

Films & Windows I-IV

07.06. - 25.08. 2012

Films & Windows (II)

Ken Okiishi & Taslima Ahmed

Opening Reception at MATHEW: 28.06. 2012 / 19.00 - 22.00 CET

Between 1998-2000, Ken Okiishi began to work with video in a way that treated as hysterically porous the relationships between cinematic narratives, "urban renewal", the temporalities of accelerating and multiplying data streams (the internet, mobile phones, etc., were still "new" then), and the formation of subjectivity in the emerging regimes of semiocapitalism and hipsterdom. Watching these "films" now, we witness subjects caught in the harried transition from analog to digital.

For Films & Windows II, three of these "early works" have been selected, including a premiere of Okiishi's first video, keyword: love (1998).

Moving on to Taslima Ahmed's installation. Finding yourself in a situation where a raging mob of democrats is about to trample all over you, a friendly get-together can turn into a stampede. This sort of panic arises out of being boogered, which can be caused by something as little as someone's horse's saddle sliding underneath its belly.

The rapid speed of self-organised groupings defines 'scenes' and intensifies their borders. Content farming is a common device used by these scenes in relation to internet data consumption and the exploitation of land resources for the flooding of self-referential tags. It's a race to the bottom. It's the McDonalds of the media without the irony like a long stream of Google image results for search words like 'angry face' and 'Katy Perry'. Neuroscience has made immense progress in the past decade, the construction of identity however still needs to be herded, but then again, why?

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