

BERLIN

ANDREAS SCHLAGEL

Apart from the exuberant media ballyhoo, what the fourth Berlin Biennale will most certainly be remembered for will be paying homage to all the different artist-run spaces, independent and off-galleries, and temporary no-budget spaces scattered all over town. The curators decided to recommend a selection of nearly 30 of these spaces to the visitors of their Biennale, which again confirms the exceptional enthusiasm for young art in this town. One of the places recommended is nothing more than a fourth floor hallway in the private home of Sabine Schmidt, the director of a blue chip gallery. Don't you gallerists ever need a break?

The two directors of Korridor (www.korridor.in), Schmidt and Panny Gonella decided that the 40-foot hallway in Schmidt's new flat was too long and a year ago turned it into a showcase for emerging artists. For their current show 'superstructure doubled' they invited Berlin-based Norwegian Øystein Aasan and Vienna-based, New-Zealand-raised Mladen Bizumic. After discovering similarities in both artists work the curators decided to suggest that the two artists, who didn't know each other or their work, collaborate. A small booklet allows the viewer to follow the artists' thoughts in their email conversations leading up to the show. It is also something of an exhibition guide that connects the viewer to the pieces in the

show by their shared interest in reference systems of modernity's utopias. Here the era of enlightenment and the French Revolution of 1789 as well as the student protests of the late 1960s form the starting points. Bizumic adapts a scene from Godard's film *Weekend*, altering its colours, slowing it down and supplementing it with a new soundtrack: a slowed down Mozart-esque version of the Rolling Stones' *Under my Thumb*. Aasan again refers to a Mozart contemporary, the famous utopian architect Claude-Nicolas Ledoux, and one of the designs for his famous conceptual 'salt-city' Arc-et-Senans in France, appropriating structural elements for a complex MDF sculpture, that appears to react to the specific locality of the actual exhibition space. The whole playful conceptualism comes together in a collaboration that visitors can take home for free: a cd featuring the music of Bizumic's video and Aasan's adaption of a John Prine song featuring not only the artist but also the gallerists themselves as backing vocalists.

Another remarkable enterprise is the temporary project 'longing balloons are floating around the world', run by Christiane Rekaide and Caroline Eggel, housed in a customised container, the 'Green Light Pavilion' by Riccardo Previdi. The show in the pavilion underwent a succession of changes, with every new artist adding his work to the existing works by the previous artists, thereby challenging their work, and constantly altering its



Above: Øystein Aasan, *Display Unit (Ledoux)*, 2006. Courtesy: Korridor, Berlin. Below: Riccardo Previdi, *Green Light Pavilion*, 2005. Courtesy: the artist



reception. A new cycle of shows starts in March with an installation by Polish artist Monika Sosnowska, which will be augmented by Sookoon Ang and Wolfgang Breuer in the next metamorphoses of the upcoming months. And for all those for whom this sounds too slow – there is still Brix, (www.brixbrix.de), who are already opening the fifth Berlin Biennale. Be there or be square.

RECOMMENDATIONS

4th Berlin Biennale

Until May 28

www.berlinbiennale.de

Projekt 0047, 17 May –

4 June, www.projekt0047.com.

The prime showcase for a whole wave of young Norwegians. See the North's tomorrow today with HåkkiTM and Fantastic Norway and their 'Social Design for Scandinavian Cities'

Haus am Waldsee

Melanie Manchot, Until 28 May,

www.hausamwaldsee.de

Sexy Russians in a beautiful villa with a bit of a park and lake – a perfect summer excursion.

Photographer Melanie Manchot shows her 'Moscow Girls and Other Stories' at the beautiful Haus am Waldsee in Berlin's far southwest.

BOSTON

MATTHEW NASH

Barely four years after consolidating many of Boston's galleries in one area, known as SoWa (for South of Washington Street), it looks as if there may be another shake-up as galleries consider the possibilities of new spaces opening on the waterfront, near the new Institute of Contemporary Art building