

# HPFA

HORSEANDPONY Fine Arts

**Other Oracles**  
**curated by**  
**Clarissa Tempestini**  
**& Rachel Walker**

on view  
05 February - 05 March

"Prediction is the business of prophets, clairvoyants, and futurologists. It is not the business of artists. An artist's business is lying."

When the science fiction writer Ursula Le Guin wrote this in 1969 she didn't expect that by 2017, the realm of artists—the magical realm of lies—would be so overrun by everyone else, and that the world of facts and science would be strained to the brink of collapse. Artists can finally toss away their pseudo-scientific efforts to be taken seriously by pretending to be philosophers, sociologists, archivists, interdisciplinary "researchers," because the world of research has fallen to their feet, begging the Business People of Lying to show them the way.

The artists in Other Oracles imply technology is not the killjoy of magic, but aids it by amplifying it, and they are here to interpret its messages. Yes, admittedly, they may not understand it all, but who does? The automated algorithms that pulse through the veins of this planet are a deep current greater than any one person's or nation's intention. For the translation of voices or souls, if we can call them that, the artists call on all of the random tools and skills they have amassed over the years and hope for the best.

Text by Anna M. Szaflarski

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**Enrico Boccioletti** (b. 1984, Pesaro, Italy) is an artist based in Milan. His practice is about invisibility, spectres, people and the personal – as well as feelings and coexistence in a human environment mediated by technological debris. His work outputs in sound, writing, objects, still and moving image. Recent and forthcoming appearances include: ZKM, Karlsruhe; La Quadriennale di Roma; Material, Mexico City; Operativa, Rome; Carroll/Fletcher, London; Live Arts Week, MAMbo, Bologna, as well as private and unspecified locations.

**CCH** (b. 1979, Paris) lives and works between Milan and Havana. His works always originate from texts and literature. He has an interest for industrial material and objects trouvés, that he perceives as a black matter that can absorb new symbols, linked to history and literature. He regularly experiments the potentialities of different media such as painting, sculpture, installation and video.

**Chiara Fumai** (Rome, 1978) is an Italian artist known for her performative and multi-media works featuring psychic abilities, anti-spectacle strategies and counterculture icons. She participated to dOCUMENTA(13) with a one-hundred-days performative freak show based on Italian radical feminist literature (The Moral Exhibition House, 2012), channeled the spirit of an Anonymous Woman in the historical art collection of the Querini Stampalia Foundation in Venice (I Did Not Say or Mean 'Warning', 2013) and created a fictional propaganda of Solanas' S.C.U.M. Manifesto mirroring the first political campaign of Berlusconi (Chiara Fumai reads Valerie Solanas, 2013), with whom she received the IX Furla Art Award. On occasion of Contour 7, The Biennial of Moving Image, she has rewritten the story of her live acts into a seance (The Book of Evil Spirits, 2015).

**Caspar Heinemann** is an artist, poet, and independent researcher based in Berlin. They are interested in biosemiotics, experimental poetics, and the politics of mysticism. Recent events include readings at the Serpentine Miracle Marathon, Gallery of Modern Art, Glasgow, and Raven Row, London. They have recently exhibited at the Museum of Modern Art in Warsaw, Cell Project Space, London, and Kevin Space, Vienna. Their first book, a homo-pastoral epic poem set in a near-future Thames Estuary, is forthcoming from Vile Troll Books.

**Angelo Plessas** lives and works in Athens. His main body of work consists of Web sites that bring together an animated "object" with a domain name that functions as the title and location of the piece. These Web objects often resemble sculptural portraits of imaginary characters, alternating between funny, poignant, strange, and romantic. In his work, Plessas fuses iconography of ancient civilizations, Surrealist abstractions, and modernist references together with the social-networking habit of imagined identities.

The work of **Sarah Anelle Schöfeld** (1979, Berlin) jestingly deals with spiritual and scientific imagination. It reflects on different kinds of knowledge-, control- and truth-production, constituting and reproducing the human „self“ in the world. Her method is an appropriation and recomposing of concepts. In order to create new meanings and perspectives, common structures are sliced up, analysed and put back together in a different way, using oracular technics and alchemical experiments. She includes approaches from various fields in her practice, like natural science, religion, archeology, mythology, magic and technology. The work includes a wide range of mediums like photography, print, sculpture, installation and performance.

**Anna M. Szaflarski** is an artist, writer and co-founder of the artist book publishing house AKV Berlin. Her artistic practice combines writing, performance and sculpture, which speculates on the hidden agendas behind media and artistic languages. Recent projects have been produced in collaboration with Art Metropole (Toronto), Between Bridges (Berlin), Ashley Berlin, Parallel Oaxaca (Mexico). In 2016, she published a comprehensive collection of essays and short stories in her book "Letters to the Editors" with contributing authors (published by AKV Berlin & Bom Dia Boa Tarde Boa Noite Verlag), other publications projects have included commissioned writing collaborations with the Hamburger Bahnhof, Oldenburger Kunstverein, Harburg Kunstverein. Anna does not have any hobbies and she hates collecting things, but she is single and is accepting applications.

**Olga Raciborska** (b. Poland, 1983) is a Polish painter based in Berlin. She is mainly interested in a space between the figurative and the abstract. She works with found images whose topics oscillate around video games sci-fi literature and film. Her paintings are containers of sub-consciousness: the desire to inhabit fictional worlds where transformative powers have no limits and where non-sense makes sense.