

Program**November**

November 22, 2018, 7 pm
Opening of the exhibition with an introduction by Nikola Dietrich

November 23, 2018, 3 – 5 pm
Workshop: *Politics and Space* with Ayasha Guerin, Organised by Taylor Macklin (in English)

7 pm
Filmscreening: Rirkrit Tiravanija, *Karl's Perfect Day*, 2017, 94 min. Reading by Karl Holmqvist, and Artist Talk with Nikola Dietrich (in English)

November 30, 2018, 7 pm
Opening of the Jahresgaben exhibition

9 pm
Radio Play and Performance: Ellen Yeon Kim & Mark von Schlegell, *MUFA (Museum of Unfinished Art)*

December

December 4, 2018, 7 pm
Im Trailerpark der Angreifbaren: A sideshow Variété as part of the movie *Die Angreifbaren* (Release beginning of 2019) with Kerstin Cmelka & Mario Mentrup, guest: Rainer Kneppergeres

December 7, 2018, 7 pm
Reading and filmscreening: Helene Hegemann & Deborah Schamoni

December 13, 2018, 7 pm
Filmscreening: Marte Eknæs & Michael Amstad, *A People Mover Evening*; Artist Talk with Nikola Dietrich (in English)

December 16, 2018, 7 pm
Magazine-Launch: 20 years of Starship, Berlin, issue No. 18; Filmscreening and Talk with Bonnie Camplin; Record Release *Musix' lost its colour* with Eric D.Clark

December 19, 2018, 7 pm
Filmscreening: Luzie Meyer, *The Flute*, 2018
Exhibition and performance: Johanna Odersky, organised by Juliane Duft

November 23 – December 19, 2018

Michael Amstad, Marie Angeletti, Bonnie Camplin, Eric D. Clark, Kerstin Cmelka, Marte Eknæs, Helene Hegemann, Karl Holmqvist, Ellen Yeon Kim, Mario Mentrup, Luzie Meyer, Johanna Odersky, Deborah Schamoni, Mark von Schlegell, Starship, Rirkrit Tiravanija, Nicolau Vergueiro, Adrian Williams

SORRY I'M LATE. XOXO ECHO organised by Taylor Macklin
Der Alltag (Sensationen des Gewöhnlichen), Andrea Büttner, Nicolas Buzzi, Brice Dellsperger, Maya Deren, Ayasha Guerin, Flavio Merlo & Ben Rosenthal, Eva Meyer & Eran Schaerf, Carissa Rodriguez, Li Tavor, Miriam Yammad, Constantina Zavitsanos

WOLFGANG TILLMANS Member's edition 2018

KÖLNISCHER KUNSTVEREIN

Hahnenstraße 6, 50667 Köln
Öffnungszeiten Di – So von 11 – 18 Uhr, an Feiertagen geschlossen

www.koelnischerkunstverein.de

CUT-UP is a four-week program of exhibitions, lectures, music, performance, screenings, and a magazine launch. Artists, musicians, writers, publishers and an international project space were all invited to transform the various spaces of the Kunstverein (exhibition hall, cinema, theatre, studio, entrance and outdoor area) with a wide array of activities and diverse programming. Cut-Up is a method of collage imagined first by Brian Gysin and William S. Burroughs as a strategy that implements the cutting and re-arranging of text, images and sound as a means of liberating them of their (pre-)designated meanings and categories and (re-)assigning them to new systems of readings and understanding. The invited guests all have their own unique approaches to this kind of strategy. Together, this cacophony of mediums and tactics creates a unique kind of “living-structure” that privileges the dynamic over the static – one that is constantly changing, shifting and adapting according to its own conditions and needs. With this fluid structure of exhibitions and events, the Kunstverein becomes a site for a diversity of international and regional interactions that champion new avenues of engagement and collaboration.

- 14 Marte Eknæs**
Absorption Sculpture: Spirulina, 2018
Lubetech chemical sock, spirulina, water, 290 × 7,5 cm
- 15 Miriam Yammad**
Self-portrait, 2008–2018
- 16 Brice Dellsperger**
BODY DOUBLE 32, 2017
- 17 Flavio Merlo & Ben Rosenthal**
, 2018 (2016)
- 18 Eva Meyer & Eran Schaerf**
Flashforward, 2004
- 19 Constantina Zavitsanos**
Silueta (XVI), 2018 (2012)
- 20 Miriam Yammad**
Self-portrait, 2008–2018
- 21 Marte Eknæs**
Absorption Sculpture: Coolant, 2018
SPC Minisperre, C1000 Opaque Coolant, 244 × 7,6 cm

HALLWAY

- 22 Marte Eknæs**
Public Hygiene 2, 2018
Polypropylene brushes, tubing, rope, 150 × Ø 51 cm

RIPHAHNSAAL

- 23 Adrian Williams**
Poem Automaton, 2018
Endless digital audio: sound-files, algorithm,
computer, speakers, various leather L-shaped sofas

STUDIO

- 24 Wolfgang Tillmans**
Member's edition Kölnischer Kunstverein 2018
Record, offset printed cover and sleeve,
produced and designed by Wolfgang Tillmans

OUTSIDE

- Marte Eknæs & Nicolau Vergueiro**
Open 24 Hours, 2016, 2016, 200 × 1020 cm
Brand New Life, 2016, 2016, 200 × 1020 cm
Digital collage prints on PVC banner, construction site fence

ENTRANCE

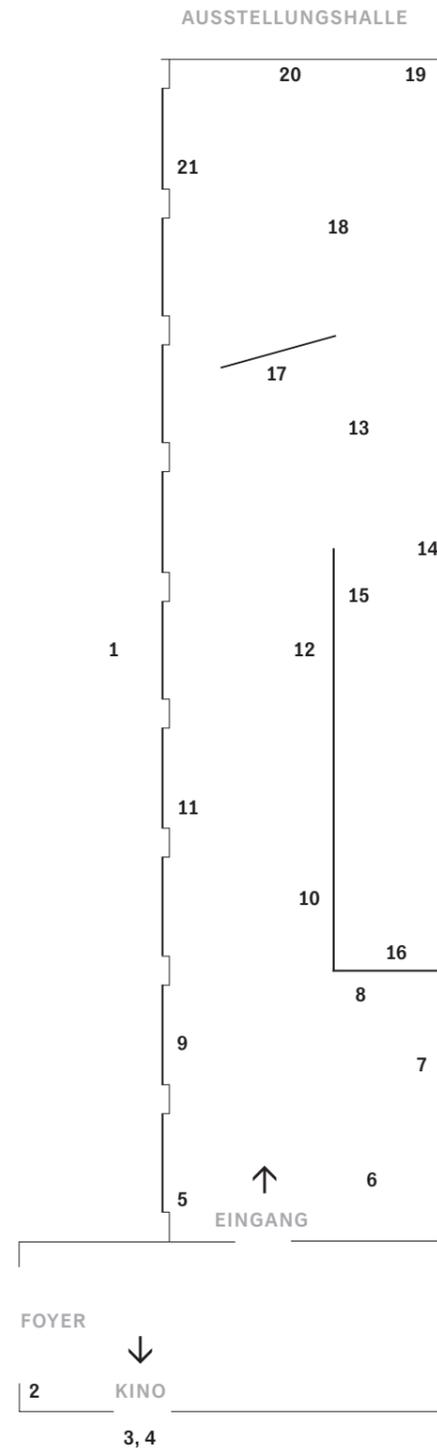
- Marte Eknæs**
Better furnished, more fortunate 6 (Köln), 2018
Polypropylene brush strips, aluminium channels, 308 × 9 cm

MOVIE THEATRE

- Marie Angeletti**
Claudie Rimbaud, 2018
Video, 3:42 min., looped
- Marte Eknæs**
Absorption Sculpture: Glow powder, 2018
3M™ Maintenance Sorbent Mini-Boom,
glow powder, water, 120 × 10 cm

EXHIBITION HALL

- Miriam Yammad**
Self-portrait, 2008–2018
- Maya Deren**
Private Life of a Cat, 1947
- Marte Eknæs**
Absorption Sculpture: Iron 1+2, 2018
3M™ Maintenance Sorbent Mini-Boom,
Iron powder, water, 120 × 10 cm
- Miriam Yammad**
Self-portrait, 2008–2018
- Andrea Büttner**
Hand, 2015
- Carissa Rodriguez**
The Girls, 1997–2018
- Marte Eknæs**
Absorption Sculpture: Gatorade, 2018
Lubetech chemical sock, Gatorade Fruit Punch
and Cool Blue, 290 × 7,5 cm
- Andrea Büttner**
Untitled (Bench), 2012
- Der Alltag (Sensationen des Gewöhnlichen)**, 1978–1983
Ayasha Guerin, *Politics and Space*, Workshop, November 23rd, 2018



For the **exhibition hall** of the Kunstverein, the formerly Zurich-based art space, Taylor Macklin (organised by Gina Folly, Michèle Graf and Selina Grüter), put together the exhibition *Sorry I'm Late. XOXO Echo*, to address the constitution and interpretation of spaces and their conditions.

Der Alltag (Sensationen des Gewöhnlichen), [translated: Everyday Life (Sensations of the Ordinary)] Magazine, founded by Walter Keller and Nikolaus Wyss, published 1978 – 1983, by the publishing house Der Alltag, Zurich, 26 issues + 1 special edition
The magazine was published in Zurich from 1978 to 1984 every two to three months and was radically dedicated to everyday life. Each issue contained edited texts as well as unaltered manuscripts from the readership, relating to a specific topic.

Andrea Büttner, *Hand*, 2015, glass painting on pink coloured, hand-blown glass, 54 cm × 42,3 cm
A hand with an extended thumb and pointer-finger is painted on hand-blown, coloured glass.
The transparency of the materials allows a view out onto Cologne's city-scape.

Andrea Büttner, *Untitled (Bench)*, 2012, wood, plastic crates, handwoven back-rests, each ca. 200 cm × 40 cm × 47 cm
The benches *Untitled (Bench)* are placed throughout the exhibition to provide a calm way to perceive the other works along with the interior and exterior spaces. The back-rests become images behind the seated.

Nicolas Buzzi & Li Tavor, *Sorry I'm Late. XOXO Echo*, 2015 und 2018, exhibition title
Early in 2015, the art space Taylor Macklin moved to a new location in Zurich-Schwamendingen. The first exhibition in this new space was titled *Sorry I'm Late. XOXO Echo* – an algorithmic sound-installation from Nicolas Buzzi and Li Tavor. This title will now be echoed as the title of the exhibition in Cologne.

Brice Dellsperger, *BODY DOUBLE 32*, 2017, 2k Film, after Carrie (Brian De Palma), 11:05 Min.
In the series *BODY DOUBLE*, since 1995 Brice Dellsperger recreates scenes from Hollywood films. In *BODY DOUBLE 32*, he re-enacts a section from the American horror movie, *Carrie* from Brian De Palma (1976).

Maya Deren, *Private Life of a Cat*, 1947, digitalized 16-mm-Film, b/w, silent, 22 min.
The film shows the life of a house cat who gives birth to a litter of kittens. The camera follows the cat as she searches the house for the right, intimate space to give birth and eventually raise her offspring.

Ayasha Guerin, *Politics and Space*, workshop on Friday, November 23rd, 2018, 3 – 5 pm (in English)
In the workshop *Politics and Space*, Ayasha Guerin will invite the participants by means of social and communicative methods, and with the help of possible scenarios – i.e. Shared Socioeconomic Pathway Narratives – to create collaborative spaces for interventions in our imaginary future.

Flavio Merlo & Ben Rosenthal, 2016 und 2018, linear motor, wood, felt, gypsum fiberboard, electronics, paint, dimensions variable
A linear motor moves a piece of fiberboard back and forth at regular intervals. The construction was not conceived for a particular site and could also be installed on other walls.

Eva Meyer & Eran Schaerf, *Flashforward*, 2004, audio play, 55:37 min.
In *Flashforward*, Eva Meyer and Eran Schaerf discuss an order of listening. The play begins with a misunderstanding through which possibilities fall onto the past. Thus flashbacks become flashforwards.

Carissa Rodriguez, *The Girls*, 1997–2018, digitalized Hi8 Video, 37:30 min.
When Carissa Rodriguez moved to Chinatown in New York City in 1997, she filmed hours of Hi8 material of young girls playing in a neighbourhood park. She digitalized and edited the material in 2018 into a 37:30 minute-long film.

Miriam Yammad, *Self-portrait*, 2008–2018, 6 digital prints, each 23,2 cm × 27,7 cm
For the on-going series *Self-Portrait*, Miriam Yammad photographs people in public whose faces she believes show features of herself. Without photographing her own face, she thereby collects images of herself.

Constantina Zavitsanos, *Silueta (XVI)*, 2012 und 2018, wood, mirror, rope, 106 cm × 106 cm × 280 cm
In an average body sized shaft a mirror is placed on the floor with a rope leading to the ceiling, creating the optical illusion of a possible escape through the floor to a story below.

The exhibition happens concurrently with the installation *Absorption* by artist **Marte Eknæs** – a body of work made from spill control materials and liquids. Each piece consists of a highly absorbent chemical sock or boom and a different liquid (from performance enhancing dietary supplements to metals and glow powders.). Designed to absorb and retain liquids in industrial cleaning, these objects transform into a new 'being' through doing their job, and give a framework to the formless. On a formal level, this is a quiet but high-level flexibility making them into loaded sculptural objects. Instead of being solid and stubborn that demand certain conditions, they fit into corners, gaps or in between spaces and can adapt to situations.

Two new pieces for the entrance area and hallway of Kölner Kunstverein are made from industrial brushes. The yellow sculpture *Public Hygiene 2*, 2018 placed in the hallway consists of two street sweepers. *Better furnished, more fortunate 6 (Köln)*, 2018 is a black strip brush which is used in doorways to protect against draft, water and insects etc., and in industry and escalators to shield the mechanics and protect people from coming into contact with it.

Brushes have a ubiquitous presence in society. Almost all surfaces we are surrounded by, have been touched by a brush either or both in the process of production or maintenance. "Learning this, I started to think of them as 'invisible hands' reflecting both the materiality of our built environment and the hidden labor behind it. Installed here as sculptures, distanced from their function, the brushes display the aesthetic language of maintenance." (M. Eknæs)

Open 24 Hours, 2016, is a collaboration between artists **Marte Eknæs** and **Nicolau Vergueiro** that is installed in front of the windows of the Kunstverein on a construction fence. The work is part of an on-going series of collaborative works, that the artists are referring to as "Soft Murals". Utilizing hand-drawings, original photography and found imagery to render digital collages, Soft Murals are commercially printed large-scale banners, scrimms and billboards. Their pictorial content relate to lineage of murals, advertisement and propaganda and street art,

often specific to the site where they are draped, stretched or adhered. Murals occupy the public sphere and often depict the construction and progress of social and political ideals and goals. With mechanical visual reproduction, outdoor advertising quickly entered the cityscape on a large scale. Construction sites scrimms are often used as advertisement to foresee their future site occupancy. By assimilating visual and narrative devices from these sources, Soft Murals cast a wary and amused gaze upon our disposable culture, seen through public life.

The panel *Brand New Life* shows the process of city development: The urban sphere is seen as a blank canvas for a bright future, with plans and maps laid out as potential alternative realities. *Open 24 Hours* represents the underground life of the city, with the utilities systems that are always working and the rats thriving off the remnants of the city's human activity. With the discards of our consumption, the rats build their own world in the mirror image of the one above ground.

In the **movie theatre** at the Kunstverein Marie Angeletti's video work, *Claudie Rimbaud* (2018) is presented. The work was created at the Tempelhofer Feld in Berlin – a location, that since its closing as an airport, has become a public park. The airport structure itself is now host to a variety of tenants, including the Berlin Police Headquarters, the Sigmund Freud Private University Berlin, a kindergarten, a dance school, a 'satellite theatre' for Berlin's storied Volksbühne, and until recently also the site of make-shift refugee-housing.

In the **Riphahnsaal** of the Kunstverein there is an installation and an audio-piece by **Adrian Williams**. The artist's voice relays an endless poem enabled by the *Poem Automaton*. Heard but not seen, the *Poem Automaton* is a mechanism that recombines the artist's spoken recorded phrases algorithmically, establishing endlessly new phrases full of unprescribed meaning. Content fed through the mechanism by the artist has not been strictly systematically conceived, at times the results of their pairing lays bare seams, relaying both sense and non-sense. The poem conveys these relationships as illusory jumps that set the listener free from a tendency to attempt making pure sense of what is spoken. Here, the words become visceral, their relationship to one another bound by a bending new order.

For the exhibition in Köln the *Poem Automaton* is heard within a landscape of leather corner-sofas. Devised to seat always more than one person, the sofas become a space to situate with others; feet to hip, arm to arm, head to stomach, for bodies to arrange themselves while audibly addressed by the artist's voice in a story that begins here, with no distinct end.

Wolfgang Tillmans, Member's edition 2018,
Studio of the Kunstvereins

On the occasion of the this years' Members Edition, **Wolfgang Tillmans** follows his on-going interest in music and produced a special limited edition LP with a specially designed cover and sleeve. The recording is a "Kehrschaufel" (Dustbin)-Concert for the A-Side with a musical collage of edited radio-recordings from the 80s and 90s and the original song, *The Future is Unwritten* from 1985 on the B-Side. For the presentation of the edition, members and every other visitor has the opportunity now to listen to the music in an especially dedicated space. Furthermore each LP has a code for downloading the music, so that the recordings are also audible on digital players. Tillmans conceived of the 3-part exhibition series Playback-Room at his non-profit space Between Bridges in 2014, the same year that the space opened at its new location in Berlin after having operated in London since 2006. In 2016, Playback-Room took up residency at the Lenbachhaus in Munich, and was re-animated again as part of his solo exhibition at London's Tate Modern in 2017.