

## Press Release

Frankfurt am Main, 22.9.2022

### **CONTACT ZONES** **Murat Adash, Céline Berger, Syowia Kyambi** **8 October 2022 – 15 January 2023**

Press Preview: Thursday, 6 October 2022, 11 am

Opening: Friday, 7 October 2022, 7 pm

*CONTACT ZONES - Murat Adash, Céline Berger, Syowia Kyambi* is a collaborative exhibition project between the Max Planck Institute and the Museum Angewandte Kunst. The artist-in-residence program INHABIT, during which three guest artists from different artistic disciplines engage in a dialog and exchange with scientists from the research institute, forms the starting point of this exhibition.

The residency format has no thematic or conceptual predefinition. Each edition is characterized by the respective guest artists and their encounters, dialogs, and collaborations. The exhibition with the artists Murat Adash, Céline Berger and Syowia Kyambi presents the artistic works that were created during their residencies in 2021/2022 and in the context of the research institute.

Each of their works has a different focus and reflects an individual approach to the scientific environment, which is also referred to in the exhibition title: "Contact Zones" refers to the interaction with a different culture of knowledge and describes the challenge of entering into dialog and formulating a common language. While in cultural studies the term "Contact Zone" refers to social spaces in which cultures meet, in the context of INHABIT it refers to the sphere of interaction between art and science.

The works shown can be related to the exhibition title in different ways: While Murat Adash's performative practice negotiates the positioning of bodies in space, Céline Berger's experimental film explores the aesthetics of measurement and quantification at the interface of bodies and devices. Syowia Kyambi, on the other hand, inspired by the ecosystem and morphology of mangroves, stimulates rhizomatic thinking in her multimedia installation.

The exhibition *CONTACT ZONES - Murat Adash, Céline Berger, Syowia Kyambi* is on view at the Museum Angewandte Kunst in Frankfurt am Main from 8 October 2022 to 15 January 2023.

Curator: Eike Walkenhorst

# Press Release

Frankfurt am Main, 22.9.2022

## Artists

### Murat Adash

Murat Adash was born in Hanau, Germany in 1985. He completed an MFA in Visual Arts at the School of the Art Institute of Chicago and is currently pursuing a PhD with a practice-based research project on camouflage and choreography at Goldsmiths, University of London.

Adash's artistic practice develops performative and choreographic works that explore the relationship and relationships between physicality and spatiality through interplay with an expanded use of media (performance, video, text, sound, and installation). Through a movement-based practice, he creates choreographies that seek to explore the ephemeral nature of physical boundaries-particularly with regard to the dynamic contours between bodies and the spaces in which they come together. *Correspondance (Surface)*, on view in the exhibition, joins the series as the fifth chapter and, as a scenographic, choreographic, and cinematic experiment, explores the boundary and transitional realm of the body in space. In the multimedia installation and the live performances, the idea of camouflage as a dynamic process between bodies and spaces is developed as a new approach.

### Céline Berger

Céline Berger was born in Saint-Martin-d'Hères (France) in 1973. She initially studied physics and materials science and worked for various international microelectronics companies as a production and project engineer from 1997 to 2008. In 2012, she completed a postgraduate degree at the Academy of Media Arts in Cologne.

In her artistic work, Berger deals with the language and image worlds of daily professional life in different working contexts. The focus of her artistic work is the examination of the specific procedures, gestures and behavioral patterns that characterize everyday working life in corporate structures. Her video and installation works take a critical look at the spaces and architectures in which work processes take place. Her work *And I measure*, shown here, deals with the scientific desire of measurement and the transformation of data into numbers and graphs. It is a critical interrogation of the site of experimentation - the fixtures and interfaces as sites where experiences and physical processes are transformed into measurements and data.

### Syowia Kyambi

Syowia Kyambi was born in Nairobi, Kenya in 1979. She earned a BFA from the School of the Art Institute of Chicago and an MFA from the Transart Institute (accredited by the University of Plymouth, UK).

Kyambi's artistic practice explores issues of gender, memory, and identity in the context of colonial history and cultural power structures. Her work explores how the present is

## Press Release

Frankfurt am Main, 22.9.2022

influenced by historical constructs and how the past shapes notions and ideas of the future. Questions about what is remembered and archived, and what narratives of objects, bodies, and histories dominate, are the starting point for her artistic practice and approach to counter normative historiography with alternative narratives.

In 2018, Kyambi created the fictional socio-critical character Kaspale as an artistic tool to intervene in political and cultural contexts, architectures, and activities. Her work *Origins*, shown here, is part of a series of works in which Kyambi explores the many lives of Kaspale. Rather than referencing an external context, she turns inward to the origins of the figure and persona with which she has constructed a make-believe world of past futures and convoluted (im)possibilities. Kyambi invites her audience into a metaphorical world where mangroves offer themselves to both Kaspale and the audience to point to the multidimensionality of time and space. Mangroves, which simultaneously represent borders and extraterritorial map nodes, are an exemplary index of moving away from a singular root identity, asking us instead to follow the multiplicities, connections, and accumulations that form rhizomatic root systems.

### **The Max Planck Institute for Empirical Aesthetics**

Founded in 2013, the Max Planck Institute for Empirical Aesthetics conducts research on how artistic and aesthetic practices and preferences function and what meaning they have for individuals and societies. It is currently the only research institution in the world devoted entirely to fundamental interdisciplinary research on aesthetic perception and evaluation, involving both the humanities and the natural sciences.

The institute faces the challenge of integratively developing hypotheses, theories, and models from very different disciplines, especially from psychology, the traditional poetics of the individual arts, music, art, and literary studies, philosophical aesthetics, biology, sociology, and the neurosciences. The mission and focus of the institute are shaped by the assumption that progress towards an integrative aesthetic theory can only be achieved through systematic basic research and interdisciplinary collaboration.

# Press Release

Frankfurt am Main, 22.9.2022

## **Director**

Prof. Matthias Wagner K

## **Location**

Museum Angewandte Kunst  
Schaumainkai 17  
60594 Frankfurt am Main

## **Information**

T +49 69 212 31286  
F +49 69 212 30703  
[www.museumangewandtekunst.de](http://www.museumangewandtekunst.de)

## **Opening hours**

Tue, Thu-Fri 12 noon - 6 pm, Wed 12 noon - 8 pm, Sat-Sun 10 am - 6 pm

## **Admission**

12 EUR, reduced 6 EUR

Children and adolescents under the age of 18 as well as students from the Goethe Universität Frankfurt, the Städelschule, the Frankfurt University of Applied Science, the Hochschule für Musik und Darstellende Kunst Frankfurt and the HfG Offenbach are free

## **Press contact**

Natali-Lina Pitzer and Anna Richter  
T +49 69 212 75339  
F +49 69 212 30703  
[presse.angewandte-kunst@stadt-frankfurt.de](mailto:presse.angewandte-kunst@stadt-frankfurt.de)

## **Press downloads**

[www.museumangewandtekunst.de](http://www.museumangewandtekunst.de)