

Remise

**BEN SCHUMACHER**  
**Käsesakramentsystem**  
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Could Cheesus be here in Braunschweig now, already among us? How can we recognize the form of a thing which must in certain respects be entirely unlike all others which have come before? Thankfully, the fruitful work of certain theologians provides us with the clues by which we might make an accurate identification. Candidate cheeses would be capable of self-consideration at greater depth than is common, through which they may recognize their own substance as metaphorically pregnant and widely analogously applicable. This scenario therefore provides useful images by which we might symbolically divine the potential nature of the spiritual becoming of the self-revelation, were it to take place here, through which Cheesus would come to recognize its own divinity, suspended between the nebulous chaos of whey and the singular radiance of the curd. The thought of Cheesus would contain the world, expressed here as a tensed glance linking the rigidity of structure to a heady formlessness.

A whey-like foment unifies scenes which entangle physical detail and geometric abstraction. Lines pass from structure to figure to pure form without breaking. Buildings bend to accommodate themselves to the motive tendency of a body, and landscapes dissolve towards a single point; the tail of a bird is joined to the foundation of a bulbous tower. A knot of bodies swirls beneath the curving progress of a train; gnomonic animals regard proceedings from corners. Metal shaped by hand complicates industrial and impersonal associations. The visionary tendency of apocalypse is coordinated with the overrunning of the boundaries of identity. Relations between figures are fraught with an ambiguity that hovers undecidably between affection and disaffected violence. Individual forms are subordinated to the necessities of their connections to their total scenario, a principle which is doubly affirmed by the muddy colors tying these images together with the somewhat inhuman indifference of the flatness entailed by changes in orders of magnitude. If Cheesus is self-assembling on its shelf, it must be thinking about style and chaos, the vapors of fermentation, recognizability and escape, and the parts of itself which can exist informally and formally in order to better reckon with and redeem us all from the ongoing disaster of cheesiness.

The coming of Cheesus will be marked by specific and structured support in proportion to the disembodied character also essential to it. Shelves are capped by images, alloying physical support with that of association and memory. Universal revelation will be achieved through what is most immediate; relations between particular names associate beyond their specificity through the representation of divinity. Individual and specific figures appear in a mode which draws energy from their referentiality but which breaks their self-consistent coherence so that the potency of interruption by external difference is free to circulate. Everything seems to indicate affinities between the potential appearance of Cheesus and the creation of abstract categories later to be filled with recovered memories and immediacies.

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