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Claire Healy and Sean Cordeiro

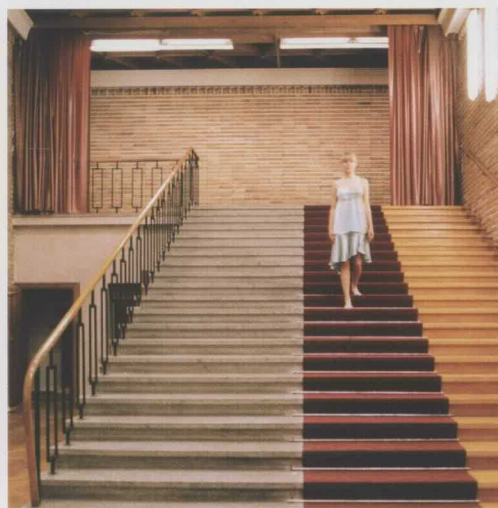
Claire Healy and Sean Cordeiro began collaborating in 2002. In 2004 the artists travelled extensively, courtesy of a Helen Lempriere Travelling Art Scholarship. In 2005 they lived and worked at the Künstlerhaus Bethanien, Berlin, and with a Samstag International Visual Arts Scholarship the artists continue to study in the German capital. Healy and Cordeiro are represented by Gallery Barry Keldoulis, Sydney.



clockwise, from top
Franz Höfner and Harry Sachs, *Home run*, 2005,
installation and video, courtesy Galerie Andreas Wendt,
Berlin.

Paul McCarthy, *Bang-Bang room*, 1992/2006, mixed-
media installation, dimensions variable, courtesy 4th
Berlin Biennial for Contemporary Art, 2006.

Nina Fischer and Maroan el Sani, *Radio solaris*.
-273,15°C = 0 Kelvin, 2004, c-print, 113 x 140 cm,
courtesy Galerie EIGEN + ART, Leipzig/Berlin.



The 4th Berlin Biennial for Contemporary Art, 'Of Mice and Men', curated by Maurizio Cattelan, Massimiliano Gioni and Ali Subotnick, was the best we had ever seen. The biennial occupied a church, a cemetery, a ballroom, apartments, galleries and an old Jewish girls' school, all located on Auguststrasse (which was a great concept in itself), interweaving the exhibition with the city and its entrenched history. Leading up to the main event, monthly exhibitions were held at a faux Gagosian Gallery established by the curators, and a publication, *Checkpoint Charlie*, was created that deliberately did not seek the permission of the artists it included. Outstanding works in the biennial were by Tacita Dean, Paul McCarthy, Florian Slotawa, Gillian Wearing, Reynold Reynolds with Patrick Jolley, and Robert Kusmirowski.

'Home Run' by Franz Höfner and Harry Sachs at Galerie Andreas Wendt in Berlin was a brilliant

installation by the two German collaborators. It featured video works of a jogging marathon (with one participant) held within a Berlin apartment, and the tricky navigation of a small car through the canals of Venice. The installation of an inverted forest was a beautiful use of the discarded Christmas trees left in the Berlin streets after the festivities were well and truly over.

'Sonambiente' is a Berlin summer festival for international sound art. This event took place in five locations throughout the city and included Australian artist Michael Graeve. Our favourite work was a new film by French duo Nina Fischer and Maroan el Sani, *Radio solaris*. -273, 15°C = 0 Kelvin, 2004, with live performances by Robert Lippok (electronics) and Johann von Schubert (percussion).

Michel de Broin's 'Reverse Entropy' at the Künstlerhaus Bethanien, Berlin, investigated the potential of wasted energy. A spherical cluster of

inverted chairs presented a cohesive, autonomous system, while a bicycle that produced smoke, *Keep on smoking*, 2006, was a beautiful release to the rigorous structures employed elsewhere.

Rachel Whiteread's 'Embankment', 2005, at the Tate Modern, London, was a towering labyrinth of cast interiors of cardboard boxes that occupied the entire Turbine Hall. This installation really had to be experienced for its sheer grandiose scale: 14,000 boxes appeared as ghosts or anonymous possessions left behind.

4th Berlin Biennial, Berlin, 25 March – 5 June 2006; EIGENHEIMZUGABE: Franz Höfner and Harry Sachs, Galerie Andreas Wendt, Berlin, 21 January – 25 February 2006; Sonambiente, Berlin, 1 June – 16 July 2006; Michel de Broin: Reverse Entropy, Künstlerhaus Bethanien, Berlin, 24 March – 9 April 2006; Rachel Whiteread: Embankment, Turbine Hall, Tate Modern, London, 11 October 2005 – 1 May 2006.