

FAK'21

Mediality & Materiality

Preface

By the curatorial team 2021

The *Förderverein Aktuelle Kunst Münster e.V.* pursues the goal of bringing together new artistic and curatorial positions. To this end, the association gives young artists, art historians and art scholars the opportunity to exhibit in its own exhibition space every year.

The chosen curatorial team is given complete freedom to design an annual program. The idea of the *FAK* is to offer the team a space of experience independent of institutional constraints, in which all aspects of exhibition organization are taken on and tested independently: Concept development, artist selection and support, press relations and fundraising are the team's responsibility.

The curatorial team of 2021, consisting of **Pinar Asan**, **Micael Gonçalves Ribeiro** and **Kristina Weimann**, took up this challenge and conceived an annual program under the title *Mediality & Materiality*, within the framework of which four exhibitions took place:

Malte Frey & Julian Reiser: <i>Drinnen ist immer schön</i>	02.04.-02.05.2021
Jana Kerima Stolzer & Lex Rütten: <i>machines machines</i>	21.05.-20.06.2021
Seda Hepsev & Jana Rippmann: <i>Grounded</i>	04.09.-01.10.2021
Bastian Buddenbrock & Ege Kanar: <i>Workaround</i>	22.10.-22.11.2021

Acknowledgements

This catalogue is the final product of a long journey spreading almost two years. After an intensive year of planning and designing the yearly programme of the *Förderverein Aktuelle Kunst Münster e.V.* for 2021 within the conceptual framework Mediality & Materiality, we were very happy to present four exhibitions which brought eight artists together.

Working under the conditions of uncertainty of the pandemic and the lack of physical contact most of the time for sure has been one of the most challenging aspects for both our team and the participating artists. We therefore would like to thank all the artists; **Bastian Buddenbrock**, **Malte Frey**, **Seda Hepsev**, **Ege Kanar**, **Julian Reiser**, **Jana Rippmann**, **Lex Rütten** and **Jana Kerima Stolzer** for their consistent commitment, patience and generosity.

We are thankful to the members of *Förderverein Aktuelle Kunst Münster e.V.* and particularly to **Matthias Anders** and **Lisa Tschorn** for their support and guidance throughout the whole time.

We are grateful to *Kulturamt der Stadt Münster*, *Sparkasse Münsterland Ost*, *Münstermann GmbH & Co. KG*, *TBI-Thermografie für Bau und Industrie* for their generous financial supports and *SAHA* for the production support of Ege Kanar's work. The exhibitions, as well as this catalogue, would not have been possible without your contributions.

Also special thanks to *Kunstakademie Münster*, **Thomas Haubner**, **Michael Spengler**, **Ludger Hackenesch**, **Gökhan Güctekin**, *Benice Logistics & Fine Arts*, *Techizart*, **Sumru Yildiz**, **Dilek & Idris Kibar** for their genuine supports.

And lastly, we would like to thank very much the visitors who devotedly have been a part of the exhibitions, shared, discussed and multiplied our experiences together.

Pinar Asan, Micael Gonçalves Ribeiro, Kristina Weimann

Mediality & Materiality

Contemporary art is increasingly moving between different media and materials, crossing the boundaries of the haptic and entering the terrain of the virtual. Digitalization processes trigger new impulses in society as well as in art, which pose challenges to artists, but at the same time open up new horizons.

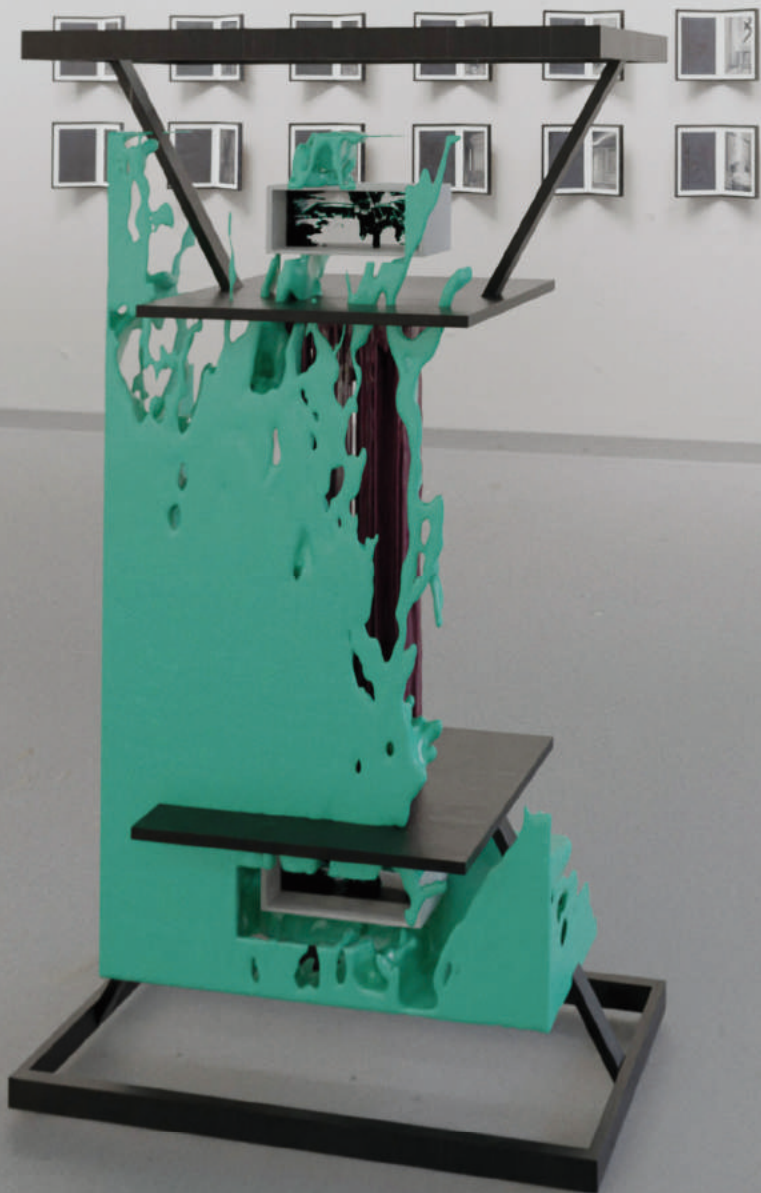
The *curatorial team FAK'21* dedicated the year-long exhibition program to the status of art under the influence of digital developments and thus touched on a number of current issues. Not only the relationship between mediality and materiality in artistic practices played a role, but also that of the real and digital worlds in our society.

How are the realities we live in defined and how do they shape the individual? How do we perceive them? And how do artists react to these changes?

The diverse changes brought about by digitalization processes were questioned and displayed in the four exhibitions. With a focus on the connections between different media and materials, the selected artistic approaches explored the possibilities between the real and the digital. New networks create new meanings, whereby the different positioning of the artists directed the viewer's attention to ever new aspects, be it the significance of painterly and sculptural art in a digitalized world or the effects of algorithmically determined floods of images through apps such as Instagram.

The core of the concept was the combination of two artists in one exhibition. Thus, works by **Malte Frey and Julian Reiser**, **Jana Kerima Stolzer and Lex Rütten**, **Seda Hepsev and Jana Rippmann** as well as **Bastian Buddenbrock and Ege Kanar** were exhibited. The confrontation of two largely individual artistic positions was intended to create a catalyst for new ideas and perspectives. With this selection, the curatorial team also aimed to cover a range of artistic practices in line with the concept, including performance, audiovisual approaches, photography, installation, sculpture as well as painting. Hence, the four exhibitions specifically probed how certain media and materials can function in their own reality under the conditions of today's world.

Exhibitions



Drinnen ist immer schön

Malte Frey & Julian Reiser

02.04.-02.05.2021

The exhibition *Drinnen ist immer schön* showed works by Malte Frey and Julian Reiser, which were created under extraordinary production conditions due to the pandemic. Oscillating between Paris, Münster, Recklinghausen and Hamburg, the living room became the studio, the desk the easel, the screen the canvas and the digital realm the exhibition space. Out of necessity, the two painters, who decidedly do not see themselves as *digital artists*, took refuge in the virtual in order to be able to continue their usual artistic practice.

The works created during this time thus made their debut in a digital exhibition space on *Front-Gallery.com*. The exhibition *Blender* transferred their real works into the virtual sphere. With the exhibition at *FAK*, this exhibition was transported back into the physical, entirely analogue space. No screens, no electronics.

Hence, *Drinnen ist immer schön* was nothing new per se – just a shift. But precisely in this shift hid the potential: It occupied the physical space of the *FAK*, which had to subordinate itself to the setup of the digital. Almost in a disregarding way were the spatial conditions of the *FAK* exhibition space ignored to achieve the reconstruction of the digital one. The result was a glitch. What could be seen was not an exhibition in space, but an exhibition and space.

Interestingly, already during the installation, it became clear that the real exhibition space of the *FAK* 'took over', so that unavoidable deviations from the online exhibition were created. Still, the deliberate disregard of its architecture achieved the desired effect: By using the window front as an exhibition wall (in accordance with the virtual exhibition) and leaving two walls completely free, an effective surprise was created when visitors entered to see the exhibition. Likewise, the exhibition posters led to the desired confusion for visitors: While they showed the virtual 3D-sculptures by Malte Frey, those were not positioned as sculptures in the *FAK*, but as prints in the center of the room.

With the exhibited works and these bugs, the artists alluded to a number of different questions that address the relationship between the real and the digital. Where do possibilities emerge, where do boundaries form? Not to be overlooked is a subliminal allusion to the pandemic-induced shift of the digital into one's own four walls and the discrepancies that could arise as a result. Just as the transfer of the digital into the analogue is only possible to a certain extent, the transfer of the real into the virtual one can also be questioned.

The individual works in the exhibition delve deeper into the questions surrounding the real, haptic world and the digital. Malte Frey's coloristic paintings present an unreal variant of reality reminiscent of video games. The combination with abstract geometric elements foregrounds the materiality of the painting, further deconstructing the supposedly real and opening up a new level of reception. These are works that explore their own medium and materiality, as well as the current status of painting in our globalized, increasingly digital world.

In his black-and-white series *When the money disappears* Julian Reiser addresses the economic-monetary structures of the art system. As if in open books, silent interiors with familiar artworks on walls face a gaping black void. They can be understood as an indication that art is something real, something tangible, but its value is determined by external factors. The juxtaposition suggests a future in which the value of art is uncertain.

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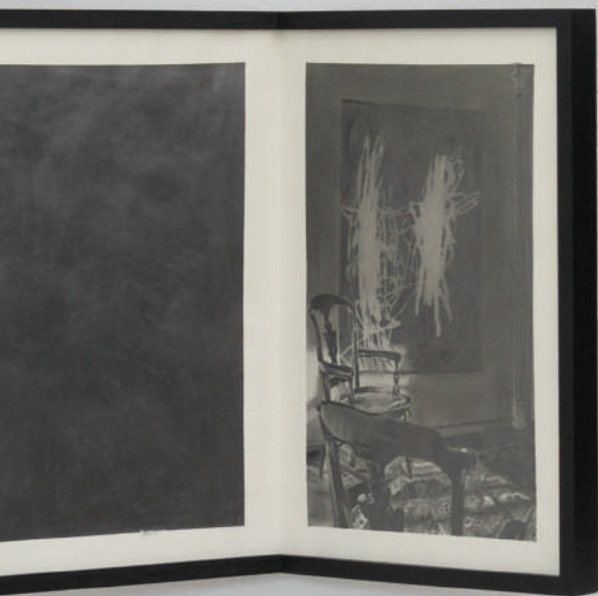
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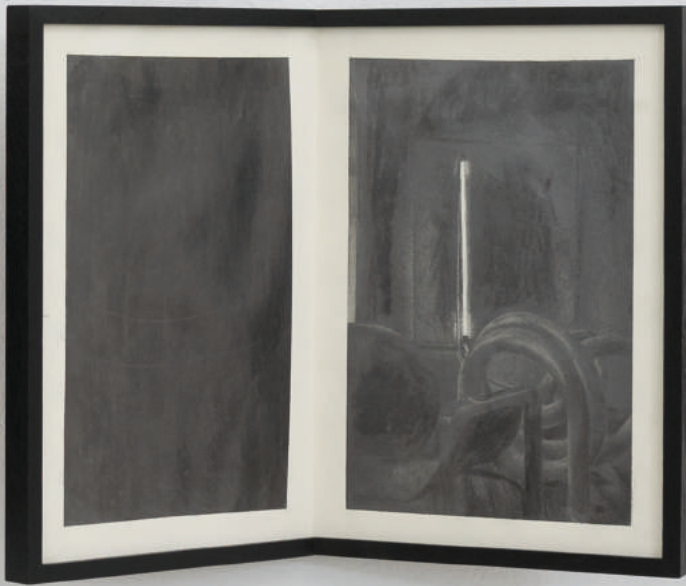
"Not good industry practice"

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machines machines

Jana Kerima Stolzer & Lex Rütten

21.05.-20.06.2021

For the exhibition *machines machines* the duo **Jana Kerima Stolzer and Lex Rütten** transformed the exhibition space of the *FAK* into a walk-in audio-visual installation. Both see themselves as creators who broach in their multimedia stage-like installations and performances the issue of the technological and digital environment as a formative and changing component of the world, that affects not only the human being, but also flora and fauna. In this musical installation titled *in the flood 2*, they focused on the alienation of both everyday work and workers as human individuals by the never-ending streams of data, the constant flow of goods of the insatiable consumer society as well as the restlessness of the high-speed logistics systems.

Due to the change in infrastructure, instead of coal mines and industrial production sites, countless video-monitored and sealed-off hall complexes are marking the landscape today. Countless loading platforms of trucks dock at the only openings of those buildings. People in high-visibility vests arrive for precisely clocked shifts. Non-stop loading and unloading. Ultra-modern logistics centers offer everything from fully automated storage facilities to evening express delivery. A complex web of information, data, instructions, routes and controls guarantees maximum functionality. *In the flood 2* speaks from the inside of these logistics networks, from the visible and invisible of warehouse and server complexes.

„there is no daylight // during daytime // communication only through commands // higher performance increasing pay // if only I could enslave // everyday life,“ the installation's three avatars, generated like Instagram filters, sing as a chorus of workers – both human and machine – three songs that put into words everyday life in logistics centers.

The first song deals with the working conditions, with which for example pressure to perform, back pain and a general alienation of humans go hand in hand. The second changes perspective and speaks from the point of view of digital machines about „revolutionary times“ in which automatic, highly effective, and intelligent technology bypasses human fallibility. A cover of the Beatles song *It's a Hard Day's Night* serves as the third song, thus opening up on the emotional side of enduring working conditions:

„So why on earth should I moan, 'cause when I get you alone // You know I feel ok // When I'm home everything seems to be right.“

The room-filling installation, practically a warehouse cut off from daylight, played with the cool machine-like appearance of logistics centers by bringing warehouse shelves and treadmills into the exhibition space and therefore, together with the futuristic avatars, questioned the neverending flow of materials and data, the constant and almost immediate availability of goods thanks to „click and collect“ and the new scale unit for distance – time. Likewise, the role of people, who are confronted with no less far-reaching changes and challenges in the midst of these rapid developments was made tangible.



















Grounded

Seda Hepsev & Jana Rippmann

03.09.-01.10.2021

The exhibition *Grounded* featuring artists [Seda Hepsev and Jana Rippmann](#) is a mediation to contemplate open forms, the physicality of diverse objects and their interdependent ontologies. Consisting of drawings on paper and clay by Hepsev and a site-specific installation by Rippmann, the exhibition looks for ways to explore how the embodied experience of the viewers would be shaped in the present moment while constructing multiple narratives going beyond the classical interpretations of materials and mediums.

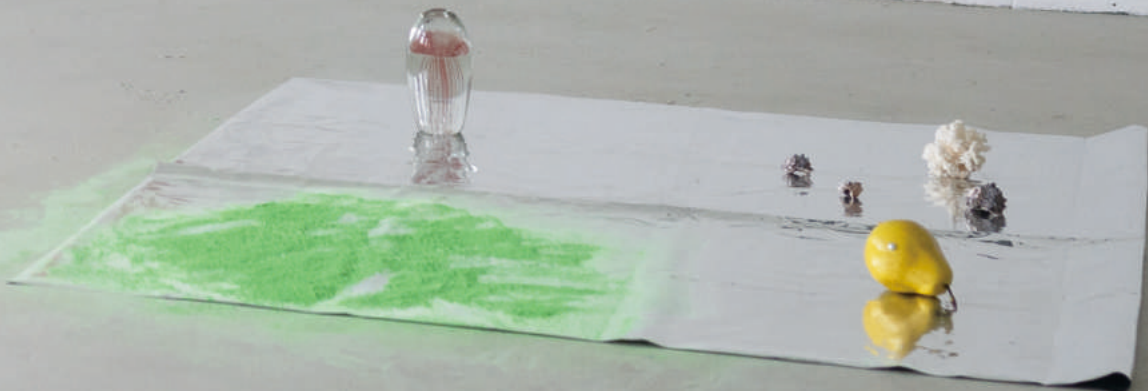
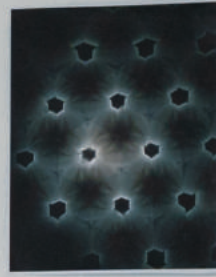
Seda Hepsev, who lives and works in Zurich, focuses on creating ambiguous environments holding the figures, objects and motifs together while resisting conventional painterly gestures and the limits of the frames in her recent practices. In the series titled *Kubzu*, the artist presents bodies in semi-obscure spaces only with small references to geographical sites and zones containing them. *Kubzu* means attractiveness, charm and sexual vigour in the Akkadian language which was one of the extinct East Semitic languages that were spoken in ancient Mesopotamia. Inspired by the explicit expression of beauty and desire in both female and male bodies, in the *Kubzu series* Hepsev renders the critique of the construction of fixed gender roles by bringing traditional artisanal techniques into the contemporary cultural context. In this sense, Hepsev approaches the space of the visual as a dynamic site of mutual engagements of subjects and materials. Paper, wood lath, line and clay are all organized according to self-imposed constraints but this is at the same time a coherent plane of composition where the viewer witnesses variable morphologies and bodily forms.

Jana Rippmann, who works and lives in Hamburg, creates expanded, site-specific installations incorporating webs of sculptures and physical collages in the given space. The artist predominantly uses found, kitsch, decorative and ready-made objects as the components of her installations. Each object resonates in its singularity at the same time permeates through the whole and multiplies the visual experience changing according to the positionality of the arrangements. In *Seeds of Hope*, Rippmann departs from a quest for the possibility of a non-binary line of thought which would abrade opposing dualisms between nature and culture, animal and human, female and male. With references to the two and three-dimensional representations of the world as we know it, the work exercises to suspend the fixed points of view and inspire intuitive probabilities. In another way of saying, Rippmann invites the viewer to an intensified milieu filled with different colours, materials as well as orientations to embrace mutual exchanges.

Through their contrasting forms but proximate artistic gestures, both works turn the exhibition site into a dialogic space in which different paths encountered are opened. These are not predestined points of departure but rather open-ended zones where each sign and signification process reveals itself as alterity and multiplicity.

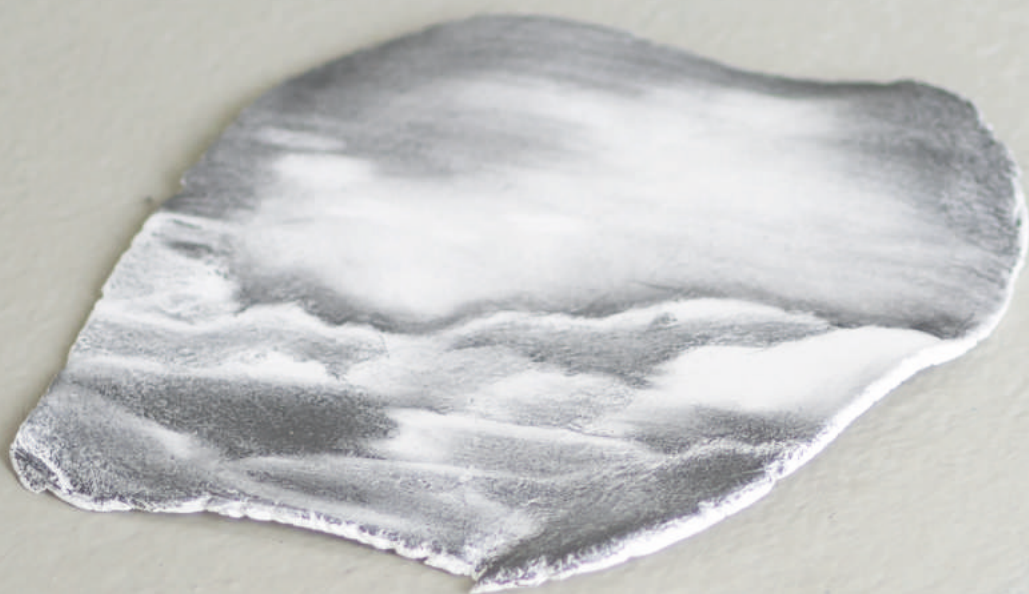
















Workaround

Bastian Buddenbrock & Ege Kanar

22.10.-22.11.2021

The exhibition *Workaround*, brings artists Bastian Buddenbrock and Ege Kanar together to explore potentialities of an open correspondence focusing on concepts as body, repetition, rhythm and movement. The exhibition aims to renegotiate the boundaries between self and representation in the space through performative encounters and self-examination.

Ege Kanar, who lives and works in İstanbul, engages with lens-based media and sound from an ontological perspective, addressing issues such as materiality, indexicality, and representation. In his recent practice, Kanar responds to conventions of seeing particular to various scientific disciplines. In *Walking, Jogging, Running*, a 3-channel video installation, the artist focuses on representations of the human body through video recordings of procedural actions borrowed from a dataset compiled for artificial intelligence research. Using old, black and white TV-monitors as the site of display and the found footage as the object of presentation, the work references the history of video as a medium and television as a kind of primordial video apparatus. The physical arrangement of television monitors into a sculptural object and re-mediated images of the human body facilitated by digitalization enable the mobile viewer to be detached from the media but at the same time be induced into a panoramic spectacle.

In *3 Pygmy Necklaces*, Kanar presents a circular diagram based on which he constructs a 1287 bar rhythmic sequence from permutations of three different rhythmic patterns used by the Aka Pygmies. In the piece, sonic pulses propagate in the space creating the impression that the music continuously evolves as the viewers experience a repetitive structure that is in conjunction with the images. In this sense, the installation addresses transmittivities between body, mechanics, repetition and control.

Bastian Buddenbrock, who lives and works in Wuppertal, explores corporeality and agency in his artistic practice. Based on images, photographs and sound pieces, Buddenbrock produces site-specific live performances as well as installations that reflect on the relationship between perception, meaning and social order. In *Die Anwendung uebergibt ein Glas Wasser*, Buddenbrock reproduces 133 A4-sized photographs which document his two-minute-long performance as he consumes two liters of water. These black and white photographs which partially envelop the wall and the ground of the exhibition space are not only the material traces of an ephemeral performance that has already taken place, they at the same time create the conditions of possibility to experience it in the present.

In *Who's afraid of SchwarzWeissRot*, the artist places his life-size printed image onto mirrors, looking at which the viewers can see their reflections juxtaposed with the artist's representation. Accompanying the work, the artist also realized two live performances for the opening and the closure of the exhibition which consisted of his reading of selected passages from Friedrich Schleiermacher's *Monologen* (1800), a text on self-examination, the value of life and philosophical morals. Through both works, Buddenbrock invites viewers to experience time as an extended duration constructed via physical gestures, movements, actions and offers the body as a material site of signification.

In this context, *Workaround* as an exhibition insists on the performativity of the works of arts in relation to events, doings and durations. Materiality comes into being not as a given entity but takes place as the outcome of the performative production of time, space and corporeality.

















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Curators

Pinar Asan studied Radio-Television and Cinema at *Marmara University* in Istanbul and completed her Master's degree at the Visual Arts Department of *Sabanci University* focusing on the ontology of the moving image and Henri Bergson's theory of time. She has worked as a research assistant at *Bahçeşehir University* and spent a semester at the *University of Copenhagen* as a visiting researcher at the *Institute of Visual Culture*.

After returning to Istanbul, Asan taught at *Okan University* on experimental film and video, new media art, and multimedia, and wrote about contemporary art in both academic and non-academic publications. Currently she is working on her PhD dissertation at the *Institute of Art History, University of Münster* on politics of affect and moving image art.

Micael Gonçalves Ribeiro completed his undergraduate studies in Fine Arts at the *Academy of Fine Arts Münster* in 2014 under Wolfgang Hambrecht and Elke Nebel and has since been in the class of Suchan Kinoshita. In early 2022 he was appointed master-class student.

He gained his first curatorial experience at the *Versmolder Kunstverein*, in whose gallery he curated an exhibition of three fellow students in 2018. He deepened this as a member of the curatorial teams of the 2019 and 2020 tours at the *Academy of Fine Arts Münster*.

In his artistic work, his focus is essentially on the transformative character of living spaces, in recent years especially in relation to virtual spaces. Among others he was able to exhibit at the *Kunsthalle Düsseldorf* and *Münster*, the *AI Performance Festival* in Akureyri, Iceland, or at the *Pumpenhaus* and the *Schlosstheater* in Münster.

Kristina Weimann found her interest in art during her interdisciplinary Bachelor in European Studies: Language, Culture, Literature at the *Catholic University of Eichstätt*. She took up the historical and sociopolitical content of her studies in her bachelor's thesis to take a critical look at the masculine and Euro-US-centric canon of Western art history. Based on her thesis topic *Amrita Sher-Gil's Self-Portrait as a Tahitian, 1934 – The deconstruction of a Colonial Stereotype of Femininity in Paul Gauguin's Tahitian Works*, she focusses on decolonial and feminist considerations of Classical Modern and Contemporary Art. She is currently pursuing her Master's degree in Art History at the Westphalian Wilhelms-University.

Besides her studies, Weimann worked in the field of art education for the *Museum für Konkrete Kunst* in Ingolstadt, the *Kunstmuseum Pablo Picasso Münster* and the *Kunstsammlung NRW* in Düsseldorf. She currently works for the *Hartware MedienKunstVerein Dortmund* as an assistant in project management.

Imprint

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This catalogue appears in accordance to the annual exhibition programme of the Förderverein Aktuelle Kunst Münster e.V.

Artists

Malte Frey	Julian Reiser
Jana Kerima Stolzer	Lex Rütten
Seda Hepsev	Jana Rippmann
Bastian Buddenbrock	Ege Kanar

Curators

Pinar Asan
Micael Gonçalves Ribeiro
Kristina Weimann

Sponsors



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