

Rebellion

Mario Asef, Mona Babl, Charlotte Bastian, Nina Kluth, Robert Lanz,
Daniela Lehmann Carrasco, Brian Morrow, Funda Özgünaydin, Michael Pfisterer,
Alexandra Schlund, Nadja Schöllhammer, Daniel Seiple, Erik Smith,
Kerstin Stoll, Katinka Theis, Andrea Übelacker, Sandra Wrampelmeyer

EXHIBITION 29th of April 2017 – 10th of June 2017, OPENING: 28th of April 2017, 7 pm



Image: Untitled (detail), © Brian Morrow

Press release:

How is rebellion manifested? What can and should rebellion be?
What is there to rebel against? And how? With a small gesture or a major action? With utmost seriousness or with wit?

Centered on the theme of REBELLION, this exhibition project combines the necessity and desire to rebel with the notion of the artwork's subversive power.

There are plenty of reasons for rebelling: entrenched thinking, conformity, the "laws of the market," hate and violence, separatism, environmental destruction, disregard for the dignity of man and animal...the list could go on and on.

Employing its own language, art seeks to portray reality differently or to depict another reality in order to bring something new to light.

SCOTTY presents the work of Mario Asef, Mona Babl, Charlotte Bastian, Nina Kluth, Robert Lanz, Daniela Lehmann Carrasco, Brian Morrow, Funda Özgünaydin, Michael Pfisterer, Alexandra Schlund, Nadja Schöllhammer, Daniel Seiple, Erik Smith, Kerstin Stoll, Katinka Theis, Andrea Übelacker and Sandra Wrampelmeyer. Artists who reflect on rebellion in a wide variety of ways, on what is worth rebelling for or against. On what rebellion might look like, and what impact it might have.

Daniela Lehmann Carrasco's work investigates collective memory and individual remembrance processes in order to critically challenge medial structures and identity constructions. In her installations and films, she uses digital imagery to explore and reflect on the possibilities of new media. The two-channel video installation exhibited at SCOTTY addresses the complex tension between rebellion and fear, heightened to horror, and comprises *LeGlückQuantitativ*, a montage of iconographic found footage from films and documentaries of the 1970s and 80s from West Germany and Chile, and *Day Walkers*, a montage of found footage from horror films and video footage from the Internet, documenting present-day social movements and forms of resistance.



Image: LeGlückQuantitativ © Daniela Lehmann Carrasco

The Sun Ain't Yellow It's Chicken is a mini-collection of street photography by **Brian Morrow**. With a keen eye for dark humor and ironic juxtaposition, he explores various masculinity-based themes in a Trump-era emotional landscape.

Kerstin Stoll shows a documentation of her intervention, which she performed together with Britta Lange in the current exhibition *German Colonialism – Fragments Past and Present* at Deutsches Historisches Museum. They have replaced an existing exhibition sign with a new, improved one.

Daniel Seiple presents his tattoo designs for people over sixty-five, created for Michael Smith's tattoo parlor *Not Quite Underground* at Sculpture Projects Münster.

Mona Babl presents a photo series

documenting how she pulled a Primark shopping bag over her head for seven seconds for seven days, turning a blind eye to everything you must rebel against.

In her artistic work, **Katinka Theis** examines the functions and effects of architectural spaces. She explores the power relationships embodied by monumental structures in urban settings and large-scale landscapes. Thematically, the objects and installations occupy the interface between sculpture and architecture. They are manifested both as sculptural work as well as visionary architectural models, which refer to a formative, superordinate level. The artist employs abstract, impulsive movements to visualize the theme of rebellion, condensing the process of overthrow into an overall architectural form.

Funda Özgünaydin, based in Berlin and Istanbul, explores social structures and local communities on the ground. In her artistic work, she investigates questions such as: What effect does the past have on the present? And what effect does the present have on the future? How can you change the world in a positive sense? What does positivity, hope, and happiness look like in a time of change? For Funda Özgünaydin, man's creativity and sociocultural exchange are important driving forces for social advancement, in addressing the innate will to change, the survival of an ideal, and what impact this has on the present.

Mario Asef *Statements* and *Beschreibungen* (Descriptions) investigate linguistic constructions of reality in the form of sentences and diagrams. Referencing Lacan's and Wittgenstein's conceptions of reality, language is used as an instrument for determining the interdependency of subject-context, but also makes possible the reconfiguring of this relationship.

Alexandra Schlund creates an image with tape in the window, visually capturing the topographical features of the interior and exterior space. The glass pane could be interpreted as a sensitive membrane or seismograph between desired and actual reality.

Charlotte Bastian uses paper-cutting techniques to create the pasted collages of her *Patchwork* series. With their paper-cut quality, the collages resemble landscapes that have been constructed, carved, or cut up by humans, who have, as a result, altered habitats and the global



Image: Smashed, 2014 © Alexandra Schlund

climate more or less permanently. By bringing together different places and times in one and the same image, Bastian also reveals the interconnectedness of human activities around the globe. In addition to referencing destruction, the collages open up new spaces for the imagination and thought.

Erik Smith presents his work *Rebellion I & II*: Dimensions in mm: 700 x 1.100 • Volume: 120 liters • Material: LDPE • Strength: Type-100 - Extra-strong quality • Color: Blue.

Rebelliousness frequently has creative consequences. **Robert Lanz** reconciles himself with random forms of destruction and uses the fire to create something new.

Andrea Übelacker achieves a pictorial quality from the petulantly applied brushstrokes on canvas. Rebelliousness becomes a tool for thinking, producing additional, unexpected visual information, color and material contexts.

In the exhibited works, **Nina Kluth** intertwines design models with *schildereyen* in general — a form of heraldry if you will.

In her work *Auf Stütze im Tierpark*, artist **Sandra Wrampelmeyer** deals with serious questions about growing, aging, age and its interpretation.

Nadja Schöllhammer is interested in how rebellion can be transformed through drawing. Rebellion can be expressed in physically resisting the goal of demarcation and overcoming. At the same time, this requires getting physically close to the antagonists, be they things, beings, or constellations, up to and including penetration and consolidation. Created are whimsical, dance-like alliances, graphically interwoven by Nadja Schöllhammer.

Michael Pfisterer will use a dedicated experimental space that differentiates bodies, perception and processes, from each other and puts the focus on the viewer's own perception as a presentation mode («regarder voir»).

The model realities exceeding the original pragmatic and semantic aspects are now described as a separate definition of space without differentiation in thought patterns, preliminary theory stages or as-if realities.

The exhibition is accompanied by evening events at the SCOTTY project space, including **film-screenings, music acts, and performances.**

Please visit our website for further details.



Image: Klimmer IV, pencil on paper, 2016 © Nadja Schöllhammer (Foto: Eric Tschernow)

Opening hours:

Thu – Fri 3 – 7 pm, Sat 2 pm – 6 pm

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