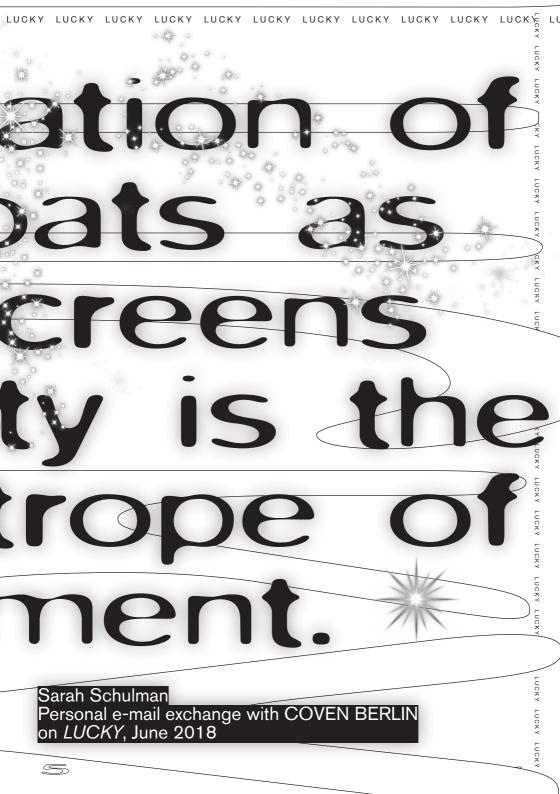
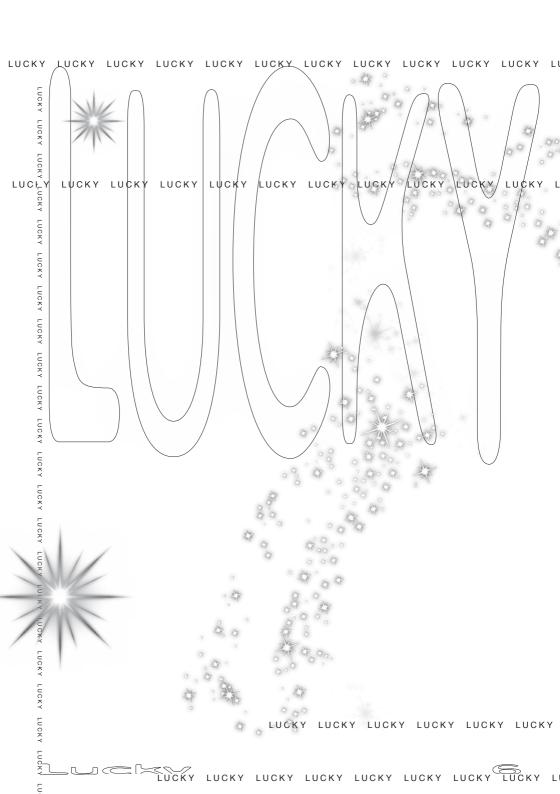


LUCKY LUCKY LUCKY LUCKY he c scape MOKES FOR 1830 TORY LUCKY LUCKY LUCKY 13 Lucky







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

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.

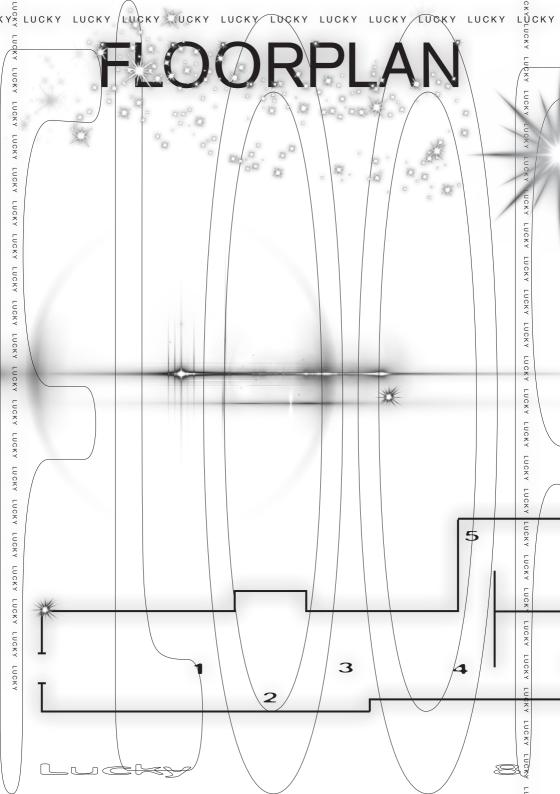
With a focus on queer and feminist practices, the project is composed of an exhibition, performances, panels, and workshops playing with and challenging this lottery that permeates what is already inscribed onto our bodies, our neighborhoods, and our browser histories.

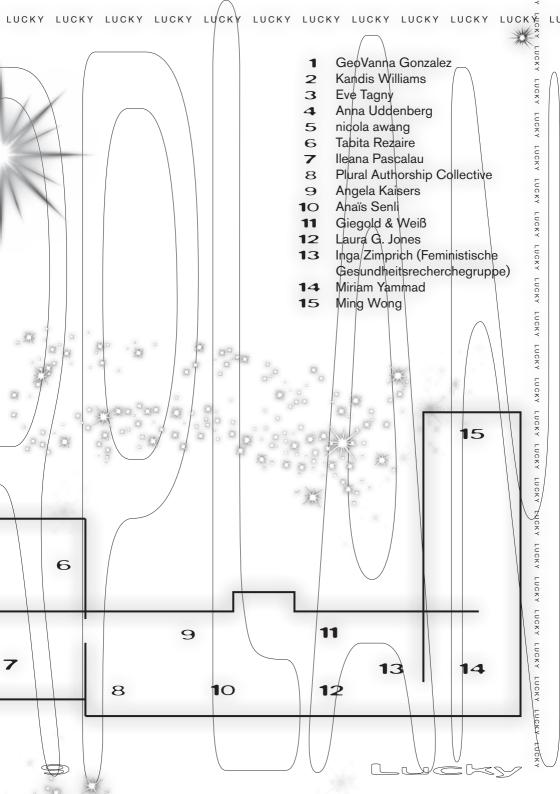
LUCK

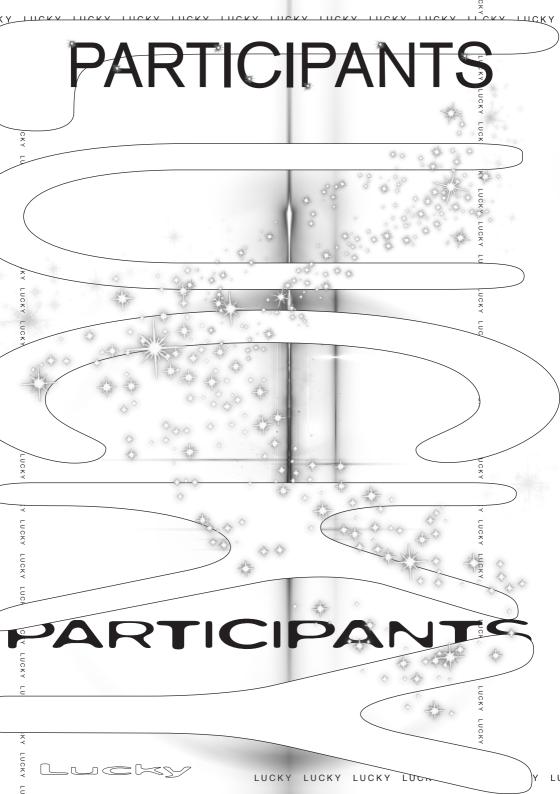
L

LUCKY LUCKY

UCKY LUCKY LUCKY







1 (USA, based in Miami and Berlin) Forever Ride or Die

2018

Cement, pigment, stee

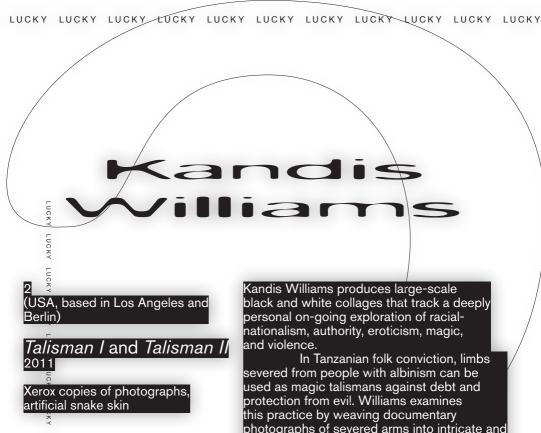
that nothing stands still, and that external factors will always be waiting to impact our lives. Invoking 'Rota Fortunae'—the goddess Fortuna's wheel—this piece speaks to the deeply capricious, and sometimes callous, hand of fate. Even if one has left the gods behind, our lives are directed, diverted, and sometimes derailed by things beyond our control: class, race, social and cultural privilege. The wheel, being one of the six 'simple machines" defined by Renaissance scientists, stands for pristine form and democratized technology. These concrete tires, stripped away from any lush beauty or artificiality, in the divine triplet of three, speak to a more brutalist reality where movement is leaden with the baggage we carry, the price we pay for the lives we choose and are given, and our respective debts. The deteriorating tires are both symbolic icons and real-world objects. They represent unequal and fortuitous access to comfort, safety, and mobility, thus

challenging the humanistic idea of progress.

One of the Major Arcana, the Tarot Wheel of Fortune card suggests both change and cycle: we must be ready for our lives to alter, aware

LUCKY

בחפגע בחבגע בחבגע בחבגע בחבגע בחבגע בחבגע בחבגע בחבגע **LUCKY** LUCKY LUCKY



LUCKY LUCKY LUCKY LUCKY LUCKY

LUCKY LUCKY LUCKY

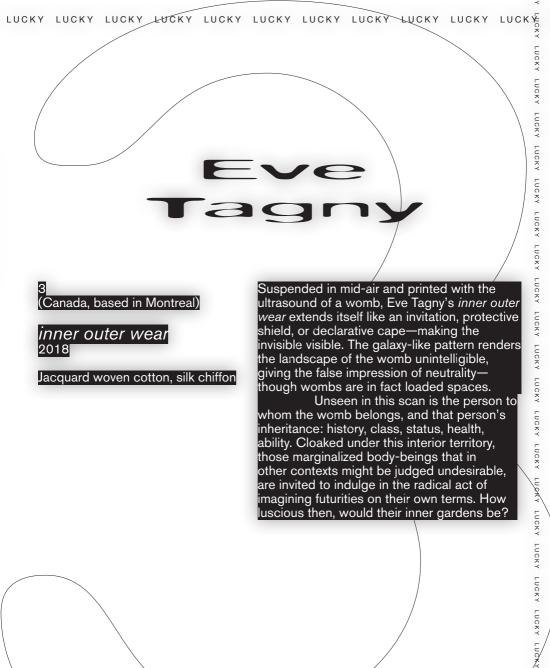
 $\mathcal{I} \subset$

photographs of severed arms into intricate and large-scale lattice structures. Using collage as a deliberately hideous metaphor for violence, these repetitive and idiosyncratic nets, formed from specific incidents of sociological chaos, are set against monochromatic gradients, suggestive of deep space and the occurrence of these incidents over time, compounding the horror and fascination with both physical and ideological difference as it intersects with notions of

territory and affect. Williams implicates both herself and the audience in the intoxication of commodity fetishism, dramatizing the mind's

struggle for truth in moral judgment.

LUCKY LUCKY LUCKY LUCKY LUCKY LI



LUCKY LUCKY

LUCKY

- ---

4 (Sweden, based in Beriin)

LUCKY

LUCKY LUCKY LUCKY LUCKY LUCKY LUCKY LUCKY

FOCUS #1 (target)

Acrylic resin, fiberglass, fabric, fake fur, puffer jacket, bike helmet, fake crocs, bar stool VENUS, acrylic nails

Döpfner Collection, Berlin

FOCUS #2 (pussy padding) ²⁰¹⁸

Acrylic resin, fiberglass, fabric, synthetic hair, puffer jacket, bike helmet, flip-flops, bar stool VENUS, acrylic nails, fake fur, selfie stick, wall tattoo, horse tack, vinyl film

Sammlung Boros, Berlin

consumer goods like sportswear and selfie sticks, evoking both the aspirational and the familiar. The sculptures present thin femininity dressed in meshy material and wearing tramp stamps above plastic vulvas that meet the viewer at eye level. In her blue puffy jacket, FOCUS #2 (pussy padding), points a camera at her groin in an act of self-awareness. The body contorting into itself raises questions of taste, class, precarity, and eroticism.

Through the feedback loop of

investigates how body culture, spirituality, and self-staging are intertwined with the mediation

consumerist culture, Anna Uddenberg

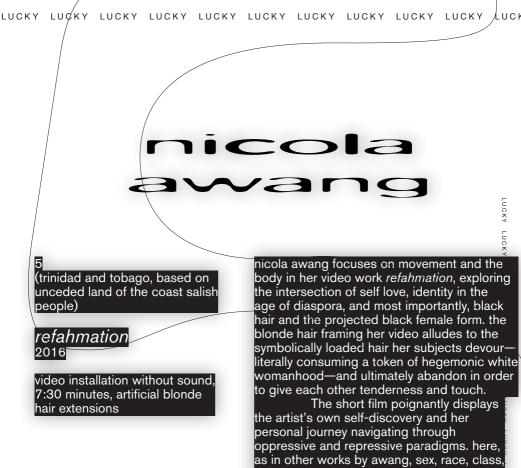
and production of subjectivity by new

technologies and forms of circulation.

Not twins, but perhaps sisters, FOCUS

#1 and #2 are plush humanoids made of

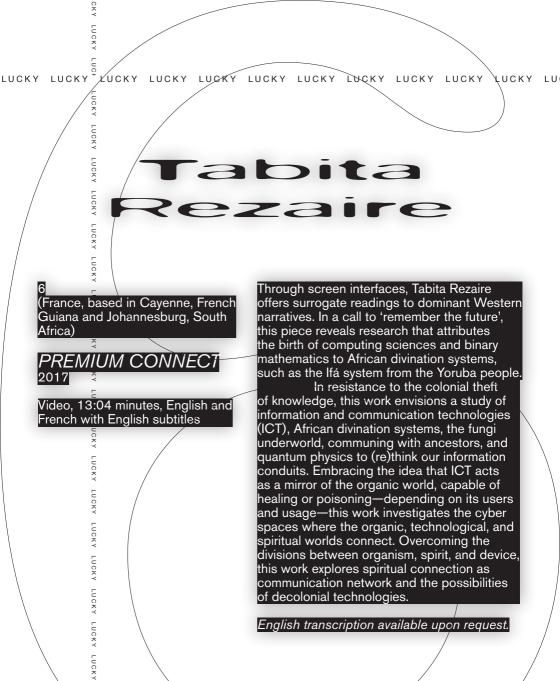
FINCKA FROKA FROKA FROKA FROKA FROKA FROKA FROKA FROKA FROKA



FACKA FACKA

the artist's own self-discovery and her personal journey navigating through oppressive and repressive paradigms. here, as in other works by awang, sex, race, class, accessibility, and love converge.

LUCKY LUCKY LUCKY LUCKY LUCKY LUCKY I



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.

16

LUCKY LUCKY LUCKY LUEKY

lleana Pascalau

LUCKY

7 (Romania, based in Berlin)

GORGEMESS

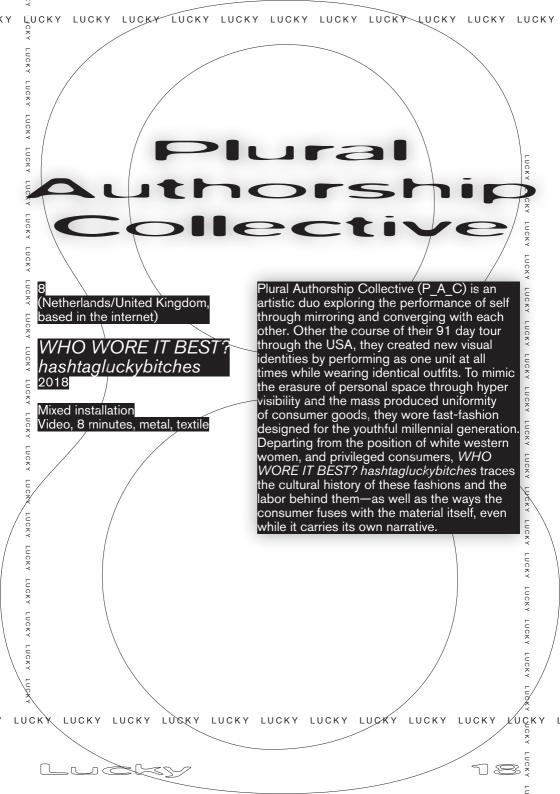
Silicone rubber, fishing-bait worms, light table

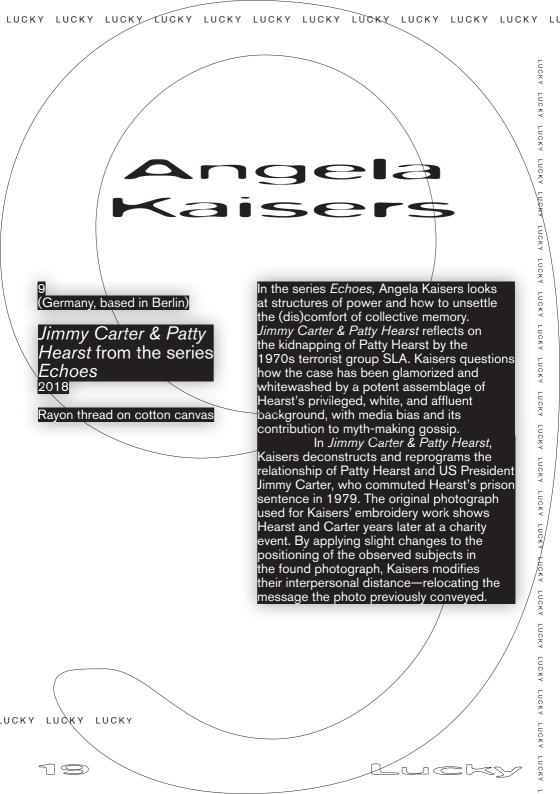
As a meditation on the 'lucky bride', this piece explores longing, violence, domesticity, and sexual frustration by focusing on the transgressive female body as a confrontational and self-conscious subject. Employing a visual vocabulary that is coined from various sources, ranging from rococo motifs to the iconography of fashion and fetishism, lleana Pascalau questions the figure of the bride and the personal histories, cultural norms, rituals,

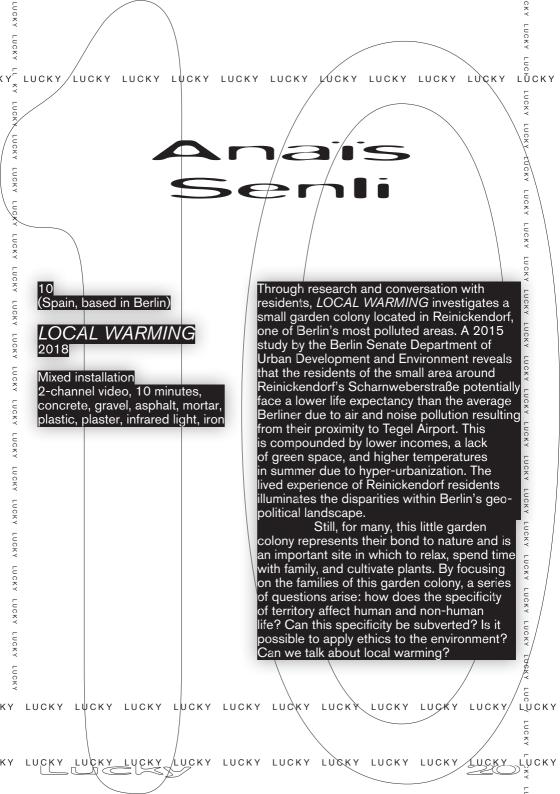
Pascalau questions the figure of the bride and the personal histories, cultural norms, rituals, and societal needs written onto her.

The frozen-in-time quality of the cast evokes the aura of the bridal dress: an object that is worn just once to become a lifelong keepsake. Encased within the sculpture are fishing-bait worms which play on Baudelairian themes of eros and decay, but also allude to the insidiousness of matrimony—domestic abuse and rape—that are too often ignored or exonerated by the legal union of marriage.

Lucky









LUCKY

LUCKY

LUCKY

LUCKY

LUCKY

LUCKY

ŁUCKY

LUCKY

LNGKY LUGKY LUGKY

LUCKY/

LUCKY

LUÇKY

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.

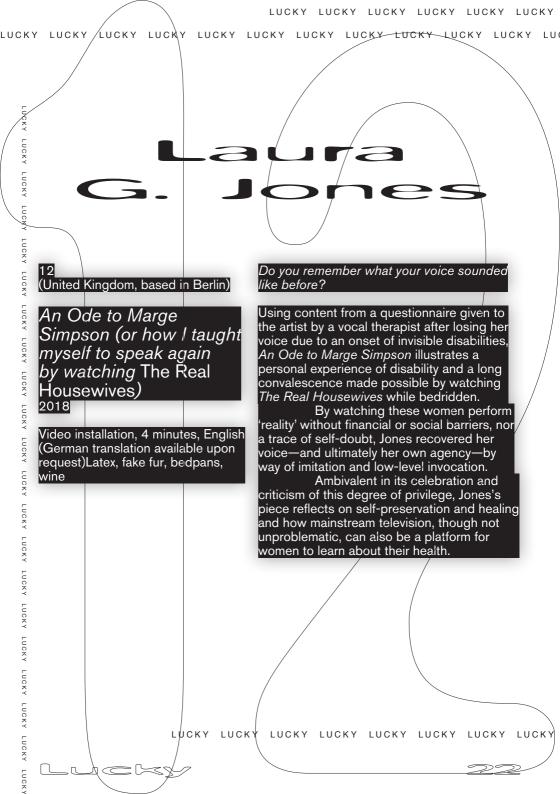
LUCKY

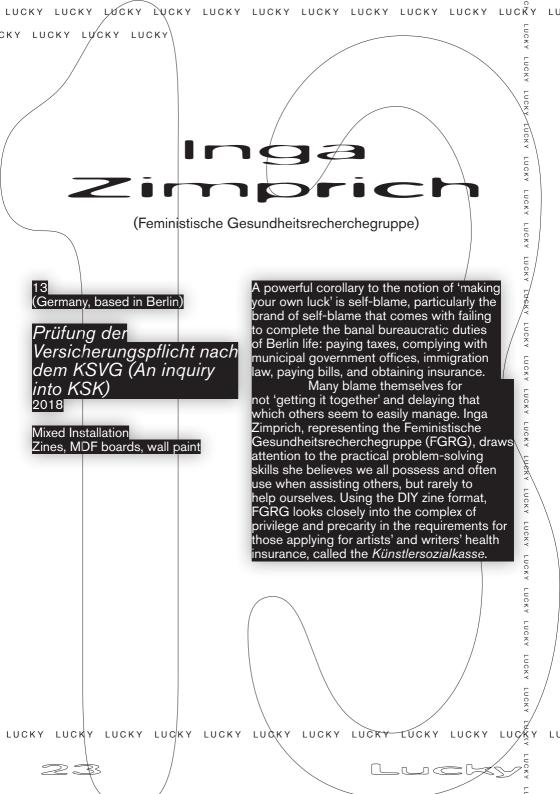
Social Services (LAGeSO), and the Berlin Board of Education (Schulbehörde), among

LUCKY LUCK∳ LUCKY

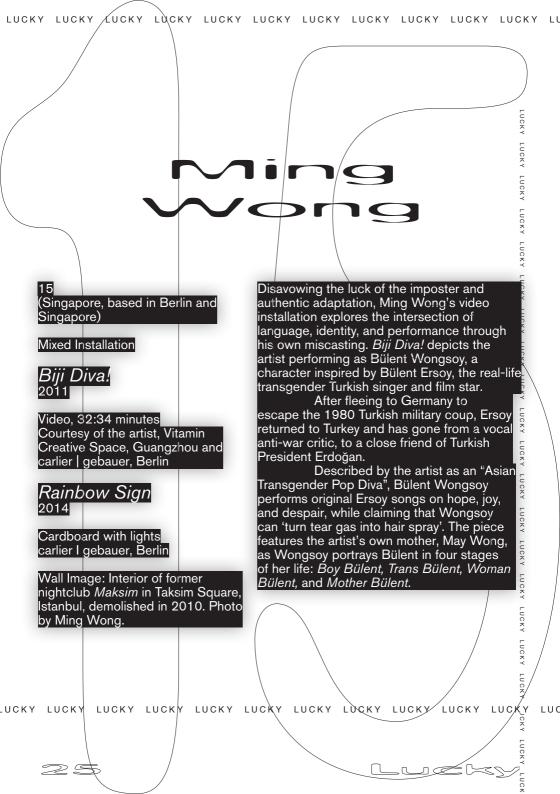
LUCKY

LUCKY











Opening Friday July 6

Ongoing between 19:00–22:00 in the stairwell (EN)

Anarel-la Martínez-Madrid (Spain, based in Berlin)

PLAY ME: a one-on-one performance about sex and consent

Anarel·la Martínez-Madrid invites one participant at a time to practice consent in spontaneous and secured guided scenarios in a space of unfamiliarity. Using her background in sex education, Martínez-Madrid seeks to create a temporary environment where power can be exchanged, sex toys can be touched and played with, and questions around privilege and sex positivity can abound.

Event Space, 21:00 (EN) **Laura G. Jones & Alexander Linton**(United Kingdom, based in Berlin)

Babypunk ft. Babuyoka

Together Laura G. Jones and Alexander Linton collaborate to explore crip—a reclaimatory term for the chronically ill-as it meets queerness, afro/crip futurism, and a shared love of hip hop. Composed of music, dance, noise, and spiritual ritual, Babypunk ft. Babuyoka is an explosive and experimental synthesis of sterile medical textures with softer textures of care. While addressing the shame inscribed onto medicalized sick bodies and their various fluids, the performers/ creatures express their need for visibility as complex crip others.

Courtyard, 22:00 (EN) **Zinzi Buchanan & Trev Flash**(United Kingdom/Germany, based in Berlin)

future babies

A concert-style, semi-conscious delivery of shared fears of—and hopes for—the future: a frantic, euphoric expression of utopian vision. Crash and doom.

This performance explores the notion of 'being born lucky' in tandem with the dream of conception and progeny. Giving birth to hot emotions as both lovers and collaborators, Zinzi and Trev have a strong interest in exploring feelings around parenthood and the future together.

Saturday July 21

17:30 Guided Tour in German

Event Space, 19:00 (DE)

Panel Discussion

Hart daran arbeiten, Glück zu haben?

With Tanja Abou, Ruby Sircar, and Anne Potjans

This discussion explores the relationship of luck to labor, class, and the capitalist system through the lens of feminism. Hard work might lead to success, but the expectations and valuation of one's labor are often dependent on the assumptions that are ascribed to one's physical and social body. Work is moralized so as to categorize people as 'deserving' and 'undeserving' of resources through their conformity to social norms. The labor of domestic, 'unskilled', activist, artist, migrant, and care work is rarely acknowledged as such, especially when it is unpaid or underpaid. As much as we can dream of getting lucky, it is nearly impossible to do so without disposable income and a seat at the table.





LUCKY LUCKY

A weekend featuring six immersive, durational, and stage performances Limited capacity

Friday

LUCKY LUCKY LUCKY

LUCKY

LUCKY LUCKY LUCKY LUCKY

July 27

20:00 Double bill

Event Space (DE) **Ok-Hee Jeong**(Germany, based in Berlin)

Fünfmal Frau Kim, auf der Suche nach Heimat

Centered around South Korean migration to Germany, Jeong's performance investigates the meaning of being a 'foreigner' when examining different generations of immigration, including the so-called '1.5 generation' who split their adolescence between two countries. A performance critical of the 'luck' of passing as native to one's country, Fünfmal Frau Kim, auf der Suche nach Heimat dissects the violent 'blood and soil' rhetoric of the homeland.

Event Space (EN)

Melanie Jame Wolf
(Australia, based in Berlin)

An Act of Improbable Genius

The artist interrogates 'The Myth of Genius', which insists that one is either touched by genius, or not. This good fortune, however, has consistently favored those rich, male, and white.

An Act of Improbable Genius is a performance and video event which seeks to destabilise, and re-inscribe die-hard myths about genius and possibility by underscoring the complex, privileged conditions requisite for genius to emerge. It is a performance that aims to understand how these myths infect people's estimations of probability, and their own likelihood to pursue things—art, the world—differently.

Saturday

July 28

LUCKY LUCKY LUCKY LUCKY LUCKY LUCKY

LUCKY LUCKY LUCKY LUCKY

20:00 Double bill

Event Space (EN) **Xenia Taniko**(Germany, based in Berlin)

Mesh & Wire

Mesh & Wire is occupied with the slippery edges of physical embodiment. It is the process of a body dismembered, a body with many members, spread across the room, evading its own contours. If the body is something larger than its parts, where does it begin and where does it end? Where does a body draw power from? What are its assets?

In this performance, Xenia Taniko orchestrates the singular body as an intricate network of textures and relations, affect and effect, power play and interdependence. *Mesh & Wire* is the first installment of an ongoing body of work that investigates the prosthetic nature of the body, questioning monolithic concepts of subjectivity and order.

Lucky

>> ₹

Event Space (EN)

Nasheeka Nedsreal
(USA, based in Berlin)

Working the Root

Did you step on a crack? Did someone sweep across your foot with a broom? Did you leave your purse on the ground, or your hat on the bed? Are ladders, mirrors, or black cats involved?

In Working the Root,
Nasheeka Nedsreal explores the
traditions that followed Black
people across the Atlantic to the
USA and that remain embedded in
superstitions, beliefs, values, and
culture. Is luck the fundamental
expression of unpredictability or
uncertainty? Is it out of our control?
Nedsreal follows the role of the
divine, and whether it has left the
universe to its own cause and
effect—or the chance to manifest
one's own fortune.

Sunday

July 29

12:00-19:00

Durational and Overlapping

Performances

Event Space, 12:00–19:00 (EN) Roni Katz, in collaboration with Anna Zett (Israel/Germany, based in Berlin)

Between Us

Investigating intimacy and public space in relation to community building and self care, Roni Katz, Anna Zett, and a group of performers build a stage from a sofa for conversation to transpire, asking how we can both listen and share. This performance begins by entangling what is between luck and privilege, investigating what happens

between interlocutors, and between spaces public and private.

Between Us is a format that aims to tackle the relations of what is talked about: how, where, and with whom. The audience is invited to step in, listen, speak up, and leave when the time is right.

Courtyard, 16:30–18:00 (EN/DE) **Zwoisy Mears-Clarke** (Jamaica, based in Berlin)

How to Greet Like a Jamaican: Step 2

Who do I get to serve today? In a performance between host and guest, Zwoisy Mears-Clarke prepares and extends an invitation to a dinner of traditional Jamaican cuisine from his motherland. From how the table is set to the choice of conversation for the evening, the host attempts to gather the respective histories of 'hospitality' carried within him and his guests, and what it means to them today.

To this end, the work concerns itself with tracing colonial European skills forcefully passed down from the hands of British white masters to the backs, hands, and legs of enslaved people—a genealogy leading to Mears-Clarke's parents, and finally to the artist himself. Lucky is the guest invited to taste a culinary practice passed down through a colonial history of violence, laying bare on the table the ambivalent nature of hospitality and service.





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





19:00

Courtyard (EN) **Travis Alabanza**(United Kingdom, based in London)

The Obituary for the Not-So-Lucky

In their *Obituary for the Not-So-Lucky*, Travis Alabanza eulogizes those that didn't make the cut. In this notice of death, we are invited to remember those that could not quite get up the ladder because 'luck' was simply not on their side. As the dead rest among us uneasily, the audience is invited to continue in the festivities and forget that anyone ever had a hand in their demise.

Event Space (EN)

Cathy Walsh
(Ireland, based in Berlin)

Game Show

In this immersive performative installation that mimics US television game shows popularized in the 1950s, Cathy Walsh leads a fair game won by strategy—or luck?

There will be prizes, distractions, concessions, buy-outs, go-for-brokes, and phone-a-friends. Game Show creates an arena to play one's chances and gamble with the body one has created or been given, asking the participant: "Do you feel lucky?"

Courtyard (EN) **Vagittarius Rising**(Israel/USA/Lithuania, based in Berlin)

LUCKY

LUCKY

LUCKY

Karma vs Kapital

LUCKY

LLCKY

LUCKY

LUCKY LUCKY LUCKY LUCKY

LUCKY LUCKY

LUCKY LUCKY LUCKY LUCKY

LUCKY

LUCKY LUCKY LUCKY

Against the didactic and the mansplainers, Vagittarius Rising operates from a fake band methodology: a practice that eschews the precious and official in favor of the quick and dirty, the unplanned, and all the freedom and vulnerability that lies in this format for performance and practice.

Meditating on glacially large notions like karma and capital, this fake band does not claim to thoroughly comprehend nor speak on behalf of these frameworks. Rather, *Karma vs Kapital* explores how different understandings of deed, intention, and unfolding futures are informed by socioeconomic and spiritual world-views.



AFTERWOR

COVEN BERLIN met four years ago with the idea of pursuing a sex positive, genderbending, non-dogmatic project based on feminism, art, and love. It was born around a kitchen table and took form after several of us responded to a post on craigslist. Since then, the collective has expanded and evolved organically through friends and friends of their friends.

Even though COVEN BERLIN isn't a practicing witch-coven, we do believe in the strength of community. Organizing together has meant learning how each of the heads of this hydra emotionally relate to each other in tandem with the collective work it does. LUCKY is the first project COVEN BERLIN has done in this current constellation of eight; it has been our collective labor for the last year and a half.

Curating *LUCKY* has been a new experience for us in that we are working with a budget and as part of the neue Gesellschaft für bildende Kunst. Paying artists or ourselves had previously never been an option. For this reason, it was clear from the beginning that we would prioritize the queer art and activist communities that had made our shows possible over the years. We made our first open call for submissions to *LUCKY* to these

communities before reaching out to new artists we hadn't worked with before.

However, the departure from familiar networks and the mere fact of funding engendered new questions: What do we want, collectively and individually? What are our criteria for selecting a work? And what is our understanding of luck—and of privilege? How can we problematize the power of the curator and simultaneously remain catalyzers, facilitators, and collaborators?

LUCKY was born as an exploration of the blurry borders between good fortune and privilege. We don't intend to be didactic, rather, LUCKY should be a playground to encounter, to learn, to come together, and occasionally, to rest. Our approach to privilege is multi-layered, of assemblage, and suspicious of the homogeneity within identities that intersectionality sometimes assumes. Not one single person has the same experiences and privileges as the other. Sometimes only a glimpse into another's experience is available, but that alone can be eye-opening.

All the invisible layers of power, the invisible codes, the invisible fine dust, often result in very visible disparities of power. Many of the artworks in *LUCKY* present estrangement from, appropriation, distortion, and exaggeration of the status quo, the 'natural' balance of things. LUCKY is not an attempt to unify a discourse but rather to make it more complex—reticular, organic. The works take on different lived experiences of luck and privilege that can both complement and negate each other. We





LUCKY LUCKY LUCKY LUGKY Graphic design: Gréta Þorkelsdóttir gretathorkels.net Texts: The curators, the artists Translation: Jennifer Sophia Theodor Proofreading: The curators, Mine Serizawa, Ann Malzkorn, Benita Piechaczek Thanks to: Ballhaus Naunystrasse carlier | gebauer, Berlin Döpfner Collection, Berlin Flutgraben e.V. steer away from dogma and try to Sammlung Boros, Berlin communicate a critical messiness that Sarah Schulman is, we hope, transformative. SO36 In the past, we were Vitamin Creative Space, Guangzhou present at our own shows, which Anna Bromley, Katrin Busch, usually lasted two to three days and Beata Hock were packed with events, playing Installation team the role of emcee, technician, and nGbK team 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 Financed by the Media partner COVEN BERLIN Harley Aussoleil, Frances Breden, neue Gesellschaft Shelley Etkin, Lorena Juan, Judy für bildende Kunst Landkammer, Kiona Hagen Niehaus, Esther Wed-Fr Oranienstraße 25 daily Roman, and Louise Trueheart 12-19h 12-20h 10999 Berlin www.covenberlin.com www.ngbk.de hello@covenberlin.com 333 LUCKY

