

RL16

Heike Bollig

Die Dinge II

October 10 – December 18, 2021

Opening: Sunday, October 10, 11 a.m.–2 p.m.

Even if it might almost look like it and would only be conclusive due to the immediate vicinity to various fashion, second-hand, lifestyle and design vendors and galleries, our exhibition space is not a boutique, not a concept store, not a (camouflaged) offshoot of a major corporation and also not a commercial gallery. RL16 is – meanwhile also with rooms on the second floor – a non-profit initiative, a non-commercial forum for the presentation and discussion of art.

When, after Ben Dabush's show *Sky Longs to Meet Water Like Sand*, we now show Heike Bollig's exhibition *Die Dinge II*, a second presentation on the re-reading of the novel debut *Things. A Story of the Sixties* (original: *Les Choses. Une histoire des années soixante*, Paris 1965) by the French writer Georges Perec, we are, however, also and again linking up with the thematic complex of the world of commodities, value formation, projection, and desire.

For example, the artist and art mediator Heike Bollig, born in Karlsruhe in 1973, has been engaged with used objects and "vintage" products for many years, be they items of clothing, accessories, household goods or books. She tracks down, researches, visits and documents distribution systems and locations, in and where used things are offered, including charity stores and bazaars, and from time to time she also positions herself as a flea market seller – quasi performatively – to delight other people with things and found objects she has "saved" – including sweaters, purses, bags, pots, plates – and to bring them into a further cycle. Heike Bollig also became known for her collection of production errors, "Errors in Production", which she began in 2004. It was featured in the magazine of the *Süddeutsche Zeitung* last year in March and continues to grow. It can be seen on the website www.errors-in-production.info.

At RL16, Heike Bollig will present various testimonies to her preoccupation with used things and material culture, including an embroidered wall hanging created in 1964, precisely at the time when Georges Perec wrote his book *Things*, which can be read as a critique of capitalism. In this book, Perec tells – often in the subjunctive or in the future tense – the story of Sylvie and Jérôme, two people in their mid-twenties who, after dropping out of their sociology studies, work as freelancers in the world of agencies and market research, which was expanding in Paris at the time. Both are united by an excessive desire for selected design and vintage products, until they try to break out of the hamster wheel of obsessive consumption.

By showing objects from the last few decades, Heike Bollig not only initiates reflection on one's relationship to the world of goods, but she also evokes memories of objects that one may have once owned oneself in this or a similar way or know from one's family or circle of friends – and whose value and meaning probably always arise individually, depending on whether and how one can connect them with (one's) biography.

Finally, here is a thesis from the book *Enrichment. A Critique of Commodities* by Luc Boltanski and Arnaud Esquerre (original: *Enrichissement. Une critique de la marchandise*, Paris 2017): "The alliance by way of narrative connecting past and present is what allows objects to attain 'immortality.'"

Text: Barbara Buchmaier

An interview with the artist will be published to accompany the exhibition.

Current exhibition participation by Heike Bollig: *Zwischen den Dingen. Künstlerische Perspektiven zur materiellen Kultur der Gegenwart*, Volkskundemuseum Wien; until November 21, 2021