

...tains and network-
ing events aimed at
professional and serious
amateur photographers
with exhibitions of more
general interest, clearly
worked. Even for the non-
camera-savvy, events like
the discussion panel "Image, Impact, Action?" (Jun 19) on
the political and social role of photojournalism are worth
a gander amongst the 80-odd exhibitions, divided into
local and international. Highlights include a retrospective
of acclaimed war photographer Robert King and the World
Press Photo 2012 show. CS ▶ [Browse Gallery/ Berg-
mannkiez, Kreuzberg, details at www.browse-fotofestival.de](#)



MAY 31 - JUL 1 Berlin Documentary Forum 2: A Blind Spot

The second Berlin Documentary Forum, subtitled "New Practices Across Disciplines" (May 31 - June 3), brings together a fascinating group of artists, theorists and filmmakers. Those who miss out on the chin-stroking can still catch the associated exhibition *A Blind Spot*.

Reacting against the ultra-exact, journalistic tendency of the medium, French curator Catherine David puts together a collection that "questions the indexical character ingrained in photography". CS ▶ [Haus der Kulturen der Welt, John-Foster-Dulles-Allee 10, Mitte, U-Bhf Bundestag, 11-24 during festival, then Wed-Mon and holidays 11-19](#)



THROUGH AUG 12 Anthony McCall: Early Performance Films

Mitte gallery Sprüth Magers is offering the rare opportunity to watch the performance films from McCall's experimental 1970s period at a time when he was heavily involved with the influential London Film-Makers Co-Op. The mesmeric works, which merge process with performance, sculpture and film, add context to the McCall show currently at Hamburger Bahnhof and underscore the importance of the artist's lifelong investigation into projection, light and form. SDC ▶ [Sprüth Magers, Oranienburger Str. 18, Mitte, S-Bhf Hackescher Markt, Tue-Sat 11-18](#)



"It's certainly not a commercial gallery"

English curator **NADIM SAMMAN** on the inaugural exhibition of his new Charlottenburg art space, Import Projects. *By SUSANNA DAVIES-CROOK*

Fresh from curating the Marrakech Biennale with Carson Chan, no sooner did Nadim Samman touch down in Berlin from London's Stoke Newington than he set about organising the opening of his new "curatorial initiative", Import Projects, which he co-runs with Berlin-born Anja Henckel. Their first show, *Technicalour Yawn*, opens with work from trending emerging artists including Ed Fornieles and Steve Bishop.

What would you cite as your main influences? Budget airlines, 19th-century German philosophy, Youtube, 20th-century avant-gardes, post-war neo-avant-gardes, Moscow Conceptualism, Northern Renaissance painting, 21st-century neoliberalism, big wave surfing, Situationism and the electric guitar, to name a few.

Why open a space? Independent curators always have more ideas for exhibitions than spaces to accommodate them. It's a question of resources. Opening Import Projects means that Anja and I can do more of what excites us.

Would you describe it as a project space? It's certainly not a commercial gallery.

How did you come up with the first show? We're pleased to be screening Ryan Trecartin's *Roamie View (History Enhancement)* and *The Re'Search*. Amongst other things, they are grotesques of attention deficiency and the linguistic fracture brought about by hyper-linked communication. His characters also perform a kind of mercenary auto-entrepreneurialism that, like Medusa's gaze, turns every social relation into a brittle instrumental function. From here, I conceived an exhibition that would address the techno-traumatic blurring of distinctions between language, bodies and commodities through a multi-hued prism – a distasteful, tutti-frutti consumer-mystical ejaculation of an exhibition. The title, *Technicalour Yawn*, obviously links sensorial overload to boredom, but it is also an actually existing euphemism for a forceful bout of projectile vomit.

What are your thoughts on the Biennale? Biennales always address multiple audiences – public, professional, domestic and international, to name a few. I've just co-curated one, so I know how difficult it is to please all these constituencies at once. However, this move was premised upon rejecting 'art' in favour of 'politics', in a manner that reduced both categories to crude and somewhat spectacular caricatures. For example, the putative occupation of the gallery will remain a misnomer unless, after the biennale is over, the activists refuse to leave the building. We were also presented with a lot of binaries – us versus them, right versus wrong, yes or no, acceptable or unacceptable – and I get the feeling it actually steered viewers towards indifference. ■



TECHNICOLOUR
YAWN through
Jun 20 | Import
Projects, Keithstr.
10, Tiergarten, U-Bhf
Wittenbergplatz,
Tue-Sat 12-18