

## AMERIKA

### A1

Opening exhibition

19.03.2005 – 09.04.2005

#### **Viktoria Bintschok:**

In her series ‚LVNY‘ Viktoria Bintschok scrutinizes an urban phenomenon of our times. Stimulated by the observation of the obvious accumulation of a globally established and conjointly connoted luxury article in New York’s street scenery, Bintschok took pictures of the respective article’s owner. Concentrating on a certain display detail, which takes the objects formally into focus as well, reveals the tendencies of fetishism within the world of brands as a theme. Although the pictures have the character of a snapshot, they captivate through a baffling precision and acuity, while questioning the images’ authenticity. By raising this question another aspect of this work emerges: which one is the original and which is fake? The portrayed luxury articles do not only look alike, but even insiders can hardly tell the difference. The spectator is inevitably tempted to compare people’s clothing, body gesture and jewelry in regard to the question of fake or original – just to subdue them to one’s own ideas of truth and falsehood.

#### **Alexej Meschtschanow:**

Cradle, lounge chair and chair #3 are the names of Alexej Meschtschanow’s material collages. Pieces of furniture are elevated from the floor by a steel-construction exclusively produced for the piece. ‘Corset’ or ‘prosthesis’ are proximate terms, but provide an insufficient explanation for the almost physically sensible presence of the work. Meschtschanow subjects his objects to a manual treatment and assigns them a new appearance while leaving their form more or less unaltered. Objects that do not belong together are forced into commonness – and ironically give in; they mutually transform. They unfold their effect through spaces of interpretation and construction that come up surface and want to be exerted. Meschtschanow discloses the ubiquitous hope for an unbroken narration, the longing to preserve the familiar and the strive to restoration. How to deal with it is left to oneself individually.

#### **Göran Gnaudschun:**

Film noir, narrating stories about the fascination of the night, question of perception and epistemology.

At first glance, there are sections of trees, shrubbery and weed – emerging out of nowhere and dominating. The pictures of the series ‘Lichtung’ (clearance) were produced at night and in the woods. The view opens up – in strong precision and clarity – to what is in immediate proximity. The rest disappears in the dark and is left to our imagination. The game of hide and seek and the ostensible focus on a microcosm, which seems to be in the next moment infinitely far away, are the components that lay at the basis of all pieces in this series. The narrative strength of this work exponentiates in its collectivity. Göran Gnaudschun interweaves in his work ‘Lichtung’ like in a nocturne familiar impressions with the fascination of the unknown.

**Peggy Buth:**

The installation of Peggy Buth consists of two parts: separately arranged and individually legible they are connected through an associative space. By means of found material (carpet, wood, photographs), which assume by the artistic processing not only from the outside a new concept, Buth opens a space of possible meanings that is constantly to be read differently and therefore changing in content. The symbol of the red carpet forms the formal and textual bracket. By means of quotation, Peggy Buth opens up a discourse that revolves around an exchange of common denominations of representation and exclusion, interjected with demands of domination and charged with meaning. The artists reveals to the spectator the gaps and fractions, the traces of correction and coercion – often merely existent in bare settings. The entanglement of emotionally and subjectively imprinted modes of operation, filled with seemingly commonplace notions, additionally emphasizes this impression.

**Adrian Sauer:**

Adrian Sauer's works are designated by a unique appearance oscillating between hyperrealism and simultaneously an apparently unreal surface. In a detailed working process the photographic basis is coated with a layer of 'digital print', while Sauer decides in a manual process how the print surface is redefined. The pictures of the 'Restauration' series are produced on cibachrome that is rich in contrast and luminance. Precision in detail and the therefore visible irregularities interact perfectly here – except that Sauer had no influence, for this act was removed from him through the renovation work on an old staircase in Berlin. The power of this work is based on the amalgamation of technical feasibility, human work and the artist's eye: the 'super-natural' bewilders and has a lasting effect on our habits of perception.

**Sven Johne:**

"Between 1923 and 1992 the island, 900 m in length and up to 250 m in width, had been the goal of various people that altogether experienced failure in one way or the other". This is what the artist Sven Johne states on his work 'Vinta'. Six black and white diptyches cast a narrative view on the endeavors and activities of men, whose destiny seems to be tied inseparably with the island. Starting from the idiosyncrasies that Johne came across during his research, coincidences are constructed and coherently put together. In the manner of a storyteller Sven Johne develops a narration with the means of an artist. He manages to have fiction become truth by a predication that does not air anything static or persuasive. The semi-documentary character of this work and the choice of images match exactly each other. True to the statement "every story is fiction", 'Vinta' puts the fact into focus that questions of 'true' and 'false', 'real' or 'unreal' are less essential than often assumed.