



Alexis Hyman Wolff

Portfolio

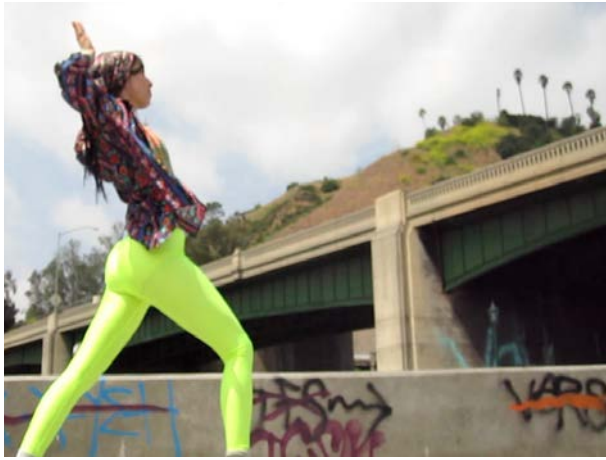
Public Art &

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# Public Art & Social Practice

## **bodycity : a dance democracy 2007-2011**

bodycity, a democratic dance collective developed site-specific dance pieces inspired by everyday movement. Embracing experimental and conceptual dance and intervention in public space, bodycity was also a sisterhood and artistic community with fluxing members, each one teacher, choreographer and dancer.

## **bodycity : Overpassages 2011 (above)**

Inspired by Trisha Brown's 1971 „Roof Piece“, bodycity built a live choreography through long-distance „call-and-response“ dance communication, at the site of intersection between the 5 and 110 freeways, the LA River and the train tracks.

## **bodycity : endtrails , 2011 Dry Lake Bed, Joshua Tree High Desert Test Sites (below)**

“This dance is a journey we take together, drawing a map of the connective tissue between Los Angeles and Joshua Tree. We work in panorama so we can all see each other. The landscape changes our bodies; our bodies change the landscape.”







**Show & Tell : A Self-Educator's Congress/Salon for Experimental Museum Practice**  
**Museum of American Art, Berlin**  
 2008 and 2015

While working at the Museum of American Art in Berlin in 2008, Caroline Paulick-Thiel and I collaborated to create a salon, in which we invited makers and scholars involved in independent research for curated evenings of co-education. In 2015, I organised a second season of the salon with art historian Martyna Dziekan as the Salon for Experimental Museum Practice.



**Teestube Zusa(mm)engehörigkeitsgefühl) - Togetherness Teahouse**

Installation: 2012-2015

Institute for Art in Context, University of the Arts Berlin

My first initiative as a student at the Institute for Art in Context at the UdK Berlin was to transform the dreariest imaginable student lounge (Studentenaufenthaltsraum) into a Central Asian/Silk Road inspired tea room. The students came from over 25 countries and took part in hosting a variety of international tea traditions during the course of my three years of study there.



## On the Border of Europe-City: A Series of Artistic Events around the Europacity, Berlin

Spring 2018 – Fall 2019

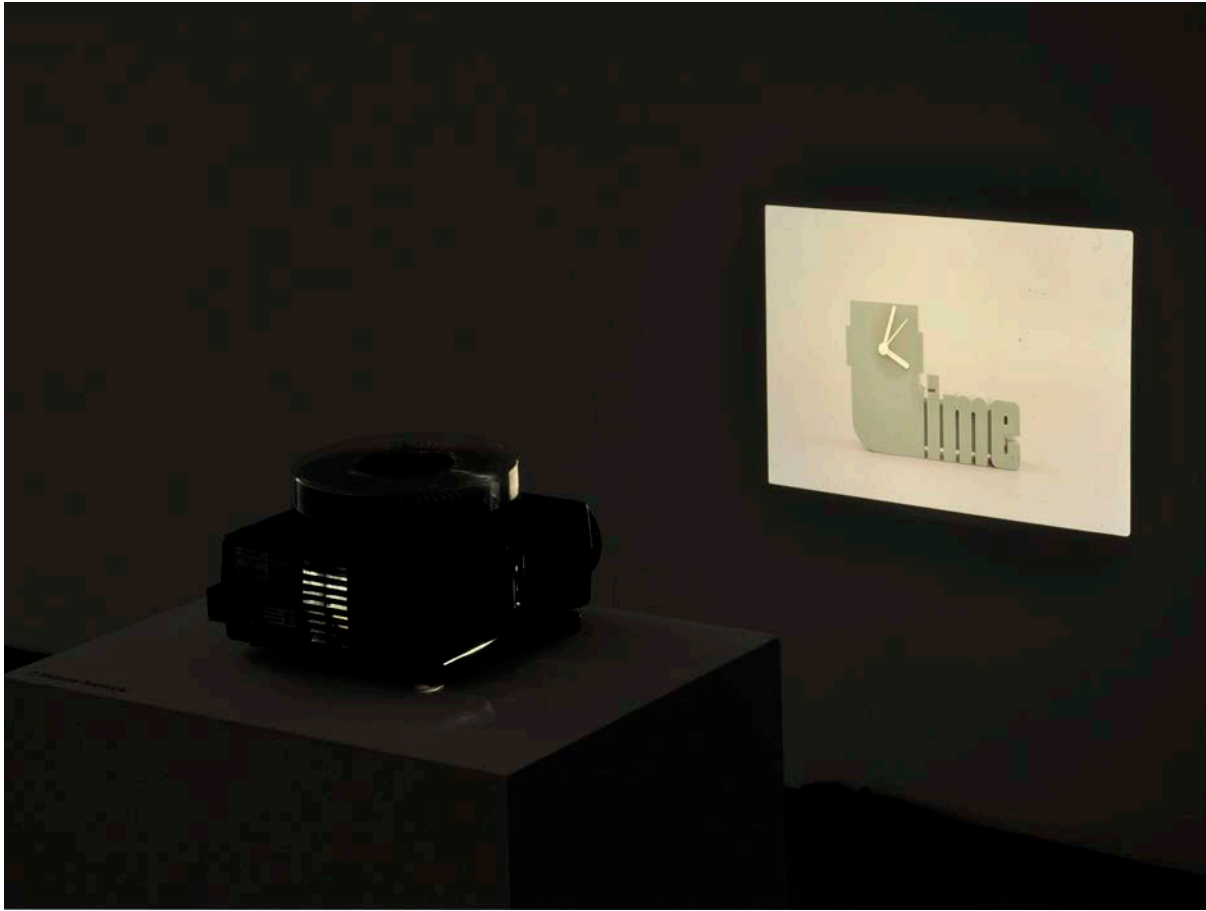
Berlin-Moabit, -Wedding and -Mitte

[www.amrandvoneuropa.city](http://www.amrandvoneuropa.city)

The Europacity is a 40 hectar urban development project on a former industrial trainyard in the center of Berlin. Growing silently between Moabit and Wedding this “city” of private luxury homes and exclusive office buildings is yielding new neighborhoods and border zones, about which little can be heard in public. By initiating processes of collaborative listening, the project *On the Border of Europe-City* aimed to perceive and transmit the voices, experiences and stories of people affected and to open creative and emancipatory spaces for dealing with gentrification and its local and global implications for private and public life.

In the summer months of 2018, Yves Mettler, Achim Lengerer and I organized three public Audio-Walks on the topics of: *Perceiving the City and its Transitional Spaces*, *Europe(city) and its Borders*, and *Neighborhood Cultural Spaces* as well as a public workshop on collective listening with Claudia Firth. In 2019 we realized a poetic-political poster campaign and an intervention in public space in collaboration with neighbors and interested parties. We are currently working to complete a publication on the Europacity with the *Berliner Hefte: zur Geschichte und Gegenwart der Stadt*.





**On Time: Time-things from the Collections of the Werkbund Archiv/Museum der Dinge**  
 Concept, exhibition design and production in collaboration with Michael Fehr  
 June 28 – August 5, 2013  
 Museum der Dinge, Berlin

The exhibition, *On Time: Time-things from the Collections of the Werkbund Archiv/Museum der Dinge*, posed the question, why and since when have people thought of time as something material? How can this kind of perception of time be traced through the objects in the collection of the Museum der Dinge, objects mostly originating in 20th century Germany? The exhibition also explored various modes of perception of time such as literary time, cyclical time, ideas of eternity and museal time. I designed and built several original elements such as a conceptual slideshow featuring all clocks in the museum collection displaying their time of capture, a video morphing historical clocktowers and belltowers, the installation of a historical electrical timer to operate the lights of the exhibition, as well as audio interventions.



## Museum Experiments & Exhibitions



## Beyond Objects: A Museum in Bernau's Kantorhaus

Concept, exhibition design and production, catalog

September 14 – November 7, 2014

Kantorhaus, Bernau bei Berlin

Based on the societal role of museums, which identify, collect, preserve and display “historical” objects and the knowledge associated with them, the exhibition project, *Beyond Objects*, sought to uncover to what extent people perform “museal activities” in their private lives by preserving objects that connect them to the past. In collaboration with 27 residents of the town of Bernau bei Berlin and based on the objects and stories they contributed, I established a temporary museum that told “History” through the lens of individual life stories and artifacts. Beyond this, the exhibition sought to explore fundamentally the relationships between people and objects as an imaginative point of departure, which lies at the foundation of museum work, both in object-based research, as well as in its reception.





## A Museum by and for Kleinmachnow

Concept, Exhibition Design and Catalog

September 10 – October 9, 2016

Historical Sales Bureau of Adolf Sommerfeld, Kleinmachnow

As part of a process of envisioning a future community museum for the town of Kleinmachnow, this participatory exhibition project created a platform for experimentation and visualization of various museum ideas circulating within the community. Using the museum as an artistic medium that could adapt to a broad range of questions, research methods and strategies of communication, this exhibition became a kind of “museum of museums,” in which community members realized exhibition projects that engaged their curiosity about their town in various ways. In addition to the eight citizens’ research projects, the exhibition included a display of the Community Collections, souvenirs and artifacts virtually collected from residents during the project’s three-month “Museums-Werkstatt.” The exhibition was accompanied by an events program featuring readings and concerts, talks and discussions, a film night as well as regular tours and an arts/educational program for children.





## ROOTS: A Second Exhibition Project on the Way to a Museum by and for Kleinmachnow

Concept, Exhibition Design and Catalog

September 9 – October 1, 2017

Historical Sales Bureau of Adolf Sommerfeld, Kleinmachnow

In various artistic and scientific research projects, carried out in close collaboration between myself and an engaged group of community members, this exhibition explored the historical, personal, botanical and poetic aspects of ROOTS in Kleinmachnow. Serving as a backdrop for the exhibition was a dream - the dream to put down roots, to settle on the edge of the big city - upon which the stories of the political upheavals of National Socialism, war, Soviet Occupation and the Berlin Wall, which shaped the destinies of so many townspeople could be told. Also central to the exhibition was the relationship of the townspeople to nature and to the garden in its various uses.

The Museumsinitiative and the Historical Society of Kleinmachnow collaborated with me and art educator Danja Erni within the framework of a weekly “Museums-Werkstatt” to develop the exhibition as well as an extensive events and educational program in which many town residents were able to contribute their knowledge and talents. This project allowed us to further pursue and articulate the idea of a living museum by and for Kleinmachnow and to establish the foundation for a future museum.







### **Museum of No Matter**

Turned birch, apricot and redwood objects

2018

Turning wood from personal sacred sites and sources: the fallen birch from the yard of my studio, the apricot tree from my grandmother's orchard, the redwood beams of the building of the Museum of Jurassic Technology. Turning unveils potential vibrations of the different pieces of wood. Originally intended as bases for displays, they have come to be independent sculptures and meditation tools.



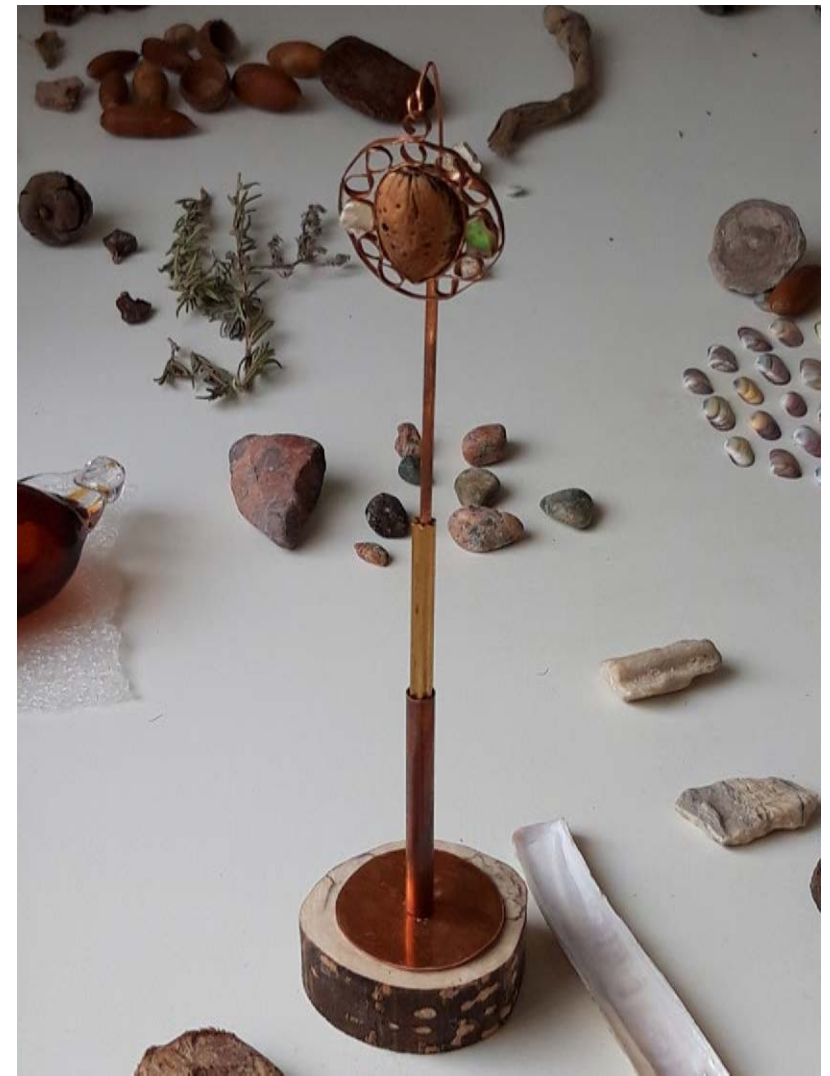
## Museum of No Matter

Candle Cage - oyster and almond shells, citrine and smoky quartz, silver, brass, copper, soap argile base (left), photos (center), 2019

Bell Mount - pottery shard, copper bell, brass (right), 2020

The Candle Cage is an experiment in new work combining museum display with jewelry-making techniques. A candle placed in the center provides a light source that descends to illuminate the various objects over a given duration. Our attention to things is a question of context, so these displays are an attempt to make objects of the natural world and personal relics visible, provide the time and space to consider them and allow a channel of communication to open. The Bell Mount is a display for a pottery shard and bell from Lesvos, focusing on vibration and display as a form of mutual activation.





### **Museum of No Matter**

Almond Amulet - almond, raw opal, common mediterranean crystal, copper, brass, birch base(right), photo(left)  
2019

Of all my trips to the cathedral, I had never noticed the small garden gate branching off from an adjacent parking lot, a kind of trailhead behind a pale terracotta wall. Upon entering I was greeted by an old prickly pear cactus, its red fruits ripening, recalling the story of my first attempt to harvest them on my grandmother's farm in Southern California. My eyes descended along the winding dirt path, across the landscape that like the wings of a butterfly unfolded a parallel universe, I was here and there, I was then and now. The smell of the saltwater, the warmth of the sun, the dry earth, coastal pines and grasses, and the almond tree, it gave me one seed, which I dropped in my large black pocket.

# Souvenirs



## Experimental Museums Exhibition Catalogues

*Jenseits der Gegenstände: Ein Museum im Kantorhaus* (2014)  
*Ein Museum von und für Kleinmachnow* (2016),  
*Wurzeln* (2017)



## We, Amnesiacs All... Pin Plate

Porcelain, decals, gold  
Museum of Jurassic Technology, Los Angeles  
2001

## Root Candles

Beeswax, cotton wick  
Edition of 6 different candles  
Jewish Museum Berlin  
2013/2014

Like the Jahrzeit Candle (המשנ רנ – soul candle), which is traditionally lit on the anniversary of the death of a loved one, these candles are intended to open a space of vigil and for reflection on transience. The roots I used to make these candles were collected on a series of walks in California and come from sycamore, oak as well as other trees I encountered. They are museum souvenirs whose sacrifice is inherent.



## Venus of Willendorf Soap

Goat's milk, shea butter and glycerin soap, black argile, oils  
2018

