

Gästeliste +1



**An exhibition on the occasion of CLUB TRANSMEDIALE.06,
festival for adventurous music and related visual arts.**

With photographic works by Martin Eberle,

Remco Schuurbiers and Marco Microbi.

Automatic documentary robot by Niklas Roy.

front left: Marco Microbi: Kodi | Maria, 2004, 60 x 90 cm; Robert Owens | 12|34, 2003, 40 x 60 cm; Snax | Maria, 2005, 40 x 60 cm; Peaches | Maria, 2004, 40 x 60 cm; at Globus | Tresor, 2005, 50 x 75 cm; Goldie | WMF, 2003, 60 x 90 cm

back left: Martin Eberle: Peaches, 2004, 100 x 111 cm [from After show]

back: Martin Eberle: 103 innen, 2001; Maria innen, 1998; each 110 x 90cm [from Temporary Spaces]

back right: remco schuurbiers: o.T., 2005, 70 x 90 cm

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left: Marco Microbi: Mo | Maria, 2004, 50 x 75 cm; Live Set 101581 | Maria, 2004, 60 x 90cm; at Globus | Tresor, 2005, 50 x 75 cm

right: Martin Eberle: Armin von Milch, 2004, 132x 169cm [from After show]



left: Remco Schuurbiers: o.T., 2005, 70 x 90 cm

right: Marco Microbi (see above)

front: Niklas Roy: Dokumat 500, 2005



front: Remco Schuurbiers: o.T., 2005, each 70 x 90 cm

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Being on the guestlist – blagging it – supposedly guarantees access to a special, exclusive experience in clubland. It's therefore a highly desirable symbol of distinction that endows the chosen few with insider kudos, even in a club scene whose door policies are not radically exclusionary. For the artists in this exhibition being on the guestlist is also a prerequisite for their artwork, particularly if it assures them entry into that holy-of-holies, the backstage.

Eberle, Microbi and Schuurbiers's work shows the hidden aspects of the Berlin club scene. Eberle photographs artists – animated, irritated or relaxed – just after their performance, or the venue itself, deserted once the guests have left.

Marco Microbi focuses on the performers in action and their technical accoutrements. Remco Schuurbiers creates still lifes of shortfalls, or the abandoned remnants and absurdities of clublife: left over catering, someone asleep amongst a pile of empties, storage spaces crammed with everything that's hastily stashed out of sight minutes before the doors open on a new event. Characteristic takes on the Berlin club landscape, for all three artists have been molded by the very scene they document.



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Niklas Roy, in contrast, offers a depersonalized look at clublife. The eye of his robotic camera installation, Dokumat 500, is a sensory device that tracks movement in its vicinity and produces chance shots automatically. Dokumat 500 (2005) is a fully automatic documentary robot. The Robot consists of a modified tripod and a VHS-C video camera. The tripod moves autonomously around and pans and tilts the camera. It switches the camera ...



Dokumat 500



Dokumat 500 video stills; Gästeliste + 1 opening night

Niklas Roy

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Dokumat 500 video stills; Gästeliste + 1 opening night

Der Name des Roboters „Dokumat 500“ leitet sich aus seiner Funktion als Dokumentationsautomat ab. Die zum Namen gehörende Zahl „500“ bezeichnet den Umfang seiner Fähigkeiten. Denn zwar gibt der Roboter vor, Dokumentationen erstellen zu können, das Produkt seiner Bemühungen kann aber nicht den Erwartungen entsprechen, die der Zuschauer im Allgemeinen an eine Videodokumentation hat. Ein Roboter, der diese Aufgabe zur vollen Zufriedenheit lösen würde, hieße auch sicher mindestens Dokumat „1000“. Der Roboter fährt selbständig umher und dreht dabei zufällige Einstellungen unterschiedlicher Länge, die direkt in der Kamera aneinandergeschnitten werden. Der fertige Film kann direkt nach dem Aufnehmen in jedem VHS-Rekorder abgespielt werden. Dokumat 500 erkennt in der Abfolge der von ihm gefilmten Bilder keinen Zusammenhang. Der menschliche Betrachter kann aufgrund seiner Konditionierung allerdings nicht umhin, die einzelnen Einstellungen im fertigen Film zu verknüpfen. Unwillkürlich entdeckt er beim Ansehen der Videodokumentation inspirierende Sequenzen und bizarre Handlungsstränge. Wiederkehrende Bildmotive ziehen sich als roter Faden durch das Video. Der Roboter besitzt eine künstliche Intelligenz, die es ihm ermöglicht, sich selbständig in nahezu jeder Umgebung zu bewegen. Eine Infrarot-Sensorik vermeidet Kollisionen. Eine elektronische Auswertung des Kamerabildes findet nicht statt. Der Roboter ist also blind. Dennoch suggeriert sowohl das Design, als auch das Verhalten des Dokumat 500, eine in ihm wohnende Neugierde an dem Geschehen vor seiner Linse. Seine Präsenz und die Attribute einer offensiven Beobachtung werden zunächst als spannend, nach einer Weile jedoch als nervend, aufdringlich und störend empfunden. Das Flightcase des Roboters beherbergt nicht nur den Roboter während des Transports, sondern bietet auch Platz für ein 55 Videokassetten umfassendes Archiv seiner Dokumentationen, welches sukzessive aufgebaut wird.

Niklas Roy

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After Show, 2004-2006

Portraits of musicians, taken immediately after getting off stage, take with large format camera and artificial lighting in front of location background. The 4x5 inch negative provides extraordinary access exactly to capture this moment's intensity.



Peaches, 2004, 118 x 159 cm

Martin Eberle

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104 x 133 cm, 118 x 159 cm and 132 x 169 cm

Sonja [Doc Schoko Band], 2004



Doc Schoko, 2004



Ellen Allien, 2006



Reimo [Jeans Team], 2005



Katrin von Milch, 2006

Martin Eberle

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Temporary Spaces

Berlin's club scene, an international benchmark for improvised coolness, is defined by its software: people, fashion, music, performance, drama. Spanning a period of 10 years, Martin Eberle's stunning photographs are the first to document these locations as they really are. By radically reducing them to their hardware, the empty space, as well as an almost brutal juxtaposition of run-down facades and lovingly crafted interiors he captures their legendary, ramshackle hipness perfectly.



Temporary Spaces, published 2001 by Die Gestalten Verlag, 144 pages, 27,5 x 21,5 cm, full color, special cover, bilingual, exhibition prints 110 x 90 cm

Martin Eberle

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Wasted Crowd | Maria, 2005, 60 x 90 cm



Robert Owens | 12|34, 2003, 40 x 60 cm



Live Set 101581 | Maria, 2004, 40 x 60 cm

Marco Microbi

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8bit, acid maria, agf, akufen, akuvido, alan oldham, alexander kowalski, alexej borisov, algorithm, alice and the serial numbers, al naafiysh, alter ego, ambiunix, amboss, anat ben-david, andreas stobernack, andre galuzzi, andrea parker, andrew pekler, andrey kiritchenko, angel, anja schneider, anne laplatine, apollo, apparat, ark, artist unknown, ascii.disko, asiplus, assault, atomheart, autechre, autotune, barbara hallama, barbara morgenstern, barbara preisinger, baseck, belgradeyard soundsystem, benzo, bernd schurer, bierbeben, biosphere, blake baxter, blindsnake, b.lue, bob sinclar, bojan mandic, bong-ra, boo williams, boy from brazil, bug, burnt friedman, cabanne, candie hank, carola stoiber, cassy, cex, chicks on speed, christoph fringeli, claude young, clubtransmediale, column one, console, cora s., crackhaus, daniel bell, dandy jack, daniel meteo, dash, dat politics, deadbeat, denard henry, der dritte raum, devnull, dictaphone, djoker daan, doddodo, doormouse, dr. motte, droon, drumcorps, dry, dsl, duran duran duran, eats tapes, eddie flashin



Kodi | Maria, 2004, 60 x 60 cm

fowlkes, eiterherd, electronicat, electric kettle, ellen alien, erik minkkinnen, errorsmith, edwin van der heide, esp, eva casal, every kid on speed, evil knievel, extreme animals, farben, farmers manual, felix kubin, fenin, fennesz, fight the power, flush, for god con soul, francois k., frivolous, fuckparade, gebrueder teichmann, general magic, gescom, golden serenades, goldie, goodiepal, gulpepsh, hakan lidbo, hal 9000, hanin elias, hanne hukkelberg, heiko laux, heiko mso, hell, herzfeldt, ian pooley, i-f, ignaz schick, igor, ilsa gold, intricate, jacek sienkiewicz, jake fairley, jaki liebezeit, james pennington, jamie lidell, jana clemen, jan jelinek, jason forrest, jean

Marco Microbi

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liebezeit, james pennington, jamie lidell, jana clemen, jan jelinek, jason forrest, jimi tenor, j.p. caulfield, joe colley, joey beltram, johannes heil, john acquaviva, john tejada, jonzon, juan atkins, justus koehncke, kate wax, kevin blechdom, kevin reese saunderson, kodi, kotai, krause duo, krik, krikor, krischan the punk, kristin, krush, larry heard, laub, l.a. williams, leafcutter john, leo laker, les georges leningrad, limpe fuchs, liquid sky, lucas abela, luciano, luke vibert, lump, mack, mad professor, magda, marlboro, marlow, martin tetreault, marusha, masha qrella, massaccesi,



T.Raumschmiere | Maria, 2004, 40 x 60 cm

matias aguayo, matthias tanzmann, microstoria, mike grant, miss fitz, miss kittin, miss yetti, mo, modeselektor, monolake, narod niki, nils petter molvaer, niobe, noize creator, odd, offshore funk, oliver koletzki, ove naxx, p.a. dual, pacou, panasonic, parasite, paul st. hilaire, paul van dyk, peaches, pete, peter grummich, phonique, phon.o, plaid, pole, portable, professor trax, pure, quarks, rancho relaxo allstars, rechenzentrum, recyver dogs, rene, richard devine, ricardo villalobos, richie hawtin, robert goerl, robert hood, robert lippok, robert owens, rok, roll deep crew, rupture, rush, safety scissors, sami koivikko, schneider tm, scion, scotch egg, senze, shitmat, shufflemaster, sick girls, sid lerock, sieg ueber die sonne,, smith n hack, snax, snd, society suckers, soft pink truth, souldfiction, stewart walker, strobocop, subtronic, sun electric, supercollider, supersilent, suzi wong, sven vt, sylvie marks, tama sumo, terre thaemlitz, terror, tesla, thomas brinkmann, thomas fehlmann, thomas koener, toktok, trauma xp, t.raumschmiere, triosk, troy mc clure, ttc, tyree cooper, vicnet, vladislav delay, wimpy, wolle xdp, xanopticon, xol dog 400, zip, zora lanson, ...

Marco Microbi

Gästeliste +1



Remco Schuurbiers, o.T., 1999-2005



Remco Schuurbiers, o.T., 1999-2005

Transit Spaces

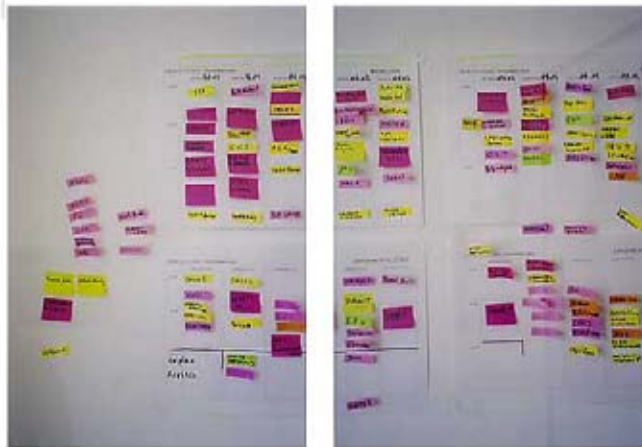
On the photography of : Remco Schuurbiers, Text by : Geoff Stahl

The current uses and abuses of urban space have informed much of the renewed interest in contemporary city life. Abstract, absolute, rationalized, commercial, privatized spaces are at odds with differential, chaotic, forgotten, peripheral, or public spaces. The spatial logic of capital dominates our experience of place, positions us as consumers and audiences, rapt spectators caught in the glare of the contemporary global spectacle. One spatial expression of this logic is what Marc Augé characterizes as the non-place "If a place can be defined as relational, historical and concer-

Remco Schuurbiers

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ned with identity...a space which cannot be defined as [such]...will be a non-place [non-lieu].” Social and spatial relations, as well as the built environment, articulate the resulting contradictions in multifarious and ambiguous ways. Thus, there is,



Remco Schuurbiers, o.T., 1999-2005

even in the non-place, a dimension of city life that eludes the totalizing impulse of capital, one which enunciates a puissance, social power, desire and longing. Informal economies, transitional zones, liminal spaces, junk space, and even non-places, are responses to the hyper-rationalized demands of capital, providing contexts within which people can engage with, undermine, elide, or thwart its tenacious sprawl. Many of these contexts are fraught with multiple resonances, as the photos of Remco Schuurbiers ably demonstrate.

Schuurbiers prefers the subliminal over the liminal, working according to a visual economy rich with casual connections, hidden parallels, and understated juxtapositions. Using a series of isomorphic pairings culled from cities around the world, he reminds us that photography speaks easily to the very ontology of spaces in transition, recalling that what often motivates the photograph is precisely an anxiety about (spatial) flux and (temporal) flow. Photography, as Barthes claimed, is about both spatial immediacy and temporal anteriority, literally fixing the “illogical conjunction between the here-now and the there-then.” Nowhere is this paradox

Remco Schuurbiers

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more apparent than in these photographs, which capture the persistence of ephemerae and marginalia in the current spatial order of the city. Documenting these spaces, people and objects, in which neither identity, nor relations, nor history often make sense, Schuurbiers plays with the non-sense of non-places, in which only the retention of fleeting images on celluloid enables the viewer to contemplate the existence of a past and glimpse a future. Schuurbiers' photos attend to the affectless aspects of these spaces, void as they are of heroic architecture or grand monuments, emphasizing instead a humour and poignancy which gives life to another layer of signification and emotional tonality. Each image gestures towards a more meaningful understanding of the urban landscape and its unique capacity to generate, tolerate, and feed off of the durable promise of neglect.

Schuurbiers' photographs reveal a hidden and unspoken unity which underlies each of his subjects, echoing Benjamin's description of photography as founded upon the "spark of contingency," which is reconfigured here as more poetic, illuminating again the instability of each site and object, with images assembled out of visual puns, witty counterpoints, playful symmetry, and happy accidents. Like the consummate flâneur, Schuurbiers parses out the semiotic excess, effluvia, and the ineffability of transitory spaces, where with a furtive glance he captures a disappearing instant which, when placed alongside its twin, allows us to pause and linger over an otherwise unseen and unexceptional detail. Neglected spaces and everyday objects are assembled here and resemanticized, now charged with a valence that prompts us to pay heed to the more idiosyncratic dimensions of contemporary urban spaces and places.

Remco Schuurbiers

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Speaking in a visual language composed of the capricious pleasures found in transitional, neglected, and appropriated spaces and objects, Schuurbiers arranges scenes out of discarded fragments of vernacular space and its ornaments, creating impressionistic vignettes of the quotidian which are inflected through the juxtaposition of each half's startling modesty. The fractured, polyphonic grammar of urban space is rendered more meaningful and coherent through visual rhymes, arrayed in such a way that the suppleness of a forgotten space's texture is teased into something subtle, striking and provocative. The emphasis is on giving voice to the intimacies of places that have been rendered mute and unremarkable. Instead, he radicalizes their mediocrity, allowing them to reverberate with new meaning. The tone in some of these photos is forlorn, but never mournful, as Schuurbiers sensitizes us to what is too often taken for commonplace(s). Temporary and ad hoc spaces along with makeshift objects, absent or expelled from, the regimes of absolute space, are here imbued with an enchanting and multivalent complexity, their seeming banality lent an ironic gravitas through the sheer weight of their own ordinariness.

Dr. Geoff Stahl (Phd, Communications, McGill University) is currently a Post-Doctoral Fellow in the Institut für Europäische Ethnologie at Humboldt-Universität. He is the author of a selection of articles on subcultures and scenes in the city, as well as the co-editor of the forthcoming, *Night and the City: The Nocturnal Side of Urban Life* (Verso, 2005). His interests include cultural production in the city, urban semiotics, as well as musicmaking in Berlin, Montreal and Helsinki.

Remco Schuurbiers

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niklas roy

niklas roy wurde 1974 in nürnberg geboren und erhielt eine frühe künstlerische ausbildung. er arbeitete mit papier, stiften, farbe, fischertechnik, lego, uhu, steckdosen, batterien, lampen und elektromotoren.

mit zwölf Jahren drehte er seine ersten super-8 kurzfilme und er begann einfache computeranimationen und spiele auf seinem Ti-99/4A homecomputer zu programmieren.

nach abschluss der schule und einer abgebrochenen fotografenlehre arbeitete er zunächst als 3D animationsdesigner und später als visual effect supervisor im filmgeschäft.

momentan studiert er an der universität der künste berlin.

ausgewählte ausstellungen:

- 2006 pong.mythos, württembergischer kunstverein, stuttgart
Gästeliste +1 / club transmediale, berlin
- 2005 microwaveinternational media art festival, hong kong
festival emergences, paris
art forum, berlin
exhibit8, the digital hub, dublin
transmediale, berlin
- 2004 viper, basel (processing award)
festival garage, stralsund

www.cyberniklas.de

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martin eberle

1966 born in Augsburg
1986 founder of SÜDDEUTSCHEN FOTOGRAFENLIGA
1987 - 1992 studies Photodesign at the University of Applied Sciences, Dortmund
1994 - 1996 writes for PAKT – Magazin on photography and media arts
1994 - 1997 teaches »Photography« the University of Applied Sciences, Potsdam
1997 - 1999 organises galerie berlintokyo in Berlin
seit 1998 works with the Erratik Institut Berlin
lives in Berlin since 1992

exhibitions

- 2006 »GÄSTELISTE + 1«; General Public/Club Transmediale, Berlin
2005 »freier Eintritt«; Frankfurter Kunstverein, Frankfurt
2004 »Später Liebhaber«; NEUE DOKUMENTE, Berlin
»jetzt und zehn Jahre davor«; KunstWerke, Berlin
»Invisible Beauty«; Galerie Giti Nourbakhsh, Berlin
»freier«; Hinterconti, Hamburg
»freier Ausgabe 3«; NEUE DOKUMENTE, Berlin
»freier Ausgabe 2«; NEUE DOKUMENTE, Berlin
Lotto Brandenburg Fotostipendium, Potsdam
2003 »STAY«; NEUE DOKUMENTE, Berlin
»freier Ausgabe 1«; NEUE DOKUMENTE, Berlin
»god only knows«; bureau outernational, Berlin
»Das Atmen der Stadt«; Haus am Waldsee, Berlin
»Fotografi e«; Galerie Reinfeld, Bremen
»Visions of Berlin«; Berliner Kunstprojekt, Berlin
2001 Kunstpreis der Stadt Brandenburg/Havel
1999 Fünfte Ladenausstellung; S.S.K., Berlin
salon Galerie für Fotografi e, Bremen
1998 »Meet the Süddeutsche Fotografenliga und Freunde«;
Galerie der Akademie Solitude, Stuttgart
»Raumraum«; Kunstverein shift e.V., Berlin
»Niet de Kunst Vlaai«; Westergasfabrik, Amsterdam
»Cetero Censeum«; Galerie im Marstall, Berlin
1997 »GO! Galerie berlintokyo rockt Kassel«; Fabrik nahe Hotel Ries, Kassel
1995 »Schwierige Lage Heutzutage«; Atelierrundgang Berlin Mitte
1992 »Zeitgenossenschaft«; Zeche Zollverein, Essen
»Akkolade«; Galerie Holm, Ulm
»Augen aufs Land spreizen«; L.A. Galerie, Frankfurt
»Man kann gar nichts machen«; Galerie Huan Hovawart, Wuppertal
1991 »Photographische Bildnahme Produkt«;
Ateliers im Alten Schlachthof, Sigmaringen
1990 »Das Land«; L.A. Galerie, Frankfurt
FOCUS '90; Museum für Kunst- und Kulturgeschichte, Dortmund
»Die Valenz des Schergischen«; Banale, Dortmund
1989 »The other side of photography«; Gerrit Riedfeld Akademie, Amsterdam
Bochumer Fotoherbst, Bochum
FOCUS '89; Museum für Kunst u. Kulturgeschichte, Dortmund
FUJI shooting stars; Düsseldorf

books

- 2001 »Temporary Spaces« Fotobuch, Die Gestalten Verlag, Berlin

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marco microbi reckmann

1971 born in Merseburg/Saale
1991 studies Mechanical Engineering, TU Ilmenau
1993 studies Design, Anhalt University of Applied Sciences, Dessau
1998 moves to Berlin
1999 works as freelancer in TV-Design und Photography

Exhibitions:

2006 "Gästeliste +1", Galerie General Public, Berlin
2005 "Photophunk - Out of Control!", Rotation-Records, Berlin
2002 "Unorte und Landschaften", MDR-Galerie, Magdeburg
1999 fotografia '99, Spilimbergo, Italien
1999 1. Leipziger Messe für Junge Kunst, Leipzig
1998 PSL-Galerie, Leipzig
1998 Städtische Galerie für Gegenwartskunst, Dresden

www.photophunk.com

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remco schuurbiere

September 29, 1968, Breda, the Netherlands. Nationality Dutch.

photography

- 2006 Group exhibition Gästeliste +1, Galerie General Public, Berlin Germany
- 2005 Group exhibition Kabinett der fiktiven Realitäten, Galerie Visite ma tente, Berlin, Germany
- 2004 Postcard Series #04 "Urban Desert", Champ Libre Festival, Montreal, Canada
- Postcard Series #03 "Misled Decisions", Club Transmediale 04, Berlin, Germany
- 2003 Postcard Series #02 "Play Global", Club Transmediale 03, Berlin, Germany
- 2002 Photography for publication "Luxor Las Vegas", written by Ivan Stanev, Konkursbuch Verlag Berlin/Tübingen
- Postcard Series #01 "Unexpected Encounters", Club Transmediale 02, Berlin, Germany
- 2000 Photo series "Eldorado", Kirchentage, Frankfurt Oper, Frankfurt, Germany

video/installations

- 2006 Installation, Scape bienale, Christchurch, New Zealand
- Group exhibition, gallery PAKT, Amsterdam, the Netherlands
- Group exhibition Ball of Fame, object, Berlin, Germany
- Video installation, "Flux d'eclairment", Le lieu unique, Nantes, France
- Group exhibition Belohnungsraum, video installation, Gallery Gmuer, Berlin, Germany
- "Paranoid", video, National Museum of Contemporary Art, Bukarest, Romania
- "Paranoid", video, Club transmediale festival Berlin, Germany
- 2005 Group exhibition "The enchanted sea", video, Rencontres internationales Paris/Berlin, Paris, France
- "Pulse" , with Radboud Mens, Rencontres internationales Paris/Berlin, Paris, France
- Installation "Western Redux", Le lieu unique, Nantes, France
- "Sichtbar Archiv", with Remco Packbiers, Garage Festival, Stralsund, Germany
- "Pulse" , with Radboud Mens, X-film festival, Sofia, Bulgaria
- "Nanuq express" video, Club transmediale festival Berlin, Germany
- "Dubtrain" video, Brabants Muziekhuis Den Bosch, the Netherlands
- 2004 Group exhibition "Tappo Kontakt vs. Britney Spears" video, Rencontres internationales Paris/Berlin, Paris, France
- "Sichtbar Archiv", with Remco Packbiers, Open Arch, Galerie Büro Friedrich, Berlin, Germany
- Installation "Berlin - Texas", Champ Libre Festival, Montreal, Canada
- "Pulse" , with Radboud Mens, Eletronika Festival Belo Horizonte, Itaú Sao Paulo, Brasil
- "Pulse" , with Radboud Mens, Kunstvlaai05, Amsterdam, the Netherlands
- "Pan-Tilt-Zoom: The Future is Looking Good!", video installation, Club Transmediale, Berlin, Germany
- 2003 "Pulse", De Pont Foundation for Contemporary Art, Tilburg, the Netherlands
- "Pulse", with Radboud Mens, Earational Festival, Den Bosch, the Netherlands
- video, Zacheta National Gallery of Art, Warsaw Electronic Festival, Warsaw, Poland
- Ausstellung in Gallery Aroma, Berlin, Germany
- 2002 Group exhibition "Move In Slowly to Close-Up...Fade-Out", Stichting Gras, Witte de With Center for Contemporary Art, Rotterdam, the Netherlands
- "Dot.nu - Bewegingen in Live Cinema", with Nathalie Bruys, V2 Institute, International Film Festival Rotterdam and Paradiso Amsterdam, Amsterdam, the Netherlands
- "Tappo Kontakt vs. Britney Spears", video, Automatenbar, Berlin, Germany
- 2001 video, Stedelijk Museum, Amsterdam, the Netherlands
- "Untitled", video installation, Kunstkreuz, Berlin, Germany
- 1998 "Untitled" video installation at Strömungskombinat98 Art Festival, Dresden, Germany

www.datenreport.org

www.generalpublic.de

www.clubtransmediale.de

www.pingpongcountry.de