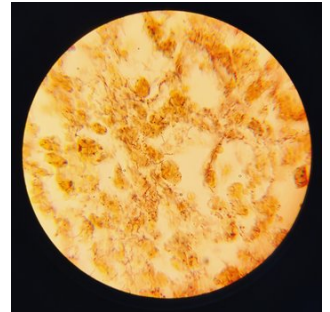


1

Puppies Puppies
Treponema pallidum (Syphilis), 2018
glass, treponema pallidum, Bresser Erudite microscope
32 x 20 x 10 cm

Laughter certainly is the dominant affect aroused by Cervantes' relentlessly ironic tale of Don Quixote that serves as the theme of this exhibition. Puppies Puppies' contribution to the show, which was made with an eye to both its theme and the geographical context of Berlin, accentuates, however, the tragic dimension of this comedy: the process of mental deterioration that fractures Don Quixote's relation to the world. The theme of Puppies Puppies' work is syphilis, a disease that can, in certain cases, lead to complete mental deterioration. One part of the work is a medical preparation with syphilis bacteria that can be seen with a microscope in the gallery space. The second part is an intervention in public space: a series of posters that were put up in Kreuzberg. Unrecognisable as an art work or personal statement, the posters speak of Puppies Puppies' past infection with syphilis and ask people to get tested at a test center in Berlin. Reflecting the recently increased number of infections in the city, the difference between exhibition space and public space, and the relation between personal history and the persona of the artist, Puppies Puppies' two part work is a reminder that the loss of the world caused by mental deterioration is one of the severest tragedies.



2

Puppies Puppies
Get tested today. (Lass Dich heute testen.), 2018
public advertisement at the subway station Schönleinstraße
dimensions variable

I have had syphilis. I contracted it from someone I used to love. It was misdiagnosed. It could have lead to neuro syphilis. I was treated with multiple penicillin injections. I no longer have syphilis. Get tested today.



3

Peter Fend
We don't need another hero, 1988
invitation card on paper
28 x 22 cm

Annotating an invitation card for a Barbara Kruger show in 1988, Peter Fend opens up a discursive field that may be defined through the question: what is an appropriate critical strategy for artists working in the face of political backlash, increasing economic inequality, and an imminent ecological disaster? *We don't need another hero* does not seek to criticise Kruger's deconstruction of the hero figure, this arch-image of white and male dominance. Rather, it poses the question as to whether a discourse defined solely in negative terms is adequate for coping with this situation. Deliberately, Fend thus evokes the terms of "commitment" and "sacrifice," as these are notions that cannot but leave a feeling of awkwardness or even embarrassment in the viewer: evident sings of their untimeliness. What, however, the work is asking, are the discursive terms and collective resources that could take their place?



Don Quixote
21.01. – 03. 03.2018

Heidi Bucher, Andrea Büttner, Larry Clark, Peter Fend, Jonathan Horowitz, Christian Leigh, Jannis Marwitz, Crispin Oduor Makacha published by Ariane Müller, Puppies Puppies, Cameron Rowland, Sturtevant

4

Larry Clark
Nate, G Street Live, 1992
video, sound

In *Nate, G Street Live*, Larry Clark approaches the theme around which his entire work is centered—the different aspects of adolescence—from an unfamiliar angle. Whereas the life of adolescents always retains a certain appeal in his photography, the images one encounters in *Nate, G Street Live* have a decidedly darker ring to them. They are documents of trauma, of shock and affliction. Incomprehensibility broadcasted by television. Technically, the video was made by recording a VHS tape while the talk shows were broadcasted, thus arriving at a sort of digital ready made that establishes a displaced relation to the moving images hovering over the screen. And it is this strangely indirect rapport with the images, evinced by the distorted colors and the shaky perspective, that complicates the affection they may otherwise evoke in the viewer. At once very personal confessions and ghostly mirrorings of representations, they constitute an ambiguous space of both identification and indifference.



5

Jonathan Horowitz
Coke and/or Pepsi machine, 2007
customized, operational vending machine
183 x 85 x 74.5 cm

What is the difference between a conjunction and a disjunction when it comes to choice? Not any form of choice, but the one on offer in capitalism. Is it a choice from a series of different and distinct options or is it a choice from a series constituted by the return of ever-same in different guises? "And" or "or"? Such are the question *Coke and/or Pepsi machine* puts to the test—in the most direct of ways. As a usable object, a refunctioned drinks machine with commodities to be consumed in the exhibition context, the work interrogates the discursive and symbolic mechanisms of consumer culture by practical means. On an interactive level, the status of the slash thus remains to be determined by the viewer.



Heidi Bucher, Andrea Büttner, Larry Clark, Peter Fend, Jonathan Horowitz, Christian Leigh, Jannis Marwitz, Crispin Oduor Makacha published by Ariane Müller, Puppies Puppies, Cameron Rowland, Sturtevant

6

Jannis Marwitz
Untitled, 2018
oil on canvas
100 x 60 cm

Jannis Marwitz's *Untitled* is a work that thematises citation in painting beyond any facile eclecticism. Iconographically, it alludes to ancient deities. Stylistically, it refers to Baroque painting and relief. And with its mild glow, its cold, almost artificial green and blue the painting fractures these historical allusions through the introduction of a different, contemporary dimension. This complex temporal structure is, upon closer inspection, also at work in the depiction of the anthropomorphic deities. While they seem to emerge from the depths of an artistic tradition – ancient ghosts mediated by the Baroque encounter with the past –, their ambiguous, even amorphous gender identity and the troubling closeness of the perspective confront these references to the tradition with themes emanating from our present. Radically departing from any historically located ideal that is being referenced, Marwitz thus offers a meditation on the afterlife of figures, forms, and styles in painting, a meditation that suspends any linear conception of temporality.



7

Heidi Bucher
Schindelfenster, 1988
textile and latex
280 x 280 cm

Schindelfenster is one of Heidi Bucher's "room skinnings," an approach she worked with since 1974. At first, she covers parts of a wall, the floor or, as in this case, a window with fabric, which is then coated with latex. After the latex has dried, the mixture is detached from the support by slowly pulling and shedding it off. What is retained is not only the structure of the respective surface, the work also attempts to absorb the room's atmosphere, to incorporate the lived past within its materiality. At the same time, it thematises the relation between original and imprint, their temporality and their contextuality. Thus the room in which Bucher "skinned" *Schindelfenster* was part of the psychiatric clinic Bellvue, a building Bucher discovered shortly before it was completely renovated and put to alternative use. Conscious of the imminent disappearance of all traces of this life world, Bucher decided to become the material chronologist of the place.



8

Sturtevant
Warhol Flowers, 1965
silkscreen print
58 x 55 cm

Sturtevant's *Warhol Flowers* was made using a silk-screen from Andy Warhol that goes, almost, by the same name. *Warhol Flowers* was first shown at the Bianchini Gallery in 1965, only a few weeks after Warhol had presented the motif in Leo Castello's gallery. Warhol himself was supportive of Sturtevant's approach, going so far as to explain her in detail the technique he used for the prints. Before questions of authorship, authenticity, and originality would come to forefront in the arts of the late 1960s and 1970s, Sturtevant offered one of the most complex interrogations of these issues. Following Gilles Deleuze, a philosopher whose work would become very important for Sturtevant later in her life, this amounts to the vindication of the thought that the result of repetition is not identity, but difference. Sturtevant's repetition does not lead to a copy; it creates difference, that is, something new. An additional dimension of the work, one that concerns the politics of authorship and canonisation, is temporal, insofar as it was by no means foreseeable in the 1960s that Warhol's work would once acquire the status it now has.



9

Sturtevant
Sturtevant, Author of the Quixote, 2009
manuscript

Sturtevant's artist book *Sturtevant, Author of the Quixote* reenacts Jorge Luis Borges' "Pierre Menard, Author of the Quixote." In this story, the fictional Pierre Menard performs a radical rewriting of Cervantes' *Don Quixote* that takes the form of minutely copying the text of the novel, a reproduction that eventually turns out to be "infinitely richer than the original." But in writing this 'original,' Cervantes himself was already satirising the tradition of chivalric novels in his transformation of the form. Hence there is: Sturtevant repeating Borges repeating Cervantes repeating the romances of chivalry. Sturtevant's contribution to this chain leads to a point of absolute undecidability as to what an original, what a copy is. In radically destabilising the very terms of authenticity, authorship, and originality, Sturtevant thus demonstrates the potentiality of repetition.



Heidi Bucher, Andrea Büttner, Larry Clark, Peter Fend, Jonathan Horowitz, Christian Leigh, Jannis Marwitz, Crispin Oduor Makacha published by Ariane Müller, Puppies Puppies, Cameron Rowland, Sturtevant

10

Cameron Rowland

Loot, 2018

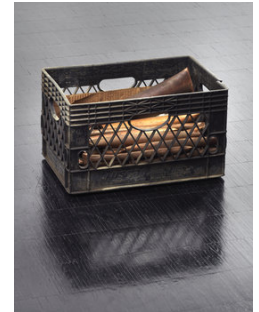
Cut copper tube, cardboard box, crate

27 x 48 x 33 cm

rental

At some point basic utilities like electricity and water were services controlled by the state, because they relied so heavily on public infrastructure. More and more these flows are valved by private corporations. When abandoned buildings are broken into and stripped of their copper piping, it is sold to scrap yards, where it is sheared. This copper scrap was bought from a scrap yard after initial processing. Copper has a function, its base material has an inherent value.

Loot is an intervention into multiple contexts. Inside the crate are cut copper tubes that have been bought at a scrap yard. Such places track economic flows materially, as they are the turnover points that register the increasing privatization of basic resources. The portable amount of copper in the crate, which may be said to stand for singular need, is juxtaposed with the mass accumulation of waste materials in the scrap yard, an accumulation whose sole cause and goal is profit. As several of Cameron Rowland's works, *Loot* is not for sale; it can only be rented. Besides problematising the increasing privatisation of resources, it thus questions the economic mechanisms governing artistic production. However, whereas much institutional critique has been characterized by the move towards a dematerialization of the object that discloses institutional mechanisms by conceptual means, Rowland's work seeks, on the contrary, to materialize these conditions. As Rowland himself once put it, this amounts to an attempt "to use the exchange of the artwork to produce meaning, [just] like another material." Insofar as the work cannot be owned but only temporally rented, it does not only thematise the economic conditions of the circulation of art works; it intervenes in them. Moreover, through this requirement, the work enforces rental—a financial technique aimed at the poor—onto those who own property and are hence usually dispensed from having to lease anything.



11

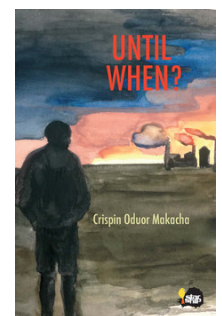
Crispin Oduor Makacha

Until When?

novel

published by Ariane Müller

Crispin Oduor Makacha is a Kenyan writer who was born in 1977 in Siaya County. For most of his life, however, he lived in Nairobi on a day-to-day basis. He was trained as a mechanic and was part of two workers collectives in Mathare. In *Until When?*, he performs a transposition of Emile Zola's *Germinal*, a book that documented and analysed the disastrous conditions under which French miners were working in the 19th Century as well as the social and economic forces causing and exploiting this situation. By taking up and refunctioning this mode of writing for his present, Makacha demonstrates literature's capacity to be a political instrument.



12

Materials related to Christian Leigh
publications

Christian Leigh's journey through the art world lasted six years, six years of creative megalomania and chutzpah that ultimately ended in misfortune and disaster. Apart from rumours that he worked in fashion and disappeared as soon as his business went bankrupt in 1983, little is known about what he did or who he was prior to his appearance in the art world. But in 1987, he bursted onto the New York scene as a self-fashioned figure with immense economic resources and influence. For some years, the elusive persona of Christian Leigh, a rare mixture of creative energy and charlatanry, would become one of the most visible independent curators, doing shows in both New York and Europe. He often mixed temporal and thematic categories of classification and showed works by artists, such as Sturtevant, who were still little understood at the time. One of his most important exhibition was the "The Silent Baroque" show in Salzburg, a gigantic exhibition he did for Thaddaeus Ropac that remains best known for its thematic randomness, its extravagant opening party, and the grand, square-format catalogue. In the course of the next years, however, Leigh's increasingly intrusive curatorial praxis was criticised for submerging the art works. In addition, Leigh destroyed several of his personal relations in the art world and left numerous bills unpaid. In 1993, due to the massive debts he incurred as the curator of a biennial, Leigh finally decided to disappear from the art world as suddenly as he had entered it.



13

Andrea Büttner
Tuffstein, 2018
tuff stone, moss

Shame is a theme that is present in multiple forms in Andrea Büttner's work. It is an affect that occurs in the communication of humans and animals, one that articulates itself much less through language than through gestures. As a form of communication prior to phonetic language, gesture is usually considered as something that only humans and animals share, whereas vegetal life is said to be incapable of it. Andrea Büttner's *Tuffstein* seems to ask a question about this exclusivity. The viewer cannot but feel a certain shame when she encounters the stone, this mixture of organic and inorganic life, a feeling as if it was not meant to be in this place. Growing from its recesses, moss covers the stone, spreads across its surface, and seems to address the viewer: as with a gesture. It is as an advocate of this base and amorphous form of vegetal life that Andrea Büttner gives it, if not a voice, then a gestural language.



14

Andrea Büttner
iPhone Etching, 2015
etching
212 x 113 cm



15
Andrea Büttner
iPhone Etching, 2015
etching
212 x 113 cm

Things that were outmoded, neglected, or ostracized are the themes of Andrea Büttner's *iPhone Etching*. As its point of departure, it takes a detail which is so mundane that it might appear unlikely to use it as the object of artistic work: the streaks of dirt on an iPhone screen, which were first enlarged and then printed with an etching. But it is precisely the unlikeliness of this object which makes it interesting for Büttner's practice, a practice that could be described as the restitution of the base and the excluded. On a formal level, this interest manifests itself through the use of neglected, even anachronistic media, as in this case the technique of etching. Through the format and the sovereign handling of the technique, Büttner creates a work in which the most trivial traces of everyday life seem to communicate with the compositional principles of gestural and écriture painting. But it is not the modernist avant-garde notion of emphatic everydayness that comes to evidence here; it is a notion of the everyday as the marginal.

