



# „Epilog“

A series of four solo exhibitions of the Residence NRW+  
grant recipients 2020/21

**Sarah Buckner, Sami Schlichting, Pablo  
Schlumberger, Jasmin Werner**

**In conversation with Marie Sophie Beckmann  
and Julie Robiolle**

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„Epilog“ marks the last chapter of a year in the now beloved „Hütte“. Describing a moment of reflection, of pausing and looking back, as well as of departure, „Epilog“ is itself a sequence of diverse chapters. As a series of four solo exhibitions, it offers a glimpse into the approach of each artist, their working practices, visual and material worlds.

With new works ranging from sculpture to installation to painting, from research-based processes to explorations of narratives and popular culture, the four Residence NRW+ grant holders negotiate the particularities of the Projektraum of LWL Museum für Kunst und Kultur and Westfälischer Kunstverein as a means of reflecting on the material and discursive frameworks of their own practice. What conditions underlie it, what conditions does it presuppose?

Incorporating the specific spatiality and window frontage of the exhibition space, this series of solos also engages with the idea of what it means for their work to be on display under current circumstances.

Each chapter is accompanied by an event conceived as a response to or continuation of the practice of the artist in question.\*

**30 April - 14 May: Jasmin Werner**

**18 May - 01 June: Sarah Buckner**

**05 June - 19 June: Sami Schlichting**

**23 June - 11 July: Pablo Schlumberger**

\* The events and their programming are dependent on the current situation restrictions. More infos at the end of this document. Updates will be available on the Westfälischer Kunstverein website.

# „Unschuldseengel“

Jasmin Werner

30 April - 14 May

Spot on. Senorita Latifa Sharifah with angel wings in front of—and inside—the Burj Khalifa in Dubai. Facades, columns, steel, concrete, glass. Architectures of power, in which the ideology of national grandeur, or alternatively the belief in a great idea, be it capitalism or socialism, manifests itself. Viewing platforms allow the view from above instead of below, the city becomes an experience, the overview becomes a commodity. Behind the window frames: even more angels of *(Un)Schuld* (meaning both innocent and free of guilt and their respective opposites), but from other times. Corporate identities, one hand holding the other. Western Union and *Remitly*, *send money online fast*.

What we see are smartphone images, logos of money transfer services, and excerpts from archival reproductions of 15th-century paintings from larger sacred representation contexts, donated to the Westfälischer Kunstverein and given on permanent loan to the LWL Museum of Art and Culture, where they are shown in the current collection presentation. A kind of transfer business between those two institutions that the project space connects as an in-between space. The lamenting, mourning, praying angels are fragments from the high altar of the Benedictine monastery Liesborn. As «still usable fragments,» they were sawed out when the rest of the altar was accidentally defiled, according to the museum's inventory catalog. The four angel fragments are therefore still of value—not least as exhibits and clues for an elaborate reconstruction of the altar, in which various experts, institutions and collections participated.

Printed on protective netting and fixed to aluminum frames, the angels, architectures, and lettering are superimposed by Jasmin Werner to form montages and interconnected on an image surface. Together, the frames hanging from the ceiling and the wall or standing in the room facing the window front of the project space result in an arrangement that in its provisional materiality is also reminiscent of montage: something is (re)built and (re)constructed, something is in the process of being created. Possibly not permanent, but there for the moment, as a sign of promise. Like tarpaulins on a construction site scaffolding, printed with images of a not yet existing—or entirely imaginary—building facade.

Even without knowing the respective history of the pictures in detail,<sup>1</sup> the suggested connections become perceptible. The image montages create an associative reference system of transfer and circulation: it is about exchange and displacement of both signs and their cultural value and meaning as well as power and morality, guilt and debt. For the question of debt is never only one of money, but at the same time a political one and most closely interwoven with—religiously influenced— notions of morality. Particularly in the Middle Ages, the merging of the forming world religions and trade markets produces a logic and rhetoric of debt that has changed little to this day.<sup>2</sup> When we speak of dependence and freedom, forgiveness and sin, the true and the false in our global capitalist economic and social system, it still boils down to the millennia-old question: Who owes what to whom?

1. Senorita Latifa Sharifah is the social media alias of Jasmin Werner's cousin who lives and works in Dubai. Just like many other migrants from the Philippines, she regularly sends money to her family back home—and thus ultimately supports the entire infrastructure of the country. She poses in front of, or rather inside, the Burj Khalifa in Dubai, the world's tallest tower at 828 meters, for whose construction steel from Berlin's Palast der Republik was also used. Where the former GDR building was demolished in 2005, the Humboldt Forum is now being built as a reconstruction of the baroque Berlin Palace.

2. See David Graeber, *Debt: The First 5,000 Years* (New York: Melville House Publishing, 2011).



*Wholly Family III*

Metal ornament (halo), toy maïs,  
wood, aluminum, threaded rod  
60 x 34 x 28 cm  
2018

Photo credits: Jasmin Werner

Jasmin Werner (\*1987 in Troisdorf, Germany) lives and works in Cologne. Her work often explores architectures of power and objects of status. In her practice, she draws attention to the desire to align oneself with nature and a pre-modern past, while occupying spaces of production and consumption. According to Werner's iconology, one could also argue that the structural moments of our shared reality will necessarily remain within a repetitive continuum of time.

Jasmin Werner began her studies at the HfG Karlsruhe in photography and completed her Bachelor of Fine Arts at the Rietveld Academy Amsterdam in 2012. From 2012 - 2016 she attended the HfbK Städelschule in Frankfurt, first in the class of Simon Starling and later as a master student of Peter Fischli. In 2013 she was awarded the Tembe Art Studio residency in Moengo, Suriname by Mondriaan Fonds. In 2017, she travelled to South Korea as a fellow of the National Museum of Modern and Contemporary Art Seoul. Her work has been shown at Kunstverein Braunschweig, Bärenzwinger (Berlin), Kunstverein Ingolstadt, Folkwang Museum (Essen), Damien & The Love Guru (Brussels), DuMont Kunsthalle (Cologne) and Moengo Festival of Art (Suriname), among others. In September 2021, she will open her exhibition '*Senorita Latifa Sharifah*' at Galerie Guido W. Baudach.

# „Head over Heels“

Sarah Buckner

18 May - 01 June

The first lines of Émile Zola's *Thérèse Raquin* read like this: "At the end of the Rue Guenegaud, coming from the quays, you find the Arcade of the Pont Neuf, a sort of narrow, dark corridor running from the Rue Mazarine to the Rue de Seine. This arcade, at the most, is thirty paces long by two in breadth. It is paved with worn, loose, yellowish tiles which are never free from acrid damp. The square panes of glass forming the roof, are black with filth."<sup>1</sup>

1. Emile Zola, *Thérèse Raquin* (London: Chatto & Windus, 1910).

Published in French for the first time in 1867 as the third cholera pandemic was breaking out in Western Europe.

2. Jenni Hval, *Paradise Rot: A Novel* (London: Verso Book, 2018).

3. "L'Invitation au voyage," group show at Esther Schipper, Berlin. April 28 – June 27, 2021.

*Thérèse Raquin* was Zola's refining of a new literary genre, where climate, or the feeling of climate as an expression of an unbridled, devoid of morals nature, formed the framework for his character's evolution and action. Taking from this genealogy of atmosphere-driven persona, contemporary author and experimental musician Jenny Hval explores a similar motif in *Paradise Rot*.<sup>2</sup> In this short novel, Hval builds a climate that imbues human relations and their evolution into the world, to tell the story of an organic fungible erotic moral, intimate yet undefined.

If I talk about literature and not Sarah's painting just yet, it's because the pieces presented here were made in the same times as those from another series of work<sup>3</sup> which derives from the reading of, among others, Virginia Woolf's *Orlando*. As the pandemic reached inside our everyday lives, distancing us from normality and bringing with it a vocabulary of contamination, invisible threat, and destabilization of intimacy, it's in novels that Sarah found material for "L'invitation au voyage." "Head over Heels," produced in parallel, appears as a formal digestion of the making-of-an-atmosphere as narration practice of the mundane, alienating pandemic-Kinderhaus.

Indeed, the paintings shown in the context of „Epilog“ contrast with her previous body of work. In nuances of brownish red–Münster suburbs' bricks–or green and blue of the humid landscape of a summer afternoon, they replace earlier dreamlike fantasies conjured by uncanny couplings of motifs with the airy feeling of a damp, penetrating climate. Like in Hval's stories, Buckner's subjects float, spread and disseminate in close tones to the landscape, unsure of the direction they are taking. The sculptures complementing this scenery—a first in her usually bidimensional oeuvre—function both as archives of the mundane Kinderhaus farm landscape and as ex-votos. The appearance of a material, graspable motif tells us about a wish—that borders on existential necessity—to capture something tangible, unfleeting, that contrasts with the paintings' flimsy, blurring tones.

But my point would be missed if I was to describe Sarah's painting as an echo of literature. The scene she offers us in this exhibition eliminates words or the necessity to forge a tellable understanding. Using dampness, a slight eroticism, and immediate intimacy, she embraces an organic manner of making meaning, of which words, mine included, are just scratching the surface. And through the space uncovered by my fingernails, you might get a glimpse into one possible search for a position, an identity within an affective, unsettled world.

Julie Robiolle



*Bather 1*

Oil on linen  
73 x 92 cm  
2021

Courtesy of the artist and  
Esther Schipper Gallery  
Photo Credit : Lothar Schnepf

Sarah Buckner (\*1984 in Frankfurt, Germany) lives and works in Cologne. Thinking in paint, and through painting, Buckner has developed an intuitive and fluid approach that transforms these impressions through her material practice. Feeling both open-ended and precisely observed, her figures appear to emerge from a fully formed life of which we can catch a momentary glimpse. Bearing traces of the artist's life—reading, dreaming, imagining—some paintings are lighthearted for reasons we may not know, other images may come across as portraying moments of anxiety, confusion, or hope. To Buckner the world with all its experiences—literary or otherwise—functions as a poetic springboard.

Buckner's works have been shown in solo and group shows across Europe and North America. Notable group exhibitions include: *Salon des Amateurs*, Tramps, London (2018), *Lia Pasqualino Noto / Casa Studio*, curated by Geraldine Blais, Manifesta 12, Palermo (2018); *Guanto*, Institut für Bienenzucht, Cologne (2018); *1001 Bild*, Villa de Bank, Enschede (2018); *Beyond the Stage*, Canongate Venture, Edinburgh (2013).

## Sami Schlichting

05 June - 19 June



*(Untitled), 2021*

Courtesy of Sami Schlichting

Sami Schlichting (\*1987 in Cuxhaven, Germany) lives and works in Düsseldorf. His sculptures dwell in ambiguity. Some of them are boisterous with extended limbs, reaching out like dendrites. Others look up with mutual curiosity, as if peering back. Organic, unruly materials like straw and white, unfired clay are often combined with wood or metal parts, or wire that is bent to form an internal skeleton. This is where notions of juxtaposition and disjuncture come into play, and where a third thing arises: In a sense, it is a form of alchemy, a process whereby the material acquires another, and indivisible immaterial status and presence other from what it was. These sculptures are reminiscent of automatons, but with a form that is more organic, more disorderly than we have come to understand the physical rules and forms of artificial life.

Sami Schlichting graduated from Kunstakademie Düsseldorf in 2016, where he studied with Andreas Schulze and Rebecca Warren. His recent exhibitions include *Dungeons & Dasein*, Lucas Hirsch, Düsseldorf (with Elin Gonzalez) (2020), *Spoilage #2*, curated by Wschod Gallery, Warsaw, SALTS, Basel (2019), *Hereafter, Mélange*, Cologne (with Cezary Poniatowski) (2019), *RAW*, Dumont Kunsthalle, Cologne (2019), *Where Do Streams Run To?*, Damien & The Love Guru x Lucas Hirsch, CFAlive, Milan (2019), *Prati bagnati del monte Analogo*, Neuer Essener Kunstverein, Essen (2018), *Jokes to run a family*, Lucas Hirsch, Düsseldorf (2018).



## Pablo Schlumberger

23 June - 11 July

*Er schon wieder*

Oil, wax and pastel on wood  
40 x 60 cm  
2019

Photo credits: Sophie Allerdig

Pablo Schlumberger (\*1990, Aachen) lives and works in Cologne. He primarily works within the fields of sculpture and painting, where he draws from the fundus of various (art-) historical epochs, as well as high and pop culture. Schlumberger humorously deals with the question of representation and perception. In his works he uses everyday objects combining tradition and modernity as recurring motifs that lost their specificities — such as architecture, coins and fountains. They seemingly take on a life of their own or serve as shells or vehicles for other things. The fluidity of their meaning bring forth the interstitial and peripheral as framework to question the role of cultural compositions in our everyday environments.

Recent solo exhibitions include *Kennen Sie Köln? Ne, meine Braut ist die See*, (Drawing Room, Hamburg, 2021), and *Merry May*, (Genscher Gallery, Hamburg, 2019). He was selected for the one-year National Young Artist Fellowship of the Kunstverein Hannover, which he will take up in 2022. In 2020, he participated in the exhibition of the Hamburg Arbeitsstipendium recipients at Sammlung Falckenberg, which he received the year prior. He took part in group exhibition such as *Realismus mit Schleife* (Kunstverein Harburger Bahnhof, Germany, 2019), *The Finest Bubble* (YELLOW artspace, Varese, Italy, 2019), *Further thoughts on earthy materials* (Kunsthau Hamburg, DE/Germany, 2019) as well as *the dead are losing at* (Klosterruine Berlin, 2018.)



## Contact & Informations

A cooperation with the Westfälischer Kunstverein in the joint project space of the LWL Museum of Art and Culture.

Westfälischer Kunstverein  
Rothenburg 30  
48143 Münster, Germany

Tuesday-Sunday, 11 am-7 pm

All the exhibitions are visible from the outside.  
Nevertheless, in view of the current situation, entering the space will only be possible by appointment.

We kindly ask you to check the website of the Westfälischer Kunstverein for any updates and upcoming events : <https://www.westfaelischer-kunstverein.de>

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<https://www.kunsthallemuenster.de/de/ueber/#residence>

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