

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

Toute la mémoire du monde
- The world's knowledge

Galerie Eigen+Art, Berlin (Solo Show) 2006

-273,15°C = 0 Kelvin
Radio Solaris

Galerie Eigen+Art, Leipzig (Solo Show) 2004
Yamaguchi Center for Arts and Media, Yamaguchi, Japan,
(Solo Show) 2005

Dance-floor memories

"The future is not what it used to be", curated by Barbara Steiner and Igor Zabel, Gallery for Contemporary Art, Leipzig, 2004
Global Players, contemporary art from Berlin and Tokyo, Yokohama Bank Art, Yokohama Japan and Ludwig Forum Aachen, 2005 curated by Harald Kunde

Palace of the Republic
Klub der Republik

"Pause", 4th Gwangju Biennial, South-Korea, 29.3.-29.6.2002
Curated by Charles Esche, Hou Hanru, Wan-Kyung Sung
Bard College, New York, April 2002, curated by Jill Winder
Galerie Eigen+Art Berlin (Soloshow), 2002
"From Dust to Dusk", Charlottenborg Udstillingsbygning, Kopenhagen, Danmark, 2003
Kunstbank, Gallery of the City Department for Science, Research and Culture, Berlin, 2004
ACC Galerie, Weimar, 2004
Argos Festival, Brussels 2004
"Berlin/Tokyo", Mori Art Museum Tokyo, Japan, curated by David Elliot and Mami Kataoka, 2006
"Palast der Republik", Hamburger Bahnhof, Berlin 2006

Berlin sunrise –
10 sec thinking about the future

"QUOBO, Art in Berlin 1989 bis 1999"
Curated by Gabriele Knapstein and Ingrid Buschmann
2001 Hamburger Bahnhof, Berlin / National Museum, Jakarta, Indonesia / Waikato Museum of Art and History, Hamilton, Neuseeland / 2002 Sungkok Art Museum, Seoul, South-Korea / Museum of Contemporary Art, Tokio, Japan, 2003 Museo Carillo Gil, Mexico City, Mexico / Servico Social do Comercio Pompeia, Sao Paulo, Brasilien, 2004 Museo de Artes Visuales, Santiago de Chile, Chile

All roads lead to Rome -
a line made by driving

"Autowerke, european and american photography"
Curated by Jone Scherf, Dirk Snauwart
Deichtorhallen, Hamburg, 2000
Franz Hals Museum Haarlem, Niederlande, 2001
"Motorblues", Museum der bildenden Künste, Leipzig, 2005

L'Avventura senza fine

Gallery Eigen+Art, Berlin, 9.9.-14.10.2000
Opera Paese, Rom, Italien, 15.3.-5.4.2002

Phantomclubs Liverpool/Berlin

Liverpool Biennial of Contemporary Art, Liverpool, 1999
Curated by Anthony Bond
4. Manifesta in Frankfurt, 25.5.-25.8.2002 / Curated by Iara Boubnova, Nuria Enguita Mayo, Stephanie Moisdon Trembly
Berlinskaja Lazur. Junge Fotokunst aus Berlin, Martin Gropius Bau Berlin, 2003 / Pavillion d'Arsenal, Paris, 2004

Tokyo(sur)face –
10 sec. thinking about the future

"Welcome to the artworld"
Curated by Anglika Steppken
Badischer Kunstverein, Karlsruhe, 1999

Aura Research

"(The World Maybe) Fantastic", 13th Biennale of Sydney, Australien, 15.5.-14.7.2002
Curated by Richard Grayson
"Aura Research", Tokyo Metropolitan Museum of Photography, 1998,
Michio Harada

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

Toute la mémoire du monde - The world's knowledge

Galerie Eigen+Art, Berlin (Solo Show) 2006



„Toute la mémoire du monde - The world's knowledge“, Double projection, 35 mm Film transferred to DVD, 7.30 min., 2006

*„There are indications of a time, when all riddles will be solved, a time, when this universe and others will provide/deliver their keys. And this is simply because their readers, who are facing a piece of universal knowledge, will bit by bit find fragments of the same secret, that has a very beautiful name and calls itself felicity.“
(in Alain Resnais movie „Toute la mémoire du monde“, 1956)*

The old Bibliothèque Nationale de France in the centre of Paris is currently vacant in major parts. The 11 floors of the stockroom and a capacious reading room are left unexploited. In 1956 this library was the setting for a movie of Alain Resnais, the director of “Hiroshima mon amour” and “Last Year in Marienbad”. In his 20 minute documentary “Toute la mémoire du monde” Alain Resnais shows how the library functions as a storehouse of the world’s knowledge; how, on an ordinary day books, magazines, plans and other treasures arrive, get catalogued and find their way into the archives, to be thus available for the reader in the reading room, who, as he says, internalises a part of the universal knowledge by reading and thus receives a “key”.

50 years later: We find the location vacated. An apocalyptic scenery. The knowledge has vanished. The pictures of the empty reading room and the empty stockroom immediately imply the loss of that “key”, the gateway to knowledge. Analogous to the movie by Alain Resnais we filmed the location using slow tracking shots. In a double projection thousands of stocking room shelves without books flash by and in the reading room the camera merely captures a handful of young people, whiling away their time. Amongst the waiting people the withdrawal of knowledge provokes first signs of resentment, first signs of rebellion.

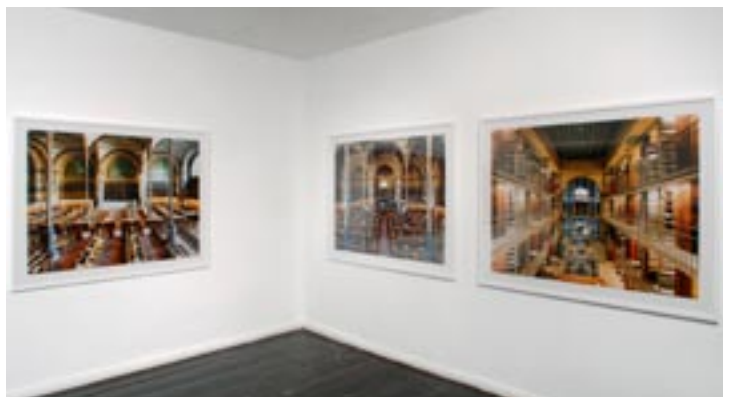
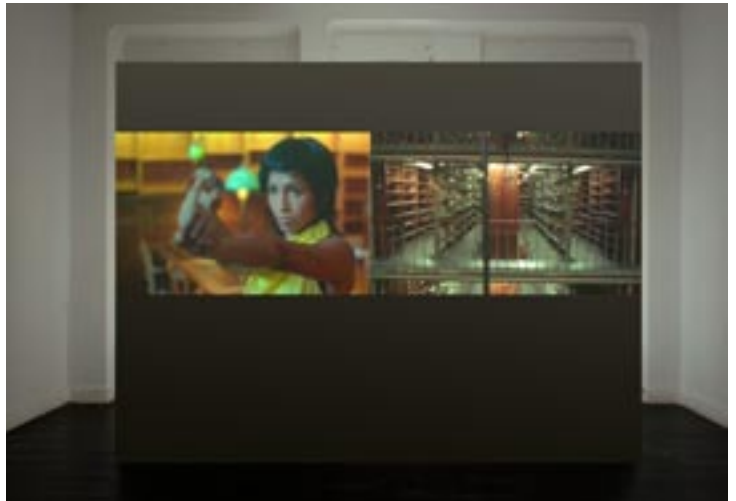
Nina Fischer, Maroan el Sani

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Exhibitions 1999-2006 (Selection)

Toute la mémoire du monde - The world's knowledge

Galerie Eigen+Art, Berlin (Solo Show) 2006



Toute la mémoire du monde - The world's knowledge, Exhibition View, Galerie Eigen+Art Berlin, 2006

Works:

- "Toute la mémoire du monde -The world's knowledge", 35 mm film transferred onto DVD, double projection, 2 loops à 7:30 min., DVD Edition: 12, 35 mm Film-Edition: 3, 2006

- "Toute la mémoire du monde-Magazin", object, 260 x 360cm, size variable, wood, acrylic, 2006

- "Toute la mémoire du monde- BNF I-IV", 4 colour prints on Alu-Dibond, 124 x 150 cm, framed, Edition 3, 2006

All works Courtesy Galerie EIGEN+ART Leipzig/Berlin

The film has been realized in cooperation with:

Actors: Dinah Bird, Elsa Chausson, Erwan David, Jean Christophe Lucchesi, Keity Anjoure / Script, Direction: Nina Fischer, Maroan el Sani / Camera: Jean-Marc Bouzou / Camera Assistant: Emma Fernandez / 2nd Camera Assistant: Sophian Djouadi / Stage: Richard de Vadder / Photography: Albrecht Albrecht Kunkel / Make-up: Isis Fouquet / Cut: Nina Fischer, Maroan el Sani / Music: Patrick Catani / Production: Galerie Eigen+Art, Leipzig/Berlin, Fischer/el Sani, Berlin

Special Thanks to: Isabelle Kermet, Bibliothèque Nationale de France, Paris / Oualida Bolloch', Alga Panavision Paris / Nathalie Cikalowski, Kodak, Paris / Cynesil, Paris / Citelab, Paris/ Juliette Cazanave / Françoise Baudin, Cité Internationale des Arts, Paris / Senat für Wissenschaft, Forschung und Kultur, Berlin, Senate for Science, Research and Culture, Berlin, Judy Lybke

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

-273,15°C = 0 Kelvin

Galerie Eigen+Art, Leipzig (Solo Show) 2004



-273,15°C = 0 Kelvin, Video double projection, DV, 15 min., colour, stereo, Berlin 2004

The zero grade of the Kelvin scale is absolute zero, the lowest scale of temperature. After the 'nernstschen' heat theorem the absolute zero of $-273,15\text{ °C} = 0\text{ Kelvin}$ is unattainable. We find ourselves in the year 2004. 32 years after Andrej Tarkowskij's Science Fiction film "Solaris". Tarkowskij's hero Kelvin is at it again, but this time not to liquidate the space station Solaris but rather, the former GDR broadcasting station in Berlin, Nalepastrasse. As in "Solaris" a mysterious disorder in the station leads to dissolution, and via its power idealistic fantasies, memories and trauma materialize as "guests". In this double projection, Kelvin's subjective gaze glides slowly through the emptiness. Simultaneously, the perceived is the imagined, the past is the present. If the future did not transpire as it should have, does it yield the inverse conclusion that in the future the past can be corrected at will? Both arenas, the space station Solaris as well as the GDR broadcast station Nalepastrasse bear witness to a failed Utopia.



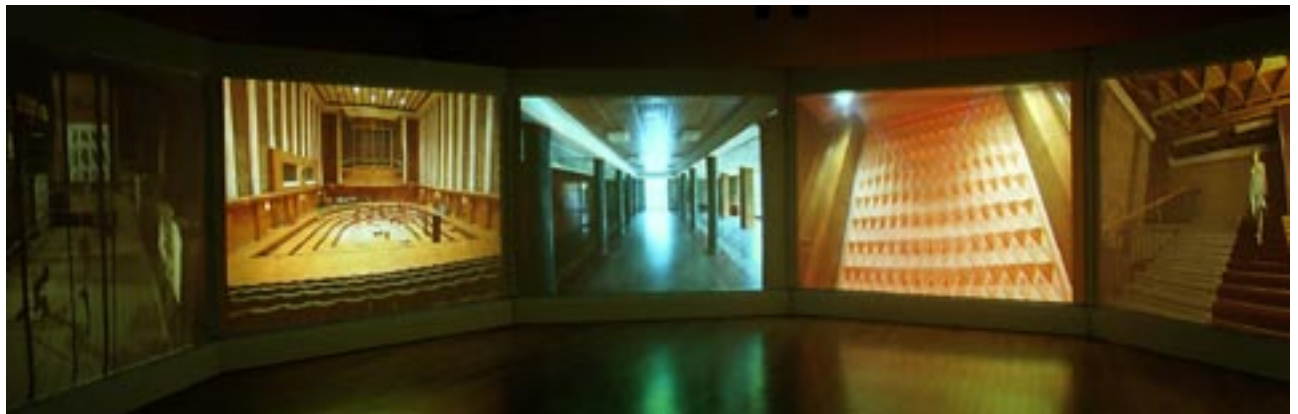
RFZ Aussenraum, RFZ Treppenraum, RFZ Schaltraum, RFZ Konzertsaal, RFZ Wandelgang, RFZ Bibliothek
-273,15°C = 0 Kelvin, Series of Colour Photography on Alu Dibond, 140 x 113 cm

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

Radio Solaris
-273,15°C = 0 Kelvin

Yamaguchi Center for Arts and Media, Yamaguchi, Japan, (Solo Show) 2005



Radio Solaris, -273,15°C = 0 Kelvin, Video-installation for 10 projections and sound-installation for 10-stereo-speaker sets, Exhibition View Yamaguchi Center for Arts and Media, Studio B, Oct./Nov.2005
Music and sound-design: Robert Lippok, Berlin, Exhibition-architecture: Fischer/el Sani in cooperation with YCAM Yamaguchi, Japan, Production: YCAM, Yamaguchi Center for Arts and Media, Japan

For the exhibition at YCAM, Nina Fischer & Maroan el Sani designed a media architectural installation, of ten projection screens, linked sideways in a spiral form.

A camera travelling in a continuous shot through the space of the former GDR radio-station Berlin, subsequently screened onto 8 panels, that can be watched one by one or simultaneously by the viewer.

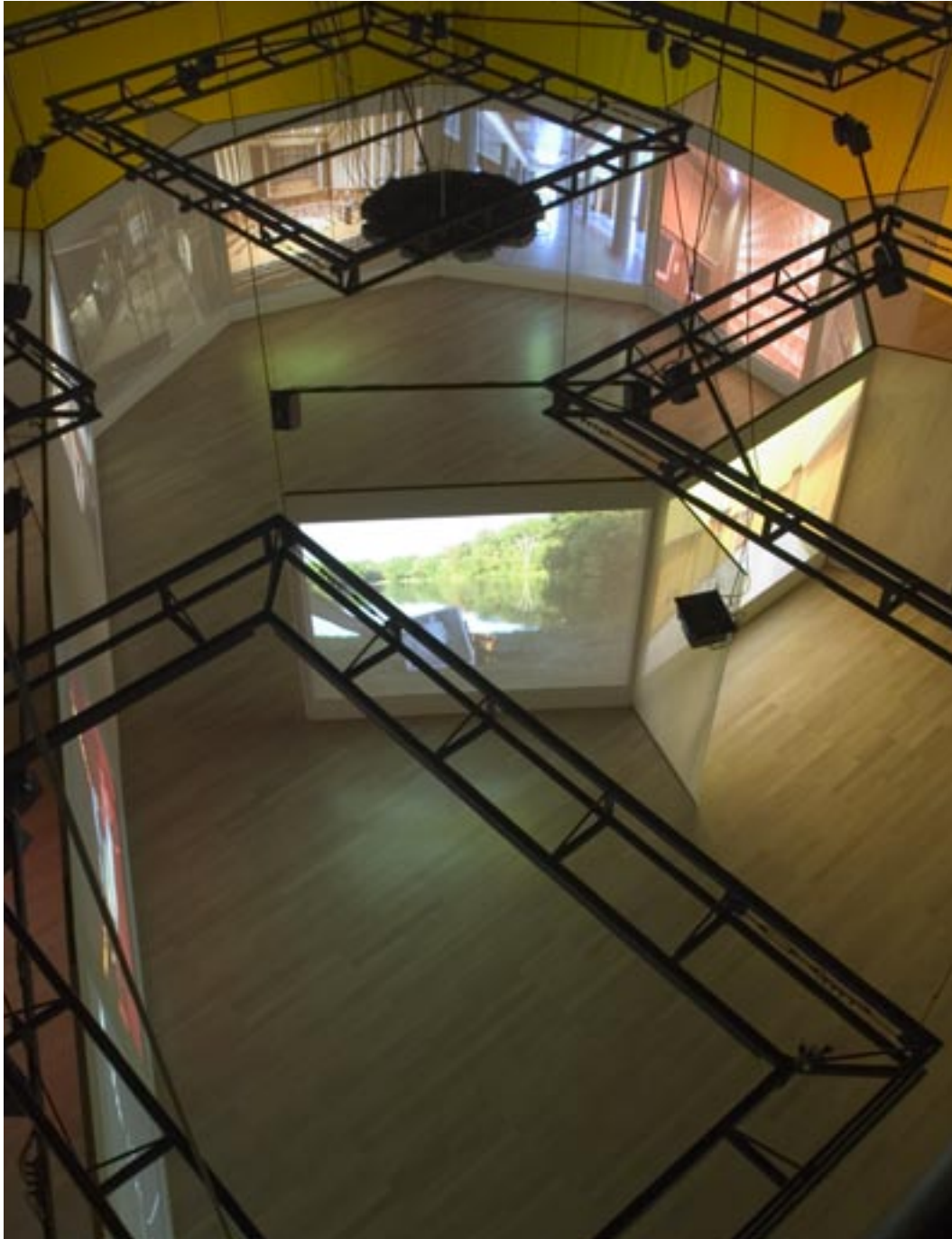
In addition to this Nina Fischer & Maroan el Sani produced as a new part of the project a double-projection that shows an original scene of Andrej Tarkowsky's Solaris from 1972, a car-ride on the Tokyo Metropolitan Expressway, and on the parallel second screen a remake, the same ride filmed in 2005. The soundtrack of this installation is composed of original sound of „Solaris“, and guides the viewer through the space. Alternating with the original sounds, there is a new composition for the installation, by Robert Lippok.

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Radio Solaris
-273,15°C = 0 Kelvin

Yamaguchi Center for Arts and Media, Yamaguchi, Japan, (Solo Show) 2005



Radio Solaris, -273,15°C = 0 Kelvin, Video-installation for 10 projections and sound-installation for 10-stereo-speaker sets, Exhibition View Yamaguchi Center for Arts and Media, Studio B, Oct./Nov.2005
Music and sound-design: Robert Lippok, Berlin, Exhibition-architecture: Fischer/el Sani in cooperation with YCAM Yamaguchi, Japan, Production: YCAM, Yamaguchi Center for Arts and Media, Japan

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

Dance-floor memories

"The future is not what it used to be", curated by Barbara Steiner and Igor Zabel, Gallery for Contemporary Art, Leipzig, 2004
"Global Players", contemporary german and japanese art, Yokohama Bank Art, 2005 and at Ludwig Forum Aachen, 2006



Reconstruction of the youth club-dance floor of the former Palace of the Republic, Berlin Mitte, Turning object, (prototype), mixed media, 4 m diameter, 2004, Exhibition view, Gallery for Contemporary Art, Leipzig, "The future is not what it used to be", 2004

On the basis of memories Nina Fischer and Maroan el Sani reconstructed the dance floor of a former youth venue of the Palast der Republik, Berlin Mitte.

This reconstruction preceded a number of interviews with previous visitors of this youth club whose memories were all very different. The work has the insecurities of their transmissions as a subject.

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"Global Players", contemporary german and japanese art, Yokohama Bank Art, 2005 and at Ludwig Forum Aachen, 2006



Dance-floor memories, Series of 12 paper works, 30 x 42 cm, framed, 2004

"In the 80ies I was a couple of times at the youth club dancing with some friends. Actually it was quite square, "Popper" all over the place. The dance floor had a helical pattern in black and white. I think it was made of artificial stone and then the whole was also a podium at the same time, that went up and down whilst turning round. Even quite quick though, one had to watch out by getting on and of. Sometimes that was quite dangerous."
Kerstin, Berlin 2004

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

After-Image of the vanishing Palace of the Republic

Kunstbank, Gallery of the City Department for Science, Research
and Culture, Berlin, 2004
ACC Galerie, Weimar, 2004



After Image of the vanishing Palace of the Republic: Object, gabun wood, acryl glass with copper-coloured mirror foil, metal, cardboard, plastic, construction wood, concrete, video projection, model for a work in public space, exhibition view, ACC Gallery Weimar, 2004

A more detailed model of the PDR in 1:100. On the front side of the model, a multi screen video projection shows loops from a 16 mm film about the opening of the building in 1976 that was originally produced by the East German TV station. This work is our proposal for a last event, planned for winter 2006, before the deconstruction of the building Palast der Republik.

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

Club of the Republic

Galerie Eigen+Art, Solo Show 2002
"From Dust to Dusk", Charlottenborg Udstillingsbygning,
Copenhagen, Danmark, 2003
"Berlin/Tokyo", Mori Art Museum Tokyo, Japan 2006



"KDR Milchbar", Outline drawing, acryl on gabun wood, 160 x 170 cm, 2002

Outline drawings of the former interior design of the Palace, serve as a kind of memory report for a determined call back of selected furniture for the authentic final wear out of the building as Club of the Republic.

Nina Fischer, Maroan el Sani

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Club of the Republic

Gallery Eigen+Art, Solo Show 2002
"From Dust to Dusk", Charlottenborg Udstillingsbygning,
Copenhagen, Danmark, 2003
"Berlin/Tokyo", Mori Art Museum Tokyo, Japan 2006



"KDR Foyer mit gläserner Blume", Outline drawing, acryl on gabun wood, 160 x 170 cm, 2002



"KDR Jugendtreff", Outline drawing, acryl on gabun wood, 160 x 170 cm, 2002

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

Club of the Republic

Galerie Eigen+Art, Soloshow 2002
"From Dust to Dusk", Charlottenborg Udstillingsbygning,
Copenhagen, Danmark, 2003
Argosfestival, Brussels 2004
"Berlin/Tokyo", Mori Art Museum Tokyo, Japan 2006
"Palast der Republik", Hamburger Bahnhof, Berlin 2006



Klub der Republik: object, gabun wood, acryl glass with copper-coloured mirror foil, metal, construction wood, concrete, graffiti, jeans, subwoofer, 360 x 180 x 60 cm, exhibition view, Gallery Eigen+Art, Berlin, 10/2002

A model of the PDR in 1:50. Our proposal for the final use of the PDR. Inside of the model a subwoofer has been installed, playing the music „Rhythm ,76“, especially composed by Carsten Nicolai in a loop. The bass-sound-waves make the window-glass vibrate, as if standing outside a club, with no chance to pass the door-men. The „Club of the Republic“ is the artists' proposal for a new use of this empty building. The Palace of the Republic has been the last „object of desire“ of the Berlin club culture that used to settle in a lot of empty buildings in Berlin temporarily before their final sales or demolitions.

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

Palace of the Republic

"Pause", 4th Gwangju Biennial, South-Korea, 29.3.–29.6.2002
Curated by Charles Esche, Hou Hanru, Wan-Kyung Sung
Bard College, New York, April 2002 / Curated by Jill Winder
Galerie Elgen+Art, Leipzig, Solo Show, 2001



Palast der Republik, 4 colour photographs on Alu Dibond, west and east side: 160 x 60 cm, north and south side 82 x 60 cm, 2 series, 2001, 2002

A reconstruction by memory

The representative building, that has been opened on April 23rd, 1976 in the GDR as a people's house, with a parliament on one side and a cultural centre for the people on the other side, had been closed in 1990, after the wall came down, for public. 750 tons of asbestos, injurious to health, had to be removed from its interior. 2002 the removal had been finished. The building was empty, like an arch, a shell. A new beginning or the end. - The demolition for the Palace of the Republic has been planned for winter 2006.

When we started our work about the PdR in 2001, the future of that building was still uncertain. The public discussion wavered between demolition and reconstruction. Personally we knew the PdR just from the outside, a facade, containing history. A space that has not been used corresponding to its former concept any more, but still didn't get a new signification either. A vacuum situation.

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

Palace of the Republic – White Area

"Pause", 4th Gwangju Biennial, South-Korea, 2002
Curated by Charles Esche, Hou Hanru, Wan-Kyung Sung
Bard College, New York, April 2002 / Curated by Jill Winder
Galerie Elgen+Art, Leipzig, Solo Show, 2001
Kunstbank, Gallery of the City Department for Science, Research
and Culture, Berlin, 2004
ACC Galerie Weimar, 2004
"Berlin/Tokyo", Mori Art Museum Tokyo, Japan 2006



Palast der Republik - Weißbereich: video double projection: DV, colour, stereo, 7 min.-loop, 2001

On the construction site, the asbestos free part of the building was called "White Area", and the other part "Black Area". "White Area" was the former GdR parliament. A space, that had been closed for public in the GDR and ever since.

Two camera travellings in the empty space of the former parliament of the Palace of the Republic, Berlin Mitte, "White Area". The slow travelling is like a scan of the emptiness. The view to the outside is blurred, because the windows are covered with a spray to fix the last asbestos remains in the air. The same substance gives the floor a silky, waxy cover, the Palace of the Republic is ready for the archive of history.

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

Palace of the Republic

"Pause", 4th Gwangju Biennial, South-Korea, 2002 Curated by Charles Esche, Hou Hanru, Wan-Kyung Sung



Palace of the Republic - What's your idea of a people's house?" - Installation: Pavilion of gabun wood: exterior: copper-coloured mirror foil, plotter foil, wax pens, graffiti, 2 monitors with internet stream of the Palace of the Republic, Berlin, and historic 16 mm film from 1976, colour photograph, "PDR Westseite" 160 x 50 cm, interior: "PdR- Weißbereich", video double-projection, DV, 7-min.-loop, articial smell of coffe and hyacinths. - Exhibition view, "PAUSE, Project 1", Gwangju Biennial, South Korea, 2002

For Gwangju Nina Fischer & Maroan el Sani designed a pavilion to show the 2 film loops „PdR - Weißbereich“. The public enters from two sides in the front wall and meets on a central footbridge in a dark hall. On their left and right, they can watch the camera pan and join this travel. The interior smells of coffee and hyacinths, a smell that was especially designed for this installation in recognition to the original smell of the space.

In the entrance the public will find two monitors: a permanent live web-image of the Palace of the Republic in Berlin at present, updated every 30 seconds, and a copy of a historic 16 mm documentary about the opening of the Palace in 1976.

Inside of the projection space, the voices and sound of this documentation intermingle with the sound of the high-pressure water cleaner, which was used to clean the Palace from asbestos, in the video-projection. The outside of the wooden pavilion was used for large outline drawings of the former interior of the Palace of the Republic and could also be used by the public to write or draw their own ideas of a „peoples house“. Hanging pencils were provided.

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006) (Selection)

Berlin sunrise –
10 sec. thinking about the future

“QUOBO, Art in Berlin 1989 - 1999”

Kuratiert von Gabriele Knapstein, Ingrid Buschmann

2001 Hamburger Bahnhof, Berlin / National Museum, Jakarta, Indonesien / Waikato Museum of Art and History, Hamilton, Neuseeland / 2002 Sungkok Art Museum, Seoul, South-Korea / Museum of Contemporary Art, Tokyo, Japan / 2003 Museo Carillo Gil, Mexico City, Mexico / Servico Social do Comercio Pompeia, Sao Paulo, Brasilien, 2004 Museo de Artes Visuales, Santiago de Chile, Chile



Berlin sunrise –10 sec thinking about the future, Film-Loop, 16mm, colour, 5 minutes, 2001

10-seconds-portraits of Berliners at sunrise in summer 2001

“Fischer/el Sani’s 10 second movies (like Andy Warhols screen tests, these involve unmoving moved portraits) play a trick on this kind of normality. When the face concentrates on thoughts of the future, “gazing them into” the camera lens as if thoughts could telekinetically be burned into the film itself, the face “forgets” its repertoire of studied poses.. “...

Jörg Heiser, extract from the catalogue “Quobo, Art in Berlin 1989-1999

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

All roads lead to Rome —
a line made by driving

“Autowerke, european and american Photography”

Curated by Jone Scherf, Dirk Snaeuwart,

Deichtorhallen, Hamburg, 2000

Franz Hals Museum Haarlem, Niederlande, 2001

“Motorblues”, Museum der bildenden Künste, Leipzig, 2005



“Alle Wege führen nach Rom — a line made by driving”, DVD, 64 min., 2000

A line made by driving

Fischer and el Sani decided to set the navigation system an unusual task. On 11th December 1999, they set out in a BMW equipped with a Global Positioning System and a digital map of Rome.

“Rather than take the ‘classical, functional’ route from A to B, we wanted to describe a shape as close as possible to the BMW logo.”

The entire journey was documented by a video camera in the car. The artists later compressed the 8 hour video to length of 1 hour, and of 1 minute. The car’s location was simultaneously monitored on a screen at the BMW navigation headquarters, Milan. The individual location points connected by a continuous line – ‘a line made by driving’ – engendered on the city map a trace of the artists’ presence in the city.

A city tour uniting scientific methodology and artistic strategy, during which the navigating passengers encounter places as if by accident, in spite of – or precisely in virtue of – the navigation system.

Jone Scherf, exhibition catalogue, “Autowerke, European and American Photography”, 2000

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

L'Avventura senza fine

Galerie Eigen+Art, Berlin, Solo Show, 9.9.-14.10.2000
Opera Paese, Rom, Italien, 15.3.-10.4.2002



Series of 8 Panorama Photographs, b/w, framed, 153 x 64 cm, 2000

In 1960 Michelangelo Antonioni filmed *L'Avventura*, partly on the Aeolian island of Lisca Bianca. The story is simple: a small group of well-off Italians take a trip on their yacht and sail to Lisca Bianca near the Sicilian coast. When they are ready to leave the island, the young woman Anna is missing. Her fiancé and her best friend begin to look for her, first on the island, then on the Sicilian mainland. They find no trace at all of Anna. Even at the end of the film, the puzzle remains unsolved. Anna has disappeared and no one knows how or why.

40 Years later we sail to Lisca Bianca and try to find her with a poster-action. We put posters up around the uninhabited island showing Anna's face, taken from a detail of a portrait from a film still. We then photographed the island in Cinescope format, black & white film.

On the islands, we interviewed inhabitants about the phenomena of disappearance of their islands, for a short video work: "Sparita".

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L'Avventura senza fine

Galerie Eigen+Art, Berlin, Solo Show, 9.9.-14.10.2000
Opera Paese, Rom, Italien, 15.3.-10.4.2002



Series of 8 Panorama Photographs, b/w, framed, 153 x 64 cm, 2000

Travelogue: (fragment)

When we arrived on Lipari we learned that Michelangelo Antonioni had been there himself the day before. A book about the making of L'Avventura was published to honour its 40th birthday. The film was shown at an open-air cinema and the book was presented.

That evening, we bumped into him at the ice cream parlour "Avant-garde". We introduced ourselves and told him about our idea. He laughed out loud and treated us to our ice cream. He said he is visiting the Aeolian islands again. That he would like to go to Panarea to meet up with the film extras. He wants one of the fishermen to sail him around Lisca Bianca. When we asked what really happened to Anna, he said he did not know either.

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

Phantomclubs Berlin

Berlinskaja Lazur. Junge Fotokunst aus Berlin, Martin Gropius Bau Berlin, 2003 / Pavillion d'Arsenal, Paris, 2004
4. Manifesta in Frankfurt, 25.5.-25.8.2002 / curated by Iara Boubnova, Nuria Enguita Mayo, Stephanie Moisdon Trembly
Galerie Eigen+Art, Solo Show 1998



Phantomclubs Kunst und Technik, Berlin-Mitte, Series of 12 colour-photographs, framed, 50 x 70 cm, 1997/98

We made these photographs in the afternoon at the entrances to our favourite clubs and bars in Berlin Mitte. In the daytime, the clubs are invisible. Nothing hints at their night-time life. They are like phantoms. You've heard about one, so you go there for the first time, but it has already disappeared, or maybe it's just the wrong day.

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Exhibitions 1999-2006 (Selection)

Phantomclubs Berlin

Berlinskaja Lazur. Junge Fotokunst aus Berlin, Martin Gropius Bau Berlin, 2003 / Pavillion d'Arsenal, Paris, 2004
4. Manifesta in Frankfurt, 25.5.-25.8.2002 / curated by Iara Boubnova, Nuria Enguita Mayo, Stephanie Moisdon Trembly
Galerie Eigen+Art, Solo Show 1998



Phantomclubs, Kunst und Technik, Berlin-Mitte



Phantomclubs, Berlin Tokyo, Berlin-Mitte



Phantomclubs, Panasonic, Berlin-Mitte



Phantomclubs, Dienstagsbar, Berlin-Mitte



Phantomclubs, Eschloaque, Berlin-Mitte



Phantomclubs, Sniper, Berlin-Mitte



Phantomclubs, Freitagsbar, Berlin-Mitte



Phantomclubs, Hohe Tatra, Berlin-Mitte



Phantomclubs, WMF, Berlin-Mitte



Phantomclubs, St. Kilda, Berlin-Mitte



Phantomclubs, Sexyland, Berlin-Mitte



Phantomclubs, Suicide Club, Berlin-Mitte

Serie of 12 colour-photographs, framed,
50 x 70 cm, 1997/98

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

Phantomclubs Liverpool

Liverpool Biennial of Contemporary Art, Liverpool, 1999.
Curated by Anthony Bond



Phantomclubs, I love Mount Fuji, Liverpool L1



Phantomclubs, Beijing, Liverpool L1



Phantomclubs, 25 / 25, Liverpool L1



Phantomclubs, The Waltons, Liverpool L1



Phantomclubs, Wood and Wallpaper, Liverpool L1



Phantomclubs, Interflug, Liverpool L1

Serie of 12 colour-photographs, framed,
50 x 70 cm

With the same project Nina Fischer & Maroan el Sani have been invited to the Liverpool Biennial in 1999, to search for comparable locations, as Liverpool was also famous for its club scene in the 90ies.

Nina Fischer & Maroan el Sani were unable to find temporary nightclubs or illegal bars, but found the neighbourhood of area code L1, near the port of Liverpool. 1999 it was almost populated similar to the Berlin Mitte tenants in the beginning of the nineties, after the wall came down.

In L1, Nina Fischer & Maroan el Sani spotted some suitable locations for new clubs, and took photographs of these.

Later, they papered large digiprint-photos of the existing Berlin clubs on these locations, so the people passing by, would notice these empty buildings and their potential re-utilisation.

With a poster-run in the nightlife-area, the artists wanted to suggest the creation of a new Liverpool club-scene, similar to that in Berlin. This poster-run showed both the real Berlin and the fictitious Liverpool clubs.

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

Phantomclubs Liverpool

Liverpool Biennial of Contemporary Art, Liverpool, 1999.
Curated by Anthony Bond



'Suicide Club, Berlin-Mitte' on 'The Waltons, Liverpool, L1'



'Kunst und Technik, Berlin-Mitte' on 'I love Mount Fuji, Liverpool, L1'



Phantomclubs Berlin / Liverpool
Posterrun in Liverpool, L1, 1999



Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

Phantomclubs Liverpool

Liverpool Biennial of Contemporary Art, Liverpool, 1999.
Curated by Anthony Bond

Phantom Clubs Liverpool/Berlin
"In the daytime,
the clubs are invisible. Nothing
bints at their night-time life.
They are like phantoms. You've



heard about one, so you go there
the first time, but it has already
disappeared, or maybe it's just
the wrong day." Nina Fischer, Maroan el Sani 1999

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

Tokyo(sur)face –
10 sec. thinking about the future

“Welcome to the artworld”
Curated by Anglika Steppken
Badischer Kunstverein, Karlsruhe, 1999



Tokio(sur)face – 10 seconds thinking about the future, 16 mm-film-loop, colour, 5 min..

At the beginning of 1998, we asked teenagers in Tokyo, Harajuku, to look into the lens of a 16 mm film camera and think about the future for 10 seconds.

“Japan [is] like a desert island with no history. [...] Things that happened yesterday are already covered with shifting sand. And last month's events are completely hidden. The year before is twenty meters under, and things that happened five years ago you'd have to bore to unearth. Memories of ten years ago are fossils. There are people who know the past, but they are illiterate and mute.”

Masahiko Shimada, 1989

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

"Welcome to the artworld" / Curated by Anglika Steppken
Badischer Kunstverein, Karlsruhe, 1999

Tokyo(sur)face – 10 sec. thinking about the future



Blue Sand

(...) Fischer/el Sani haven't just interviewed these people, but also filmed them. Fixed Camera position, classical point of view (trunk or head), unconventional film-material (already expired) and a task:

Thinking about the future for 10 seconds. Faces are watching us, in a moment of reflection they seem mysterious. They fix the camera-lens with their eyes as if they would like to burn their thoughts into the 16 mm film-material. Shy, full of hope, thoughtful - their looks are all different. But the look of the film seems standardized. The images seem to be dipped into Icelandic blue, like composed from many individual grains. The outlines are not just liquid, they seem movable, kind of modular. A breeze of air seems strong enough to restructure the sensitive arrangement, as if these people "with the future in their face" (Asai Takashi) were drawn in blue sand.

Krystian Woznicki, extract from „Urtux – Kein Ort überall – Kunst als Utopie“, Verlag für moderne Kunst, Nürnberg, 2002

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

Aura Research

“(The World Maybe) Fantastic”, 13th Biennale of Sydney, Australien, 15.5.–14.7.2002 / Curated by Richard Grayson
“Aura Research”, Tokyo Metropolitan Museum of Photography, 1998 / Curated by Michio Harada



Einsteins Sommerhaus / Caputh 1997
Colour Photography on Alu Dibond,
100 x 150 cm, framed



Discharge of the room / Caputh 1997
Highfrequency Photography on Alu Dibond,
100 x 150 cm, framed

Aura Research - Making visible the invisible

Series of photography of abandoned places. (...)Based on work by the Russian research team Kirlian, it is possible through what is now called Kirlian Photography (a technique which makes electromagnetic fields visible) to depict a so called „Corona“ energy charge which encircles all material that initiates interpreted as visible „Aura“.

The so called Phantom-Leaf- Effect (if you place a leaf of a plant, which has had a corner torn from it, on a Verograph - the apparatus used for Kirlian photography -, the effect produced is such that the resulting photograph still shows the outline of the entire leaf) serves a visible proof that „glow“ of energy - which is impossible to see with the naked eye alone - does in fact emanate from the object in question. Is it possible to set up this effects on rooms (...) ?

Extract from the text by Birgit Möckel from the exhibition catalogue “Urban Legends Berlin“, Staatliche Kunsthalle Baden Baden, 1995

The Aura of Profane Enlightenment

(..) The abstract painting was long seen as the incorporation of art itself, an immediate manifestation of the aura of art as such. For a long time the abstract painting seemed to have been deserted by its spirit. It was no longer viewed as a real revelation of the unseen but as superficial decoration. Fischer and el Sani return to the abstract picture as a real place and a real document of the aura. This too is a journey in search of profane enlightenment.

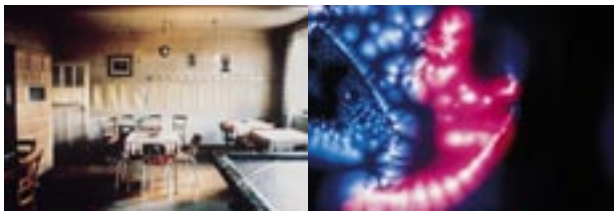
Boris Groys from the Catalogue “The World (maybe) fantastic“, Sydney Biennial, 2002

Nina Fischer, Maroan el Sani

Exhibitions 1999-2006 (Selection)

Aura Research

"(The World Maybe) Fantastic", 13th Biennale of Sydney, Australien, 15.5.-14.7.2002 / Curated by Richard Grayson
"Aura Research", Tokyo Metropolitan Museum of Photography, 1998 / Curated by Michio Harada



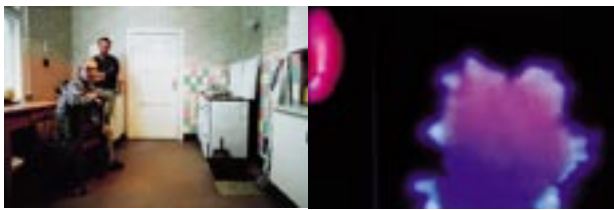
The Family Inn / Breunsdorf, 1994

Discharge of the room / Breunsdorf, 1994



Brechts Arbeitsraum / Berlin 1997

Discharge of the room / Berlin 1997



The Kitchen / Caputh, 1995

Discharge of the room / Caputh, 1995



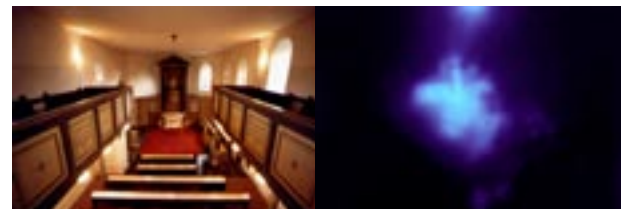
Honecker's Office / Berlin 1997

Discharge of the room / Berlin 1997



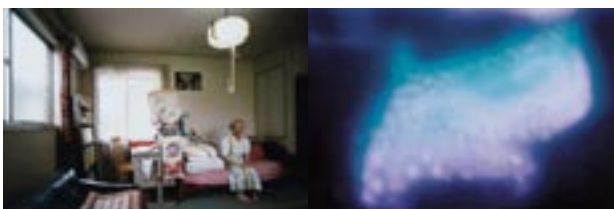
The Pool / Berlin 1996

Discharge of the room / Berlin 1996



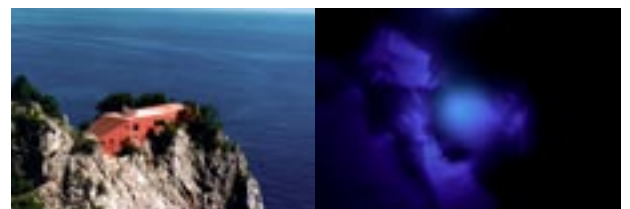
Nietzsche's Baptizing Church / Röcken 1997

Discharge of the room / Röcken 1997



The daughter's room / Tokyo 1996

Discharge of the room / Tokyo 1996



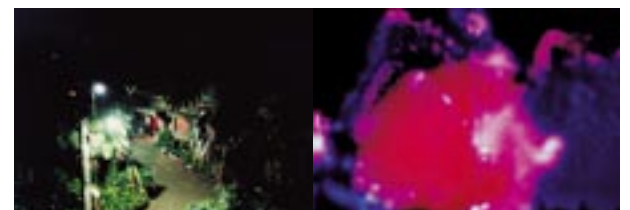
Malarparte's Casa Como Me / Capri 1997

Discharge of the room / Capri 1997



The Barbershop / Tokyo 1996

Discharge of the room / Tokyo 1996



The Neighbourhood / Tokyo 1996

Discharge of the room / Tokyo 1996