

JULIA STOSCHEK

COLLECTION

SPECIAL EXHIBITION AS PART OF
ART COLOGNE, 19 – 22 APRIL 2013



**DAS
BILDER
MUSEUM
BRENNT**

JULIA STOSCHEK COLLECTION

Schanzenstrasse 54 T. +49.211.585.884.0
D 40549 Düsseldorf F. +49.211.585.884.19
info@julia-stoschek-collection.net
julia-stoschek-collection.net

CONTENT

- **Information**
- **Press release**
- **Floorplan**
- **Information on the event at the project space Venus & Apoll**

JULIA STOSCHEK COLLECTION

Schanzenstrasse 54 T. +49.211.585.884.0
D 40549 Düsseldorf F. +49.211.585.884.19
info@julia-stoschek-collection.net
julia-stoschek-collection.net

DAS BILDERMUSEUM BRENNT Special exhibition of the JULIA STOSCHEK COLLECTION as part of Art Cologne 2013

INFORMATION

Duration

19 April - 22 April 2013

Preview

18 April 2013, 12 noon – 9 p.m.

First day of public

19 April 2013, 12noon – 8 p.m.

Opening hours

19 April - 22 April 2013, 12 noon – 8 p.m.

Location

Fairground of the ART COLOGNE, South Entrance, Passage 3/11

Koelnmesse GmbH

Messeplatz 1
50679 Köln
Deutschland
Tel.: +49 221 821-3998
Fax : +49 221 821-3999

Entrance only with valid ticket to ART COLOGNE!

For further informations please contact:

Monika Lahrkamp
Press- and public relations

JULIA STOSCHEK COLLECTION

Schanzenstraße 54
D 40549 Düsseldorf
Tel.: +49 (0) 211/ 58 58 84-12
Fax: +49 (0) 211/ 58 58 84-19
lahrkamp@julia-stoschek-collection.net
www.julia-stoschek-collection.net

DAS BILDERMUSEUM BRENTT Special exhibition of the JULIA STOSCHEK
COLLECTION as part of Art Cologne 2013

Taking “**Das Bildermuseum brennt**” as its title, the JULIA STOSCHEK COLLECTION will be presenting works from its portfolio at ART COLOGNE for the first time. Conceptualized as a special show within the exhibition halls themselves, the exhibition takes a variety of different approaches to the question of exhibiting and positioning art, as well as overlapping the spaces in which art is produced or received.

The central work is **DAS BILDERMUSEUM BRENTT** (2004-2005) by Clemens von Wedemeyer, which looks into the functionality of museum architecture and the discrepancy between its directives and actual usage. In the video installation, which is arranged in a triangular formation, three distinct narrative threads are shown on three projection screens. Playing out simultaneously, the different scenes are performed by a single actor – who is, at once, a visitor, guard, and intruder in some empty museum premises which are never defined in more detail. In this context, the architecture serves as a shell within which viewing, guarding and occupying a fictitious space merge with one another. The exhibition as a whole focuses on precisely these multiple functions of art spaces. Not only does it take the limitations of the white cube as its subject, and indeed its fetishization, but also the artist's studio, the art collector's space and the virtual animated space as the scene of the action.

MONICA BONVICINI

Monica Bonvicini made the subjective, individual experience of space and architecture the focus of her artistic interests early on in her work. The video **Wallfuckin'** (1995) shows a woman copulating with a wall. The video summarizes the statement that has its origins in a survey among bricklayers, which was intended as a conceptual basis and entitled a study of the people "who built the walls you fuck in".

Bonvicini moreover examines the Western architectural tradition and demonstrates how the constructed environment we occupy and the social value system of modern culture are manifested in the positioning of every last brick. In order to do this, she draws on industrially manufactured materials used in the building industry. Referencing the body, glass, metal, and chains gain a newly defined presence that, in combination with aggressive humor, exposes the connection between sexuality and power as manifested in architecture.

MARK LECKEY

In a multi-disciplinary practice that encompasses sculpture, sound, film and performance, Mark Leckey explores the potential of the human imagination to appropriate and to animate a concept, an object or an environment.

The sculptural quality of the films comes to the fore in the film **Made in 'Eaven** (2004) gives us the impression that the camera portrays Jeff Koons's famous **Rabbit** (1986) from all sides.

Only when we see the reflection on the shiny surface of the sculpture – which reflects the artist's studio, but not the camera – do we realize that the sequence was animated.

KLARA LIDÉN

Klara Lidén's works deal with the politics of public space and property in the contemporary metropolis. She works with found materials, transforms the space as she encounters it. She conquers her means directly at the exhibition site and sets them against all norms and expectations. In her works, she acts as the passionate rebel and androgynous being. She ruptures social conditioning with her great energy and surprising turns.

Lidén says about herself: "Part of me is this poor architect dealing with the problem of existing structures in the city, part of me is this amateur dancer or performer who wants to return ideas of rhythm to the activity of building, or of re-appropriating the built environment."

The video and the slide projection **Untitled (Under Mattan)** (2006) was developed during the installation of the group exhibition "Economy Class" at Reena Spaulings Fine Art, New York City. The artist enters the gallery and disappears under the carpet, crossing the space of the gallery and the camera's frame invisibly. In **Untitled (Monkey)** (2010) she climbs, somewhat precariously, far up on a column of a parking lot building in San Antonio, Texas.

HELEN MARTEN

In her installations, videos and sculptures Helen Marten humorously questions various systems of reference in the history of art, architecture and popular culture, in digital phenomena and visual forms of reality coding.

In her digital video animation **Dust and Piranhas** (2011) a wooden pillar in an architectural context that looks as if it came from a postmodern design by architect Robert Venturi meets a classic antique pillar which possesses the ability to glow in changing colors. In the discourse on stereotyped style and design decisions this odd couple derives its inspiration from everything from Venturi's postmodern notions of architecture to everyday living spaces and the presentday digital age of consumerism and popular culture.

BRUCE NAUMAN

Bruce Nauman is one of the major pioneers of video art. However, he initially began with painting after studying mathematics, physics, music, art, and philosophy Nauman increasingly concentrated on his own body as the material of his art after the mid sixties. The body became a new material and the studio as a space of production became a stage. "In ... **Stamping in the Studio**, 1968, I was interested in the position of the camera in a specific situation. Some of the action takes place within view of the camera, some of it outside of it. One can see that the room extends out further and one stays in contact with it solely through the action's sounds. The figure finally comes back into the picture. I like the idea that the action takes place in reference to the camera very much insofar as the camera occupies the viewer's position, but one in which he does not get to see everything."¹

¹ Quoted from Bruce Nauman, in: **Bruce Nauman: Interviews 1967-1988**, p. 137.

Nauman attempted to create a tension between the open and the hidden by limiting the view of the studio seen on the monitor. Abandoning the frame thus refers to an expansion of the space, allowing the viewer to reflect upon the recorded actions beyond the monitor.

ELIZABETH PRICE

In Elizabeth Price's **At the House of Mr. X** (2007) the camera guides us through the immaculate home of a private art collector where the elegant geometry of the spaces, the varied architecture and the luxurious modernist furnishings are attentively documented. The narration is presented as an on-screen script, at first using dead-pan descriptions, later developing a more sophisticated tone reminiscent of slick advertising copy. The text is taken from various documents relating to the house and its owner – a businessman who generated his wealth from the cosmetic brands of “Mary Quant” and “Outdoor Girl”. The descriptions of cosmetics are acutely similar to those used to describe the furniture and objects displayed in the house. The link between the facade of beauty created using make-up and that of interior design, ‘curating’ and the juxtaposition of objects is made explicit.

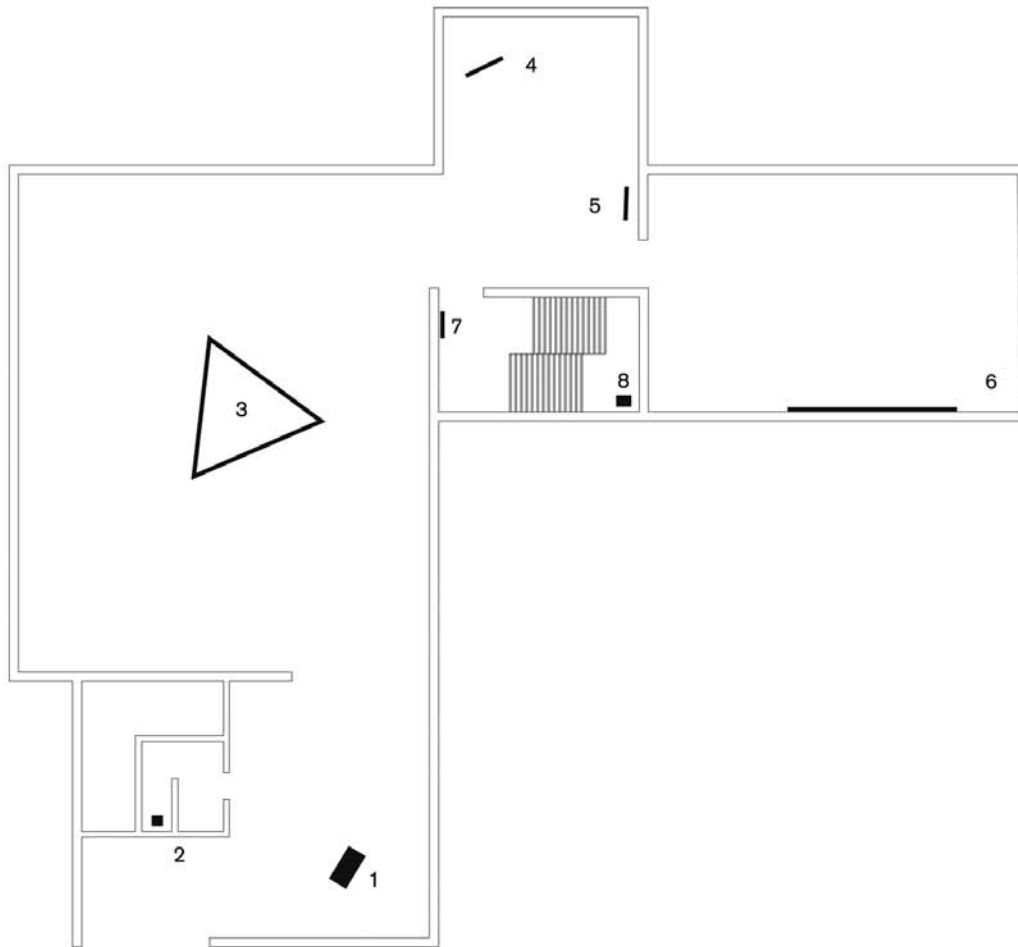
(Text: Kyla McDonald, Glasgow Sculpture Studios)

CLEMENS VON WEDEMEYER

Clemens von Wedemeyer's video installation, displayed on three projection screens arranged in a triangular formation, relates fictitious events that take place in an empty, unfinished museum space at night. In the video, shot in 2004 and taking the then unfinished Museum of Fine Arts in Leipzig as its setting, a single actor performs three different roles at once: a guard, an intruder, and finally a visitor.

Shown simultaneously, the projections present the distinct narrative threads of the three characters as they follow one another on their rambles through the empty art space, without ever actually encountering one another. In **Das Bildermuseum brennt** (2004-2005), Clemens von Wedemeyer looks into the structures and functionality of prototypical contemporary museum architecture. Elements of protection and observation, which typically inform any museum setting, are juxtaposed with the intruder as an embodiment of appropriation. Introducing an aspect of disruption to the prevailing order of a museum, it is this role in particular that provokes the question whether art spaces as such are indeed open to all members of society.

DAS BILDERMUSEUM BRENNT Special exhibition of the JULIA STOSCHEK COLLECTION as part of Art Cologne 2013



01
HELEN MARTEN
DUST AND PIRANHAS
 2011
 ANIMATION VIDEO
 25'25"
 COLOR, SOUND
 COURTESY OF THE ARTIST AND JOHANN KÖNIG, BERLIN

02
MONICA BONVICINI
WALLFUCKIN'
 1995
 VIDEO INSTALLATION
 60'
 B/W, SILENT
 COURTESY OF THE ARTIST

03
CLEMENS VON WEDEMEYER
DAS BILDERMUSEUM BRENNT
 2004-2005
 3-CHANNEL VIDEO INSTALLATION
 27'
 COLOR, SOUND
 COURTESY OF THE ARTIST AND KOW-BERLIN

04
KLARA LIDÉN
UNTITLED (MONKEY)
 2010
 SLIDE PROJECTION
 COURTESY OF GALERIE NEU, BERLIN

05
KLARA LIDÉN
UNTITLED (UNDER MATTAN)
 2006-2010
 SLIDE PROJECTION
 COURTESY OF GALERIE NEU, BERLIN

06
ELIZABETH PRICE
AT THE HOUSE OF MR. X
 2007
 VIDEO
 20'
 COLOR, SOUND
 COURTESY OF MOT INTERNATIONAL, LONDON

07
MARK LECKEY
MADE IN 'EAVEN
 2004
 VIDEO
 2'
 COLOR, SOUND
 COURTESY OF THE ARTIST AND GALERIE BUCHHOLZ, COLOGNE/ BERLIN

08
BRUCE NAUMAN
STAMPING IN THE STUDIO
 1965
 VIDEO
 62'
 B/W, SOUND
 COURTESY OF EAI-ELECTRONIC ARTS INTERMIX, NEW YORK

JULIA STOSCHEK COLLECTION

Schanzenstrasse 54 T. +49.211.585.884.0
D 40549 Düsseldorf F. +49.211.585.884.19
info@julia-stoschek-collection.net
julia-stoschek-collection.net

SPECIAL EVENT AT VENUS & APOLL, DUESSELDORF

Friday, April 19, 2013, 9 p.m.



INK SET- An evening with Mariechen Danz and special guests

LIVE DRAWING: Conor Gilligan, Andrea Huyoff, Matthias Ruthenberg, Norbert Witzgall, Ralf Ziervogel

LIVE ON STAGE:

UNMAP

Mariechen Danz, Thomas Fietz, Matthias Geserick, Alexander Stolze

Start: 10 p.m.

followed by a DJ-Set of PURGE / #gHashtag Collective

Admission is free of charge!

VENUS & APOLL, Worringer Platz 8, 40210 Düsseldorf

In her drawings, performances and installations, artist and musician **Mariechen Danz** (born in 1980 in Dublin, Ireland. Lives and works in Berlin) investigates the different phases of reproduction in relation to cultural and gender transformation as well as intellectual power and knowledge transfer of the bodies through which we inherit, reconstruct and develop our identities.

On **April 19, 2013**, the evening show **INK SET** organised by Danz will be presented at the VENUS & APOLL.

A performance by the band **UNMAP**, featuring Danz as a singer alongside Alex Stolze (Bodi Bill), Thomas Fietz (drums) and Matthias Geserick (bass), will provide the musical highlight of the evening. UNMAP's musical style is best described as dark, rough sounds with articulated beats and melancholy vocals. Exclusively on the night, UNMAP will perform its debut single "When to Lead".

The program's title, INK SET, conjures up associations with drawing, writing, tattooing and printing – all of them media created using ink, which will take center stage on the night. Danz has designed posters, costumes and prints especially for the event, which will be on show at VENUS & APOLL. The posters will contain passages from UNMAP's lyrics, which explore topics not unlike those that Danz addresses in her work as an artist, employing Pop music as a widely accepted vehicle of communication. The band's costumes along with large prints feature elements from Danz's illustrations – fragments and organs of the human body. "Just as punctuation aids language, gestures aid the body's communication. The human body is a carrier of symbols, of codes in order to communicate," says Danz. Especially for the event, artists Conor Gilligan, Andrea Huyoff, Matthias Ruthenberg, Norbert Witzgall and Ralf Ziervogel will be using bodies as canvasses for their art. Having created their personal illustrations with the artists, visitors can have them tattooed directly on their bodies, either temporary or permanent.

A DJ set featuring Berlin's **PURGE / #gHashtag Collective** (Daniel Jones and Brandon Rosenbluth) will round out the program.

Kindly supported by JULIA STOSCHEK FOUNDATION e.V.