

Extra+  
Terrestrial

23.11.2018-  
14.02.2019

Extra+

Terrestrial

EXHIBITION GUIDE



by COVEN BERLIN


## ALIENATION

*fabric, mattresses, books*  
By .BYTE Zine, curated  
by Halima Salah + Eman  
AlEghfeli, (USA / UAE)

Fabric prints of  
.BYTE pages by con-  
tributors Mohini Hewa,  
(France), Robert Wright,  
(UK), Wajih Khalil, (UAE /  
India / Jordan)

.BYTE, founded in 2016, is  
a zine for aliens and hu-  
mans in cyberspace.exe

The first issue, "Ali-  
enation", is dedicated  
to aliens of Planet X who  
need a guide to Earth.

 I chose to work  
on alienation as  
a state of mind.  
When the mind and the  
body disconnect, and all  
there is left is confu-  
sion & dizziness. Liv-  
ing with the heavy weight  
of depression, like a  
dark cloud announcing  
rain, perpetually pre-  
paring for the worst but  
having to show a facade  
to the world, "Yes, I'm  
all good!", "there's no  
problem at all". Alien-  
ation as a mental pris-  
on, a non-physical cage  
making me feel claustro-  
phobic on Earth,  
painfully longing  
for an 'elsewhere,  
somewhere'.

  
MOHINI HEWA

## PLANNED IRRELEVANCE

*hand-embroidered synthet-  
ic organza, LCD screens,  
3D models, digital anima-  
tion, video, audio*

By Kiona Hagen Niehaus,  
(USA / UK)  
German Audio Translation  
by Ann Malzkorn

PLANNED IRRELEVANCE is a  
lesbian techno-ritual for  
relating. In a society  
where gendered womanhood  
is defined by marital or  
familial relationship to  
men (Sara Ahmed, 2015),

refusing to relate renders  
women (and those classed  
as such) irrelevant to the  
dominant, heavily gendered  
power structure. The so-  
cially alien patterns that  
form our actions and in-  
teractions facilitate our  
ability to carve out new  
spaces, to shape-shift  
for safety, and to honor  
our communities through  
connection. Imagining an  
alternate future for cy-  
borg technological im-  
plementations, Niehaus  
explores possibilities  
for healing, love, and  
self-understanding be-  
yond maintaining legibil-  
ity to society at large,  
with a series of guiding  
questions for the partici-  
pant. Have you planned for  
your irrelevance?

## ANALOGUE ACT

*video loop, wallpapered  
wooden box, indian ink,  
latex*

By Lo-Fi Cherry, (Sweden  
/ Germany). Contrib-  
uting artists: Philipp  
Danes, Claire Nusch,  
Carola Grossmann, Massimo  
Chiauzzi, Julia Nyström

Lo-Fi Cherry investigates  
physical interfaces as  
well as interactions by  
inviting us to an experi-  
ence of staged intimacy.  
The video mounted on the  
exterior of the construc-  
tion loops the scene of a  
nurse examining a patient.  
Reality and bodily borders  
are blurred as one opens  
their mouth to the other.  
The construction itself,  
and its invitation for in-  
teractions, serves as the  
machine. In machinery, any  
interaction both sustains  
the body as well as serves  
the body's end goal. Pur-  
pose and action are here  
intertwined. This as op-  
posed to digital solutions  
that allow an infinite  
amount of interactions be-  
tween elements, which may

or may not have any im-  
pact on the initial or end  
result.

## HUNTED

*video*  
By Lotic + Matt Lambert,  
(USA / Germany)

HUNTED is a tale of a  
black transfeminine being  
blossoming into the per-  
son they were meant to be.  
It's an opportunity for  
the hunted, the oppressed,  
to become the hunter. It's  
a reclamation of power and  
a display of strength for  
someone whose body West-  
ern society would normally  
regard as either a threat  
or something to be fet-  
terized.

## ALL DIRECTIONS AT ONCE

*single channel video,  
plants, embroidered  
cushions, fabric,  
printed paper*  
By Luiza Prado, (Brazil  
/ Germany)

This GIF essay explores  
new timelines that come  
into being through acts  
of refusal and solidari-  
ty, and that emerge at the  
margins of what is rec-  
ognized as 'valid' scien-  
tific knowledge and sanc-  
tioned histories. Prado  
proposes a reframing of  
history meant to subvert  
and reject colonial nar-  
ratives, working toward  
the space of excess as one  
where revolutionary pol-  
itics can emerge through  
exchange and solidarity  
amongst those marginalized  
by a colonial, hegemonic  
historical narrative. The  
project offers a call to  
re-appropriate the notion  
of excess; to understand  
it as an intersectional  
space where we can find  
strength and forge new  
paths by accessing the  
poetic dimensions of com-

# EXHIBITION GUIDE

monality, and trace the points where our struggle meet, and where they are distinct and particular.

## COCONUTS

*plastic bag, latex, silicone, wax, wigs, animal bones*

## SELF-WORSHIP, POWER STICK

*mobile phone, aluminum stick, silicone strap, feathers*

## UNTITLED

*silicone and found objects*  
By Moran Sanderovich,  
(Israel/Palestine, Germany)

These sculptures embody alternative human forms. The grotesque and uncanny challenge and confuse perceptions of the "normal body", taking mutation, deformity, and decay as starting points for other forms of life. **SELF-WORSHIP, POWER STICK** is one of Moran's sculptures that is made to be performed, acting as prosthetics that transform the body. The juxtapositions she creates by combining materials unhinge the normative perception of objects, confronting us with dissonant images that require our attention. The skin-like surfaces are between organic and artificial - her sculptures lie strangely between living and not-living. She is looking for a soul behind the objects she handles, and her work articulates what she finds.

## DUALIDAD XOCHIQUETZAL QUETZALCOATL

*amate paper, acrylic paint, and markers*

By Rurru Mipanochia,  
(Mexico / Abya Yala)

"**DUALIDAD**" shows twins as a metaphor of the monsters - associated with the monstrosity in the ancient Nahua civilizations. **XOCHIQUETZAL** is the goddess of flowers, pleasure, erotic love, of artists, and of sex workers. **QUETZALCOATL** was considered a magician, wise, and above all inventor of the Tonalamatl, and was sometimes identified as Tonacatecuhtli. According to the myth, **QUETZALCOATL** was born from the maiden Chimalman, who became pregnant by swallowing a green gemstone (Chalchihuitl/ symbol of heart and life).

## WEIRD SISTERS

*Wood, candle wax, fabric, leaves, herbs, steel*  
By Sadie Lune (USA)

The dyke, the midwife, and the whore have intersecting histories as both agents of subversive power and social deviants. In various execution campaigns around the world over the last 600 years, women that were perceived to threaten patriarchal power through their hidden knowledge of bodies and sexuality were deemed to be practitioners of witchcraft. They were tortured, and then usually murdered through burning, drowning, or hanging.

**WEIRD SISTERS** positions a dyke, whore, and midwife in solidarity as different faces of the witch. These witches claim the identity, as well as their visceral and supernatural power, for themselves. As archetypes of lost feminist history, the piece imagines a queer-feminist future where the witches' tales of survival despite persecution center them as heroes of fairytales, and place them within education and as role models for next generations.



BYTE ZINE  
 KIONA HAGEN NIEHAUS  
 LO-FI CHERRY  
 LOTIC + MATT LAMBERT  
 LUIZA PRADO  
 MORAN SANDEROVICH  
 RURRU MIPANOCHIA  
 SADIE LUNE



**VERNISSAGE**

22.11.2018 19:00  
 free entry  
 with sound performance  
 "Augury" by Shelley  
 Etkin

**WITCH'S BREW**

24.11.2018 20:00  
 Film Screening  
 presented by Final Girls  
 Berlin Film Festival

**MID WINTER  
GATHERING**

11.01.2019 19:00  
 presented by Spirits  
 + COVEN BERLIN

**GUIDED TOURS (EN)**

01.12.2018 16:00  
 Saturday  
 07.02.2019 18:00  
 Thursday

**GUIDED TOURS (DE)**

06.12.2018 18:00  
 Thursday  
 31.01.2019 18:00  
 Thursday

Stay tuned online for more  
**Extra+Terrestrial** events!

**COVEN BERLIN**

[www.covenberlin.com](http://www.covenberlin.com)

Working group:  
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 Landkammer, Kiona Hagen Niehaus, Louise Trueheart.

