



PRESSEMITTEILUNG

BIELEFELDER KUNSTVEREIN - EXHIBITIONS 2010

IN THE EVENT OF SUSPICION

FEBRUARY 06 – APRIL 25, 2010

BENEDIKT HIPPE / MARIA LOBODA

MAY 08 – JULY 18, 2010

GABRIEL KURI / DIRK FLEISCHMANN

SEPTEMBER 04 – NOVEMBER 01, 2010

FROM A TO B, FROM B TO P

NOVEMBER 13, 2010 – JANUARY 30, 2011

IN THE EVENT OF SUSPICION

FEBRUARY 06 – APRIL 25, 2010

OPENING: *FRIDAY, FEBRUARY 05, 2010, 7 PM*

The group exhibition »In the Event of Suspicion« understands suspicion as a medium allowing both artists and visitors to question aesthetic, political, social, and media-related issues. On view are works by six international contemporary artists who practice methods of observation and analysis, enquiring into forms of composition and matters of representation.

Much, if not everything, can come in for suspicion these days: news coverage, the workings of the media, economic and political developments, questions of sustainability and the conditions and possibilities governing international collaboration. But in order to formulate a strategy of suspicion in the context of art, the understanding of the term has to be broadened. It cannot indicate only the establishing of proof or methods of verifying negative presumptions any more; suspicion denotes, much rather, acting in a positive sense with a goal in mind, an essentially critical and sceptical attitude towards the given and its manifestations. Suspicion, in that sense, is much more than just assuming or speculating.

The exhibition pursues the premise that the artists themselves declare their works as suspect, while they set out from an intimation of suspicion or intend to provoke such a sense in viewers. What they are each in their own way thereby investigating, is the relationship between art and society, between artist and work and between work and viewers. They ask viewers to query the boundaries between truth, reality, and fiction as well as to appreciate the works as opening up for them their own, particular views of the world. With this challenge as its basis, the exhibition invites visitors to become investigators on the track of a direct and critical encounter with art and what it means today.

With contributions by: Michael Fullerton, Sven Johne, Johannes Maier, Falke Pisano, Clunie Reid, Hito Steyerl

Curated by: Wiebke Gronemeyer and Thomas Thiel

BENEDIKT HIPPI / MARIA LOBODA

MAY 08 – JULY 18, 2010

OPENING: FRIDAY, MAY 07, 2010, 7 PM

BENEDIKT HIPPI

Benedikt Hipp's (*1977 in Munich) works speak of pre- and absence at one and the same time, in the way that this is characteristic of dreams or moments of contemplation. His pictorial spaces are animated by contrasts, which are brought into contact with each other. They move in a force-field charged by things material and immaterial, by fullness and emptiness, figuration and abstraction. Hipp's artwork can be understood, first and foremost, as engaging with the tradition of painting, with the vocabulary and the possibilities of the painted image. What we discover in the paintings, watercolours and drawings does seem comprehensible to us. What become visible are individual persons, objects, architectures and geometrical figures. It is only on looking again that it becomes clear that these elements of the pictures and the way they are composed create a distance to reality, even if they are presented naturalistically. Set against a dark background as far as light-effects and situation go, the motifs seem isolated, divorced from the real world. This is not by chance, but a part of the artistic strategy. Accordingly, Hipp's pictures quote ornamentation without dissipating its narrative potential in pure decorativeness. They sketch portraits without showing the corresponding faces (along with their individual expressions). They create places that dissolve into nothingness. In this process, Hipp generates a sense of familiarity and emptiness simultaneously in order to get closer to an unrepresentable here and now by circuitous routes. He is no less concerned to trace the essence of the world, something to which the titles of his works also refer. To this end, the artist constructs visual bridges for us and imaginary stages, which are extended out into the exhibition space and include viewers as an external, mobile counterpoint to the production. In the context of this first institutional solo-exhibition, Benedikt Hipp is showing new painting, works on paper and also larger sculptures for the first time.

MARIA LOBODA

In Maria Loboda's (*1979 in Krakow) work, a range of cultural references to literature, music, art, mysticism and folklore can be discerned. A fundamental interest in transferring language, thinking and knowledge into collages, individual objects, installations and spatial assemblages permeates her work. Loboda understands the material world of objects as a cosmos of signs, where each individual object is understood as resulting from a cultural process and an aesthetic concept. The artist is variously driven by a search for a dynamic spirit of things, an unconscious symbolism, poetry or aesthetic power, which can inhabit concepts, patterns of thought, things and spaces equally. A

considerable part of her artistic strategy consists of analysing, choosing and assembling individual components into new entities, where mostly found elements are combined with her own objects. As regards themes, Loboda does not focus on any particular epoch, but illuminates a specific segment, such as Joseph Haydn's concept of chamber music, the meaning of the Victorian language of flowers or the symbols of occultism and magic, as a researcher would. She takes up the question as to how far current as well as past chronicles of culture and ideas occur in objects, or respectively, how these latter can be fabricated. In this way, Maria Loboda's works make clear that there is no generally valid understanding of the world, but that this has to be constantly re-assessed within a relationship of tension between history and the present. It is here that her distinctiveness possibly lies. This exhibition at the Bielefelder Kunstverein is Loboda's first institutional solo-exhibition.

GABRIEL KURI / DIRK FLEISCHMANN
SEPTEMBER 04 – NOVEMBER 01, 2010

OPENING: **FRIDAY, SEPTEMBER 03, 2010, 7 PM**

GABRIEL KURI

Gabriel Kuri (*1970 in Mexico) works with the mediums of installation, sculpture, collage and photography. His source material often derives from simple mass-produced objects and throwaway products. Everyday things like shopping bags or packaging, but also building material like concrete or marble surface in room-filling installations and sculptures. These are mostly liberated from their functionality, but also from the circumstances of their past, are removed from the regular cycle of consumption and preserved in the work. Alongside the fundamental aesthetic questions of material, form and colour, Kuri is concerned with reality; using lowly industrial materials is reminiscent of the artistic concepts of Minimalism, of Nouveau Réalisme or of Arte Povera.

The presentation of his objects and how they are set out in space is always characterised by a conscious positioning and a surprising casualness at the same time. With their vast lightness and humour, his works in this way level criticism at political, economic and social conditions too. In the sense of an extended notion of sculpture, he shifts the boundaries of art and the everyday, has the everyday and the viewers become part of the aesthetic form. A poetic integration distinguishing Kuri's works arises by means of contrasting materials and forms, the combining of found objects and constructed ones and the opposing of value to valuelessness.

The exhibition with Gabriel Kuri is being mounted in cooperation with the Kunstverein Freiburg. For this artist, who has already taken part in numerous international exhibition, it is his first institutional solo-exhibition in Germany.

DIRK FLEISCHMANN

Dirk Fleischmann (*1975 in Schweinfurt) is not only an artist but also a businessman. Since 1998, he has founded and run, among other things, a kiosk, a chicken farm, a trailer rental company and a solar power-station – businesses which have all financed themselves or each other. His projects concern the artistic transformation and making visible of economic processes in society and the conditions of a global market – and eco-economy. Many of his works last over long periods or are set up as »work-in-progress«. Dirk Fleischmann is interested in the patterns of functioning and conditions in a world marked by the flows of finance, which is subject to commercial as well as political imperatives and distinguishes itself through an increased consumption of media and energy. The conventions and the effects on society resulting from that circumstance form the foundations of Fleischmann's work, which attempts to

research these phenomena, to map them, depict them and translate them into an artistic manifestation. His most recent projects, like his fashion label, »myfashionindustries«, or the reforestation project, »myforestfarm«, on the Philippines, depict the channels of globalised industrial production and show models, which are attempting to stop the negative results of this development. In this process, questions as to the significance of images as well as the self-identity and the role of the artist as an employer and as part of a global production of art and images always stand at the centre of his artistic engagement as well. This exhibition at the Bielefelder Kunstverein is Fleischmann's first institutional solo-presentation in Germany.

FROM A TO B, FROM B TO P
NOVEMBER 13, 2010 – JANUARY 30, 2011

OPENING: FRIDAY, NOVEMBER 12, 2010, 7 PM

What does it mean when whole exhibitions go on tour? How far do the history of the locations, the context, the size and nature of the spaces determine the concepts and their presentation? How far are pictures, artistic statements and curatorial concepts understood across cultural boundaries?

Today, small and large institutions of art alike are dependant on cooperation. In travelling exhibitions this sort of working together has a long tradition. The goal of this exhibition project, »Von A nach B, von B nach P«, is to take due account of the history and the current development of a globalised exhibitions system. Central to it is the cooperation between two institutions. In concrete terms, it involves the possibility of adapting and suiting two exhibitions to the differing contexts in Bielefeld and Poitiers. The exhibition itself becomes its own subject and is therefore developed in cooperation with the artists. With this initiative, the project seeks to set out a proposition of how, on the one hand, a global development of art and, on the other, the desire for local cultural affinity can both be catered for.

»Von A nach B, von B nach P« is integrated into a larger exchange project between German societies of arts and French Centres d'Art. It is being developed jointly by the Bielefeld Society of Arts and Le Confort Moderne in Poitiers (F). Its first location is Bielefeld, then the exhibition will go on to Poitiers in an adapted form.

Curated by: Yann Chevallier und Thomas Thiel