

Portfolio Oliver Baurhenn

Chosen curated projects 2010 - 2022

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2022 Exhibition / Performances : **BLACK LAND**

NEUES MUSEUM Berlin & James-Simon-Galerie

21-23 July .2022



BLACK LAND is a series of performances and installations that represent an attempt to reactivate knowledge of Ancient Egypt based on the Berlin Papyrus Collection. Oliver Baurhenn / CTM commissioned the Egyptian sound artist **Yara Mekawei** and the Polish visual and sound artist **Zorka Wollny** to create new sound works based on chosen ancient papyri texts. The works are presented within the framework of BLACK LAND a project by the German dramaturge **Elena Sinanina**, and **Attila Csihar** the lead singer of the classic German metallic band **Mayhem** with ensemble.



2022 Exhibition „Connected Alienation / Vernetzte Entfremdung”

CTM : Festival of Adventurous Music & Visual Arts

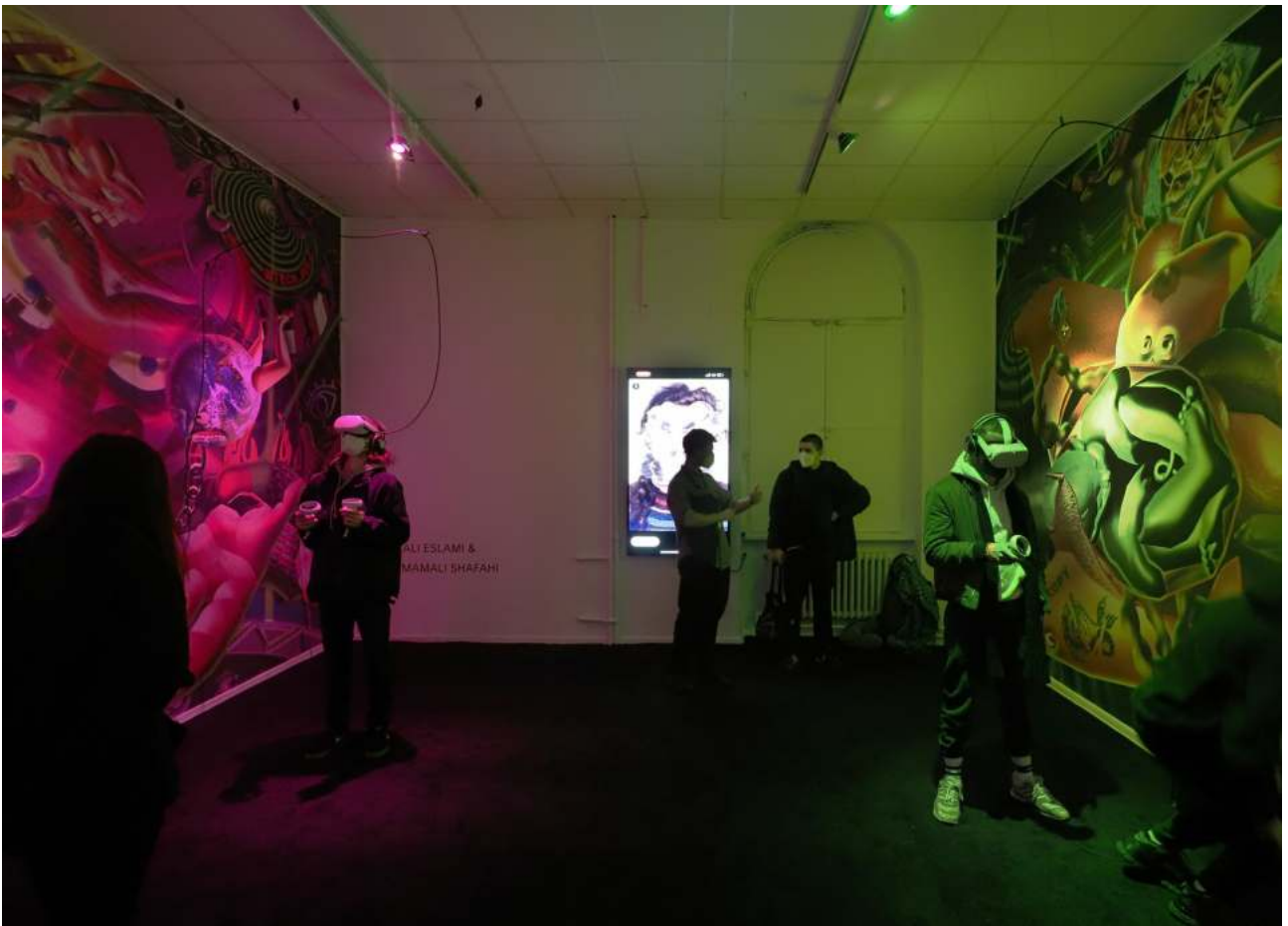
23rd EDITION, Kreuzberg Kunstraum Kreuzberg / Bethanien

21 January –23 March 2022



CTM 2022 - EXHIBITION - CONNECTED ALIENATIONS - 28.1.-13.3.2022 - KUNSTRAUM KREUZBERG

with works by / mit Arbeiten von: Ale Hop [PE/DE], Ali Eslami & Mamali Shafahi [NL/IR],
Dana Gingras / Animals of Distinction [CA], Hugo Esquinca [MX/DE], Ibrahim Quraishi [KE/
FR] Scenography by eco architectural collective : raumlaborberlin



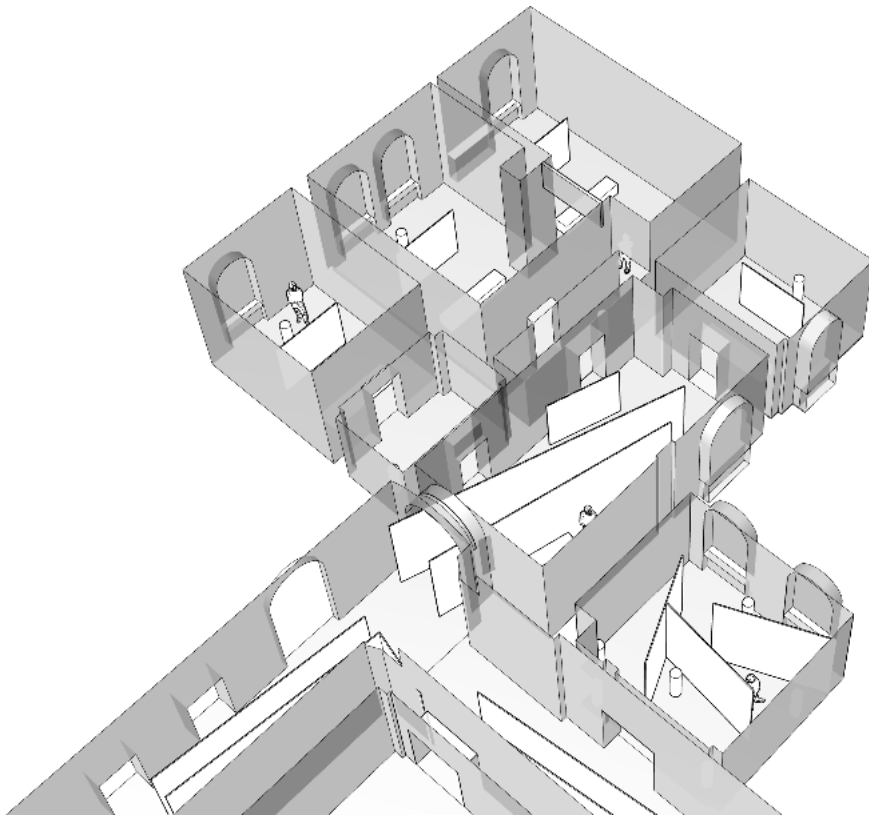
The pandemic has shown us how necessary & fragile spaces for physical & communal music experiences really are. How can we bring back, rethink, re-experience spaces of possibility for exchange and emotional resonance?



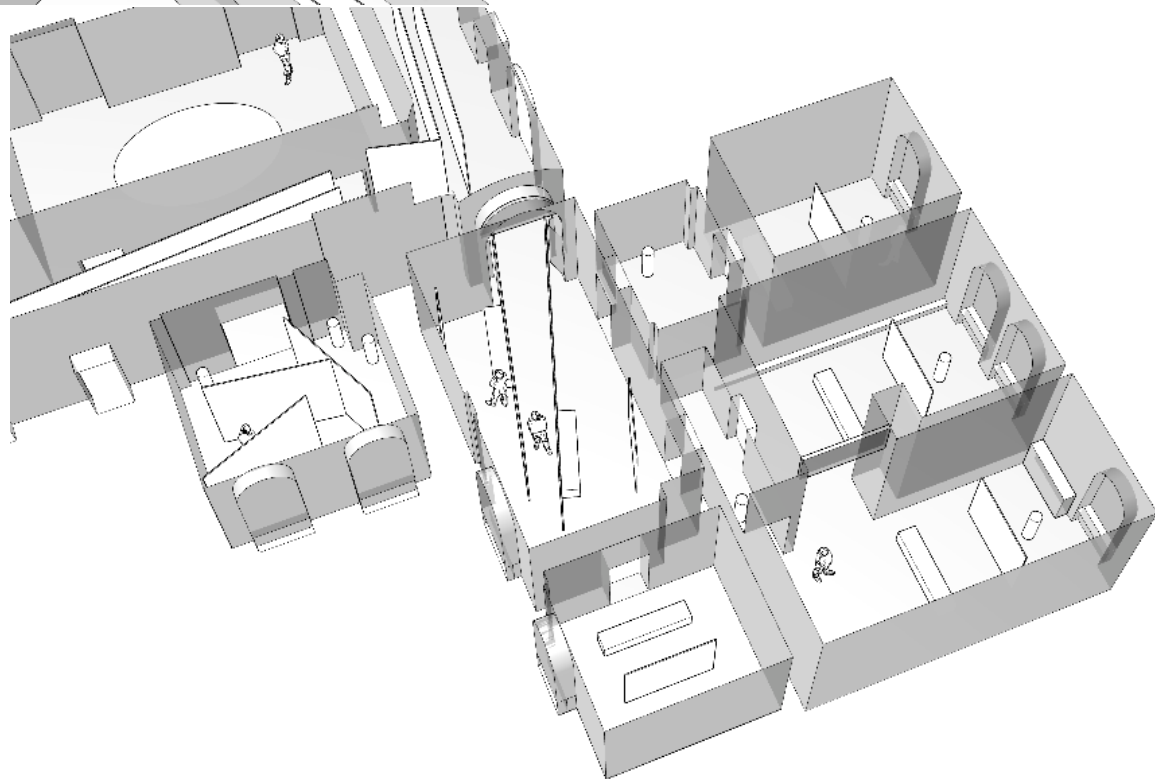


The CTM 2022 exhibition »Connected Alienation / Vernetzte Entfremdung« provides a look into various aspects of collaboratively working in pandemic times. The works by Ale Hop, Dana Gingras / Animals of Distinction, Hugo Esquinca, and Ibrahim Quraishi are the result of artistic exchanges across distances and time. They involve a wide range of voices including taken together, they point to potentials, effects, successes, and pitfalls of telematically mediated junctions. How can connections of artistic exchanges, and mutual understanding be developed and nurtured? Or how do they fail when physical togetherness is not even possible? What physical or a pre-pandemic telematic togetherness meant is shown in the two works by Ali Eslami & Mamali Shafahi.





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2021 - 2022 Online Workshop / live Performances :

Chronotopia Echoes / Αντηχήσεις

Athens Epidaurus Festival, CTM Festival Berlin and Goethe-Institut Athens

Artistic Lab for Sound Artists and Composers

Artistic Lab: November – December 2020 | online

Performances and Presentations: June/July 2021 | Athens Greece



Welcoming both local and international artists including **Sote**, **Xyn Cabal**, **Born in Flamez**, and **Jessica Ekomane**, **CHRONOTOPIA** takes shape on June 20 as a twofold event.

Brainchild of Oliver L. Baurhenn, Chronotopia Echoes / Αντηχήσεις engaged with a group of sound artists and composers of electronic or electro-acoustic music.

Chronotopia is an initiative by CTM Festival and Goethe-Institut Athens, that highlights connections between experimental music and research present and past. Points of contact between past and current music, sound, and media practices are explored, for instance via re-articulations of pre-modern musical forms and practices, media- archeological research, or archives amongst others. Avoiding a linear perspective that constructs time as an indication of progress, Chronotopia adopts and explores cyclical and spiraling ideas of history and time, narrative folds, parallel cultural transmissions, as well as temporal collapses where past and present fall into each other to arrive at a new dialogue. Sound, music, media practices, and speculative activities allow for alternative temporal spaces and histories.

The Project was in cooperation with Athens Epidaurus Festival, CTM Festival Berlin and Goethe-Institut Athens on the principles of Chronotopia Echoes / Αντηχήσεις, an artistic lab engaging with the artistic knowledge and ideas of KSYME – researched with the Contemporary Music Research Centre in Athens Greece.

2020 Exhibition „Interstitial Spaces“ // CTM 2020 @ Kunstraum Kreuzberg

The title of the exhibition „Interstitial Spaces“ advocates for the character of liminality in architecture: “Interstitial spaces speak of concrete spaces, supposedly unambiguous, places of transit, transition and change. In their indeterminacy they may welcome experiences of all kinds, but they also allow for the impossible and illusory to take hold. Sometimes they are functional spaces and, as such, places of a strange emptiness—of the inhospitable, of perseverance, of lingering. They speak of the Other, of what seems clear and unambiguous, raising questions, obscuring, and disguising.” In architecture: “Interstitial spaces speak of concrete spaces, supposedly unambiguous, places of transit, transition and change. In their indeterminacy they may welcome experiences of all kinds, but they also allow for the impossible and illusory to take hold. Sometimes they are functional spaces and, as such, places of a strange emptiness—of the inhospitable, of perseverance, of lingering. They speak of the Other, of what seems clear and unambiguous, raising questions, obscuring, and disguising.”



With works by: Sophia Bulgakova, Calmspaces, Pau Delgado Iglesia, Anke Eckardt, Richard Garet, Dana Gingras, Wesley Goatley, Loïc Koutana x NSDOS x Zorka Wollny, Nural Moser, Krista Belle Stewart, Micheal Wick





2020 24. January - 16. February

You Will Go Away One Day But I Will Not

Spatial sound installation by Maria Thereza Alves & Lucrecia Dalt @ the Greenhouse of the Botanical Garden, Berlin



“This renaming of things is so crucial to possession—a spiritual padlock with the key thrown irretrievably away—that is a murder, an erasing, and it is not surprising that when people have felt themselves prey to it (conquest), among their first acts of liberation is to change their names (Rhodesia to Zimbabwe, LeRoi Jones to Amiri Baraka).” – Jamaica Kincaid

A new commissioned work by Maria Thereza Alves and Lucrecia Dalt will be presented at the Botanic Garden Berlin. The spatial sound installation “You Will Go Away One Day But I Will Not” considers the Western practice of using Western scientific nomenclature to name plants worldwide. The audience is invited to walk through the tropical greenhouse wearing headphones that track each user’s movements to generate individualised binaural sonic experiences. Through this immersive installation in the tropical greenhouse, Alves and Dalt attempt to open a space for the multifarious voices of the forest—organic and inorganic, human and non-human, speculative and lived—while also pointing to their silencing and erasure by European colonists.

Alves has worked with the Guarani people of the Jaguapiru Reservation in Dourados in Mato Grosso do Sul in Brazil since 1980. She asked longtime collaborator, Guarani teacher, and local reservation leader Maximino Rodrigues and his community to begin this conversation with her; plants were named and honoured with songs. For instance, the community named what we know as *Nymphoides humboldtiana* with Yvoty mboporã pónhuregua, meaning “five-sided flower of the spirit of the fields and forests: you will go away one day but I will not.”

Dalt’s sonics are inspired by the turbulent, unpredictable, multiplicitous nature of the forest. Using rhythmically sequenced patterns from its many voices, Dalt composes a constantly-shifting sound piece. Through wandering the installation, attendees encounter sounds, voices, pulses, and

testimonies, ranging from the actual—such as music composed by the Guarani community—to the imagined and unlocatable.

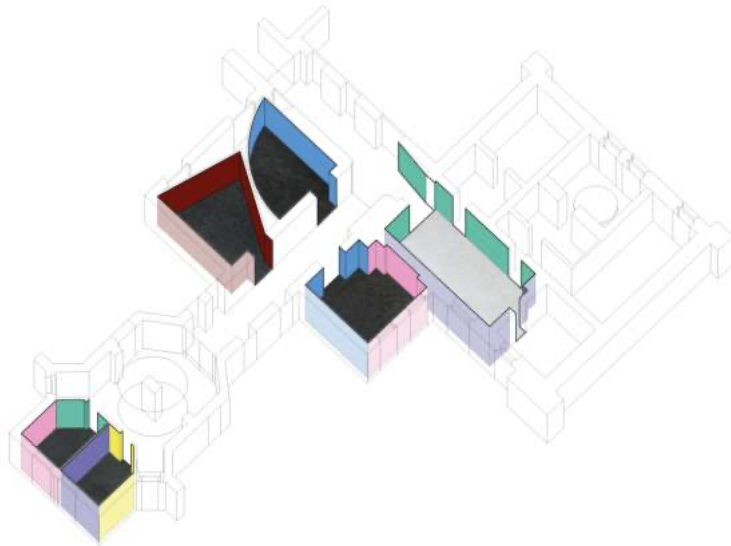
The piece is fully reactive to one's position and movement, meaning bodies work as compositional agents—as the originator of perspectives. The complexity of Guarani thought emerges, as does its relationality to other beings and their surroundings. Yvoty mboporã pónhuregua, “You Will Go Away One Day But I Will Not” points to the beginning of a crucial mutual discussion.

The work is presented within the framework of the “Natur. Nach Humboldt” initiative, a project celebrating the 250th anniversary of Alexander von Humboldt by presenting modern perspectives on the scientist and naturalist’s holistic approach to nature. It is commissioned by the Berlin-Brandenburg Academy of Sciences and Humanities, Botanic Garden & Botanical Museum Berlin, Die Junge Akademie, Deutschlandfunk Kultur, and CTM Festival, with spatial sound production from usomo | unique sonic moments. Curated by Oliver Baurhenn



<https://www.hoerspielundfeature.de/hoerstueck-wie-bekommen-pflanzen-ihre-namen-you-will-go-100.html>

2019 Exhibition „Persisting Realities“ // CTM 2019 @ Kunstraum Kreuzberg



Societal formation is a process that is at times painful and at others joyful. It's a progression that seems to eternally revolve around a set of questions, situations, and contexts that remain persistent, while only the cast of the play changes.

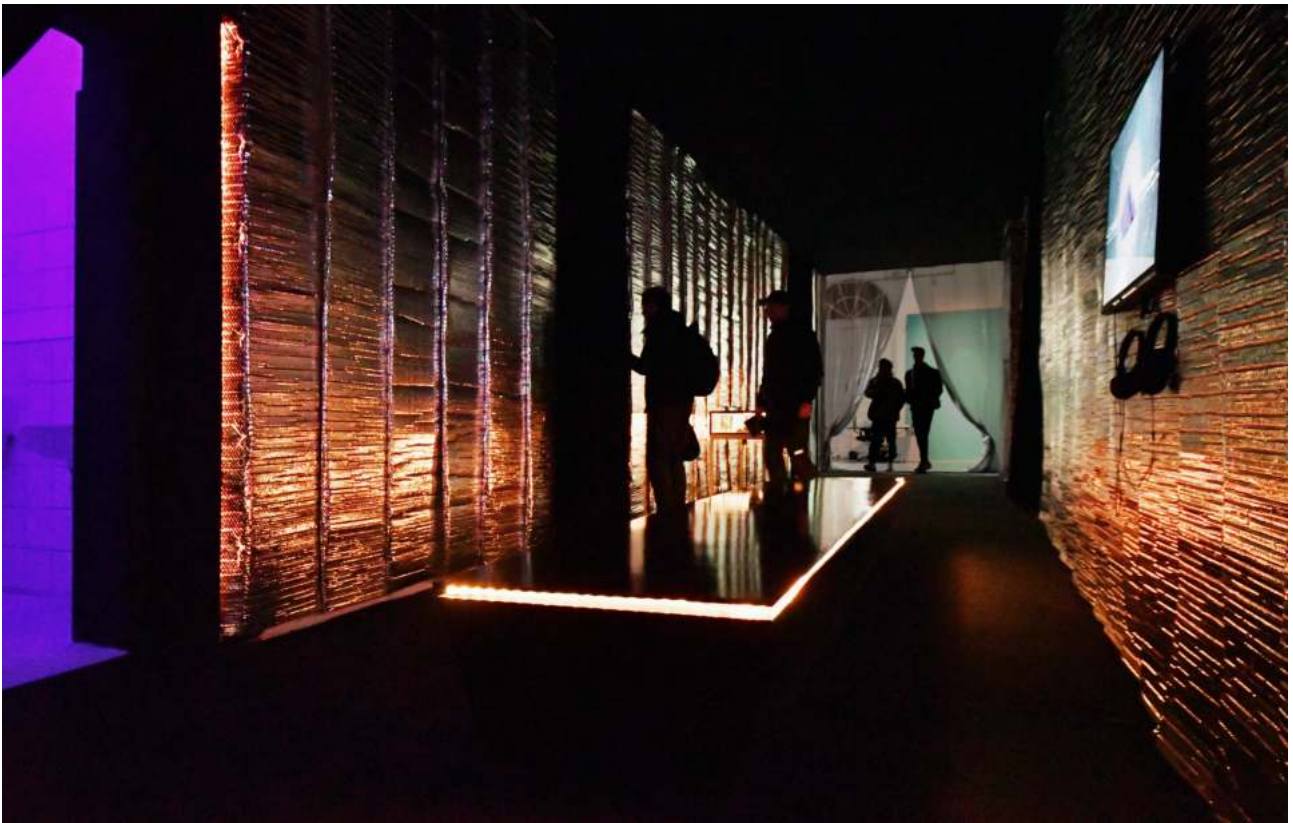
As our societies are continuously pushed and pulled by a whirlwind of these forces, pressures, debates, and movements, we are faced with the challenges that come with continuous (re)negotiation. There are no stable positions we can take; a myriad of trajectories and momentums create a restless world. At once bound by tradition, yet in pursuit of progress, our society tasks us with the Sisyphean chore of moving ahead while searching for stable positions and meanings. These are the persisting realities we live in.

Continuous research and experimentation as well as the processual are the guiding principles of the artists in this exhibition, as they grapple with our ever-changing realities that insist on perpetually dragging up persistent issues, ranging from hierarchies, power struggles, and structural change, to conservatism and dogmatic resistance to change. Responding to uncertainty and flux, the artists of Persisting Realities hypothesise, untangle, and imagine ways of persevering. How might we cultivate joy? How do we find agency, and how do we locate or build common ground?

As CTM turns 20, the 2019 exhibition brings together five distinguished curators, all long-term supporters of the festival, to collectively consider what it means to continue, thrive, persevere, and endure. Together with CTM, Martin Craciun [UY], Natalia Fuchs [RU], Nicole Gingras [CA], Eric Mattson [CA], and Antje Weitzel [DE] have conceived multiple entry points into CTM 2019's Persistence theme.



With works by: Ali M Demirel, Basel Abbas & Ruanne Abou-Rahme, dieb13, Dorine van Meel, Helena Nikonole, Jacolby Satterwhite, Johannes Paul Raether, Kanta Horio, Luciana Lamothe, Martin Téreault, Mika Taanila, Rie Nakajima, Ryoichi Kurokawa, Tabita Rezaire, Tania Candiani, Vivian Caccuri



2015 Un Tune - Exploring Sonic Affect // CTM 2015 @ Kunstraum Kreuzberg

With its annual exhibition, the CTM Festival explores the possibilities and limits of music and sound, and their interference with contemporary art. The 2015 exhibition sounds out various threads connected to the festival theme Un Tune.

Exploring the power of modulating physical and mental states through phenomena such as ASMR, flicker, sensory substitution, psychoacoustics, neo-psychedelia, acoustic alarm response, inter-brain synchronisation, tactile disturbances and more, the featured artists approach human as well as non-human bodies in disquieting and emphatic ways.

Artistic experimentation with the affective and somatic effects of sounds and frequencies opens up possibilities of tuning and de-tuning the composite that interconnects body, matter, energy and machines, but also of atmospheres, spaces, communication and situations. "Un Tune" also serves as an overarching metaphor that refers to the potentials that might be unlocked by temporarily destabilizing our habitual and consensual states.

Works by Anita Ackermann, Anke Eckardt, Claire Tolan, Derek Holzer, Emptyset, Graw Böckler, Konrad Smoleński, Matthijs Munnik, Mario de Vega, Nik Nowak, Zimoun, Zorka Wollny







2017 RE-FRAMING WORLDS

Mobility and Gender in a Postcolonial, Feminist Perspective

2 December 2017–21 January 2018

Exhibition

Publication

Event Series

Location(s):

nGbK, Oranienstraße 25, 10999 Berlin

Galerie im Körnerpark, Schierker Straße 8, 12051 Berlin

Artists :

Antye Greie aka AGF, Akinbode Akinbiyi, Hasan Aksaygin & Aykan Safoglu, Maria Thereza Alves, Pauline Boudry und Renate Lorenz, Mathilde ter Heijne, Rajkamal Kahlon, Susanne Kriemann, Marisa Maza , Nathalie Anguezomo Mba Bikoro und Anaïs Héraud-Louisadat, Judith Raum, Katrin Winkler, Moira Zoitl

Project group





Oliver Baurhenn, Dorothee Bienert, Marisa Maza, Antje Weitzel, Jole Wilcke, Moira Zoitl





The exhibition that brings together work by Berlin artists dealing with the lives and works of a diverse group of women including Gertrude Bell, Agatha Christie, Maria Mandessi Bell Diop, Mia May, Sayyida Salme Princess of Oman and Zanzibar alias Emily Ruete, and Ida Pfeiffer.

Colonialist influenced mindsets, imagery, and categories of knowledge that are still in effect today are the departure points; their historic structures are to be laid bare and examined. The artists follow experiences of oppression, resistance, and migration in their research, which encompasses travel reports, life stories, plant worlds, photographs and other objects. They investigate where and in what ways traces are still visible, and critically discuss ways to deal with archives and archival material today as well as their own roles as knowledge producers.

The exhibition not only reveals gaps in the historiography, but also challenges the kind of knowledge that was produced in the context of the colonial projects and circulated Europe. Who produces knowledge about the world and in which way? How do the complex intersections between racism and sexism continue to affect us, and how can we imagine and practise feminism transculturally and in solidarity?

THE KNOT

2010

**Berlin, Bucharest, Warsaw
Germany, Poland, Romania**

Curated by Oliver Baurhenn with artists/critical theorists : Kuba Szreder & Raluca Voinea - design by architect Markus Bader / architect collective : raumlaborberlin



THE KNOT was a mobile platform for artistic presentation and production, inhabiting different areas of public space, and offering itself as an open space of encounter, exchange and experimentation. In 2010 The Knot visited Berlin, Warsaw and Bucharest, stopping in each city for a few weeks.

The physical core of the project consisted in a specially designed structure, adaptable to different urban situations, easily expandable and transportable. This unit responded to the programmatic needs of the KNOT project, comprising different functions such as: production/manufacture workshop, kitchen, café, laboratory, classroom, stage, dormitory, disco, exhibition space, and archive.



Through its unexpected presence in the city, THE KNOT proposed a model for social interaction, thus being not so much a container as a transformer, creating new ways in which the public space could be used and produced. The participants invited by the curatorial collective to activate THE KNOT put forward not only their professional skills, but also their physical company, their desires and imaginative will. They became temporary members of a protean and nomad crew, acting both as hosts and guests in a shared and welcoming place.



