



I believe... after this I was born, and when I was very young I moved to Spain.



All of this gets mixed, you know... the ricotta, the beetroot... and some parmesan.



He also prepared a soup from chickens that were still inside the egg. These small chickens... this whole egg... he put in a special soup with a lot of Chinese herbs.

David Yink Zi

Universität der Künste, Berlin

David Yink Zi's work is deeply grounded in the story of his family's migration to Peru and his own from Peru to Germany. He sees individual identity in social and cultural contexts, and the body as the space and the medium in which the creation and questioning of identity takes place. His work is experimental, and thus highly unstable and subject to change, in keeping with his idea of identity. His videos are structured by rhythm and language, creating multi-layered stories through images, objects and narration.

In the video *Dedicated to Yi Yen Wu* (2000), three people speak about their diverse ethnic origins and cultural landscapes, describing how their traditions and experiences have changed across national borders. They tell their stories in a kitchen, and their accounts start with their cooking traditions (African-Peruvian, Italian and Chinese). The stories and respective culinary cultures are related visually through the composition of the video image as an open cookbook. The sensuality of the images on the left complements the brevity of the text on the right, which are English subtitles to the spoken Spanish, and the alignment of stories structures the video into three sequences. Expressing thoughts on distant yet familiar landscapes, *Dedicated to Yi Yen Wu* tells the story of a determined longing for 'elsewhere'. **Selected by Johann König**

Opposite page: David Yink Zi, *Dedicated to Yi Yen Wu*, 2000, video stills



Above: Katinka Bock, untitled video from her Berlin exhibition "Rent a Threat", 2002

Katinka Bock

Kunsthochschule Berlin-Weissensee

Katinka Bock is interested in social development within groups and institutions. She looks into their structures and choreographies from both a graphic and a political point of view. The form and materials of the work vary, depending on the different places and subjects. She focuses mainly on seemingly closed-up organisations or holistic political theories. Using the *Höhlwelttheorie* (a theory according to which the world is an empty ball with mankind living inside it), Bock tries to join groups like the *sans papiers* in Paris, a Turkish football pub in Berlin, the German military forces or the people of the Münsterland area. She asks questions in an attempt to understand their point of view, and her response to the environment may be either supportive or irritating to the group. **Selected by Johann König**



Michaela Meise, *!!!Sobibor!!!*, 2003, video still

Michaela Meise (Städelschule, Frankfurt) makes videos, drawings, watercolours, sculptures out of cardboard or wood and performances. Some of the works are simply about themselves – about the fun of craft. Others deal with identity and the artist's connections with culture, history, gender.

Meise's video !!!Sobibor!!! (2003) centres on a trip to Sobibor, a Nazi death camp in Poland from 1942 to 1943. The place has no ruins, no documents, no proof of what it once was. It is impossible really to 'enter' Sobibor.

The artist has also produced a series of sculptures dealing with female identity, trying to handle the subject "without the victimising approach of 'classical' feminis art and without the girlish and bitchy attitude of the 1990s". Selected by Johann König