

150/151

2020

Camera Austria

Dannielle Bowman

INTERNATIONAL

Jean-François

Chevrier

A/D/LUX

26,- €

CH

30,- sFr

Aglaia Konrad

Stanley Wolukau-

Wanambwa

James Welling

Julia Grosse

Ariella Aisha Azoulay

Jeffrey Whetstone

Anna Shteynshleyger

Daniel Bauer

Sara Deraedt

Ron Jude

Yasmina Haddad

Ariel Goldberg

Nadir Souirgi

Basel Abbas &

Ruanne Abou-Rahme

Andrea Lumplecker

Corinne Spencer

Deana Lawson

2020

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Camera Austria

Marina Ballo Charmet

Ahlam Shibli

Barbara Proschak

Veronika Gahmel

Susanne Miggitsch

Michal Raz-Russo

Marion Christina

Rohrleitner

NIC Kay

Abdul Sharif Baruwa

Ulrich Loock

Rami George

INTERNATIONAL

David Johnson

Christian Nyampeta

Ibrahim Ahmed

Basma al-Sharif

Adama Delphine

Fawundu

Adam Szymczyk

Niama Safia Sandy

Rijin Sahakian

Baghdad-based artists, which she directed until its closure in spring 2015. She has conducted seminars and programs at arts and education spaces in the US and abroad, and has contributed writing to a range of publications including *Al-Mutanabbi Street Starts Here*, *Hyperallergic* (US), *Warscapes* (US), *e-flux journal* (US), and *n+1* (US).

Niama Safia Sandy is a New York-based (US) curator, essayist, and musician. Sandy's curatorial practice delves into the human story—through the critical lenses of healing, history, migration, music, race, and ritual. She is an agitator who calls into question and makes sense of the nature of modern life and celebrates our shared humanity in the process. Her aim is to leverage history, the visual, written, and performative arts (chiefly those of the Global Black Diaspora) to tell stories we know in ways that we have not yet thought to tell them in order to lift us all to a higher state of historical, ontological, and spiritual wholeness.

Adania Shibli, born 1974 in Palestine, has written novels, plays, short stories, and narrative essays. Her latest is the novel *Tafsil Thanawi* (Beirut: Al-Adab, 2017), translated into English as *Minor Detail* by Fitzcarraldo Edition (GB) and New Directions (US) in 2020. In addition to writing fiction, Shibli is engaged in academic teaching at Birzeit University, Palestine, and is a researcher in the field of cultural studies and visual culture.

Ahlam Shibli was born 1970 in Palestine. Through documentary aesthetics, her photographic work addresses the contradictory implications of the notion of home. It deals with the loss of home and the fight against that loss, but also with the restrictions and limitations that the idea of home imposes on individuals and communities marked by repressive identity politics.

Ahlam Shibli's work has been presented in solo and group exhibitions internationally. Eight monographs have been dedicated to her work: *Ahlam Shibli* (2020), *Dependence* (2013), *Phantom Home* (2013), *Go there, Eat the mountain, Write the past* (2011), *Trauma* (2020), *Trackers* (2007), *Lost Time* (2003), and *Goter* (2003). www.ahlamshibli.com.

Anna Shteynshleyger lives in Brooklyn (US) where she manages Prophet & Profit, LLC. She is a professor of photography at Pratt Institute, New York (US).

Nadir Souirgi is a painter interested in the relationship between history, race, and field science. He is currently an MFA candidate at the Milton Avery Graduate School of the Arts, Bard College (Annandale-on-Hudson, NY, US). Nadir lives and works in New York City (US).

Corinne Spencer is a video artist based in Brooklyn, NY (US). She attended the Skowhegan School of Painting & Sculpture in 2014, was the resident visiting artist for the inaugural session of the 2016 Pearl Diving Movement Residency (Pittsburgh, PA, US), was a 2017 Franklin Furnace Fund Fellow (New York, NY), and a 2019 MacDowell Colony Fellow (Peterborough, NH, US). She is currently an artist-in-residence with the Meerkat Media Collective (Brooklyn, NY) and an MFA candidate at the Milton Avery Graduate School of Art, Bard College (Annandale-on-Hudson, NY).

Adam Szymczyk was the artistic director of documenta 14 in Athens (GR) and Kassel (DE), in 2017. In 1997, he co-founded the Foksal Gallery Foundation in Warsaw (PL). He was the director of Kunsthalle Basel (CH), from 2004 to 2014. He is a member of the board of the Museum of Modern Art in Warsaw, and a member of the advisory committee of Kontakt: Art Collection of Erste Group and ERSTE Foundation

in Vienna (AT). He is a guest lecturer at the Academy of Fine Arts Vienna, and curator-at-large at the Stedelijk Museum Amsterdam (NL).

James Welling is a photographer and educator working in New York (US). For twenty years, he was a professor in the Department of Art at the University of California, Los Angeles (US), and he is presently a lecturer in the Visual Arts Program at Princeton University (US). His survey exhibition *Metamorphosis* traveled to the S.M.A.K. in Gent (BE) and the Kunstforum in Vienna (AT) in 2017.

Jeffrey Whetstone is a professor of photography at Princeton University (US). His photographs and films imagine rural America through the lenses of anthropology and mythology. Trained as a biologist, Whetstone portrays the natural world in a political context. His work is found in the collections of the Whitney Museum of American Art, New York (US), Yale Art University Gallery (US), New York Public Library, among others.

Stanley Wolukau-Wanambwa is a photographer, writer, and former editor of the contemporary photography website *The Great Leap Sideways* (2011–17). He has contributed essays to catalogues and monographs by Vanessa Winship, George Georgiou, Rosalind Fox Solomon, Marton Perlaki, and Paul Graham, been an artist-in-residence at Light Work (US), guest-edited the *Aperture Photobook Review* (US), and written for *Aperture* (US), *FOAM* (NL), Rutgers University Press (US), the Barbican (GB), and The Photographer's Gallery (GB). He has lectured at Yale University, New Haven (US); Cornell University, Ithaca (US); New York University, and The New School, New York, and is the graduate director of the photography program at the Rhode Island School of Design, Providence (US).

“When You’re on the Net, Are You Lost? Or Found?”

Gerry Schum: Fernsehgalerie

SFB/WDR, 1969–70

Shutdown Program

Württembergischer Kunstverein Stuttgart, April 2020–ongoing

Sophie Thun: Stolberggasse

Secession, Vienna, 30. 4. – 21. 6. 2020

#SMH Bildwanderung / Picture Walk

Sprengel Museum Hannover, April 2020–ongoing

by Rebecca Wilton

Over the course of the corona pandemic that spread throughout the entire world during the first half of 2020, and the subsequent “shutdowns” affecting most parts of public life, it soon became clear that spaces of art and culture aren't considered to be “systemically relevant” (and, therefore, weren't allowed to stay open). But how would a complex system like the art world, including firstly the artists themselves followed by all the institutions representing them, museums, galleries, project spaces, public collections, book stores, et cetera, be able to continue their work without physical exchange with society? During the first weeks of staying-at-home, many artists expressed that they weren't in any kind of state to just hold on to their daily working routine as they had before. At the same time, some other kind of “virus” seemed to be disseminating across the institutional art world; one could call it “virtual overactivity.” No matter which web page or social media account you accessed, almost all museums and galleries seemed to be providing some extra content for their users. Different kinds of online formats have been pushed forward with overwhelming speed. Online exhibitions, guided tours, discussions, presentations, and interviews kept flooding the Internet, and it



Sophie Thun: Stolberggasse, installation view at Secession, Vienna, 2020. Photo: Pascal Petignat.

felt quite challenging to follow up or even to get an overview in the first place.

Some institutions have presented a comprehensive digital program for many years already, like Rhizome for the net art genre or Fotomuseum Winterthur for a connection between analogue and digital artworks in their “Situations” format, both digging deep into the possibilities of digital representation and presenting contributions of virtual art—whereas others had to start off at a different level. In fact, the spheres of virtual representation of an artwork and of digitally originated art need to be distinguished carefully. These days, they have come together in an interesting way, revealing the nucleus of an ongoing physical/virtual discussion.

As part of their “Cultural Matter” series, the Amsterdam-based media art platform LIMA presented a talk about online curating with Rhizome's artistic director Michael Connor (available on YouTube). He mentioned the former show “Fernsehgalerie” (Television Gallery), initiated in (West) Germany around 1970, and linked it to the current situation. The Berlin Wall and the inner German border made any kind of international exchange of art and artists time-consuming and cost-intensive. In order to give artists in West Berlin access to art from abroad (especially Land Art)—and, the other way around, to offer a platform for presenting the artworks from West Berlin's artists internationally—the filmmaker Gerry Schum founded an art show on TV. However, Schum's approach should be seen as much more comprehensive in terms of a radical attempt to democratize art consumption. In this aspect, it relates to early idealistic ideas about the Internet and could be considered—in terms of the art world—a precursor to it. The “Fernsehgalerie” brought works by Richard Long, Robert Smithson, Walter De Maria, and many other artists who are well known today into the living rooms of West German art enthusiasts. But the first series in 1969, titled “Land

Art” (which, by the way, coined this term for a whole genre of art), was received quite critically, and the arrangements with the television station turned out to be complicated: “Television has created its own set of laws, and those laws allow very little scope for specific art-gallery factors,” as Ursula Wevers, Schum's wife and the co-producer of the project, pointed out.² Consequently, their vision of far-reaching and non-exclusive art distribution failed soon—right after the second episode “Identifications” had been broadcast in 1970. Afterward, the couple founded a gallery in Düsseldorf, called Videogalerie, which can be considered a milestone for the development of video art at large.

The Internet, in the first place, doesn't have to deal with a specific institution and “its own set of laws.” But as we all know, other kinds of laws have taken over, and in 2020 it's still a matter of wide discussions, arrangements, and policies to deal with questions of cyber criminality, data protection, censorship, and copyright law—not to forget unpaid work in exchange for the currency of attention. “Attention economy” sounds like a keyword of the 2010s, and it probably reached its peak during the pandemic this year.

Always a restless pioneer of intertwining high culture, TV, and distribution strategies, the German philosopher Alexander Kluge is ever interested in keeping up with theoretical investigations presented in contemporary screening formats. His exhibition “Opera: The Temple of Seriousness” at the Württembergischer Kunstverein Stuttgart (WKV) had to close on the very day of the planned opening. This art institution has proven to be an apt place for Kluge to present the approach of embedding his ideas in given circumstances, reacting to current conditions, and including them in new concepts of examination. Under the title “Shutdown Program,” the WKV has installed a quite diverse range of vir-



Sophie Thun.
Ed. by Secession.

With a conversation between the artist and Daniel Spoerri (ger./eng.).
Secession, Vienna; Revolver Publishing, Berlin 2020.
208 pages, 18 × 33 cm, numerous b/w and color illustrations.
€ 33.– / ISBN 978-3-95763-486-3

tual materials on its website, beginning with an ever-growing collection of links leading to critical articles about the culture economy during the pandemic (“Discourse”), involving thinkers like Judith Butler, Sabeth Buchmann, Achille Mbembe, among many others, and a video program of all the films, talks, essays, and online conferences presented in the exhibition. Further-

When the Secession was threatened with closure, it was not yet clear if and how the space would be accessible to visitors—the exhibition was meant to open at the end of April. After the shutdown, Thun decided to set up a wide-angle 24/7 live cam, and its projection was on view on the Secession’s home page. This *Big Brother* situation enabled visitors from all over the world



Alexander Kluge: Opera. The Temple of Seriousness, installation view at Württembergischer Kunstverein Stuttgart, 2020. Photo: Hans D. Christ.

more, Kluge took the opportunity to develop an almost five-hour-long video—“Kultur in Zeiten von Corona: Versuch einer Revue mit Alexander Kluge” (Culture in Times of Corona: An Attempt of a Revue with Alexander Kluge, 2020)—in collaboration with Literaturhaus Berlin and Kluge’s Internet platform dctp.tv.³ It reveals and discusses many of the questions, difficulties, and discrepancies that have recently arisen, but also utopian ideas and chances, starting off with a philosophical conversation between Kluge and Hans D. Christ, the co-director of the Württembergischer Kunstverein, followed by harlequinades, collages of images, and discussion groups with players from the cultural sector. The “Shutdown Program,” on the one hand, looks like a good example of overflowing content and an outlet for the high pressure exerted on cultural institutions to stay visible and to constantly deliver, and also to provide an “activity report” for the sponsors. On the other hand, it indicates a great sense of responsibility to not only present one’s own closed exhibitions, but to shed light on the many layers that are touched and involved due to the current circumstances, articulated by a wide variety of different voices. Just as the aforementioned institutions (e.g., Rhizome) tie in with their existing digital practice, the WKV as a discursive, socially committed organization extends its core issues of self-exploitation, inequality, white supremacy, among many others, which are obviously becoming even more apparent during the pandemic.

Sophie Thun’s exhibition “Stolberggasse” at the Vienna Secession incidentally seems like a key project regarding the presentation of art during the shutdown. The whole project was already planned a long time in advance: Thun transferred her working space, namely, a photographic laboratory, to the Grafisches Kabinett (print room) and brought with her everyday objects from her apartment in order to make photographs of them and develop the images on site.

to watch Thun exposing and developing her images, sitting around, eating an apple, but also receiving a few visitors for artist talks, et cetera. In exposing this analogue world of hers and in following a working rhythm that nowadays seems anachronistic, she veritably escaped from what was going on in “real life.” At the same time, she participated in the processes of digital art consumption and distribution in the only possible way during this period of time, on the Internet: “real life” and artistic approach merged in this situation into a concise balance of power. The room window was also prepared by Thun: she took a photo of it in advance and covered up the original window with this 1:1 sized image—it showed the same view, but caused a standstill



Screenshot from a conversation between Inka Schube and Heidi Specker in the frame of the series #SMH Bildwanderung / Picture Walk, Sprengel Museum Hannover, April 2020.

of the outer world. During the actual standstill, her procedure revealed a soothing moment: instead of engaging in hyperactivity, she just quietly continued her work—an almost meditative, contemplative creation of images.

Inka Schube, a curator at the Sprengel Museum Hannover, facilitated a calm look at imagery with a small video series titled “Bildwanderung / Picture Walk” (2020). Schube invited several photographers who are presented in the museum’s collection to speak about their work, start-

ing with a single photograph. During most of the meanderings, there are further images or exhibition views presented, too, but first of all it’s a great chance to intently dive into that one image. The talks are held in a relaxed atmosphere (at least it sounds like it), like when a friend calls another on the phone to have a chat. This kind of old-school conversation turns out to be a reassuring haven in the overwhelming state of various current online talk formats, without any network interruptions, without strangers or distracting settings in the background, without constantly staring at yourself accidentally. There is, for example, the artist Heidi Specker, who talks about her cat image, which is part of her portrait series “In Front Of” (2015). The cat, among other animal images that are added to the series of human portraits, functions as a paradisiac moment, or a touch of longing, as Specker puts it—even though it is not a real cat but just printed on someone’s T-shirt, moreover wearing a green wig, and therefore highly artificial. This picture-in-picture-in-picture leads even more to the question of what I’m looking at: Is it a cat, a T-shirt, a photo, or a screen? Of course, it comes as no surprise that especially photography as a medium of art presented on a screen turns out to succeed better than room installations or artworks that deal with a special material experience. But also looking at photography and reducing it to a motif examination and, even more, overcoming a presumed physical state of being overwhelmed—as W. J. T. Mitchell suggests in an interview with *Monopol* magazine held on May 2, 2020—ignores the specifics of the medium. In the case of the existence of physical artworks, virtual representation should be recognized as an addition or even extension to art experience and examination, probably even as a starting point to something new, and as a way of distribution—rather than as a substitute.

- 1 This was part of the title of an exhibition at the Museum für Fotografie, Berlin, April 26 to June 2, 2019.
- 2 Ursula Wevers, “Gerry Schum: The Television Gallery: The Idea and How It Failed,” in *Museums by Artists*, ed. AA Bronson and Peggy Gale (Toronto: Art Metropole, 1983), p. 284.
- 3 Literaturhaus Berlin, “Versuch einer Revue mit Alexander Kluge,” May 12, 2020, YouTube video, <https://www.youtube.com/watch?v=cr3enywGVTk>.

Rebecca Wilton is an artist, writer, and editor based in Berlin (DE).

Pati Hill: Something other than either

Kunstverein München, Munich, 7. 3. – 16. 8. 2020

by Katja Kobolt

No writer who is willing to change his text to accommodate visual work is really a writer. No visual artist who will modify, mutilate or purposefully reduce the strength of his visual work to extend or alter the meaning of words is really a visual artist.¹—Pati Hill

Pati Hill’s “first posthumous institutional solo exhibition in Europe,” presented at the Kunstverein München, departs from and moves between the worlds, media, and contradictions of the remarkable oeuvre of a US-born artist and writer—one whose biography and artistic work, as well as its reception, read as a *tour des conditions* of art of the twentieth century. “Un-



Pati Hill, Fly, 1976. Xerograph on pink paper, 21.6 x 35.6 cm. Courtesy: Pati Hill Collection, Arcadia University, Glenside.

trained as an artist” and from a modest family background, Pati Hill (1921–2014) searched for her creative expression in several disciplines—prose and poetry, drawing, performance—and within an outstanding body of Xerox works. The exhibition was developed by the curatorial team under the direction of Maurin Dietrich, who took on her position at the Kunstverein München last year. This is her third presentation of woman artists in a row, and the current exhibition conveys a sense of awareness of its own productive potential. The fragmented retrospective’s logic of visibility—capturing Pati Hill’s practice since the 1960s at an art institution which now, for only the second time in its almost two-hundred-year history, stands under the direction of a woman curator²—actively probes the question of canonicity of art.

The inconspicuous display structure of the show pays a stirring tribute to the artist’s most noticeable visual practice: copying to receive deep black-and-white images. The artist copied mainly everyday objects like details of folded clothing and accessories (“Photocopied Garments,” 1976), portable architectural elements like building fragments (“Photocopying Versailles,” 1980–83), flowers, animals (“A Swan: An Opera in Nine Chapters,” 1978), copier portraits (“Body Parts,” 1977–79), copied railway advertisements (“Men and Women in Sleeping Cars,” 1979), and instructions from product packaging (“Informational Art,” 1962–79). However, the central position and the scale of the display cases—“copying” the height of the IBM Copier II, the technological means of production for the copy art practiced by Pati Hill—put forward extensive material, including published novels, poems, sketchbooks, unpublished manuscripts, letters, and biographical notes. Also, a reprint of the *Letters to Jill: A Catalogue and some Notes on Copying*, first published in 1979, is a part of the exhibition. This generous autopoietic writing by the artist is a precious document of a bold and troublesome search for creative expression between motherhood, housekeeping, lack of production means, and reception, as well



Pati Hill: Letters to Jill. A Catalogue and some Notes on Copying.

Kunstverein München, Munich; Mousse Publishing, Milan 2020 (eng.). 128 pages, 14.8 x 21 cm, numerous b/w illustrations. € 8.– / \$ 10.– / ISBN 978-88-6749-409-5

as negotiation with modern art, Pop Art, and later Conceptual Art norms, respectively.

The Munich show and the publication offer insight into the artist’s uncompromising encounter with different media and her art as a relentless practice in the life of a woman, where all other realms were a subject of negotiation of needs and interests of others: “I was hospitalized because I wasn’t a good housewife.”³ Exactly this part of the material, exhibited in some cases for the first time here, opens up the centrality of the Xerox works in their current process of canonization. Through different levels of visibility—from the motifs, composition, and texture of the copier works to the gesture of drawings and style of writing—the show invites the visitors to acknowledge the artistic work of another overlooked woman artist of the twentieth century. But the exhibition “Something other than either” goes even further. By offering different entry points and frameworks of representation and reception for the artistic practice of Pati Hill as a copy art pioneer, it also encourages reflection on the relation between artistic practice, canon (norms), and art’s exterior, the context being: intersectionally trajecting creative subjects in their points of access to means of production, representation, and their possible impact in a broader art, (visual) cultural, and social context.

- 1 Pati Hill, *Letters to Jill: A Catalogue and some Notes on Copying*, exh. cat. Kunstverein München, Munich (Milan: Mousse Publishing, 2020), p. 121.
- 2 Maria Lind ran the Kunstverein München in the years from 2002 to 2004.
- 3 Pati Hill in “The Egg and Mamy,” an unpublished manuscript.

Katja Kobolt works as a curator, author, and lecturer in Munich (DE).

I’M NOT A NICE GIRL! Eleanor Antin, Lee Lozano, Adrian Piper, Mierle Laderman Ukeles

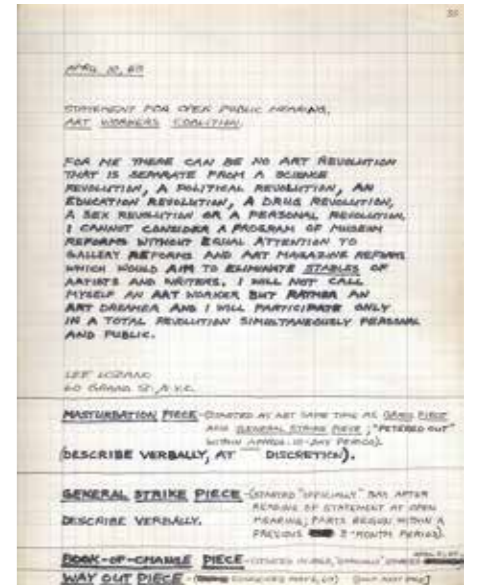
Kunstsammlung NRW, Düsseldorf, 18. 1. – 28. 6. 2020

von Moritz Scheper

Inwiefern der Titel der Ausstellung von vier weiblichen konzeptuellen Positionen der ersten Generation, »I’m not a nice girl!«, gelungen ist, kann man diskutieren. Zumindest verweist er auf die permanente Verniedlichung und Zurücksetzung, welche Künstlerinnen in den 1960er-Jahren erfahren mussten (und noch immer erfahren, nur reden wir inzwischen darüber). Der konkrete Aufhänger hier ist die Reaktion Lee Lozanos auf eine väterlich-chauvinistische Einlassung Kasper Königs, wie er sie heute noch gelegentlich von sich gibt, man denke etwa an die Aussagen gegenüber Cana Bilir-Meier 2018 in den Münchner Kammerspielen. Verständlicherweise wollten die hier vertretenen Frauen – Eleanor Antin, Lozano, Adrian Piper und Mierle Laderman Ukeles – weniger als nette Mädchen denn als Künstlerinnen wahrgenommen werden. Die Ausstellung dockt die Problematik der systematischen Übergehung weiblicher (Konzept-)Künstlerinnen an das Archiv Dorothee und Konrad Fischer an, der mit drei von vier dieser Künstlerinnen in Kontakt stand, in dessen Programm sie allerdings kaum auftauchten.

Der Link zu Konrad Fischer scheint gelungen, da die sonst vermeintlich im Unsichtbaren geschehenden Wertungs- und Kanonisierungsprozesse lokal festgenagelt werden können. Mate-

rialiter geben die Archivalien dann aber doch nicht viel mehr preis als die betriebsüblichen Beschwerden, Gossip, Aushandlungen und Abläufe in der Kommunikation Künstler*in – Galerist*in und stützen damit lediglich die Rahmung der Benachteiligung von Frauen in diesem konkreten Zusammenhang. Trotzdem stülpt sich das Archiv als Ordnungs- und Neuordnungstool innerhalb gesellschaftspolitischer Prozesse ziemlich dominant über die ganze Ausstellung. Anknüpfungspunkte mag es ausreichend geben, als Prätext sicherlich Lucy R. Lippards »Numbers Shows« (1969–1974). So richtig passt aber lediglich Eleanor Antins Arbeit »Library Science« (1971) in diese Schublade. Fotografien eingesandter Objekte von befreundeten Künstlerinnen wurden mit einer bibliografischen



Lee Lozano, No title, 1969. Ausstellungskopie, 27,8 x 21,6 cm. Courtesy: Hauser & Wirth, verschiedene Orte. Copyright Foto: Kunstsammlung NRW, Düsseldorf.

Karteikarte versehen, um die Kategorisierung von Wissen als männlich dominiert offenzulegen. Aber schon die Auslage von Lee Lozanos »Life-Art Pieces« und »Private Books« kontrariert die Vorstellung der Archivalie als Monstranz. Ihre Bücher sind weder Werke noch Dokumente, sondern verwerfen solche Schubladen in einem radikal transgressiven Werkentwurf, der Kunst und Leben vollständig in eins setzt. Lozano über das Archiv aufzuschlüsseln, offenbart einen Konstruktionsfehler der Ausstellung, der besagte Künstlerinnen über die Fliehkräfte des Betriebs erschließen möchte, mit Konrad Fischer als Zentrifuge. Dieser versteckte rheinische Größenwahn übersieht aber, dass die hier gezeigten Positionen (von Antin abgesehen, deren Arbeiten in der Ausstellung allesamt weibliche Einschreibungen in bestehende Strukturen anbieten) eine strikte Verweigerungshaltung verbindet. Piper, Lozano und Laderman Ukeles reagierten auf die ausgrenzende »Pimmelsuppe« (um einen Begriff zu nutzen, der 2018, aufkam um ebensoleche Mechanismen im Düsseldorfer NRW-Forum zu beschreiben) des Kunstbetriebs und suchten nach neuen, anderen, radikaleren, vielleicht auch faireren und weniger exklusiven Wegen, Kunst zu machen. Und es ist gerade diese formative Kraft äußerlicher Begrenzungen, welche »I’m not a nice girl!« interessant macht.