

Luis Berrios-Negrón *Selected Works 2006 - 2012*



Immediate Archaeologies III: Anywhere but here nor there (Amman, Jordan, 2010)

Everyone is too busy working to survive. Nobody protests anymore, because nothing really happens. In that prison, flight seems all that is left - quietist, escapist. But in the survival, in that long-drawn productive action, in the Tätigkeit, there can be a biometric world one could go to, the one none can take away. This world is a visual alchemy of a present constitution, a simultaneous past and future, a mental landscape that has no singular iteration, just a scenography. This mythology is shaped by the artisan hands of many, the unearthing and production of a magic carpet carpet, a discussion table, a propeller, scrapbooks, salt, stones, mud, video, drawings, models, and the beginning and end, a reproducible pattern. That world is not a retreat. Seemingly timid and futile, or even chaotic and catastrophic, imaginary worlds prove to leap over the violence of the power structures as they inevitably collate others to reemerge in full physical force.



Jacqueline Rose

cultural theorist



Jacqueline Rose is Professor at Queen Mary University of London and a fellow of the British Academy. Rose has published *Protest among the Nations: From Dreyfus to the Middle East* (2010), *On Not Being Able to Sleep*, *Psychanalysis and the Muslim World* (2009), *States of Fantasy* (2004), and *The Haunting* (2000).

100 Notes - 100 Thoughts, no. 100
Melanie Rose

ally. He writes for *Artforum*, *The Village Voice*, the *New York Times*, and the *Native*, and is the author of many books about work and labor, including *Nice Work If You Can Get It* (2009) and *Fast Boat to China* (2006). His most recent book is *Bird on Fire: Lessons from the World's Least Sustainable City* (2011).

100 Notes - 100 Thoughts, no. 100
Andrew Ross, *The Artist and the Machine*

Pascal Rougemont

art historian, curator



Threeing, 2012

Program of Threeing Practices for DOCUMENTA (13) created by Paul Ryan and core collaborators: Jean Gardner, Sevanne Kassarjian, Luis Berrios-Negrón; Shed/Pavilion design by Luis Berrios-Negrón and Paul Ryan

Three Rugs for Threeing, edition for DOCUMENTA (13) created by Luis Berrios-Negrón, Michael Kalil, Paul Ryan; *Rose Window One/Rose Window Two/Rose Window Three*

Hand-spun alpaca, hand-dyed, and woven in Peru for DOCUMENTA (13)
Diameter: 330 cm

Paul Ryan

artist



Paul Ryan was born in 1943 in New York City. His video art has been shown in many countries including Korea, Turkey, and Ecuador. He has exhibited his experimental Triadic Tapes at MoMA, New York (1984). Associate Professor of Media at the New School, he has authored seminal texts on video published in *Radical Software* (1970-74), as well as *The Three Person Solution* (2009) and *Video Mind, Earth Mind* (1992).

100 Notes - 100 Thoughts, no. 100
Paul Ryan, *Two is Not a Number—A Conversation with Ayres Anastasi & René Galil*

Drawing, 3703
Program of Threeing Practices for DOCUMENTA (13) created by Paul Ryan and core collaborators: Jean Gardner, Sevanne Kassarjian, Luis Berrios-Negrón; Shed/Pavilion design by Luis Berrios-Negrón and Paul Ryan

Three Rugs for Threeing, edition for DOCUMENTA (13) created by Luis Berrios-Negrón, Michael Kalil, Paul Ryan; *Rose Window One/Rose Window Two/Rose Window Three*

Hand-spun alpaca, hand-dyed, and woven in Peru for DOCUMENTA (13)
Diameter: 330 cm

Inventing Drawing for DOCUMENTA (13)
Video, color
22 min., loop
Edited by Paul Ryan and Anke Jankowsky
(2012) using archive video material produced and directed by Paul Ryan (1971-88)

Water Clocks for DOCUMENTA (13)
Video, color
30 min., loop
Compilation of Clocks from Maine Coast (1971) and the Granite (2006)
Screening, curation, and edit by Paul Ryan

Commissioned and produced by DOCUMENTA (13)
Kassel, Germany

Hannah Rygggen

artist



Born in 1924 in Sweden, Hannah Rygggen moved to Orland, Norway, in 1924 where she lived most of her life until her death in 1970. Originally trained as a painter, Rygggen adopted weaving and tapestry as a medium to reflect her social and political engagement. Among her most important exhibitions are a solo exhibition at Moderna Museet, Stockholm (1962), and participation within the Nordic Pavilion at the Biennale di Venezia (1964).

100 Notes - 100 Thoughts, no. 100
Hannah Rygggen

Circle, 1966
Weave and linen
180 x 200 cm
Nordenskiöldsk Samfundsmuseum / National Museum of Decorative Arts, Stockholm

Unremembered Death of Dreyfus, 1928
Weave and linen
221 x 271 cm
Nordenskiöldsk Samfundsmuseum / National Museum of Decorative Arts, Stockholm

Yin, Yin, Zengzeng (The Afternoon), 1935
Weave and linen
147 x 180 cm
Nordenskiöldsk Samfundsmuseum / National Museum of Decorative Arts, Stockholm

Unremembered Death of Dreyfus, 1928
Weave and linen
221 x 271 cm
Nordenskiöldsk Samfundsmuseum / National Museum of Decorative Arts, Stockholm

Spinnell, A Hole in the World (The two Spanish Rugs: The hour of death is near), 1935
Weave and linen
183 x 226 cm
Nordenskiöldsk Samfundsmuseum / National Museum of Decorative Arts, Stockholm

La Trunk, 1936
Weave and linen
200 x 180 cm
Nordenskiöldsk Samfundsmuseum / National Museum of Decorative Arts, Stockholm

Fridtjof Nansen



Threeing Rugs and Pavillion with Paul Ryan (details above) Documenta 13, Kassel, Germany, 2012.



The Turtle Two was developed in collaboration with the media design group The Product. It took the shape of a mobile scenography. This prototype is comprised of a system of four-hundred modular, identical, ergonomic boxes, transported by four modules with identical facade plates, rotated to create a multiplicity of readings.

The unit is made of 3 wood variations, harvested Baltic birch plywood, OSB and particle board. The box system is designed to serve its public as a step, chair, table, pedestal, bar, shelf, stair, wall, etc. In addition, the boxes contain programmable features that work as lights, speakers, LCD screens, and specialized equipment containers. The transports mobilize the box system. It also serves as a space-making device and it functions as such whether full or empty. When empty, it can also become a complimentary surface backdrop for presentations, shelving, pin-up surface, stage-set, audiovisual service space, cat-walk, DJ booth, A/V rack, projection surface, fence, etc. As such, in contrast to most scenographic techniques, it leaves no waste, as it now has an after-life at the Deutsche Architektur Zentrum, Program, District, Maker Lab, and Open Design City (Betahaus), all alternative cultural centers in Berlin.

TTT was initially designed for the *Urban Customization Workshop* for its modular capabilities to serve the event as an infrastructure for both designers and the general public to intervene with. It was also chosen because of its relationship to the urban landscape, from brick to building, a scaled, customizable abstraction of the city. Not unlike a hippocampus, the behaviors enacted through the event are encoded into the system; memory to further understand how other versions of the unit can illustrate past environments as they then inhabit future events.

THE FUTURE ARCHIVE

Projekte und Beiträge von / Projects and contributions by

**Maryanne Amacher, Luis Berrios-Negrón, Muriel Cooper,
Olafur Eliasson, Florian Hecker, György Kepes, Richard Leacock /
Jon Rubin, Marvin Minsky, Amanda Moore, Otto Piene, Micah Silver /
Robert The, Aldo Tambellini, Urbonas Studio / Nader Tehrani
NADAAA, Markus Weisbeck**

Kuratiert von / Curated by

Ute Meta Bauer

In Kooperation mit / In cooperation with MIT Program in Art, Culture and Technology (ACT),
School of Architecture and Planning, Massachusetts Institute of Technology, Cambridge / USA

Ausstellung / Exhibition

3. Juni—29. Juli 2012
June 3—July 29, 2012

Eröffnung / Opening

Samstag, 2. Juni 2012, 19 Uhr
Saturday, June 2, 2012, 7 pm

Begrüßung / Welcome

Marius Babias (Direktor / Director n.b.k.)

Einführung / Introduction

Prof. Ute Meta Bauer
(MIT Program in Art, Culture and Technology)

Anschließend / followed by

Becoming Archive

Performance von / by
Amanda Moore

(Künstlerin / Artist, ACT Alumna, Cambridge / USA)

Buchreihe / Book series n.b.k. Berlin

Zur Ausstellung erscheint das Buch *Ute Meta Bauer, Kuratorische Praxis, Interviews und Gespräche* im Verlag
der Buchhandlung Walther König, Köln. / On the occasion of the exhibition, the publication *Ute Meta Bauer,
Kuratorische Praxis, Interviews und Gespräche* (Curatorial Practice, Interviews and Conversations) will be published
by Verlag der Buchhandlung Walther König, Cologne.

Irmgard Berner: Die Zukunft hat längst begonnen
Berliner Zeitung, 13. Juni 2012

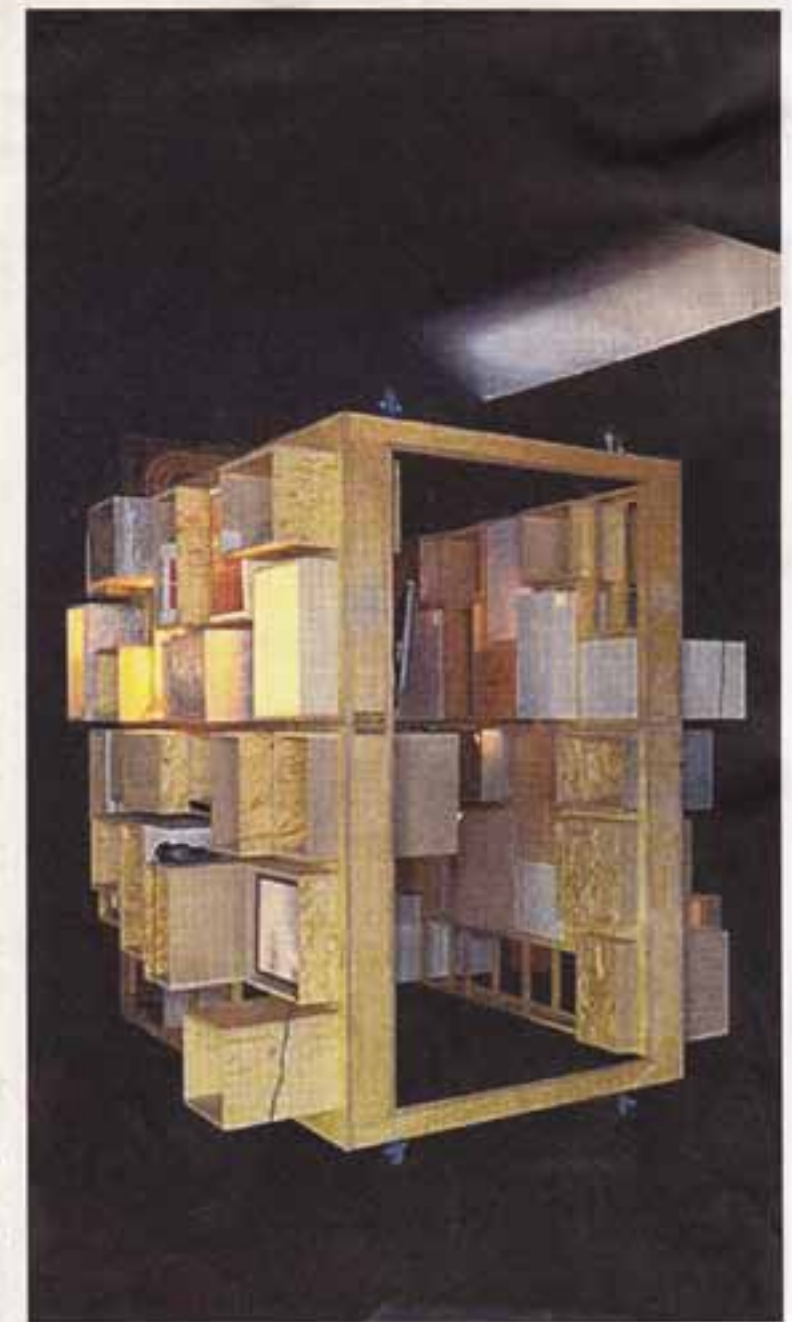
VON IRMGARD BERNER

Flüsse sind Lebensräume, auch in der Stadt. Das erscheint uns heute selbstverständlich, war es aber nicht immer. In den Sechzigern und Siebzigern vernachlässigten viele Kommunen sträflich die Flüsse. Etwa in Boston, dessen Wasserader, der Charles River, nur noch als Kloake dahinkroch. Als Lebensraum war der Fluss praktisch zerstört.

Der ungarische Künstler György Kepes, der in Boston das Center for Advanced Visual Studies (CAVS) gegründet hatte und dort seine Fellows um sich scharte, bekehrte dagegen auf. Im Jahr 1971 starteten sie das „Charles River Project“, drei Jahre lang untersuchten sie die Flussufer, das Wasser, die Architekturen und entwickelten Modelle zu deren Neubelebung. Eine saubere Umwelt mit künstlerischen Methoden anzustreben – das war damals neu. Multimedia für den Umweltschutz ebenso.

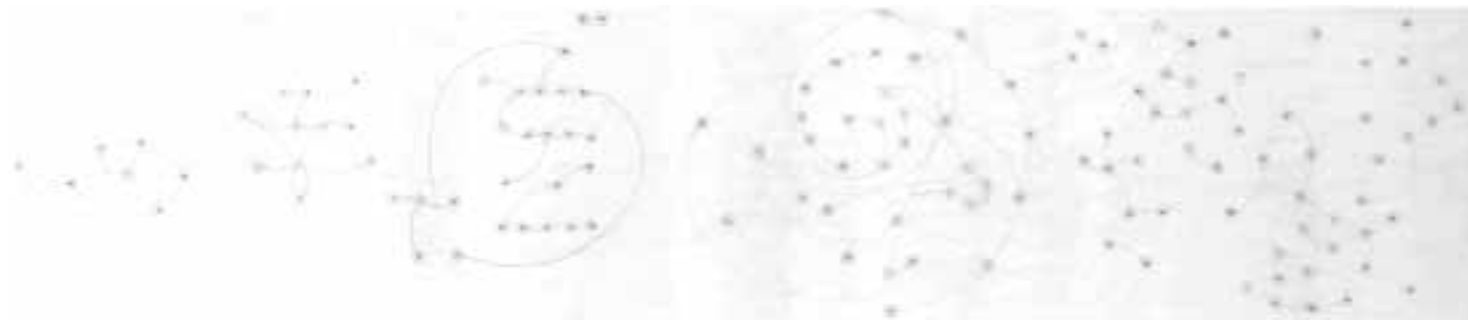
Köpes und seine Mitstreiter entwarfen utopische Gebilde für Spiel- und Erholungsorte, Klanggärten, Lichttheater, schwimmende Skulpturen, die Lärm und Schmutz in sich verbergen und sich zu Grünanlagen mit Springbrunnen ausweiten. Der Neue Berliner Kunstverein erinnert nun an die künstlerischen Forschungen aus Boston und zeigt Verbindungen zu Ansätzen von heute.

Kunst und neue Technologien sowie deren gegenseitiger Einfluss waren Grundlage von Kepes' Theorien. Geboren 1906 in Ungarn, emigrierte er 1937 und lehrte am New Bauhaus, das sein Landsmann László Moholy-Nagy in Chicago gegründet hatte, bevor er 1946 an das Bostoner MIT (Massachusetts Institute of Technology) berufen wurde. Ab 1967 leitete Kepes das CAVS und arbeitete mit Künstlern und Ingenieuren gleichermaßen. Den öffent-



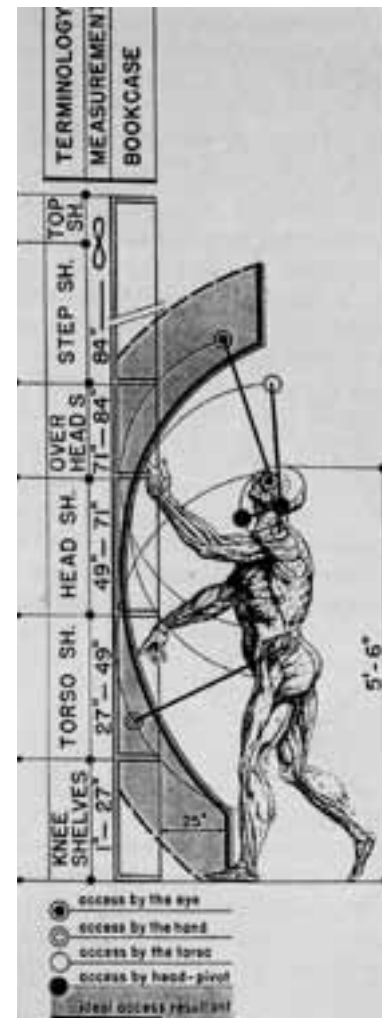
Archiv-Regal von Luis Berrios-Negrón

The Turtle Two at *The Future Archive*, artist and exhibition designer, about the work and legacy of M.I.T.'s Center for Advanced Visual Studies, curated by Ute Meta Bauer, Neuer Berliner Kunstverein, Berlin, Germany, 2012



The Turtle mobile student thesis archive and presentation space, dimensions variable, wood, steel, sonotubes (cardboard concrete form-work), prototyping and fabrication via H2O, Laser, and 2.5 axis cutters, M.I.T., Cambridge, U.S.A., 2005.

The Turtle : an American School of Architecture : a Radical Mediocracy master's thesis became the first prototype of **The Turtle Series**. It took the shape of an physical, as opposed to rhetorical, requirement for my master's degree. Largely based in Fredrick Kiesler's Correlational Laboratory's Mobile Library, and Marlon Blackwell's Crit-Cube for the University of Arkansas, The Turtle was put forth as a curatorial unit for my student colleagues of MIT searching to motivate academic and social interface across disciplines, in and out of the MIT campus. The Turtle still inhabits the studio of Professor Mark Jarzombek.



above right: presentation to thesis jurors Adèle Santos, Krzysztof Wodiczko, Mark Jarzombek, Nader Tehrani, Fernando Domeyko, with guests Joan Jonas, Kenneth Frampton, Rafael Viñoly, and Michael Bell. Photos by Daniel Berry.





The Turtle Three for The Imaginarium, Berlin, 2009

Informed by the experience of the Urban Customization Workshop, The Turtle Three emerged as a customizable mobile unit commissioned by the online arts and crafts platform Etsy Labs. T3 has a system of swiveling doors that are both pin-up and sketching surfaces. The modules and the doors form a variety of mobile, spatial configurations that allow its patrons to provide indoor and outdoor activities with their audiences, such as workshops, screenings and exhibitions.





above: **The Turtle Three** for *The Imaginarium: A Theater for Constructed Ecologies* by Studio Lukas Feireiss, Tomorrow's Thoughts Today, and Luis Berríos-Negrón at the *Examples to Follow!* exhibition curated by Adrienne Goehler, Ufer Hallen, Berlin, Germany, 2010.

opposite: **The Turtle Kompakt** for the traveling version of the *Examples to Follow!* exhibition, Bauhaus Stiftung, Dessau, Germany, 2011.

As a living “wunderkammer“ and alchemists’ den, *‘The Imaginarium’* acts as a discursive exhibit and performative platform suspended within the landscape of the main exhibition. ‘The Imaginarium’ is devoted to the prescient subject of ecological change and adaptations caused by artificial interventions into existing ecosystems. It catalogues a world in which the sun is setting on our idealistic and preservationist views of the natural world. The slow burn of evolutionary change, its endless generations, duplicating and multiplying with gradual mutation and variation is coming to an end. We now design the natural world as if it were the built landscapes of our cities. We sculpt and engineer designer ecologies while organizations remake the earth’s surface at a scale previously unimaginable. Corporations, as native animals of the globalized world, give form to reclaimed islands, instant cities and simulated environments. Against this backdrop, ‘The Imaginarium’ aims to reflect upon the major contemporary processes that evoke, drive and control the changes and challenges we are facing today, all in order to project a creative archaeology of thoughts and inspirations.

‘The Imaginarium’ was developed as a curatorial collaboration between Berlin-based Studio Lukas Feireiss and London-based Tomorrow’s Thoughts Today, with Puerto Rican artist Luis Berríos-Negrón, initially using **The Turtle Three**, and then later **The Turtle Kompakt** a mobile curatorial unit.





The Urban Customization Workshop was a one-day creative platform traveling from BERLIN to HAMBURG to MUNICH in 2009 and 2010. This event series was a commission by Beck's and conceived to change their original fashion-show program into an interdisciplinary workshop that brought together regional and international practitioners to engage the public in a 24-hour learning collaboration. The event's traveling infrastructure was the scenographic / curatorial system, *The Turtle Two*.

This group of experts was asked to participate precisely because of their respective, disparate, fringe practices, so that the matter of Urban Customization could be addressed in general terms along with the visiting audiences... aiming to consider ongoing challenges of material resources and the environment, as a customizable reality, as an opposition to its virtual counterpart, that perhaps would provide a point of entry into how emerging practices, media, communication, and more accessible digital fabrication technologies, not only transform the output and scale of city, but fundamentally question traditional values of what a 'product' is... how this changes the way we conceive of what is original, what is folkloric in the mind of the market, how we shape our environment, what disjuncts us from the age of mass industrialization into the age of mass customization, how this convulses the polemic between the local and the global, continuing to sidestep the nostalgia of what is art, and what is artifice.



The MakerLab is an ongoing platform for open design and knowledge sharing, initially commissioned by ETSY for the DMY design festival in Berlin, summer of 2010. By using *The Turtles Two and Three*, it provided space for cutting edge and hacked digital fabrication tools and respective experts and community leaders to engage the visiting audiences by creating a mutually beneficial learning environment. As a central gathering point for innovators, maker and tinkerers, the MakerLab became an integral part of the festival. After its successful debut, The MakerLab continues to take place in a variety of cities, such as Buenos Aires, Milan, and Warsaw which all now work as event hubs. Dedicated to Open Design practices and connecting locals with an ever-growing global community, the MakerLab will continue to travel to different venues and events – open to further iterations and evolutions.

The DMY Maker Lab 2010 was shaped and realized by Jay Cousins (Open Design City, Betahaus, Palomar), Gabriel Shalom (KS12), Michelle Thorne (Creative Commons), Bas van Abel (Waag Society), Pedro Pineda (We Creative People), and Luis Berríos-Negrón, and was further supported by the DutchDFA and Becks.

<http://www.od10beta.info/dmy-maker-lab/>



The Turtle Five, wood, steel, aluminum, 735 lin.cmL x 230cmH x 30 - 50cmW, Berlin, Germany, 2012.

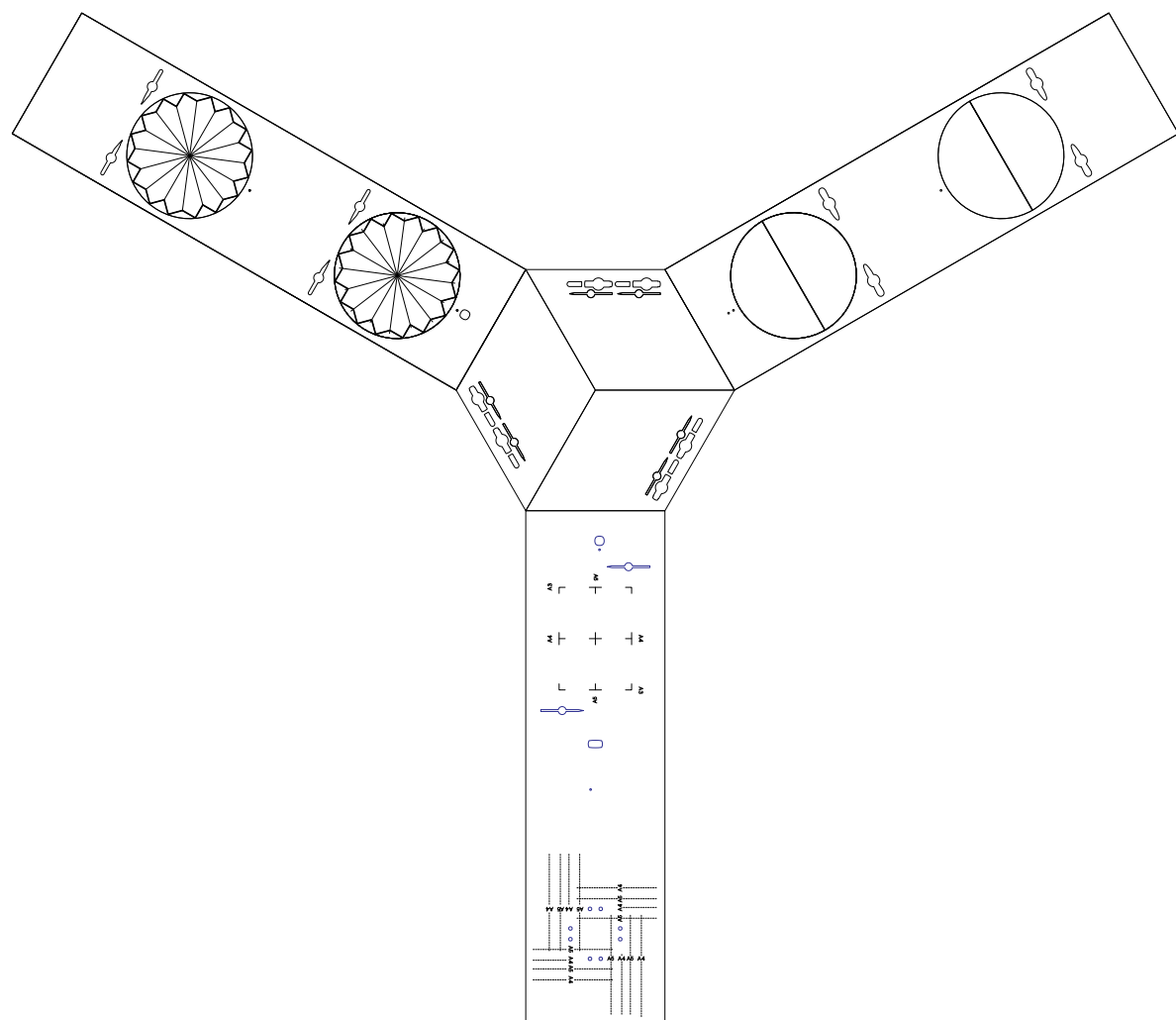
The Turtle Five was commissioned by Kristin Feireiss and Hans-Jürgen Commerell for the *Aedes Network Campus Berlin*. This unit is a semi-mobile system that works as a library, sofa, stage, and storage space. The pattern of the shelving volumes is determined by a parametric configuration of the DIN paper format in order to fit and organize access to media, objects, and publications of the Aedes architecture gallery for the use of its visiting students and audiences.



The Stonemasonry in Context Workshop was pedagogical collaboration that took place in Mallorca in the summer of 2009. This workshop convened a transversal selection of experts from various fields and institutions including Cambridge University, ETSAM, MIT along with local Mallorca artisans and practitioners who provided the participants an experimental, multidisciplinary platform of lectures and exercises combining stonemasonry, Mediterranean building techniques, and bioclimatic construction filtered through the lens of contemporary discourse, parametrics, and digital fabrication. Co-directors Luis Berríos-Negrón, Cambridge University Lecturer Michael Ramage, and stonemasonry expert Miguel Ramis conceived this initiative as a design-build course rooted in an active dialogue between theory, ecology, technology, and craft.

Invited Critics and Instructors: Tatiana Bilbao, Philippe Block, Carson Chan, Yung Ho Chang, Lukas Feireiss, Juan Herreros, Santiago Huerta, Enrique Rabasa, Alfonso Ramírez, Joan Mestre, Lluís Amengual, Eduardo Ramos, Toni Marín, Robert Lopez Hinton

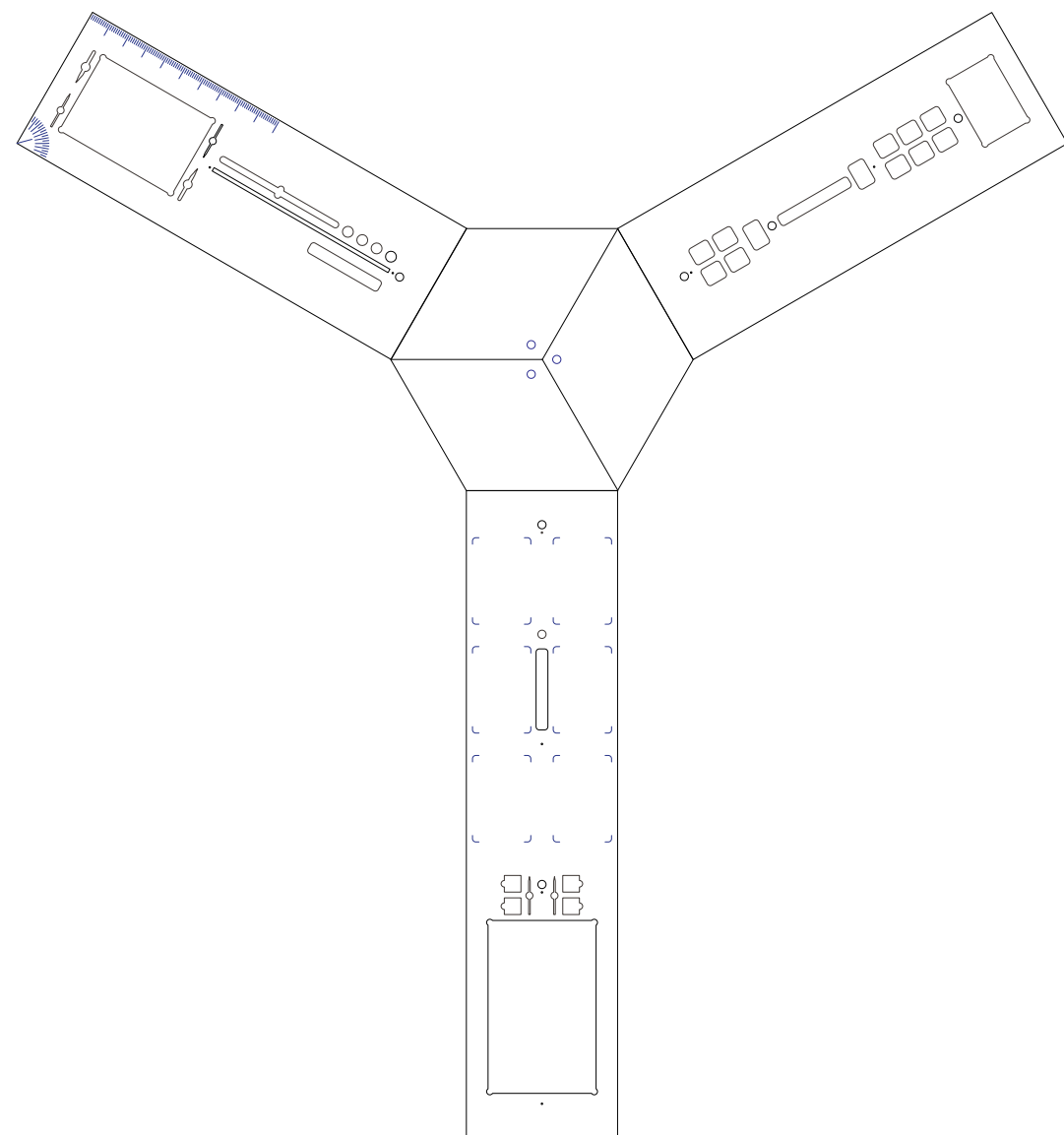




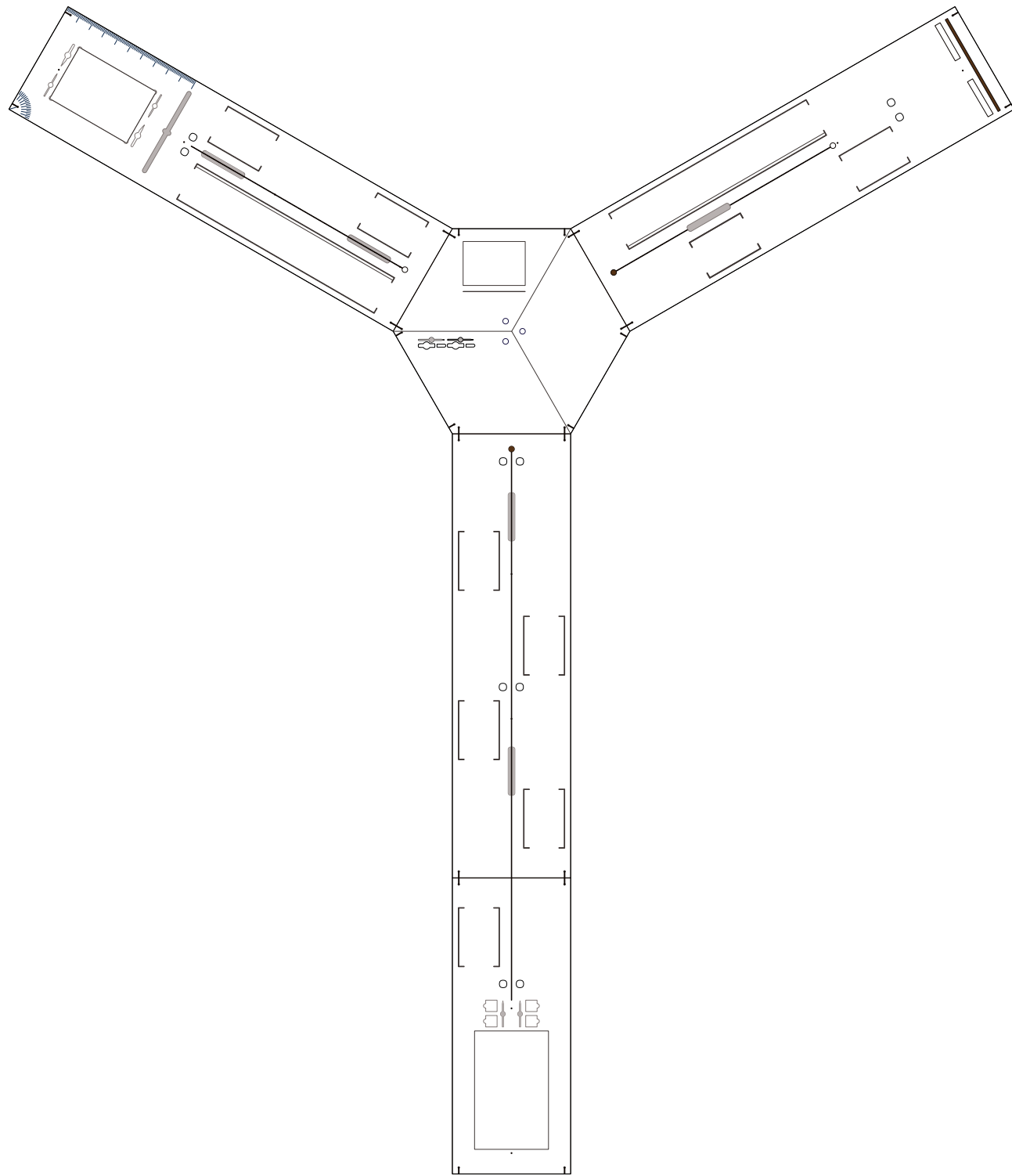
Y-Table feuilleton assembly station by **The Anxious Prop** collective for *Case 3: The Black Swan Issue*, 495cm diameter, 9mm CNC birch multiplex, steel, Salon Populaire, Berlin, 2010

The three axis parti inspired by Paul Ryan's Threeing technique and Earthscore notation facilitated the assembly process, from line to topology. This work was developed by the ephemeral collective *The Anxious Prop* - Luis Berríos-Negrón (founder), Elín Hansdóttir, Mendel Heit, Fotini Lazaridou-Hatzigoga, and The Product. It became an interface for the public, where each station (cutting/folding/binding) was assisted by the collective, the fourth being outside, in a continuous aleatory reading of Julio Cortazar's Hopscotch, not unlike a Cuban cigar factory. The assembly of the feuilleton, as site itself, completely absorbed the boundary between audience and collective. The whole thing took a life of its own, as both the content and the dynamic unfolded seamlessly, producing conversations and a series of personalized items.

The feuilleton, *Case 3: The Black Swan Issue*, contains contributions by Morgan Belenguer, Miodrag Kuc, urbikon, and Leah Whitman-Salkin, with external contributions by Ross Exo Adams, Hilary Brown, François Bucher, Jean Gardner, Mark Jarzombek, Pia Marais, Walter Mercado, Paul Ryan, and Hannes Schmidt. All Anxious Prop publications are free to download online - www.theanxiousprop.org



The Y-Table [Milan Public Art Festival version]- 630cm diameter, 15mm CNC birch multiplex, steel,
by The Anxious Prop collective for Open Design City's Maker Lab, Berlin/Milan, 2010



The Y-Table [DAZ version]- 865cm diameter, 21mm CNC birch multiplex, steel, by The Anxious Prop collective for the **Deutsche Architektur Zentrum, Berlin**, 2012



Sweat and Tears dimensions variable, 15mm birch multiplex, glass mirror, foam, fabric, molded ice, Nonspheres IV module num.123 (polyethelene rope, aluminum), was an exhibition component for The Anxious Prop's **Case 2: have balls [ECCENTRIC]**, Berlin, Germany, 2010.

Case 2: have balls [ECCENTRIC] by The Anxious Prop at SPLACE Alexanderplatz, Berlin, Germany, 2010
by Luis Berrios-Negrón with Morgan Belenguer, Mendel Heit, Vladimir Karaleev, Miodrag Kuć, The Product, TRACKnFIELD, Urbikon, Leah Whitman-Salkin, Sarah Elizabeth Witt, with contributions from Hans-Jörg Rheinberger, Pia Marais, and Gabriel Shalom.

...**have balls** is in reality not the title of this iteration of The Anxious Prop. And Berlin has plenty of them: the ballsy phallus on Teufelsberg, the Carl Zeiss Planetarium, tiny ones in Templehof, and of course the mother of them all, the Fernsehturm. The title of this exposition is less a testicular, paternalistic notion; rather it is more attune to the dismantling of it. It is a set of situations with a common disposition towards the affirmation of public space, wherever that may be. Instead of turning into the persistent longing for a physical public space, we turn to rely on other models, fictional models of access to that last spherical bastion of publicity, somewhere between the material and mental space.

The Anxious Prop (2009 - ongoing) is both a sporadic publication and a loose collective operating under the aegis of The Anxious Prop. That which is common is the desire to work with two looping, yet sequential parameters: 1. We are into the labor of producing forms, shapes, and figures as method to explore collective knowledge by challenging the discourse of digital fabrication; 2. That these forms, shapes, and figures emerge with the disposition to be activated, meaning that the fabrication prompts a simultaneous dialogue about what action triggers its condition as theatrical object and its consequent instrumental or anthropological role in the world.





Immediate Archaeologies found material, dimensions variable, curated by Carson Chan and Fotini Lazaridou Hazigoga, Program Initiative for Art And Architecture Collaborations, Berlin, Germany, 2009.

Materiality and its values, environmental and emotional, load every dimension of production. If a cultural space such as Program is considered to be a site for the recovery of experiences, then it is the minutiae of remaining standard and non-standard materials that dictate a field of knowledge – an institutional memory. The psychogeography of this field is excavated through a reconfiguration of these materials found on site.

This first iteration of the **Immediate Archaeologies Series** began as an experimental period without preconception, and evolved during a series of daily engagements between myself and choreographer Morgan Belenguer, along with conversations with guests such as Carson Chan, Fotini Lazaridou Hazigoga, and Julieta Aranda. By continuously summoning one another's expertise, through spatial and corporeal rituals, the process took the shape of ongoing classification, questioning the subject between fact and truth. The initially unknown result did reinterpret or even translate how the project space has evolved, and where its art thrives, in between scenes that the audience could only see behind a ready-made wall, through a set of narrow slits. It ended as the framing of time-based relations, which, not unlike the conception of history, involves the manufacture of facts.

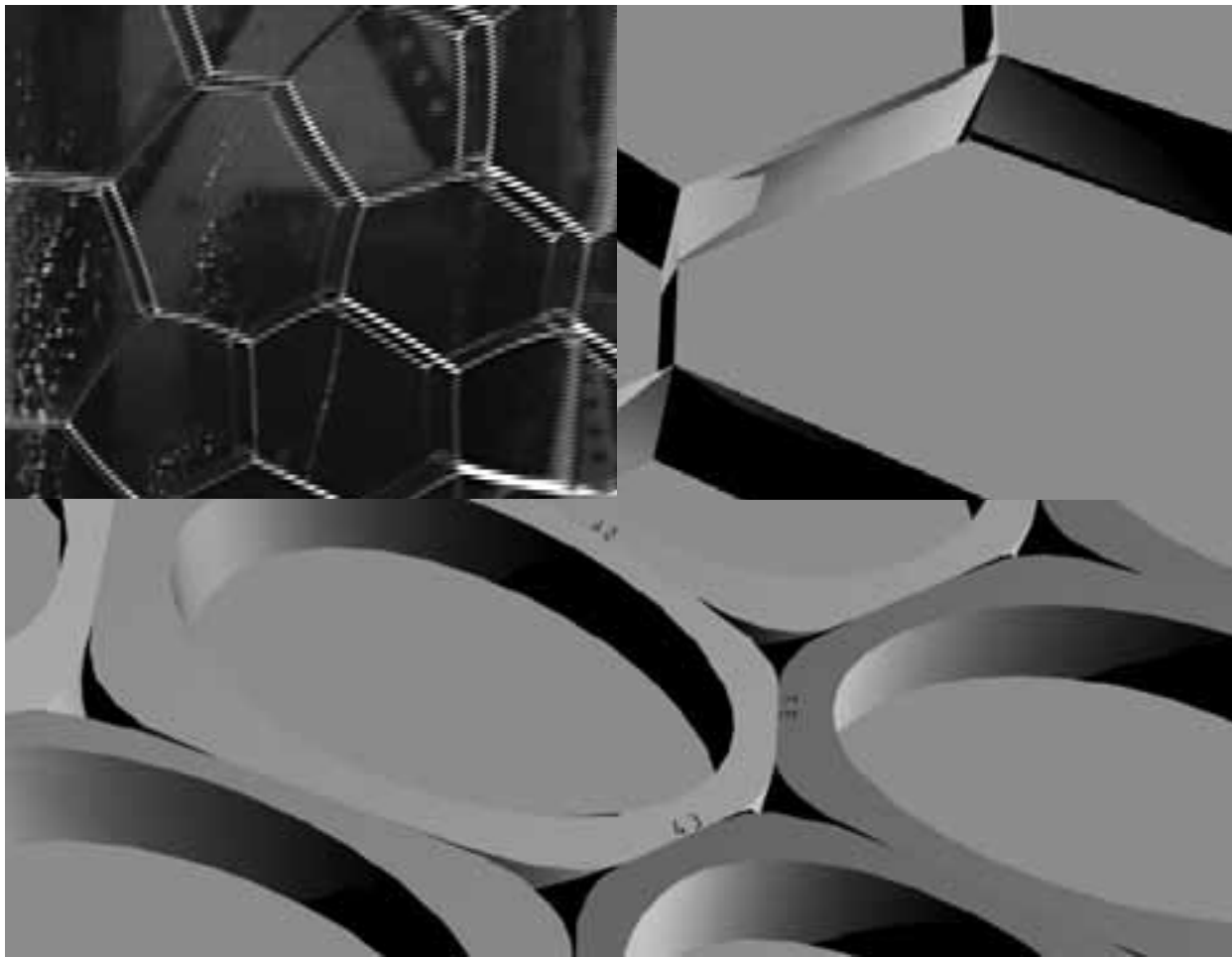




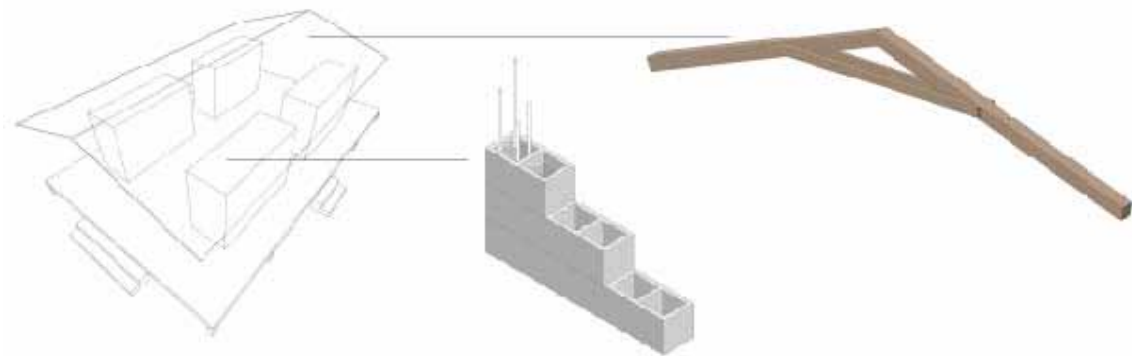
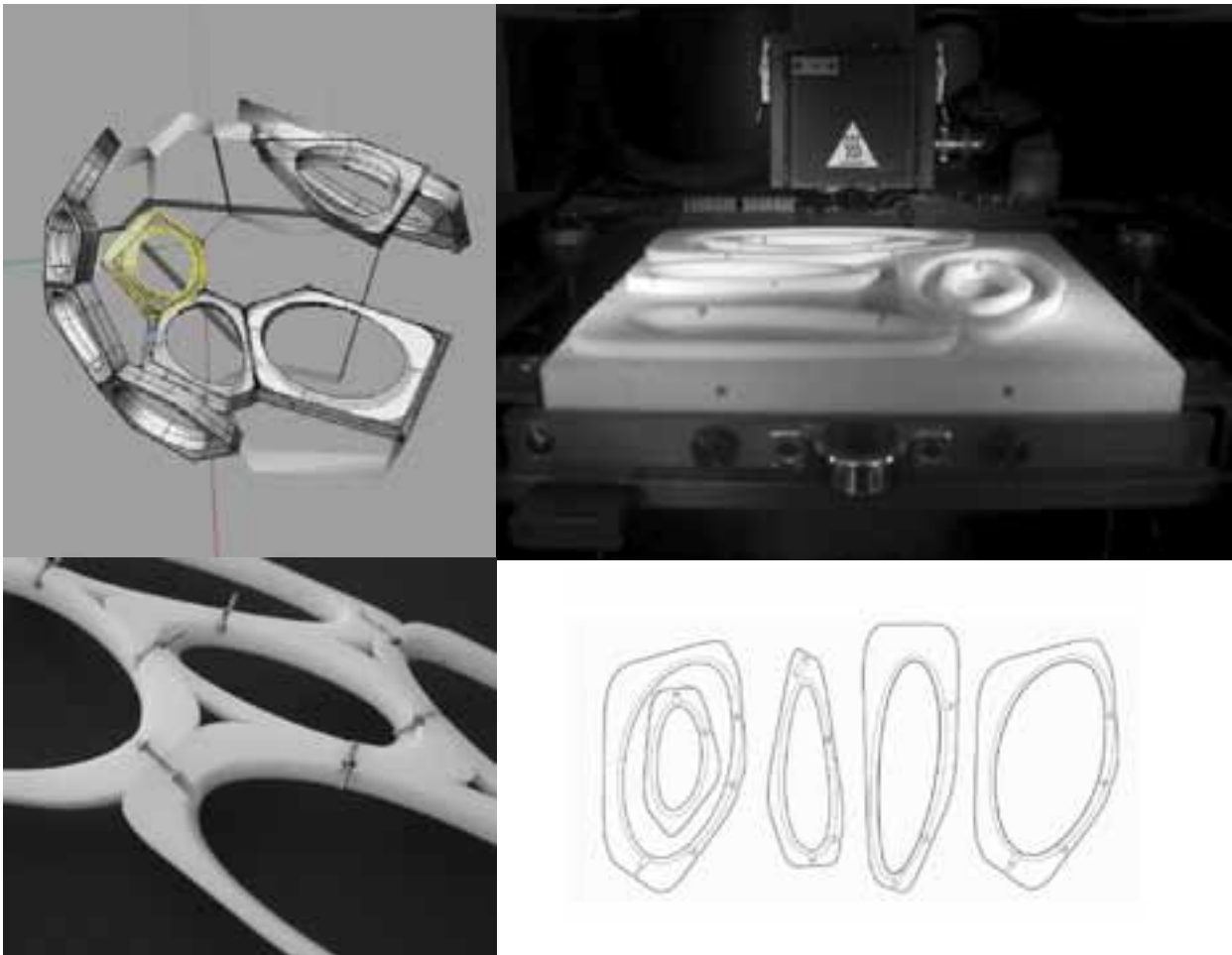
Immediate Archaeologies II found materials, dimensions variable, curated by Lukas Feireiss, Dresden, Germany, 2009

As an extension of its first iteration in Berlin, 'Immediate Archaeologies Two or The Children's Crusade', curated by Lukas Feireiss, triggers a buoyant psychogeography of this abandoned slaughterhouse, former war prison, in Dresden. It is an additive excavation that searches to reenact the mindscape of time-warped Trafalmadore, the mythical planet, or haven, invented by Kurt Vonnegut years before. Whereas in its first iteration, through spatial and corporeal rituals, the processes took the shape of ongoing classifications, questioning the subject between history and knowledge, fact and truth, this second iteration searched to fabricate a strictly visual theater whose players could only be activated through an inaccessible world timed by a large, found-mirror mobile offering a singular reference of that static past, into a Nöospheric future.



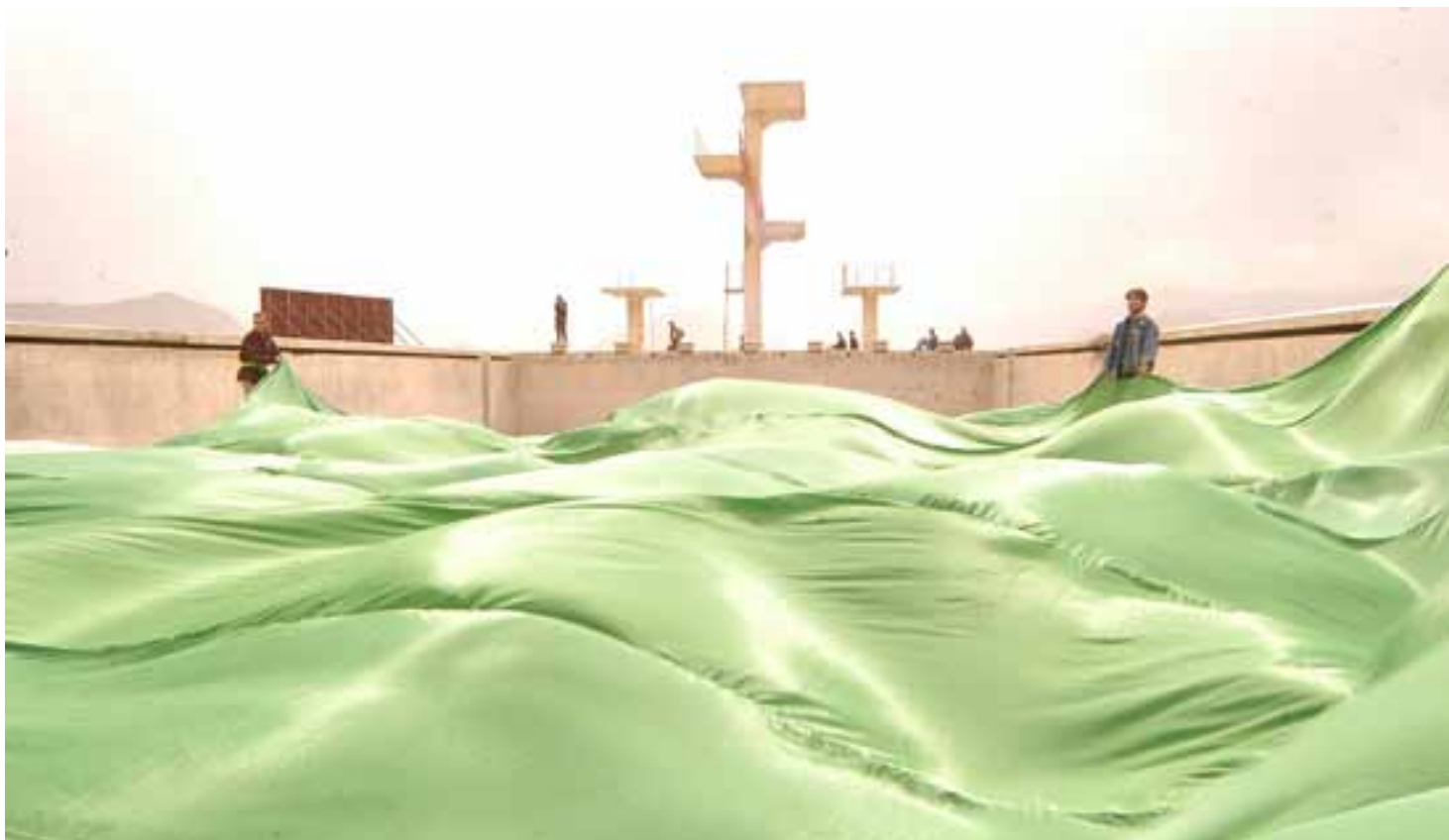


Sinthome Sculpture Workshop at MIT directed by Profs. Mark Goulthorpe, Barbara Cutler and Axel Kilian, development of Voronoi structural skin system for modeling and fabrication of Sinthome sculpture, Rhino, Catia, laser cutter, 5axis milling, FDM printer, participant, 2005.



Tsunami Safe(r) House co-designer of prototype housing system, 1000 units currently under construction / MIT Senseable City Laboratory, Prajnopaya Foundation, and Harvard's Tsunami Design Initiative, 3d modeling and digital simulation of structural integrity, local materials and community workshop for construction, Sri Lanka / U.S.A. 2004 - 2007.





Public Art Workshop in Kabul - *Verde que te quiero Verde* (title is excerpt from 'Romance Sonámbulo' by Lorca, and first iteration of the *Nonespheres Series*, video, 3m58s, 2006) was never intended to be... It was a expression to the fear of failure in the war-torn urban environment of Kabul, Afghanistan. Instead of being its initial conception, a seminar in public art for Afghan art and architecture student-members of the Center for Contemporary Art of Afghanistan, it became a practical workshop for conveying the transformative qualities of performance and installation. Atop Bibi Mahro, a hill right off the center of Kabul, there is an abandoned soviet-built pool and billboard, then used for propaganda. After being a strategic site for urban warfare during the anti-Soviet war, folk stories tell that this pool became the site for clandestine executions during the Taliban period. Commissioned through a grant by The Aga Khan Program for Islamic Architecture of MIT, while being resident that the Bauhaus Kolleg Program in Dessau, Germany, the historical and theoretical seminar quickly became a workshop where the entire group came together on offering a large scale representation for hope and sustainable growth in this city, struggling to shake off, and grow from the ashes of war. The representation took the form of readily available tools and materials, sewing machines and funeral flag cloth. The project was co-organized by Professor Rahraw Omarzad, director of the CCAA.



The images come from publications gathered on the day after Benazir Bhutto's assassination. The one exhibited is titled "The Guardian Freitag / Viernes 28.12.2007 (76cmX144cm) and was on display on a 3 day solo show curated by Helena Popodopolus at Nice & Fit Gallery, Berlin, Germany, 2008.



28 de diciembre del 2008 1 of 7 collage series on Felix González-Torres posters, Nice & Fit, Berlin, 2009



Teufelsburg (or Devil's castle, the 2nd iteration of the Nonespheres Series, video, 2m49s) is a memoir to the experience in Kabul. The video was produced during the summer and winter of 2006. It was filmed at Teufelsberg in western Berlin at the abandoned NATO Secret Communications Survey Station. Teufelsberg (or Devil's hill) is literally a mountain built out of the ruins of WW2 bombings. Being in Berlin, the edge between the once opposing superpowers, now a critical mass of contemporary life, reminds the blowbacks of the Cold War. It reminds the ensuing selective amnesia over actions during the 70's and 80's that facilitate a cozy erasure of events that otherwise would easily explain the seemingly 'unexplainable' political environment of today. The forgotten yet beautiful figures, domes and weeds speak of nature as it reasserts itself, as reminders of misappropriated ideas distorted into brutal, futile projects of control and ideology. Berlin, Germany 2006.



The book **I** is an intimate travel account that serves as archive of ephemera related to the video component of Nonspheres IV, . It is presented as a 'closed book': this is Luis Berríos-Negrón's way of emphasising that this is a diary, a 'sacrosanct' text, a personal diagram of his political belief system and the religious paths which led him to Afghanistan and Berlin. The book is accessible only to someone who really wants to read it; that person must trust the artist and the contents of the book without having inspected it first.

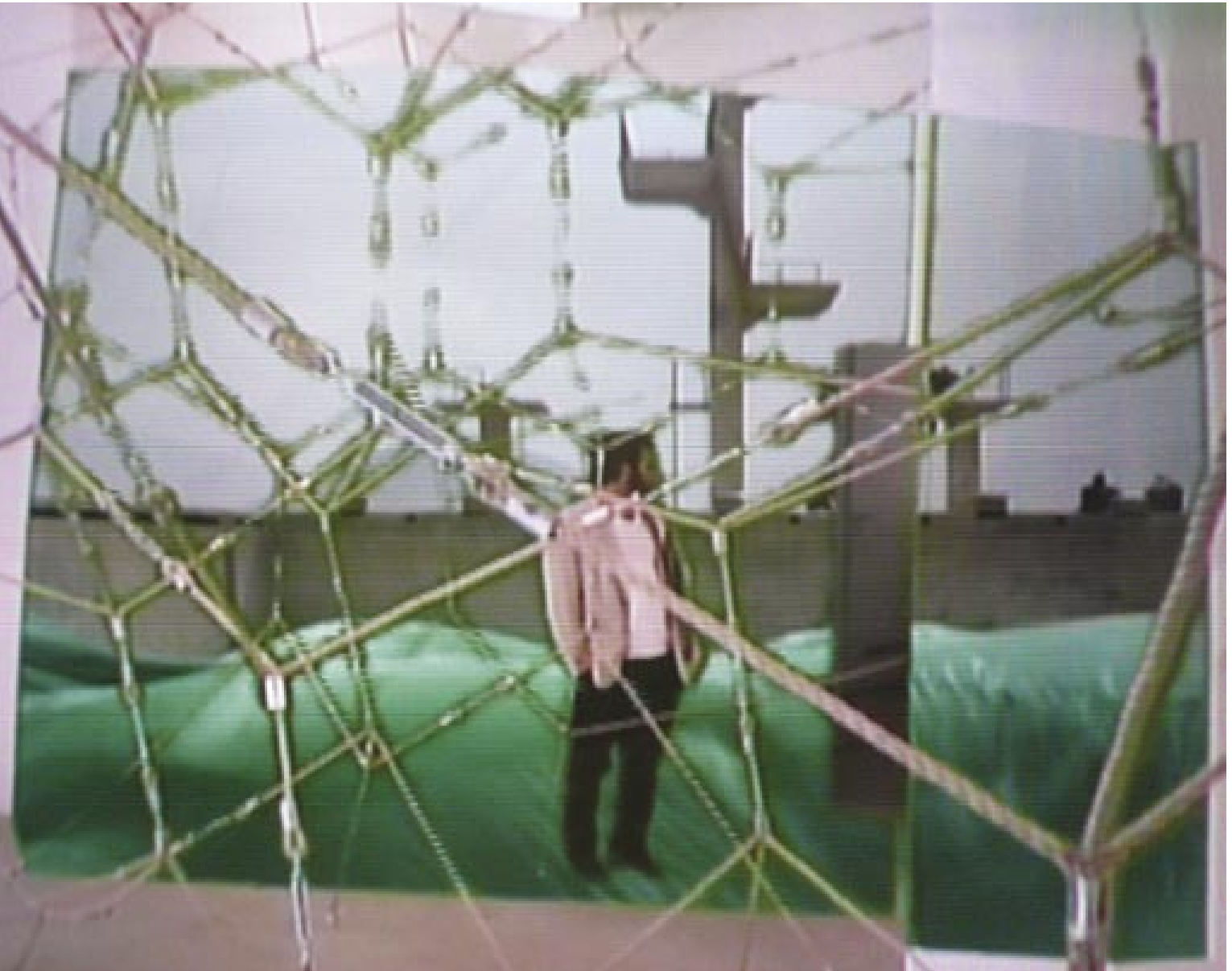




'Nonspheres Variant 139', dimensions variable, synthetic rope (remaining tetrahedral modules from Nonspheres IV), steel, plastic, flourescent worklights. One in a series of three, for the "Dark Science" exhibition, curated by Carson Chan, Program - Initiative or Art and Architecture Collaborations, Berlin, Germany, 2008.



'Nonspheres Variant 227', dimensions variable, synthetic rope (remaining tetrahedral modules from Nonspheres IV), steel, plastic, wood. For Preview, Space Other Gallery, Berlin, Germany, 2008.





Nonspheres IV curated by Carson Chan at Program, Kabul/Berlin, 2006-2007

This installation is mainly a digitally generated lattice. This lattice filled the entire gallery room. Likewise, a green anamorphic shape is laid out as a background. The lattice is composed of a precise system of recycled polyethylene ropes suggesting a continuous yet remote set of relationships intended to incite Freud's *oceanic* feelings - the crisis in the demarcation between the ego and the exterior world. The lattice will suggest more than its physical shape - commenting on remote, interdependent productions that celebrate local, rather than global significance as environmental form. The installation intended to be a prop for re-siting networked knowledge and the institutional memory of the Cold War into the space of the gallery through greenscreen technology. While in the exhibition space, the visitors will then see themselves flattened into two offsite locations within the lattice - Teufelsburg, Berlin and Bibi Mahro, Kabul. Essentially, becoming geographically absent through the video replacement technology, the gallery finds itself in a past, present and future to provoke a lateral world of imaginary time representing mind, presence and geopolitical consequence, where human agency is Nature.

The Nonspheres Series (2005 - ongoing) are works entwined in the matters of political and material interdependencies. As an expansion of the concept of the *nöosphere* (Vernadsky/deJardin), the works explore the Anthropocene as teleological scenarios expressing the no-longer relevant, linear notion of history, often responding to what Felicity Scott refers to as the unwitting application and deification of technology, resorting to issues such as geopolitics, public space, the historicism of science, and digital fabrication.



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