



TARYN SIMON

Horst Ademeit (Hamburger Bahnhof—Museum für Gegenwart, Berlin)

Horst Ademeit's history of being met with rejection—from his parents, the academy, his wife, and even Joseph Beuys—led him to abandon drawing and painting for photographs and text. In 1987, while living in subsidized housing in Düsseldorf, he initiated his study of the impact of cold rays, electromagnetic waves, earth rays, and other forms of radiation on his health and safety. He guarded against these unseen forces with magnets and herbs while obsessively documenting his measuring devices and various aspects of his surroundings. Over a fourteen-year period, Ademeit shot more than six thousand Polaroids, many of which show a collection of compasses, moisture detectors, thermometers, and Geiger counters placed on a daily newspaper. In the white borders of the Polaroids, as well as in countless calendars and booklets from this period, Ademeit handwrote meticulous notations on a scale that is difficult for the naked eye to read. This exhibition forced scrutiny of Ademeit's unusual perception, immersing the viewer in his virtually indecipherable system.

Horst Ademeit, *Untitled*, 1993, mixed media on Polaroid, 4 3/8 x 3 1/2".