

Kunstverein Harburger Bahnhof
Vitrinen Gleis 3/4
9/3–11/13/2022
Torben Wessel
"No Ideas?"

- 9/2 | 7:00 PM: Opening
- 11/6 | 5:00 PM: Bingo Night

EN Torben Wessel reflects upon the format of showcases in their original function as a marketing tool. For this, he installs wooden replicas of billboards that appear in the context of train stations. In contrast to the high degree of attention generated by digital advertising systems and changing light installations, the panels subtly blend into their surroundings. The billboards are advertised through flyers and can be rented inexpensively by local businesses. All proceeds will go towards the prize money of a bingo evening. In documentary photographs serving as a kind of placeholder, Wessel points to the recursive principle of "advertisement for advertisement" that he also pursues. The exhibition addresses the way in which the imperative for self-promotion becomes visible in public space and at the same time questions its role in art.

In the exhibition Torben Wessel deals with processes of value generation following the principle of mimicry. Both in the form of presentation and in the language, the system of advertising is adapted. The folding frames, which are otherwise industrially manufactured, are reproduced from the same wood of the display cases and show signs of use and damage. The discrepancy between high-quality printed matter and its whereabouts after exposure to the elements and damage to property is also visible in some of the photographs. Wessel advertizes the exhibition using flyers which are aesthetically reminiscent of car dealers' business cards. These advertising cards, often attached to car windows, are very present in the urban space, even if they are easily overlooked due to their size. A further part of the campaign for the rental of the exhibition spaces is the website www.keineideen.de, developed by Wessel, where information and a price list can be viewed.

Considering the original purpose of advertising as creating incentives to purchase and thereby generate money, the presumably small income acquired from the rental in Wessel's exhibition is raffled off in a game. The exhibition thus imitates and adapts classical strategies of value synthesis and at the same time short-circuits them. Neither the producing artist nor the financing institution ultimately makes a material profit. In this way, Wessel also refers to the processes of commodification and competition immanent in the art world. The visitors to the exhibition are addressed as potential customers. Likewise, the question of artistic authorship is raised by making the exhibition space and thus one's own visibility available to

other actors. The principle of the raffle can be read as a reference to art prizes and scholarships, which provide only a few artists with financial security and thus the foundation for artistic work. The exhibition displayed in the showcases is an intersection of the project, which is a self-contained system through recursive loops.

Got no ideas? Rental of advertising space via mobile: 0163-19 57 58 3 /
mail: vitrinen@keineideen.de / web: www.keineideen.de

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