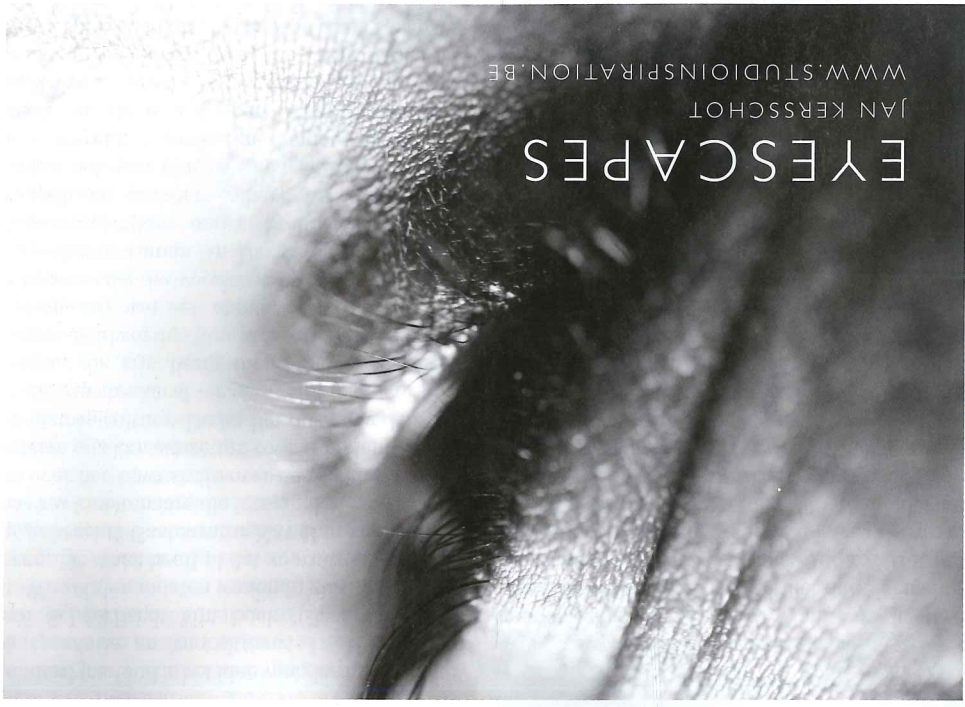
TRANSFORMATION

Like the Bradshaw paintings, content and process tend to collapse into one here. For example, a series of sooty portraits of smoking hands, were drawn with car-battery acid and fixed with the heat of Pavel Büchler's burning cigarette. Fabio Mauri's 1975 photos document a museum screening of Pier Paolo Pasolini's 1964 biographical drama 'The Gospel According to St. Matthew', while projected onto the director's white shirt, while darkness obscures his face. Rosalind Nashashibi's video relays the story of Rome's transformation from the vantage of a man pulled through the streets on a director's dolly. Borrowing the Latin palindrome made famous by Guy Deleuze's 1978 film *In githim innus nocte et consumimur igni* ('we go wandering at night and are consumed by fire'), Susanne Kriemann muses on how the very same radioactive mineral that once illuminated whose glow she used to solarize photographs of the 1900 AEG pavilion now brightens her iPhone, a fourth features flirty Florence Meyer prancing amidst his totems.

Inspired by Australia's 40,000 year-old outdoor Bradshaw paintings, 'Allegory of the Cave' Painting' takes as its starting point the way caves endlessly transform themselves. Florian Dumbois' installation features scores of cave postcards adjacent numerous images that strategically echo artists' projects here, as well as his attempt to model a cave crack in Plaster of Paris. Despite the obvious Plato reference here, 'Allegory' focuses more on artworks as events, set into real motion by human beings. Nina Beier thus frames 'Fatigues', painterly carpet-like fabrics, to emphasize worn-out areas that faded while undergoing factory tests to determine their durability. Re-envisioning Brazil's capital as a homeland for colonial-era spirits, Jonas Staal balances Brasilia's geometric edge with earlier plans for Nossó Lar ('Our Home'). Several artworks are the outcomes of living processes. Using a commercially-available process for producing stalactites, Ilana Halperin grew finger-like sculptures in caves over a period of four months. Navid Nuur's fabulous salt spill is an open system, whose embedded magnets hold magnetic-filled starbursts in place, while they produce rust-colored drips that trickle down the slope. Artworks that are open systems change, venue to venue, if not moment to moment. Lonne van Brummelen and Siebren de Haan dragged a torso of Hermes, cast in chalk, from Amsterdam to Lascaux II. This action was recorded as a 270-minute film, shown here, even though it is usually stored in a film museum, since every screening degrades it. The progenitor of 'auto-destructive art', Gustav Metzler projects five slides coated with liquid crystal solutions, whose images

and white photographs of a chemical-weapons

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test gone awry, that literally melted a weapons depot, confront technology's legitimacy. During the Vietnam War, Harun Farocki filmed himself extinguishing a cigarette on his own hand to evoke the sense of burning napalm. Jacqueline Mesmaeker's photograph 'Versailles Before Its Constriction' invites viewers to imagine this renowned plot as a barren site beckoning its palace. Taking language as her starting point, Toril Johannessen literally sculpts letter-like forms in wax. Sven Johne's video 'The Greatest Show on Earth' features a ringmaster exciting his crowd with stories, of a woman who was not only raised

by wolves, but prefers them to people. Jérôme Blumberg's video documents the Dogon people celebrating their rock-observatory's registering the brightest star Sirius, aligning with its two satellite every sixty years. Susan Schuppli's video captures Canadian Inuit claims that the sun and stars have shifted their positions, which apparently incensed scientists convened for COP15. 'La Caillioise' addresses metamorphosis, but it is strangely the only project here that has not undergone any actual transformation.