

# JACKY STRENZ

*Galerie*

## LIN MAY

Der Wolkenkratzer

*November 16, 2013 – January 18, 2014*

(In collaboration with Melanie Bujok)

In collaboration with the social scientist and animal rights activist Melanie Bujok and by means of Max Horkheimer's metaphor *The Skyscraper* (1934) along with its three-dimensional visualisation, Lin May reflects the architecture of class society. A high-rise made from fruit crates and cardboard cut-outs illustrates social hierarchies. The eponymous exhibit had served as a visual aid in during rallies earlier this year.

And this is precisely this show's subject: where does art start, where does it end? Under which conditions do I work - and who pays? The oversized boîte en valise<sup>1</sup> is a – temporarily? - retired tool of public enlightenment, which had been carried through downtown Frankfurt in connection with protests against the European Central Bank.

Although according to the present demand for autonomy this remnant of public discontent is no art object, it does bring to mind its origins. Because in the beginning effigies had been created for ritual use only, so to speak, in order to secure one's livelihood, to subdue evil spirits and manipulate higher forces – hence for pretty much the same purposes people take to the street nowadays.

Instead of elevating a former instrument to a piece of art Lin May negotiates the divisions between functional and autonomous works, diverting the attention granted to art to regions off the spotlight of general interest.

In the basement of Horkheimer's edifice animals are captured. In short Lin May and Melanie Bujok draw on strategies of Brecht's Epic Theatre.

A paper cutting called *Nagbeoleed* refers to the term of neolithic revolution, describing the historic transition from a nomadic to a sedentary way of life. By practising agriculture and stock breeding man transforms nature, thus producing higher revenues which enables him to store the surplus. This way a workforce of human and non-human slaves can be kept, fed and applied as a means of achieving profit. According to Marx from here capitalism develops. Simultaneously the exploitation of animals sets in.

Lin May's sculptures demonstrate her view of animals as equal beings as opposed to mere carriers of human projections. A motif stemming from an Afghan carpet was carved in polystyrene and given the name *Tiger Carpet Relief*.

*Djamil* however is based on the recurring subject of a camel as an 'innocent fool', tracking through a landscape made of transport packaging, adorned with an adumbrated desert-scenery. Another question: Are we in the word or is it the other way round?

Text: Charlotte Lindenberg

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<sup>1</sup> = title of Marcel Duchamp's portable collection of miniatures.