



homophobia, abuse of the internet, fake news, conspiracy theories... Accordingly, Neidich's artistic practice strives to find ways to resist misinformation. The result, most recently, has been an experiment appealing to our nerves and senses.

Warren Neidich had placed a conventional coffee mug onto a plinth, underneath a convex, transparent plastic lens. Whoever looked through the lens would perceive the mug to be oval, and would actually feel an oval cylinder when running their finger around the rim of the mug. Upon closing one's eyes, though, one would perceive the object in its actual shape. "What you see, is not what you get" – it's as easy as that.

In times of fake news the New York-born artist takes an educational stance – deploying quite tangible means, as the example of the coffee mug shows. However, Neidich can also strike another tone. This month he is present at Rosa-Luxemburg-Platz with two simultaneous guest appearances. In his role as founding director of **SaaS-Fee Summer Institute of Art** (initiated two years ago) he will continue hosting evening events at Spike Arts Quarterly's project space until July 27th. The event's overarching theme is "cognitive capitalism" and its consequences: Are we losing our ability to empathize? How are we adjusting to digital technologies? Among the guests, who are presenting Monday through Friday, 7.30 am to 9 pm, are video artists such as Ming Wong (July 25th), and Isaac Julien (July 26th).

Just a few steps away from the art magazine's project space Neidich's "Statisticon Neon" – a new, large scale wall piece – adorns the lobby of the "Verein zur Förderung von Kunst und Kultur am Rosa-Luxemburg-Platz". Luminescent words and arrows form a complex diagram. Supposedly, Neidich's diagram continues and extends Antonio Negri's and Michael Hardt's notion of power in a way that makes it applicable to times of "communicative capitalism": our present, thus, in which corporations profit from our data. The installation is an homage to **Joseph Beuys' monumental piece "Das Kapital Raum 1970-77"**. Apart from historical references, Neidich's "Statisticon Neon", which can be seen from the street, certainly does look aesthetically appealing.



Time and again Neidich has worked with words and arrows crafted in neon – most recently in his exhibition in the upstairs showroom at “Verein zur Förderung von Kunst und Kultur am Rosa-Luxemburg-Platz”. In the framework of “Color of Politics”, a show dedicated to conspiracy theories, Neidich addressed a spectacular case, which created a huge stir last year. Fake news had prompted a sniper to attack a pizza place in Washington. The man was convinced that Hillary Clinton and other democrats were maintaining a child sex ring in the back rooms of the restaurant. The incident was later coined “Pizzagate”. Neidich’s cloud-like sculptural installation contained catchwords and search terms relating to themes such as “Pizzagate”, “Barack Obama”, and “Twitter” – each and every word hued in another colour: red, white, blue, yellow, green. Quite another way, one might conclude, of making a painting.

*Kunstverein am Rosa-Luxemburg- Platz, Linienstr. 40, until August 19th.*

*The Saas-Fee Summer Institute of Art, Rosa-Luxemburg-Str. 45, until July 27th.*