



Timo Herbst Exceptions from all directions



The drawing "Ephemera" refers to historical image products that were intended for a single or short-term use, such as images from daily newspapers, posters or advertising. Together with the historian Duane Corpi Timo Herbst researched archival images of protests and state of emergencies within these medias in order to draw chains of bodies out of them. The chain shows occurring and disappearing gestures through time simultaneously with their changing representation and the development of technology which shape the visual imprint or collective memory of those situations, in this case german speaking countries from the 15th century till today, all situations in favour for democracy.

Ephemera,
pencil on japanese paper, 100 x 1000 cm,
2022-23



Installation view "Ephemera" Fiminco Foundation 2023



Details "Ephemer"



Details "Ephemera"



Positionings, 3D Prints, Resin, several sizes, 2023

These 3D prints are based on an international survey of people about how an opinion manifests in their bodies. At the end of the conversation I asked everybody to share a pose with me, which I then scanned and printed with all the irregularities of the technology. In this case people from Tokyo. Installation view Foundation Fiminco Paris





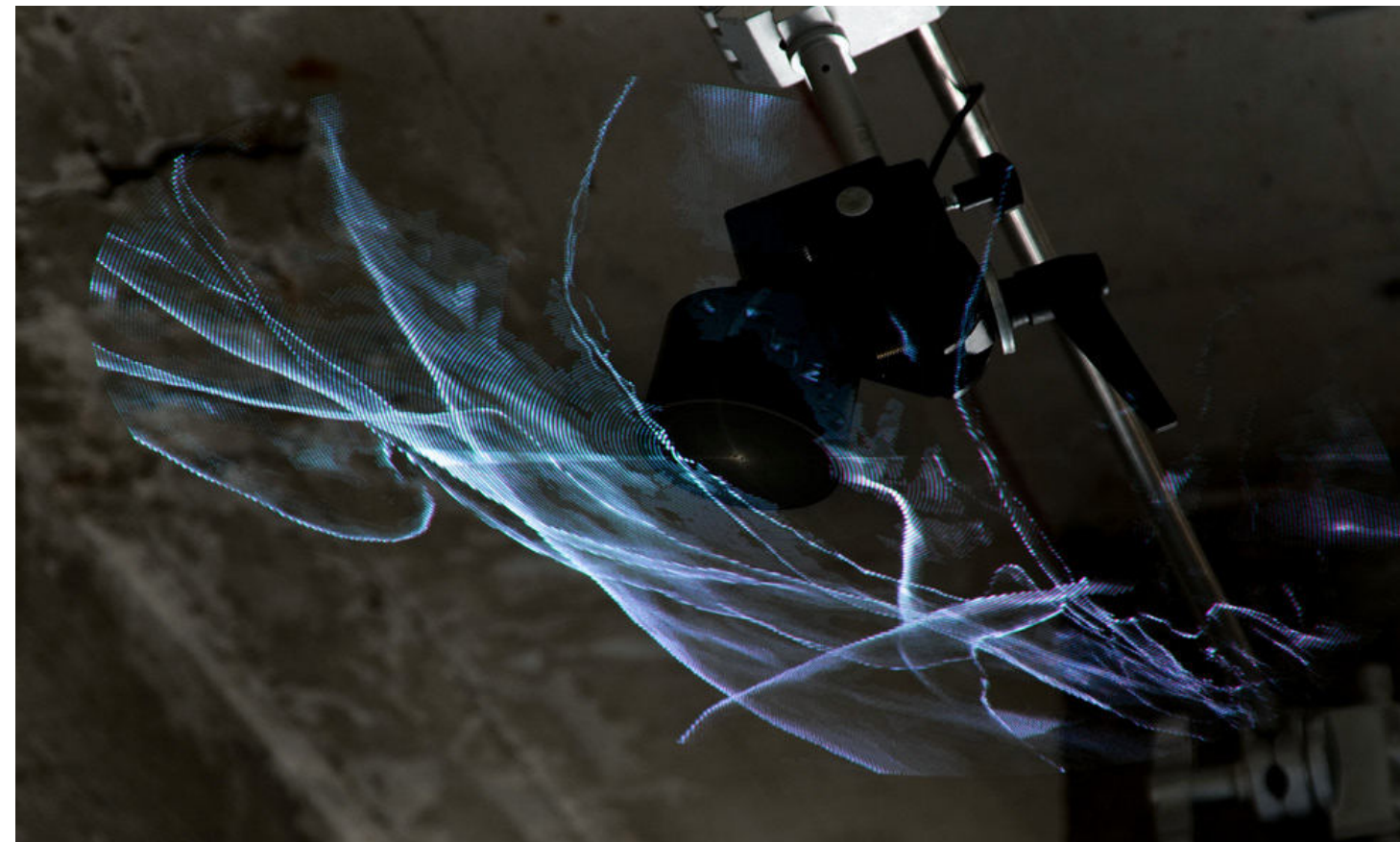
Installation view Fiminco Foundation 2023





Chain, 3D Print, Resin, 35 × 160 cm, 2023

From the research of the drawing „Ephemera“ I developed 3D prints showing gestures and body poses from history. In addition they examine how the singular and collective body occupies or forms space. Installation view Fimico Foundation Paris.



Geste

3.20 min, LED Fan, 2023

Animation through the interior of body gestures,
based on my international survey, how opinions manifest
themselves in the body of the respective interviewee.
Installation view Fiminco Foundation Paris.

<https://vimeo.com/857850896>

LED Fan view:

<https://vimeo.com/835505719>

Password: Fiminco

(The flimmering is caused nby the recordin and not in the animation itself.)



Play by rules *5 channel-video-installation, 30 min, 2015-ongoing*



The entirely self-filmed long term project „Play by rules“ examines how international media, as well as private persons produce images and how the process of image making affects the dynamics of the specific sites and situations of protests and states of emergencies. The work therefore depicts different purposes of image production and attention by capturing how journalists and other filmers in different cultural contexts frame the creation and conscious staging of protest gestures and what influence that created on the communication of the participants in those situations. The work thus simultaneously shows the self-staging and self dramatization of the participants, the presense/absence of journalists and filmers, and their ability to move (within crowds or police lines). - The 5 channel videoinstallation depicts that for example in the following situations: the protesting refugees located at Keleti train station in Budapest 2015, the protests and celebrating supporters of the failed coup in Istanbul on Taksim 2016; the protests and riots during the G20 summit in Hamburg 2017; Prodemocratic Movement in HongKong 2019, Anti-CAA protests in Kalkutta, India 2020; Anti war protests for Ukraine 2022 in Paris; And manifestations for and against Russia during Victory day (end of WW2) in Berlin 2022, anti nuclear weapon prtest Hiroshima 2022, Lüzerath 2023 and more. The form of the installation rebuilds the reporter's techniques, except now the recording devices are replaced by playing device: There are beamers on tripods instead of cameras and projection canvases are fixed upon tripods instead of lights. The work was made with support of Marcus Nebe. Kunsthalle Göppingen 2023. <https://vimeo.com/857656186>

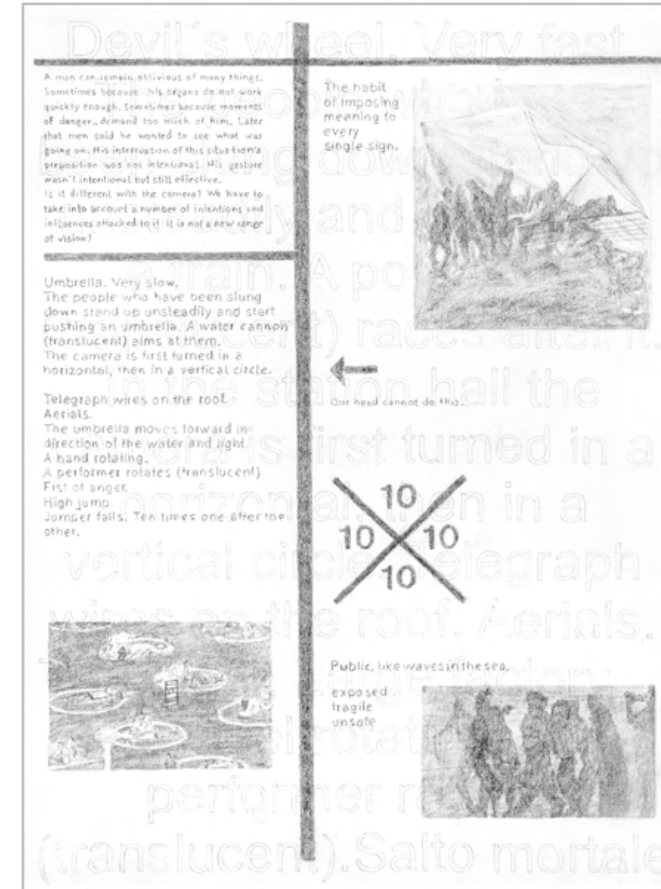
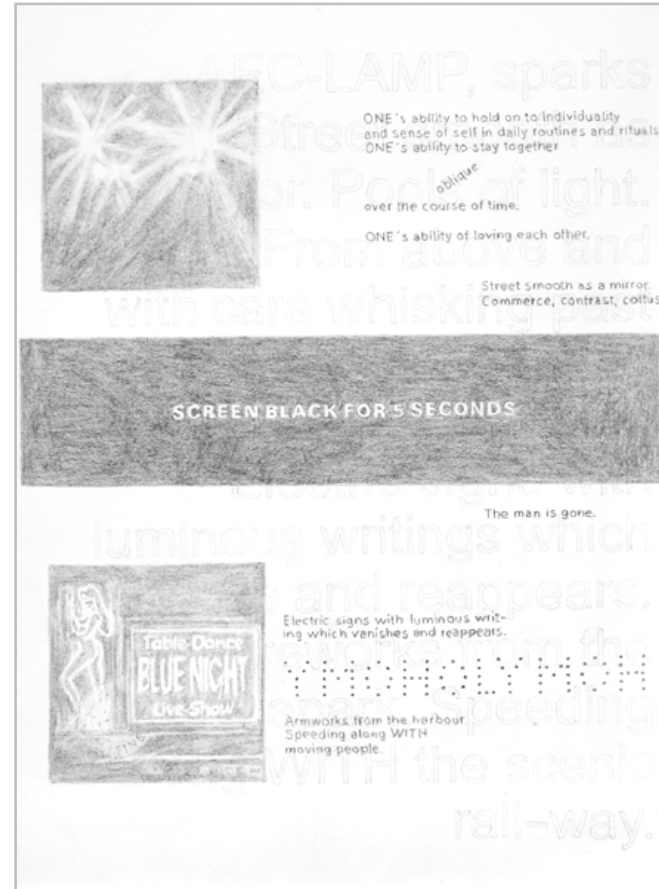
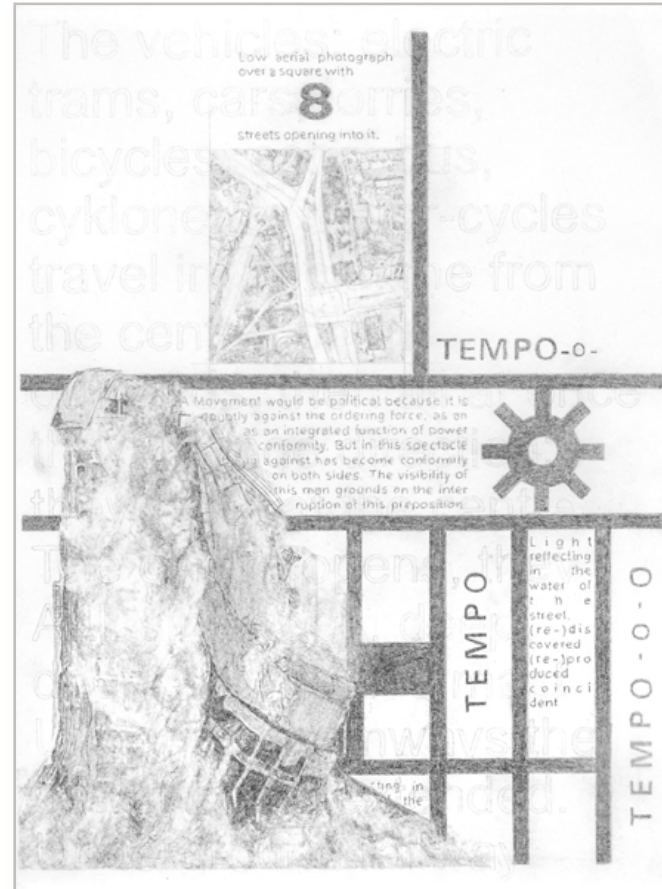


Installation view Kunsthalle Göppingen 2013



Dynamic of the city,
graphite on japanese paper on acrylic glass,
each 47 x 35 cm, 2021-22

The series of drawings is formally based on a script by Moholy-Nagy from 1921/22. Instead of the original script, these drawings are not concerned with the speed/industrialization of the city in 1921/22, but with the pace of bodies in dissent in the contemporary city and what "political" means in gestural actions in urban space. View Gallery Paris 2022.





Sundial, *Graphite on two layers of japanese paper*
100 × 1200 cm, 2017-2018

Timo Herbst and former Forsythe dancer Liz Waterhouse collaborated to reconstruct the creation process of a certain choreographic movement of William Forsythes dance piece "Duo" enabling Herbst to draw the developement of the movement called „Sundial.“ Specific for these movements was a rehearsals with Forsythe explaining and creating the movements at the same time. Herbst drew the changing repetition of the movement, and then overlayed his multiple attempts of drawing these reiterations. His drawing process thus echoes the choreographic creation process, while questioning how a movement and its representation become visible. The drawing "Sundial" was part of a the three-year interdisciplinary project "Motion Together." www.motiontogether.org



"Sundial", Installation view Zentrum für Aktuelle Kunst Berlin, 2018 (Detail)



Rhythmusanalysis, ongoing *projection on drawing on acrylglass,* *mini beamer, tripods*

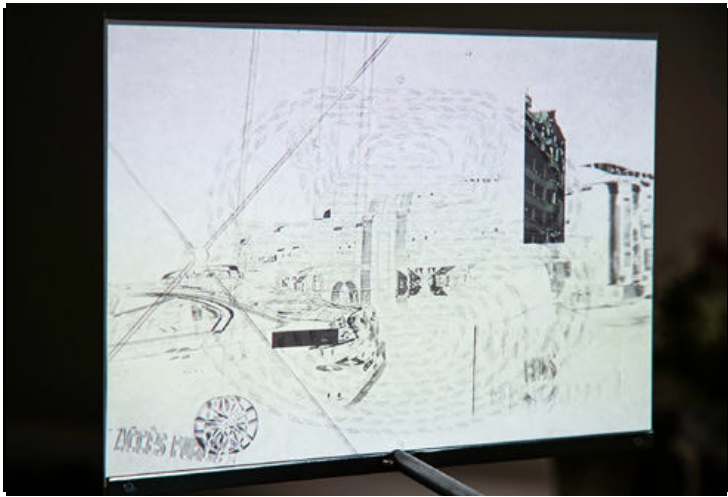
Film recordings of the respective locations are recomposed with the help of data processing of the movement-data taking place there: forms flicker and fragments of the original films wander through the image compositions. "Rhythmusanalyse (Cologne)" was shown at artothek Cologne in 2019 and used real-time analysis for the first time to create new image compositions in the exhibition space in real time from the movements outside the exhibition space. IVariants of the installation were meanwhile in:

artothek Museums Cologne 2019, Neues Bauhaus Museum Dessau 2019, Paradise Air Matsudo/Tokyo (Japan) 2019, Goethe Institute Tokyo 2019, Grassimuseum Leipzig 2020, HAUNT Berlin 2021, Cité Internationale des Arts Paris (France) 2022, Zentrum für aktuelle Kunst Berlin 2022, Ava Gallery Cape Town (South Africa) 2023.

<https://vimeo.com/243858181> (Documentation artothek Cologne 2019)

<https://vimeo.com/523845628> (Documentation Museum Grassi Leipzig 2020)



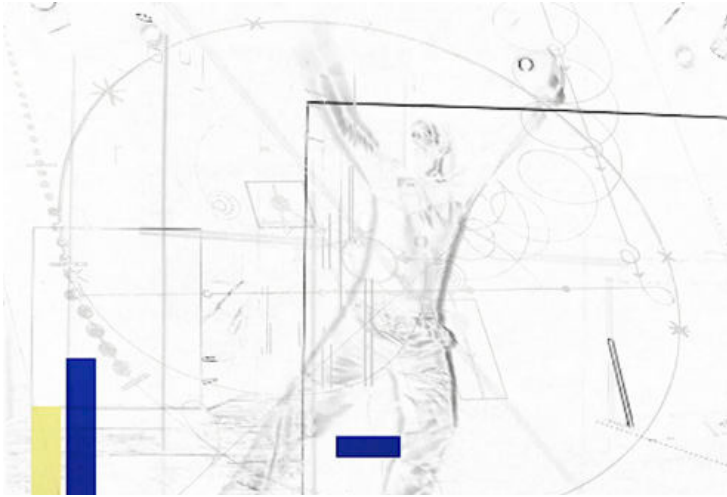


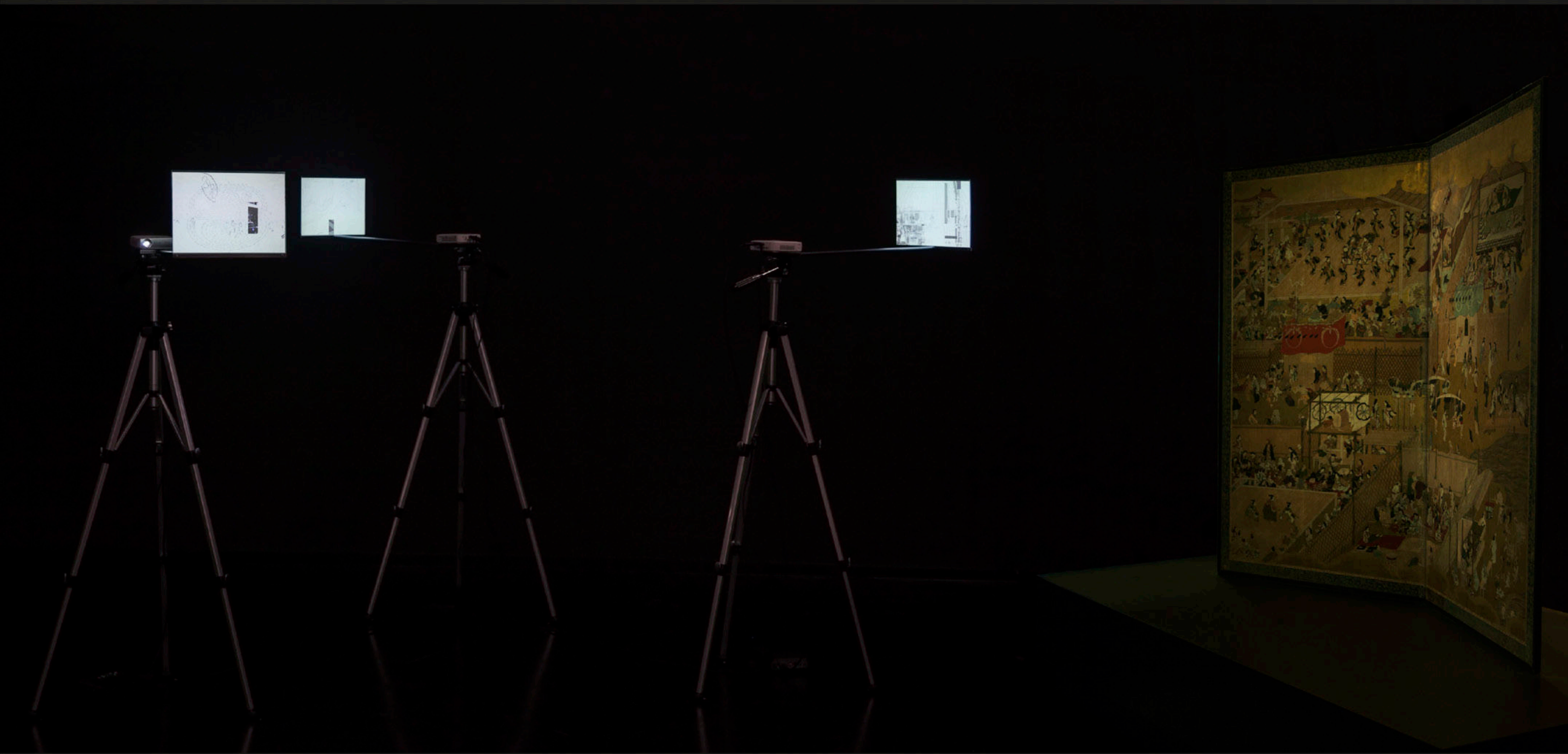
Installationview Gallery Vitrine at Cité des Arts Marais Paris with "Rhythmanalysis (Rue Rambuteau), the place Henri Lefebvre did his "Out of the window" description for his Rhythmanalysis")



Rhythmanalysis (Cologne)
right page: Installationview Arthothek, Museen Köln
and detail "Rhythmanalysis (Kabukicho)" below

Installationview Bauhaus Museum Dessau
with "Rhythmanalysis (Bauhausbühne/Darmstadt) on material
of a Bauhaus stage Performance at theatre Darmstadt 2019





Installation view of the juxtaposition with a Japanese screen ("byōbu") with "Scenes on Shijō Street Kyoto" from the beginning of the 17th century, which is the identical place in that case from which the "Rhythmanalysis" used contemporary video material of.

Installation view at the Grassimuseum Leipzig 2020

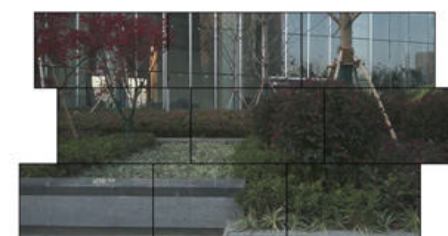
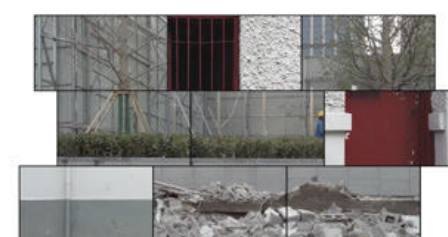
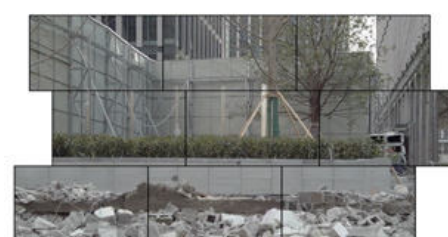
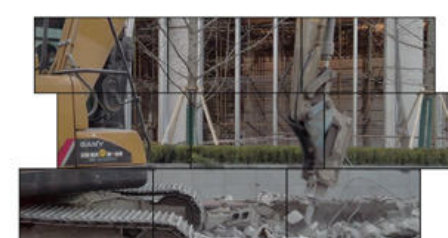
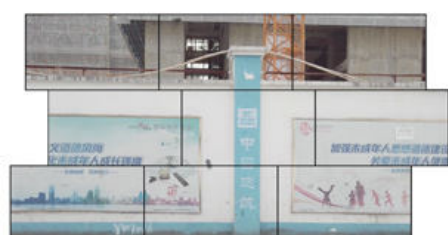
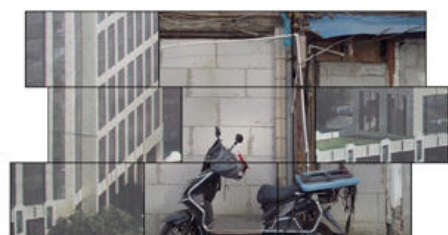


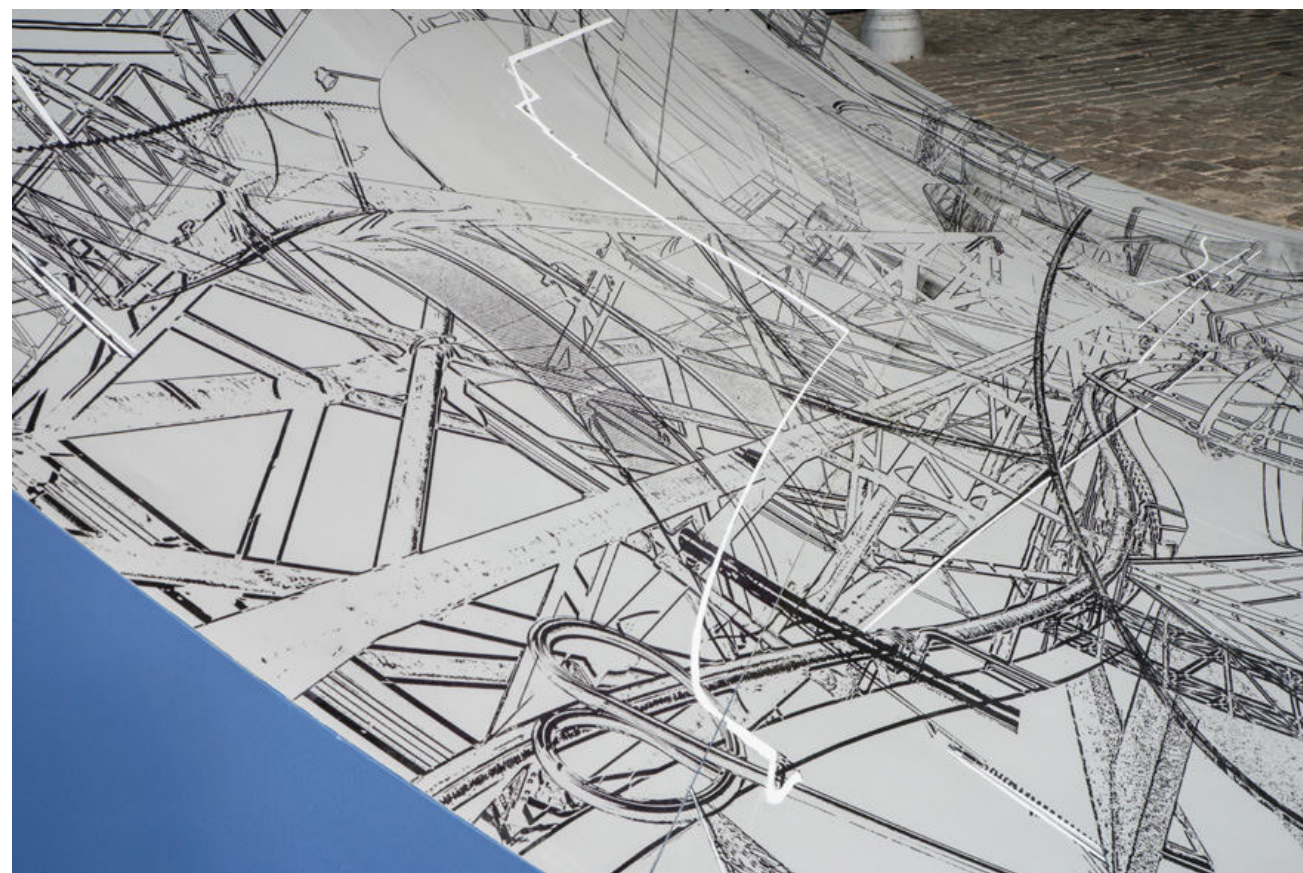
Shanghai Cables (Pt. 2), *responsive projection in 9 parts,* 4K, 19 min, 2021

In "Shanghai Cables (Pt.2)" long tracking shots along Chinese house facades are shown depicting the individual development stages of the gentrification of Shanghai's "Greenland Bund". A busy street area with living culture in front of the houses turn into: increasing abandonment of stores and moving out of people; cemented facades; building of wall around the consruction areas; advertising signs; demolition or renovation of the area; construction of high-rise buildings according to Western models; demolition of wall structures around the construction sites; planting in front of the finishd buildings; moving in.

"Shanghai Cables (Pt. 2)" is projectoed onto 9 wooden panels, which change between a complete image or changing constellations of fragments. Fragments of different stages of the city development combine and disappear again. With a live video input of the movement by the visitors in the exhibition the combination of the nine parts get direced. The film can for example - influenced by the movement of the visitors - eitehr end with the renovation of the quarter or the complete destruction of the quarter and the construction of a new sky-scrapers instead. With the influence if the visitors constantly changing image compositions are created so that one never watches exactly the same film. The accompanying sounds for each stage of development were made by Sarah Washington and Knut Aufermann in colla-boration with Timo Herbst.

Installation view HAUNT Berlin: <https://vimeo.com/643674442>
video: <https://vimeo.com/609779265>
password: Shanghai-Greenland-2020





Aux Folies /Ramp), Offset Printing Plates on *wooden ramp, paint, 3 × 3 × 3 meter, 2023*

The project consists of nine Offset Lithographic printing plates which are mounted on a wooden ramp. The object is usable and meant to walk, slide, interact with. The 3 x 4,2 meter large motive on the plates entangles the architecture of the whole Parc de la Villette and therefore the cultural parameters of La Villette. It's elements are being reorganized blending the forms into each other while simultaneously the ramp physically invites the people to interact and play with it as its reference of Bernhard Tschumi's „Les Folies“. The project was commissioned by Parc de La Villette and Fimenco Foundation and stands in the parc from April till September 2023. Installation view Parc de La Villette.

<https://vimeo.com/857660136>

Aux Folies (prints), *Offset Lithography,* *each 160 × 100 cm, 2023*

Before using the printing plates sculpturally I printed them as the original 4,5 x 3 meter motive and also in combination of several plates in different colours on front and backside of japanese paper. Through that the representation of the architectures develops a continuation and reoccurrence of elements. A parcours of continuation and differences appear. Installation view at Fiminco Foundation. <https://vimeo.com/857484132>



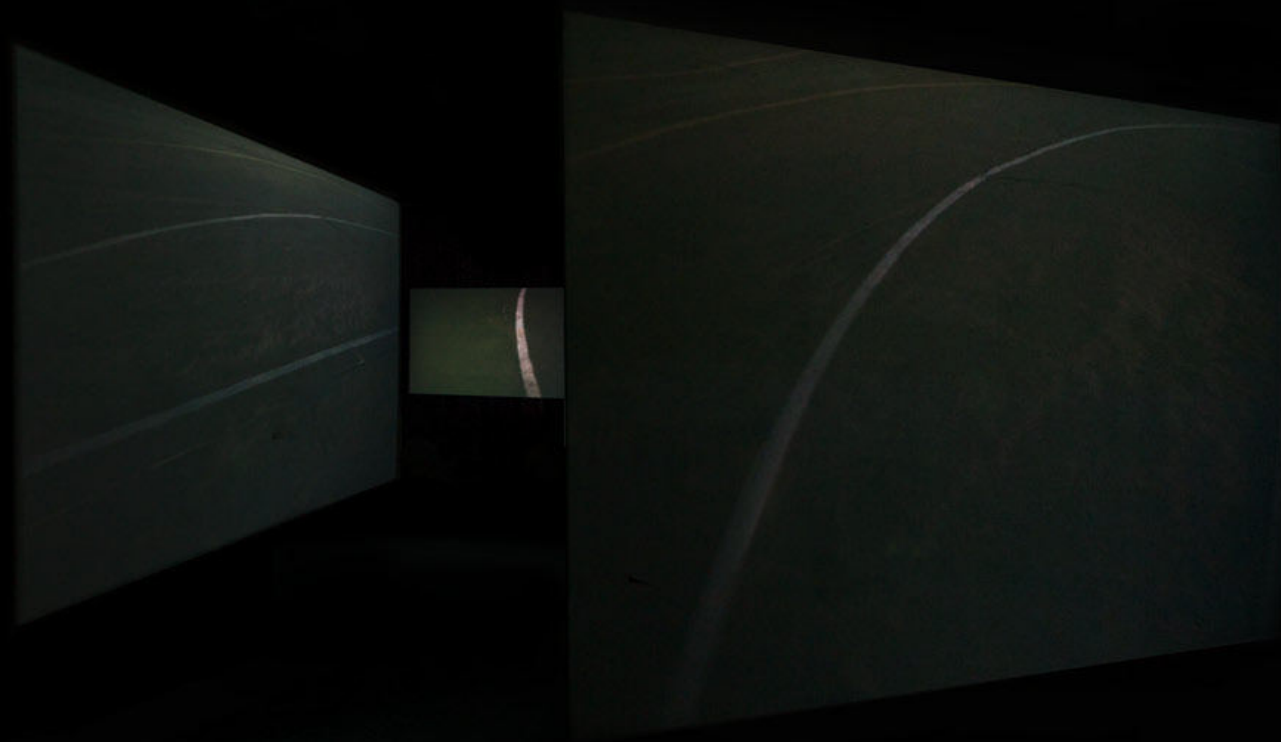




False Ground Carrier (outside),
5-channel-videoinstallation, 4K, each 5:42 min,
loop, synchronized, 2020

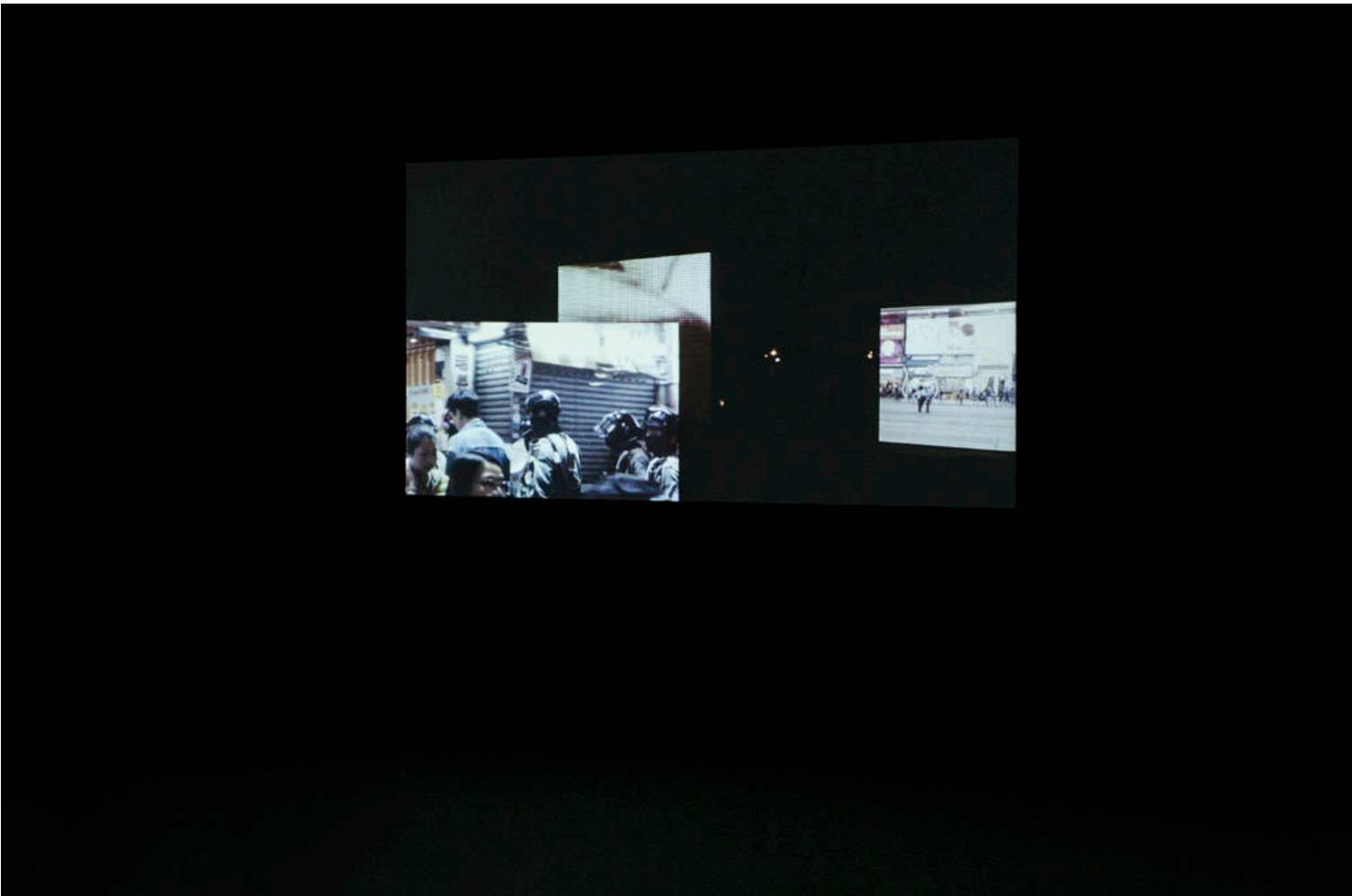
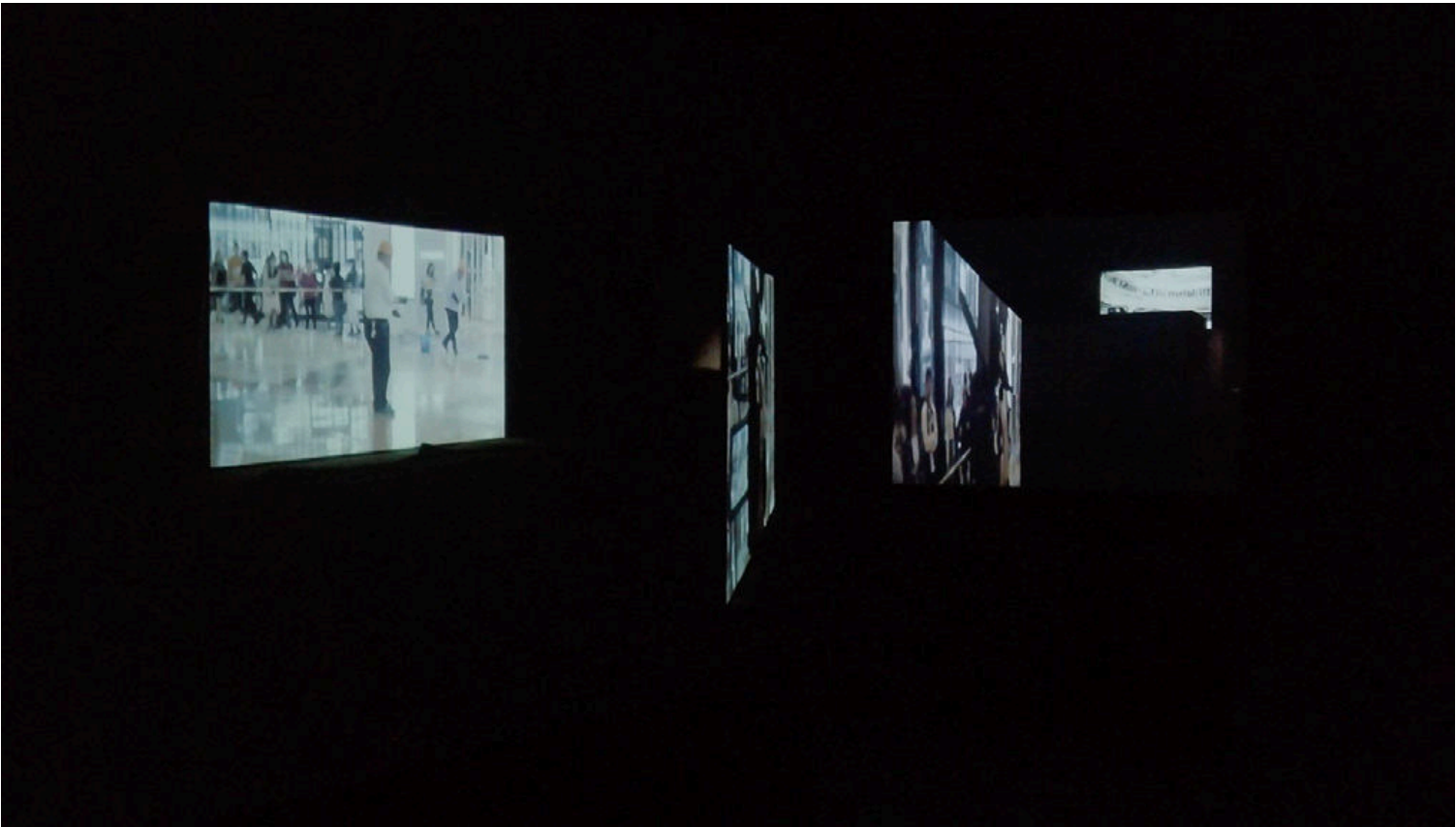
For the work "False Ground Carrier" Timo Herbst shot 5 films in Hong Kong depicting the cleaning of a floor in a shopping mall after a protest of the democracy movement in December 2019. and the media coverage of this and associated protests of that day. He and Grego Peschko then re-installed these 5 films on an abandoned site in Leipzig in the summer of 2020. On the one hand the large video installation was accessible as an exhibition and on the other hand the installation became a new site in order to approach the films choreographically with the camera in this environment.





False Ground Carrier (inside),
5-channel-videoinstallation, 4K, each 7 min, loop,
synchronized, 2020

The outdoor installation of the five original films was now used to approach the films choreographically with the camera in this abandoned environment. In each of these new five films the camera keeps one of the five projections in the center of its focus while circling around the center projection. Because the order of this inside installation aligns with the outside installation the films create perspective overlaps and fragmentation of the two locations (Hong Kong shopping mall and Leipzig abandoned place) and the media coverage. The two contrasting places thus constantly renegotiate their legibility and relationship in distributing imagery in the final installation. Installation view at Ideal Artspace Leipzig 2020.



Installation views indoor projection Ideal Leipzig



G20,
4 channel-livediting, Lecture Performance

Kunstverein Leipzig 2018

A four channel video installation withK au lencstutvree preerifonrm Laenicpe zwiags 2he0ld1 8at Kunstver- ein Leipzig in october 2018. Prof. Irina Kaldrack lectured and reacted with her bodylanguage towards film material of the riots during the G20 summit in Hamburg 2017. I edited life, rearranged, altred and deformed the material and contextualized it with more material of the history of protests and riots. Kaldracks speaking departs from the questions what gestures have been used during the protests and if and how political com- munication was created during the confrontations on the street in Hamburg.

Before and after the lecture performance a finished 4 channel projection film was narrating the events in Hamburg backwards from the finished riot to the first interventions by police and visitors in public paces in Hamburg city. Collaboration with Irina Kaldrack, Marcus Nebe and Silas Mücke.

A film documentation of the Lecture Performance and the interdisciplinary working process was published under <https://wissenderkuenste.de/texte/ausgabe-9/kaldrack-herbst/>

min 0:45

Is that political?
It is not unpolitical.



min 3:04

The gestures are aimed. They are aimed at a you or at an us.
Running, waving, threatening underscore the you.
Ignoring, standing together, holding and blocking emphasize the us.



min 11:26

But there is no new beginning here; It is obvious who acts in what way.

min 12:48

Gestures can be both more and less than actions at the same time.
They may disrupt intentions.
They occur, they intrude, they undermine us.
They may prevent actors from fulfilling their actions convincingly.

2:25 min
Voice Bahaa Talis



**On the far right -
nothing is happening.**

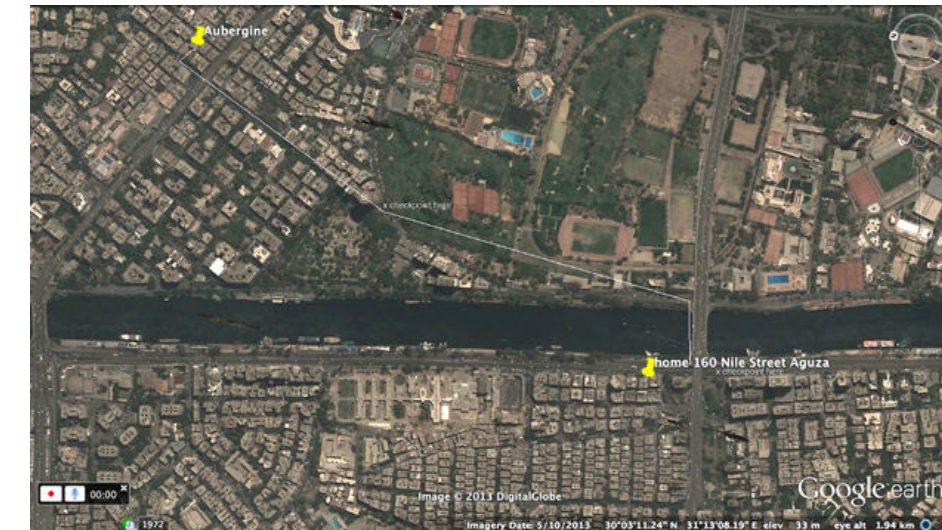


**On the far left -
group of young people are standing -
no, playing football
in the middle of the road.**

Cairo Walking, *HD-video, splitscreen Projection,* *12.44 min, Fotografien, Karten, 2013 - 2014*

The work „Cairo Walking“ is a multiple performance between Bahaa Talis and Timo Herbst. Talis is connected to Herbst via audio and describes his movements and impressions during his walk through Cairo in the time of the active curfew between 14.8. and 14.11.13. The politically torn situation in Egypt and the curfew in Cairo 2013 provoked changes in Talis behavior and movement, which he describes alongside his perception of the city. Based on these descriptions Herbst simultaneously attempted to align his movements in Germany. The performance took place in August 2013 at the Kunstmuseum Wolfsburg and in October 2013 at the Egyptian Museum Leipzig. The video documentation combines audio and video recordings from Cairo with those from Germany at the Egyptian Museum Georg Steindorff Leipzig.

<https://vimeo.com/96534906>



**I'm avoiding the checkpoint
over there and I'm taking the bridge.**



4:51 min
Voice Bahaa Talis

but it's simply not allowed



what are you doing there?



Why are you stopping



because it's going to be dangerous



like if you are fearing them



Actually I want stop,
but I cannot stop.

You don't run-
You shoudn't-stop.

Cairo



Walking



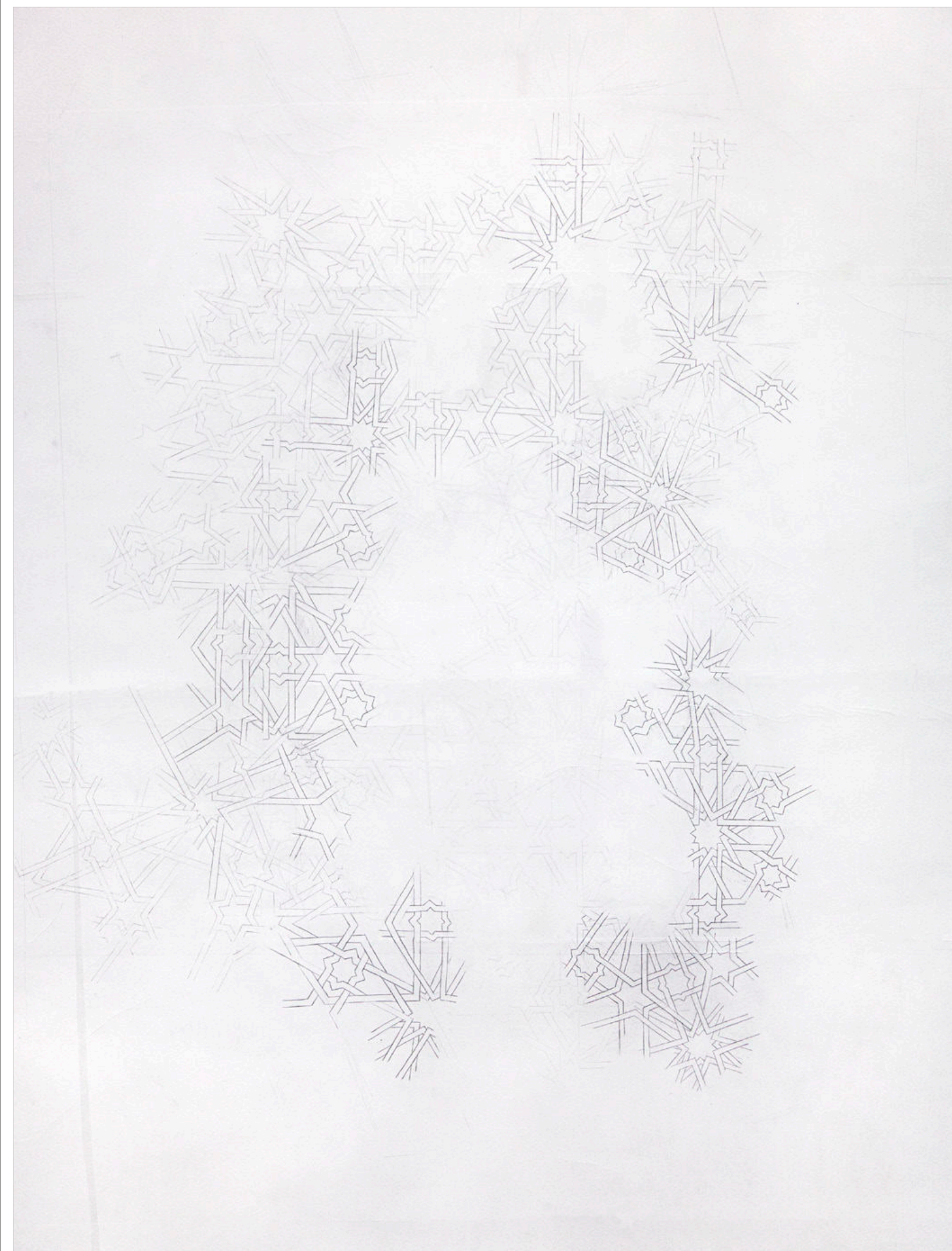
Point of Coincidence,

daily practice 10 days Kunstquartier Bethanien, 2018

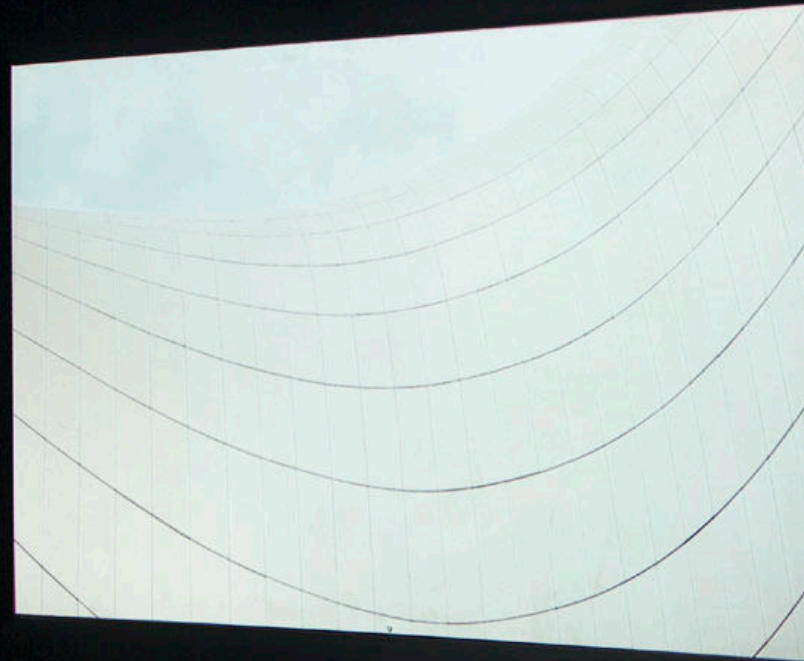
In „Point of Coincidence“ Bahaa Talis practice his daily ritual of Islamic prayer on a paper area simultaneously drawn on by Timo Herbst over a duration of ten days at Kunstquartier Bethanien Berlin. Both, Herbst and Talis, communicate through their different practices which shares bodypositions, concentration and occurring references they share for moments. The pattern drawn by Herbst originate from the andalusian time of muslim practice (Al-Andalus) and gets recomposed by the different durations of their common practice. „The piece grows from a basic movement, several actions you do on a loop daily, five times. It happens every single moment we live, we live every second, we change every second. We invented something called art, which is the name of what we do daily, the name of the positive change and the good, useful change. Meanwhile we simultaneously separate this action from another loop of actions, also undertaken every day. Let's discuss the movement.“ (Talis)

<https://vimeo.com/326318169>





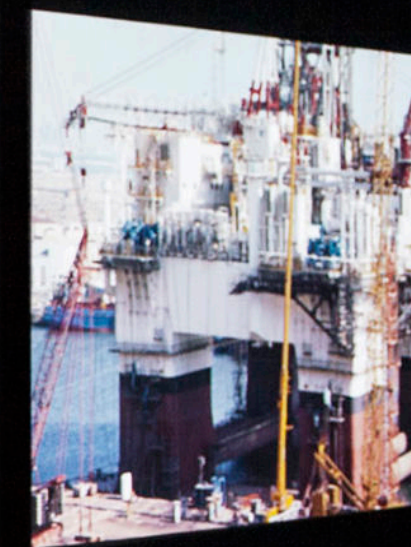
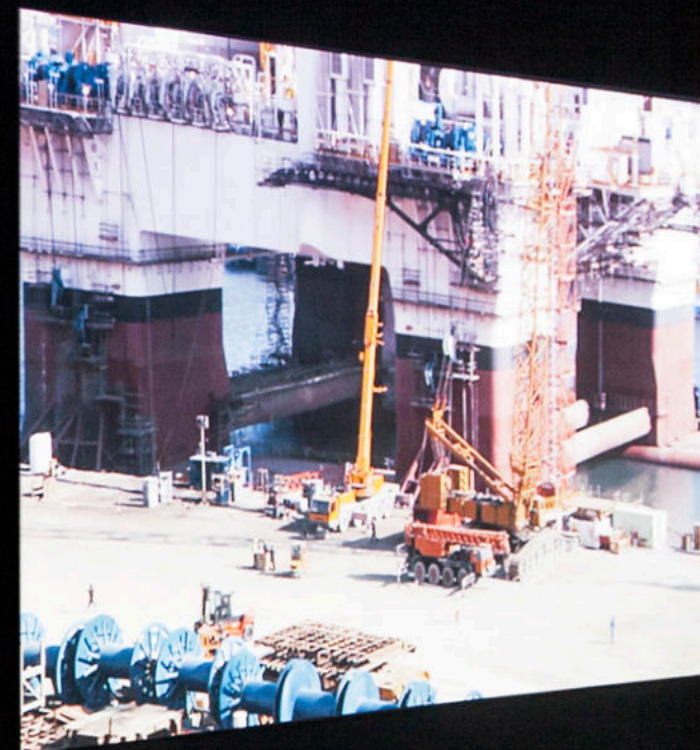
Process and drawing, Kunstquartier Bethanien, 210 x 160 cm, 2018



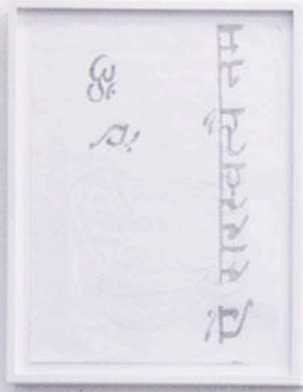
Der Film „Baku, Baki Anadili“ zeigt unterschiedliche Elemente Aserbaidschans: osmanische Geschichte, islamische Kultur, sowjetische Architektur und Ölindustrie, wie sie simultan den Alltag beeinflussen. In Mikroerzählungen stellt der Film diese widersprüchlichen Bilder nebeneinander: eine traditionelle Familie, die neben den Ölfeld Bibi Heybat wohnt, bereitet ein Abendessen mit Fisch vor; die Positionierung eines „Jacket“, eine Metallkonstruktion, die als erstes zu Wasser gelassen wird beim Bau einer Ölplattform, Sandstein-Arbeiter, die Fragmente einer Fassade vorbereiten, kombiniert mit Architekturen und Konstruktionen: das Heydar Aliyev Kultur Zentrum, entworfen von der iranischen Architektin Zaha Hadid; „Khazar Island“, ein privates Bauprojekt, welches eine Zwei-millionen-stadt 30 km südlich von Baku errichtet, wegen finanzieller Krise und Korruption momentan still gelegt ist. Die Bilder sind stellenweise mit Sound unterlegt, die die lokale DJ „Shargiyya“ für den Film mir Originaltönen komponierte. Der Titel des Film besteht aus Schreibweise „Baku, Baki Anadili“ in Arabisch, Latein und Kyrillisch, die Alphabete, die in den letzten 130 Jahren in Aserbaidschan in Gebrauch waren. Baki ist die alte arabische Aussprache von Baku und Annadili bedeutet Muttersprache.

<https://vimeo.com/195919325>

Baku / Baki - Anadili,
3 Kanal HD-video, 12.44 min, 2016



Baku / Bakl - Anadili,
 3 Kanal HD-video, 12.44 min, 2016
 3 gerahmte Blätter mit unraffinierten Erdöl 45 x 32 cm , 2016 (Installationsansicht Yarat Contemporary Art Center Baku, Azerbaidjan, 2016)
 Timo Herbst (3.jahreszeit@googlemail.com)





Bu necə bir hisdir - How does it feel, *drawings and billboardmonitor, 2016*

In the last 150 years the alphabet changes four times in Azerbaijan from an azerbaijani version of arabic (not the modern arabic) to latin to cyrillic back to latin. The change of language had immense social consequences for the society e.g. cut off from education.

This series of drawings merge these different alphabets in examples of expressions and lead me to a public billboard film, which animated the different alphabetic expression in the sentence

This place is yours, mother tongue, how does it feel, common life.

below: Mother tongue, e.g. Ana dili

on the right: Common life, e.g. Ortaq həyat

next page: How does it feel, e.g. Bu necə bir hisdir

<https://vimeo.com/196591552>

Ана дили

Ortaq həyat



„Bu necə bir küssür - How does it feel“, animated text in old azeri-arabic, cyrillic, latin on public billboard monitor, İnşaatçılar prospekti (Statistika dairəsi / committee for statistics) Baku, Artim, Yarat Contemporary Art Space Baku (Azerbaijan)

Inclinations *metal, cement, silicon, 2018*

Ramps at the entry of Kunstquartier Bethanien. The space in the first floor is not wheelchair-accessible and because of architectural preservation permanent and usable ramps are not possible to install. Visitor could access the ramps for the exhibition with an inclination of 36° and leave traces on special silicon surface. A collaboration with Laurie Young and Jakob Argauer. Installation Kunstquartier Bethanien.



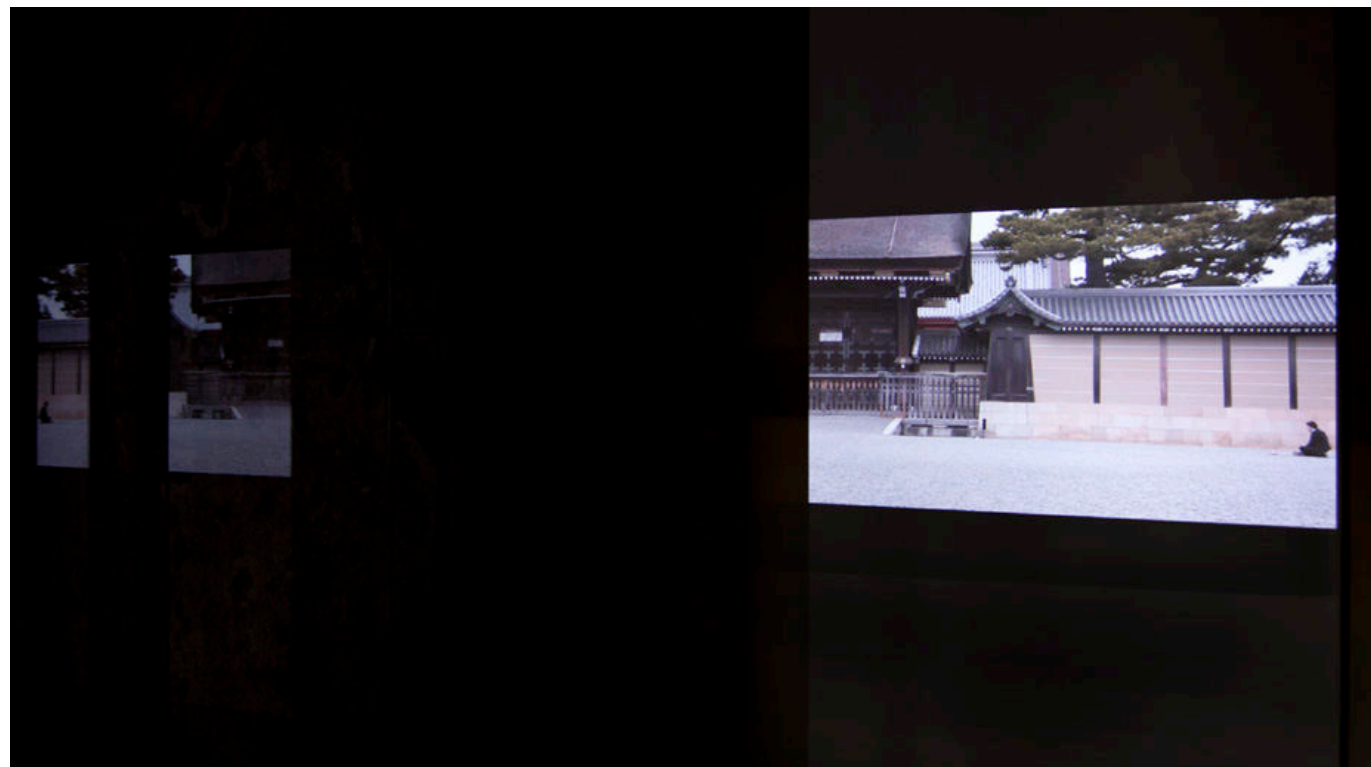


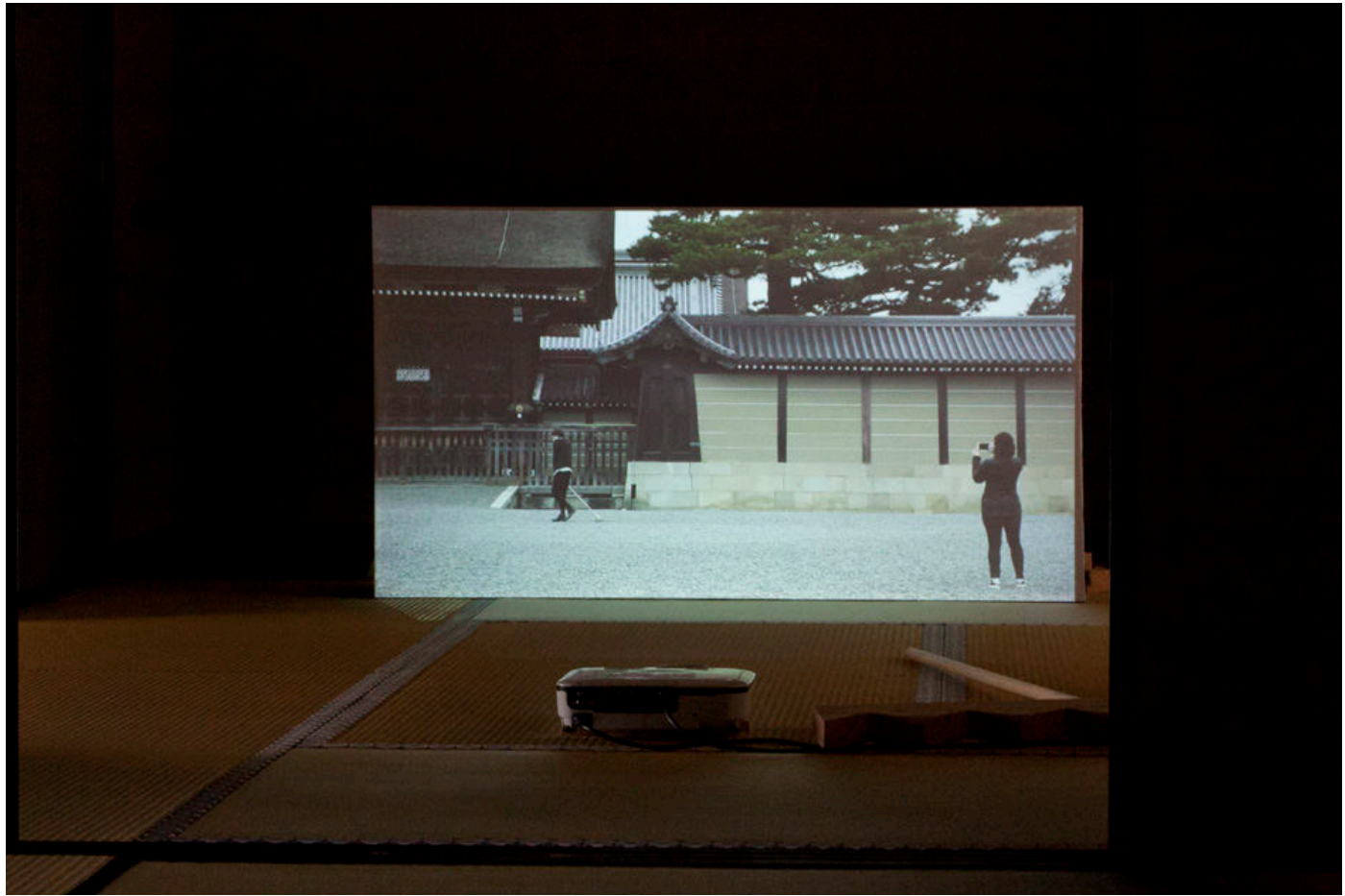
Your are invited
to use the ramps.
Take off your shoes.
Inclination 30°
Use at your own risk.
One person
at a time.

Die Rampen dürfen
betreten werden.
Bitte Schuhe
ausziehen.
Steigung 30°
Benutzung auf
eigene Gefahr!
Einzelgänger.

A Rake's Progress/Fortschritt einer Harke (Kyoto), *HD video, 7 min, 2016*

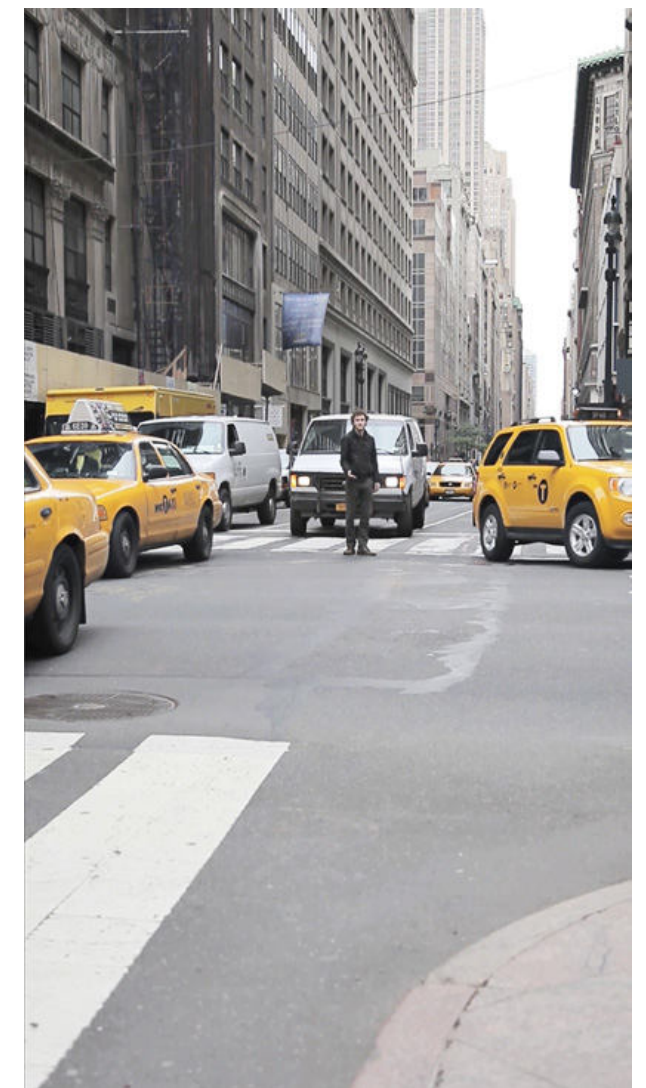
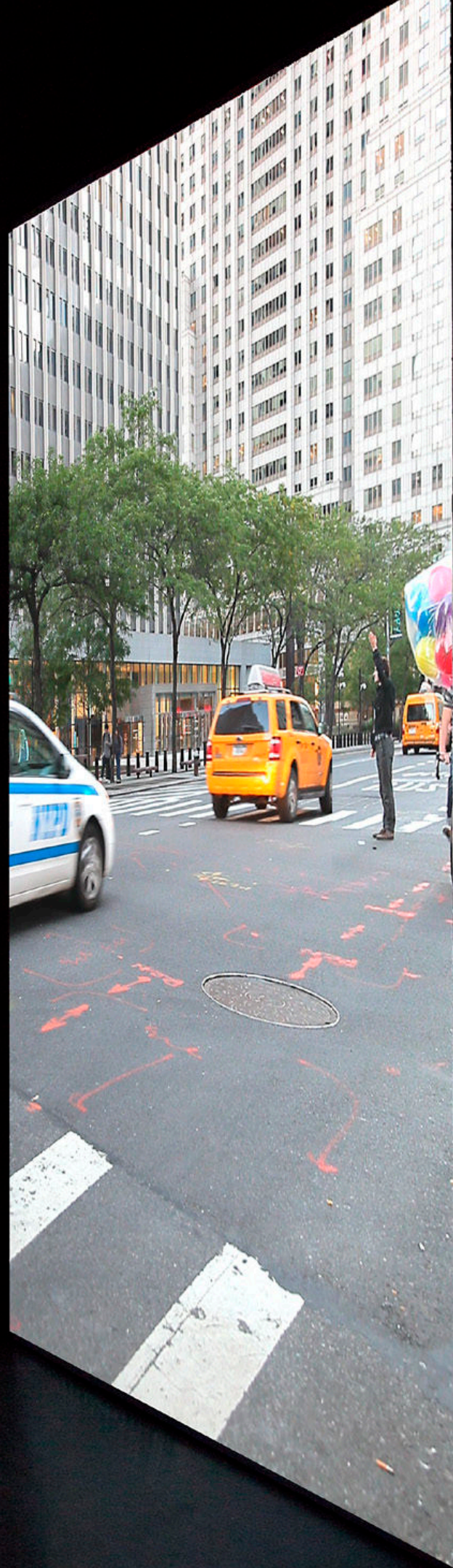
The art of zen-raking applied to the Royal garden in Kyoto. From sunrise till sunset I raked the huge ways of gravel in this garden. The video was shot during a Goethe-Institut- Residency in Kyoto 2016. Camera by Andreas Schulze.
This page: Installation view Kunstverein Jena (Germany) 2016, Next page: Installation view Oubai-In Temple Kyoto (Japan) 2016 with selfcrafted rake laying next to the projector in front of the video.





Attempt to control traffic (NY), HD-video, 6 min loop, 2013, installation views, videostills, photographs

The video "Attempt to control traffic" shows me conducting traffic at various intersections in NYC as the police officers do. I set myself at points where I saw police men managing the traffic and replaced their positions as soon as they were gone. Because of the heavy amount of traffic, the police in NYC often shape the organization of traffic at intersections both with and without working traffic lights. I shot clips all around NYC at such places. It is not clear if the traffic is following my signs or just ignoring me. In fact, both were the case: cars reacted to me, drivers asked for directions, while others considered me to be a mad person. — — — The 6-minute-video is filmed in a 16:9 upright format and is normally projected on a rear-projection-canvas of 300 x 166 cm in the middle of the room, so the image is seen on both sides of the canvas. The HD-images are sharp in this size and the free-standing canvas supports the architecture of the skyscrapers. The surrounding movement of the people becomes a traffic on its own. — — — This video is part of a collection of actions in urban settings, in which I push myself to assert influence in public space, but which also play with the ambivalence between my success and failure to effect my surroundings.





Barrow/Trage (Berlin), *HD video*, 7 min, 2013 *with Ruth Biene*

In this film Ruth Biene and me were carrying each other with safety and rescue positions through Weißensee Berlin. Each one carried the other as long as she/he could and alternated. The alteration produced time for recovering although that time shortens from alteration to alteration. The performance was done live at an exhibition opening at Kunstahalle am Hamburger Platz Berlin until one of the performer could not carry the other anymore. A second performance was done before that in public space around the exhibition venue and edited for this film. Installationview Kunstahalle am Hamburg Platz 2013.

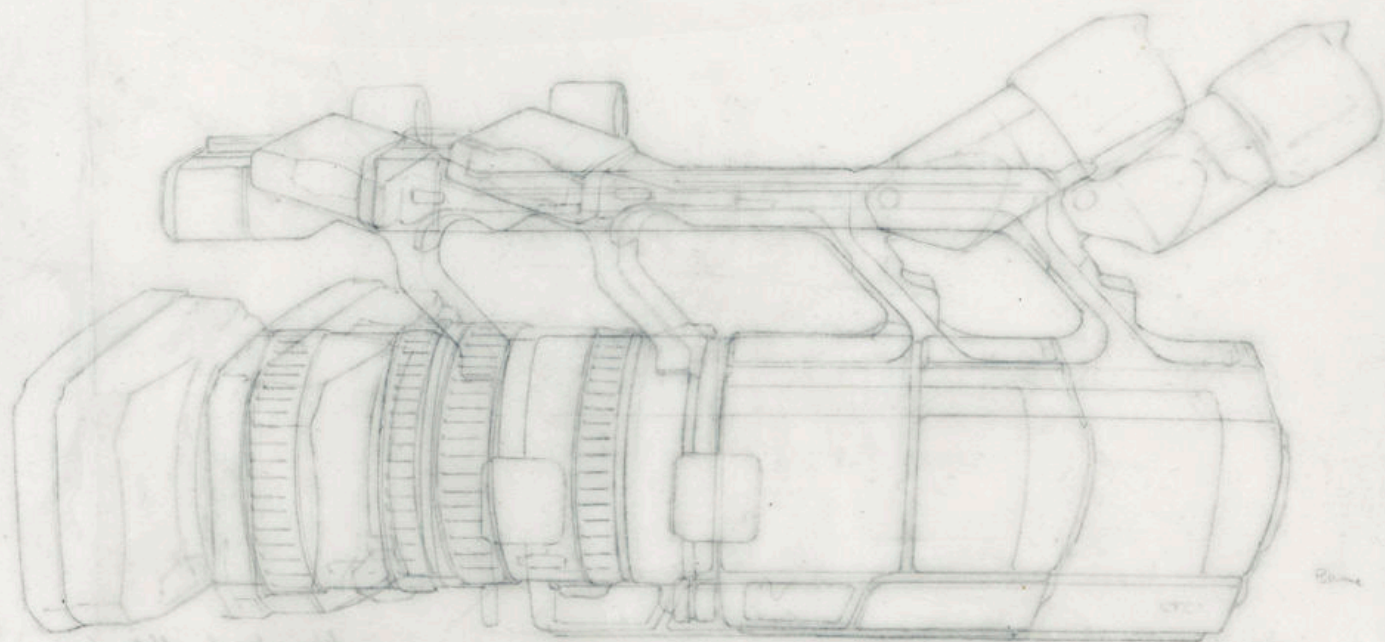


Make yourself an organ, pencil, paper, mixed materials, framed, various formats, 2011 – 12

The series “Make yourself an organ” contains 32 drawings, in which I place drawings of bodily motions in combination with writing. Specifically, I pulled paradoxical sentences out of philosophical and political texts to combine them with little motions of everyday life. The content unfolds itself as a questioning about personal adjustment towards a changing environment. — — — The structure of the installation of the series “Make yourself an organ” orients itself and refers to the form of a tree diagram used to depict the binomial nomenclature in biology. Texts and compositions of human movements are combined in a similar way to drawings of scientific research. However, it is not possible to classify movements and human gestures like science seeks to organize plants or animals. This contradiction is the inherent question of this series. How do you deal with the will to understand human actions if there is no point of view without contradiction? E.g. next pages: Touches out of pornfilms in the form of scientific drawing which depicted the sexual organs of plants.



SOBALD SIE DIE KRITISCHE MASSE ERREICHT HABEN, HABEN DIE ÜBRIGEN EINGESCHRÄNKTE MÖGLICHKEITEN.
KEINE VON IHEN IST GUT



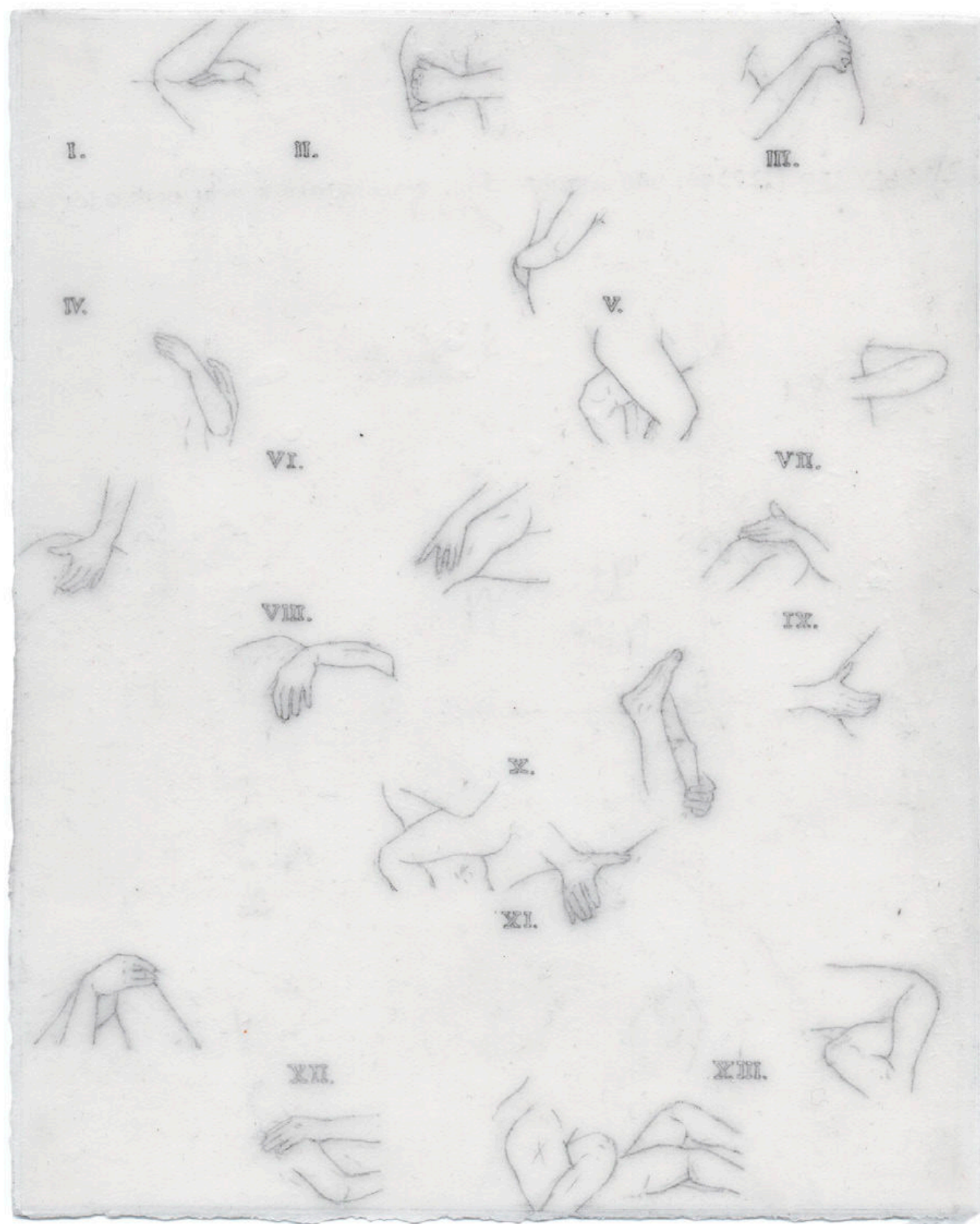
DER PERSÖNLICHE KOEFFIZIENT IST WIE EINE ARITHMETISCHE BEZIEHUNG ZWISCHEN DEM UNAUSGEDRÜCKTEN-ABER-BEABSICHTIGTEN UND DEM
UNABSICHTLICH-AUSGEDRÜCKTEN.

Make yourself

an organ

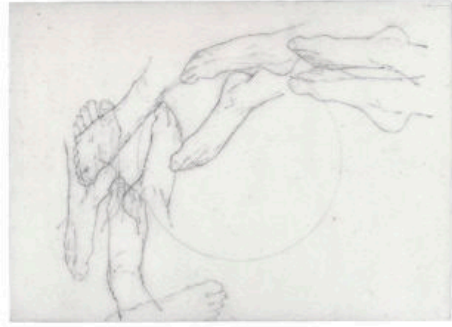


Fragile



hands





Taking Place, *HD video,* *3 channel projection, 7 min, 2011*

The video "Taking Place" depicts how I wandered onto different porches in the neighborhood of Fall Creek, Ithaca (NY). First I put myself into the perspective of normal homeowners by sitting and looking at the neighborhood from the front of their homes. Then I started using things I found on the porches to pass the time, until I decided to undertake other forms of yard- and housework that the people living there normally would have done. I cleaned snow off of the porches, rearranged objects, refilled bird feeders, collected mail from the postman. In a sense, I took responsibility for the time I spent on these porches. What happens if a stranger/foreigner starts doing your work on your property? — — — The architecture of the porch itself is an ambiguous space, neither fully private nor public. By changing my action from just sitting there to undertaking the type of work that homeowners usually must do on their porches, the video captures an ambiguous space around who I am as I occupy this gray area. The most important thing for me here is not a provocation by trespassing borders between public and private. More important for me is that the border between public and private is not fixed in this architecture. — — — The clips of the installation are shown in 3 films with subtitles. They rotate clockwise, so the combination of the images changes with every loop.

Installationview projections on hanging wood, Junges Museum Bottrop, 2018



Taking



do you enjoy the porch?

place



Taking



do I have to sign somewhere?

do I have to sign somewhere?

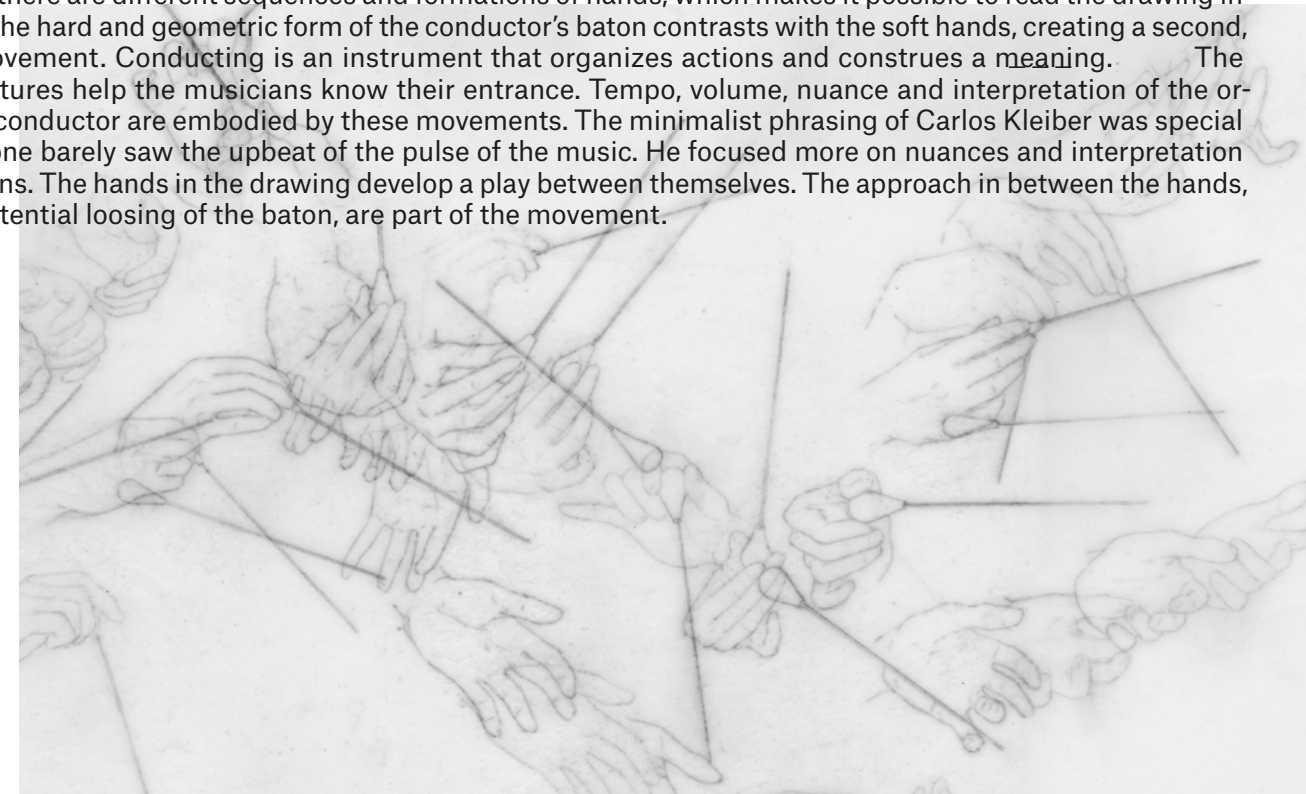
place



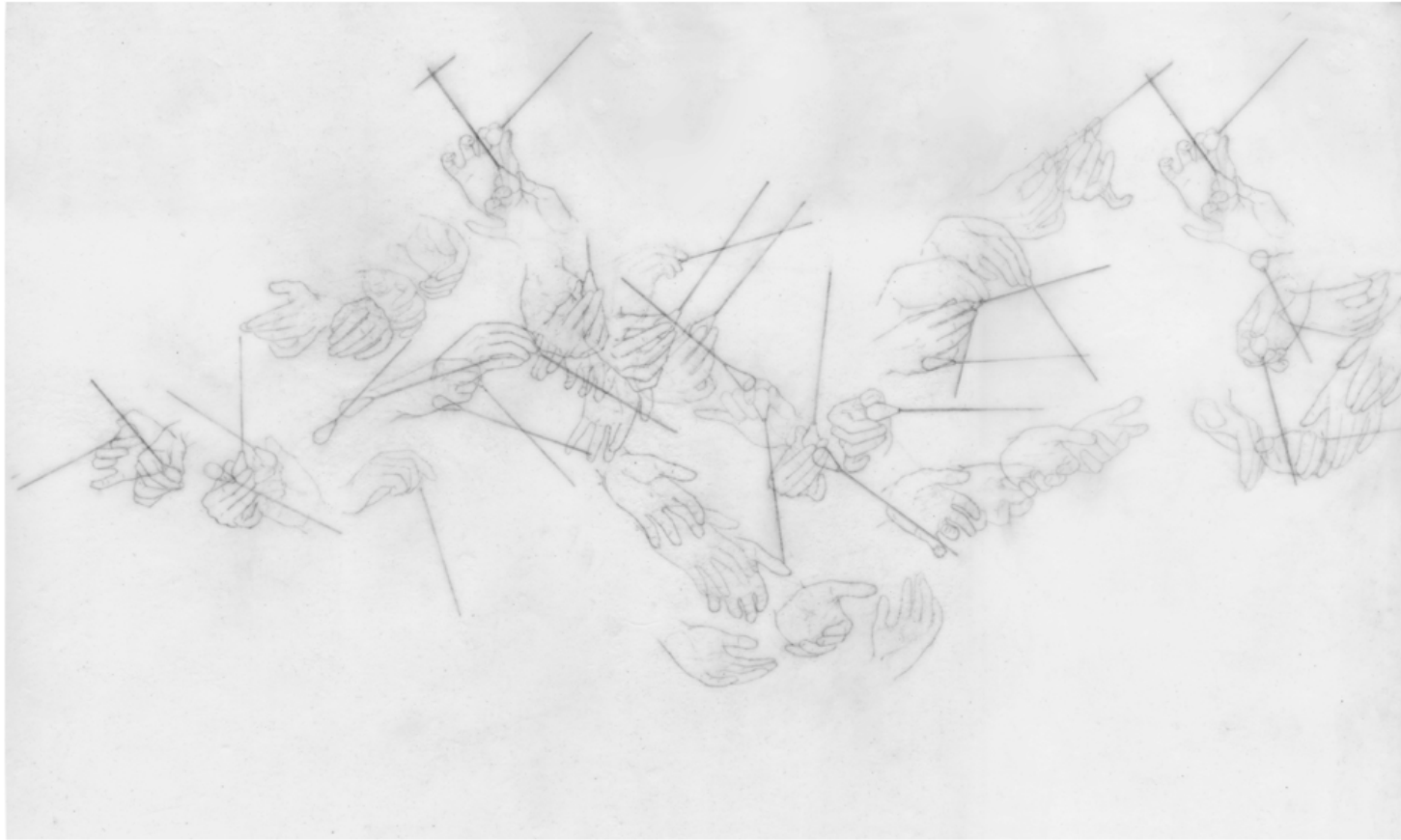
**Presto ma non assai, drawing in three parts,
pencil on paper, wax, 62,5×290 cm, 2011**

**Fireworks (Tschaikowsky), pencil on paper,
wax, 63 × 100 cm, 2011**

The drawings "Presto ma non assai / fast but not too fast" and "Fireworks (Tschaikowsky)" are based on the movements of the conductors Carlos Kleiber and Valerij Gergiev. I reconstructed their hand signals in the second symphony of Brahms and Fireworks from Tschaikowsky to draw them from reenacted performances. The chronology of the drawn hands has gaps and blank spaces between them and also moments when the right and left hand cross each other. Therefore there are different sequences and formations of hands, which makes it possible to read the drawing in different ways. The hard and geometric form of the conductor's baton contrasts with the soft hands, creating a second, independent movement. Conducting is an instrument that organizes actions and construes a meaning. The conductor's gestures help the musicians know their entrance. Tempo, volume, nuance and interpretation of the orchestra and the conductor are embodied by these movements. The minimalist phrasing of Carlos Kleiber was special in the way that one barely saw the upbeat of the pulse of the music. He focused more on nuances and interpretation with the musicians. The hands in the drawing develop a play between themselves. The approach in between the hands, as well as the potential losing of the baton, are part of the movement.



Presto ma



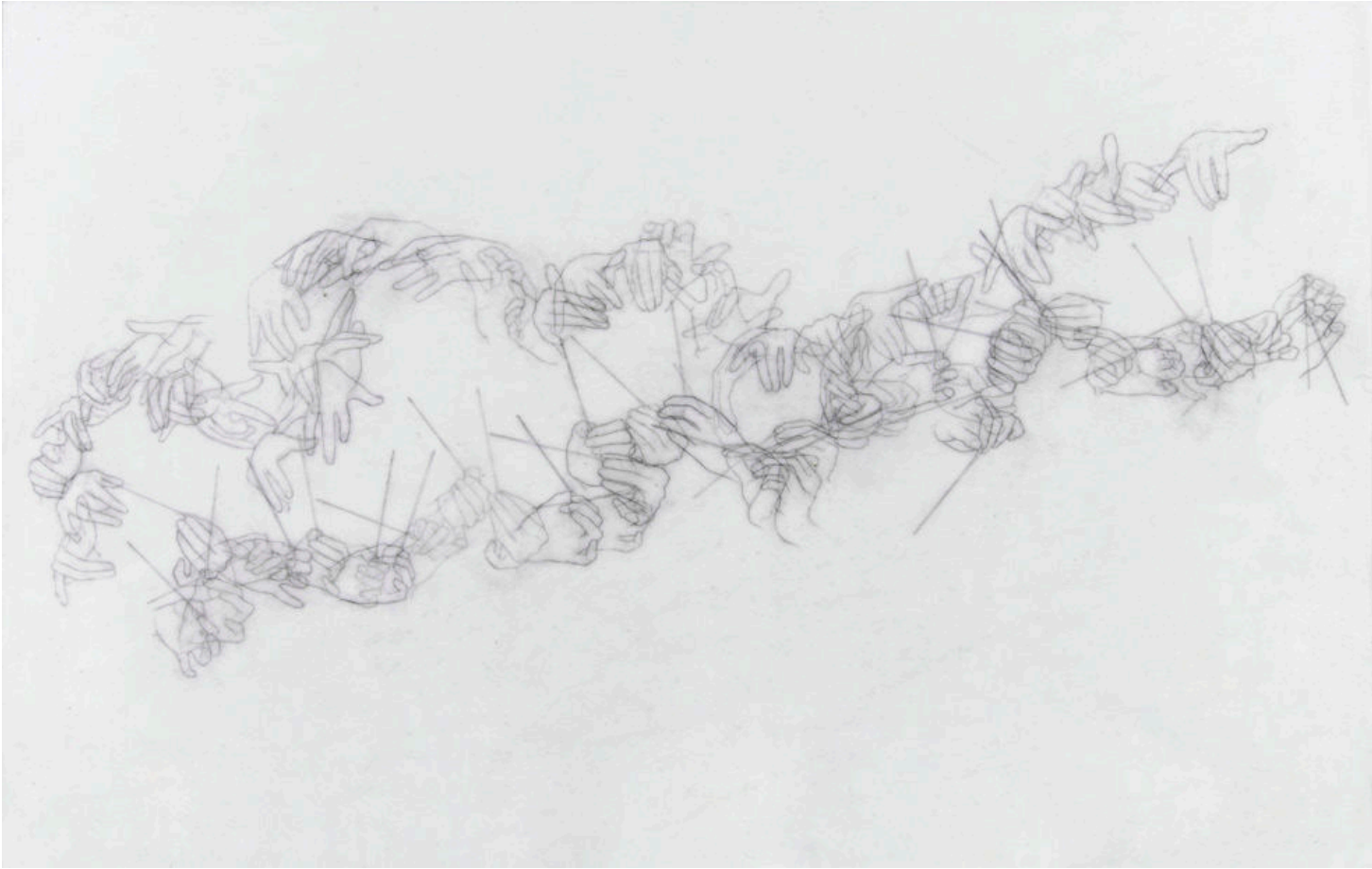
no assai



Presto ma

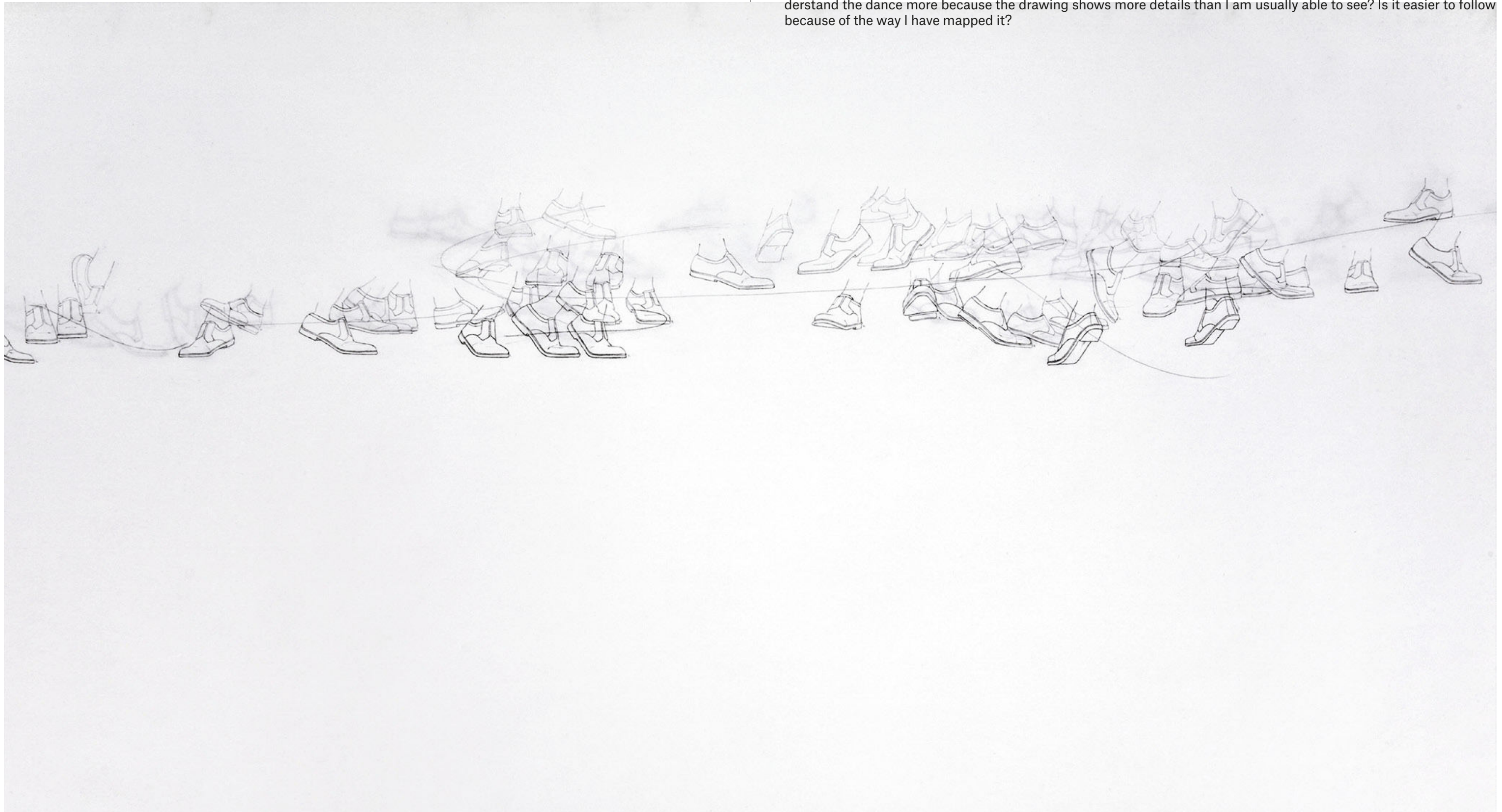


Fireworks (Tschaikowsky)



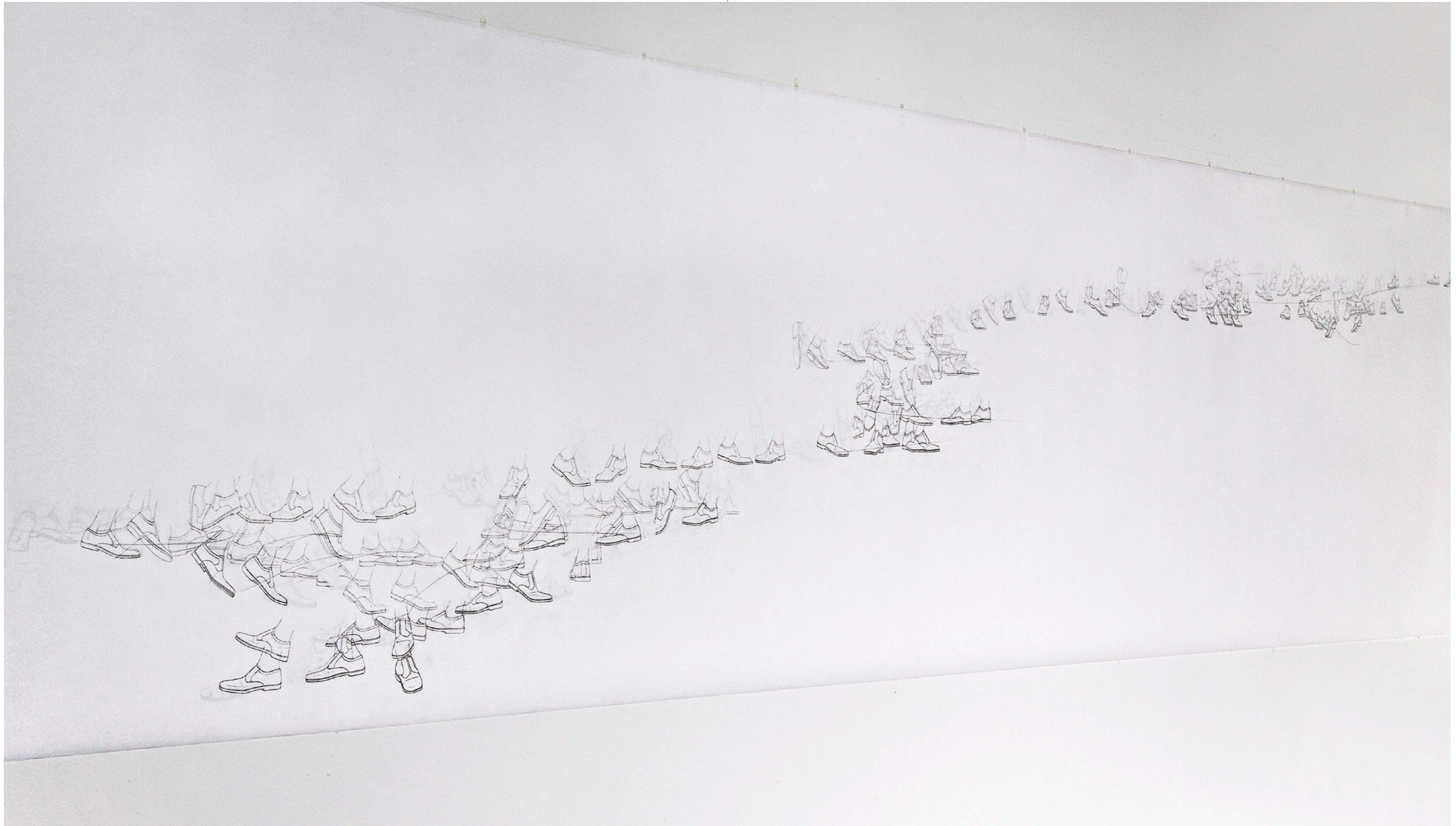
Gene K., *pencil on two layers of paper,*
100×460 cm, 2010-2011

The work "Gene K." is based on a dance by Gene Kelly, a US actor and dancer, performed in the 1950s. I reconstructed that dance to see it from one point of view. A drawing of 100×460 cm on two layers of Japanese papers is the result. This layering effect makes some shoes of the lower layer barely seen. They gleam. — — — On other parts of the drawing many shoes are overlaid on top of others. Different actions take place at the same point of the drawing. This makes it possible to see the dance in different ways and to compose it differently every time in the act of watching. Can I understand the dance more because the drawing shows more details than I am usually able to see? Is it easier to follow because of the way I have mapped it?

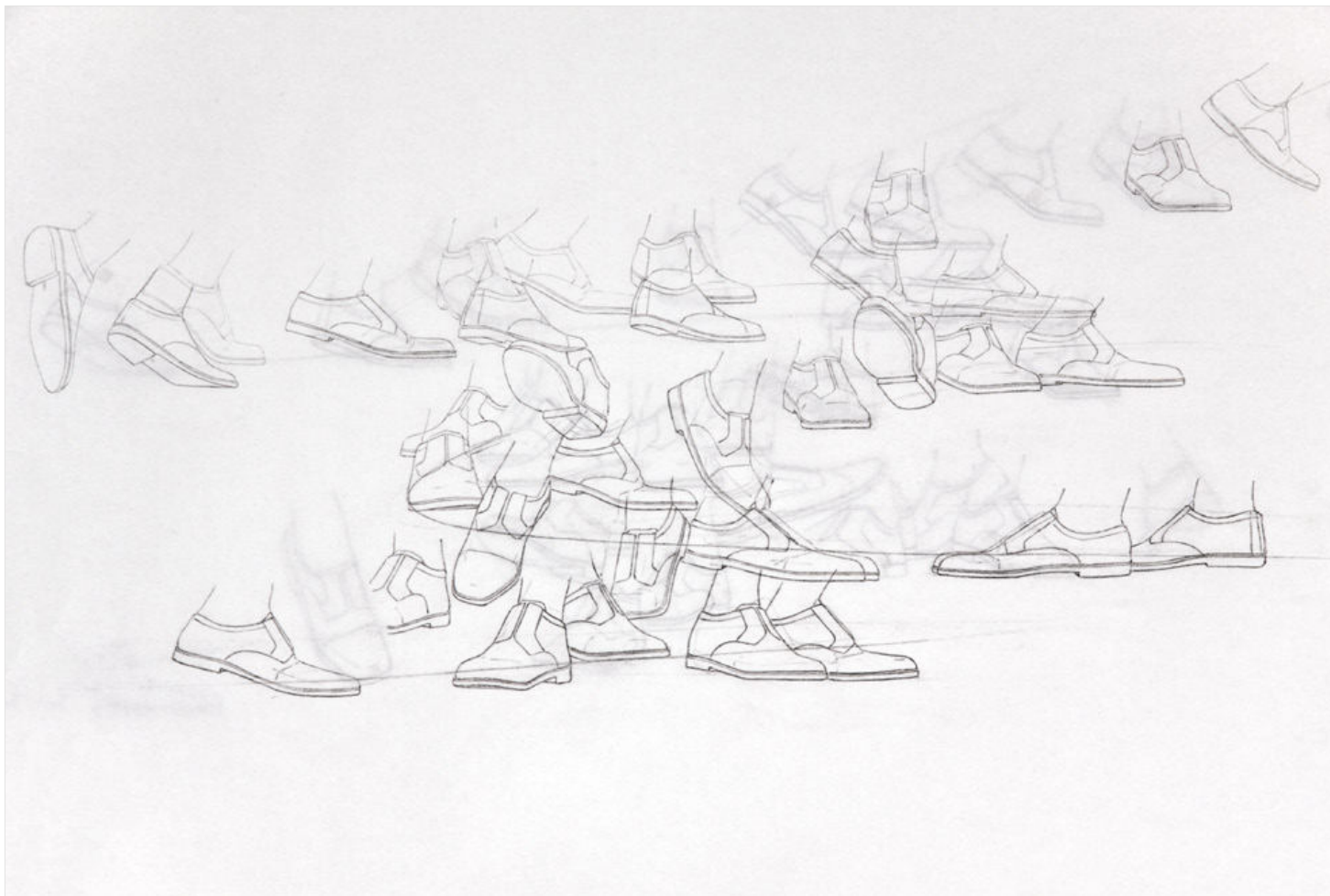
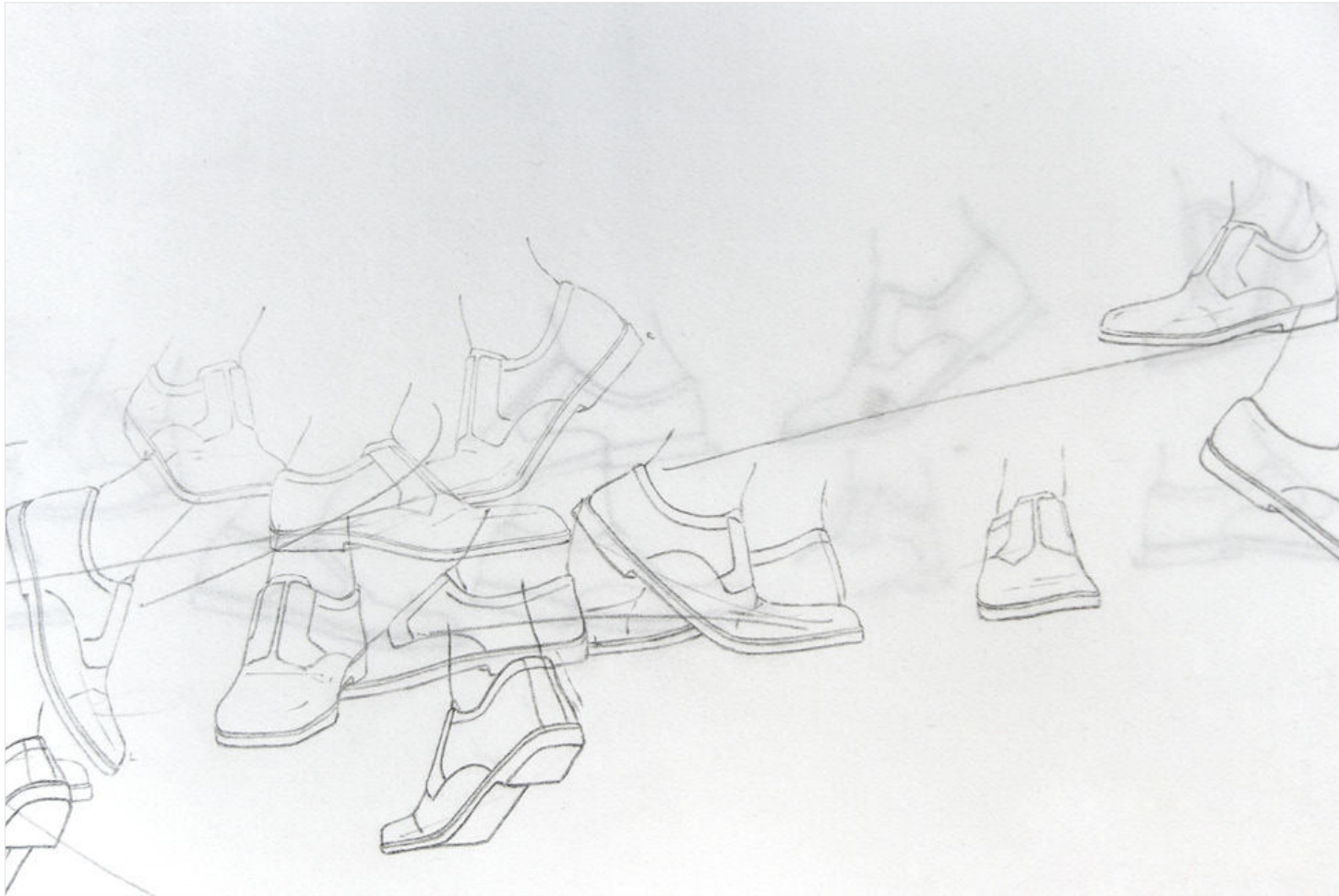


Gene

K.



Gene



K.



After finishing the drawing I showed it to some dancers who then tried to re-dance the choreography from the drawing. Installation view with projection at Haus der Kunst München.

CV - Timo Herbst

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https://vimeo.com/user28499502, http://gesture-media-politics.de

Timo Herbst received his diploma with distinction at the Hochschule für Künste in Bremen and the Hochschule für Grafi k und Buchkunst in Leipzig plus Meisterschüler in 2016. His works are shown in museums and galleries at home and abroad. Recent exhibitions include: Parc de La Villette Paris, Solo Kunsthalle Göppingen 2023, Solo LOAF Kyoto (Japan) 2022, ZAK Berlin 2022, Kunstzeughaus Rapperswil 2021, Grassimuseum Leipzig 2020, Bauhaus Museum Dessau 2019, MAK Vienna 2019, Solo artothek - Museums Cologne 2019. Among others, he was a fellow of the Goethe Institute Villa Kamogawa Kyoto (Japan), Yarat Contemporary Art Center Baku (Azerbaijan), Künstlerhaus Munich, Cité Internationales des Arts Paris, Fiminco Foundation Paris, Kunstfonds Bonn and Akademie der Künste Berlin. In 2016-2018 he was a fellow in the interdisciplinary Research Project “Arts and Science in Motion” of the Volkswagen Foundation through FU Berlin and HBK Braunschweig. In 2024 he will do a residency at the Museum of Contemporary Art Zagreb (Croatia).

Exhibitions Solo oder Duo (selection)

- 2024

Kunstverein Gießen (upcoming)
“Shanghai Cables”, Gallery Ken Nakahashi Tokyo (Japan) (upcoming)
- 2023

“Play by rules”, Kunsthalle Göppingen
- 2022

“Rhythmanalysis”, Cité des arts Paris Marais (solo, conuction with Goethe Institut Paris, Drawing Now Art Fair)
“Play by rules”, LOAF Kyoto (Japan)
“Tentative d’épuisement d’un lieu”, Gallery RF Paris
- 2021

“Strong Feelings”, HAUNT Berlin
- 2020

“Exceptions from all directions”, Galerie Eigenheim Berlin Salon
- 2019

“Rhythms”, artothek, Raum für Junge Kunst, museums Cologne
“(De)Materialize”, Kunstraum Ortloff, Leipzig (Duo mit Esteban Sánchez)
- 2018

“G20” Kunstverein Leipzig (with EGMP)
“Blackdance”, Zentrum für aktuelle Kunst Berlin (Duo mit Peter Hock)
“Optical Flow”, Junges Museum Bottrop
- 2015

“Move What Moves You“, ENA Viewing Space, Budapest (Ungarn)

Exhibitions Group (selection)

- 2023

“Odysées Urbaines”, Fiminco Foundation Paris
“100% exterieure”, Parc de La Villette Paris
“The invisible thread”, Ava Gallery Cape Town (South Africa)
“Tender Points”, Haunt Berlin (upcoming)
“Display”, Billboard Galerie Jochen Hempel, Baumwollspinnerei Leipzig
“Longue Tongue”, Nina Mielcarczyk, Leipzig
- 2022

„Über die Zeichnung hinaus“, Zentrum für aktuelle Kunst, Zitadelle Spandau, Berlin
„Climanosco – Dear 2050“, Kammgarn West, Schaffhausen (Switzerland)
„Anonyme Zeichner“, Galerie im Körnerpark Berlin
„Territory“, L’église du vieux Saint-Sauveur Caen (France)
“Minibar II“, Galerie Oelfrüh Hamburg
„Don´t know why“, Ortloff Leipzig

Exhibitions Group (selection continued)

- 2021

„Streetlight“, RomanSusan, Chicago (USA)
“20.000“, Cité Internationale des Art Montmatre Paris (France)
„unknowing now“, Villa Waldberta – Künstlerhaus Stadt München
„CHARTA #1“, HAUNT Berlin
„CLIMANOSCO“, Kunst(zeug)haus Rapperswil/Zürich (Switzerland)
„Verbindungsstücke – Konektaa“, Villa Kamogawa Kyoto (Japan)
- 2020

“Szenen des Lebens“, Grassi Museum Leipzig (Cat.)
“Where the trees have numbers“, HAUNT Berlin
“False Ground Carrier” Ideal Artspace Leipzig
“Ed. #4 – Bauhaus 100“, Galerie Eigenheim Berlin
- 2019

“Bühne Total“, Bauhaus Museum Dessau
“Sense of Humor“, 21_21 Design Sight, Tokyo (Japan)
“Understanding Art & Reaearch“, MAK Wien (Austria) (with EGMP)
“Edition #4“, Frontviews at Maniere Noire Berlin
“Throwing Gestures“; Bethanien Studio 1, Berlin
“Die Aufteilung des Raumes“, Q18, Köln2018
“Behausung” Künstlerforum Bonn
- 2017

“Win/Win“, Neuzugänge Sammlung Konstfond Dresden, Halle 14, Baumwollspinnerei Leipzig
“Dimensional Sights“, Kunstverein Neustadt/Weinstraße, Villa Böhm
“Text Tour“, Künstlerforum Bonn, Bonn & AQB Budapest (Hungary)
“Hansdlungsanweisungen in der Kunst“, Galerie Eigenheim, Berlin
- 2016

“Terra Mediterranea: in action” Halle 14, Leipzig
“Temple/material, Oubai-in-Tempel, Goethe Institut, Kyoto (Japan)
“HUMAN with/out SPACE, A.P.A. Atelier Pro Arts Art Center, Budapest (Hungary)
„Dimensional Sights“, Kunstverein Jena (with David Borgmann und Alexander Schellenbach)
“How does it feel“, Artim, Baku (Azerbaidshan)
- 2015

“The Gardens“, Representation of Saxony, Berlin
“Werkschau 2015“, Baumwollspinnerei, Leipzig
“Cat-Cot-Dot-Dog“, Art Quarter Budapest (Hungary)
“Leipzig malt“, Wiensowski & Habord, Berlin
“Wrumm Wruumm“, Diploma exhibition, Academy for Visual Arts, Leipzig
- 2014

“Imaginäres Museum“, Ägyptisches Museum Georg Steindorff, Leipzig
“4 Rooms“, stipend-exhibition Künstlerhaus im Schlossgarten, Cuxhaven
- 2013

“Slapstick Night“, Kunstmuseum Wolfsburg, Wolfsburg
“Exceptions from all directions“, Liska Leipzig
“Watching a cat watching a mouse hole“, Kunsthalle am Hamburger Platz, Berlin

lectures /workshops/ talks (selection)

2023 Lektüre/workshop Bauhaus Uni Weimar

2023 Talk with Hacene Zemrani and Taqi Spateen, Fiminco Foundation Paris

2022 Lecture Musashino University Takanodai Campus Tokyo (Japan)

2020 Talk (with Barbara John) Grassimuseum Leipzig

2019 Workshop with Prof. Irina Kaldrack. “sharing/learning: Methods of the Collective in Art, Research and Activism” DFG-Graduiertenkolleg „Das Wissen der Künste” UdK Berlin at District Berlin

2019 Workshop collaborator with Torsten Blume at Akademie der Künste Berlin, Goethe Institut /Kuwasawa Design School Tokyo (Japan) and New York University Shanghai (China)

2018 Lecture “Entanglement between gestures, media and politics”, Kunstquartier Bethanien Berlin

2018 Talk and presentation “politics of gestures”, Schmiede Hallein (Austria)

2018 Lecture Volkswagenstiftung with Motion Together and EGMP, Caputh (Germany)

2017 Workshop with Prof. Irina Kaldrack “gesture, media, politics” HBK Braunschweig

2017 Talk and presentation 360°Dome TU Braunschweig

2017 Lecture presentation “Affective Transformations:, Politics – Algorithms – Media”, University Potsdam

2017 Talk Kunstverein KV Leipzig

2016 “Shifting Memories”, Lecture Humanwissenschaftliche Fakultät, University Cologne

2016 Talk Creators at Kamogawa, Januar & April, Kyoto (Japan)

2014 Lecture Volkswagenstiftung, Visselhoevede (Germany)

Residencies / Grants / Projects / Funding (Auswahl)

2024 Residency Museumfor Contemporary Art Zagreb (Croatia)

2023 Kunstfonds Bonn Neustart 2. Auflage

2022/23 Residency Fiminico Foundation

2022 Funding Institut for Foreign Relations and Goethe Institut for exhibition “Play by rules” LOAF Kyoto

2022 Artist in Residence Paradise Air Matsudo (Japan)

2022 Cité internationale des Arts Paris, supported by the german commissioner for culture and media

2021 Initial Akademie der Künste Berlin

2021 Residency Künstlerhaus München Villa Waldberta (with historian Duane Corpis)

2020 Nominee “Kunst am Bau” Fraunhofer Institut Dresden

2019 Artist in Residence Paradise Air Matsudo (Japan)

2018 working grant Arts Council of the Federal State of Saxony

2017-2018 “Entanglement between Gesture, media & politics” HFBK Braunschweig & Volkswagen Foundation

2016 Residency / Grant Goethe-Institut- Villa Kamogawa Kyoto (Japan)

2016 Residency Yarat Contemporary Art Center Baku (Azerbaijan)

2016 -17 “Motion together”, Free University Berlin by Volkswagen Foundation

2010 shortlist Herbert Zapp Price for Contemporary drawing

Education

2014-16 Academy for Visual Arts Leipzig, Student of Honour (Meisterschüler) Prof. Astrid Klein

2013 Guest University of the Arts Berlin, Prof. Hito Steyerl

2010-13 Academy for Visual Arts Leipzig, Leipzig, Prof. Astrid Klein – Diploma with distinction

2006-2009 University of Arts Bremen, Prof. Paco Knöllner

Publications (selection)

“Play by rules”, Kunsthalle Göppingen 2023

„Verbindungsstücke“, Villa Kamogawa Kyoto & Wasmuth & Zohlen 2022

„Über die Zeichnung hinaus“, Zentrum für aktuelle Kunst (ZAK) 2022

„Teilen und Lernen, G20“, online Publication of DFG-Graduiertenkollegs „Das Wissen der Künste“, 2021 <https://wissenderkuenste.de/texte/ausgabe-9/kaldrack-herbst/>

“Throwing gestures”, Verlag für Moderne Kunst 2021

“Szenen des Lebens” Kunstsammlungen Dresden, 2021

“papeleo”, Cuadernos Drawing Room Madrid, 2021

“Bühne Total”, Bauhaus Museum Dessau, 2020

“18.19”, artothek, Raum für junge Kunst, 2020

“Text 17”, Zeitschrift und Verlag Berlin, Editor Andreas van Dühren, 2019

“Dimensional Sights”, Kunstverein Jena und Kunstverein Neustadt/Weinstraße, 2017

“Imaginary Museum”, Egyptian Museum Georg Steindorff Leipzig, 2014

“Natur 3D”, Museum for Visual Art Leipzig, Publisher: Hans-Werner Schmidt, 2013

“You are leaving the area of responsibility”, Begehungen Chemnitz Nr.8”, 2011

“Große Kunstaussstellung”, Haus der Kunst Munich, 2010

“Study-price 2010”, Academy for Visual Arts Leipzig, Leipzig, 2010

Press (selection)

bijutsutecho.com (Japan) 2022: <https://bijutsutecho.com/exhibitions/10612>

Lerchenfeld 49 2019: “Interdiszipliniere dich!” von Anna-Lena Wenzel: <http://lerchenfeld.hfbk-hamburg.de/>

Der Tagesspiegel 2018: “Blackdance at ZAK Berlin”: <https://www.tagesspiegel.de/kultur/zitadelle-spandau-als-kunstort-wo-steine-ins-universum-entschweben/22968150.html>

Budapest Times 2015 : “Move what moves you”:
<http://www.budapester.hu/2015/08/29/move-what-moves-you/>

Guardian 2013: “Cairo curfew all night parties”:
<http://www.theguardian.com/world/2013/oct/06/cairo-curfew-all-night-parties/>

Huffington Post 2013: “Bahaa Talis, performance live artista egiziano”,
http://www.huffingtonpost.it/2013/09/16/bahaa-talis-performance-live-artista-egiziano_n_3933657.html

public collections

Staatliche Kunstsammlungen Dresden, Kunstfonds – (videoinstallation: Play by rules)

Kunsthalle Göppingen (3D-prints)

artothek, Museen Köln – (drawings)

Staatskanzlei Thüringen – (edition)

Junge Kunst Bremen E.V – (drawings)

Archiv der Moderne, Bauhaus Universität Weimar – (edition)

Yarat Contemporaray Art Center Baku (Azerbaijan) – (video: Baku /Baki-Anadili)

Art Quarter Budapest (Hungary) – (drawing)

Bauhaus Museum Dessau – (Posteredition with Katsumi Asaba)

Impressum

Timo Herbst
Exceptions from all directions
Selected works

www.timoherst.org

images of "G20", "Inclinations" and "Point of Coincidence" partly by
Torsten Schmitt | FOTOGRAFIE Berlin

Graphic Design: Jaroslaw Kubiak / Timo Herbst

