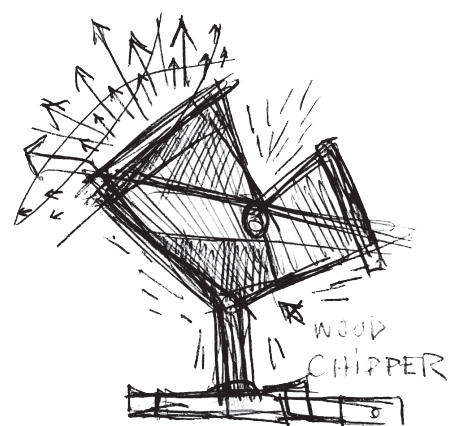


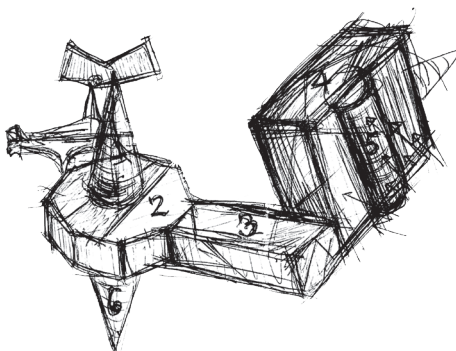
ning the “three Rs”: reading, writing and arithmetic. The resultant selection of drawings is shown here encased in new, custom-made frames that render them only half-visible, at times even completely inaccessible.

## Upper Floor

In the upper floor the new installation **Contraption** explicitly alludes to another cupola-crowned building, which likewise acts as a lightning rod for a wide range of hot-button political debates: the equally recognizable circular dome that sits atop the newly opened Humboldtforum across the Kupfergraben, casting more than just a literal shadow across the **Schinkel Pavillon** and its immediate environments. A prominent quasi-robotic feature of this installation is a brightly painted contraption resembling a woodchipper, brought to life thanks to the periodic feeding of a wooden model which incorporates architectural elements of both the Humboldtforum (a tawdry remake of the old Prussian royal palace) and the **Schinkel Pavillon** (a late sixties, Bauhaus-inspired GDR-era reimagining of a prewar original), as well as the nearby Neue Wache, likewise designed by Karl-Friedrich Schinkel. The elaborately staged permanent performance leads to the room changing continuously.



The wooden model's bizarre crystalline shape conjures the delirious blurring of “natural” and political histories, indeed of geology and history proper – “nature” versus “nurture” – that is such a troubling symptom of our hypercharged contemporary moment.



The visitor may make what they will of the understated ritual of the models' cathartic shredding – and assume that the resulting woodchips will be put to good, i.e., environmentally sound use.

**Pope.L** (b. 1955 in Newark, NJ; lives and works in Chicago, IL) studied at the Pratt Institute in New York and later received his BA from Montclair State College in 1978. He also attended the Independent Study Program at the Whitney Museum of American Art before earning his MFA from Rutgers University in 1981. His first performances took place in the streets, culminating in the emblematic showpiece *The Great White Way*, 2001–09, in which he crawled the length of Manhattan's Broadway dressed as Superman. They have since been staged in many leading art venues and historical sites around the world.



Most important exhibitions, performances, and projects include *My Kingdom for a Title* at the Neubauer Collegium for Culture and Society in Chicago, 2021; *Instigation, Aspiration, Perspiration*, a trio of complementary exhibitions organized by the Museum of Modern Art, the Whitney Museum of American Art, and the Public Art Fund in New York in 2019; *Flint Water Project* at What Pipeline in Detroit in 2019; *Brown People Are the Wrens in the Parking Lot* at the University of Chicago's Logan Center for the Arts in 2018; *The Escape* at the Art Institute of Chicago in 2018; *Whispering Campaign* at documenta 14 in Athens, Greece, and Kassel, Germany, in 2017; the 78th Whitney Biennial in New York in 2017; the 32nd Bienal de São Paulo in 2016; *The Freedom Principle* at the Museum Contemporary Art Chicago in 2015.

The exhibition was curated by Dieter Roelstraete and produced by Anja Lindner.

Supported by: Hauptstadtkulturfonds, Neustart Kultur, the Rudolf Augstein Foundation and the American Embassy.

Special thanks to: Mitchell-Innes & Nash, New York for their generosity and the Maxim Gorki Theater, Berlin.



STIFTUNG KUNSTFONDS

Schinkel Pavillon

POPE.

Between A Figure and A Letter

April 9 – July 31 2022  
Schinkel Pavillon

For his first solo exhibition in Berlin, American artist **Pope.L** has devised a new site-specific installation for the **Schinkel Pavillon's** spectacular first-floor space, presented alongside a selection of works excerpted from his ongoing **Skin Set Drawings** project and the video **Small Cup** (2008), shown inside the pavilion's cavernous basement room.

## Ground Floor

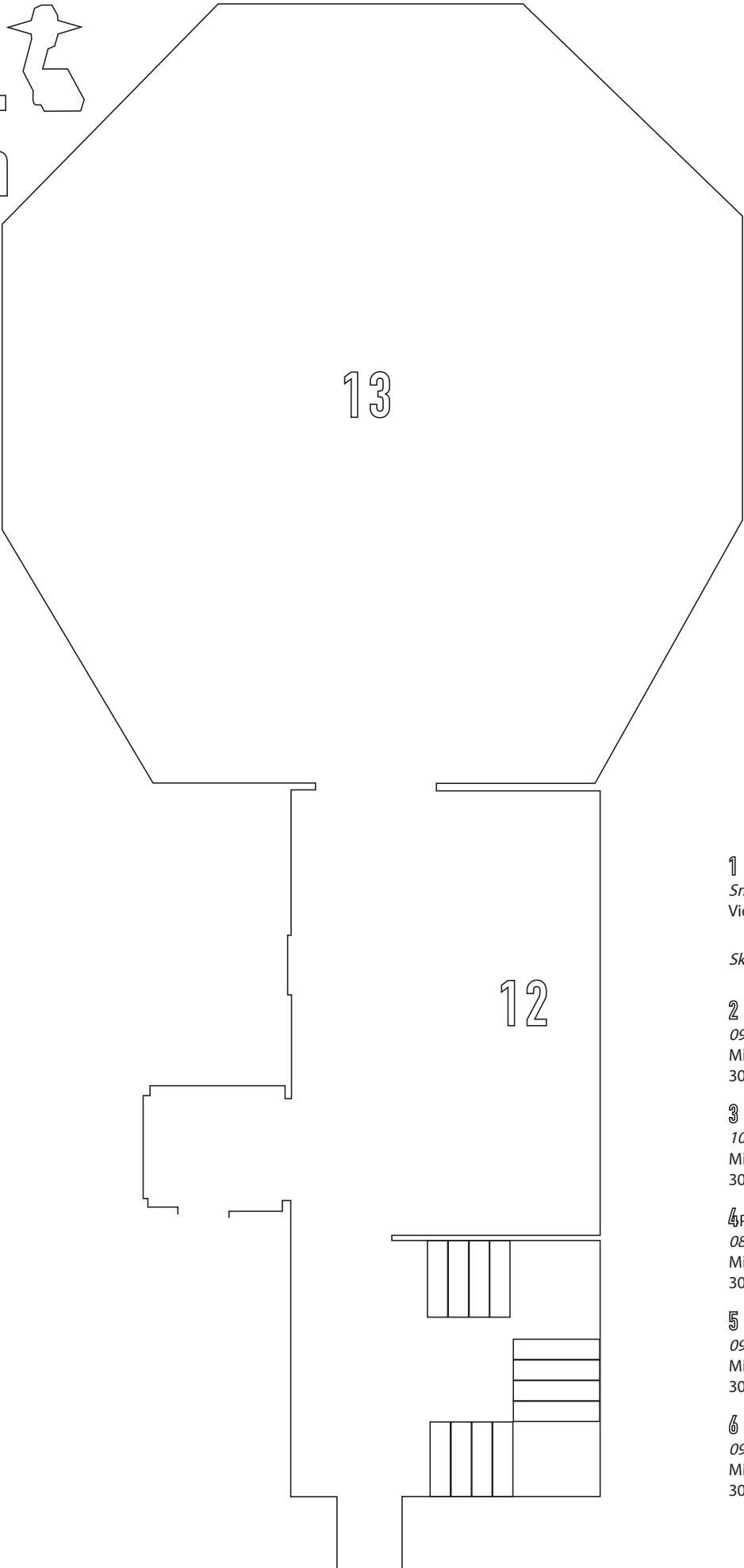
Filmed inside a former textile mill in Maine at a time of what now seems, falsely perhaps, greater political innocence, **Small Cup** shows a couple of goats and a handful of chickens trampling and noisily eating their way through a seed-coated architectural model of what looks like the U.S. Capitol in Washington D.C. – instantly recognizable thanks to its titular “small cup” or cupola. Indeed, if this work now seems prophetic in its darkly comic prestaging of the traumatic events of 6 January 2021

in the US capital, it does so in part through its resonance with a growing number of projects by the artist (who has referred to himself as a “fisherman of social absurdity”, while an early monograph called him “the friendliest black artist in America” that comment and reflect upon the alarming state of America's social fabric.

The **Skin Set Drawings** scattered around the **Schinkel Pavillon's** warren of ground floor backrooms, punctured here and there by the recurring appearance of a stack of potatoes painted a mysterious silver-grey, are taken from a subgroup of works that zero in on the unsettling void between the letters of the handwriting which customarily occupies such a central place in the artist's richly textured, “logocentric” practice, and one could think of these voids as the gaping chasms of un-meaning between the exhibition's titular “letter and figure”. “Have you done your figures?” is the kind of question that would have been asked, back in the day, of children lear-

# POPE.t

## Floorplan

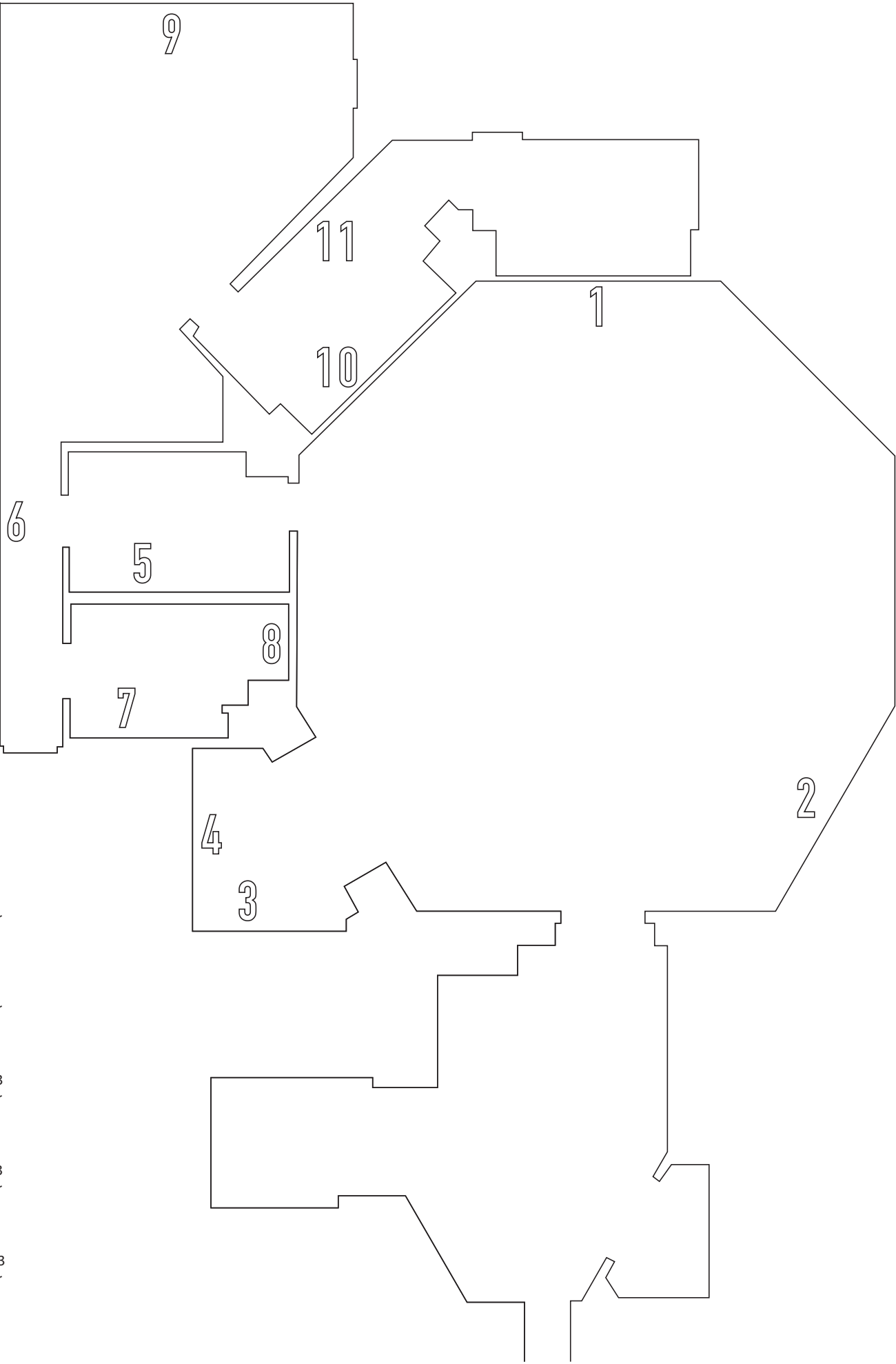


**13** POPE.L  
*Contraption*, 2022  
Installation, mixed media

**Performer:** Alicia Agustin,  
Arthur Chruszcz, Niklas Draeger,  
Bully Fae Collins, Mickey Mahar,  
Johannes Suhm  
**Construction:** Tobias Schroeter

**12** POPE.L  
*097, 04-05, r, w/n', b*, 2013  
Mixed media on paper  
30.5 x 22.9 cm.

Upper floor



**1** POPE.L  
*Small Cup*, 2008  
Video, 12'

*Skin Set Drawings:*

**2** POPE.L  
*094, 31-32, im/al*, 2013  
Mixed media on paper  
30.5 x 22.9 cm.

**3** POPE.L  
*102, 32-33, t*, 2011  
Mixed media on paper  
30.5 x 22.9 cm.

**4** POPE.L  
*086, 38-39, ci/gry*, 2013  
Mixed media on paper  
30.5 x 22.9 cm.

**5** POPE.L  
*092, 09-10, ey/g*, 2012  
Mixed media on paper  
30.5 x 22.9 cm.

**6** POPE.L  
*091, 08-09, w/la*, 2013  
Mixed media on paper  
30.5 x 22.9 cm.

**7** POPE.L  
*086, 06-07, m/a*, 2013  
Mixed media on paper  
30.5 x 22.9 cm.

**8** POPE.L  
*090, 9-10, t/o, A*, 2013  
Mixed media on paper  
30.2 x 22.9 cm.

**9** POPE.L  
*091, 20-21, s/g, B*, 2013  
Mixed media on paper  
30.5 x 22.9 cm.

**10** POPE.L  
*094, 39-40, e, y/e*, 2013  
Mixed media on paper  
30.5 x 22.9 cm.

**11** POPE.L  
*094, 39-40, mi/sp*, 2013  
Mixed media on paper  
30.5 x 22.9 cm.

Ground floor

Start of the exhibition