

LORE DEUTZ #02

SPIRITS

DAMARIS KERKHOFF

CHRISTOPH KILIAN

HEDDA SCHATTANIK / ROMAN SZCZESNY

AGNES SCHERER

ARJAN STOCKHAUSEN

Opening: June 23rd, 2022, 18 h with a summer barbecue

Duration: June 24th - July 23rd, 2022

The exhibition brings together artistic positions that are typical of their generation. Influenced by the promise of a dissolving material world in which desire and reality seem to be in a constant interrelation through the possibilities of the digital, Damaris Kerkhoff, Christoph Kilian, Hedda Schattanik / Roman Szczesny, Agnes Scherer and Arjan Stockhausen have found convincing ways towards an independent artistic language that is characterised by invisible commonalities.

Damaris Kerkhoff's approach to her work is characterised by the dissolution of binary classifications in favour of an ambiguity that brings the transitive and the unifying into the foreground by layering different working methods such as concept and expression, positive and negative form, digital and analogue, as well as playing with gender classifications. Through this mixture, the works sometimes appear comical and sometimes tragic and thus speak to deeper emotions (cf. Susanne Figner's text: "Minimal Theatre").

Christoph Kilian's works are artifacts and documents of elaborate, constructive thought and work processes. In their indexical character, they refer to these processes and concepts while at the same time captivating through a simplicity that explores a universal language of possibility spaces in reality. In a cross-media play and clash with technology, he constructs machine fairy tales that —often on the verge of futility— trace the magical.

The cosmos of Hedda Schattanik / Roman Szczesny is characterised both by a visual opulence and by dream-like interweavings that elude a decipherable logic. In their visual- installative works as well as in their video works, they sample images and narratives and thus interweave different levels of interpretation. Their method thus reflects something of the everyday perception of the internet, which makes an orderly connection of different contexts almost impossible, recognises visual overwhelmingness as a typical basic principle and stylises it in a neoromantic way.

Agnes Scherer's seemingly anachronistic vocabulary in drawing, painting, installation and opera/performance has an alienating effect that holds up a mirror to us. By claiming that her figures and constellations of figures can embody more than being, for example, momentary images through photographs or videos, she redeems an old pictorial claim. This is characterised by a pictorial embodiment of language and essence according to the question: What is typical, how can a character trait, a behaviour or a certain person be represented? Is a figure a person at all or is it the representation of a (power) concept? (Cf. Eva Birkenstock's text on Agnes Scherer's exhibition "The Notebook Simulations" at the Kunstverein Düsseldorf).

Arjan Stockhausen works in drawing/painting with sculptural understanding, combined with sound experiments to create an aesthetic experience that hints at spiritual abstraction. Here, he creates sound through a digital resonator that sequentially translates image data into frequencies. An oscillating cycle is created between the image and its transposed fact into another medium. A search for meaning becomes a paradox quest and, like in a koan, the contained information is used to point at those which experiences. When the most abstract becomes that which is closest to ourselves, we might be able to just hear and see.

Opening hours:

Open during the hours of the exhibition: on Saturdays 12-17 h and by appointment

Address:

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