

TORBEN JOST



interactive installation  
2023

GAME OF ARTS



GAME OF ARTS is an interactive installation reflecting on mechanisms of socioeconomical access and limitations as well as structural exploitation in the cultural field. It is also a fully playable board game.

Turn by turn the players move toward the last field on the board game: the retrospective exhibition. Along their journey they will produce, present and finance art works, form a collective or find a gallerist. To conclude the game they will collect bullet points in their CVs, raise their levels of popularity and manage their finances.

GAME OF ARTS examines the material conditions of production as well as presentation of cultural work. It shifts the perspective on to who has the means to create and thereby raises the question of how much this influences the very concept of what art is.

**previous page: players during a GAME OF ARTS**

**right: installation view „Abschlussausstellung Bildende Kunst“,  
Universität der Künste Berlin**

**Next page left: Detail GAME OF ARTS**

**next page right: video still - [click here for the GAME OF ARTS trailer.](#)**







**THE GAME OF ARTS IS FAIRPLAY**





# Trust Your Gut

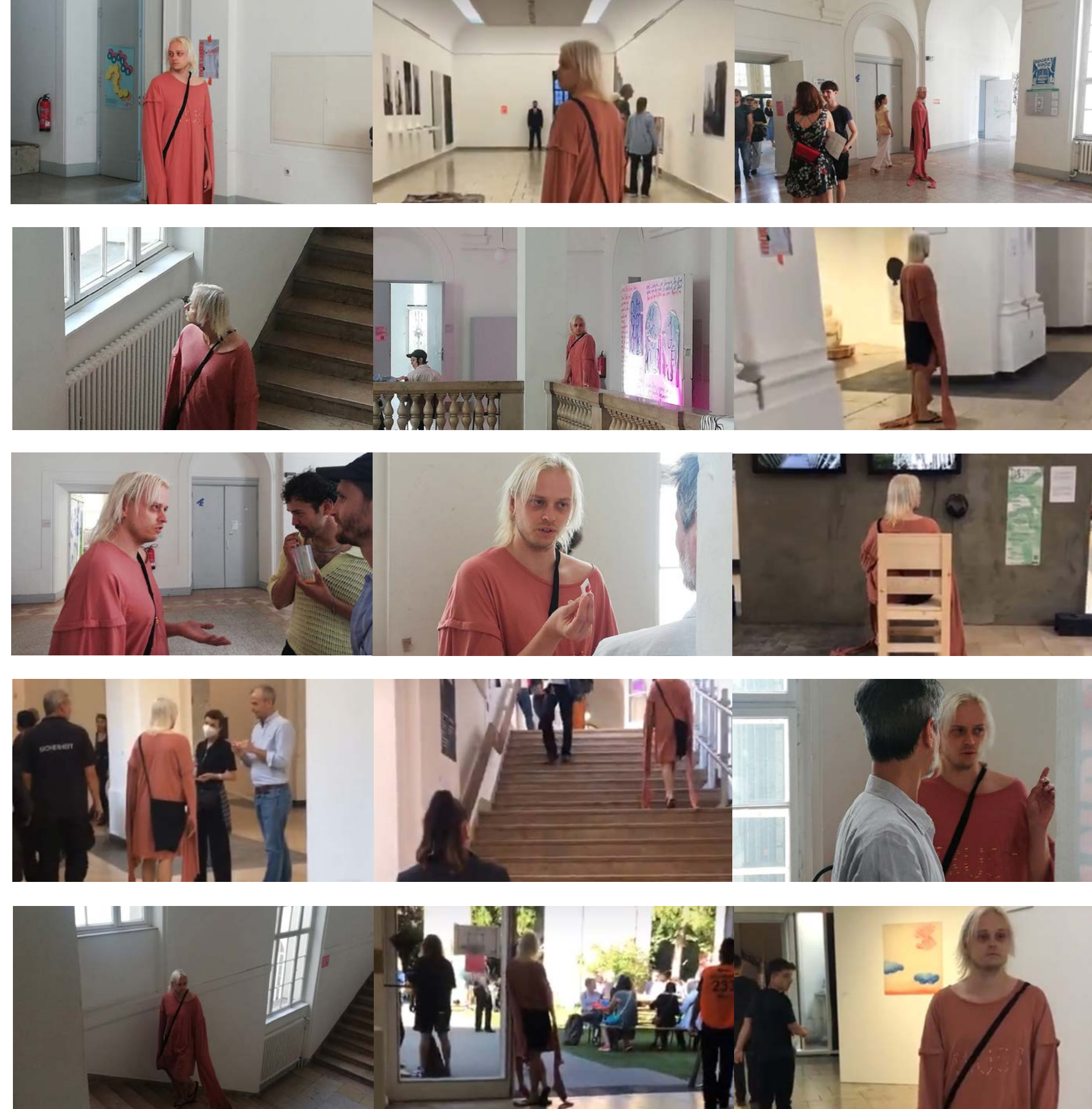
site-specific performance

2022

How to confront institutional power structures with tenderness? How to use intimacy as the foundation for self-empowerment? Year's exhibitions at art schools have a long tradition. For art students they represent an opportunity as much as a torment. While it offers a widely visible platform, this exhibition format of open student's studios relies heavily on student's unpaid labour. This way it blurs the boundaries between art works put on display as much as art students put on display.

This was taken to the extreme when Universität der Künste Berlin created an exclusive preview day for the professional audience in 2022. TRUST YOUR GUT is the attempt to confront the power dynamics arising from this exhibition format by creating intimacy between individuals.

A catatonic prophet drags on through the university's corridors. Their offer to the audience: a present in exchange for the trust in their work. The present: a private secret of the performer written on a piece of paper ranging from a deep insecurity to a confidential deed of the past. It is through the creation of this vulnerability that the performer questions back to the audience what their position in this power relation is - be they university member, influential gallerist or regular exhibition visitor.







Performance  
2021

Burn Baby Burn



A flame in front of the workout mat, the performer plays the intro of *My Heart Will Go On* on the flute while stretching preparatory. The workout may begin. Before every exercise its goal is written on a sheet of paper and announced: *resculpt the behind, eliminate double chins, stretch the spine* etc.

While carrying out the exercise the performer is melting sugar with a spoon over the flame. Then the melted sugar is served to the audience. Is this an invitation to eat? Afterwards the paper instruction is set on fire. At the end of the workout the ashes are made into a paste by mixing them with water. The performer draws muscle strands on their torso before the ritual concludes.

BURN BABY BURN is a capitulation yet resistance. A bastard between workout and saving ritual in the face of body politics and beauty standards. This ritual does not provide liberation from biopolitical mechanisms. But it does create a carthatic experience for performer and audience.

right: *y is everything so exhausting*, ACUD MACHT NEU Berlin, 2022  
previous page: photo MAKE IT DOUBLE, hopscotch reading room Berlin, 2021  
- [click here for trailer](#).







# Schweigen Schweigen Schweigen

performance

2021

Whose stories are being told? What is being concealed? Queer people have been made invisible in history for centuries. SCHWEIGEN SCHWEIGEN SCHWEIGEN (engl. *Hush Hush Hush*) creates an exchange between performer and exhibition visitor. A shared game of pick-up sticks and a conversation about similarities and differences in each other's identities become an occasion for a reading hour of the region's queer people's historical documents: leaflet „Lesben in der Provinz“ (engl. *lesbians of the countryside*), report „Ich bin meine eigene Frau“ (engl. *I am my own woman*) by Lothar, report „Die Gesellschaft hätte mehr von mir haben können“ (engl. *society could have benefited more from me*) by Joseph.

The performance creates an intimate situation between strangers and creates an individually composed lecture of queer people's stories and puts them in relation to their individual situation. Thereby it extends the invitation to make these traces visible in the present beyond traditional historiography.

SCHWEIGEN SCHWEIGEN SCHWEIGEN was created as a result of my artist's residency *Queer Ancestry of Görlitz* for Zukunftsvisionen Festival 2021.



# Humming Together

sound installation  
2021

Nestled in an installation which suggests closeness but does not demand it, the sound work strives to create moments of somatic experience and connectedness.

The artist records and mixes an ongoing series interviews with a growing number of participants whom the artist asks to hum sounds which produce a feeling of security, relaxation and connectedness, exploring the crucial role that humming has in developing physical and psychological resilience within the human organism. HUMMING TOGETHER is a reflection of the political implications of emotional regulation and resilience via the creation of a shared vibration, and works to make an impact through soft tones, tenderness and knowledge transfer.

**right: installation view group exhibition „Regeneration as Medium“,  
Museum für Fotografie Berlin, 2021 - [click here for audio excerpt](#).**







Pepino. Banane. Papaya. Ananas. Mango. Coconut. This fruit tastes enough like excitement and the unknown for the white palette to just feel comfortable. The globalized world flows emotionally and very concretely into the fruit bowl. Actually, these fruits have nothing in common. They come from different parts of the world and have different botanical characteristics.

EUROPA is an attempt to maintain control. The performer is constantly arranging the contents of a fruit bowl into a seemingly reasonable order. The performer clings to the names of the fruit like an affirmation, desperately trying to force an order of the produce. The futility of this endeavor keeps them caught in a performative loop through which the only commonality between the objects of study is overlooked. All fruit is edible.

## Europa

Performance

2019





# DIVA

video installation, loop

found footage, tinsel curtains LEDs

2019

Silvery curtains cascade from the ceiling and create a stage separated from the exhibition space. Lights and sounds lure seductively to stride through the curtain. There awaits a supposed karaoke setting, only the microphone looks down on the exhibition visitor and is plugged out. The song lyrics on the tube television are too fast to sing along. This is no space for participation; it is made to hang on the lips and the lyrics of the divas instead.

The diva is a popcultural figure whose allure and power lie in its vulnerability. She is worshipped for the overemphasis and aestheticization of her pain. This cultlike worship is rooted in queer traditions that evolve around the dream of taking her place. Who strides through the tinsel curtain faces the intimate gaze of the divas. The boundaries between the divas on the screen and the performance of the exhibition visitors blur.

**Photos: installation view studio setup - [click here for a video scenario](#).**









mixed media  
paper, nail polish, pvc, ai-generated images,  
objets trouvés  
50x70cm  
2023

Untitled



This series of Mixed Media pieces explores aspects of gay and queer masculinities. Juxtapositions on a formal as well as on a conceptual level reveal the beauty and the destructiveness which lie therein.

The tenderness of the feminized nail polish color worlds reject a patriarchal painting tradition while almost falling into a superficial decorativeness. This idea of the superficial is reflected in the extreme body ideals which are at the same time undermined by the imperfections that come with AI generation of images as well as by the literary character of the text quotes.

In that sense these pieces are as torn apart between superficiality and an often vain attempt in resistance to manhood as many queer masculinities.

**mixed media**  
**paper, nail polish, pvc, ai-generated images,**  
**objets trouvés**  
**2023**

**this page:**  
**21x29,7cm**  
  
**following pages:**  
**20x20cm**









**2023**

**graduate Bildende Kunst**, Universität der Künste Berlin

*emergent spaces*, performance night, New Fears Gallery, Berlin

*Abschlussausstellung Bildende Kunst - Abschlussarbeiten der Absolvent\*innen*, group exhibition, Universität der Künste, Berlin

*Casino Real 777*, pop-up exhibition by adrenalin, Berlin

**2022**

*y is everything so exhausting*, NIA records label and performance night, ACUD MACHT NEU, Berlin

**2021**

*Regeneration as Medium*, group exhibition, Museum für Fotografie, Berlin

*Ohne Gewähr - No Guarantees*, artist in residency, Zukunftsvisionen Festival, Görlitz

**2020**

*KONTINUUM something between Archive and Project Space*, online group exhibition, Kleine Humboldtgalerie, Berlin

*The Queer Archive Festival*, queer arts festival, Athen

*Unlock the Silver Spoon*, Gruppenausstellung zum Winterrundgang, Studio Phyllis Johnson, Baumwollspinnerei, Leipzig

**2019**

*unselect*, exhibition festival, Kleine Humboldtgalerie, Berlin

**2018**

*contemporary art ruhr (C.A.R.)*, art fair, Essen

**2017**

*Das ist ein Bild. Das ist kein Bild.*, Gruppenausstellung, Galerie im Volkspark, Halle

**2015**

Bachelor of Arts Gesellschafts- und Wirtschaftskommunikation, Universität der Künste Berlin

**1991**

born in Saarbrücken

CV