

FRANKFURTER KUNSTVEREIN

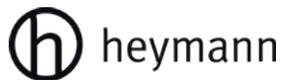
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Our Programme:
www.fkv.de / Facebook / Twitter

Opening Hours:
Tue-Sun: 11am - 7pm
Thurs: 11am - 9pm
Closed on Monday

Admission:
8 € regular / 6 € reduced
Free admission for members of
Frankfurter Kunstverein

Partner:



English

Accompanying Programme

Artist Talks

Thursdays at 7 pm:

March 16, 2017	YRD.Works
March 23, 2017	Aleksandar Radan
March 30, 2017	Adam Fearon (in English)
April 6, 2017	David Schiesser
April 20, 2017	Jonas Englert

Tickets: 4 € plus admission

Public Guided Tours

of the exhibition take place every second Sunday at 2 pm.
The guided tour fee is 3 € (plus admission).

Dates:

March 12, 2017, 2 pm
March 26, 2017, 2 pm
April 9, 2017, 2 pm
April 23, 2017, 2 pm
May 7, 2017, 2 pm

Private Group Tours

We recommend booking a minimum of 14 days in advance
Phone: +49 (0) 69 219 314 - 77; Mail: post@fkv.de

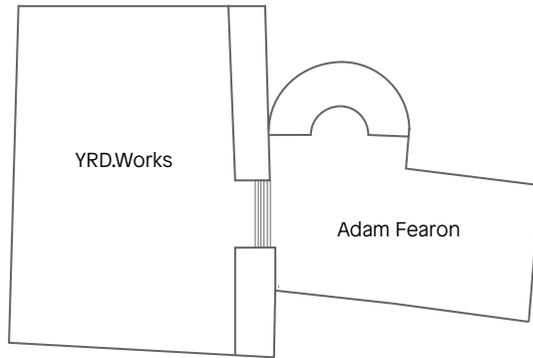
Cost (max. group size: 25 persons):

Fee: 60 € (plus 6 € per person / 4 € reduced)

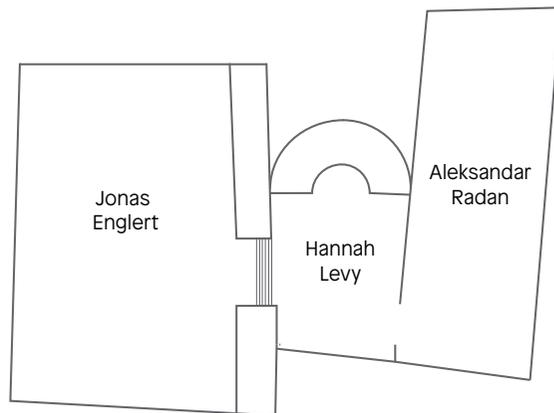
Curator's / Director's Tour: 100 € (plus 6 € per person / 4 € reduced)

Floor Plan

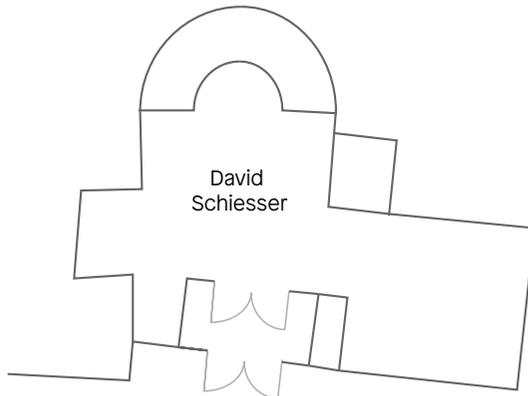
2nd Floor



1st Floor



Ground Floor



Things I Think I Want Six Positions of Contemporary Art

Things I Think I Want. What do emerging artists want today?

The exhibition presents six positions, six artists who began their careers in the greater Frankfurt region and have begun establishing themselves internationally. Each position has a room devoted to it in the exhibition. The artists have been invited to realize and present their individual approach in the respective exhibition space.

What challenges do young artists face today? How do they approach reality and the possibility of autonomous action in an age of image overload? These artists simultaneously inhabit analogue and digital worlds.

They draw on a constantly growing inventory of technical possibilities and image worlds, tools and materials that they've learned to work with and operate in. The real has become fluid, and asserting one's position seems increasingly complex.

The notion of individuality has been subordinated and gives way to an approach that emphasizes new arrangements. Everything has become material, subject to negotiation as a means of producing one's own visual worlds, which in turn will be subject to further transformations. Statements become secondary, and the search itself becomes the praxis.

The positions presented here have been chosen for their conceptual-formal peculiarity and artistic independence. They assert themselves in space and allow for multi-layered reading and interpretation. Firmly rooted in art history, they embark into the multiplicity of options for the world in order to struggle for a way of dealing with it.

Special thanks go to Dr. Marschner Stiftung, whose generous sponsorship made this exhibition possible.

Kindly supported by:



Dr. Marschner Stiftung

NORDISK BÜRO

Strategic Design

David Schiesser

David Schiesser (b. 1989) transformed the facade of Frankfurter Kunstverein with a site-specific wall installation. He composed a collage of reduced graphic drawings taken from tattoos and photographs of tattooed bodies. The work extends from the building's exterior into the Kunstverein's entrance hall, constituting a visual prelude to the exhibition.

In his large-format, room sized images and wall interventions, his drawings on canvas and wood as well as his tattoo designs, David Schiesser draws on motifs from antiquity and the medieval era. For his new work at Frankfurter Kunstverein, Schiesser expands his practice from drawing into collage and combines his profound knowledge of art history and its references with the repertoire of tattoo culture.

He combines drawings with photographs of bodies whose skins have been tattooed with his figures, extending the space of photographic images into real, architectural space. The lines of bodies and their images impinge on the facade and walls of the Kunstverein and become autonomous wall paintings. Schiesser's figurative representations draw on science fiction and mythology while simultaneously citing avant-garde masters like Picasso, Miró, and Matisse, who examined the power

and essential validity of symbols in extreme reductions of form and line. Schiesser employs art history just as much as he does online databanks. He takes these image repertoires as reference material, transforms them and transfers them into new contexts. His work searches for a point of intersection between art and the aesthetic codes of tattoo culture. Human skin becomes the carrier of his images, which he applies in a black and white, *One Line* style. He finds analogies to current phenomena and investigates how they can be translated into a universally intelligible visual language.

His drawings become permanent carriers of meaning for those who carry them on their bodies. In designing them, Schiesser tries to meet the challenge of creating a final image that a person can live with. Yet, perfectionism isn't the goal. His search isn't aimed at a trendy embellishment or superficial design of the body but rather takes the idea of a line being able to assert aesthetic validity as its point of departure. The designs make a claim to authenticity and intelligibility, and thus they demand an individual gesture. Skin is an expansion of the playing field for Schiesser because it moves, transforms, and so must any design made for it.

YRD.Works

YRD.Works is an artist and designer collective consisting of Yacin Boudalfa (b. 1987), David Bausch (b. 1988), and Ruben Fischer (b. 1987). YRD.Works create temporary spaces and impromptu venues, where they construct architectures that feature artificiality and transience as an essential part of their aesthetic.

For the exhibition at Frankfurter Kunstverein, the collective has developed the physically experiential and performative intervention *One-to-One* (2017). In their intervention, YRD.Works deconstruct the exhibition space at the top floor of the Kunstverein. They dismantle it into its individual components, recreate them and arrange them on the floor. By precisely recreating the room's specific elements, YRD.Works physically appropriate the space. They don't conceive it as a site but rather as a series of walls, ceiling elements, and doors and reduce them to their bare forms and the materials from which the space was constructed. The predetermination of space is at once subverted and exposed by their deconstructive gesture. The hierarchy between the site of presentation and the exhibited object is transformed and renegotiated.

The use of digital tools is an integral part of any artistic practice today. The design possibilities of these tools have both expanded the spectrum of what can be done and standardized it. The use of 3D programmes to plan forms in space has fundamentally transformed the way we understand and approach real space. YRD.Works investigate the reciprocal relationship between the malleability of

forms and materials in space, between digital phantasy and analogue concreteness. Wherever 3D programmes enable the deconstruction and redesign of objects and architectures, their material realization still remains a time-intensive, manual practice.

YRD.Works begin with their spatial interventions before the possibility of an exhibition emerges: before transforming anything into a work, they test the aesthetic usability of materials and analyse the public site of presentation itself. The questions posed surround the presentation of art and the function of the institutional exhibition space in the here and now. In the exhibition, one experiences the set-like qualities and transient existence of the white cube in terms of its materiality and not just the implicit sublimity of public stages for art. Profane construction materials are rearranged and elevated to the status of work.

The viewer is simultaneously confronted by both stage and sculpture. They are challenged to break through the barriers to the sculpture and to walk on it, to make it into a presentation platform for their own physical presence. The supposed untouchability of sculptures has been disregarded by the artists, who open them up to use instead.

YRD.Works' installation relinquishes distance and contemplation and subsequently dissolves the distinction between work and audience. Traces will be left on the otherwise untouched white surfaces, and the work will be transformed over the course of the exhibition: used, worn out and eventually destroyed.

Adam Fearon

Adam Fearon (b. 1984) has developed a site-specific installation, which entwines the filmic works *Prompt* (2015) and *Gyricon* (2016) with sculptural structures. Fearon uses photographs from his private archive, bodies and spaces, which persist without context or narrative qualities. The works pursue questions surrounding the dematerialization and legibility of images reproduced by technological carriers.

In the video work *Prompt*, we observe the artist as he arranges images on a glass sheet. We observe a hand applying sodden photographs to a transparent surface, arranging them and eventually swiping them away. Water has made these image carriers fragile so that they tear as they are being manipulated. The repetition of a uniform swiping gesture evokes the use of touch-screen devices.

Despite the extreme close-up, a viewer can only vaguely recognize the motifs: views of bodies, mouths, limbs in the sand. The camera is positioned beneath the sheet of glass so that the viewer can scarcely make out the images in the process of movement and destruction. The artist draws on a private image archive, but in the process of handling the images, they completely lose their narrative content. They become pure material and operate merely as things moving across a surface, coming temporarily into view and disappearing again.

Gyricon is a multichannel video work. Here too, the artist's active hand features in the work, and its actions make

up an essential part of the ongoing process. Fearon uses a *Kindle* e-reader as a display and repurposes the text carrier into an image carrier. Images from the artist's personal archive also make an appearance here. He films himself manually operating the *Kindle* in a close-up. His hand continuously flips through the electronic pages, and new images keep appearing, though the individual motifs lose significance. The photographs dematerialize themselves on the electronic paper – a technology from the seventies that lends the work its title. E-paper was developed for rendering characters on the displays of early mobile phones and electronic devices via the electronic arrangement of small toner particles under the surface of the screen.

Fearon's work conceptually and formally examines the ways in which real bodies, their images, and technological carriers relate to each other. How do representations of the real and their technological intermediaries determine each other? What degree of dissociation between image and material is sufficient to make a motif unintelligible? Fearon consciously deploys images laden with intimate, individual meanings, which remain inaccessible and indecipherable to the viewer. A transformation takes place which ultimately leads to a loss of legibility. Filming the arrangement of images on various surfaces provokes multiple ruptures in our viewing conventions, and the viewer finds himself exposed to a many-layered flood of images.

Hannah Levy

Hannah Levy's (b. 1991) sculptures combine firm, synthetic materials with organic forms that evoke corporeality and eroticism. She creates sculptures with an inherent internal contradiction. The combination of objects made of flesh-toned silicone with highly polished metal structures produces a strong contrast between suggestively industrial structures and unconnoted anatomic fragments.

Levy's objects impress one with their perfect execution, which neutralizes traces of any craft-like gesture. Metal structures with smooth, polished surfaces are the carriers of biomorphic seeming objects made of rubber, latex, vinyl, and polyethylene. Consistency, colour, and proportion evoke organic material, fragments that could have come from a living body. These constructs evocative of fetishes deliberately leave open the question of their origin and avoid any concrete attributions. The soft, elastic forms insert themselves into the metal frame, embracing it while, at the same time, seeming casually cast aside. They recall material relics, prepared specimens taken from the abstract world of laboratories and tissue engineering: living cells and tissue experiments extracted from a body or cultivated in a growth medium and implanted into a structural framework, artificial biological tissues, skin or whole organs, produced to replace the defective components of a body.

Levy also works with citations from the world of commodities. She replicates objects from the cosmetics industry and combines them with elements suggestive of flesh. *Untitled* (2015) thus consists of a seventy-five meter long silicone chain that recalls an umbilical cord. Levy exaggerates the original form, making it into an endless thread. The exhibition space is woven through with bodily remains. These, in turn, are carried by cast plastic wall mounts, which replicate the form of *Venus Embrace* razor holders.

Despite its various citations, the body is never present as a whole in Levy's work. It operates as the referent, which the fleshy remains, utensils, and synthetically produced fragments relate to and serve to optimize.

Levy is interested in forms that deny their given function once they are extracted from their actual contexts. She then repurposes them for aesthetic ends and turns them into autonomous arrangements. The sculptures stand delicate and fragile in space. By newly contextualizing them, Levy shifts the original objects out of the territory of immediate intelligibility, yet the objects' essences remain preserved as a form of irritation in her cool, elegantly designed bodies.

Aleksandar Radan

Aleksandar Radan (b. 1988) describes himself as a filmmaker in search of innovative forms of filmic work. His work operates between animation and documentary film, drawing on found footage as well as the experiential worlds of real and fictional characters from the Internet. He extracts the footage he finds from their recognizable contexts and uses it to produce films, which consciously forgo narrative structures. Radan extracts his set pieces from private users' live streams, YouTube videos, computer games, simulators, and Let's Play feeds, transforms them and deploys them as raw material for his filmic work.

Radan is represented in the exhibition by two filmic works. The animation film *Prophecy of A Ridiculous Avatar* (2017) was especially produced for the exhibition at Frankfurter Kunstverein. With minimal, drawn marks and stop motion techniques, Radan produces brief sequences, which he then montages into an animation film. He also uses film and 3D animation programmes to reproduce scenes and figures taken from the stockpile of countless self-portraits on the Internet. Despite the help of digital tools, he draws each of the 25 frames that make a second of a sequence entirely by hand. Radan has deliberately chosen a time-intensive method of production, in which two days of work results in roughly ten seconds of a sequence.

Absolutely reduced to their contours, the figures lose all traces of individuality. The characters operate in an incoherent void, and only their movements and ac-

tions suggest something essentially human. Radan then combines the drawings with audio fragments found on the Internet, endowing them with a disconcerting corporeality.

The work *In Between Identities* (2015) is based on the open-world game *Grand Theft Auto 5*. Radan "modded" the game by rewriting and expanding its code. He seeks to find peripheral locations in the game's world and sets up new camera perspectives. He expands on insignificant narrative threads, digital landscapes, and supporting characters in the game and thus removes the viewer from the role of the dynamic protagonist-player. Radan then projects the newly generated computer images and records them with an analogue camera. In the process, he introduces camera shake and zoom effects, which address viewing conventions and create emotional density. The viewer becomes a voyeur of the physical presence of the figures, as they in turn flaunt their digital bodies.

In both works, found image material is rearranged in order to create new contexts of meaning. In a time when the construction and simulation of identities increasingly takes place in digital space, Radan searches for new ways of generating filmic worlds. The director becomes a second-order author here, whereby the arrangement and restructuring of pre-existing audio-visual material make up the characteristic quality of his work.

Jonas Englert

As part of his ongoing long-term project *Zoon Politikon*, a multichannel video installation, Jonas Englert (b. 1989) presents personalities from the spheres of politics, science, and art, who have been active in initiating and shaping the course of social upheavals and revolutions in Frankfurt and throughout Germany. In his fifty-minute films, Englert creates intensive portraits with an unusual proximity to their protagonists.

In *Zoon Politikon*, Englert speaks with the founders of contemporary German science, cultural politics, and social politics. He presents them in all their wealth of experience, as narrators of historic pasts that they are intimately involved in. The piece takes Aristotle's concept of the *zoon politikon*, or the "political animal", as its point of departure in order to investigate the idea of the polis: a model of the state which functions as a community of citizens, defining itself only in terms of its members and not in terms of territory.

Englert presents the protagonists of a recent past. They retrospectively recount their own stories as individuals who moved from the private sphere into public visibility as a result of their actions, thus becoming part of collective history and memory.

Englert developed a strict, inflexible design concept and setting for this

work. Each interview is based on fifty minutes of uninterrupted speaking time for each participant and an unchanging catalogue of questions, which is discussed before filming. The black and white images at first neutralize the individuality of the protagonists only to have it expressed even more strongly by the proximity of the camera and the unyielding focus on the speaking face. Englert works with the active listening method. He produces and intensifies an atmosphere of trust in which the speaker can freely unfold their monologues and thought processes. The classic close up camera framing creates a sense of proximity to and intimacy with the subjects. The viewer makes direct eye contact with the people on screen. In addition to their accounts of a collective historical past, the idiosyncratic languages and facial expressions of the first-person narrators convey further visual information, shedding even greater light on the epoch in question.

Life as a political person is the primary subject of inquiry. Englert focuses on humans as "political animals", just as Aristotle defined them in his *Politics*: as creatures that form communities, as creatures that take on responsibility, both in the context of their immediate social environment and the superordinate social structure of the state.