

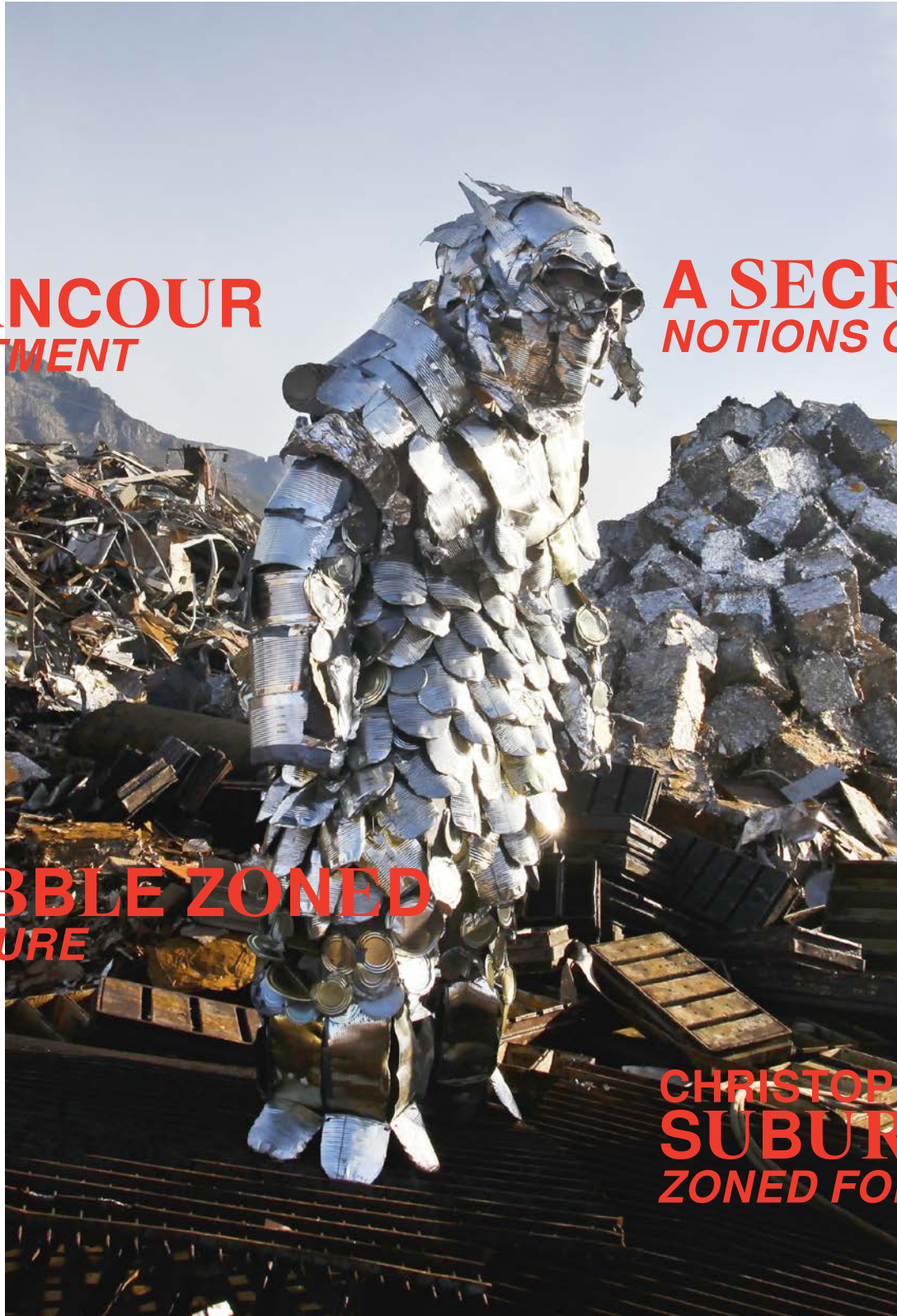
LE BULLETIN

**ET RANCOUR
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NOTIONS OF RESEN**

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22.01.–23.04.2017

LE BULLETIN

IKOB - MUSEUM OF CONTEMPORARY ART
LE BULLETIN NO. 2 - JANUARY 2017
ENGLISH ISSUE



TÍMEA ANITA ORAVECZ
Welcome to the EU, 2016
 Installation, 153 × 115 × 100 cm
 © Tímea Anita Oravecz



ALINA SCHMUCH UND FRANCA SCHOLZ
We can, 2015–2017
 Two-channel video installation
 © the artists



TÍMEA ANITA ORAVECZ
Welcome to the EU, 2016
 Drawing, 29 × 21 cm
 © Tímea Anita Oravecz, photography: Vladimir Pavić



ANDY HOPE 1930
Amazing Stories, 2013
 Sublimation print on cloth,
 140 × 107 cm
 Courtesy gallery Guido W. Baudach, Berlin
 © Andy Hope 1930, photo: Roman März



ANDY HOPE 1930
American Splendor, 2013
 Sublimation print on cloth,
 140 × 107 cm
 Courtesy gallery Guido W. Baudach, Berlin
 © Andy Hope 1930, photo: Roman März



JULIAN RÖDER
Protests against G8 Summit in Genoa, 2001 (II)
 C-Print, 110 × 75,5 cm
 © Julian Röder



JULIAN RÖDER
Protests against G8 Summit in Genoa, 2001 (I)
 C-Print, 110 × 72,5 cm
 © Julian Röder



JULIAN RÖDER
Protests against G8 Summit in Genoa, 2001 (V)
 C-Print, 50 × 70 cm
 © Julian Röder



GEROLD TAGWERKER
urban studies_NYC#8-13, 2012/2015
 6 Silver gelatin prints on chipboard, each 200 × 75 cm,
 complete 200 × 420 cm
 Courtesy gallery Mathias Güntner, Hamburg
 © Gerold Tagwerker



GEROLD TAGWERKER
_riot, 2014
 Aluminium, 10 parts each 98 × 70 × 15 cm
 Courtesy gallery Mathias Güntner, Hamburg
 © Gerold Tagwerker



ANDY HOPE 1930
Authentic Visionary Mix, 2013
 Sublimation print on cloth,
 140 × 107 cm
 Courtesy gallery Guido W.
 Baudach, Berlin
 © Andy Hope 1930, Foto: Roman März



ANDY HOPE 1930
SpongeBob, 2013
 Sublimation print on cloth,
 140 × 107 cm
 Courtesy gallery Guido W.
 Baudach, Berlin
 © Andy Hope 1930



ANDY HOPE 1930
Beautiful Adventures, 2013
 Sublimation print on cloth,
 140 × 107 cm
 Courtesy gallery Guido W.
 Baudach, Berlin
 © Andy Hope 1930



GEROLD TAGWERKER
execrator, 2015
 Two-way mirror, aluminium, 120 × 140 × 60 cm
 Courtesy gallery Mathias Güntner, Hamburg
 © Gerold Tagwerker



THOMAS ZIPP
A.O.: Penrose F, 2016
 Silk-screen print, paint stick and oil on linen, 95 × 85 cm
 Courtesy gallery Guido W. Baudach, Berlin
 © Thomas Zipp, photo: Roman März



CHRISTOPH GIELEN
California Growth Machine, 2016
Super HD video, sound, 11:33 mins.
© Christoph Gielen



CHRISTOPH GIELEN
FLUIDS DYNAMIC, 2016
Super HD video, sound, 8:30 mins.
© Christoph Gielen



FRANCOIS KNOETZE
Cape Mongo (Glass), 2013-2016
Video, 6:28 mins.
© Francois Knoetze,
Production photo: Catherine Trollope



FRANCOIS KNOETZE
Cape Mongo (Cell), 2013-2016
Video, 5:22 mins.
© Francois Knoetze,
Production photo: Anton Scholtz



FRANCOIS KNOETZE
Cape Mongo (VHS), 2013-2016
Video, 4:48 mins.
© Francois Knoetze



ELISABETH GABRIEL & DARYOUSH ASGAR
the living dead, 2011
Oil on canvas, 150 x 190 cm
© the artists



KONSTANTINOS-ANTONIOS GOUTOS / THE[VIDEO]FLÂNEU®
Brussels, from the cycle *beggars*, 2005-2017
Mini DV, 4:3, colour, sound, loop, 4:30 mins.
© Konstantinos-Antonios Goutos

A SECRET RANCOUR NOTIONS OF RESENTMENT

BY FRANK-THORSTEN MOLL

Ressentiment (french for resentment) means much more than a stereotype, cliché or negative image that only comes to be used when it is a case of defaming a political opponent: the theme of resentment involves cultural processes that are much more subtle. Resentments are in fact light-avoiding growths that flourish in the shadow of the experience of a humiliation, subjection or defeat and structure the relationship between the inferior and the superior. The perception of a real or felt imbalance with respect to others can arise in individuals, groups, linguistic or religious communities – but also in entire nations.

Resentments can be instrumentalised with extreme ease and currently serve many authoritarian or nationalistic politicians as accelerators for an international conflagration which they themselves have unleashed. Donald Trump, Vladimir Putin, Viktor Orbán and Recep Tayyip Erdoğan are unfortunately only the most prominent symbolic figures of a much broader tendency that uses all means possible to realize its politics of hate and anger. This "politics of rancour"¹ knows how to bring to light the blocked and repressed feelings of inferiority among the general population in an eruptive manner – with the goal of seizing power and thereby jettisoning democratic structures that have been established for decades. The energy and dynamism of this strategy is evident not only in the political successes of those who use it, but above all in the way in which it drives along its opponents. The tactic is one of massive simplification that refuses to inquire further, formulates problems in terms of friends and enemies and, under the cover of a "new complexity,"² creates an atmosphere of fear. Individuals who think differently are automatically declared to be opponents, differentiated points of view are defamed as efforts at distraction by the Establishment, and the free expression of opinion is branded a strategy of disinformation.

These dynamics wouldn't have so severe an impact if it were a matter of purely political operations. But behind all this is a culture war that must be seen against the background of the unleashing of global capitalism – because by definition, the latter must expand aggressively. Alain Badiou discerns in this expansion an underlying logic of exploitation whose battle cry of "privatisation" causes a retreat of those powers that would be fundamentally capable of opposing its inroads. But it is fortunate that institutions, politicians and journalists are not the only possible protagonists for putting up an opposition. Obviously, artists also adopt various strategies in response to the "triumphal march of global capitalism."³ While some artists concentrate on formal, art-immanent, self-reflective issues, there are others who become engaged in refugee projects, for example, and express solidarity with marginalized, persecuted groups in order to improve their situation. Still other artists turn a critical vision toward processes of social transformation and create a form of alternative public.

The element connecting all these tendencies is an absolute freedom of art, a freedom that was achieved with great struggle. Well-versed in handling authoritarian powers and anti-modernist impulses, art has developed a few strategies for asserting itself in opposition to these retarding energies. Precisely there where art seems to be engaged in strife, it formulates a common imperative that may be found in "not only but also" or "everything is conceivable." Because there where dissent dominates and divergent opinions exist, it must be very naturally recognized that this clash first becomes possible through a plurality of opinions. The proliferation of resentment can only be countered through clear and differentiated opinions. With the works on display, the artists make this clearly visible and perceptible. Thus the intention of the exhibition "A Secret Rancour – Notions of Resentment" is precisely not to present a definitive treatment of the theme. In developing the exhibition, we instead pursued an idea of dissent that manifests itself in the dialogue among works which don't always speak the same language but direct the gaze in the direction of a common horizon. The exhibited works of art are accordingly much more than simply evidence of a treatment of dissent. They are statements that expose themselves to dissent – but can "diss" as well – and thereby take seriously the opinions of others as relevant self-expression by thoughtful individuals.

We thank above all the artists who are making this exhibition possible with their works, the team of the IKOB, the administrative board as well as the numerous supporters and sponsors who have made their respective contributions to assuring the success of this exhibition.

- 1 Reinhard Olschanski, *Die Politik des Ressentiments*, in: *Blätter für deutsche und internationale Politik*, 11/2016, p.43-48, here: p.43
- 2 Jürgen Habermas, *Die neue Unübersichtlichkeit*, Frankfurt am Main, 1985
- 3 Alain Badiou, *Wider den globalen Kapitalismus, Für ein neues Denken in der Politik nach den Morden von Paris*, Berlin, 2016, p.17

AWST & WALTHER

Manon Awst was born in 1983 in Bangor (Wales), where she initially studied art at Coleg Menai. She then completed a study of architecture at Cambridge University in 2015. Since 2013, she has been working on a doctoral dissertation at the Royal College of Art in London. Benjamin Walther was born in 1978 in Dresden; from 1996 to 1998, he studied art history, philosophy and history at Humboldt University in Berlin. He subsequently pursued from 2008 to 2009 studies of the visual arts at the Academy of Fine Arts Leipzig before beginning to work as a freelance artist and director at renowned German theatres.

The two have been working together in the field of art since 2008 under the name Awst & Walther, concentrating on the investigation of spaces in the form of installations and performances. Their work most often arises out of the question as to how the spaces that surround us determine our manners of seeing and thinking. The experiences of the two complement each other perfectly, inasmuch as both – here the architect, there the theatre director – enrich their collaboration with treatments of space that are extremely different but equally reflective. Proceeding from apparently simple materials and found objects – Venetian blinds in the present case – and focusing on their subtle elaboration or rearrangement, Awst & Walther facilitate a reflection upon social relationships and their embeddedness in physical and cultural contexts.

The politics of space occupies the attention of not only these two artists. On the contrary, it has become one of the most important issues in an era when there is a widespread tendency to react to complex problems with simple solutions. These responses mostly envision the walling-off of national borders, markets and entire continents. Trump's idea of building an insurmountable wall on the border between Mexico and the United States

speaks the same language as Europe's policy of sealing its external borders.

The work *Blind (Sea-rise)* gives thematic treatment to this on several levels. The Venetian blind is first of all a very simple method for partitioning oneself off from an external space. It darkens the inner space and creates a sort of border. A border that can become the site of projections. Of what does this border, this division consist? How do things look in front of it, behind it? The work allows imaginations and fantasies that can proceed in any direction. The depiction of the ocean that Awst & Walther printed onto the slats stands for these fantasies and obviously also for what is hoped for by those who experience the sea as a border and simultaneously see it as a projection surface for the notion of a happy future in Europe. One thesis of this exhibition is that borders are also the site where resentments manifest themselves most blatantly.

identities whose difference may be recognized in the distinction between capitalism and communism.

Tonight reflects upon the creation of social identities, on how these are formed by the most unassuming actions as well as by attitudes and values – and how this process functions analogously from the opposite direction, when subjects make reference to their surroundings and to the codes that are valid for that environment. The result of these movements is ultimately the radical reduction of contingency into categorizations such as capitalist versus communist. Clarke introduces this distinction with regard to his own brother as a stigma of this insufficient sort. He allows the viewer to reconstruct the taint and to participate in something that is not yet an unexpressed resentment, but is possibly the preliminary stage of such a sentiment.

DEAR HUNTER

Dear Hunter: that is Marlies Vermeulen and Remy Kroese. Vermeulen studied product design and interior architecture at Saint Luc in Liège and at University College for Creative Arts in Canterbury (GB). She is an instructor at Leuven University and has a post on the architecture faculties of Brussels and Ghent. Kroese likewise studied interior architecture as well as architecture and earned a degree as an art instructor. Along with the joint productions under Dear Hunter, he as well has a university appointment, in Maastricht.

As a research project, Dear Hunter is based both in Liège (Belgium) and Heerlen (The Netherlands) and are commissioned by cities and townships to use the tools of spatial anthropology to take on their problem areas and public squares. For a good while now, their superordinate area of research has been the entire Meuse–Rhine Euregion, where they have already been active in nine cities. In 2016 at the behest of the city of Eupen, they set up their residential container at Werthplatz and, for three months, observed the flow of traffic as well as the utilization of the square by various types of residents / users that were categorized by Dear Hunter as various "species". Their approach cannot be characterized in a stricter sense as either scientific or unserious. They deliberately maintain an open access to things and employ one technique in particular to record their observations: they draw maps. They consider maps to be the most coherent and effective way to approach the areas they intend to analyse. In their concentrated endeavour to understand neighbourhoods, squares or districts, Dear Hunter proceed like hunters who open up new hunting grounds.

Their subjective maps which function as condensations or concentrations of cognitive insight are being

DECLAN CLARKE

The Irish artist Declan Clarke was born in 1974 in Dublin; he studied there at the National College of Art and Design as well as at Chelsea College of Arts in London. Clarke works primarily in the medium of film. He lives and works in Berlin.

In the autobiographical video work *Tonight* from 2004, Clarke takes as his theme the relationship between himself and his brother; in the video of approximately four minutes, their two characters contrast sharply. Right at the beginning and periodically during the video, the artist himself appears always in the same scene: Standing in a kitchen, he irons the shirts of his brother. The image of the brother, on the other hand, remains cryptic; brief, alternating video and textual passages convey only highlighted impressions of his personality. We find out that he is a real estate agent; but right up to the end, his name remains unknown to us. In the representation – or rather, the imagination – of his brother, Clarke puts the viewer in a situation of involuntary voyeurism. The inserted photographs that show the brother in his profession, the information about what time he departs for work or the presentation of his morning routine in leaving a parking space – all this data in textual or visual form is imbued with a peculiar intimacy, so that the observer has the feeling of possibly violating the private sphere of a person who actually remains unknown. The generally humorous atmosphere of the video cannot distract from this fact. Clarke combines the humour with a documentary narrative style that doesn't fail to mention the intervals at which the brother purchases new belongings; in this way, a seeming seriousness is successfully conveyed. One finally concludes that the artist and his brother represent two contradictory

presented as works of art for the first time in the exhibition "A secret Rancour – Notions of Resentment", inasmuch as they present artistic access as both subjective and informative. The rancour that we may build up towards others seeps into the drawings and prints of Dear Hunter in the form of spacial and architectural givens which they designate as "factors" and which are always also the expression of a constructed identity.

The fact that our identity is not only composed of positively connecting elements but can also contain negative feelings such as subliminal aversion – for example, antipathy arising in response to a concealed power structure – can be recognized quite clearly here.

Over the course of the exhibition, Dear Hunter will present their analysis of Werthplatz in an evening program. In the following days, they will offer a workshop where, with the help of our visitors, they will work on the development of a large Euregio map. The dates and times are listed on the last page of this publication.

ELISABETH GABRIEL & DARYOUSH ASGAR

The artist duo living and working in Vienna – Elisabeth Gabriel, born in 1974 in Vienna, and Daryoush Asgar, born in 1975 in Tehran, both studied art and philosophy. Since 2007, their works have been presented at various exhibitions.

The living dead belongs to a series of large-format works in which the artist duo Asgar/Gabriel focuses on contemporary themes. These are issues that affect each one of us, such as the disintegration of the economy, the exhaustion of the individual and the squandering of our resources.



CHRISTOPH GIELEN
UNTITLED VI Arizona
C-print, 73 x 86 cm



Their paintings are classically structured, with compositions grounded in the painting of the 16th and 17th centuries in combination with motifs from the present. With its elements sprayed in neon colours, the work on display is reminiscent of Graffiti Art. The scene of naked as well as clothed zombies, or whatever is left of them, is played out in a shopping centre, just as in the horror film *Dawn of the Dead* from 1978. This is a partially overlapping scene; there are no borders to the picture, which is built up like a stage setting. On the left are two mannequins; alongside them is a naked woman on an escalator, and next to the right pictorial margin, the lower segment of a mannequin can be recognized. In the middle of the picture, the living dead are depicted either entirely or hazily. They embody not evil, but those suffering individuals who are literally struck dead by the capitalist culture of surfeit. The criticism: Numerous offers cause us to react to new goods and services as insatiable, brainless consumers. Asgar/Gabriel use the figure of the zombie as a political metaphor of other-directedness in which every consumer can recognize himself. A text painted in pink upon the picture in capital block letters explains the theme of the picture: ... *When a subject position can only be asserted by someone who simultaneously makes himself the object of self-organization in conformity to commodities, then one self is only distinguishable from another like Coca- from Pepsi-Cola, and what it thinks, feels or does remains fundamentally unsuspecting and commensurable...*

KONSTANTINOS-ANTONIOS GOUTOS THE[VIDEO]FLÂNEUR®

Konstantinos-Antonios Goutos, who presents himself as an artist under the name *the[video]Flâneur®*, was born in 1973 in Larissa, Greece. From 1981-1993, he was trained in music theory, accordion and piano. From 1992-1995, he studied at the L. Stravrakos Film and Television School in Athens; from 2003-2008, he studied media art in Leipzig. In 2006, he received instruction in Concept- and Intermedia-Art at the Prague Art Academy. His video promenades have led him to more than fifty European cities.

Goutos' artist name *the[video]Flâneur®* is to be understood in programmatic terms because, like a classic flâneur ("promenader") from the era of Edgar Allan Poe and Charles Baudelaire, he walks around, takes a look and proceeds without plan or goal through an urban space and, in a manner all his own, works through what he sees and experiences. In contrast to the promenaders of earlier times, Goutos doesn't write down a record of his walk through a city. His tool is the video camera, which he uses without a tripod or artificial light. And even if he doesn't intend to conform to the cliché of the itinerant dandy, there are further parallels to this figure – Goutos as well focuses on the brief, casual observation of everyday occurrences that reveal the people of today "at the point of intersection of social circles," as Georg Simmel put it in 1890. From the cycle "beggars" (2005-2017), we are currently presenting his four-and-a-half-minute video recorded in downtown Brussels.

The beggar is sitting on the ground behind a large concrete plant container. All that can be seen of him are his cap, right leg and one foot inserted into a trainer. Opposite him is the display window of a gift shop. The beggar contrasts sharply with the hurrying passers-by. He sits and scarcely moves; perhaps he is freezing but waits patiently for handouts. Yet he is scarcely perceived at all; instead it is the shop window filled with kitschy goods that receives attention. He seems to be invisible for the individuals whose movement through the space makes the implicit statement that you can participate in consumption and hence in society. Of course this is not a scene that is familiar solely from Brussels or can be observed only there, even if the peculiar characteristics of the selected site are evident in the absurdity of the oversized stuffed animal in the shop window as well as in the sometimes comical outfits of the passers-by. Consumption and refusal – even if the latter is probably involuntary – are here portrayed in an exemplary manner as apparently the only two options of behaviour available in our era. The beggar takes up a contrary position to the promenader in a further sense, because his access to the world is that of a sitter compelled to remain unmoving. Perhaps this contrast is precisely what fascinates Goutos.

Whoever ultimately seeks to find the punctum of the video repeated in a loop like an untiring world theatre must decide between two childish elements: the miniature Father Christmas half-hidden by a curtain and apparently imitating the subservient gesture of the beggar; or the head of an infant, visible for only a few seconds, which the beggar is holding in his arms.

CHRISTOPH GIELEN

Christoph Gielen was born in 1967 in Bonn; for more

than 30 years, however, he has lived and worked in New York City. He is active as a border crosser between journalism, art and music. He became known principally through *Ciphers*, his photographic study of U.S. urban planning.

Gielen specializes in the media of video and photography, which he uses to investigate urban development and ecological trends in the USA; he most often makes high-resolution aerial photographs. He considers most uses of land to be exploitation; recently, ecological themes have emerged more into the foreground. But even if Gielen's video works ostensibly have an educational intent, they are more than instructive or even schoolmasterly. They demonstrate that art and environmental politics can overlap and also complement each other, and that urban planning and civil rights must be given joint consideration. One could also say that Gielen focuses on the impact of the way we treat the world in order to make us familiar with ourselves.

Whereas in his solo exhibition on the ground floor featuring the series *Ciphers*, the artist scrutinizes American urban planning as an aesthetic phenomenon and thereby produces amazing images of abstract beauty, in his two video works *Fluids Dynamic* and *California Growth Machine* in the framework of the exhibition on resentments, he takes another approach. He developed both films in a highly professional division of labour with a team two of whose members were the filmmaker Michael Kelem (*BBC Planet Earth*) and the composer Michael Atkinson. *Fluids Dynamic* is structured as a visual meditation and presents a poetical picture of a water reservoir in southern California, one of the areas in the USA with the most scarce supply of water. Gielen shows us this precious water in overabundance as a turbulent surface filling the pictorial space. But in fact, in the USA water use per inhabitant is rising so fast that the consequences are increasingly grave – at least for those who live in dry zones. In a direct manner and with his own voice, Gielen addresses the immensity of a tragedy that has arisen through mismanagement and ignorance. The helicopter from which all the footage was taken moves in a choreographed panning movement above the water and thereby turns the surface of the dammed lake into a sculpture. And what is more: it itself becomes part of that creation.

Water and helicopter communicate and thereby demonstrate the dependence and vulnerability of the water.

The same thing occurs in the video work *California Growth Machine*, which functions as a counterpart to *Fluids Dynamic*. Here the same helicopter is used in the same way, but in order to raise dust from the dry soil. The music composed by Atkinson expressly for *Fluids Dynamic* reacts to the various levels of the constantly moving water. Calm and order alternate with tumult and chaos. Sound and image are so interwoven that Gielen's basic attitude comes to quite pointed expression. It states that ethics and aesthetics not only have the same origin in etymological terms. Resentments – one could summarize – arise where scarcity, waste, ignorance and thinking in terms of profit all coincide.

ANDY HOPE 1930 Andreas Hofer alias Andy Hope 1930 was born in 1963 in Munich. Between 1991 and 1997, he studied at the Academy of Visual Arts in Munich and at Chelsea College of Art and Design in London. Ever since 2000, he has lived and worked in Berlin, where he has become known as a painter, sculptor and installation artist.

Behind Andy Hope 1930 is the artist Andreas Hofer, who has used this pseudonym since 2010. The altered name did not occur without reason, because Hofer doesn't consider the new appellation as simply a somewhat unfortunate translation of his name into English. Instead it involves an invalidation along with a blending of linguistic and geographical attributions that overcome the distance between the personalities of the artist and the work. Moreover, with the designation of the year 1930, Andy Hope makes reference to a fateful year in world history when the Great Depression caused a fatal rupture in culture and society.

Hofer's series of large-format pictorial collages applied to fabrics through dye-sublimation printing shows him or his portrait in the context of altered superhero comics from the USA. *American Splendor*, for instance, is an example of this sort of comic; it was published in 1976 by Harvey Pekar. Hope's interest in American pop culture leads to a merging of his person, his art and its contents with the statements that characterized this era. The superhero that is most often the focus here is a symbolic figure of good in the fight against evil – and thereby renders evil visible in the first place. The fact that Andy Hope 1930 appears to us as Sponge Bob or as a nameless, masked figure on a cover of *American Splendor* shows that the production of resentments is always based on the two categories of good and evil, on a play of forces between the inferior and the superior – whereby the superhero also stands for the fact that the roles can be reversed, that sometimes good can win and evil can lose. Until we allow everyday reality to reappear, whereupon we just might be obliged to deal with our own feelings of powerlessness and inferiority.

When the artist blends humans and animals, gods and superheroes with each other or rearranges historical events, he frequently proceeds associatively and always pursues differing styles and techniques. He himself calls his works "A-Abstractions" – with the A being able to stand not only for American, but also for Alpha – and protests vigorously against the rejection of American pop culture, because it provides him with all the themes, insights and recognitions that he needs in order to survive in the present.

FRANCOIS KNOETZE Francois Knoetze was born in 1989 in Cape Town, where he lives as a performance artist, sculptor and filmmaker. In 2012, he completed his studies of the visual arts at Rhodes University in Grahamstown (South Africa) and received a further degree at the Michaelis School of Fine Art in Cape Town.

With *Cape Mongo*, the IKOB is presenting his thesis which was continued into the year 2016 and is conceived as a filmic investigation of South Africa after the end of apartheid – a nation which believes itself to have overcome racism but which remains deeply divided in an economic sense between poor and rich as well as between black and white, with the possibility of generalizing that blacks in South Africa belong to the first category and whites mostly to the latter, privileged class. In six individually produced films that vary in their structure, we get to know the poor outskirts of Cape Town, each time proceeding from a typical material of consumer society such as glass, plastic, metal or paper.

As white South Africans, Knoetze and his cameraman Anton Scholtz enter the townships of Cape Town that are almost entirely inhabited by their black countrymen. Proceeding from the selected material, which is available by the ton at garbage dumps and recycling centres, Knoetze transforms himself into a monster from whose entire body hangs metal, for example. This anthropomorphic masquerade, however, is more than mere role play, because as soon as he walks along the streets as a metal monster, Knoetze of course encounters highly varied reactions. Standoffishness and curiosity, delight and trepidation – to name only a few ways in which the inhabitants resonated – trace a picture that conveys with shocking immediacy the pernicious imbalance in South-African consumer culture. The commodities of

some are the garbage of others. The residents of the townships thereby themselves become "refuse." They are outcasts because they are incapable of participating in society in the same manner as can the wealthy. Knoetze makes this bluntly clear in the form of his garbage monster – without a direct evaluation or accusation. He transforms the melancholy of the apparently failed dreams of a South-African rainbow nation into a carnival performance that ultimately presents one thing in particular to view: When we speak about the shadowy side of capitalism, we are also always confronted with extremely efficacious mechanisms in which skin colour and origin are of crucial importance.

Knoetze's oeuvre, however, cannot be read simply as a fable of racism that reveals the myth of a post-apartheid democracy to be nothing but an illusion. His video cycle is additionally pervaded by a deeply philosophical aspect. There where Nietzsche compares the cycle of eternal return with the cycle of consumption and rubbish, Knoetze extends his narrative thread from the mundane to the metaphysical. He reminds us that nothing exists simply for itself, there is nothing that is pure and unsullied – everything has several lives; all things are chased down by the ghosts of their past and are far too frequently overtaken. So it is scarcely surprising that the spirit of racism, hidden behind an economy of consumption and garbage, continues to have its negative impact – and not only in South Africa.

TÍMEA ANITA ORAVECZ Tímea Anita Oravecz was born in 1975 in Budapest. In 2007, she completed her art studies at the Accademia di Belle Arti in Venice. In 2011, she received her master's degree at the Institut für Raumexperimente in Berlin, the city where she lives and works today. Her works have already been presented at numerous international exhibitions.

In the two works on display, Oravec works through her personal experiences in the supposedly so borderless European Union. Both versions of *Welcome to the EU* should be understood as expressing criticism. Within the two-dimensionality of the drawing, Oravec develops her own version of the symbol of the EU, then causes it to go up in flames. To be read in bold letters above the circle of yellow stars is the international word of greeting "Welcome", around which flames flicker. A gas canister situated at the lower right alongside the stand is connected by a tube to the circle of fire, which it provides with constant nourishment. It is an open question as to whether the fire will be extinguished. In this way, the artist clearly puts to question Europe's contradictory policy regarding refugees and creates a metaphor for media and politics as the driving forces of the entire conflict.

The second work, namely the installation, is equally disturbing. Here no fire can be seen, but the metal frame and the sharp-pointed stars summon up associations with the modern barbed wire that is supposed to protect the borders of the EU from illegal migration. A contradiction in itself: On the one hand, Europe wants to be strong, help those in need and stand for democratic values; on the other hand, it does its best to exclude people. In this work, inclusion collides with exclusion, welcoming culture with rejection, morality with realpolitik. In her installation, Oravec brings such conflicts to a head and, with *Welcome to the EU*, enriches the reflection about resentment.

JULIAN RÖDER

Julian Röder, born in 1981, was trained as a photographer in the Ostkreuz Agency in Berlin and then studied at the Academy of Visual Arts in Leipzig. Today he again lives and works in his native city of Berlin.

The Summits is an ongoing series of documentary photographs on political summits of global significance, such as those of the G8 countries. In the series, Röder focuses on the protagonists of protest against such summits, such as the anti-globalism movement of Tute Bianche in Italy. He pursues a journalistic approach, even if his photographs diverge substantially from the mass-media images that are so familiar to us. Whereas image-production by the mass media is subject to the monoperspectival dictum of observation from outside, Röder reports not as an external figure but as a direct participant from within the protest; at the beginning, he was in fact actively involved in the protest actions and thus was always present as both a demonstrator and a photographer. These pictures are accordingly characterized first and foremost by an impressive and authentic proximity to the protests and their protagonists. Röder not only scrutinizes the occurrences in detail; he also presents the protest as a personal matter and inquires into the identity of those persons who, in July 2001, took to the streets of Genoa in hundreds of thousands and what motivated them. In this way, his pictures oppose the stigmatization of the demonstrators imposed by both media and politics, in which a seriously intended demand is often presented in abridged or even distorted form. Whether Röder depicts a crowd or offers almost intimate portraits of the participants – the pictures make it clear that it is a matter here of individuals who have in common a resentment that is brought to expression through the protest and finds release in indignation against the tenets and strategies of a politics determined by globalised capitalism.

The quality of Röder's photographs, however, consists not only of a simultaneity between proximity and distance, a simple tension between an orientation toward the protesters and the use of a distanced, documentary visual language. Röder also introduces a second, new aspect of distance into his pictures. He repeatedly quotes traditional compositional approaches – for example, those of landscape or portrait painting, something that imbues also his summit pictures with an extreme artificiality. One accordingly first looks at a cityscape with blue horizon and green palms – rising fields of fog and a raised point of view for the observer suggest a certain heroism – before masses of persons are revealed to be demonstrators and the supposed fog to be a warfare agent within a conflict that is being violently played out. Violence is to be found in Röder's photographs always only in a state of latency and comes to light in each part of the picture solely in adumbration, as it were. Nevertheless – or perhaps for this very reason – the large-format and massively framed photographs, as a sort of modern images of combat, raise the question as to what battles are being fought today or must be fought.

After the first wave of far-reaching impacts by a globalised and liberalised capitalism during the 1990s, there occurred for the first time in Genoa in 2001 large-scale protests against the summit being held there. The city was partially cordoned off; there was a state of emergency for an entire week. Violent confrontations between police and demonstrators ultimately found their tragic culmination in the murder of 23-year-old Carlo Giuliani by a policeman. For a long time after the events, the actions of the police were severely criticised. The organisers of the G8 themselves concluded after Genoa that future summits should only be held at sites that could be well-insulated from protests. After 2001, the Tute Bianche for its part removed their white overalls as a sign of recognition and renamed themselves the Disobbedienti, with the intention of henceforth pursuing a practice of civil disobedience within society.

ALINA SCHMUCH & FRANCA SCHOLZ

Alina Schmuch was born in 1987 in Münster, she lives and works in Berlin. Schmuch studied at the College for Design in Karlsruhe was a researcher at the Jan van Eyck Academy in Maastricht. Franca Scholz was born in 1988 in Munich. She lives and works in Düsseldorf. She studied European Ethnology, and Eastern Slavic Studies in Freiburg im Breisgau as well as fine arts at the College for Design in Karlsruhe and the Academy of Art. The two artists have collaborated on individual projects since 2011.

The 26-minute film project *We can* is divided into five parts. In film sequences edited in parallel, Schmuch/Scholz show how the German population is dealing with the refugee situation. There is an episodic presentation of how buildings are transformed into refugee housing or how temporary structures are set up for the arriving migrants. The video installation on display illuminates the aspects of logistics, impact on the public and political debate that accompany the creation of accommodations for these, factually and without passing judgement.

Angela Merkel's three grand, small words *Wir schaffen das!* ("We can do it!") symbolize the German policy on refugees. A slogan intended to reduce uncertainty and convey confidence. When so many people come all at once into a country, the influx creates problems in villages and cities. How can lodgings be found for all these people, who will process their applications? Who will be permitted to stay, who

must leave? Who will teach them German? What kind of future awaits them? And what does all this mean for the people who live here? How is it possible to live together?

We can uses a discreet documentary perspective to inject calm into a complex situation that is most often the focus for emotional or even heated reporting. The architectural and logistical solutions are brought to light just as precisely as is the culture of dialogue between helpers. Intertitles stimulate reflection but allow a similarly extensive space as do the images – as space offering an invitation to develop one's own critical voice about the events.

THOMAS ZIPP

Thomas Zipp was born in

1966 in Heppenheim (Germany). Among other things, he studied fine arts at the Städelschule in Frankfurt and at the Slade School of Fine Art in London. Since 2008, he has been professor at the University of the Arts in Berlin, the city where he also lives and works.

Quite early on, Zipp made a name for himself with space-encompassing paintings; up to today, his creative output consists primarily of installational works. Painting, photography, sculptural objects, drawings, collages and performances – he combines all these into dense works of art. With *A.P.: Penrose F* from 2016, we are presenting a painting that arose out of his focus on the physicist Roger Penrose (*1931). Penrose, a highly esteemed mathematician and theoretical physicist, is known to a wide audience through his books of popular science devoted to themes of perception. *The Emperor's New Mind, Shadows of the Mind and The Large, the Small and the Human Mind* gave many readers their first insights into mathematical-physical problems of consciousness and artificial intelligence. The portrait that Zipp paints of Penrose functions like a puzzle-picture, because it can be turned at will. It depends on the perspective of the viewer what face appears to him. In this way, Zipp does not simply present essential contents of Penrose's investigations, but also urges the viewer to likewise give thought to relativity and the complexity of perception. In the context of the exhibition, Zipp manages to create a visually striking metaphor for the role of art that brings cogent expression to the complexity of our encounter with the world. Is it solely a matter of perception? No! Together with Thomas Zipp and Roger Penrose, we come to see the world as a collection of ideas, images and possibilities in which truths appear to be improbably complex and just as difficult to fathom as our urge to comprehend this world is strong in spite of everything. Hence what art and science demand from us in equal measure is less comprehension than, first of all, an insight into non-comprehension – and thereby into the possibility of discrimination and divergence.

GEROLD TAGWERKER

Gerold Tagwerker was born in 1965 in Feldkirch; he studied painting from 1983-1989 at the University of Music and Dramatic Arts Mozarteum in Salzburg. He has lived and worked in Vienna since 1989.

Coming from painting, Tagwerker found his preferred artistic form in the medium of installation. He frequently works with smooth and rather chill materials such as mirrors, aluminium and steel but only seldom with wood, because he is concerned with the material aesthetic and formal language of modernism. *urban studies*, for example, is one of his series of works; it presents unspectacular modernist architecture – high-rise facades – as multipartite photo prints leaned against the wall at an exhibition. The photographs mounted on particle boards – like most of Tagwerker's works – arise from a fascination with grid patterns, which serve him both to express functionality and to achieve an ornamental effect. The pronounced bottom view of the camera perspective emphasizes this thesis by presenting two things to view: the cool pragmatism of modernism which, with the aid of serial construction elements, allowed architecture to become more rapid and less expensive; and the ornamental character of this building form which, contrary to the actual intention of modernism, reemerged through the constant repetition of the same elements. In his works, Tagwerker makes it possible to both see and experience the described paradox.

The steel sculpture *_riot*, reminiscent of police shields, takes up the grid pattern once again and makes it legible in an entirely different way. A factor in Tagwerker's work that should not be underestimated is the aspect of violence – a structural violence that is deeply inscribed in the aesthetic and formal language of modernism. His shields bear witness to this inherent logic.

With *execrator*, a mirrored sculpture reminiscent of a pillory, he not only invites the visitor to enter into the work but also makes reference to a further aspect of modernist discourse which, for its part, extends the theme of the exhibition on the level of contents. Whereas modernism conceived of itself as a project of the rejection of traditions and rituals, it was frequently overlooked that the old rituals, detached from everyday practice, can take on a life of their own that no longer has anything to do with their original meaning. With the pillory, Tagwerker takes up a medieval form of punishment, but he does so in the context of aesthetics and thereby turns the effect of punitive degradation into a self-staging that supports cognition. Confronted with a pillory, we automatically reflect upon punishment, guilt and atonement – all aspects hidden behind high walls by contemporary culture. Tagwerker brings back to light these punitive rituals that produce resentment.

CHRISTOPH GIELEN SUBURBAN BUBBLE ZONED FOR MONOCULTURE

Christoph Gielen, an artist who lives and works in New York, is known for breathtaking photographs taken from extreme heights. They show American cities in their geometric perfection and highways as a meandering network. But these photographs are more than beautiful images. They are formal

studies of our appropriation of space and the impact of an excessive urge toward expansion upon our living spaces. Since the beginning of the year, parts of the series *Ciphers* have been on permanent loan at the ikob; they are being exhibited in Belgium for the first time.



CHRISTOPH GIELEN
UNTITLED XI Arizona
C-print, 73 × 86 cm



CHRISTOPH GIELEN
UNTITLED XI Nevada
C-print, 73 × 86 cm



CHRISTOPH GIELEN
UNTITLED XI Nevada
C-print, 73 × 86 cm



CHRISTOPH GIELEN
CONVERSIONS XVIII Suburban California
C-print, 101 × 127 cm



CHRISTOPH GIELEN
UNTITLED IV Arizona
C-print, 73 × 86 cm

DATES

Guided tour by Miriam Elebe

Wednesdays February 1st, March 1st
and April 5th at 6 p.m., respectively

Director's tour with Frank-Thorsten Moll

Sunday April 23rd at 3 p.m.

Workshop with the artist duo Marlies Vermeulen and Remy Kroese from Dear Hunter

1–5 March, during the respective opening hours

During that week in March, Dear Hunter will take a retrospective look at 18 months of *Dear Euregio* and especially of *Dear Eupen*, their three-month Werthplatz project from the autumn of 2016. Together with visitors to the IKOB, they will work on a large-scale Euregio map that is part of the exhibition *A secret Rancour*.

Presentation of the results of the workshop

Sunday, 5 March at 7 p.m.

EDUCATIONAL PROGRAMME

For any inquiries about our educational programme please refer to Miriam Elebe.

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TEAM

Serge Clout, Miriam Elebe, Friedemann Hoerner,
Frank-Thorsten Moll, Ingrid Mossoux, Nadja Vogel

IMPRINT

Editing and Texts

Miriam Elebe, Friedemann Hoerner,
Frank-Thorsten Moll, Nils Philippi.

Translation

George Frederick Takis

Layout and typesetting

Marco Land for possible.is

OPENING HOURS

Wednesday through Sunday from 1 to 6 p.m.

Admission

Entry 6€ (4€ reduced price for disabled and elderly people)
Free entrance for teenagers up to 18 years and adherents of
the museum
Free entrance on every first Wednesday of the month

STAR WORK

Within the Star Works series, a different work from the IKOB
collectio is displayed each time. To be rediscovered!

#20: Dmitry Teselkin

25.01.–28.02.2017

#21: Jerry Frantz

05.03.–23.04.2017

**A SECRET
NOTIONS OF**

**CHRISTOPH GIE
SUBURBA
ZONED FOR MO**

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With the support of the German-speaking Community of
Belgium, the Cultural Heritage Service of the Wallonia-Brussels
Region, the Province of Liège and its Cultural Services as well
as the Meuse-Rhine Euregio.



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