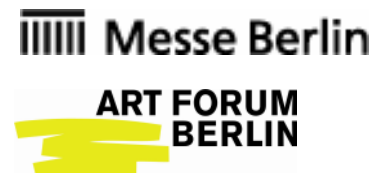


ART FORUM BERLIN 2008
October 31 to November 3, 2008
Opening, October 30, 2008



Newsletter No 2 / 2008

13th ART FORUM BERLIN – The countdown begins – Start on October 30

Berlin, October 15, 2008: On October 30, 2008, **ART FORUM BERLIN** – the international fair for contemporary art presents for the 13th time a magnificent selection of galleries from Berlin, as well as national and international galleries, and opens its doors to collectors and lovers of contemporary art. In recent years, the constant growth of the fair's profile, and the focus on contemporary art, has enabled **ART FORUM BERLIN** to become Germany's leading art fair. 127 galleries from 26 countries, three editions, 13 institutions and 21 publishing houses from all parts of Europe, Asia, the USA, Central America and, for the first time, South Africa will show the current production of their stars and newcomers. New discoveries, exciting re-encounters with artists, spectacular stand presentations, unusual gallery concepts and – last but not least – the special exhibition accompanying **ART FORUM BERLIN** as well as the lounges designed by artists demonstrate for another year the exceptional position of the Berlin fair for contemporary art.

The proven will stay; the new will come. Still here is the A-Z tour of the galleries, made possible by a precise presentation in the bright, listed halls on the grounds of the Berlin Messe. A series of innovations enriches the programme. For the freestyle gallery-stands, the Berlin-based architect Roger Bundschuh has developed a new type of hall architecture. The PROFESSIONAL MONDAY for curators, art theorists and critics will take place for the first time, on the last day of the fair. In addition, the Collectors' Programme will be extended to allow more contact between exhibitors and new collectors. A format full of surprises has been devised by Hans-Jürgen Hafner, curator of the special exhibition for ART FORUM BERLIN – "difference, what difference?" examines the model "exhibition", while focussing on the artwork as an object of desire. As in previous years, more than half of the galleries come from abroad. Berlin – the gallery location in Germany – is represented by 28 galleries. There will also be exciting new encounters with exhibitors from Spain, Austria, Russia, India and, for the first time, South Africa. Strongly represented this year again are exhibitors from the Nordic countries. The growth of galleries particularly from the Benelux states is interesting, while the USA is generally represented by young, up-and-coming positions. At ART FORUM BERLIN, 31 galleries (24 %) are first-time participants. 25 projects with up to three artists were juried as freestyle gallery-stands and will be structured with their own platform in hall 11.2 around a central gastronomy area. This year collective stands are also favoured: 26 galleries have joined together to form 12 national and international combinations.

Twice daily, international experts will shed light on the increasingly global art world. On Friday, October 31, 2008, at the ART FORUM BERLIN talks, there will be discussions with and about collectors and artists. Saturday, November 1, 2008, will focus entirely on new media, while on Sunday, November 2,

Press contact:

Messe Berlin
Michael T. Hofer
Group Press and Public Relations
Director

ART FORUM BERLIN

Susanne Tschenisch
Press Officer
Messe Berlin GmbH
Messedamm 22
D-14055 Berlin
Tel. : +4930 3038- 2295
Fax : +4930 3038- 2296
tschenisch@messe-berlin.de
www.messe-berlin.de

Anne Maier PR

ART FORUM BERLIN
c/o Deutschlandhalle
Messedamm 26
D-14055 Berlin
Tel.: +4930 3038-1836
Fax: +4930 3038-1838
maier@messe-berlin.de

For additional details:

www.art-forum-berlin.com
www.messe-berlin.com

2008 there will be a survey of art in the Near and Middle East. In the second event of the day, this year's special exhibition "difference, what difference?" will be vigorously discussed.

In the city, a number of outstanding exhibitions and a variety of attractive art events will run alongside the 13th ART FORUM BERLIN. Already on October 29, 2008, acquisitions from the first ten years of the German State Collection will be shown in the Martin-Gropius-Bau under the title "Zeitblick". Many of the works, from Olafur Eliasson, Isa Genzken and Thomas Struth to Ulla von Brandenburg, Ceal Floyer, Haegue Yang or Johannes Wohnseifer, were bought by the Federal Acquisitions Committee at fairs in Germany such as ART FORUM BERLIN. During a party the same evening, the 1st Jury of the Nationalgalerie Prize will name the four shortlisted artists. Parallel to the opening of ART FORUM BERLIN on October 30, 2008, the universes of Paul Klee and Jeff Koons will be paid homage to as part of the series "Cult of the Artist" in solo exhibitions at the Neue Nationalgalerie. The series will be continued in the Hamburger Bahnhof – Museum für Gegenwart with Joseph Beuys, Andy Warhol, Ayse Erkmen and an attempt at a deconstruction of the myth of the artist "I can't just slice of an ear every day" including works from the Friedrich Christian Flick Collection. At C/O Berlin International Forum for Visual Dialogues, the intimate in everyday life will be treated in a show of works from the collection of agnès b., Paris, while in the KW Institute for Contemporary Art, Susanne Pfeffer takes a look at "Geschlossene Gesellschaft" ("Closed Community"). In the Akademie der Künste (Hanseatenweg) the comprehensive group exhibition "Notation" highlights calculation and form in artistic processes. At the beginning of November 2008, the 3rd European Month of Photography will begin in locations spread throughout the city. And, last but not least, October 29, 2008 sees the opening of the temporary Kunsthalle on the Schlossplatz. With the first exterior shell, significantly designed by Gerwald Rockenschaub, the new exhibition hall will present new positions in Berlin art over 600 m² in a series of solo shows. The first show is by the South African media artist Candice Breitz. Alongside this, Berlin's gallery scene, with openings and new spaces in the gallery districts in east and west Berlin, from Kreuzberg and Charlottenburg to Mitte and Friedrichshain, is emerging as the most lively and productive art scene in the world.

Please find all events parallel to the 13. ART FORUM BERLIN under: www.art-forum-berlin.de > Visitor Info > Exhibitions.

ALL EXHIBITORS

Galleries – Fine Art Publishers – Institutions – Art Magazines

Galleries:

Adamski, Aachen | Akinci, Amsterdam | Mikael Andersen, Copenhagen/Berlin | Anhava, Helsinki | art agents, Hamburg | Asbæk, Copenhagen | Guy Bärtschi, Geneva | Jürgen Becker, Hamburg | Anita Beckers, Frankfurt/Main | Bo Bjerggaard, Copenhagen | Lena Brüning, Berlin | Ellen de Bruijne, Amsterdam | Buchmann, Berlin | büro für kunst, Dresden | Carreras Mugica, Bilbao | CHARIM, Vienna | Mehdi Chouakri, Berlin | Clages, Cologne | CONRADS, Düsseldorf | CONTEMPORARY FINE ARTS, Berlin | COSAR, Düsseldorf | Crone, Berlin | Erika Deák, Budapest | Elizabeth Dee, New York | Martina Detterer, Frankfurt/Main | Deweer, Otegem | Dina4, Munich | Dogenhaus, Leipzig |

EIGEN + ART, Berlin/Leipzig | ESPAI 2NOU2, Barcelona | Max Estrella, Madrid | Fahnenmann Projects, Berlin | Figge von Rosen, Cologne | Flor, Dusseldorf | Fons Welters, Amsterdam | Freight + Volume, New York | SixFriedrichLisaUngar, Munich | fruehsorge, Berlin | Gazonrouge, Athens | Vera Gliem, Cologne | GMG Gallery, Moscow | Goff + Rosenthal, Berlin/New York | Christopher Grimes, Santa Monica | Karin Guenther, Hamburg | Cristina Guerra, Lisbon | Hammelehle und Ahrens, Cologne | Reinhard Hauff, Stuttgart | Erna Hécey, Brussels/Luxembourg | hoet bekaert, Gent | CORA HÖLZL, Düsseldorf | i8, Reykjavik | IBID PROJECTS, London | Ingleby, Edinburgh | Michael Janssen, Berlin | Johnen, Berlin | GALLERI K, Oslo | Iris Kadel, Karlsruhe | GEORG KARGL FINE ARTS, Vienna | KICKEN BERLIN, Berlin | Kirkhoff, Copenhagen | Klemm's, Berlin | Leo Koenig, New York | Kuckei + Kuckei, Berlin | Bernd Kugler, Innsbruck | Le Guern, Warsaw | Stella Lohaus, Antwerp | Patricia Low, Gstaad | Lüttgenmeijer, Berlin | magnus müller, Berlin | Mai 36, Zurich | Maribel López, Berlin | Martin Asbæk, Copenhagen | Christine Mayer, Munich | nina menocal, Mexico | Karlheinz Meyer, Karlsruhe | Michael Stevenson, Cape Town | Mirchandani + Steinruecke, Mumbai | MKgalerie, Rotterdam | Mireille Mosler, New York | Christian Nagel, Cologne/Berlin | Nathalie Obadia, Paris | Nosbaum & Reding, Luxembourg | Nusser & Baumgart, Munich | Alexander Ochs, Berlin/Beijing | OneTwenty, Gent | PERES PROJECTS, Berlin | Perugi, Padua | PIEROGI, New York/Leipzig | Plan B, Cluj | Gregor Podnar, Berlin/Ljubljana | Praz-Delavallade, Paris/Berlin | Produzentengalerie, Hamburg | RONMANDOS, Amsterdam | Thaddaeus Ropac, Salzburg/Paris | Rubicon, Dublin | Jette Rudolph, Berlin | Michael Schultz, Berlin | Otto Schweins, Cologne | scq, Santiago de Compostela | SENDA, Barcelona | SEPTEMBER, Berlin | Sfeir-Semler, Hamburg/Beirut | Sies + Höke, Düsseldorf | Springer & Winckler, Berlin | Diana Stigter, Amsterdam | TaiK, Helsinki | Thoman, Innsbruck | traversée, Munich | Sassa Trülzsch, Berlin | Vallois, Paris | VAN HORN, Düsseldorf | TIM VAN LAERE, Antwerp | Nadja Vilenne, Liège | VOUS ETES ICI, Amsterdam | WAKO, Tokyo | Ursula Walbröl, Düsseldorf | Jan Wentrup, Berlin | Michael Wiesehöfer, Cologne | Christina Wilson, Copenhagen | Eva Winkeler, Frankfurt/Main | Wohnmaschine, Berlin | ZAK BRANICKA, Berlin/Kraków | Thomas Zander, Cologne | Zderzak, Krakow | Michael Zink, Munich | Martin van Zomeren, Amsterdam | Zwinger, Berlin |

Fine Art Publishers:
 Hatje Cantz Verlag / kunstquartal, Ostfildern | MULTIPLE BOX, Hamburg | TEXTE ZUR KUNST, Berlin

Institutions:
 bbk berlins, Berlin | Künstlerhaus Schloß Balmoral, Bad Ems | Künstlerhaus Bethanien, Berlin | Bücherbogen, Berlin | Goldrausch Künstlerinnenprojekt, Berlin | Institut für Auslandsbeziehungen, Stuttgart | Kunstmarkt Media, Würzburg | Lada project, Berlin | Landesverband Berliner Galerien, Berlin | Mies van der Rohe Haus, Berlin | Neue Gesellschaft für Bildende Kunst, Berlin | Neuer Berliner Kunstverein, Berlin | Staatliche Museen zu Berlin, Berlin |

Art Magazines
 argobooks, Berlin | art.es, Madrid | Artfacts.Net, London | ARTFORUM INTERNATIONAL, New York | artist Kunstmagazin, Bremen | artmagazine, Vienna | artnet Berlin | Art Papers, Atlanta | Atelier Verlag, Cologne | Camera Austria, Graz | EIKON, Vienna | F.A.Z, Frankfurt/Main | Flash Art, Milano | frieze, London | G+J / Art – Das Kunstmagazin, Hamburg | Kunst-Bulletin, Zurich | kunsttermine, Stuttgart | monopol, Berlin | springerin, Vienna | TEXT, Berlin | Zeitverlag, Munich

HIGHLIGHTS IN THE PARCOURS

Notably more classical media such as painting, drawing, sculpture and installation than in previous years have been chosen this year by the exhibiting galleries for the 13th ART FORUM BERLIN. New media and the flicker of video screens are less dominant than in previous years. Similarly, the galleries in the A-Z parcours confirm the trend towards thematic presentations, which is reflected by multiple positions.

A first look at what's on offer

In September 2005, Mihai Pop and Adrian Ghenie in Cluj, the largest city in the Romanian province of Transylvania, founded the artist-run gallery Plan B. Right from the beginning, their work was aimed at an international audience, and they also organised the Romanian Pavilion at the Venice Biennale 2007 with Mihnea Mircan as curator and the artists Cristi Pogacean and Victor Man (Galerie Johnen, Cologne/Berlin). The catalogue was published by Revolver – Archiv für aktuelle Kunst, Frankfurt am Main. Co-productions with the Modern Art Gallery in Oxford and the Kadist Art Foundation in Paris are as much part of the programme of Plan B as putting together a history of art spaces in Romania from the last 17 years (appearing end of 2008). A few weeks before the beginning of ART FORUM BERLIN, Plan B will open a second space in Heidestrasse, Berlin. With their first appearance in Berlin, Plan B is showing six artists working in different media who all deal with blind spots in recent history. Besides Adrian Ghenie, Ciprian Muresan, Gabriele Vanga, among others, it is Navid Nuur, who attracts attention with subtle thought-sculptures (also represented at hoet bekaert, Ghent). Peres Projects, Berlin/Los Angeles are showing a solo presentation by Kirstine Roepstorff. The mixed media installation "The King is Dead" is the summary of a three-part series that Maria Lind showed at Bard College, Annandale-on-Hudson, New York. Lind was the Director of the Munich Kunstverein, subsequently running the Swedish exchange programme Iaspis before she became Director of the Graduate Programme at Bard. Kirstine Roepstorff describes her approach as "appropriating" – the de-fragmentation and re-arranging of images. In 2008, she took part in the Copenhagen Quadriennale, had a solo exhibition at MUSAC in Leon, Spain, and was part of the "Eurasia Exhibition" in MART, Rovereto, Italy. Last year, Gregor Podnar from Slovenia opened a space for art in Berlin. At the fair, he will present an international programme with works in oil by Magnus Larsson, a video installation by Nika Span ("Farbenlehre", 2008) and humorous, laconic sculptures by Ariel Schlesinger ("Forever Young", 2005, ashtray, fibre optics, pedestal). Tobias Putrih, one of the stars of Podnar's gallery, can be seen until November 2, 2008 at "Megastructure Reloaded" in Berlin, an artists' view of the architectural utopias of the 60s. Spectacular and precisely conceived stand-concepts with prominent architecture are among the hallmarks of Sies + Höke, Düsseldorf. In 2008, they will mainly show works by Marcel Dzama. The stand is conceived as a whole room in which, besides drawings and paintings, they will also show new dioramas. Besides Dzama, Sies + Höke will also show small sculptural pieces by Kris Martin ("Thirteen Idiots", 2008) and mixed media works by Federico Herrero. At his stand, Georg Kargl, Vienna, is showing internationally established artists such as Lisa Ruyter, Thomas Locher or Mark Dion in dialogue with young, up-and-coming positions, such as the 29-year-old Austrian artist Andreas Fogarasi, who was awarded a Golden Lion for the Hungarian Pavilion at last year's Venice Biennale. While Michael Schultz, Berlin, is showing sculptures by Joel Morrison and new metal works by Sven Drühl, TaiK, Helsinki, is focussing on the

work of Anni Leppälä and Susanna Majuri. Both artists want to still time, the moment that makes the event into something special. In the case of Leppälä, it is the suggested shudder of the exposed back of a woman, in the case of Susanna Majuri, the visible ripples of the sea's surface. Christina Wilson, Copenhagen will present a broad impression of the gallery programme. The gallery is showing paintings and textile works by Mette Winckelmann, ceramics and also paintings by Fie Norsker, and a video installation by Jesper Just. The still relevant question of whether ornament is a crime is raised by ZAK I BRANICKA, a first-time exhibitor with spaces in Berlin and Krakow. Answers to this question are provided by Zofia Kulik ("The Splendour of Myself V", silver gelatine print, EUR 40,000.-), Dominik Lejman ("Skaters", video installation from 2005, EUR 10,000.-) or Jaroslaw Flicinski. Young German and international artists are brought to Berlin from Amsterdam by Fons Welters, such as the de-familiarised landscape painting of Sven Kroner, born in Germany in 1973. The highlight at Guy Bärtschi, Geneva, is the brand-new interactive installation "Shadow Box" by Rafael Lozano-Hemmer. The Mexican artist represented his country at the 2007 Venice Biennale. The new centre for contemporary art "Garage" was recently opened with his light installation in Moscow. büro für kunst, Dresden, represents young, up-and-coming positions from Dresden. Besides Sophia Schama and Martin Borowski, who are grouped with the painters of the "Dresden School", the sculptures and drawings of Dirk Heerklotz are noteworthy new arrivals. Also Elly Brose-Eiermann is moving with the gallery to Berlin. Parallel to the fair she is opening a new space with drawings by her artists. Carreras Mugica from Bilbao, who are exhibiting at ART FORUM BERLIN for the first time, will provide an insight into the Basque art scene. Conrads, Düsseldorf, is showing work by Mounir Fatmi and Jana Gunstheimer. Crone, Berlin, is introducing the Hamburg artist Marc Bronner. The photo-realistic, small-format oil paintings recall scenes from the television series "Derrick", calling up memories, even though the faces are de-familiarised and do not allow a direct link to the actors. For her appearance in Berlin, Martina Dettner from Frankfurt am Main has developed a concept around nature. Works by Peter Rösel ("Palme", EUR 2,700.-), Anke Röhrscheid, as well as Marko Lehanka and Via Lewandowsky provide the images, as does the painting of Heike Weber ("Kilim", 2007, EUR 4,800.-), which is developed totally from a line. In Berlin, Eigen + Art, Leipzig/Berlin, are presenting, very classically, all the artists of the gallery with new works. With mischievous pleasure, Anatoly Shuravlev/GMG Gallery, Moscow, disorients viewers when – as with the works shown here from the series "Suprematism in China" – stills from Hollywood films, details from advertising or Chinese calligraphy are reduced so radically that the whole image is contained in a single pixel. Hammelehle and Ahrens, Cologne are showing new works by Tim Berresheim ("RGB (Questionmark)", photograph, EUR 28,000.-), paintings by Ina Weber (EUR 24,000.-), Thomas Arnolds or Matthias Schauler (EUR 16,000.-), as well as Sculptures by Vincent Tavenne and Jan Scharrelmann. Scharrelmann's sculpture "Cyclops I" was acquired in 2007 at ART FORUM BERLIN by the Federal Acquisitions Committee. David Hahlbrock is developing an installation especially for ART FORUM BERLIN, in which he deals with virtual spaces from radio waves and mobile-telephone frequencies. In 2008, Hahlbrock is taking part in Ars Electronica in Linz, and will be shown for the first time by the Johnen Galerie, Berlin. For their first appearance in Berlin, Le Guern, Warsaw is showing two artists from two generations: Zofia Kulik and Tomasz Partyka. Photographs by the radical feminist Kulik are juxtaposed with the playful paintings of the younger Partyka. The relations only become visible at second glance when it becomes clear that the works of both artists critically examine the role of the media in history and explore its way of dealing with reality and fiction. Christine Mayer from Munich is taking part in ART FORUM BERLIN for the second time, after 2005. She will show one part of her programme with new works by Lorenz Straßl, Franka Kaßner, Emanuel Seitz, Michael Hackel, among others. Christine Mayer, like Dina

Renninger (DinA4), targets young talent from Munich's Academy of Fine Arts who continue to develop outside the euphoria of the market and the hip scene. Albert Weis had already made his way from Munich to Berlin some time ago; his gallery is now following him. Nusser & Baumgart is showing a solo presentation of this conceptual artist working in the tradition of Minimalism. Tim van Laere, Antwerp, is showing an exciting encounter between young, up-and-coming positions and established, international artists. A highlight of the stand is undoubtedly Peter Rogier's sculpture "Bootsman" from 2008 (210 x 200 x 175 cm). Elisabeth & Klaus Thoman from Innsbruck are showing a one-man show by Thomas Feuerstein (b. 1968) with drawings, objects and sculptures that, somewhere between symbolism and heavy metal, provide ironic as well as serious commentary to current social questions. The presentation is extended by paintings by Florin Kompatscher (b. 1960) on an outer wall of the stand.

NEW: FREESTYLE gallery-stands on their own platform – special exhibition "difference, what difference?" in all ART FORUM BERLIN halls – Three lounges – Three artists' projects

Berlin is the city of unusual exhibition spaces and complex artists' projects, which has changed little despite the constantly growing number of galleries. ART FORUM BERLIN 2008 is therefore dedicated to positions of young art, which were developed by at most three artists from each respective gallery, in their own hall. The new concept for this area was made possible by the special exhibition curated by Hans-Jürgen Hafner, which develops in and between the stands of the whole fair-parcours instead of laying claim to a particular space of its own. The Berlin architect Roger Bundschuh has developed a special structure for this in hall 11.2. This is a strict heterarchical model occupying 26 open stands around a long central lounge area so that the visitor immediately has a view of the whole hall. In addition, the mainly open stands allow visitors to move freely in the hall and to view a sculpture or installation again from a totally new and different perspective. In the central lounge area "Sitting Bulls" – beanbags by the company with the same name are available for longer viewing, food or inviting a short break. They can be quickly and easily regrouped.

The freestyle gallery platform in hall 11.2, the special exhibition "difference, what difference?", as well as the three artists' projects found in the Palais and in the Kleiner Stern for VIP, talk and press lounge have been curatorially overseen by Susanne Prinz on behalf of the AFB Team.

FREESTYLE gallery-stands

Exposed:

The Basque artist Juan Pérez Agirregoikoa creates his images of political reality using humour and irony. His delicate watercolours expose the poses of the politicians and the poses of protest. For Pérez Agirregoikoa, who lives in Paris and in the Basque Country, protest is a central part of his life and the main-spring of his pictures and posters. In December 2008, after his appearance at ART FORUM BERLIN he will have a solo exhibition at MUHKA in Belgium.

Figge von Rosen, Cologne, will introduce itself to Berlin with a single concept by Sarah Ortmeyer. The graduate of the Städelschule in Frankfurt am Main studied with Wolfgang Tillmans and Simon Starling, and stands for poetical subversion coupled with a broad knowledge of history. "Oh Tannenbaum"

tells the story of a Christmas celebration before Stalingrad and in Somalia during the first Nato mission with German soldiers outside of Europe. Cora Hölzl, Düsseldorf, is showing an installation by Simon Wachsmuth. Last year, he took part in the Documenta in Kassel, and 1989 in Linz he was awarded a prize for computer animation at Ars Electronica. Iris Kadel, Karlsruhe, is showing Myriam Holme. Her mixed media collages are made especially for the stand at ART FORUM BERLIN. They reflect on, interpret and translate poems by Paul Celan and Michel Serres. Particularly Celan's visually rich language, its rhythm and the tensions are converted into her abstract compositions made from bamboo, chalk, fabric, glass, thread, wood and paint. Jette Rudolph, Berlin, is showing an enterable installation by Wim Botha hanging freely from the ceiling in which he gleefully packs all genres of fine art into frames or mirrored columns. The paper works by Güclü Öztekin at Michael Wiesehöfer, Cologne are a special discovery. This Turkish artist (b.1978) first attracted attention with his performances at the Istanbul Biennale in 2007 and a solo exhibition at GALERIST in Istanbul. His large-scale works on paper are made from packing paper that he reworks with paint and tape, finally ripping or scorching the paper. The effect of his strongly performative works is both archaic and powerful.

FREESTYLE galleries

art agents, Hamburg, Clages, Cologne, Erika Deák, Budapest, Dina4, Munich, Fahnenmann Projects, Berlin, Figge von Rosen, Cologne, Freight + Volume, New York, Vera Gliem, Cologne, hoet bekaert, Ghent, CORA HÖLZL, Düsseldorf, Ingleby, Edinburgh, Michael Janssen, Berlin, Iris Kadel, Karlsruhe, Lüttgenmeijer, Berlin, Maribel López, Berlin, Michael Stevenson, Cape Town, Mireille Mosler, New York, Nosbaum & Reding, Luxemburg, OneTwenty, Ghent, Perugi, Padua, Jette Rudolph, Berlin, Otto Schweins, Cologne, Sassa Trülzsch, Berlin, VAN HORN, Düsseldorf, Michael Wiesehöfer, Cologne

Architectural concept for the FREESTYLE hall 11.2 by Roger Bundschuh

Roger Bundschuh: Heterarchy and Connectivity: A spatial interpretation of the art market

The spatial concept of the FREESTYLE hall is based on the idea of a heterarchical organisation: each element functions as an organising unit by directly communicating and connecting with every other element. A dynamic complexity results in the system through the constant interaction. The organising units themselves are variously manifested: galleries as spatial elements, artistic positions as intellectual and aesthetic elements, as well as dealers, collectors and visitors as actors. They are linked by a dynamic network, which is simultaneously the basis and essence of the system, particularly fitting for the system "art fair": besides the business and personal connections, there are also interactions on intellectual and aesthetic levels. Our design allows for radically uniform spaces and situations, which primarily function as a dynamic stage and fluctuating background for the actors of the fair.

Concept:

Bundschuh Architekten

Founded in 1996 by Roger Bundschuh (1966, Paris). Projects in the field of office architecture, housing, and spaces for art.

Selected projects:

Dussmann Hauptverwaltung, Berlin, 1999; Galerie Christian Nagel, Berlin, 2001; Ernst & Young Deutschlandzentrale, Eschborn, 2003; office block,

Mainzer Landstrasse 51, Frankfurt, 2003; exhibition architecture, Deutscher Pavillon Biennale di Venezia 2007; Galerie Andre Schlechtriem, New York, 2008; Sammlung Falckenberg, Hamburg 2008.

Various collaborations with artists

Luxury Cottage, Montauk New York, with Isa Genzken, 2001

Housing Project L40, Berlin, with Cosima von Bonin, completion 2009

SPECIAL EXHIBITION

Concept for "difference, what difference?" ART FORUM BERLIN 2008

The group exhibition "difference, what difference?" addresses the question of the value and significance of art. For this reason, the showing reflects upon its special function as a mediating situation on the front between the market and discourse.

The artists and their galleries

Bettina Allamoda, Galerie Zwinger, Berlin | Ian Anüll, Mai 36, Zurich | Robert Barry, Sfeir-Semler, Hamburg/Beirut | Marcel Broodthaers, Erna Hécey, Brüssel/Luxemburg | Victor Burgin, Thomas Zander, Cologne | Jacques Charlier, Nadja Vilenne, Liège | Simona Denicolai / Ivo Provoost, Tatjana Pieters/One Twenty, Gent | Sylvie Fleury, Mehdi Chouakri, Berlin | Irene Fortuyn, Diana Stigter, Amsterdam | Andrea Fraser, Christian Nagel, Cologne/Berlin | Peter Friedl, Erna Hécey Brussels/Luxembourg | General Idea, Mai 36, Zurich | Sabine Groß, magnus müller, Berlin | Thomas Huber, Akinci, Amsterdam | Luis Jacob, SEPTEMBER, Berlin | Josef Kramhöller, Kienzle & Gmeiner, Berlin | Matthieu Laurette, Deweer Art Gallery, Amsterdam | Louise Lawler, SixFriedrichLisaUngar, Munich | Klaus Merkel, Thomas Flor, Dusseldorf | Verena Pfisterer, Kienzle & Gmeiner, Berlin | Falke Pisano, Ellen de Bruijne Projects, Amsterdam | Charlotte Posenenske, Mehdi Chouakri, Berlin | Kelly Schacht, hoet bekaert gallery, Gent | Lasse Schmidt Hansen, Reinhard Hauff, Stuttgart | Noé Sendas, Cristina Guerra, Lisbon | Milica Tomic, CHARIM, Vienna/Berlin | Nadim Vardag, GEORG KARGL FINE ARTS, Vienna | Andy Warhol, Thaddaeus Ropac, Salzburg | Stephen Willats, Christian Nagel, Cologne/Berlin | Vadim Zakharov, Gallery Marina Goncharenko, Moscow | Elmar Zimmermann, Kienzle & Gmeiner, Berlin | Heimo Zobernig, Collection Daimler, Berlin

The Concept

The curated special exhibition in the framework of the ART FORUM BERLIN 2008 has established itself as a joint venture of a kind that so far has been unusual in the carousel of international art fairs. This joint venture between economic and discursive mediation is typical of the picture the art market currently presents: namely, "art fair" and "thematic exhibition" can stand for the evaluation systems of the "market" and of "discourse", which are often described as competing.

Between them is decided how art is valued and what makes it significant. For this reason, the exhibition consciously examines its own framework conditions and poses a number of fundamental questions: How can a curated thematic exhibition appear when interwoven locally and institutionally with a fair

situation? What distinguishes an exhibition display from the display at an art fair? How can artistic works with substantive weighting be shown if they are offered for sale as a commodity at the same time? What effects does this have on the production and mediation of art?

In this way, "difference, what difference?" presents itself as a model for approaching the precarious situation, the issue of the significance of art, and makes this situation productive. The showing will argue historically: works by artists from different generations will be brought into relationship with each other. The common denominator is the artistic processing of the aesthetically and art-historically canonized procedures of "Institutional Critique" and "Appropriation Art". The investigative field of "Institutional Critique" is suited to reveal the connections between artistic production, the way it is mediated, and its economic and discursive use. Numerous artists of the middle and younger generations are currently taking up, formally and conceptually, the practices of "Institutional Critique", often with great sensitivity to the growing effects of economic imperatives and the accompanying demands on oneself. "Appropriation" is a fundamental structural trait of artistic work. But as an art-historical genre in the narrow sense, it is drawing increasing interest, precisely as criticism of traditional ideas of authorship and originality while the market still displays its unsatisfied "hunger for painting".

The showing presents artistic works and objects, methods and procedures not only in consideration of formal aspects, medium, and technique. Special attention is also paid to the respective examination of the circumstances of production, mediation, and use. These circumstances become visible in the exhibition and are discussed in greater detail in the accompanying catalog texts.

Hans-Jürgen Hafner: The Curator for the Special Exhibition 2008

Hans-Jürgen Hafner was born in 1972 in Freystadt. After studying History and German literature, he since 2000 works as a freelance curator and author. In 2004, he curated the exhibition eclipse + other chance appearances, with Euan Macdonald and Robert Smithson at the Kunstbunker Nuremberg, 2005 followed the group exhibitions dead/undead at gallery Six Friedrich Lisa Ungar, Munich, and unburied/reburied, also at Kunstbunker Nuremberg. In 2006, he curated the exhibition The Most Contemporary Picture Show, Actually (Kat.), with René Daniëls, Michael Krebber and Klaus Merkel at Kunsthalle Nuremberg. He is a regular contributor to the magazine of the online platform www.artnet.de and the Austrian art review spike art quarterly and regularly publishes in artist Kunstmagazin, Camera Austria and Kunstforum International. Hans-Jürgen Hafner recently moved to Berlin and lectures at the HBG Leipzig in the media arts department (since 2003), and is also at the Gerrit Rietveld Academie in Amsterdam.

LOUNGES AS ARTISTS' PROJECTS

Form follows function or function follows form – the artists' answers to this question can be discovered in the design of the lounges at ART FORUM BERLIN. The artists' projects for the talk lounge, VIP lounge, library and press lounge underline the functionality of the individual areas and create necessary connections between the individual levels. As last year, the VIP and talk lounge can be found in the Palais am Funkturm, the press lounge and the library in the Kleiner Stern between hall 18 and the freestyle-gallery hall 11.2.

Øystein Aasan Press Lounge and Library:

For the design of the passage between Press Lounge, the Library and the Freestyle-Hall 11.2, the Norwegian artist Øystein Aasan will take motifs recurring in his production and by means of abstraction, turning them into a sign system. Notions such as "Display Units", "Grids", "Spreads" and "Screens" will all be used, but on a level where their original content is left behind for a more efficient and ample system. And all based on the idea that one needs to bridge both a visual and a functional concept to invigorate the space in question. Practically this results in a light and clear guiding system from the main halls to hall 11.2. Located on the way are flat display units for the fair's public library. Drawing from experience made by the wardens of the libraries ART FORUM BERLIN installed in past years part of the inherent visual information will only be rendered visible after the books are (permanently) removed by visitors of the fair.

From the start Øystein Aasan has been investigating the convergence of text and image. This is conducted in several ways, resulting in fantastically exploding collages as well as minimalistic environments and sculptures.

FAMED, VIP-Lounge:

The Leipzig based artist group Famed has been invited because their highly accurate interventions and actions investigate the context of both established art institutions, as well as the less professional derivatives of these. One of their main fields of investigation are the valorisation of the artwork as it passes into the possession of the collector. An art fair VIP Lounge therefore almost proposed itself as a new field of intervention.

Although works by Famed are site specific, depending on interaction with the spectator, their completion does not require active audience participation. Famed critically reflect the relationship between aspects of performance and permanence inhabiting a work of art – be it via temporary installations or by means of fetish-like products. In their work, Famed disclose fame as an amalgam of different forces and value systems within the field of art, factors whose effects can hardly be predicted, let alone be calculated beforehand. The term "Famed" reflects fame as a prime aspiration and motivation driving the making of art whilst also functioning as the group's logo and label

Solmaz Shahbazi, Talk Lounge:

Intrigued by the 1950th architecture of the Palais am Funkturm Solmaz Shahbazi researched the early use of the space as a stylish Bar connecting it to 'history' of public talks in particular their new media version the 'talk show'. As a result the situation of the talks rather than it's architectural setting will be adapted to something like a reconstructed past. The panel will be placed at the bar, the public will sit at cocktail tables. There will be a bar keeper 'performing' during the talks. The new space/situation will provide an insight as to how we filter images or formulate pre-conceptions.

Before Solmaz Shahbazi, German of Iranian decent, began to engage in film, she had mainly been working as an architect. Her work departs from the artist's desire to anchor an aesthetic dialectic praxis in the social and political conditions of the present. Shahbazi uses the documentary format in both her videos and her photography as a tool to analyse different modes of imagery, expectations of the unknown and possible effects on perception.

GUIDED TOURS

art:berlin, partner of ART FORUM BERLIN, offers visitors daily tours of the fair and allows the participants to discover and learn more about the fair as well as about "difference, what difference?" the special exhibition of the 13th ART FORUM BERLIN. In addition, art:berlin will provide an insight into to the participating galleries and their artists.

Time:

Guided tours at the fair daily at 1 pm, 3 pm and 5 pm

Meeting point:

Please find the art:berlin booth at the entrance of hall 19.

Prices:

Regular: 7 Euro per Person

Reduced: 5 Euro per Person (Students, retiree, unemployed)

Exclusive ART FORUM BERLIN TOURS for groups up to 15 people as well as customized tours for individuals can be booked in advance in German or English at art:berlin.

Contact:

art:berlin

Heckmann Höfe

Oranienburger Str. 32

10117 Berlin

Fon: 030/ 28 09 63 90

Fax: 030/ 28 09 63 91

info@artberlin-online.de

<http://www.artberlin-online.de>

ART FORUM BERLIN TALKS

Twice a day international experts will give insights into an increasingly global world of art based on their particular fields of work.

On Friday, 31 October, discussions with and about collectors and artists will be held at the ART FORUM BERLIN TALKS 2008. Saturday's programme will be dedicated entirely to new media, video and film. Whereas the topics on Sunday will be the examination of the current situation of art from the Near and Middle East as well as this year's special exhibition "difference, what difference?".

Friday, 31. October 2008

CREATING AND COLLECTING

3 p.m.

Artists' Talk: Aesthetic Positions in the 21st Century

Panel in German

Since the end of the 1990s, a realm of seemingly unlimited artistic possibilities has unfolded in the world of the aesthetic community: there is hardly a material that has not been used before, scarcely a concept that has not already been explored. However, the art system is capable of integrating the different versions and manifestations of visual art. What characterizes artists in their

efforts to express themselves? What influences do present upheavals have on art, its form, appearance and conception? How do artists judge the current situation and what do they expect from the future? Artists talk about art as a way of interpreting the present and about the subtle plexus of the art world.

in cooperation with monopol

with:

Valérie Favre, artist, Berlin

Thomas Rentmeister, artist, Berlin

Thomas Scheibitz, artist, Berlin

Kai Schiemenz, artist, Berlin

Moderation: Daniel Völzke, monopol, Berlin

Friday, 31. October 2008

CREATING AND COLLECTING

5:30 p.m.

Collectors' Talk: Private Collecting

Panel in English

Collectors will discuss current artistic tendencies, their passion for collecting and last but not least their relation to institutions, the public and the art market. Since the early 1990s, the artmarket has gone through incisive changes. An increasing number of collectors today buys more actively and with higher budgets. Driven by the countless number of artfairs, biennials and auctions, galleries had to change their mode of operation. Altogether the artworld is constantly aspiring to discover, promote and buy art more mind-blowing, newer and younger than before. How do private collectors deal with these conditions?

in cooperation with monopol

with:

Themistocles Michos, collector, San Francisco

Abaseh Mirvali, director Jumex Collection, Mexico

Anthony T. Podesta, collector, Washington (tbc)

Liesbeth Willems, curator Chadha Collection, Amsterdam

Moderation: Cornelius Tittel, monopol, Berlin

Saturday, 1. November 2008

MEDIA ART

3 p.m.

The Public Gaze – Architecture as Place of Art and Media

Panel in German in cooperation with Media Facades Festival Berlin

City looks are increasingly dominated by large image formats almost all coming from a commercial background, no matter if digital or analog. Does this imply any chance for new exhibition formats? Or is art just being usurped and exploited? Is this format able to support local identities – e.g. by participatory approaches – and is it permeable enough to use traditional art spaces as well as digital picture elements in public space?

with:

Gerd Henrich, CEO media for mobile people, Ströer Megaposter GmbH,
Neuss

Constanze Kleiner, Temporäre Kunsthalle, Berlin

Alexander Stublić, artist, Berlin

János Can Togay, Collegium Hungaricum, Berlin

Moderation: Mirjam Struppek, Media Facades Festival, Berlin

Saturday, 1. November 2008

MEDIA ART

5:30 p.m.

Video & Film III

Panel in English

Video, film and media art have become very important forms of expression in contemporary art. This talk will explore the position of video art on the art-market and fathom the motivation of collecting an almost immaterial work of art. Furthermore: What is it that intrigues so many artists to work with moving images? In which ways are the special concerns of the presentation of this time-based medium taken in account in public and private collections and how are questions of copyright being dealt with?

in cooperation with Loop - International Festival and Fair for Video Art

with:

Phil Collins, artist, Glasgow / Berlin

Jean-Conrad Lemaitre, collector, London

Moderation: Kathrin Becker, director Video-Forum, NBK, Berlin

Sunday, 2. November 2008

DIFFERENCES AND SIMILARITIES

3 p.m.

The Middle Eastern Art Scene – Emerging Trends and Directions

Panel in English

Central to our talk is the development of this region. The talk will explore its emerging art scene currently experiencing a substantially growing interest. We will also discuss the development of the art market and the status of co-operation and interconnections between the Western Art World and the Middle East.

in collaboration with Canvas Magazine

with:

Fereydoun Ave, Ave Gallery, Tehran, Dubai

Saleh Barakat, Agial Gallery, Beirut

Ali Khadra, Canvas Magazine, Dubai

Marina Sorbello, journalist and curator, Berlin

Akram Zaatari, artist, Beirut

Moderation: David Galloway, art critic, Wuppertal/Forcalquier

Sunday, 2. November 2008

DIFFERENCES AND SIMILARITIES

5:30 p.m.

"difference, what difference?" – Exhibition versus Market: an institutional critique

Panel in German

To what extent can art – or what we consider to be art – benefit from the self-destruction of existing institutional systems? Is there any potential in the economic situation that negates the essence of art, which has to be ignored due to an inability in use? How can the discourse about astronomically high auction results be productively turned over to an awareness of the reality of precarious working conditions within the cultural industry?

with:

Paco Barragán, journalist, curator and author of *The Art Fair Age*, Madrid

Udo Kittelmann, MMK Frankfurt / Nationalgalerie, Berlin (tbc)

Barbara Steiner, Galerie für Zeitgenössische Kunst, Leipzig

Barbara Weiss, gallerist, Berlin

Moderation: Hans-Jürgen Hafner, curator, Berlin

PATRONAGE 2008

Once again the Governing Mayor of Berlin and Cultural Senator, Klaus Wowereit has taken on the patronage for the 13th ART FORUM BERLIN. He will officially open the fair on 30 October 2008 at 5 p.m. in the central hall of honour (hall 19). After the opening, Klaus Wowereit will visit the fair with artistic director Sabrina van der Ley and Hans-Jürgen Hafner, curator of the special exhibition (photo shooting for accredited journalists).

THE CATALOGUE

The ART FORUM BERLIN 2008 catalogue is an indispensable companion before, during and after a visit to the fair. Apart from an extensive section with illustrations, an informative service part with helpful information on all of the exhibitors. The catalogue will include an edited part and a greeting by Klaus Wowereit, Governing Mayor of Berlin and Cultural Senator. The catalogue is published by Messe Berlin and will be produced at the Zeitverlag Publishing House. The special exhibition catalogue was designed by Nadim Vardag and is formally linked to the fair catalogue. Apart from short texts on the various artists and art works, the editorial part will give an analytical insight into artistic production and communication under economic conditions. The accompanying texts on these topics are by Helmut Draxler, Gunter Reski, Barbara Hess and also the curator Hans-Jürgen Hafner. (for more information, see: special exhibition)

The catalogues can be purchased directly as a package (ISBN 978-3-9812200-2-5) for 35 Euro at the ART FORUM BERLIN and also before and after the fair. The catalogues are also on offer separately. Fair catalogue (ISBN 978-3-9812200-3-2) 20 Euro, catalogue on the exhibition "difference, what difference?" (ISBN 978-3-9812200-4-9) 24 Euro.

Catalogues can be ordered at: Messe Berlin GmbH, ART FORUM BERLIN, Messedamm 22, D-14055

Berlin, fax: +49 (0)30 3038 2060, email: art@messe-berlin.de

SPONSORS – HOTEL PARTNERS – MEDIA PARTNERS

As in previous years, the Grand Hyatt Berlin, the hotel Brandenburger Hof, Berlin, and the Mandala Hotel will act as reliable and generous partners of ART FORUM BERLIN. Both five star hotels will host the Collectors' Programme. For three days they will accommodate collectors from all over the world who will be visiting the capital as guests of the fair. During their stay, the international art lovers will be able to enjoy a made to measure supporting programme which will take them all over Berlin – to special receptions, openings and visits to private collections. Hôtel Concorde at Kurfürstendamm is the new junior partner. This centrally located hotel offers VIP guests, the curators who have been invited to PROFESSIONAL MONDAY and also specially selected journalists a pleasant stay.

Packages available while supply lasts, please book under code ART FORUM BERLIN: www.grandhyattberlin.com, www.brandenburger-hof.com, www.themandala.com, www.berlin.concorde-hotels.com

To the great pleasure of ART FORUM BERLIN, this year again ŠkodaCars Germany will be the partner for the VIP-Shuttle-Service, providing an extended armada of "Superb" model cars in order to guarantee "the comfortable way" to art at the fair's hottest days.

Partner of this year's Press Lounge will be Moleskine, Italy. The renowned notebook manufacturer will launch a special edition for the 13th ART FORUM BERLIN on the occasion of their own exhibition. The special edition is limited.

Sponsors and partners in 2008: Krombacher Bier – Blumen Rühl – Sitting Bull – Moët & Chandon – illy

Media partners: art.es, Hatje Cantz, monopol and radio eins

PRIZES

Two Prizes for the Best Stands

Presentation of the prizes November 1, 2008, 5 p.m., at the Press Lounge

ART FORUM BERLIN is happy to award this year once again two prizes for the "Best Stands". This year for the 5th time since 2004, the "Project Future" of the Berlin Senate for Economics, Labor and Women is donating the prizes for the best stands with a total sum amounting to 7,000 EUR. 2,500 EUR aim to reward a younger gallery in the category of the Freestyle gallery and 4,500 EUR for the best stand concept and appearance in the A-Z parcours. The prize winners will be chosen by 100 international art collectors who are guests of the ART FORUM BERLIN's Collectors' Programme, by all exhibitors, accredited journalists to ART FORUM BERLIN (Please look for your Voting Form in your Press Package!) and the members of the admissions committee and the fair jury. The prizes will be handed on by the Mayor and Senator for Economics Harald Wolf.

DATES AND FACTS:

ART FORUM BERLIN 2008

31 October to 3 November, 2008, Opening 30 October 2008

Opening Hours:

31 October – 2 November 2008, daily 12.00 – 20.00 pm

3 November 2008, 12.00- 18.00 pm

Opening Press Conference: 30 October 2008, 10.00 am

Professional Preview: 30 October 2008, 14.00 – 17.00 pm

Opening: 30 October 2008, 17.00 – 21.00 pm

Location

Messegelände Berlin / Exhibition Grounds Berlin

Halls 18 – 20, Entrance Masurenallee

Prices:

Full-Day 15,00

Full-Day, reduced 10,00

2-Day-Ticket 27,00

Groups (more than 10) 10,00

Student 6,00

Evening Ticket 10,00

Kunstvereine 10,00

Opening-Ticket 60,00

Catalogue all in one 35,00

Catalogue Special Exhibition 24,00

Catalogue Art Fair 20,00

Organizer:

Messe Berlin GmbH

ART FORUM BERLIN Messedamm 22, 14055 Berlin

Organisation and Services:

Tel: +49 30/ 3038 - 4703 or /-1833 Fax: +49 30/ 3038 – 2060 or / - 1830

E-Mail: art@messe-berlin.de Internet: www.art-forum-berlin.de

PR-Contact:

Anne Maier PR appointed by Messe Berlin

Tel.: +49 30/ 30 38 1836/1837 Fax: +49 30/ 3038 1838

E-Mail: maier@messe-berlin.de

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