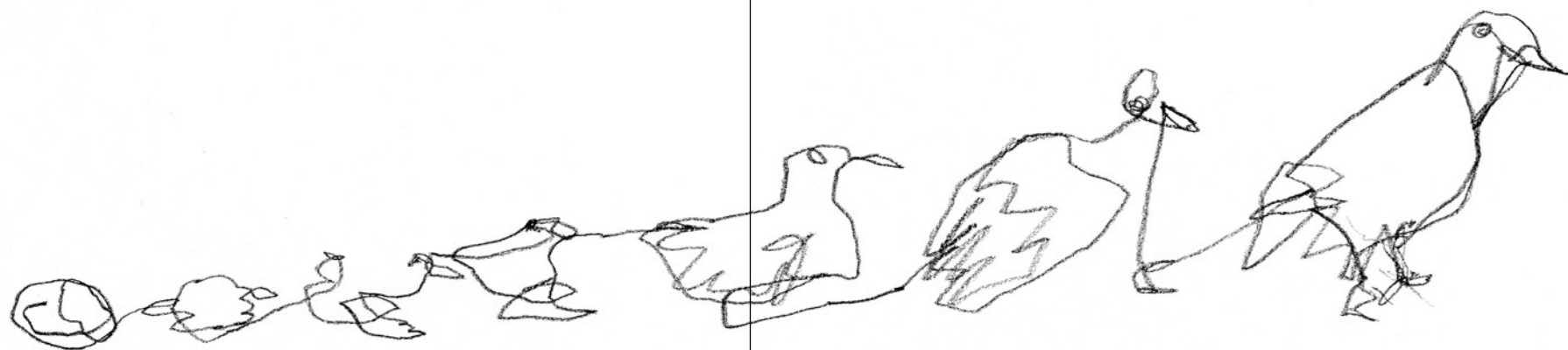




ANDRÉS
GALEANO

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PRESUME

Mart Stam
Förderpreis
2011



“Thou gracious birdling, strange art thou to me:
here in the woods is thy home? – Ah would
I could take thy meaning! Thy song something
would say, perchance of a loving mother?”

It is a quote from Richard Wagner's opera (Jameson trs.), in which Siegfried wishes he could understand the bird's sweet stammering, because there the secrets of life are concealed.

It is actually a quote inside a quote, embedded in a text by C.G. Jung in the Yearbook for Psychoanalytical and Psychopathological Research, Volume IV 1912, Part 1. A few sentences later Jung explains the metaphor of the bird: “bird, like wind and arrow, represents the wish, the winged longing” and adds: “Moreover, Siegfried drinks the dragon's blood, which makes it possible for him to understand the language of birds, and consequently he enters into a peculiar relation with Nature, a dominating position, the result of his knowledge....”

To understand the language of birds, or to speak it as if you yourself could become a human-bird: Andrés Galeano invites us to do this with his artistic work. He moves between the diverse media of video, performance, photography, drawing, and installations. As he explained his work to the jury, we experienced it less as a description of his work than as a winning improvised performance that transitioned into a video presentation. In this video we could experience the wonder of the language of canaries, behind which there was another wonder: an artist has mastered this language, can speak and sing it! Andrés Galeano already has an entire avian cosmos – real and naturalized, composed of pictures, symbols, and ideals – that illuminates the myth of flying, from Icarus to Spanish canary breeders, from a new perspective. He invites us to believe in his world; we as members of the jury did so with joy and enthusiasm.

PROF. JEAN-BAPTISTE JOLY

Mart Stam Awards Ceremony, 20 October 2011

I close the door of the room and put up a warning: Do not enter! Performance in progress. **I give a piece of paper with the follow information in Czech/English to each spectator:**

Welcome to my performance!

- I will give you 5 minutes to decide whether to stay in this room or to leave.
- The 5 minutes starts when I turn on the fan and finishes when I turn it off.
- If you stay in this room, I will carry out an action that leads to the killing of this bird.
- If everyone leaves this room, I will not realize this action.

In advance, thank you for your cooperation.

I'm creating a situation together with the audience in which they are actively taking part and bear responsibility for my action. Why do you stay in the room? Why do you leave? Why are you doing what you are doing?

I'm interested, on one hand, in the crossing point between an ethical action and a performance action, and on the other, in the imagined action that happens in the heads of people in the audience before I perform the action and even outside the space where the performance is taking place.

A BIRD IN YOUR HEAD
2009

performance

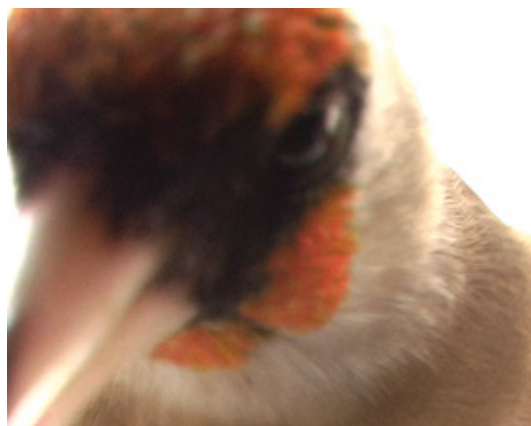
9 October 2009

Tina b. Festival, Prague (CZ)

materials: a fan, birdseed, a little bird
(*Munia Striata*) in a cardboard cage, a clock,
one piece of paper with information for each
member of the audience.

ca. 11 min.





▶
—
onomatopoeic transcriptions of the European Goldfinch's song
(performance score)

Chilet x 3 Pedrio

bolidre x 3 Ritili Pedrio 8 li
 Poli x 3

EL CANTO
DE LOS PÁJAROS
2011

video installation



—
The song of the
Harzer Roller canary
4:3
1:52 min. (loop)

—
The song of the
Nightingale
4:3
2:52 min. (loop)

—
The song of the
Serin
4:3
2:57 min. (loop)

—
The song of the
Linnet
4:3
1:38 min. (loop)

—
The song of the
Spanish Timbrado canary
4:3
3:03 min. (loop)

—
The song of the
Malinois Waterlager canary
4:3
1:55 min. (loop)

These videos are based on onomatopoeic transcriptions written by the Federación Ornitológica Cultural Silvestrista Española (Spanish Cultural Wildlife Ornithological Federation) that depict the singing standard of different caged birds. These onomatopoeic transcriptions are used in Spanish bird-singing competitions to evaluate the singing mastery of caged birds such as the European Goldfinch, the Citril Finch, the Harzer Roller canary, the Spanish Timbrado canary, the Malinois Waterlager canary, the Serin, the Linnet, etc. In these videos I read the phonetic code of the singing of several domestic birds and through acceleration, my voice becomes singing, a strange human-bird singing.



MONTAGES
2011

—
found images from printed matter
26,5 x 32,5 cm





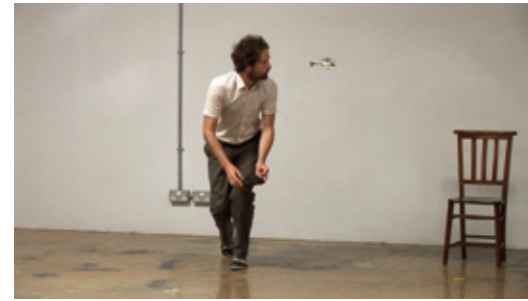
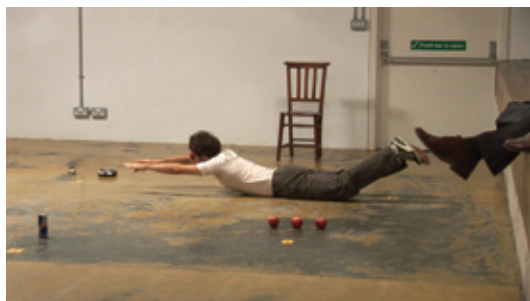
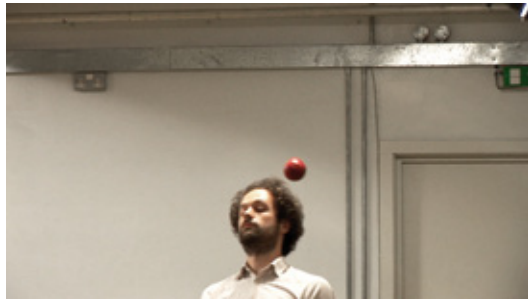
HIMMELFAHRT
2011

materials: wood, gunpowder,
cardboard, plastic
125 x 20 x 10 cm



UNKNOWN SONG
2011

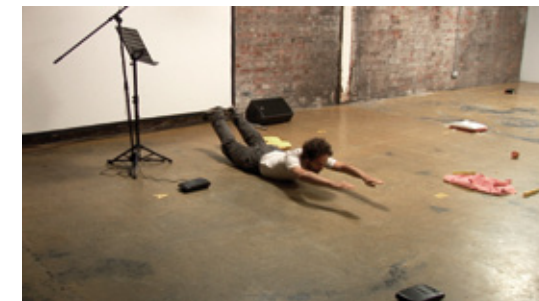
video, 4:3
1:24 min. (loop)



After analyzing the singing patterns of some birds, I started to be interested in the idea of performing the same way a caged bird sings, that is, creating a performance structure based on the rhythms of the songs of some songbirds.

In *Cue & Review* some actions are repeated and some of them vary, creating rhymes and circular rhythms that refer (abstractly) to birdsongs.

Cue & Review uses more than twenty objects, along with short series of actions that interact with them. These actions are divided in two groups: one is assigned letters and the other, numbers. Every letter and number corresponds to a specific action, and in performance these are randomly combined, based on the logical rule of alternation (i.e. A6C3E9...). A semantic field arises around the bird world and the history of flying in which the poetic combination of objects and actions creates an absurd performative universe that eventually becomes the disturbing song of a human-bird.



CUE & REVIEW
2011

performance

15 October 2011

The Basement, Brighton (UK)

materials: microphone, music stand, pillow,
6 tape players, 5 tapes (animal sounds,
bird sounds, flamenco song, chicken dance),
3 apples, sunglasses, feather, hammer,
book *Birds of the World*, Red Bull can, chair,
remote controlled helicopter, binoculars,
sleeping mask, inflatable travel pillow, 2 fans,
tablecloth, letter and number stickers
25 min.



Around the circle. Hula hoop. Hawaii. Sardana dance. Rodeo, bullfighting, sickness. Pupil, iris, eye. Aim. Olympic Games. Ring. Carousel. Once and again. First lap, second lap, third lap. Safety ring float. Big paradise poster in five parts. Big wheel postcard. Sunset. Balance, harmony, perfection. Repetition. A soccer ball? One somersault. Loop loop. Möbius strip with slides. Gaseous and remote Saturn. Orbit, atom, satellite. Static and flat Christ Pantocrator. Halos and volcanic eruptions. (Palm trees). Me wearing electric blue swimming trunks. In hell All is burning. Cupolas and ogival arches. Dance hula dance. Move hoop move. Wham-O Inc. is the hero of Capitalism. Binocular view. Stereoscopic view (7 more wonders of the world). The Discobolus. UFO, mandala, rose window, labyrinth. Spotlight, cassette, circus. Double salto mortale. Rainbow in greyscale. Sungazing. Meander, fan, curve. How do you imagine the center? Rotundas and fountains. How do you imagine eternity? Splitting the light. Sight pathologies. Ophthalmology of celluloid. Oh my God! (Replay) Fireworks and water clocks. Unity, world, earth. Celestial domes. Compass. Man-woman-man-woman (etc.) a e i u. Ring Around the Rosie, a pocket full of Posies ... Windmills. Solar plexus. Photosynthesis glandular. Yellow darts falling down. The crank awakes the sound of the sea. Rudimentary theatrical inventions. One more illusion of the world. The red curtains open. I take a bow (applause, applause!). Walking bare-foot through the backstage. In the beginning was the light. And then ...

WATCHING THE SUN 2012

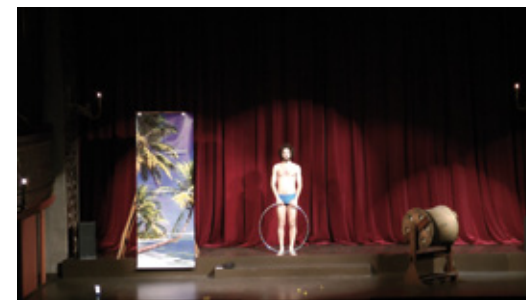
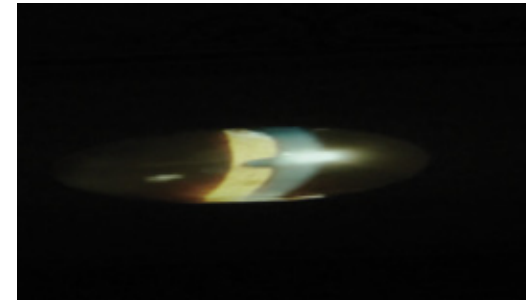
performance

25 January 2012

Samtalekøkkenet 9, Teatermuseet i Hofteatret,
Copenhagen (DK)

materials: 80 found slides, Kodak Carousel slide projector, ladder, poster of a beach, hula-hoop, 3 yellow darts, tape player, 2 cassettes (sardanas and Hawaiian music), stereoscopic view glasses, flashlight, 2 yellow fans, old theatrical machine for simulating ocean waves.

30 min.





UNKNOWN
 PHOTOGRAPHERS #1
 2012

—
 photographs from found photo albums
 20 x 14 cm



UNKNOWN
 PHOTOGRAPHERS #5
 2012

—
 photographs from found photo albums
 20 x 24,5 cm

ANDRÉS
GALEANO

*1980 in Mataró, Spain
lives and works in Berlin

2012
master student of Prof. Albrecht Schäfer, Berlin Weissensee
School of Art
2008–2011
studies at Berlin Weissensee School of Art, fine arts/sculpture
2006–2008
studies at Accademia di Belle Arti di Bologna (IT), fine arts
2003–2006
studies at Freie Fotoschule Stuttgart, photography
1998–2003
studies at Universidad de Barcelona (ES), philosophy

AWARDS & GRANTS

2011
Mart Stam Award, Berlin (DE)
2009
Artist in Residence O', Milan (IT)
2007
Art Photography Prize, Iceberg: giovani artisti a Bologna (IT)

PERFORMANCES (SELECTED)

2012
Interakcje, Galeria OFF, Piotrków Trybunalski (PL)
Samtalekøkkenet 9, Teatermuseet i Hofteatret,
Copenhagen (DK)
2011
Acción!MAD, El Matadero, Madrid (ES)
Who is Afraid of Performance Art?, BAC, Geneva (CH)
Testing Grounds, The Basement, Brighton (UK)
Viva! Art Action, Montréal (CA)
¡Poesíacción!, Instituto Cervantes, Berlin (DE)
PPP – ProgPerformancePlattform, Bern (CH)
Infr'action Venezia, Venice (IT)
Performanssi 2011, Biological Museum Turku (FI)
Unforeseen IV, Kunstfabrik, Berlin (DE)
2010
Festival eBent '10, Barcelona (ES)
Nau Estruch, Sabadell (ES)
M5/Differential Festival, Berlin (DE)
Home Sweet Home, Werkstatt der Kulturen, Berlin (DE)
PI Festival, National Museum Szczecin (PL)
Galerie KUB, Leipzig (DE)
2009
Grimmuseum, Berlin (DE)
TINA B Festival, Prague (CZ)
Global Communication Festival, M.C.S.W. Elektownia,
Radom (PL)

SOLO EXHIBITIONS (SELECTED)

2011
Himmelfahrten, Einstellungsraum, Hamburg (DE)
2005
D.P.I., Treffpunktgalerie, Stuttgart (DE)

GROUP EXHIBITIONS (SELECTED)

2012
Presume, Mart Stam Award, project space,
Kunstraum Kreuzberg/Bethanien, Berlin (DE)
2011
Paisatge Catastròfic, Galeria Dolors Ventós, Figueres (ES)
Berlin Weissensee School of Art graduates' and master
students' exhibition, Uferhallen, Berlin (DE)
Destino:Berlin, Studio 1, Künstlerhaus Bethanien, Berlin (DE)
Creacions al Vol, Espai f, Mataró (ES)
2009
Alle 7 del Mattino il Mondo è Ancora in Ordine, O', Milan (IT)
Prolog 4, Galerie Parterre, Berlin (DE)
Zeichnen und Schreiben, Galerie im Turm, Berlin (DE)
Mahn oh Mahn, Emerson Gallery, Berlin (DE)
Zoologics, Ballhaus Ost, Berlin (DE)
2007
Corale, Palazzo Sforza, Cotignola (IT)
Colossi Nascosti. Festival Iceberg, Galleria Ta matete,
Bologna (IT)

CONTACT

www.andresgaleano.eu

IMPRINT

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www.kh-berlin.de

Berlin 2012

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Unknown Photographers #2, 2012
photograph from found photo album
back
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PHOTOGRAPHY

page 4: Laura Gianetti
(*A con B*, performance, 2011)

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weißensee kunsthochschule berlin



PRE
SUME

Mart Stam
Förderpreis
2011