



## M + M - Press Folder

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## BIOGRAPHY

M+M

stands for the artistic collaboration between Marc Weis, born 1965, and Martin De Mattia, born 1963

- 2008 visiting professorship at the Behrens School of Architecture, Düsseldorf
- 2006 1st Prize in the competition "Art and Architecture – Federal Ministry of Health in Bonn" of the Federal Republic of Germany  
"artists in residence"-scholarship at the Villa Aurora, Los Angeles  
promotion of publication of the Kunstfonds e.V., Bonn
- 2002 USA grant through the Bavarian Council
- 2001/02 teaching position at the Hochschule für Gestaltung und Kunst (HGKZ), Zurich
- 2000/01 teaching position as guest professor at the Academy of Arts, Munich
- 1998/99 one year scholarship at Villa Massimo, Rome
- 1997 grant through the Bavarian Council
- 1996 grant through Young Art, Wilhelm-Hack-Museum, Ludwigshafen
- 1994 working scholarship by the Art Foundation Bonn e.V.  
Botho-Graef Art-Price by City of Jena
- 1992/93 teaching position at the Hochschule für Gestaltung (HfG), Karlsruhe

M+M live and work in Munich.

## SOLO-EXHIBITIONS (SELECTION)

- 2009 "To The Demon King's Castle, of course..." (with Wolfgang Weileder), Workplace Gallery, Gateshead (GB), Galleria Neon, Bologna
- 2008-09 "No Education", Baukunst Galerie, Cologne
- 2007 "Muro Giovanni e George", Galleria Neon, Milan
- 2006 "Song für C", lack Box, Gasteig, Filmfestival Munich  
"One has to keep at factoid sometimes", Baukunst Galerie, Cologne
- 2005 Museum Franz Gertsch, Burgdorf/ Bern  
Kiosk, Luxembourg
- 2004/05 "On Photography", Museum für Fotografie, Berlin
- 2004 "Rosen statt Bush", Institut für Moderne Kunst, Nuremberg (D)  
Storms Galerie, Munich
- 2003 hammersidi Gallery, London  
Musée d'Art Contemporain, Montreal  
"careof", Fabbrica del Vapore, Milan  
"revolver", Am Parlamentsplatz, Frankfurt/Main
- 2001 Vpe-Projekt, Munich
- 2000 Marstall, Munich
- 1999 Galleria Neon, Bologna  
Villa Massimo, Rome
- 1998 Suermondt Ludwig Museum, Aix-la-Chapelle (D)

- 1997 Galerija Skuc, Ljubljana (SLO)  
 Dany Keller Galerie, Munich  
 "Pam", Prague (with Pavel Kopriva)  
 Galerie Clairefontaine, Luxembourg  
 Passagegalerie im Künstlerhaus, Vienna
- 1996 Dany Keller Galerie, Munich  
 Galleria Neon, Bologna  
 Förderkoje, Art Cologne

## GROUP-EXHIBITIONS (SELECTION)

- 2009 "Movie Painting", NCCA – National Center for Contemporary Art, Moscow  
 "The Presence of the Line", Staatliche Graphische Sammlung in der  
 Pinakothek der Moderne, Munich
- 2008 "MAN SON", Galerie der Gegenwart, Hamburger Kunsthalle, Hamburg  
 "achthundertfünfzig", 10. RischArt\_Projekt, Munich, here: "Neues Feld",  
 island, Deutsches Museum, Munich  
 "Sensitive Timelines", 26cc - Spazio per l'Arte Contemporanea, Rome  
 "glossy gibt auf", Kunstraum München, Munich
- 2007 "Virtuosic Siblings. Festival of Film / Art", Goethe-Institut, Villa Aurora,  
 Redcat, Berlin / Los Angeles, here: „Rosen statt Bush“, „Cuckoo on Sunset“  
 "ad'a. area d'azione cinque", Rocca Sforzesca, Imola (I),  
 here: "Distributore Giovanni Paolo / Giovanni Paolo Ständer"  
 "Un/Fair Trade. The Art of Fairness", Neue Galerie Graz (A),  
 in cooperation with the "steirischer herbst" art festival,  
 here: "Meet the artist's wife"  
 "Meet the artist's wife...", Evolution de l'Art, c/o Space, Bratislava (SK)  
 "Das ABC der Bilder", Pergamon Museum, Berlin, here: "Panic Room", 2007,  
 installation with 12 photographs from the series "in front" and wallpapered  
 newspaper pages of "Ahmadinejad 03"  
 "Wolfgang von Kempelen. Mensch-[in der]-Maschine", ZKM, Karlsruhe (D),  
 here: "Gutes Morgen, Dr. Mad!"  
 "Shining-Festival", new media art and electronic music festival, Rasthaus  
 Felden in Bernau, Chiemsee, here: "Was du heute kannst besorgen,..."  
 "Paradoxien des Öffentlichen. Über die Selbstorganisation des öffentlichen  
 Raums", Akzente-Plattform, Ruhr 2010, European capital of Culture,  
 Landschaftspark Duisburg (D), here: "Song für C oder das Handy als  
 Erzählraum"  
 "Say it isn't so. Naturwissenschaften im Visier der Kunst", Weserburg  
 Museum, Bremen (D), here: "Gutes Morgen, Dr. Mad!"
- 2006 "Re-Vision. Sampling as a cultural strategy", Edith-Ruß-Haus für  
 Medienkunst, Oldenburg (D), here: "Giovanni Paolo Wand"  
 "Diagnosis [Art] - Contemporary Art Reflecting Medicine", Kunstmuseum  
 Ahlen (D); Museum im Kulturspeicher, Würzburg (D)  
 "Simplicity - ars electronica 06", Linz (A)  
 "Filmfest München", Munich



- 2005/06 "Auflösung I - High Definition", Neue Gesellschaft für Bildende Kunst, Berlin  
"Science and Fiction", National Museum of Emerging Science and Innovation (Miraikan), Tokyo
- 2005 "Videonale 10", Kunstmuseum Bonn (D)  
"Saltuna Projekt", Rooseum Malmö (S)
- 2004 "Ortstermine - Freie Kunst im öffentlichen Raum", Munich  
"Kraftwerk peripher", Imst (A)
- 2003 "Science & Fiction", ZKM, Karlsruhe und Hygiene Museum, Dresden  
"impark 1", Olympiapark, Munich  
"no art - no city!", Städtische Galerie im Buntentor, Bremen (D)
- 2002 "Stories", Haus der Kunst, Munich  
"Kopfreisen", Kunstmuseum, Bern  
"Das zweite Gesicht", Deutsches Museum, Munich  
"Science & Fiction", Sprengel Museum, Hannover
- 2001 "Sala di consultazione", Institut Français, Florence  
"2115 km", Museum für Moderne Kunst, Moscow
- 2000 "Vision-Ruhr", Zeche II, Dortmund (D)  
"Heldenfrühstück", Kunstverein Rosenheim (D)  
"Was geschieht bestimmt der Ort", Sigean (LAC)  
"Der körpererfüllte Raum fort und fort", OK-Zentrum für Gegenwartskunst, Linz (A)
- 1999 "TALK-Show", Von der Heydt-Museum, Wuppertal, Haus der Kunst, Munich  
"Serien und Konzepte", Museum Ludwig, Cologne  
"Oreste", Italian Pavilion, Venice Biennale, Venice  
"Officina Europa (European Factory)", Bologna, Rimini et al.
- 1998 "Die Unruhe und die Zufriedenheit", Kunstverein Karlsruhe (D)  
"e-mail", Galleria Jelly Bits, Bologna  
"Circuitos d' Agua", EXPO, Lissabon  
"Transferit", Außenraumprojekt, Munich
- 1997 "Video-Interieur", Kunstverein Konstanz (D)  
"G-A-M-e", Galleria D'Arte Moderna, Bologna
- 1996 "Junge Kunst", Wilhelm-Hack-Museum, Ludwigshafen, Brandenburgische Kunstsammlungen, Cottbus (D)
- 1995 Slacker-Night, Club Ultraschall, Munich
- 1994 "Parklandschaft", Gasteig Tiefgarage, Munich  
"Künstlerpaare", Kunstverein Jena (D)



## WORKS IN MUSEUMS AND PUBLIC COLLECTIONS (SELECTION)

ZKM, Karlsruhe  
Museum für Fotografie, Berlin  
Musée d'art Moderne, Luxembourg  
Suermondt Ludwig Museum, Aachen  
Museum für Kommunikation, Hamburg  
Deutsches Historisches Museum, Berlin  
Bayerische Staatsgemäldesammlung, Munich  
Kunstsammlung des Landes Rheinland Pfalz  
Münchener Rückversicherung, Munich  
Sammlung der KFW-Bank, Bonn  
Sammlung des Europäischen Patentamtes, Munich  
European Investment Bank, Luxembourg  
WWK, Munich

## BIBLIOGRAPHY (SELECTION)

### SOLO-CATALOGUES AND PUBLICATIONS

- 2008        **M+M:** *Pie Bible*, Nürnberg 2008.
- 2007        **M+M:** *Ahmadinejad 03. The Magazine*, 2007.
- 2006        **M+M:** *Giovanni Paolo 02. The Magazine*, 2006.
- 2005        **Spieler**, Reinhard (Ed.): *M+M Johanna-Zyklus*, Cat.: Museum Franz Gertsch, Burgdorf 2005.
- M+M:** *Bush 01. The Magazine*, 2005.
- 2004        **Derenthal**, Ludger (Ed.): *M+M: Collateral Profit*, Berlin 2004, Cat.: Museum für Fotografie, Berlin 2004.
- M+M:** *kurz vor fünf/Z*, Triest 2004.
- M+M:** *kurz vor fünf*, Munich 2004, here: **Puvogel**, Renate: "M+M kurz vor fünf".
- 2000        **M+M:** *Autobahnschleife. Erläuterungsbericht erstellt durch Ingenieurbüro Binsler, Munich*, ed. Christoph Keller, Stuttgart 2000.
- 1999        **M+M:** *Jack Torrance: Was du heute kannst besorgen...*, Munich / Rome 1999.

- M+M:** *M+M in Rom/Italien*, with texts of Helmut **Krausser**, Alban Nikolai **Herbst**, Andreas **Neumeister**, Cat.: Villa Massimo, Rome 1999.
- 1998 **M+M:** *ein - aus*, with texts of Ulrich **Schneider** and Stefan **Iglhaut**, Cat.: Suermondt Ludwig Museum, Aachen 1998, here: **Iglhaut**, Stefan, "M+M: Sampling und Simulation. Von der Kunst der Einmischung."
- 1997 **M+M:** *a batman's trip. Vinylplatte*, Munich 1997.
- 1994 **M+M:** *M+M in Koblenz*, with texts of Klaus **Weschenfelder** and Martina **Fuchs**, Cat.: Mittelrhein Museum, Koblenz 1994.

## GROUP-CATALOGUES AND BOOKS

- 2007 **Eigner**, Christian / **Weibel**, Peter (Ed.): *Un/fair Trade. Die Kunst der Gerechtigkeit*, Cat.: Neue Galerie Graz, Museum Joanneum, Vienna 2007.
- Wullen**, Moritz, in cooperation with **Müller**, Andrea / **Schulten**, Anne / **Wilken**, Marc (Ed.): *Das abc der Bilder*, Cat.: Pergamonmuseum, Museumsinsel, Berlin 2007.
- Friese**, Peter / **Boulboulè**, Guido / **Witzgall**, Susanne (Ed.): *Say it isn't so, Naturwissenschaften im Visier der Kunst*. Cat.: Museum of Modern Art Weserburg, Bremen 2007.
- Serexhe**, Bernhard / **Weibel**, Peter (Ed.): *Mensch-(in der)-Maschine*, Wolfgang von Kempelen. Cat.: ZKM, Karlsruhe 2007.
- 2006 **Hu**, Boulin (Ed.): *New Genre Public Art*, Taiwan 2006.
- Leismann**, Burkhard / **Scherer**, Ralf (Ed.): *Diagnose Kunst. Die Medizin im Spiegel der zeitgenössischen Kunst*, Cat.: Kunstmuseum Ahlen, Museum im Kulturspeicher Würzburg, Cologne 2006.
- Huber**, Stephan (Ed.): *Kunstprojekt Petuelpark*, Munich 2006.
- Schöpf**, Christine / **Stocker**, Gerfried (Ed.): *Simplicity the art of complexity, Ars Electronica 2006: Festival für Kunst, Technologie und Gesellschaft*, Cat.: Linz 2006.
- 2005 **Elben**, Georg (Ed.): *Videonale 10*, Cologne 2005, here: **Matzner**, Florian: "Dance with me, Germany. 5 Anmerkungen zu 13 Minuten."
- Rooseum** (Ed.): *Saltuna - The Baltic Sea Experience*, exhibition-magazin, Malmö 2005.

- 2004 **Bertsch**, Christoph (Ed.): *Kraftwerk peripher*, Cat.: Institut für Kunstgeschichte Universität Innsbruck, Florence 2004.
- Junge**, Torsten / **Ohlhoff**, Dörthe (Ed.): *Wahnsinnig genial. Der Mad Scientist Reader*, Aschaffenburg 2004.
- 2003 **Matzner**, Florian / **Pfister**, Rose (Ed.): *No Art = No City!*, Cat.: Städtische Galerie Bremen, Ostfildern-Ruit 2003.
- Huber**, Thomas / **Goueffon**, Régine (Ed.): *impark 1*, Cat.: Olympiapark Munich, Munich 2003.
- Iglhaut**, Stefan / **Spring**, Thomas (Ed.): *Science + Fiction*, Cat.: Sprengel Museum, Hannover, ZKM, Karlsruhe et al., Berlin 2003, here: interview with Stefan Iglhaut and M+M.
- Schütz**, Heinz / **Baureferat der Landeshauptstadt München** (Ed.): *Quivid – im öffentlichen Auftrag*, Munich 2003.
- Rothenberger**, Manfred (Ed.): *Urtux-Kein Ort überall-Kunst als Utopie*, Jahrbuch 01-02, Institut für Moderne Kunst Nürnberg, Nürnberg 2003, here: interview with Christoph Keller and M+M.
- 2002 **Pasing**, Anton Markus / **Damrau**, Karin (Ed.): *Unschärferelationen. Experiment Raum*, Wiesbaden 2002.
- Baumann**, Daniel / **Brunner**, Monika (Ed.): *Kopfreisen*, Cat.: Kunstmuseum, Bern 2002.
- Kemp**, Cornelia / **Witzgall**, Susanne (Ed.): *Das zweite Gesicht*, Cat.: Deutsches Museum, Munich/ New York 2002.
- Rosenthal**, Stefanie (Ed.): *Stories*, Cat.: Haus der Kunst, Munich 2002.
- Kayser**, Lucien: *Heintz's Wonderland*, Cat.: Dexia Luxembourg, Luxembourg 2002.
- Römisch**, Monika (Ed.): *Katholische Pfarrkirche Herz Jesu Munich Neuhausen*, Lindenberg 2002.
- 2001 **Schweeger**, Elisabeth / **Sturm**, Martin (Ed.): *... der körpererfüllte Raum fort und fort*, Cat.: O.K. Centrum für Gegenwartskunst, Linz 2001, here: **Schwenk**, Bernhart: "... und immer aufs Neue passiert dasselbe anders ... Beobachtungen zum Johanna-Zyklus von M+M."
- 2000 **Norese**, Giancarlo (Ed.): *Oreste at the Venice Biennale*, Mailand 2000.

**Gorni, Meri/ Bertelli, Giorgio:** *Cinquantanove ricette d'autore*, Brescia 2000.

**Obrist, Hans Ulrich / Christov-Bakargiev, Carolyn / Bossé, Laurence (Ed.):** *La Ville-Le Jardin-La Mémoire*, Cat.: Villa Medici, Rome 2000.

**Museen der Stadt Dortmund / Westfälisches Industriemuseum Zeche Zollern II/IV (Ed.):** *Vision. Ruhr*, Cat.: Westfälisches Industriemuseum Zeche Zollern II/IV, Dortmund 2000.

**Schweeger, Elisabeth (Ed.):** *Transferit: Lokale Anwendungen*, Cat.: Munich 2000, here: **Smolik, Noemi:** "Wie ich einer Verbrecherorganisation auf die Spur kam."

**Frieling, Rudolf / Daniels, Dieter (Ed.):** *Medien Kunst Interaktion. Die 80er und 90er Jahre in Deutschland*, Vienna/ New York 2000 (with CD-Rom)

**Giloy-Hirtz, Petra / Steiner, Peter B. (Ed.):** *Himmelfahrt*, Cat.: Diözesanmuseum Freising, Ostfildern 2000.

1999 **Kaak, Joachim (Ed.):** *Kunst der Gegenwart aus Bayern*, Cat.: Mainz 1999.

**Barilli, Renato (Ed.):** *Officina Europa*, Cat.: Galleria d'Arte Moderna, Bologna, Palazzo dell'Arengo, Rimini et al. 1999.

**Meyer-Büser, Susanne / Schwenk, Bernhard (Ed.):** *TALK.Show. Die Kunst der Kommunikation*, Cat.: Von der Heydt Museum, Wuppertal, Haus der Kunst, Munich 1999.

1997 **Herzogenrath, Wulf (Ed.):** *TV-Kultur: das Fernsehen in der Kunst seit 1879*, Amsterdam, Dresden 1997, S. 374 f.

**Vowinckel, Andreas (Ed.):** *Die Unruhe und die Zufriedenheit*, Cat.: Kunstverein Karlsruhe, 1997, here: **Gaensheimer, Susanne:** "... und plötzlich, mit unerhörter Kraft, begriff ich, ich befand mich in mir selbst."



**PRESS RELEASE: M+M - Man muss auch mal bei der Halbwahrheit bleiben 1/2/06-19/4/06**

The Baukunst Galerie opens on Wednesday, 1 February 2006, 7 p.m. to 10 p.m. a great solo-exhibition of the works by the German artist-duo M+M. At the opening speaks Dr. Christoph Schaden. "M+M" stands for the artistic collaboration between Marc Weis, born 1965, and Martin De Mattia, born 1963. In the exhibition will be presented a selection of the series "kurz vor fünf" (shortly before five) and "in front" they have been working on since 2001 respectively 2003.

From April to June 2006 M+M will proceed their artistic work within the "Artists in Residence"-scholarship of the Villa Aurora in Los Angeles. They already received an USA grant of the Bavarian Council in 2002 and a one year scholarship at the Villa Massimo in Rome in 1998/99. Before that the artistic duo was awarded a grant of the Bavarian Council (1997). In 2000/01 M+M assumed a teaching position as guest professors at the Academy of Arts in Munich. Furthermore in 2001/02 they received a teaching position at the Hochschule für Gestaltung und Kunst (HGKZ) in Zurich. Their works were already presented in several major national and international exhibitions, amongst others in the Italian Pavilion of the Venice Biennale, the ZKM Karlsruhe, the Sprengelmuseum Hannover, the Kunstmuseum Bern, the Ludwig Museum Cologne and the Musée d'Art Contemporain Montreal.

The initial point of M+M's artwork is always the conception: "First there is an idea, and then we are looking for the right medium to illustrate or realise the idea." Their works represent a complex synthesis of film, photography and installation, which cannot be assigned to an individual genre. Thus the extensive photo-tableaus presented at the Baukunst Galerie also combine the disciplines film and photography. Moreover the walls, the works are mounted on, are wallpapered with newspaper and posters designed by M+M. That way every wall becomes a sculpture and the exhibition room a space installation.

In the series "kurz vor fünf" (cibachrome on alucobond, 125 x 238 cm) every "Kurzfilmfotografie" (short-film photography) consists of 4290 tiny, individual, chronologically sequenced frames. The photographic material was taken from an almost three minutes long short-film. Each film was staged by the artists with professional actors, camera and light on location, then cut in picture processing program of the computer and composed to a large photo-mosaic. On closer inspection the details of the sequences can be recognized, but with increasing distance they turn into an abstract array. The random horizontal stripes are characterized by the dominating colour of the respective film set. Just an anew approach enables the decipherment. Every film shows an individual person in his specific environment. The title draws the attention to the connective element of the works: All stories take place shortly before five at central European time. The consequence is an synchronic section through the life of various people in different cities – from Berlin to New York or Calcutta. "Kurz vor fünf" does not have a definite plot and is continuously supplemented by new acts at further toured locations. Intended, but ostensible accidental links in form and content – colours, persons or requisites, which appear several times – generate a complex network.

The work principle of the series "in front" (lambda-exposure on endura, various dimensions) is also the resolution of a film into thousands of individual frames. Source for these works are not staged events anymore but selected news on television of the last four years. In contrast to "kurz vor fünf" M+M call these works "Dokugraphien" (docographies) in order to point out their position between artistic photography and documentation. Material for the presented works at the Baukunst Galerie supplied the television-address of George Bush on 14 December 2003, in which he proclaimed the caption of Sadam Hussein. The works are completed by wallpapered newspaper with photographic and textual fragments of Bush's speech.

Here the irony of exhibition-title "Man muss auch mal bei der Halbwahrheit bleiben" ("one has to keep at factoid sometimes") develops its virulence: The artists play with the speciousness of documentation by using images of daily news and public persons respectively using accidental seeming scenes at real settings, presented in a chronological order. The idea of truth, which the spectator associates with documentation, is immediately withdrawn by M+M's aestheticization of the filmed information. This way the spectator becomes aware of politics and history as non determined, whether linear nor distinct educible issues. Furthermore the disparate information of the mixed media confront him with the problem, how the great amount of data can be handled in our by the modern media dominated world.



## **PRESS RELEASE: M+M – No Education**

**13/11/08-15/01/09**

The Baukunst Galerie opens on Wednesday, the 12<sup>th</sup> of November 2008 from 6 p.m. to 8 p.m. a large solo-exhibition with works of M+M. "No Education" is the second exhibition of the German artist duo, whose name stands for the artistic cooperation of Marc Weis (\*1965) and Martin De Mattia (\*1963). Dr. Doris Krystof, curator at the K21 Kunstsammlung NRW in Düsseldorf, will give an introduction in their artistic oeuvre, which embodies a complex synthesis of film, photography and installation. Beside a four channel video installation a "Panic Room" with current photo tableaux from the series "in front", violent sequences of mobile phone movies of teenagers and an artist book will be presented.

In 2006 M+M gained a three month "artists in residence"-scholarship at the Villa Aurora, Los Angeles. This had been preceded by an USA-scholarship of the Bavarian State in 2002, a scholarship of the Villa Massimo in Rome and a grant through the Bavarian Council in 1997. Furthermore in 2008 M+M received a visiting professorship at the Behrens School of Architecture in Düsseldorf, in 2001-02 a teaching position at the Hochschule für Gestaltung und Kunst in Zurich and one year before a guest professorship at the Academy of Arts in Munich. The works of the artist duo were already presented in several major national and international exhibitions, amongst others in the Italian Pavilion of the Venice Biennale, the ZKM Karlsruhe, the Pergamon Museum Berlin, the Sprengelmuseum Hannover, the Kunstmuseum Bern, the Museum Ludwig Cologne and the Musée d'Art Contemporain Montreal.

M+M's mental impetus of the exhibition title "No Education" was the article "Schlechte Manieren" (bad manners) of Slavoj Žižek in the ZEIT from the 21<sup>st</sup> of August 2008. The Slovenian philosopher and psychoanalyst describes in his essay the complex network of unwritten rules in the field of social interaction. Thereby he points out parallels between missing manners in private relationships (exemplified at the model uncle and nephew) and lacking manners of the super powers Russia and USA in international politics (exemplified at the wars in Georgia and the Iraq).

The artist duo visualizes this interconnection of social micro- and macrocosm at the exhibited "Panic Room". The walls of this separate architecture in the exhibition space are covered with a newspaper about "Putin 04", which M+M developed in cooperation with the designer Felix Kempf. Images and text fragments reflect upon the speech of Putin about international security, which gained worldwide attention because of his introduction, that he will explicitly avoid polite forms and diplomatic terms in order to say what he really thinks. On this newspaper photo tableaux from the series "in front" (Lambda-exposure on Endura, various dimensions) are mounted. The working principle is the dissolution of selected television broadcasts in its hundreds and thousands of individual photographic frames. From the distance the series looks like an abstract matrix of horizontal stripes, but on closer inspection it turns out to be an analysis of the economic working media of television, which is traced back to its elemental fragments. Besides, M+M establish a connection by the thematic selection of the photo tableaux between the person running amok in Erfurth (2002), the suicide attacker in Pakistan (2002) and Palestine (2004) and the riots at the international soccer match between Switzerland and Turkey (2005).

The subject of the exhibition is also acted out in the relationship between a teacher and his pupil in the video installation "Dance Köln" (2004-08). The search for personal and social identity of a young Turkish boy in Germany is synchronously staged on four projection walls. Initial point of this work was the banishment of the Turkish teenager Mehmet, which provoked nationwide banner headlines. The Munich author Andreas Neumeister partially developed the script for the film from the vocabulary, which characterized this case.

Moreover M+M reprocessed video material of juvenile brawls, which they found in the world wide web, in an artist film and the photographic series "Happy Slapping" (Lambda-exposure on Endura, various dimensions). The term "Happy Slapping" became generally known by the intensive coverage of the English press. It refers to a violent trend, which encroached from Great Britain on Germany about three years ago. It stands for the assaults of unknown pedestrians, but also schoolmates and teachers, which is filmed by the – for the most part – juvenile delinquents by cell or camera and published in the internet or distributed by mobile phones.

An insight into the private cosmos of the post puberty is also provided by M+M's artist book "Pie Bible". This erotic compendium is geared to holy bibles and hymnals and is printed in the manner of facsimiles with individual traces of use. Here M+M bring a fictive book of the American movie "American Pie" into being: the collection of experiences and tips in love and sexuality, which is forwarded from one high school generation to the other. Therefore the artist duo asked selected artist to unveil their private experiences, elaborate sexual techniques and erotic fantasies as intuitive and direct as possible. The published contributions range from texts to collages, drawings and photos.