

**Cibelle Cavalli Bastos,
melanie bonajo, Elolo Bosoka,
Kerstin Brätsch, Raquel van
Haver, Toni Mauersberg,
Thomas Radin, Na Chainkua
Reindorf, Lorenzo Sandoval,
Emma Talbot, Mikey Woodbridge**

**POLY.
A Fluid Show**

17.9.23 – 25.2.24

Curator:
Solvej Helweg Ovesen

Imprint

17.9.23 – 25.2.24

POLY. A Fluid Show

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Kerstin Brätsch, Raquel van Haver, Toni Mauersberg,
Thomias Radin, Na Chainkua Reindorf, Lorenzo Sandoval,
Emma Talbot, Mikey Woodbridge

Maschinenhaus M2

More information about the discursive programme:

kindl-berlin.de/poly

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Solvej Helweg Ovesen

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Solvej Helweg Ovesen

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Space for Contemporary
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POLY. A Fluid Show

is polymorph, polyvalent, polyphonic, polyam, polycentric, and polytheist.

Flexibility, multitasking, parallel lives — transitions of all kinds are fluid and polymorphic. The artists participating in the exhibition work transdisciplinary, often starting with painting, addressing the issue of hustling, mixing, or queering, which overcomes or dissolves boundaries between countries, genders, age groups, digital and analogue cultures or even materials. Fluid transitions — human, material, digital and ideological. The multiplicity of self. The artistic approach to material reflects the non-binarity in the current Zeitgeist, and the artworks refer to, among other things, the instability of haptic form and consistency.

New polymorphic media transitions, inter-penetrations, and fusions happen when digital formats are brought into painting, painting expands into space or transforms into sculpture or film and back into painting again. In Greek, the term polymorph stems from polys (“many”) and morphe (“shape”). In biology, polymorphism refers to the occurrence of more than one form in the same species population. Applied to contemporary art in the context of this exhibition, it means that a theme or a “message” is not bound to one image, material or perspective but appears or mutates undisciplined like a meme in several images, combinations and media.

A non-binary worldview today manifests itself in many areas of life, even beyond gender discourses. Non-binary is an umbrella term for gender identities that are not solely male or female and thus exist outside of the gender binary. Non-binary identities are varied and can include people who identify with some aspects of binary identities, while others reject them entirely. However, in terms of a non-binary worldview, how does that manifest?

In the so-called West, we have so far focused on acquiring education and planning our careers and lives around doing one thing well (specialisation), being one person (individual) and loving one person (monogamy), refining optimal form (minimalism), growing one sort of wheat (monoculture) etc.

All this often results in monotony and monocultures. However, as systems, nature, institutions, and biopolitics are in the process of breaking down, and society is reshaping itself within or after the current polycrisis, we face the challenge of changing our competencies and lives to become more diverse and polyvalent. We must also deal with the new neurodiverse cognitive responses to this transition. Health, environmental, relational and military crises mean that we may have to accept that we need a wide range of loves and kins, ways of doing and living, and sources of food and income to adapt to changing circumstances and make ends meet. Diverse and communal poly-solutions have been around for a long time. Today, however, the revolution from mono to poly might be closer than we think. The artworks in this show hold a space for the visualisation, awareness, mutated self and energy that facilitate these necessary transitory states. *POLY. A Fluid Show*— looking for alternatives requires fluidity.

Solvej Helweg Ovesen

POLY. A Fluid Show is polycentric and coincides thematically with Emma Talbot's exhibition *In the End, the Beginning* in the Kesselhaus at the KINDL – Centre for Contemporary Art, and also has a counterpart in Galerie Wedding – Space for Contemporary Art, Müllerstraße 146 / 7, Berlin, where Cibelle Cavalli Bastos presents the exhibition *Polymorph* (15.9.23 – 18.11.23) and where Nile Kötting presents *Polyharmony* (1.12.23 – 25.2.24). Thomias Radin commenced this exhibition series with *Polychrome* (15.6.23 – 26.8.23).

An exhibition catalogue will be published by Distanz, edited by Solvej Helweg Ovesen and Kathrin Becker.

Cibelle Cavalli Bastos

[a sum of all and n(one)], 2023
Latex, fabrics, hologram projector

If anyone feels at home in the in-between, it is Cibelle Cavalli Bastos (* 1978 in São Paulo), aka “aevtperform” or “Cibelle” (the singer), who is a genre/gender-non-conforming, polymorph, neurodiverse, and polyvalent being. Their three-dimensional work at the KINDL has a weighty and tall “body” of latex-processed personal and collected garments. On top, it has a hologram projection of painterly forms mutated through generative machine learning. It is a hybrid manifestation of lived experience and mental detritus processed algorithmically, physically and trans-materially.

Bastos is a master of morphing temporalities, virtual and physical spaces, the ephemeral and the haptic and presents their work as a non-retinal flow of consciousness. A challenging and activist state in its own right. Bastos’ practice operates against societal algorithms and offers alternative non-binary standards through their agency in social media and the creation of mixed reality experiences. The activist agency extends to how they navigate the NFT / Web3 space, AI, and machine learning. The outputs come in a myriad of formal resolutions and are “a de-programming, or debugging, process to facilitate the riddance of societal malware consciously and subconsciously”.

Parallel to *POLY. A Fluid Show* in the KINDL and as part of an institutional collaboration, they present their solo exhibition in Galerie Wedding – Space for Contemporary Art titled *Polymorph*, 15.9.23 – 18.11.23

18.10.23, 18:00 and 20:00 at Maschinenhaus M2 (KINDL) and Galerie Wedding: Curator’s tour with Solvej Helweg Ovesen and artist Cibelle Cavalli Bastos at the KINDL

8.11.23, 19:30 at Maschinenhaus M0: Performance Cibelle Cavalli Bastos

melanie bonajo

Progress vs. Regress, 2016

Single channel video with sound, 53:57 min., installation and scenography in collaboration with Théo Demans

melanie bonajo's artistic interest lies in the subject of care and in combining a hands-on community-oriented practice with a video-, performance-, and photography-based museum practice. They are an artist, filmmaker, sexological bodyworker, somatic sex coach and educator, cuddle workshop facilitator, and activist. Their incomparable affective work over the last two decades on the healing of a.o. technology-caused social dissociation has been to hold and create safer spaces for e.g. older people and to lead consent workshops together with activist communities like Skinship Berlin within the frame of their artwork. How can artists create spaces and moments of inclusion? What feelings are going extinct? How can art hold a space of social experimentation and a way of actualising values of care and touch so desperately needed today? How can communities probe and develop tools supporting more intersubjective intimacy and trust? Skinship Berlin seems to answer all these questions playfully.

Progress vs Regress is a heartwarming film about the generation of older people today and their engaging and honest accounts of their alienation from the technophilic society. They address their exclusion from a globalised economy, social life, and circuit that one only reaches through the computer. The film addresses the question of what needs older people may have today and the emotional regress that happens in a society that only strives for progress and efficiency. The film purposely uses an amateur post-internet collage style that humorously depicts the current visual culture and ways of seeing and communicating today.

2.12.23, 19:00 at
Maschinenhaus M0:
Film evening and
conversation with
melanie bonajo,
moderated by
Margarita Tsomou

Elolo Bosoka

Through the Eyes of Many, 2023

Repurposed plastic sacks, fishnet and textiles

Plastics are ever-present, and their unceasing impact affects us globally. This impact is especially evident in such marginal spaces as dump sites and, often inadvertently, on our beaches and even in water bodies. When we consider the creative potential of used plastic products, however, they are polymorph materials, offering numerous ways of aesthetic innovation. Elolo Bosoka (* 1991 in Tefle, Ghana), who has a background in painting and sculpture, transforms a variety of used plastics into artful objects. He collects them site-specifically and revamps them into expansive dangling drapes reminiscent of billowing curtains or displaced drops of strange objects. Like the plastic that surrounds us, Bosoka's installation is in-your-face: it seizes space and yet, sometimes, it is hidden. His installations hint at the massive volumes of plastic that exist, e.g. on islands in the sea due to hyper-consumerism, which are often incommensurable.

Bosoka's piece titled *Through the Eyes of Many* is a large draping installation, incorporating attributes of both sculpture and painting. It measures ca. six times seven meters, and it falls in line with the work of Ghanaian artists El Anatsui and Ibrahim Mahama. The artist comes from a public art practice, and his works often outgrow the white cube. The artist says, "art is a gift for everyone", and it exists wherever there is life: "Through my work, viewers are invited to explore the connections between art, place, and materiality".

17.9.23, 15:00 at
Maschinenhaus M2:
Curator's tour &
conversation with
Solvej Helweg
Ovesen, Na Chain-
kua Reindorf and
Elolo Bosoka

Kerstin Brätsch

Para Psychics (Series)

By Default (Fontanelle), 2020

Coloured pencil and graphite on paper

So as a Female Bird? (The High Priestess), 2020

Coloured pencil, graphite, and collage on paper

Sun Swallow, 2020

Coloured pencil and graphite on paper

Von Geistern geworfen, 2020

Coloured pencil and graphite on paper

She Wolf, 2020

Coloured pencil and graphite on paper

Blut (That Abrupt and Heavy Falling), 2021

Coloured pencil and graphite on paper

Frau (META ATEM), 2021

Coloured pencil, carbon black, graphite, and collage on paper

Frau (Stachel), 2021

Coloured pencil, oil, carbon black, graphite, and collage on paper

Innenleben vermenschlicht (Selbstfaltung), 2021

Coloured pencil, oil, lacquer, graphite, tape, and collage on paper

Scarabaeus Sacer (Pillendreher), 2021

Coloured pencil, oil, pigments, graphite, and collage on paper

Nammu (Mutter), 2020 – 2021

Coloured pencil, ink, oil, lacquer, crayon, graphite, and collage on paper

Steinregen (Frau, KANO-Opening), 2021 – 2022

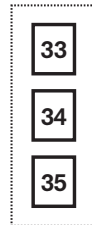
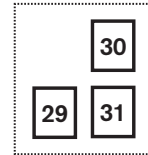
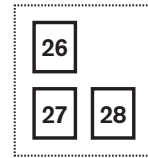
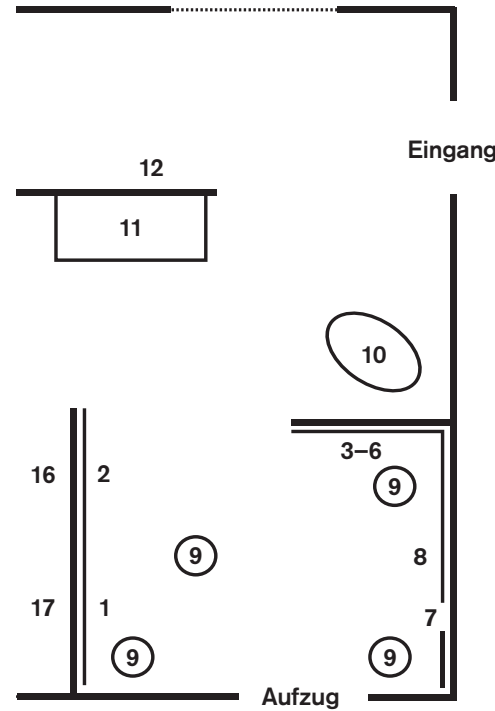
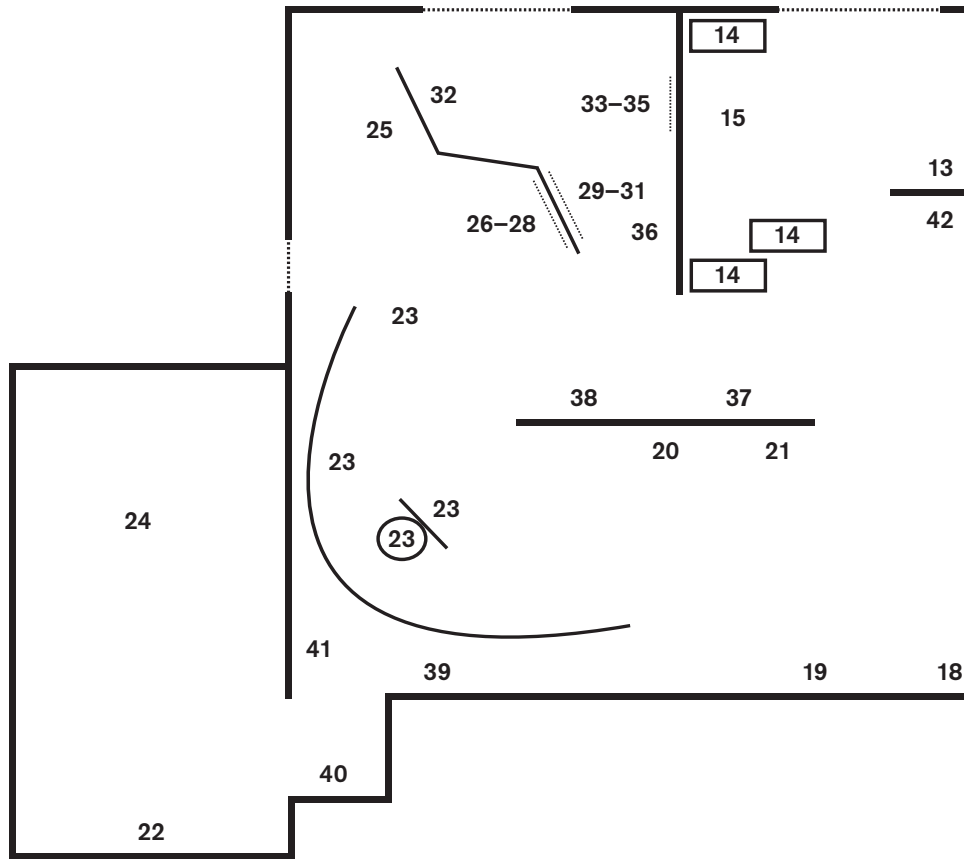
Coloured pencil, carbon black, graphite, and collage on paper

Optium acrylic frame, 42,8 × 35,2 × 4 cm

Metal frame and plexiglass, window foil

Spirits, fortunes, thoughts, and energies sprout as organs, faces, animals, plants, and lucid arteries in the surreal *Para Psychics* drawings by Kerstin Brätsch (* 1979 in Hamburg). The spacious installation and coloured foiled windows create an omnipresent atmosphere of being inside a body or in an alternate state while looking at the drawings. Brätsch questions the agency of painting and engages with its expanded field.

The selected *Para Psychics* drawings on display are part of a series of 100, which Brätsch drew during the lockdown in New York. As the titles imply, *Sun Swallower*, *Von Geistern geworfen* (Cast by spirits), *Innenleben vermenschlicht (Selbstfaltung)* (Inner Life Humanised (self-actualisation)), and *Nammu Mutter* (Nammu mother) the artist revisited animated encounters with the metaphysical world and made them accessible on paper. In contrast to her previous, often collaborative practice, *Para Psychics* reflects the artist's relation with her multiple selves, spirits, and bodies — also enforced by the lockdown. In *Nammu Mutter* the angry face of the Sumerian “Mother of all Gods” emerges from a rather gloomy radiating background. *She Wolf* is a fear-inducing, unavoidable and complex masked presence, whereas *Blut (That Abrupt and Heavy Falling)* also shows the vivid artery nursing all kinds of growth. *Von Geistern geworfen* is a lucid and friendly raster of ephemeral dances of light. The heightened fluorescent colours that frame the figuration with neon illumination bring an urban feel to the work. The format of the drawings, as such, however, formally references placed in a polycentric, energetic grid.



- Mikey Woodbridge
 1 PAINTED #2, 2022
 2 PAINTED #1, 2022
 3 (I), 2020
 4 QUEENSLAND, 2021
 5 LUNARIA, 2022
 6 I am you you am I, 2023
 7 LATENT COUTURE, 2023
 8 The Queen Painting, 2022
 9 All Costumes designed & constructed by Don Aretino & Muyao Zhang
 Cibelle Cavalli Bastos
 10 [a sum of all and n(ONE)], 2023

- Eloilo Bosoka
 11 Through the Eyes of Many, 2023
 Na Chainkua Reindorf
 12 Gedu from the series Mawu Nyonu, 2023
 13 Evor from the series Mawu Nyonu, 2023
 Lorenzo Sandoval
 14 Para toda clase (For all kinds / classes), 2019, in collaboration with Texdencia (Casal Cutillas, Mínguez García, Olcina Benedito, Bielsa Casanova, Wang, García Muñoz, Montoya Vergara, Díaz Pérez, Vidal García, Maciá Vera, Palazej, Dalmau Hidalgo, Seco Baquero, Antelo Gutiérrez, Mira Penalva)
 15 Shadow Writing (Fábrica Colectiva), 2020

- Raquel van Haver
 16 La historia el camino del sueño, la esperanza y el amor, 2020
 17 Johana Maturana, 2021
 18 La historia de la esperanza de oro que los trae en la oscuridad de la noche, 2020
 19 Hacieto, 2021
 Thomas Radin
 20 The Annunciation: Tout' Moun doubouf, An nou ay!, 2023
 21 The Guide, 2022
 22 RIVÁL, 2023
 Emma Talbot
 23 When Screens Break, 2020
 melanie bonajo
 24 Progress vs. Regress, 2016

- Kerstin Brätsch, Para Psychics (Serie)
 25 Blut (That Abrupt and Heavy Falling), 2021
 26 So as a Female Bird? (The High Priestess), 2020
 27 Nammu (Mutter), 2020–2021
 28 Innenleben vermenschlicht (Selbstfaltung), 2021
 29 Frau (META ATEM), 2021
 30 Frau (Stachel), 2021
 31 Steinregen (Frau, KANO-Eröffnung), 2021–2022
 32 Von Geistern geworfen, 2020
 33 Scarabaeus Sacer (Pillendreher), 2021
 34 By Default (Fontanelle), 2020
 35 Sun Swallow, 2020
 36 She Wolf, 2020
 Toni Mauersberg
 37 Dark Narcissus, 2023
 38 Der Leser, 2020
 39 Evil Inclination, 2020
 40 Das Paar, 2020
 41 Fata Morgana, 2023
 42 Outrenoir, 2022

Raquel van Haver

La historia el camino del sueño, la esperanza y el amor,
2020

*La historia de la esperanza de oro que los trae en la
oscuridad de la noche,* 2020

Hacieto, 2021

Johana Maturana, 2021

Oil paint on burlap, tar, plastic flowers, resin, hair, gel, and
paper

Faces are sculpted in paint, and the paintings are often dramatically heavy. Wild-growing plants and flowers frame groups of people getting together. The paintings of Raquel van Haver (* 1989 in Bogotá) portray the dense destinies and biographies of people who, with their social entrepreneurship, support each other. People who have been dispersed all over the world — due to colonialism, work, the so-called refugee crisis, or religious persuasions may have a common way of gathering. The artist connects with these communities in Colombia, Nigeria, Ghana, South Africa, and Brazil. She visits groups who are often excluded from any hegemonic structure, like the witch camps in the south of Ghana or the favelas in Brazil. Through spending time and being perceptive to the intersectional racism and gender discrimination that they fight, she photographs their daily lives. Then she paints and sculpts their spiritual and physical presence. The paintings presented in *POLY. A Fluid Show* were made in Colombia, her country of birth. Here she reflects: “It’s confronting to see that the women leaders fighting to improve social conditions there are mostly my age. (...) I learned how strong these women are and the extreme importance of community and family there.”

31.1.24, 19:00 at
Maschinenhaus M0:
Polyphone Painting.
A Conversation
between Kerstin
Brätsch and
Raquel van Haver,
moderated by
Solvej Helweg
Ovesen

Toni Mauersberg

Dark Narcissus, 2023

Der Leser, 2020

Evil Inclination, 2020

Fata Morgana, 2023

Outrenoir, 2022,

Oil on canvas

“Amongst painters, it is commonly said that every picture is the greatest enemy of another. But I could just as rightly claim that two paintings need each other — and only the vision through time reveals the larger picture. Whether one can still read it justly, however, is another matter,” says Toni Mauersberg (* 1989 in Hannover) about her diptych series *Pas de deux* (“dance for two”). In the series, abstract images and portraits are contrasted so that viewers should find new pathways in the reading of images and are encouraged to find their own interpretations of the works. In *Evil Inclination*, for example, she compares a Renaissance portrait by Botticelli with a constructivist composition by El Lissitzky — in contemporary e.g. fluorescent colour scale and the round edges of today’s cellphones and credit cards. What remains of the original desire for abstraction in the context of the search for freedom and different visions of spirituality?

For *POLY. A Fluid Show*, Mauersberg also engages with the consequences and differences between mono- and polytheistic belief systems. She reflects on the visual cultures behind paintings of a particular time but also on the characters that certain societies generate. The portrait painting *Dark Narcissus* depicts a privileged younger blonde man with an oversized black gloriole. If he truly is the centre of the cosmos as he might feel — in a world full of crisis, he must also be the origin of the crisis.

Thomias Radin

The Annunciation: Tout' Moun doubout', An nou ay!, 2023
Oil on linen, artist wood frame

The Guide, 2022
Oil on wood

RIVÂL, 2023
Film, 20:00 min.
In collaboration with Kartago Film

Thomias Radin (* 1993 in Les Abymes, Guadeloupe) is a storyteller who uses the language of movement and colour. As a polyvalent painter, dancer, and choreographer, he intertwines his practices. The paintings capture posture and movement in urban settings, and his dances and choreographies address images or the myths they represent. Deeply inspired by e.g. Frantz Fanon's *Black Skin, White Masks*, he twists the stereotypes, bodies, and faces. The Black body is depicted as a "carrier of another memory, the memory of the art of movement," explains Radin.

In the exhibition, Radin also premieres his dance film *RIVÂL*. The film is shot in Greece, a country of migrant experiences; in bureaucratic situations, museums, on balconies, on rooftops, in modest flats, and bus stations, and at the seaside. Day or night. It portrays the relationship between the two rival dancers. Dance as a shared, continuous, and precious language. Radin writes about the two rivals: "Their quest is simple but fraught with danger. To find each other in a world filled with anger. For the Mediterranean Sea, a place of passage, a bridge between worlds, a site of migration." Dance as negotiation, posing, fighting, sharing, and the levitation from the laws of gravity.

Ahead of *POLY*.
A Fluid Show at the KINDL and as part of an institutional collaboration, Radin presented a solo exhibition in Galerie Wedding – Space for Contemporary Art called *Polychrome – The Myth of Karukera and Cibuqueira* (16.6.23 – 28.8.23)

17.9.23, 16:00 at Maschinenthaus M0:
Film premiere of the dance film *RIVÂL* by Thomias Radin, followed by the choreography and dance performance *The Myth of Trinity II* by Thomias Radin with the sound artist Maxime Rogron alias Delawhere, the percussionist Bruno Thénard, and dancer Andrége Bidiamambu

Na Chainkua Reindorf

Gedu from the series *Mawu Nyonu*, 2023

Acrylic gouache and fabric on claybord

Evor from the series *Mawu Nyonu*, 2023

Acrylic gouache and fabric on claybord

Na Chainkua Reindorf (* 1991 in Tema, Ghana) presents a new adventurous and mischievous womanhood in her sleek paintings. Each of the paintings, the artist explains, “is based on one of the seven masquerade avatars (‘skins’ or ‘glanu’), that make up the *Mawu Nyonu* (‘God is a woman’ translated from Ewe). *Mawu Nyonu* is an imaginary fictional West African masquerade secret society made up of seven skins, each of whom possesses a certain transformative power with which individuals can be imbued when each skin is worn as a costume.”

The painting *Gedu* from the *Mawu Nyonu* series is dedicated to Gedu, a skin-shedding avatar often depicted in dark, sombre black and brown tones, who represents rebirth and possesses the power to reincarnate. Here, a figure rises out of her own skin, in a slightly surreal scene reminiscent of both a kitchen and an autopsy room. The other painting, *Evor*, depicts an avatar of the same name, who represents power and imbues confidence, pride, and vanity onto others. In a similarly surreal scene, *Evor* luxuriates in a bathtub that is also a draining colander. *Evor* is often surrounded by silvers and greys, with metallic reflective surfaces that serve as her protection and to see her own reflection.

In terms of format, the paintings are inspired by Ghanaian Asafo flags, which are regimental flags of the Fante people, an ethnic group that mainly resides in Ghana’s central coastal region. The original Asafo flags carry applied textiles which depict proverbs and stories, often from the Fante militias that inspire the artist’s feminist fighting spirit. The painted borders around each scene are inspired by the famous Kente fabric strips emblematic of Ghanaian visual culture.

17.9.23, 15:00 at
Maschinenhaus M2:
Curator’s tour &
talk with Solvej
Helweg Ovesen, Na
Chainkua Reindorf
and Elolo Bosoka

Lorenzo Sandoval

Para toda clase (For all kinds / classes), 2019
 made in collaboration with Textencia (Casal Cutillas,
 Mínguez García, Olcina Benedito, Bielsa Casanova, Wang,
 García Muñoz, Montoya Vergara, Díaz Pérez, Vidal García,
 Maciá Vera, Palazej, Dalmau Hidalgo, Seco Baquero,
 Antelo Gutiérrez, Mira Penalva)
 Jacquard textiles, iron structures

Shadow Writing (Fábrica Colectiva), 2020
 Film, 34:00 min., stereo sound
 Commissioned by IVAM for the exhibition *La sociedad del
 rendimiento*.

In his installation, Lorenzo Sandoval (* 1980 in Madrid) captures the transition from the industrial revolution in Europe to poly ownership and collectivisation of factories and the service society today. The film *Shadow Writing (Fábrica Colectiva)* retrieves the neglected history of the anarchist collectivisation of factories during the Spanish Civil War (1936–39) and its subterranean repercussions. Behind three textile panels, Sandoval creates a hideout for his found footage film, which depicts the local entanglements of weaving and the industrial loom as such, even weaving as a form of writing and binary coding, which later inspires the invention of the computer. However, as the weaving factories lose their relevance, the film narrates, the rhythms of industrial machines are replaced by industrial techno raves squatting the vacant locations. A culture of the non-binary is born.

Serial photomontages of workers weaving in Alkoy in the 1930s are literally woven into three textile panels, *Para toda clase* (For all kinds / classes). The photomontages are the result of a workshop on textile industrial history and collectivisations developed with Textencia, a group of students who are part of a textile engineering programme at the Universidad Politécnica de Valencia.

Emma Talbot

When Screens Break, 2020

Installation with 6 silk panels, animation 5:33 min., mixed media sculpture

“Touching simulated frictions
Viewing without really seeing
Knowing without experiencing”

In her silk panel, sculpture, and animation environment *When Screens Break* Emma Talbot (* 1969, in Stourbridge, Great Britain) projects — if not anticipates — a future beyond the agency of humans. A future regulated by merciless technology. What do humans do when screens that hold their whole life, emotional feedback loop, and social network, break? When they cannot act without or outside the screen and laws of artificial intelligence? Talbot shows the transitions between the inner human world and the emotional dependency on technology, eventually defining our context. A plea for keeping one foot on earth.

Hand-painted and printed avatars on silk panels, virtually fleshy and featureless, whirling, somersaulting, around an energy centre, perhaps a sun, on the backdrop of a dark timeless and scale-less metaverse. Messages and skeletons appear in a graphic spider web. “What is the human experience?”.

As part of the installation, a sculpted figure in an impractical bend knots itself to climb a screen, which displays a sci-fi animation. A film made by Talbot on the emotional vulnerability of humans to AI and the emotional dependency on screens. The story of a caught-up human being who never thought the machine would be able to hijack their feelings through “persuasive practices” and make them socially addicted to the device. The screen world is timeless and frictionless, making life appear as “a dream in a game of life” in painful dissociation from the human body. From the senseless imprisonment of an echo chamber, the human attempts a return to earth.

27.9.23, 18:00 at
Maschinenhaus M2
and Kesselhaus:
Curators' tour
of *POLY. A Fluid
Show* and *Emma
Talbot. In the End,
the Beginning* with
Solvej Helweg
Ovesen and Kathrin
Becker

Mikey Woodbridge

The Queen Painting, 2022

Spray paint, oil, acrylic, gouache

PAINTED #1 und PAINTED #2, 2022

Photography by Francesco Cascavilla

(I), 2020

Live performance, livestream, 7:44 min.

Videography by Ansgar Schwarz

QUEENSLAND, 2021

Music Video, 9:06 min.

Videography by Joseph Kadow

LUNARIA, 2022

Music Video, 14:44 min.

Videography by Ansgar Schwarz

I am you you am I, 2023

Video of live performance, voice, mask, makeup,

Runway ML AI

Videography by Ansgar Schwarz

LATENT COUTURE, 2023

Wallpaper

AI synthesis of autobiographical fashion photography

(Stable Diffusion 1.4 & 1.5)

All Costumes

Designed & constructed by Don Aretino & Muyao Zhang



“Forgive all your former selves and let them walk behind you,” says artist, singer (*Tranceformer, 2021*) and queer icon Mikey Woodbridge (* in Australia), who is genuinely interested in creating “trans states” with his multimedia and performance exaltations. His artistic language translates into drawings, paintings, fashion, poses, Djing, and NFTs. In *The Queen Painting*, all the energy states of a transmaquerade meet in abstraction — as vivid and stifled lines of energy flow and colour explosions. Through costumes, music videos, tattoo-like drawings, and a black and white dada-inspired photo of himself wrapped in a painting, *PAINTED #2*, summons his installation at the KINDL. The backdrop is a wallpaper made of his 555 fashion designs created in col-

laboration with AI. Here we e.g. find the costume *I brighten* 17
him from the series *LATENT COUTURE*:

“*LATENT COUTURE* takes a stand about what it means to make a fashion statement in collaboration with AI. 555 AI fashion statements generated from photographs of my years of experience as a performer, painter, designer, and nightlife icon. A look is a meme, a communicative unit that encapsulates a belief about what a human being can be. Each of these fashion statements says, ‘This person is possible.’” (Mikey Woodbridge)

16.9.23, 19:30 at
Maschinenhaus MO:
Concert and
performance by
Mikey Woodbridge

24.2.24, 20:00 at
Maschinenhaus
MO: Finissage The
Other Girls, Show
Girl DJ set by Mikey
Woodbridge and
Lucio Vidal



KINDL

**KINDL – Centre for
Contemporary Art**

**Am Sudhaus 3
12053 Berlin**

kindl-berlin.com

Opening hours

Wed

12:00 – 20:00

Thu – Sun

12:00 – 18:00