

1989

**MEGAPLEX
WORLDWIDE
EXHIBITION**

COPENHAGEN



CONCEPT

1989 WAS THE YEAR WHERE
EVERYTHING HAPPENED...

The revolutions of 1989 that resulted in the end of communist rule in Central and Eastern Europe, the experiments for the birth of the internet with the launch of the first commercial internet service provider, the first Brazilian presidential elections after 29 years of military regime, the election of president Frederik Willem de Klerk and the dismantling of apartheid in South Africa, the Tiananmen Square protests in China... all culminating with the fall of the Berlin wall...

And now? Thirty years later, what is left?



Artists scattered in several cities will give a synopsis of what happened, what remained and how they see our world after 1989. Their work will be exhibited at different locations around the world and the respective openings will be streamed live and projected live/ simultaneously at a world vernissage in Brussels.

The exhibition being organized by IMMART and M'BARAKA has been selected to represent Denmark.





FOR THE LAST 13 YEARS, M'BARAKÁ HAS BEEN CREATING CRITICAL NARRATIVE EXHIBITIONS, ALIGNING ACADEMIC RESEARCH WITH CONTEMPORARY ART, DESIGN, ARCHITECTURE, LITERATURE AND MUSIC. THE STUDIO IS KNOWN FOR ITS POPULAR AND PROVOCATIVE APPROACH TO EXHIBITION EXPERIENCE, PUTTING TOGETHER DIFFERENT LANGUAGES AND CULTURAL BACKGROUNDS IN ORDER TO BRING A DIVERSE AUDIENCE TO MUSEUMS.

More than 10 exhibitions, music and circus festivals, and a Multiplatform project for historical communication (Rolé Carioca), brought many artists from around the world to different cultural venues and territories in the city of Rio.

With great media and audience feedback, studio M'Baraká curated and produced exhibitions at venues such as CCBB (Centro Cultural Banco do Brasil), Museum of Tomorrow, CRAB (Center for Design And Crafts Sebrae), Gallery of The National Bank of Social Development and Museu Nacional (Natural History Museum of Rio).

IMMART IS A COPENHAGEN-BASED ARTS ORGANISATION AND NETWORK. WITH A FOCUS ON FOREIGN-BORN ARTIST AND CULTURAL WORKERS. WE HAVE WORKED FOR THE PAST THREE YEARS TO INCREASE AND IMPROVE ARTISTS ACCESS TO GLOBAL OPPORTUNITIES.

As well as creating projects across artistic disciplines using the public space, IMMART has collaborated on exhibitions and events with institutions such as The Workers Museum, anti-trafficking NGO Hopenow, The National Film Institute and Johan Borups Højskole as well as local galleries and libraries, with local artists of around 20 different nationalities

We also work internationally with partners in the Nordic region and Canada sharing best practices and expert knowledge in order to impact arts and cultural policy in the Nordic region and beyond.



“I THINK WE ARE MOVING TOWARDS SOMETHING THAT HAS NEVER BEEN SEEN BEFORE. THAT IS TO SAY, WE’VE SEEN TRANSITIONS FROM AUTHORITARIAN RIGHTWING REGIMES TO LIBERAL DEMOCRACIES, WE’VE NEVER SEEN SUCH A TRANSITION TAKE PLACE IN A COMMUNIST SYSTEM. (...) I THINK THAT THIS HAS TO BE SEEN AS A CRISIS OF THE WHOLE COMMUNIST WORLD.”

– Antony Polonsky



**“EASTERN BLOCK ALLIES
ARE FREE TO PLAN THEIR
OWN SYSTEMS AS LONG AS
THEY REMAIN LOYAL TO THE
WARSAW MILITARY
ALLIANCE.”**

– Mikhail Gorbachev

THE INVENTION OF THE WWW / 1989

Tim Berners-Lee, a British scientist, invented the World Wide Web (WWW) in 1989. The web was originally conceived and developed to meet the demand for automated information-sharing between scientists in universities and institutes around the world.

CHINA / 1989

In what became known in the West as the Tiananmen Square Massacre, troops with assault rifles and tanks fired at the demonstrators trying to block the military's advance towards Tiananmen Square. The number of civilian deaths was internally estimated by the Chinese government to be near or above 10,000.

BRAZIL / 1989

The 1989 elections were the first in almost 30 years in which eligible Brazilian citizens were able to directly vote for President. The political parties were relatively new but managed to actively mobilize the population five years after massive demonstrations for direct elections had helped to put an end to the military regime.

SOUTH AFRICA / 1989

Frederik Willem de Klerk became the 9th president of South Africa, starting what culminated in the dismantling of apartheid in the country.

POLAND / JULY 9, 1989

President George H. W. Bush was the first American president to come to the Soviet Union's unpredictable backyard in Poland in more than a decade, during the pole's difficult transition to democracy. The president had come to applaud the political reform, hoping for a free market economy.

HUNGARY / JULY ,1989

Iron curtain starting to come down between Hungary and Austria. The Hungarian prime minister gave American president George H. Bush a barbwire, an expression, he said, of our hope that Europe will not be divided much longer. The barbwire was then sold as souvenirs.

EAST BERLIN / OCTOBER, 1989

Erich Honecker leader of East Germany resigns and is replaced by Egon Krenz. Egon Krenz convinced all the members of the government to resign, in a move for reform. The wall has suddenly become irrelevant. The East German government started to make more openings in the wall, so that more people could cross to the West, which the Soviet Union responded: "that was a sensible move".

CZECHOSLOVAKIA / NOVEMBER, 1989

"We will never return to the old system of totalitarian rule" - Crowd gathered for 5 days at Wenceslaus square, asking the communist leader to resign.

Bowing to pressure from the growing pro-democracy demonstrations throughout the country, communist party boss Milos Yakish and all the other members of the Czech communist government resigned.

ITALY / DECEMBER, 1989

Mikhail Gorbachev visits the Pope - this meeting ended 72 years of conflict between Moscow and the Vatican. Gorbachev announced that formal diplomatic relations would be established between the Soviet Union and the Vatican. His government would soon adopt a new Soviet law for freedom of conscious, meaning freedom of religion for every person in the Soviet Union.

BULGARIA / DECEMBER, 1989

The end of 45 years of communist rule was declared with these words:

“THE COMMUNIST PARTY IS READY TO RENOUNCE ITSELF. (...) FREE AND DEMOCRATIC ELECTIONS WILL BE HELD NEXT YEAR”.

ROMANIA / DECEMBER, 1989

Romanian dissidents took over the state-controlled TV studio in Bucharest and reported the scenes of celebration by the hundreds of thousands protesting in Bucharest's Republic Square, holding flags with the disposed social emblem ripped out.

At the same studio, Romanian army officers who just days ago ordered their men to open fire on unarmed civilians, apologized and asked dissidents to find dictator Ceausescu, arrest him, and put him on trial. Ceausescu and his wife were executed on this same day.

“OVER THE YEARS MANY PEOPLE HAVE BEEN SHOT AND KILLED WHEN TRYING TO CLIMB THE BERLIN WALL AND ESCAPE TO THE WEST. NOW THEY ARE ESCAPING TO THE WEST NOT BY CLIMBING THE WALL BUT BY GOING AROUND IT. TWENTY YEARS AGO THE SOVIET UNION WOULD NOT HAVE ALLOWED THIS TO HAPPEN, BUT THIS TIME SO FAR THEY HAVE MADE NO MOVE TO STOP IT. THIS SEEMS TO SHOW THAT ONCE PEOPLE BELIEVE THAT GUNS AND TANKS WILL NOT BE TURNED AGAINST THEM, THEY WILL GO AFTER WHAT THEY ALWAYS WANT: FREEDOM.”



FARSHAD FARZANKIA (IR/DK)

EDWINA GOLDSTONE (UK/FI)

GIUSEPPE DE BELLIS (IT/DK)

JOHAN DECKMANN (DK)

ANGELIQUE SANOSSIAN (SY/DK)

THE BLUE NOSES GROUP (HU)

ENDRE KORONCZI (HU)

JUPITER CHILD (MOZ/DK)

PETER ZELEI (HU)

SELECTED ARTISTS



FARSHAD FARZANKIA

Farzankia's art is awash with symbols and references from the '80s up to today and explores themes of migration and power relations – shoes and birds often return in his works, symbolising migration and a search for freedom. He often reflects on his personal background and heritage – for example, we can find references to iconic posters from Farzankia's Tehran childhood days. Yet he asserts that he does not even really make the art for himself, or anyone else. It is more a process of tapping into something which has to get expressed somehow.

- extracted from artland

<https://www.instagram.com/farshad.farzankia/?hl=en>



ANGELIQUE SANOSSIAN

At the age of 15, she drove her first car with a sticker on that says "I HAVE A DREAM".

Today she is living her dream. She is an activist, artist, yogi, runner, dancer and, recently, a mom, who promised herself to keep the artistic, adventurous, spirit alive and will do her finest by keeping her appetite for life enormous.

- extracted from the artists' website

[https://www.angeliquesanossian.dk/
my-work/](https://www.angeliquesanossian.dk/my-work/)



EDWINA GOLDSTONE

Goldstone's work although still firmly informed by drawing now encompasses many disciplines, from sculptural installations to painting, drawing, lens based media, live art and communal/ social art projects. Informed by a cross-cultural background and by travelling/ living in various countries; she explores the relationships between identity, memory and the geographical imagination, often starting with an archetypal image or object, to explore ideas bound up with memory and cultural recognition. The questions of how we live and particularly how we observe our living are consistent preoccupations. In this it is perhaps in the small gestures of living, in the 'everyday' and in what too easily goes unobserved in the haste of living.

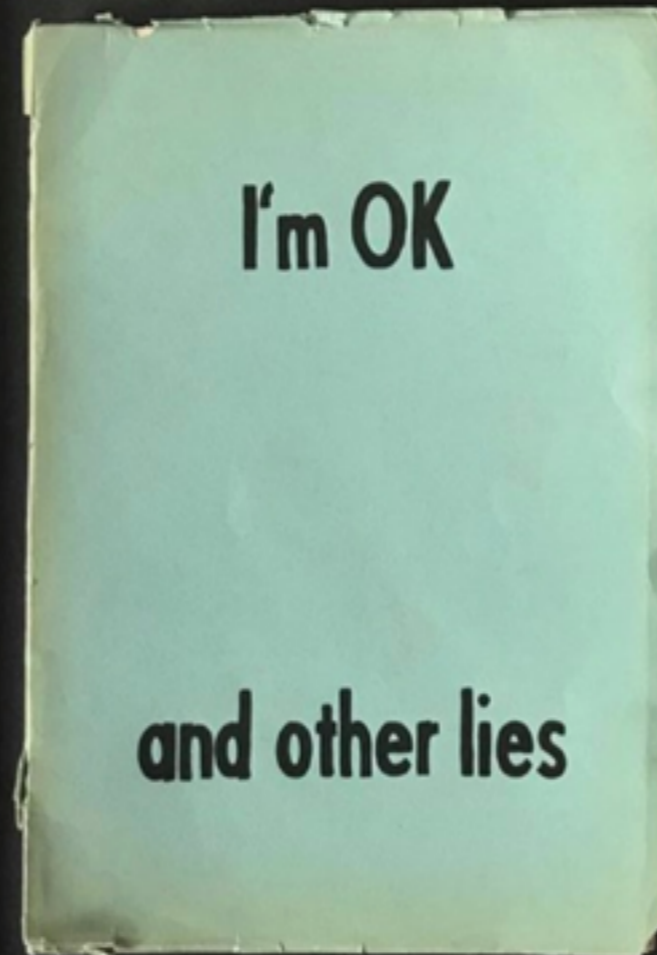
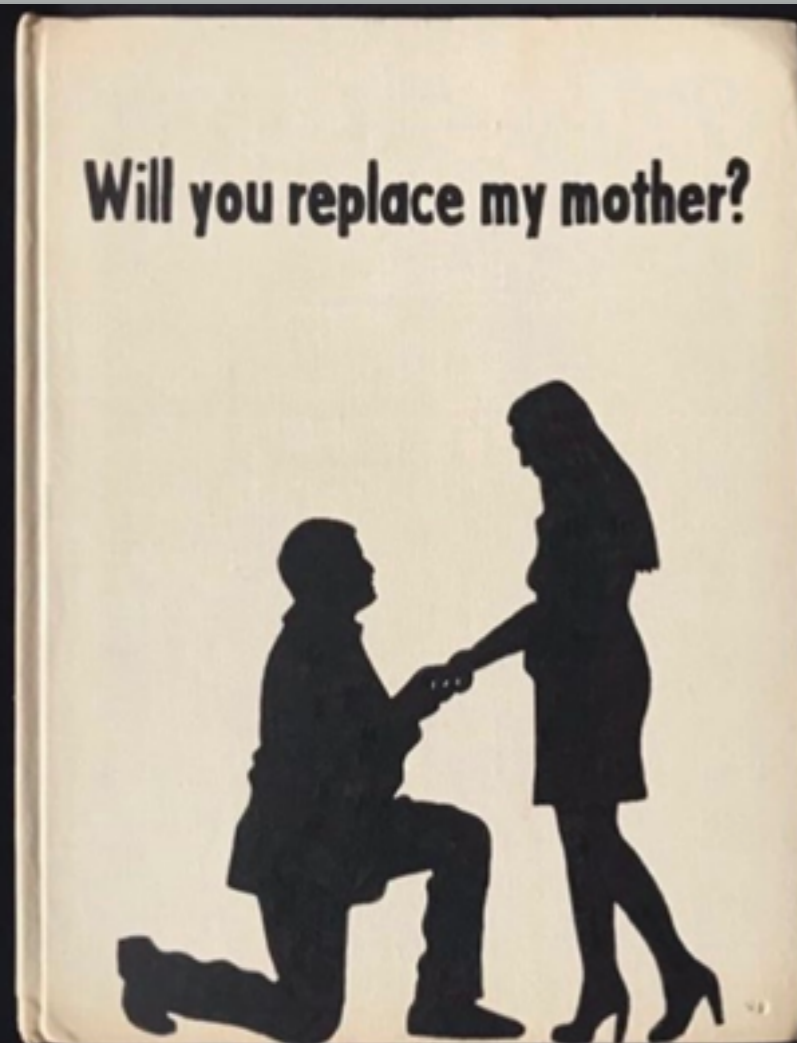
- extracted from the artist's
website

<https://www.edwinagoldst.one/>

JOHAN DECKMANN

Recognizing the power of language in both therapy and art, Deckmann successfully forms simple phrases that compress information, feelings or fantasies into an essence, and a truth that has an effect that is very similar to therapy. (...)The artist explains that his psychological practice has great influence on his art, not only by serving as a tremendous inspiration for the content of his works, but also as a constant reminder of personal responsibility. "I meet many people who suffer from a circumstance that they themselves have created but they choose not to take action," he explains. "I think it's tragicomic that underneath our frustration and self-slavery lies this beautiful opportunity."

- extracted by the artist's website





GIUSEPPE DE BELLIS

“The colors represent the reflection of that specific energy I see in a face. The different expressions, the situations a human being can find him and herself in – this is what interests me. “Freedom is not a free space. Freedom is participation. But most work today hold people clamped down: We may think we are free, but the routine, the constant restraint, make me think we do not have the freedom we think we have. What our daily life consists of, every day, what society makes us do with what seems to be an invisible force.

- extracted from the artist's website

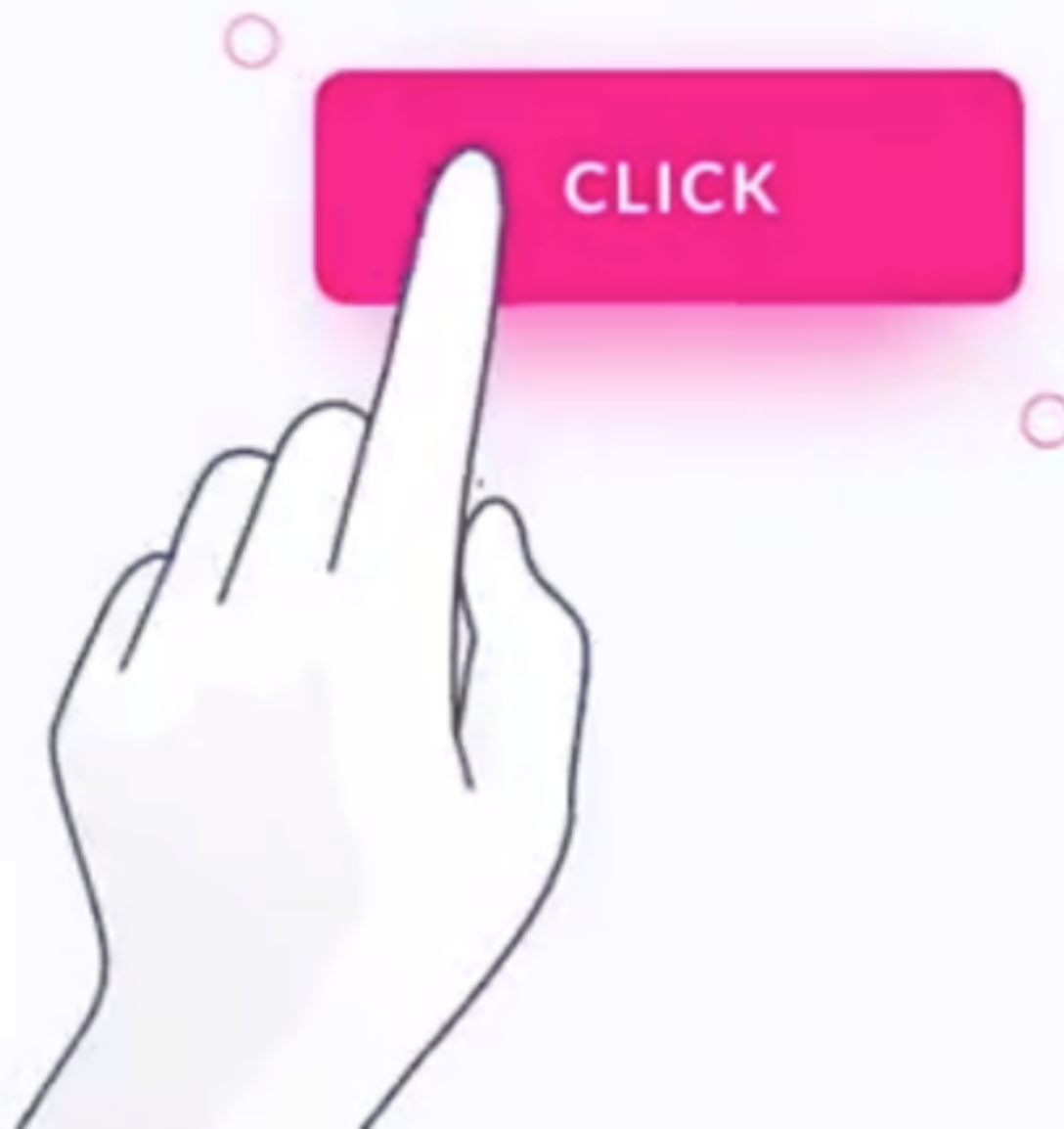
<http://www.giuseppedebellis.com/>





ENDRE KORONCZI

Koronczi, Endre. The artist was born in Budapest in 1968. He completed his degree at the Hungarian College of Fine Arts in 1990, and he was a Derkovits fellow between 1992 and 1995. His first solo exhibition took place in 1988; since then, he regularly presents his works in solo and joint exhibitions, and he participates in festivals and biennales with his performances and public art projects. He is the founder of the ikOn.hu (2000), and the m.ikOn periodical published between 2010 and 2014. He has participated in the work of several art colonies and professional organizations. His work has been supported by several grants and acknowledged by reputable awards. His works may be found both in public and private collections. Among various long-term projects, he has been the owner of the Ploubuter Park since 2011



<http://www.koronczi.hu/>

- extracted from capacenter.hu

THE BLUE NOSES GROUP

The Blue Noses, an artistic duo consisting of Alexander (Sasha) Shaburov and Vyacheslav (Slava) Mizin, was founded in 1999. The group is known for their satirical and oftentimes provocative works, which encompass photographs, videos, and performances that parody and critique Russian society, art, politics, and religion. Using decidedly low-tech methods in their artistic endeavors, their works are often marked by black humor and some have labeled them as modern-day yurodivy, street people who, during medieval times, were believed to both insane and touched by God- extracted from the artist's website.

- extracted from wiki



Revolutionary Icons - Crucified Leaders (Stalin), 2006, photography on banner, 350x276 cm



Revolutionary Icons - Crucified Leaders (Che Guevara), 2006, photography on banner, 350x276 cm

<http://www.knollgalerie.at/bluenoses.html>

JUPITER CHILD

Jupiter Child seeks out the past 500 years of his life story in a musical autobiographical performance on colonial heritage and self-acquired freedom in Mozambique and Denmark. In a beautifully composed sound universe of singing, parental voices and the drumming alarm of the civil war, the linear time and place boundaries of colonialism are crossed and interwoven. In a collage of crucial moments, maconde rituals, civil war, racism, gender, friendships and freedom meet through a narrative tradition that confronts and engages the audience. With him, Julia / Jupiter Child has the phenomenal free-jazz drummer Michala Østergaard-Nielsen, whose musical spectrum ranges from the timbre of the bells and the silence to the furious discharge.

- extracted from wiki





PETER ZELEI

Peter Zelei is a Hungarian photographer who specializes in portrait, conceptual imagery, landscapes and also photo manipulations. From his use of colour and surreality, he creates a reality found only in his imagination, but with an emotion that is undeniably human. He explores the divide between darkness and light, unafraid to explore themes that others may find uncomfortable. His work evokes a connection from the viewer, a feeling of oneness of the human experience and a mystery that will leave you wondering how the story will unfold. He exposes the rawness, surreality, mysticism and yet also poetry of his surroundings. His photographs and photo manipulations are created within an immense subtleness and ease. They take the observer on a journey into the most intimate realms of the human experience.

- written by Tina Lorien