

TEMPORARY GALLERY

Dear representatives of the press, ladies and gentlemen.

**For Friday May 26, 2017, we are pleased to announce the exhibition
“Parkfield Studies” by visual artist Marianna Christofides in our gallery spaces:**

Marianna Christofides: Parkfield Studies

27 May – 30 July 2017

Opening: Fri, 26 May, 7 pm

Marianna Christofides’s solo exhibition “Parkfield Studies” featuring a selection of recent moving-image works is based on a multi-week journey made by the artist along the San Andreas Fault. Interested in the impact of processes in the Earth’s interior on life forms living on the surface, she not only followed the course of the fault from north to south, but also explored the stories from the Earth’s geological history that are inscribed on its rock layers.

Press Talk: Fri, 26.05., 11 am

Media Contact: Baptist Ohrtmann, bo@temporarygallery.org

General Information:

Opening hours:

Thu-Fri 11 am–6 pm, Sat-Sun 1–5 pm

Admission:

Exhibition free

Events: 2,50 Euro, Member free

Funding and Support:

Funding programme by the Sparkasse KölnBonn, served by the SK Stiftung Kultur;
Department of the City of Cologne; Deltax contemporary; Hotel Chelsea, Cologne; and (Screening Room)
Ministry for Families, Children, youth, Culture and Sports of the State of North Rhine-Westphalia



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For Immediate Release:

Marianna Christofides: Parkfield Studies

27 May – 30 July 2017

Curated by Regina Barunke

Parkfield is the name of a Californian settlement located between Los Angeles and San Francisco directly on the San Andreas Fault, one of the world's longest and most active geological zones. The epicentre of the 1857 Fort Tejon earthquake was not far from here. One of California's severest earthquakes, it was triggered when the North American Plate and the Pacific Plate shifted up to 9 meters over a length of 300 kilometres. Because of the danger of future earthquakes, Parkfield is under close observation by the United States Geological Survey.

Marianna Christofides's solo exhibition "Parkfield Studies" featuring a selection of recent moving-image works taken from a considerably more extensive research and work complex is based on a multi-week journey made by the artist along the San Andreas Fault. Interested in the impact of processes in the Earth's interior on life forms living on the surface, she not only followed the course of the fault from north to south, past Parkfield and numerous other places, but also explored the stories from the Earth's geological history that are inscribed on its rock layers. One of them is examined in the 3-channel slide projection about buildings in Los Angeles and Tokyo designed in the 1920s by the American architect Frank Lloyd Wright (A canary called Cassandra, 2017). Wright erected structures on both sides of the Pacific Plate Boundary. Besides villas they especially include the luxurious Imperial Hotel, a building whose materials were drawn, in keeping with Wright's notions on the harmony of architecture and nature, "of(f) the ground". Only a few hours before the hotel's ceremonial opening in 1923, the Great Kantō earthquake devastated much of Tokyo; the Imperial, however, was one of the few structures to have survived relatively unscathed. It was nevertheless torn down some forty years later as a consequence of investment interests.

Not only architects designing the earth such as Wright and Bruno Taut can be found in Christofides's immersive pictorial world encompassing archival material and documentary footage but also numerous travel encounters whose existence are closely associated with "natural" disasters and their symptoms: a latent state of helplessness, of inner insecurity and sense of threat regarding everything that is capable of disturbing seemingly stable and unchangeable aspects of a world order.

That such disasters often solely result from the fact that humankind itself has increasingly heightened their risk of occurring by altering natural systems or venturing into spaces that it cannot control is made manifest as an implicit narrative strand in Marianna Christofides's works. Or put differently: "The term natural disaster is incorrect from the start because nature knows no disasters but at most dramatic processes of change instead. Such changes like (...) an earthquake only become a disaster in the reference horizon of human civilisation." (Trans. from Ulrich Beck, "Ein strategisch inszenierter Irrtum", SZ, 14 April 2011).

Marianna Christofides:

(b. 1980 in Nicosia/Cyprus, lives in Cologne and Berlin) studied i.a. at The Slade School, London, and the KHM Academy of Media Arts Cologne. In 2011 she represented Cyprus at the 54. Venice Biennial. Exhibitions (selected): 2016: Akademie der Künste, Berlin; Benaki Museum, Athens; 2015: Museo Riso, Palermo; 5. Thessaloniki Biennale; basis, Frankfurt; 2014: CER Modern, Ankara; National Museum of Contemporary Art, Bucharest; 2013: Museum für Photographie, Braunschweig

Programme to the exhibition:

Thu, 01.06., 7 pm: Philip Widmann: Das Gestell, 2017 (Screening Room)


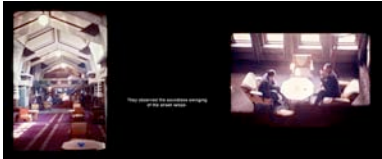

Thu, 06.07., 7 pm: Talk and screening by Mariana Caló / Francisco Queimadela, Porto (Screening Room)

Fri, 07.07., 7 pm: Artist talk with Marianna Christofides and Regina Barunke, curator of the exhibition






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Press images

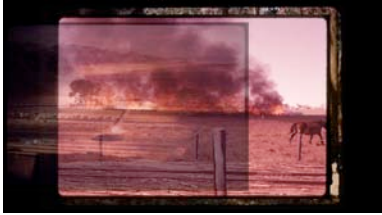
Marianna Christofides: Parkfield Studies 27 May – 30 July 2017

<p>Parkfield Studies 2017 Invitation card</p>	<p>Christofides_Karte.jpg (1,4 MB) Copyright / Courtesy: Marianna Christofides</p>	
<p>A canary called Cassandra 2017 Synchronised 3-channel slide projection, 214 kodachrome images and archival documents transferred to 35mm slides, three powder-coated custom-made steel pedestals Colour & black-and-white, sound 26:22 min Dimensions variable Research: Bernd Bräunlich, Marianna Christofides editing, sound design, text: Marianna Christofides</p>	<p>MC_01.tif (22,5 MB) Copyright / Courtesy: Marianna Christofides</p>	
<p>A canary called Cassandra (Detail) 2017</p>	<p>MC_02.tif (14,2 MB) Copyright / Courtesy: Marianna Christofides</p>	

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<p>A canary called Cassandra (Detail) 2017</p>	<p>MC_03.tif (14,2 MB)</p> <p>Copyright / Courtesy: Marianna Christofides</p>	
<p>A canary called Cassandra (Detail) 2017</p>	<p>MC_04.tif (14,2 MB)</p> <p>Copyright / Courtesy: Marianna Christofides</p>	
<p>Dragon's Back 2016 Wall collage; 14 Risograph prints monotone, 7 Risograph prints duotone 207 x 222,5 cm</p>	<p>MC_05.tif (28 MB)</p> <p>Copyright / Courtesy: Marianna Christofides</p>	
<p>Emergency, they say, is the last public space (Scene 3) 2016 Risograph print collage, 4-colour 59 x 43,5 cm</p>	<p>MC_06.tif (30,6 MB)</p> <p>Copyright / Courtesy: Marianna Christofides</p>	
<p>Hirsche im Park / Deer in the Park 2017 Film essay; 16mm & HD colour & black-and-white, stereo 24:24 min Research, cinematography, editing, sound design: Marianna Christofides voice: Bernd Bräunlich text excerpts from Bruno Taut's writings (with</p>	<p>MC_07.jpg (6,2 MB)</p> <p>Copyright / Courtesy: Marianna Christofides</p>	

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<p>permission from the Baukunstarchiv Berlin) music fragments: Johann Sebastian Bach, Eric Bentley/Hanns Eisler, Edvard Grieg piano: Erhard Michel violin: Jascha Heifetz sound samples: George Georgiou Vasileiades et al.</p>		
<p>Deer in the Park (Still) 2017</p>	<p>MC_07.jpg (6,2 MB) Copyright / Courtesy: Marianna Christofides</p>	
<p>Installation shots are available from 29 May. Please contact us: Baptist Ohrtmann bo@temporarygallery.org</p>	<p>Photo: Simon Vogel, Cologne</p>	