

*Künstlerhaus Stuttgart*  
Christian Flamm

Opening Friday 23 February, from 7pm  
24 February – 15 April 2018

Künstlerhaus Stuttgart  
Reuchlinstraße 4b  
70178 Stuttgart  
Wednesday–Sunday, 12-6pm

In the early days of *Künstlerhaus Stuttgart*, a wall was added to the layout of the top floor gallery. Co-conceived and established by founding member Rudolf Bumiller, the structure has been a part of Reuchlinstraße 4b from then on. It was taken as a given, until it eventually disappeared in the more recent past.

In his exhibition *Künstlerhaus Stuttgart*, Christian Flamm remembers the scene and pays tribute to the wall as an object and an organising principle; re-introducing it as a sculpture. It uses the technique of critical reconstruction to make the original idea reappear, declaring it a work of art.

From 24 February until 15 April 2018, the wall becomes part of the setting again. The day before its ultimate destruction, Flamm will paint the sculpture once more, this time in HKS black.

The exhibition is accompanied by a screening programme, curated by Mike Sperlinger from an idea suggested by Flamm, entitled *The End of Selling Out*. As two parallel strands of a project, Flamm's exhibition and the Sperlinger's film programme both loop back to a historical conflict. That is, to subversion and techniques of disappointment, strategies and attitudes with a particular set of histories and remainders. These shifts in the moral grounds of artistic production are conjured up in *Künstlerhaus Stuttgart* through a combination of second thoughts and paintings from memory.

Christian Flamm has been working in the field of visual culture for years. Including the exhibition *Der Apfel fällt nicht weit von Stamm* at *Künstlerhaus Stuttgart* in 1998.

*Künstlerhaus Stuttgart* would not have been possible without Daniel Frey, Romy Range, Siggie Kalnbach, Mona Zeiler, Regine Pfisterer, Gitte Lindmaier, Rosa Brombacher, Ridvan Civelek, Rebecca Ogle, Julia Schmutz, Julia Kreutzer, Kai Fischer, Alexander Mehren and Franz Budello

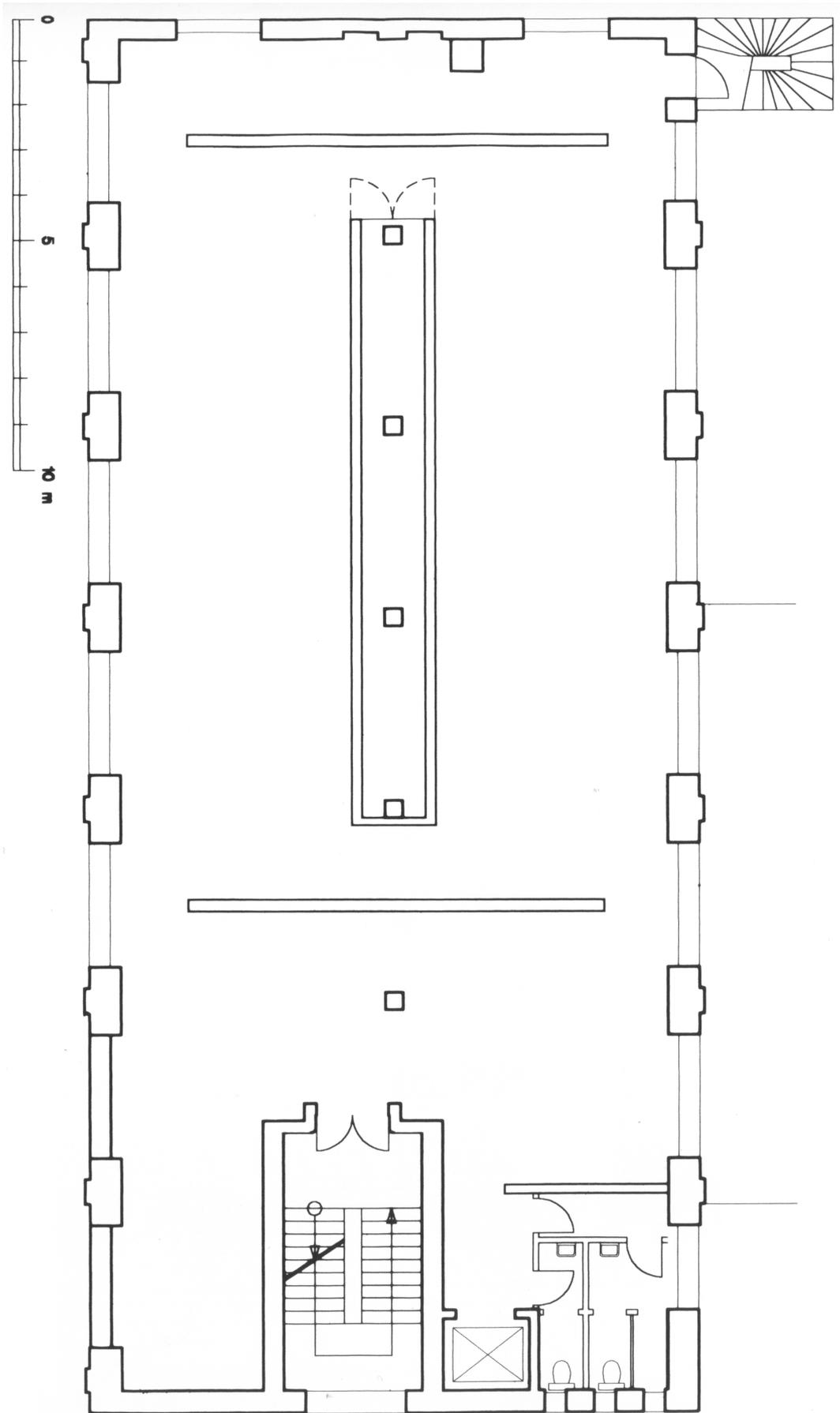


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STUTTART**



Meta Magazine issue 1, 1992, p.7

## *The End of Selling Out*

### Opening event

23 February, 8pm

A screening of films by Paul Kelly, including the European premiere of *Take Three Girls (The Dolly Mixture Story)*. Followed by a conversation between Sperlinger and Kelly.

### Cinema looping programme – part 1: *The Target Shoots First*

24 February – 11 March

*Debt Begins At 20* by Stephanie Beroes, 1980, 40 mins  
Grassroots documentary on the Pittsburgh punk scene.

*The Target Shoots First* by Chris Wilcha, 2000, 72 mins  
Video diary of philosophy grad working at a mail order record company, becoming involved in their attempts to market Nirvana and other grunge bands to their catalogue customers. Interspersed with compilation of ads made from tracks on Moby's *Play* album.

### Cinema looping programme – part 2: *The Future of Exploitation*

12 March – 29 March

*Dig!* by Ondi Timoner, 2004, 100 mins  
Parallel portrait of The Brian Jonestown Massacre and The Dandy Warhols in pursuit of fame.

*What is a Group?* by Ian Svenonius, 2016, 30 mins  
"The first Sci-Fi Documentary Rock 'n' Roll Exploitation Film."

Interspersed with selected adverts:

John Lydon – Country Life, Bob Dylan – Chrysler, Robyn – Volvo Drive-E

### Cinema looping programme – part 3: *Can Artists Sell Out?*

30 March – 15 April

*Arena Brains* by Robert Longo, 1987, 35 mins  
Satire of 1980s New York artworld, including Ray Liotta as a money-mad artist.

*Lukas & Hoffmann zu Gast bei der Künstlergruppe Schleifschnecke* by Cosima von Bonin with Nicolaus Schafhausen and Markus Schneider, 1994, 60 mins

*House and Garage* by Oliver Payne and Nick Relph, 2000, 25 mins  
Two young artists, still at art school, try to connect pop music, youth culture, art and commodification.

*The Sixth Year* by Jay Chung and Q Takeki Maeda, 2013, 65 mins  
Satirical online TV series about the art world.

Interspersed with extracts from *Argument* by Anthony McCall & Andrew Tyndall, 1978  
Several short sections from the film with a blank screen in which a droning voiceover complains about the difficulty of combining a radical art practice with a corporate day job

Mike Sperlinger is a writer and curator, and currently Professor of Writing at the Oslo Academy of Fine Art.