

Press Release and Invitation

**AUFTRITT: OSCAR VAN DEN BOOGAARD
AND STEVEN VAN WATERMEULEN,
COREY MCCORKLE, VICTORIA MORTON,
CORINNE WASMUHT, WILL STUART**

24th October 2004 – 2nd January 2005

Opening on Saturday 23rd October at 7 p.m.

Preview on Friday 22nd October at 2 p.m., or by arrangement. The artists will attend.

Auftritt brings together a heterogeneous group of artists whose works do not combine to form a classical group exhibition of any kind, but all represent different forms of performance. Every work of art includes a performing dimension. By their very constitution, they convey a message and meaning, also aiming to bring about a specific effect, even if the message itself is negated. The fact that they are arranged in a specific way within space means that they concentrate attention, achieve an effect, and provide the viewer with new experiences. "Saying", "doing", "meaning" and "influencing" are always set in a complex relation to one another.

Exhibiting, presenting or performing? Besides painting and sculpture, music, literature and film are available to the exhibiting artists, and these are experimentally investigated by means of the exhibition format. Individual works are processual in their intent, like the exhibition itself, for this combines projects that run for different periods of time. **Auftritt** refers to motion and action initiating change, and the planned restoration work means that the Bonner Kunstverein itself is in a phase of transformation.

CORINNE WASMUHT (* 1964, Berlin)

Corinne Wasmuht's works evolve in the course of a long painting process. Layers of colour are painted one above the other and interweave to form abstract grille structures in which fragmented landscapes appear, often suggesting urban space. Flashing headlights are grouped before a background of linear, perspective ramifications to form a complex pictorial composition that oscillates between abstraction and the figurative, questioning our processes of perception.

After Wasmuht recently experimented by painting directly onto the wall for the first time (Kunsthalle Baden-Baden, Künstlerbund Berlin) and also employed paintings as elements to divide up space (Bundeskanzleramt Berlin), she is now realising a wall-painting in the open air for the first time with her new work for the Bonner Kunstverein. As early as 1991, in the context of a Peter Mertes fellowship, Wasmuht received an opportunity to present her works to a wider audience at the Bonner Kunstverein, and in 2003 she was again represented here in the context of

our group exhibition "unbuilt cities". Her particular relation to the city of Bonn and to the Bonner Kunstverein is the reason why she has been invited to participate in a new project that seeks to connect institutional and urban space. The wall element placed in front of the Bonner Kunstverein shields and protects the institution from urban space, but also separates the two. It is broken up by Wasmuht's fragmented pictorial world and a symbolic permeability is thus created.

This work will signalise the entrance to the Bonner Kunstverein for a year.

FOYER

COREY MCCORKLE (*1969, New York)

McCorkle's artistic starting point is sometimes manifest in the shape of precise architectonic interventions, sometimes in simple yet elaborately fashioned objects which take on the character of furniture, and sometimes in series of photos. Starting from key historical points at which visionary and utopian ideas had a particular influence on society, McCorkle develops spatially related sculptures and installations. These historical references may be the Findhorn Commune in North Scotland, the projection of Auroville in India, the formal canon of art nouveau, or modernism. The focus is on mankind's eternal search for promises of salvation, which are experiencing an upward trend today, when universal values appear to be becoming gradually more lost to society. McCorkle's works stand out because of their precise tracing of the currents and forces that suggest transformation. In his work, he combines simple and modest objects and constructions - finely worked out in their details - with the plant world.

The installation at the Bonner Kunstverein refers to the history of the building as a former flower-market and offers the opportunity to spend time here, leafing through catalogues and magazines, or attending lectures, readings and performances. After the renovation of the exhibition rooms in the coming year, the foyer will adopt the form of a salon, where an annually changing artistic intervention will determine and define the setting. McCorkle is making the start, whereby the area is to be used far more flexibly at first. The site-specific installation is his first larger-scale presentation in Germany.

It will be possible to see and use the work until the renovation begins.

VICTORIA MORTON (*1971, Glasgow)

The young Scottish artist sounds out the form and potential of abstraction and its own pretension to depiction. Classical painting, sculptural approaches and music enter into play, although she does not mix her media in cross-overs. To equal extents, her predominantly large-format, abstract paintings suggest landscape, an inner psychographic image, and the colours and forms of the fashion world. Brightly vibrating organic forms break out of earthy, dark coloured areas, dividing up the picture space kaleidoscopically. She operates with the formal canon of classical modern art in a playful, lustful manner. The viewer is unable to find any valid picture axes in her eruptive, more constructed than expressive colour compositions. Before the world of apparently floating forms, his eyes glide to and fro across the picture, searching for points to hold onto. This causes the picture space to unfold, meaning that our perceptions of architectonic and artistic space become one. Morton is searching for links with three-dimensional space in her painting and so takes up a great tradition of the modern age. Recently, she has increasingly installed her works in free-standing positions within the exhibition space. Her oeuvre represents an up-to-date standpoint within abstraction, investigating painting and its possibilities of performance without leaving the picture behind. Brilliant shades of colour playfully affirm the negation of clear orientation and lead us into a complexly constructed, sometimes apparently psychedelic world of images.

Morton is also interested in music, and she plays the bass for the group "Son of Kong". In recent years, the artist has more frequently shown her paintings together with her own musical compositions. The genres remain separate and do not adopt any illustrative function for each other. Only the procedure - repeatedly placing layers on top of each other and reusing worlds of forms on the other hand and musical sequences on the other - is duplicated in the different media. Morton is developing a new composition for this exhibition, which she will present alongside her painting. Here too, the artist remains true to the traditional form,

inasmuch as her music is not performed as a loop, but as a composition with a beginning and an end. Victoria Morton's work is being shown in an individual presentation outside of the United Kingdom for the first time.

The exhibition lasts until 5th January 2005.

Tuesday, 14th December, 7 p. m.: New music an painting. Conversation and tour of the exhibition with Dirk Peitz (author, contributor to Süddeutsche Zeitung) and Christina Végh (curator of the exhibition)

**OSCAR VAN DEN BOOGAARD (* 1964, Antwerp / Berlin) and
STEVEN VAN WATERMEULEN, (* 1968, Antwerp / Berlin)**

How can text or narrative take on the character of performance?
Normally, it experiences a translation into a theatre performance.
Various guests from the fields of literature, theatre and art theory
participate in an experimental investigation into possible forms of
literature within the exhibition space.

Oscar van den Boogaard and Steven Van Watermeulen are to begin this
investigation with an installation based on the short story *Luzia Melts*
by van den Boogaard. In collaboration with Steven Van Watermeulen, he is
at present performing the story as a theatre play at the Staatstheater
Hannover. It centres on a couple in the process of parting. A
psychologically charged ping-pong develops, alternating between inner
dialogue and actual dialogue between characters. Dialogue, as the
fundamental element of text and theatre, is translated into a multi-media
installation at the Bonner Kunstverein by van den Boogaard and Van
Watermeulen (clothing by Veronique Banquinho)..

His debut novel *Dentz* (1990) made Oscar van den Boogaard into one of the
Netherlands' most important authors. He became known far beyond the Dutch
borders with *Julia's Glorious Domain* (1997) and *Love's Death* (2001). His
proximity to fine art is shown repeatedly in his novels, and he was a co-
founder of the Mot & van den Boogaard gallery in Brussels. Recently he
has worked more on theatre productions, which he develops in cooperation
with others including Tg Stan (Antwerp) or the Ro-Theater (Rotterdam).
Steven Van Watermeulen has appeared as an actor in innumerable
productions. He received the Louis d'Or for the best male actor for his
role in *De Waspfactory*, which was performed at the Bonn Biennial in 2002.
In the late summer of this year, as a director and actor with his troupe
Blitz, he is performing the play *Nest* in collaboration with Oscar van den
Boogaard and B-architecten in Lille.

**The installation will be shown from 24th October 2004 to 21st November
2004**

**Tuesday 16th November, 7 p.m.: reading with Oscar van den Boogaard:
"Super-existentialistische Fragmente aus meinem Leben"**

**WILL STUART (Will Holder, * 1969, London/Amsterdam, Stuart Bailey, *
1973, London/Amsterdam)**

Motivated by a desire to share information, knowledge and their favourite
texts and authors with others, Will / Stuart (Will Holder and Stuart
Bailey) worked as editors for some time. Their work included founding the
magazine *Catalogue* and publishing *Tourette I* and *Tourette II*. They teach
at the Rijksakademie (Amsterdam) and are responsible for the graphic art
and editorship of the newly published art magazine *Metropolis*. Interested
in direct reaction and a direct sharing of information and knowledge,
they have experimentally transposed their work from the two-dimensional
written form into three-dimensional space. In August 2004, they presented
the story *Franny & Zooey* by JD Salinger in the form of an exhibition and
performance at the gallery de Appel (Amsterdam). This work is being
continued in the Bonner Kunstverein. Will / Stuart will spend their time
in the exhibition space for two weeks, working on film material about the
exhibition/performance at de Appel. Performances and music concerts in
the exhibition room will be recorded and processed for the soundtrack and
finally performed. The exhibition rooms of the de Appel gallery and the
Bonner Kunstverein, and the audiences in both Amsterdam and Bonn will be
brought together, and so led back to the story by JD Salinger.

**The project can be seen and heard from 23rd November 2004 to 2nd January
2005.**

**Saturday 4th December, 7 p. m. Will / Stuart will be presenting the film
*Franny & Zooey***

We are grateful for generous support from: Dutch Embassy



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