

Request  
MANUEL GRAF  
February 2019

Kunstverein Hannover is planning a comprehensive survey exhibition for spring 2019 on the artist Manuel Graf (\*1978 in Bühl, lives and works in Düsseldorf), presenting his multifaceted oeuvre, which operates at the interface between digital and analog reality, artificiality and naturalness. Graf is the winner of the ars viva award of the Kulturkreis der Deutschen Wirtschaft im BDI e.V. and had his first institutional solo exhibition at the Hamburg Kunstverein in 2008/2009. Furthermore, Manuel Graf had the opportunity to present his previous work in a larger setting at the Leopold Hoesch Museum in Düren this year. The artist studied at the Kunstakademie in Düsseldorf from 1999 - 2005 and taught as a visiting professor at the Folkwang University of the Arts in Essen from 2011. Since 2014, he has held a teaching position at the Düsseldorf Art Academy.

In Hanover, not only his previous work will be presented, but also recent works that deal with the technology of 3D animation and architectural rendering. In recent years, the aforementioned technical achievements have led to a reevaluation of aesthetic interpretive sovereignty, which Manuel Graf will bring into the analog age in conjunction with the unique premises of the Kunstverein Hannover. Using the thermoforming process, he creates reliefs that seem digital in their aesthetics, but could hardly be more representational. It doesn't take long to discover some Janus-facedness. Nowhere is this ambivalence more clearly reflected than in the area of the increasing digitalization of our society, where a new form of artificial intelligence permeates our private and public lives.

At the Kunstverein, Manuel Graf will for the first time find the spatial conditions to be able to bring together his various thematic complexes in a concentrated manner and thus pursue new questions within his work: How does the creeping development of digitalization manifest itself in our private living spaces? Does privacy still exist at all in times of "thinking" smartphones, televisions, etc.? In his cross-media artistic approach, Graf pursues a critical examination of these questions, as exemplified by his series of works "Doppelgänger". The analog world, in the form of various furnishings (chairs, carpets) find their artificial survival in mimetic projection on monitors. The formerly haptically experienceable objects develop a life of their own through digitization, which manifests itself through morphings of various kinds. Graf's transmedial approach is also evident in his treatment of artistic modernism at the beginning of the 20th century, which had as its declared goal the merging of art and life with the aid of a wide variety of genres (painting, sculpture, architecture, and applied art). The artist takes up this core aspect of modernism, but applies it decidedly to our immediate present: How does this confluence of art and life manifest itself in our fast-paced everyday lives? Can recurring aesthetic modes be discerned in our society? Can concrete mechanisms or functions be read from these phenomena? The result is an artistic work that oscillates between the old familiar notion of modernity and the present day.

In Manuel Graf's work, the juxtaposition of the real and the virtual also expands to include the question of whether the new technical achievements will enable our society to achieve the hoped-for digital utopia or instead give rise to a dystopian

scenario. For Graf, who has been commuting between Istanbul and Düsseldorf for years, the examination of the cultural codes of the Orient and Occident is another aspect of his artistic work: historical artifacts from both cultures, such as ceramic objects, among others, are reinterpreted by him, alienated and put up for discussion as updated testimonies of our time. It is this interdisciplinary approach to cultural facts, art-historical positions, and digital transformation that identifies Manuel Graf as one of the main artistic representatives of his generation.

With its museum-like exhibition space of 700 m<sup>2</sup>, the Kunstverein Hannover has in the past offered renowned artists such as Alexandra Bircken, Omer Fast, Douglas Gordon, and Markus Schinwald the ideal spatial conditions for important mid-career exhibitions that were decisive for their further artistic development and visibility. With the planned solo show on Manuel Graf, the Kunstverein would like to continue this long-standing tradition.

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**Events:**

Curatorial tours: Wednesday (7 pm), 20.02./ 13.03./ 10.04.2019

Guided tour of the artist Manuel Graf, Saturday, 16.02.2019, 12 pm

Talk about the exhibition (Susanne Titz), Wednesday, 27.03., 7 pm

Kunstsalon: current changes in the art market: the gallery, an outdated construct? (Daniela Steinfeld & Judy Lybke), Monday, 04.03.2019, 7 pm

Concert (Joachim Heintz), Wednesday, 27.02.2019, 7 pm

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- **Next visit date Manuel:**
    - 26.11.19 (Project site test: light intensity, sound question (boxes are needed for installations, carpet?))
  
  - **Exhibition title**
    - The Obligation towards the difficult hole (Passion Christi-Werktitel), Robert Venturi
    - Rooster motif, Bible reference (before the rooster crowed three times -> denial of Christ).
    - Sam Jacob, title?, time delay of postmodern ideas (now technical possibilities -> 3 prints -> viva plates)
    - Cultural Appropriation – Suttner Place work
    - Le coq est mort (post-coital situation, penetration no longer possible, forms of post-coital appropriation of culture).
    - GodboX (unrealized work by Ed Kienholz & allusion to resurrection of Christ).

- Wittenberg-work (Simon Petrus/ Kornelius/ clean and unclean animals / Reference to mistake of Martin Luther -> Judensau).
- **Loan requests:**
  - Stoschek Collection -> Doppelgänger („Gründer“)
    - Commitment received
    - Transport must be carried out by Knap Company erfolgen
    - Check-up of the work by a technician (additional costs) for outward and return transport
  - Wilhelm Schürmann (request in due time/ big Doppelgänger-work, together with Phyllidia Brown-Arbeit? Important, for Manuel's work)
  - Foundation Art in Bonn (tire wheel)
  - Wittenberg
    - Commitment received  
(-> Museum Kuppersmühle, contact: Elena Reiss (Secretary), Preis Lutherjahr -> Wittenberg, Loan only if it is built up again on site by museum -> A transport of the price still "owed", i.e. Hint transport museum - return transport KV, If possible: Carefully dismantle and build up, so that the protection remains drauble)  
Outbound transport -> Kunstverein Hannover
  - Return transport to Wittenberg -> Bonn Art Foundation
    - Schmeer, Kampf, Heins, Elmar Erpelding -> Collector
    - struggle: work + bare chair
  - Alexandra Iwan -> Loan request (Doppelgänger)
  - Van Horn (Doppelgänger)
  - 15 – 16 Doppelgänger for exhibition
  - Pac4Art: Request transport list for Doppelgänger
  - Kunstpalast -> Kai Haymer (Curator)
- **Exhibition setup:**
  - 1: Light boxes
  - 1a: Vivag- work „Metamorphose“
  - 2: Let Music Play? (dark room -> Beamer dont have to be powerful / !!! Water basin -> 4-5 cm high, same size as Projection screen)
  - 3: The Obligation towards the difficult hole (Passion Christi)
  - Altars? Church inventory? Ask diaconias
  - 4: retractable movable walls (Module), with architecture wallpaper (Venturi-Publikation), Reliefs are screwed on it
  - 5: Lohan-Video-Installation
  - 6: Doppelgänger (grouppresentation)