

'Presskopf'

Marie Angeletti, Laura Langer, Dudu Quintanilha, Julia Scher

Curated by Raoul Klooker

November 17, 2021 – January, 29, 2022

In today's age, when work spaces and private living space increasingly overlap and every movement in analogue and digital spaces is registered as data, the idea of refusing easy legibility and transparency becomes ever more interesting, precisely because it seems increasingly unreachable. In behavioural psychology, the term Black Box is used as a metaphor for psychological and cognitive processes which cannot be objectively observed using scientific methods. Although its inputs and its outputs are known, the inner life of the box remains a mystery.

Three new paintings by **Laura Langer**, which show the corrugated upper rim of a tin can with the label 'Presskopf' in front of a red background, similarly provide the viewer with only the surface of the object. While it appears to only be merely the quotidian product of a butcher shop, the words written on its lid evoke various uncanny associations with the contents of the tin - from a head in a closed container to the commodified 'head' as an uncountable quantity. Rather like the advertising posters we encounter repeatedly in the city, the motif recurs like a déjà-vu in the rooms of the exhibition.

Marie Angeletti's series of symmetrical, abstract paintings on varnished synthetic leather allude to us the symmetrical blots of the infamous Rorschach test in psychology. According to the Rorschach test, the free associations of the onlooker are meant to reveal their hidden personality disorders. The shiny enamel surfaces in Angeletti's paintings function like mirrors in which vague outlines of bodies are recognisable between abstract forms that are completed by the viewers' reflections and projections.

In 2016, the artist **Dudu Quintanilha** spent two weeks in a psychiatric institution in Colônia Juliano Moreira, a neighborhood within the Taquara area of Rio de Janeiro, in order to create a performance and video project with the residents. Since the

institution's patients are legally considered as Incapaz (lacking capacity), they cannot be seen in any of the videos from the resulting installation. The installation raises the question of the possibility of performativity and self-empowered participation in artistic production within the context of psychiatry. The patients retreat from the documentary gaze by operating the camera and filming the artist themselves.

Another artistic proposal for the empowerment of patients under medical observation was put forward by **Julia Scher** in 1992. Preparatory drawings outline a fictional 'Children's surveillance station', never realised, which was to be developed for the Hospital Museum Oldenburg. It would have enabled children to become familiar with the live video surveillance technology used in hospitals at the time to watch over patients and newborns, thereby allowing them to consciously remove themselves from the cameras' field of vision.

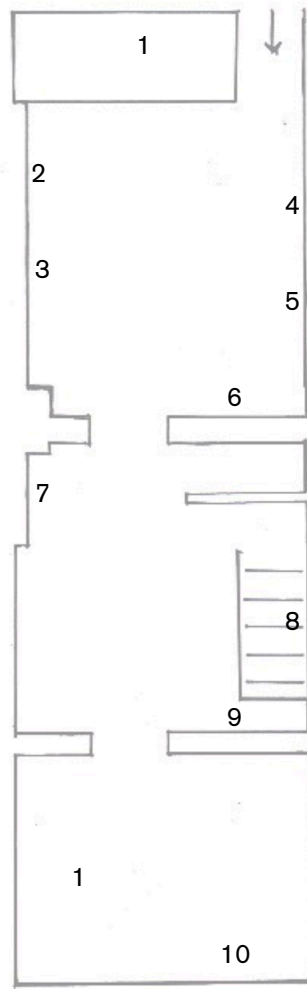
- Raoul Klooker

Marie Angeletti (*1984, Marseille) lives and works in Berlin. Her most recent solo exhibitions have taken place at Edouard Montassut, Paris; Carlos/Ishikawa, London (both 2020); Commercial Street (The Capri Lounge), Los Angeles; and Lars Friedrich, Berlin (both 2019). Her work is part of the collections of the Hammer Museum, Los Angeles; Musée d'Art Moderne, Paris; FRAC Aquitaine-MECA, Bordeaux; and the FRAC Bourgogne, Dijon.

Laura Langer (b. 1986, Buenos Aires) lives and works in Berlin. Her recent solo exhibitions have been at The Wig, Berlin; Weiss Falk, Basel (both 2021); Portikus, Frankfurt am Main (2020). Solo exhibitions are planned for 2022 at Kunsthaus Glarus and Braunsfelder, Cologne.

Dudu Quintanilha (b. 1987, Sao Paulo) lives and works in Frankfurt am Main, where he graduated from the Städelschule with the work Incapaz (Incompetent) (2021). This, awarded the graduate prize, entered the Marburg Pohl Collection. Quintanilha's most recent solo exhibitions have been at Jo Anne, Frankfurt am Main (2020); Mite Gallery; MAMBA Museum of Modern Art Buenos Aires (both Buenos Aires, both 2019).

Julia Scher (b. 1954, Los Angeles) lives and works in Cologne. The past forty years of her work have been interspersed with an extensive program of international solo and group exhibitions, including the San Francisco Museum of Modern Art (SFMoMA); FriArt Centre d'Art Contemporain Kunsthalle, Fribourg, Switzerland (with Vanessa Beecroft); Kölischer Kunstverein, Cologne; Walker Art Center, Minneapolis; Wexner Center, Columbus. Works by Scher are part of the collections of the Museum of Modern Art (MoMA), New York; Museum Ludwig, Cologne; Neue Galerie Graz, Austria; The Guggenheim Foundation and MoMA PS1, both New York; San Francisco Museum of Modern Art (SFMoMA); and Musée d'Art Moderne et Contemporain (MAMCO), Geneva, among others. Solo exhibitions are planned for 2022 at Kunsthalle Gießen, Germany, and Kunsthalle Zurich.



1

Dudu Quintanilha
Incapaz (Incompetent), 2021
Multi-channel-video
00:32:55
Edition of 3 (1 AP)

2

Marie Angeletti
R02, 2020
Enamel on pleather
130 × 180 cm

3

Marie Angeletti
R08, 2020
Enamel on pleather
130 × 180 cm

4

Marie Angeletti
R05, 2020
Enamel on pleather
130 × 180 cm

5

Marie Angeletti
R06, 2020
Enamel on pleather
130 × 180 cm

8

Marie Angeletti
R11, 2020
Enamel on pleather
130 × 180 cm

6, 9, 10

Laura Langer
Presskopf, 2021
Oil on canvas
150 × 110 cm

7

Julia Scher
Untitled (Children's Surveillance Room), 1992
Set of five drawings: 1x pencil and watercolor on paper; 4x pencil, partly colored on glassine
each: 30 × 42 cm



Photo by Simon Vogel. Courtesy of Drei, Cologne.

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Drei, Cologne
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Marie Angeletti
R02, 2020
Enamel on pleather
130 × 180 cm



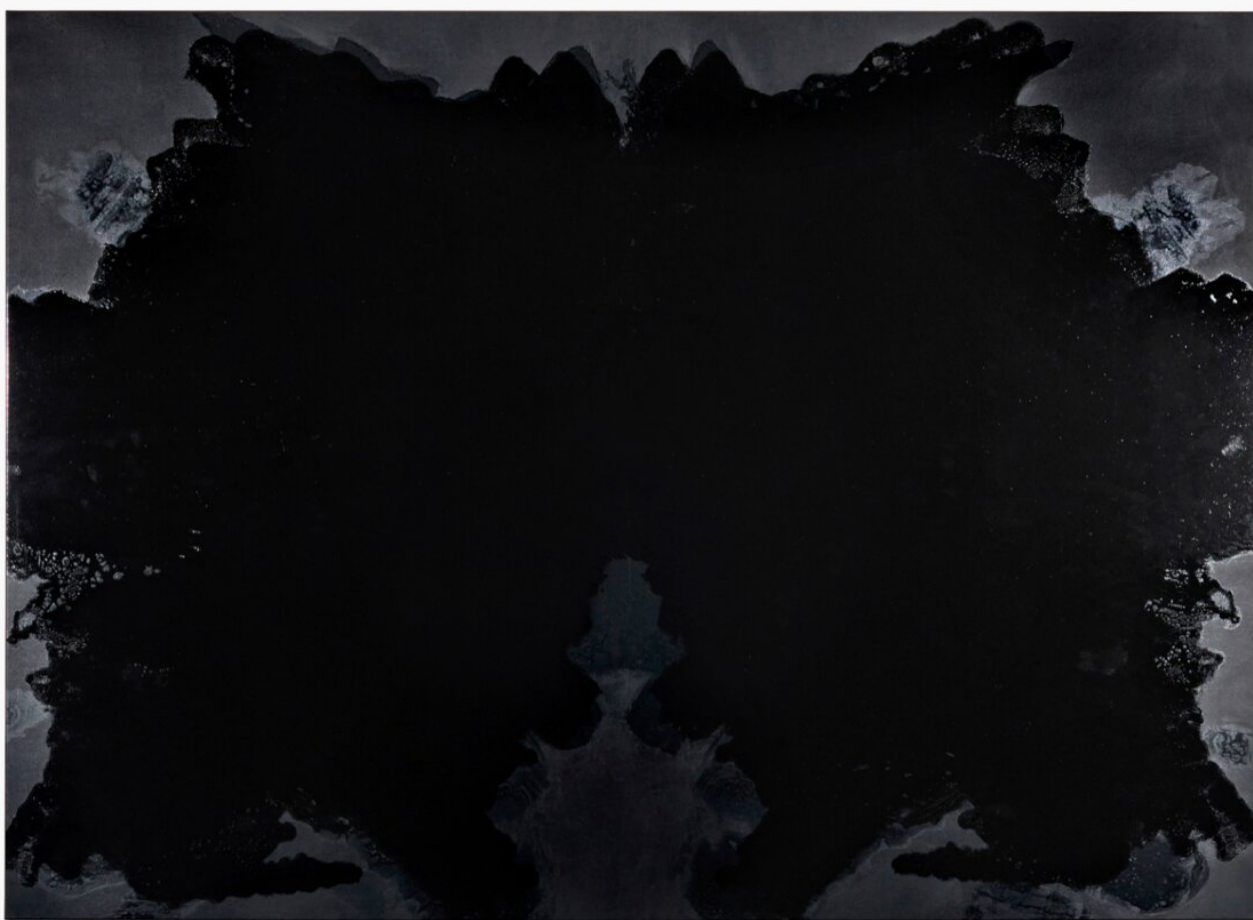
Marie Angeletti
R05, 2020
Enamel on pleather
130 × 180 cm



Marie Angeletti
R06, 2020
Enamel on pleather
130 × 180 cm



Marie Angeletti
R08, 2020
Enamel on pleather
130 × 180 cm



Marie Angeletti
R11, 2020
Enamel on pleather
130 × 180 cm





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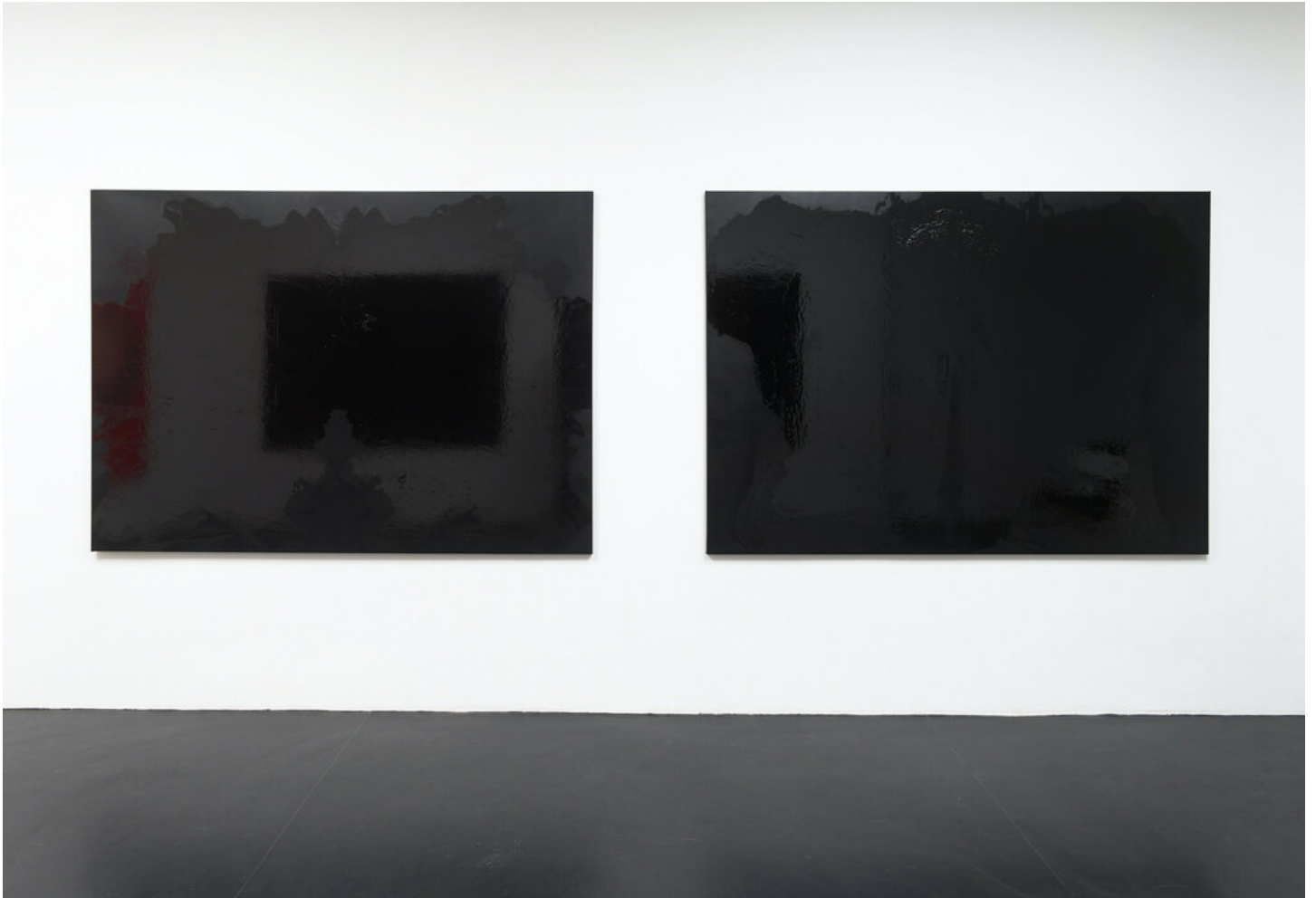


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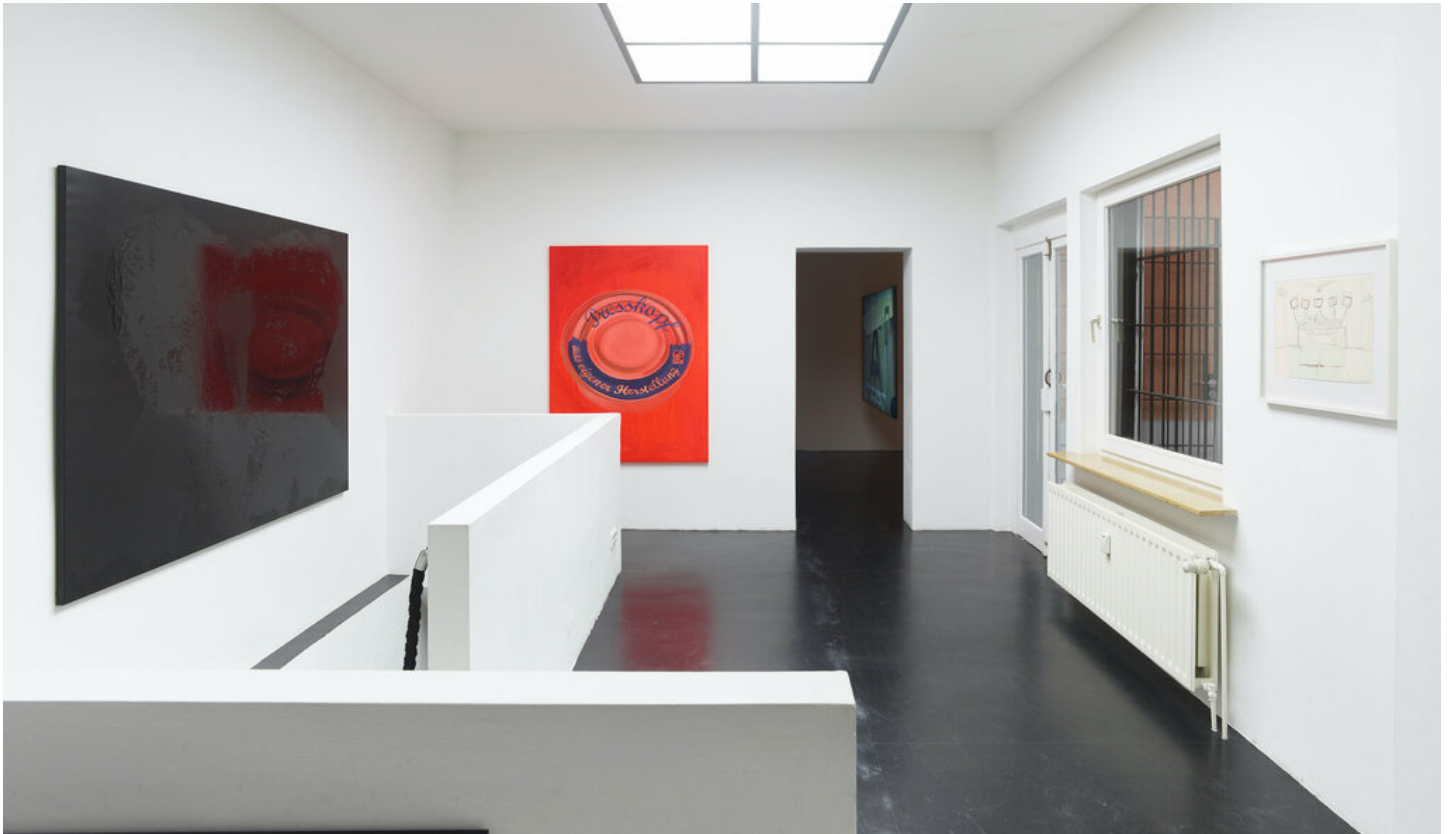


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Julia Scher

Untitled (Children's Surveillance Room), 1992

Set of five drawings: 1x pencil and watercolor on paper; 4x pencil, partly colored on glassine
each: 30 × 42 cm

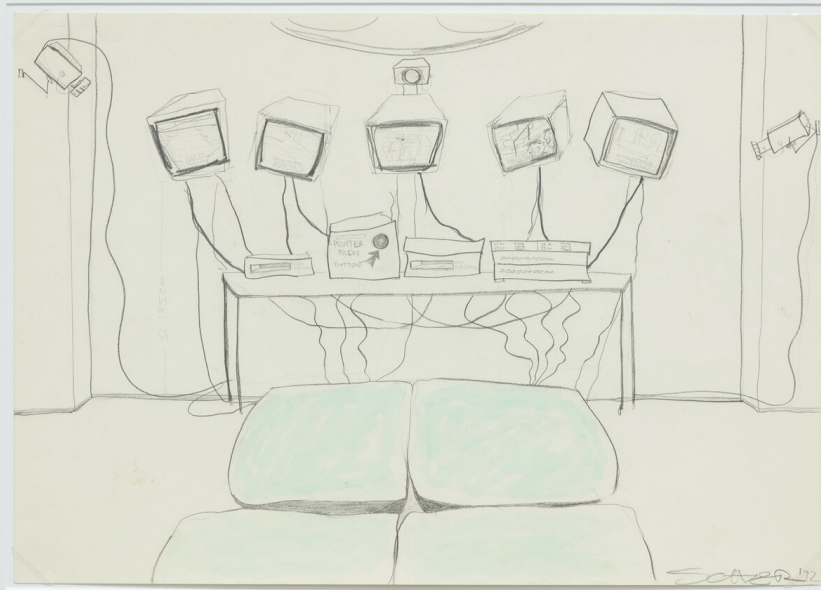


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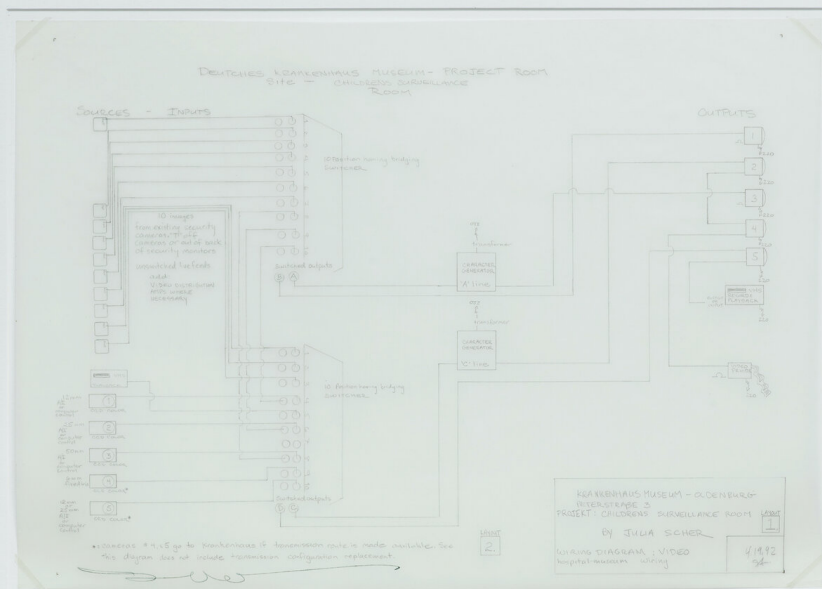


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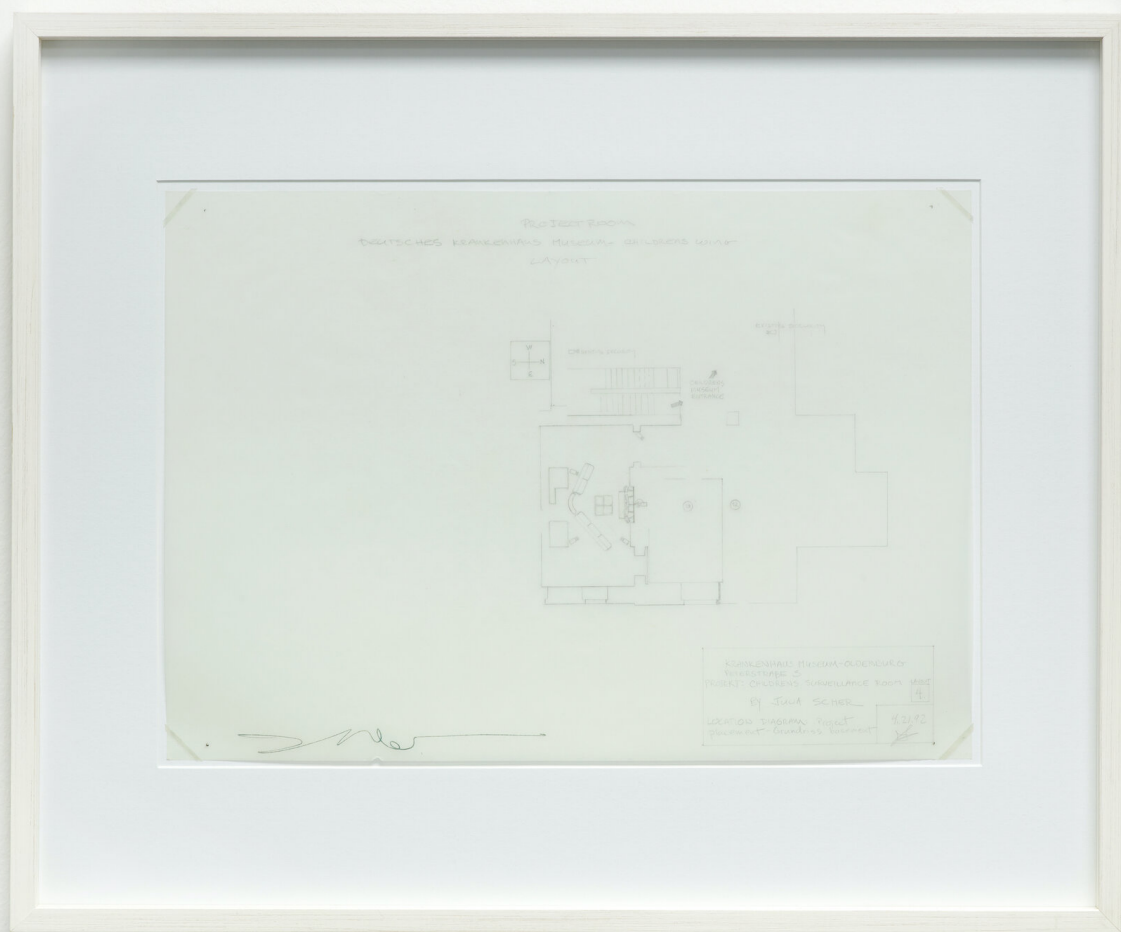


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Laura Langer
Presskopf, 2021
Oil on canvas
150 × 110 cm



Photo by Simon Vogel. Courtesy of The Artist and Drei, Cologne and Weiss Falk, Basel.

Laura Langer
Presskopf, 2021
Oil on canvas
150 × 110 cm



Photo by Simon Vogel. Courtesy of The Artist and Drei, Cologne and Weiss Falk, Basel.

Laura Langer
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Dudu Quintanilha
Incapaz (Incompetent), 2021
Multi-channel-video
00:32:55
Edition of 3 plus 1 AP



Installation view: Dreier, Cologne, 2021
Photo by Simon Vogel. Courtesy of The Artist and Dreier, Cologne.



Installation view: Dreier, Cologne, 2021

Photo by Simon Vogel. Courtesy of The Artist and Dreier, Cologne.



"WHAT
POSSIBILITIES"

Film still

Courtesy of The Artist and Drei, Cologne.



Film still
Courtesy of The Artist and Drei, Cologne.



"QUAIS
POSSIBILIDADES-"

Film still

Courtesy of The Artist and Drei, Cologne.



Film still
Courtesy of The Artist and Drei, Cologne.



Film still
Courtesy of The Artist and Drei, Cologne.



Film still
Courtesy of The Artist and Drei, Cologne.

5 Exhibitions to See During Art Cologne

To mark the opening of the 54th edition of the fair, we've put together a guide to the best shows in the Rheinland

BY SOFIE KROGH CHRISTENSEN IN CRITIC'S GUIDES, EU REVIEWS | 17 NOV 21

'Presskopf'

Galerie Drei

17 November – 29 January 2022



Laura Langer, *Presskopf*, 2021. Courtesy: the artist, Weiss Falk, Basel and DREI, Cologne

The group exhibition 'Presskopf' at Galerie Drei, which takes its title from Argentinian painter Laura Langer's eponymous series of canned pâté lids (2021), sets out to probe behavioural psychology's study of the infinite cognitive processes of the human mind. Shown alongside Langer's paintings is a selection of French artist Marie Angeletti's black enamel on pleather works (*R02*, *R05*, *R08* and *R11*, all 2020). Resembling enlarged, gloomy versions of the inkblots used in Rorschach psychological tests – which analyze subjects' responses to shapes created by folding and unfolding ink-covered pages – the works encourage viewers to contemplate not only the artist's mental state but their own. Moving further into the galleries – as if probing deeper into the mind – the multi-channel video work *Incapaz (Incompetent)* (2021) by São Paulo-based artist Dudu Quintanilha documents his 2016 anthropological and performative studies with patients of the Municipal Institute of Health Care Jurandyr Manfredini; a psychiatric hospital in Rio de Janeiro. Also on display is an early work by Julia Scher, who similarly investigates the empowerment of subjects in the healthcare system by outlining a proposal for a surveillance station for children that would familiarize them with the technology used in medical observations (*Untitled [Children's Surveillance Room]*, 1992).

SOFIE KROGH CHRISTENSEN

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