

OPENING SEPTEMBER 15, 2017 AKIM MONET SIDE BY SIDE GALLERY, BERLIN



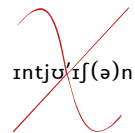
AUGUSTE RODIN
CHÂTIMENT



ROBERT WILHITE
DAVY CROCKETT

Μυθολογία & SCIENCE

BRAIN MACHINE INTERFACE & ARTIFICIAL INTELLIGENCE
THE QUEST TO BECOME A MULTI-PLANETARY SPECIES
GENE EDITING & DNA MANIPULATION
NUCLEAR WEAPONS



akim monet
SIDE BY SIDE GALLERY

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FEATURED IN THE EXHIBITION

Mythological characters

Achilles
Davy Crockett
Erinyes (Furies)
Galatea
Ganesh
Godzilla
Hector
Mars
Nike
Pygmalion
Wundermonster
von Krakow, c. 1550

Mythical artist & scientists

Joseph Beuys
André Breton
Marcel Duchamp
Albert Einstein
Robert Oppenheimer
Auguste Rodin

Contemporary artists

Jonathan Borofsky
Akim Monet
Tyrone Richards
Mathias Schauwecker
Andres Serrano
Robert Wilhite

Institutions & organizations

Polish People's Army
JPL Laboratory
VITA 34
Apple, Inc.

On view at Akim Monet Side by Side Gallery, Berlin from September 15 to December 9, 2017

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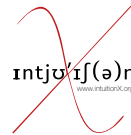
Gene editing & DNA manipulation; brain machine interface & artificial intelligence; the quest to become a multi-planetary species; nuclear weapons, are some of the human endeavours that for the first time in our history, give us the power to determine the future of our species. Whether this will lead to our extinction -or to our salvation, remains an open question. In any case, it is

believed by many that humankind will change more in the next 30 years than in the past 300. Wrapping my mind around these momentous subjects, I came to muse upon the foundations of Western culture, and a moment not so distant, when our forefathers laid the intellectual grounds of our civilisation, a time inhabited still with the heroes of Greek mythology, a world in which

humans and Gods interacted. As one of the early accounts of the genesis of the world, Greek mythology has had an extensive influence on the culture, arts, and literature of Western civilisation, therefore it should come as no surprise that certain aspects of the present moment feel like the realization of ancient myths.

Akim Monet

for more information please visit www.intuitionX.org



BRAIN MACHINE INTERFACE & ARTIFICIAL INTELLIGENCE



Auguste RODIN (1840-1917)
Pygmalion et Galatée, 1900-1905
Bronze 42,1 x 27 x 31 cm



Akim MONET (b. 1968)
Enshrined Siri, 2017
iPhone 4 in vintage glass dome
Approx. 20 x 20 x 20 cm

Photo: Y. Tsutano - Visualhunt.com

Siri artificial intelligence speech recognition engine was released on October 4, 2011

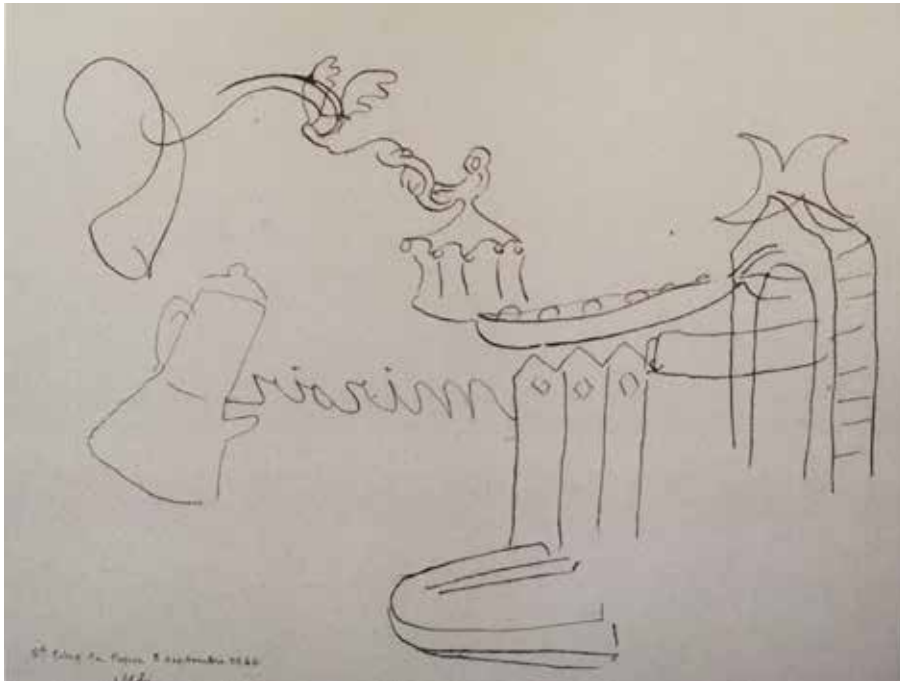
Our relatively recent successful creation of the machine as a complement to humanity; as a partner of sorts; as an assistant or “friend” -call her **Siri** or Cortana, Big Blue, AlphaGo or Watson, recalls **Pygmalion and Galatea**, Ovid’s re-visitation of an ancient

Greek myth in which **Pygmalion**, a Cypriot sculptor who carved a woman out of ivory that was so beautiful and realistic, fell in love with her. When came Aphrodite’s festival day, Pygmalion made offerings at her altar and he wished for a bride who would

be the living likeness of his carved creation. When he returned home, he kissed his ivory statue, and found that its lips felt warm. He kissed it again, and found that the ivory had lost its hardness. Aphrodite had granted **Pygmalion** his wish.

“Everything tends to make us believe that there exists a certain point of the mind at which life and death, the real and the imagined, past and future, the communicable and the incommunicable, high and low, cease to be perceived as contradictions.”

André Breton



André BRETON (1896-1966)

Mirroir, 1966

Ink on paper 25 x 32 cm

Signed lower-left and dated

“St Cirq La Popie 8 septembre 1966”



Joseph BEUYS (1921-1986)

Intuition, 1968

Wood multiple with pencil additions 30 x 21,1 x 5,5 cm

Signed and dated on the reverse

Joseph Beuys' multiple *Intuition* takes the form of a shallow, open box, assembled roughly from inexpensive cuts of timber. Thousands of these boxes were produced in Beuys's lifetime, each featuring the same three-part sequence of pencil inscriptions.

The first and uppermost of these inscriptions consists of the word 'Intuition,' beneath which lie two horizontal lines. Beuys intended these lines as pictorial evocations of reason and intuition respectively. The short, standing strokes with which the upper line

is bounded, call to mind the determinacy of rational thought. The lower line, by contrast, is open at one end, evoking the more enigmatic paths along which intuition can travel.

THE QUEST TO BECOME A MULTI-PLANETARY SPECIES



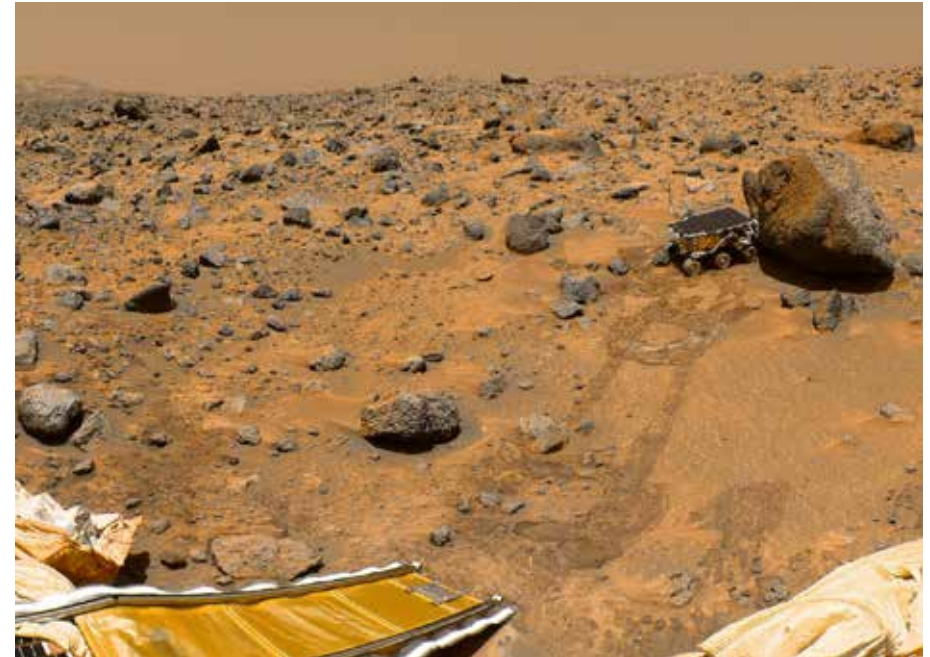
Time Magazine July 14 1997
Special Report Cover Story
Pathfinder Lands on Mars



Akim MONET (b. 1968)
Assisted photograph of 1996 Mars Pathfinder take-off, 2017
JPL Laboratory color photograph 21,5 x 28 cm
Dedicated and signed

"I think there are really two fundamental paths. One path is we stay on Earth forever, and then there will be some eventual extinction. The alternative is to become a space-bearing civilisation and a multi-planetary species."

Elon Musk



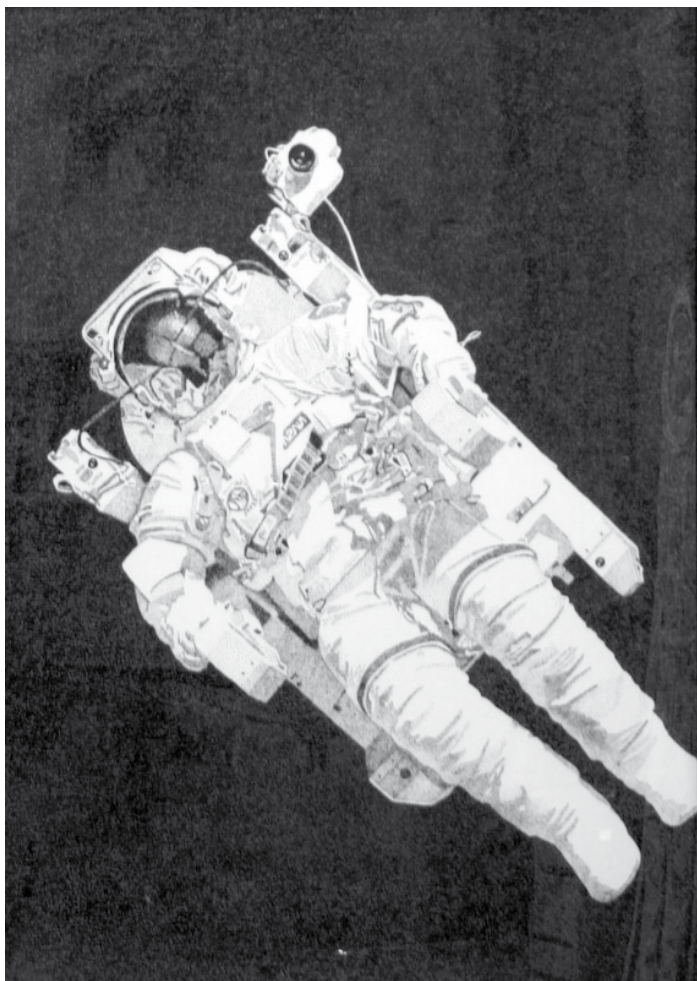
Akim MONET (b. 1968)
Assisted photograph of 1997 Mars rover Sojourner landing, 2017
JPL Laboratory color photograph 38 x 28 cm
Dedicated and signed

Until 1969, mankind was confined to a single planet. Today, with the likelihood of Elon Musk's SpaceX delivering on its promise, we are on the verge of becoming a multi-planetary species. Whereas our first steps on the

moon in 1969 were hailed as the conquest of a new frontier, the like of which we experienced with the discovery of America by Christopher Columbus in 1492, or akin in spirit to our push west during the California

gold rush of the 1850's, our motivations to colonize other planets are very different this time around.

[please click here for more info](#)



Tyrone RICHARDS (b. 1988)
Hector/Achilles II, 2015
Ink dots on paper 100 x 70 cm

Tyrone Richards' *Hector/Achilles* refers both to the Iliad, where two champions (Greek and Trojan) clash. The space race is a similar clash, between the USSR and the USA. The space suits represent a battle armor of sorts, indicating a major thrust in innovation: conflict.

Jonathan Borofsky's *Heartlights* is a global installation of interactive sculptures using sound and pulsating light. Each Heartlight is synchronized with a central internet database containing many 10-second heart-beat recordings submitted daily by visitors



Jonathan BOROFSKY (b. 1942)
The Heartlight (working model), 1990
Red resin lamp 19 cm - 4 black figurines 6.5 cm each Aluminum, cast resin, diode light, audio-electronics including digitally reproduced heartbeat of the artist - overall size, 62.5 x 27 x 27 cm

from around the world. By standing under any of the Heartlight sculptures (or even by checking in on a mobile device), visitors can see and hear the infinite sequence of heartbeats - including their own - creating a feeling of universal one-ness. [click here for more info](#)



Akim MONET (b. 1968)
Assisted certificate Aytan, 2017
 Printed A4 certificate
 mounted on paper 29,7 x 42 cm

Scientists edit human embryos for first time in US
 Scientists are getting one step closer to snipping inherited genetic diseases out of human offspring using a gene-editing technique called CRISPR. For the first time, scientists said, they corrected a gene mutation linked to inherited heart conditions in human

embryos using the approach. [It is] the first-known attempt at creating genetically modified human embryos in the United States. "This is the first that has been demonstrated as safe and working," said Belmonte, a professor at the Salk Institute for Biological Studies' gene expression laboratory in



Jonathan BOROFSKY (b. 1942)
Human Structure, 2002-2009
 Injection molded polycarbonate (32 Figures)
 95,5 x 33 x 33 cm

La Jolla, California. "All cells of the embryo were corrected," he said. "It seems to be working from these samples that we have chosen, but we need to do much more basic research with many other genes."

<http://edition.cnn.com/2017/07/27/health/crispr-human-embryos-genome-editing-bn/index.html>



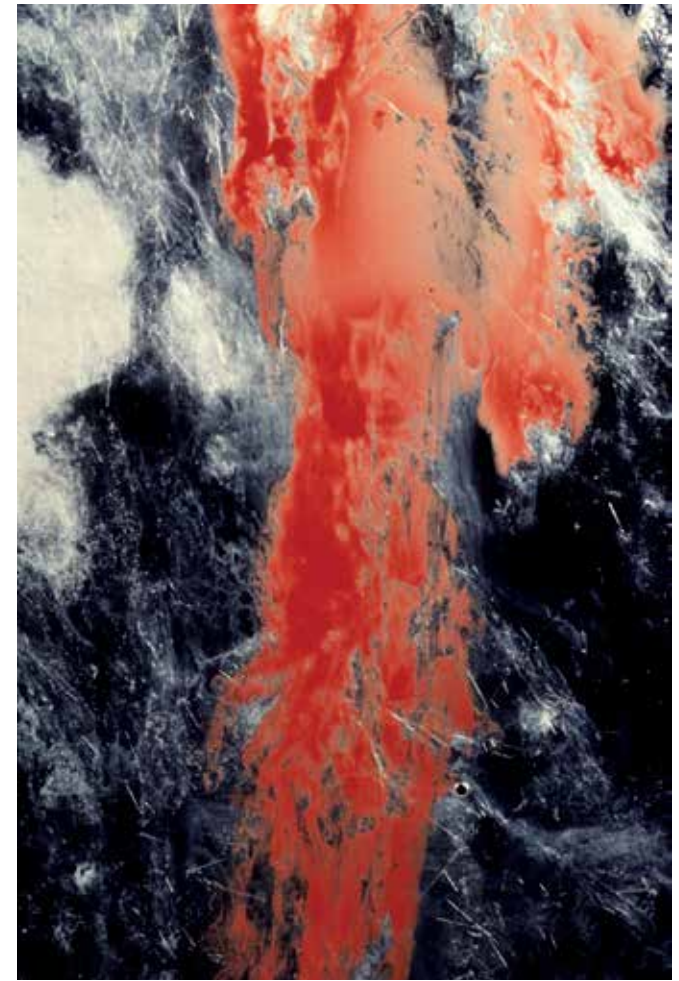
Akim MONET (b. 1968)
Black Nike, 2017

Slate-based composite - h. 50 cm

Produced in collaboration with the Ateliers d'art
de la Réunion des musées nationaux - Grand-Palais

The *Winged Victory of Samothrace* is presented here as the herald of impending transformations of our species. As pointed out by the art historian H. W. Janson, *Nike* creates a deliberate relationship to the imaginary space around the goddess—all the more so because

much like Rodin's iconic *Homme qui marche*, she is headless—allowing for the viewer to complete the picture through the power of the imagination. Taking measure of the gravitas of the present moment, **Akim Monet**, in collaboration with the **Ateliers d'art de la Réunion**



Andres SERRANO (b. 1950)
Frozen Semen with Blood, 1990

Cibachrome mounted on plexi

Edition of 4 - Signed

165 x 114 cm

ion des musées nationaux - Grand-Palais (formerly Les Ateliers de Moulage du Louvre), here present the Louvre *Nike* in the form of a stone-based composite casting, using slate, the finest grained foliated metamorphic rock as the main component. [See addendum for more information](#)



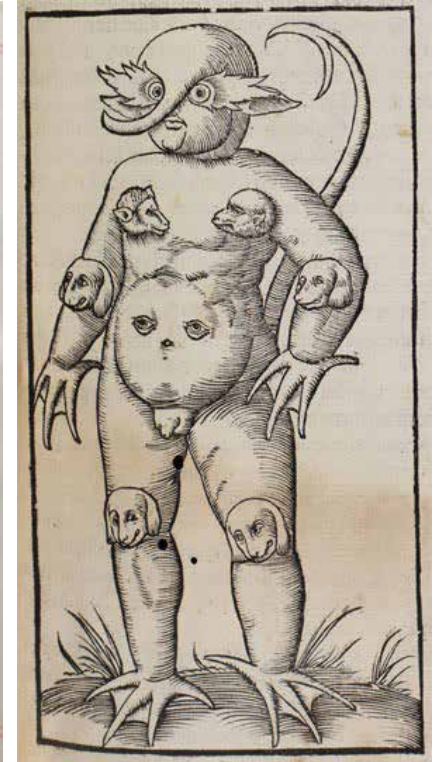
Akim MONET (b. 1968)
Labeled Vita kit, 2017

Transport box with temperature-stabilizing gel pads,
isolating polystyrene box, and temperature chip
25 x 33 x 23,5 cm



INDIAN FOLKLORE
Ganesh, c. 1992

Natural pigments on paper
17,7 x 12,7 cm



UNKNOWN
Das Wundermonster
von Krakow, c. 1550

Approx. 20 x 14 cm

Umbilical cord blood banking is a procedure which consists in taking blood from the umbilical cord at birth and storing it. Because this particular blood is rich in stem cells (cells that have the ability to transform into just about any human cell) it can be used

in the future in the case of certain diseases. It can also be useful for a sick sibling or relative. Stem cells are immature cells that can reproduce themselves and they have the potential to turn into other types of cells. The cells in umbilical cord blood and bone mar-

row are called hematopoietic progenitor cells (HPCs). Some people with certain diseases such as leukaemia, lymphoma, or sickle cell anaemia, can be injected with these HPC stem cells in order to replenish their blood supply with new, healthy cells.

NUCLEAR WEAPONS



Akim MONET (b. 1968)
Labeled Boîte en Valise Geiger counter, 2017
 Bakelite unit with dial showing radiation levels,
 heavy-duty leather carrying bag, measuring boom, earpiece
 24 x 45,5 x 15 cm

During the Cold War, **Monet's** appropriated DP-66 was the work-horse of the Soviet aligned Warsaw pact nations for nuclear and radioactive testing and calibration. Similar to the US Military issued Geiger counters in function, the DP-66 has the features and robust construction only found on Soviet-era military hardware.

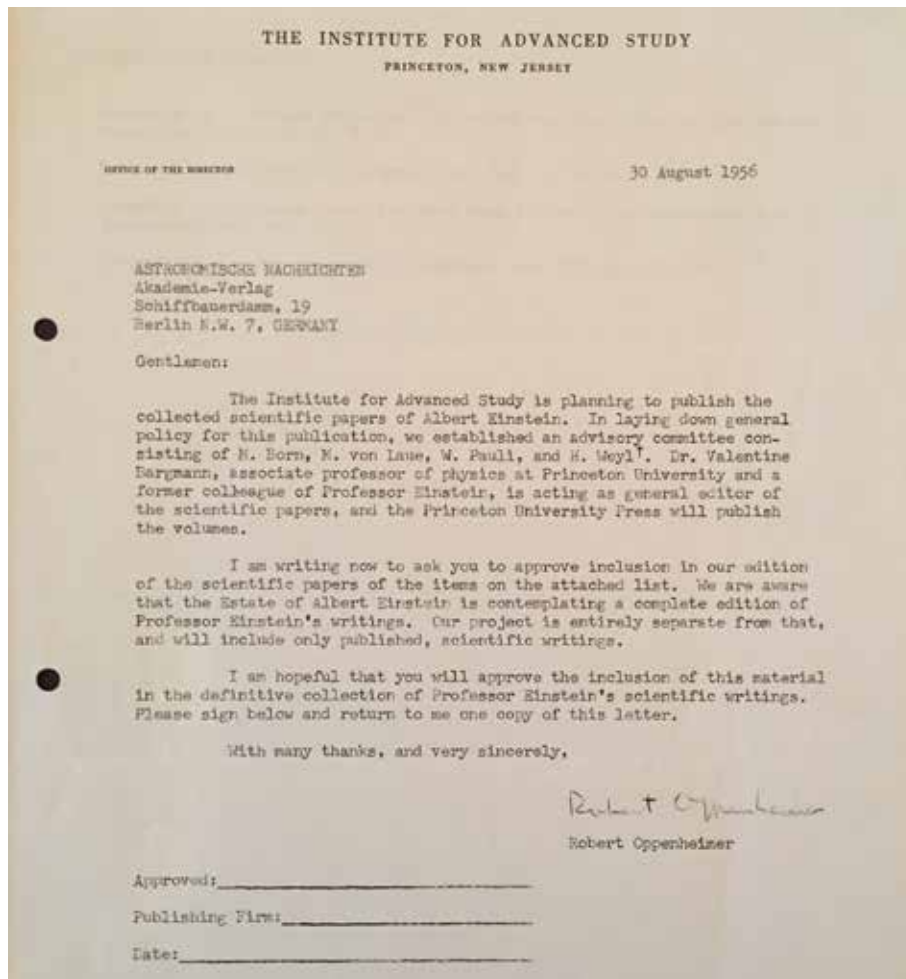


Mathieu MERCIER (b. 1970)
Facsimile of "La Boîte-en-Valise" by Marcel Duchamp, 2016
 Cardboard box with 69 reproductions of Duchamp's most celebrated creations including the famous "Fountain," "Nude Descending a Staircase" and the "Large Glass."
 Mercier has reproduced the bulk of the contents of Duchamp's original box in paper form, designing everything to scale 7,8 x 37,1 x 38 cm

"If a shadow is a two-dimensional projection of the three-dimensional world, then the three-dimensional world as we know it is the projection of the four-dimensional Universe."

Marcel Duchamp

NUCLEAR WEAPONS



Akim MONET (b. 1968)

Robert Oppenheimer letter & appropriated Cold War era Dosimeter, 2017

Original letter from Robert Oppenheimer dated 30 August 1956 - 2 typed pages

Signed by hand on the first page: "Robert Oppenheimer" - Annotated by hand on the second page

Each page 27,94 x 21,59 cm (8 ½ x 11")

Mathias SCHAUWECKER (b. 1968)

Oh my God(zilla), 2015/2017

Mixed-media on paper

Approx. 100 x 40 cm

*"I remembered the line from the
Bhagavad-Gita; Vishnu says,
"Now I am become Death,
the destroyer of worlds."*

Robert Oppenheimer

Monet's appropriated *DKP-50* is a dosimeter that was produced for the Polish People's Army during the Cold War era. It indicated the amount of radioactivity absorbed by the body. Soldiers were equipped with this device in case of nuclear conflict. **Robert**

Oppenheimer (1904-1967) was the wartime head of the Los Alamos Laboratory and is among those who are credited with being the "father of the atomic bomb". Conceived as a metaphor for nuclear weapons, **Godzilla** first appeared in 1954 in a film by Ishiro Honda.

NUCLEAR WEAPONS



Robert WILHITE (b. 1946)

Briefcase Nuke, 2010

Lacquer on hardwood and leather handle

Approx. 28,5 x 40 x 7,5 cm



Akim MONET (b. 1968)

Labeled PK56 Kolorimeter, 2017

Steel box containing colorimeter, measures,

3 chemical dosimeters, operating manual in Polish

16 x 11 x 10 cm

Wilhite's *Briefcase Nuke* is the representation of a suitcase nuclear device (also suitcase bomb, backpack nuke, mini-nuke and pocket nuke), a hypothetical tactical nuclear weapon which is portable enough that it could use a suitcase as its delivery method.

Monet's appropriated *PK-56 Kolorimeter* and 3 chemical sensors is a device designed to read colours sensor measuring nuclear irradiation (dosimeters).

"Every human being is an artist, a freedom being, called to participate in transforming and reshaping the conditions, thinking and structures that shape and inform our lives."

Joseph Beuys



Auguste RODIN (1840-1917)
Châtiment, 1906
 Bronze Ed. 1/8
 40 x 30 x 15,5 cm

Rodin's *Châtiment* represents a man bent forward, carrying the body of a woman, surrounded by two female figures, who appear suspended in the air. The title "Punishment" would seem to indicate that they are representations of the *Greek Erinyes*; the role of these deities, known by the Romans as the Furies, was to persecute criminals.



Robert WILHITE (b. 1946)
Davy Crockett, 2008
 Wood
 Approx. 45 x 75 x 35 cm

Wilhite's *Davy Crockett* is the representation of a weapon system which paired a simple launch device with a tiny fission bomb. Between 1961 and 1971, 2'100 were deployed. Any person within a quarter-mile radius of the explosion would face almost certain death. Those lucky enough to be more than one-third of a mile from ground zero would be spared most of the harmful effects, but

the mutations in their DNA would give them an increased risk of cancer later in life. With the destructive power of twenty tons of TNT squeezed into a watermelon-sized package, it's hard to outperform the Davy Crockett in terms of convenient annihilation per cubic inch (CACI). Its use could have triggered a chain reaction that would have ultimately led to the destruction of humanity. [click for more info](#)

Mythology & SCIENCE

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Black Nike

AKIM MONET



Produced in collaboration with
Ateliers d'art de la Réunion des
musées nationaux - Grand-Palais

Akim MONET's *Black Nike*

From a historical perspective, starting from when appeared the *Nike of Delos* (6th century BC) -the first known iteration of a winged female figure, until the creation of one of the most celebrated sculptures of all times, the *Winged Victory of Samothrace* (2nd century BC), lived some of the most influential thinkers in western culture. Announced by *Nike*, the Greek goddess of strength, speed, and victory, who flying around battlefields rewarded the victors with glory and fame, Pythagoras, Socrates, Plato, and Aristotle constituted an almost unbroken chain that lasted less than 300 years. It is befitting therefore, that the *Winged Victory of Samothrace* is presented here once again as the herald of the impending transformations of our species. As pointed out by the art historian H. W. Janson, *Nike* creates a deliberate relationship to the imaginary space around the goddess – all the more so because much like Rodin's iconic *Homme qui marche*, she is headless –allowing for the viewer to complete the picture through the power of the imagination. Taking measure of the gravitas of the present moment, **Akim Monet**, in collaboration with the **Ateliers d'art de la Réunion des musées nationaux - Grand-Palais** (formerly **Les Ateliers de Moulage du Louvre**), here present the Louvre *Nike* in the form of a stone-based composite casting, using slate, the finest grained



foliated metamorphic rock as the main component. As the name of this type of material implies, it appears through a transformative process. Deep beneath the Earth's surface, subjected to high temperatures and the great pressure of the rock layers above, it can form from tectonic processes such as continental collisions, which cause horizontal pressure, friction and distortion. It is also formed when rock is heated up by the intrusion of hot molten rock (magma) from the Earth's interior. Metaphorically therefore, in addition to the notion of transformation, slate conjures the idea of 'coming from within' the entrails of mother-Earth; it is a product of the original matrix. In regards to its color, black is the darkest color, resulting from the absence or complete absorption of light. In this way, it is evocative of black holes, which may have been the birthplace of the universe. So although ominous at times, the color black also represents strength, seriousness, power, and authority. Black is a formal, elegant, and prestigious color. The color black can evoke strong emotions and it can also be overwhelming –a bit like the feeling one can derive when contemplating the extraordinary period in our evolution that we are just entering...

Akim MONET (b. 1968)
Black Nike, 2017

Slate-based composite - h. 244 cm

Produced in collaboration with the Ateliers d'art
la Réunion des musées nationaux - Grand-Palais

Akim MONET (b. 1968)

Black Nike, 2017

Slate-based composite

Produced in collaboration with the Ateliers d'art
de la Réunion des musées nationaux - Grand-Palais



h. 50 cm - Ed. 25 + 5 AP



h. 100 cm - Ed. 8 + 4 AP



h. 244 cm - Ed. 5 + 2 AP

The making of the Black Nike

Within the context of the recent € 5 million **conservation treatment** of the Musée du Louvre ***Winged Victory of Samothrace*** (see the ARTE documentary [here](#)), the original marble sculpture was **digitally scanned** to a level of accuracy sufficient to distinguish the original tooling traces. From this high-

definition scan, a 3D print was produced. The **Ateliers d'art de la Réunion des musées nationaux - Grand-Palais** created a mold from the 3D print, and from this they produced a gesso cast, which was then painstakingly re-worked by hand, in order to match the restored marble masterpiece. From this re-worked gesso, a highly accurate mold was produced. It is this that is used to produce

the present slate-based composite castings. Each casting therefore, bears the round marking “MOULAGE MUSEE DU LOUVRE” inscribed around the logo of the **Réunion des musées nationaux**.







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