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# LUCKY

7 JULI - 2 SEPTEMBER 2018

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CONVENT BERLIN **ngbk**

# ENGLISH

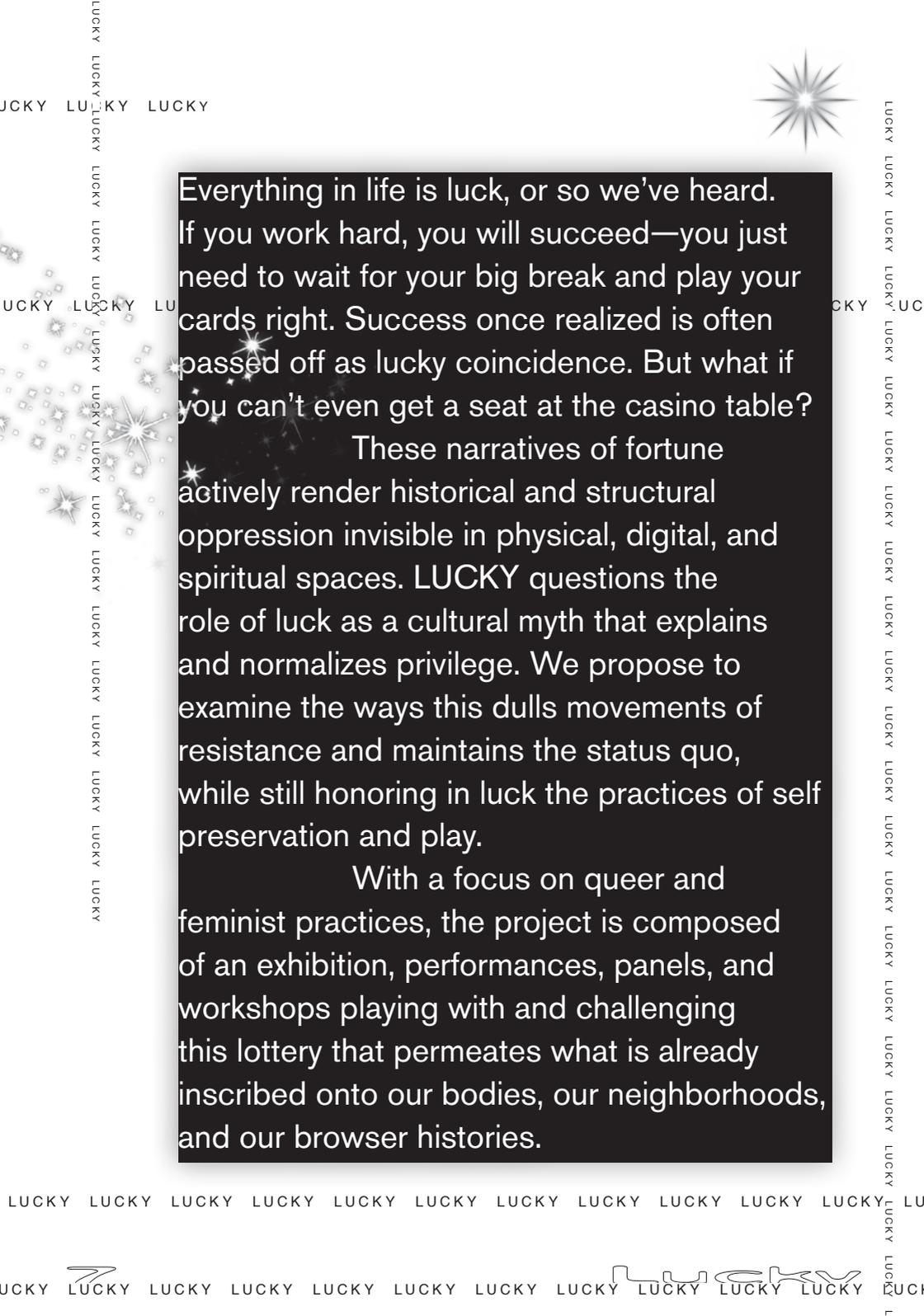












Everything in life is luck, or so we've heard. If you work hard, you will succeed—you just need to wait for your big break and play your cards right. Success once realized is often passed off as lucky coincidence. But what if you can't even get a seat at the casino table?

These narratives of fortune actively render historical and structural oppression invisible in physical, digital, and spiritual spaces. LUCKY questions the role of luck as a cultural myth that explains and normalizes privilege. We propose to examine the ways this dulls movements of resistance and maintains the status quo, while still honoring in luck the practices of self preservation and play.

With a focus on queer and feminist practices, the project is composed of an exhibition, performances, panels, and workshops playing with and challenging this lottery that permeates what is already inscribed onto our bodies, our neighborhoods, and our browser histories.



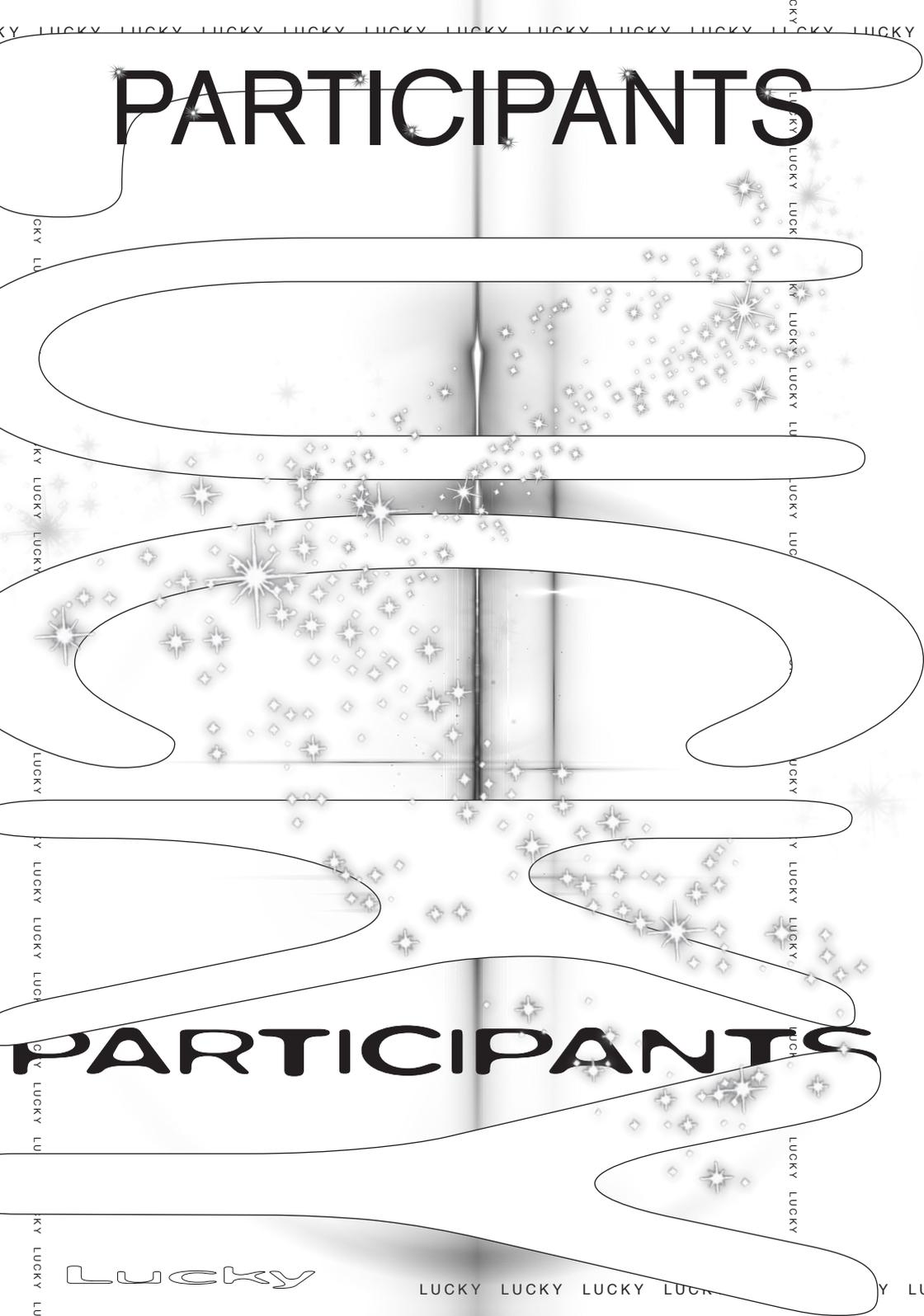


# PARTICIPANTS

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# Eve Tagny

3  
(Canada, based in Montreal)

*inner outer wear*  
2018

Jacquard woven cotton, silk chiffon

Suspended in mid-air and printed with the ultrasound of a womb, Eve Tagny's *inner outer wear* extends itself like an invitation, protective shield, or declarative cape—making the invisible visible. The galaxy-like pattern renders the landscape of the womb unintelligible, giving the false impression of neutrality—though wombs are in fact loaded spaces.

Unseen in this scan is the person to whom the womb belongs, and that person's inheritance: history, class, status, health, ability. Cloaked under this interior territory, those marginalized body-beings that in other contexts might be judged undesirable, are invited to indulge in the radical act of imagining futurities on their own terms. How luscious then, would their inner gardens be?





# Tabita Rezaire

6  
(France, based in Cayenne, French Guiana and Johannesburg, South Africa)

**PREMIUM CONNECT**  
2017

Video, 13:04 minutes, English and French with English subtitles

Through screen interfaces, Tabita Rezaire offers surrogate readings to dominant Western narratives. In a call to 'remember the future', this piece reveals research that attributes the birth of computing sciences and binary mathematics to African divination systems, such as the Ifá system from the Yoruba people.

In resistance to the colonial theft of knowledge, this work envisions a study of information and communication technologies (ICT), African divination systems, the fungi underworld, communing with ancestors, and quantum physics to (re)think our information conduits. Embracing the idea that ICT acts as a mirror of the organic world, capable of healing or poisoning—depending on its users and usage—this work investigates the cyber spaces where the organic, technological, and spiritual worlds connect. Overcoming the divisions between organism, spirit, and device, this work explores spiritual connection as communication network and the possibilities of decolonial technologies.

*English transcription available upon request.*



# Plural Authorship Collective

8  
(Netherlands/United Kingdom,  
based in the internet)

**WHO WORE IT BEST?**  
*hashtagluckybitches*  
2018

Mixed installation  
Video, 8 minutes, metal, textile

Plural Authorship Collective (P\_A\_C) is an artistic duo exploring the performance of self through mirroring and converging with each other. Over the course of their 91 day tour through the USA, they created new visual identities by performing as one unit at all times while wearing identical outfits. To mimic the erasure of personal space through hyper visibility and the mass produced uniformity of consumer goods, they wore fast-fashion designed for the youthful millennial generation. Departing from the position of white western women, and privileged consumers, *WHO WORE IT BEST? hashtagluckybitches* traces the cultural history of these fashions and the labor behind them—as well as the ways the consumer fuses with the material itself, even while it carries its own narrative.

# Angela Kaisers

9  
(Germany, based in Berlin)

*Jimmy Carter & Patty Hearst* from the series *Echoes*  
2018

Rayon thread on cotton canvas

In the series *Echoes*, Angela Kaisers looks at structures of power and how to unsettle the (dis)comfort of collective memory. *Jimmy Carter & Patty Hearst* reflects on the kidnapping of Patty Hearst by the 1970s terrorist group SLA. Kaisers questions how the case has been glamorized and whitewashed by a potent assemblage of Hearst's privileged, white, and affluent background, with media bias and its contribution to myth-making gossip.

In *Jimmy Carter & Patty Hearst*, Kaisers deconstructs and reprograms the relationship of Patty Hearst and US President Jimmy Carter, who commuted Hearst's prison sentence in 1979. The original photograph used for Kaisers' embroidery work shows Hearst and Carter years later at a charity event. By applying slight changes to the positioning of the observed subjects in the found photograph, Kaisers modifies their interpersonal distance—relocating the message the photo previously conveyed.

# Anais Senli

10  
(Spain, based in Berlin)

**LOCAL WARMING**  
2018

Mixed installation  
2-channel video, 10 minutes,  
concrete, gravel, asphalt, mortar,  
plastic, plaster, infrared light, iron

Through research and conversation with residents, *LOCAL WARMING* investigates a small garden colony located in Reinickendorf, one of Berlin's most polluted areas. A 2015 study by the Berlin Senate Department of Urban Development and Environment reveals that the residents of the small area around Reinickendorf's Scharnweberstraße potentially face a lower life expectancy than the average Berliner due to air and noise pollution resulting from their proximity to Tegel Airport. This is compounded by lower incomes, a lack of green space, and higher temperatures in summer due to hyper-urbanization. The lived experience of Reinickendorf residents illuminates the disparities within Berlin's geo-political landscape.

Still, for many, this little garden colony represents their bond to nature and is an important site in which to relax, spend time with family, and cultivate plants. By focusing on the families of this garden colony, a series of questions arise: how does the specificity of territory affect human and non-human life? Can this specificity be subverted? Is it possible to apply ethics to the environment? Can we talk about local warming?

# Giegold & Weiß

11  
(Germany, based in Berlin)

*Lachanschlag*  
2016

Laugh devices, vinyl, spray paint

Giegold & Weiß, with the help of several others, recorded a series of laugh tracks on site at several different Berlin governmental offices that make people despair every day: the immigration office (Ausländerbehörde), the Jobcenter, police stations, insurance offices, State Health and Social Services (LAGeSO), and the Berlin Board of Education (Schulbehörde), among others. Each laugh track was made with a recording device that had been sent to the participants in the mail so they could record their own 'laugh attack' on site.

The encrypted representation of the institutions makes the attackers' laughs anonymous. A wave of laughter rises collectively against the institutions and sets a counterpoint to the feelings of vulnerability that are often triggered by official contact. Visitors are free to commit the attacks again live – en miniature and as reenactment.

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# Laura G. Jones

12  
(United Kingdom, based in Berlin)

*An Ode to Marge Simpson (or how I taught myself to speak again by watching The Real Housewives)*  
2018

Video installation, 4 minutes, English (German translation available upon request) Latex, fake fur, bedpans, wine

*Do you remember what your voice sounded like before?*

Using content from a questionnaire given to the artist by a vocal therapist after losing her voice due to an onset of invisible disabilities, *An Ode to Marge Simpson* illustrates a personal experience of disability and a long convalescence made possible by watching *The Real Housewives* while bedridden.

By watching these women perform 'reality' without financial or social barriers, nor a trace of self-doubt, Jones recovered her voice—and ultimately her own agency—by way of imitation and low-level invocation.

Ambivalent in its celebration and criticism of this degree of privilege, Jones's piece reflects on self-preservation and healing and how mainstream television, though not unproblematic, can also be a platform for women to learn about their health.



# Miriam Yammad

14  
(Germany, based in Berlin)

*Display II*  
2018

4 Glass shishas, glass mouthpieces,  
rubber hoses, EL wires

*Display II* is an installation with four white glass shishas opposing each other, connected by rubber hoses attached to colored mouthpieces.

Miriam Yammad playfully alludes to the access of male-dominated spaces of leisure by reappropriating the classic form of shisha pipes. Smoking shisha, an activity originally reserved for the elite, has become a fixture of coffee houses around the world—catering predominantly to men. With her tongue firmly planted in cheek, Yammad creates phallic glass pipes that rearticulate the codes of such spaces and thereby queer the presumed consumer.



# EVENTS

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Saturday

August 4

17:30

***Guided Tour in English***Courtyard, 19:00 (EN)  
**Panel Discussion*****Thank You for Seeing Me*****With Jo Verrent, Nathalie Mba Bikoro and Lorena Juan** (COVEN BERLIN)**Moderation: Neda Sanai**

This discussion will be an opportunity to reflect on the 'luck' of being represented and how representation is too often conflated with justice. Departing from the belief that feminism is a collective non-alignment composed of multiple perspectives, but with a shared awareness of oppressive and exclusive feminist canons, *Thank You for Seeing Me* is an invitation to explore how these feminisms are applied to curation and how they guide questions of representation and visibility.

Saturday

August 18

Event Space, 20:00 (EN)  
**Short Film Screenings*****Fortune Unfolded*****Curated by Coral Short**

(Canada, based in Berlin)

Curator and independent feminist film archivist Coral Short has been creating and touring radical

curations for almost a decade. For *LUCKY* she presents a series of short films that explore constitutive luck, privilege, and magical territories of possibility. In this program full of world premieres, subjects range from colonial statues covered with piss to performance princesses, unfolding a new visual language.

Saturday

August 25

Event Space, 12:00–19:00 (EN)  
**Queer Performance Workshop*****My Worst Performance Ever*****Natalie Igor Dobkin**

(Israel, based in Tel Aviv)

*My Worst Performance Ever* is a queer performance workshop that investigates the boundaries between professionalism and amateurism, entertainment and art, and the queer body in heteronormative spaces. In resistance to the call for professionalism, Natalie Igor Dobkin proposes amateurism as a strategy and practice with which to fight capitalism. The workshop incorporates drag, high-school dance parties, songs on demand, talent shows, reality television, and more.

*Previous experience in performance art not required. Capacity limited to 20 participants, register via e-mail to:*  
[nataliedobkin@gmail.com](mailto:nataliedobkin@gmail.com)





steer away from dogma and try to communicate a critical messiness that is, we hope, transformative.

In the past, we were present at our own shows, which usually lasted two to three days and were packed with events, playing the role of emcee, technician, and bartender. The format of *LUCKY* doesn't allow us to be present at all times, but we still want to invite conversation and connection. We've set up an online guestbook/feedback page so you can give us your questions, impressions, and feelings at:

[www.covenberlin.com/luckyfeedback](http://www.covenberlin.com/luckyfeedback)

Harley Aussoleil, Frances Breden, Shelley Etkin, Lorena Juan, Judy Landkammer, Kiona Hagen Niehaus, Esther Roman, and Louise Trueheart

[www.covenberlin.com](http://www.covenberlin.com)

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