

Der Verdienst. 2014 - 2017
March 24 - May 13
Opening March 23, 7pm
Oracle Berlin

Performance: 9pm
Protocol Warum
Paul Collins : dactylic synthesis
Jules Négrier : modular and granular synthesis
<https://soundcloud.com/paul-collins>

"Der Verdienst. 2014-2017" is a follow-up project to the exhibition "Le Mérite. 2014-2016", which opened last October in Paris. The two projects resemble and question each other. "Le Mérite" reflected on the adolescence of power—how authority is claimed and in which formats it is established—while the individual experiences trauma collectively. There was a focus on polemic motifs such as construction, melodrama and abstraction by example of written, published and authored works. "Der Verdienst" mimics "Le Mérite". "Le Mérite" was afraid that "Der Verdienst" might happen. The first project tested limits. The second one draws the line.

"Der Verdienst. 2014-2017" features the work of Carla Accardi, Marie Angeletti, Angeletti/Rossetti, Juliette Blightman, Vittorio Brodmann, Andrea Büttner, Alexia Cayre, Liz Craft, Paul Collins, Timothy Davies, Buck Ellison, Marina Faust, Rochelle Feinstein, Philipp Friedrich, Heike-Karin Föll, Franz Graf, Deanna Havas, Samuel Jeffery, Matthew Lutz Kinoy, R. B. Kitaj, Jean Leclercq, Justin Lieberman, August Macke, Ariane Müller, Luigi Ontani, Kirsten Pieroth, Rosa Rendl, Nicolas Roggy, Aura Rosenberg, Emanuel Rossetti, Salvo, Ben Schumacher, Lucie Stahl, Studio for Propositional Cinema, Student Art Collective, Mitchell Syrop, Lilli Thießen, Roger van Voorhees, Astrid Wagner, Genichiro Yagyu, Min Yoon, HP Zimmer a.o.

Curated by Tenzing Barshee

The first part of this project was realized at Treize in Paris.

Works:

Carla Accardi
Libro per bambini, 1998
Book

In 1947, Carla Accardi was one of the founding members of Forma 1, declaring herself to be both "formalist and Marxist." Less than a decade later, she set off to work almost exclusively in black and white, developing a characteristic repertoire of forms, and only returning to color in the early sixties. In "Libro per bambini" Carla Accardi explains colors to children.

Marie Angeletti
Zeal (March), 2017
Acrylic on pvc

The echo of modern formalisms are used to advertise morality in an almost populist way—where the value of decoration, art as a symbolic agent of culture, collides with the harshness of charged terminology, language. The proposition of how meaning can even be a part of an abstract image (through language and context), by raising the question of morality, seems to be equally detrimental and essential to the experience of art.

Angeletti/Rossetti

In the autumn of 2016, Angeletti/Rossetti produced a neon work referencing band logos and a cat's grin in Tbilisi, Georgia, where it remained. This technical drawing, made with local neon makers, two siblings, was used to realize it.

Juliette Blightman
Down in Flames, 2017
Lighter
This lighter was a gift.

Vittorio Brodmann
Poised to Curb, 2017
Paint on canvas
"This is the third time, I've hung this painting in an exhibition.
Every time, the artist gave it a new title and date." – Tenzing Barshee

Andrea Büttner
Images in the Critique of Judgement, 2012
Screenprint

In collaboration with Museum Ludwig and Felix Meiner Verlag, Hamburg, the artist published one illustrated print-run of Immanuel Kant's "Critique of Judgement"—a selection of these images were used for this screenprint.

Andrea Büttner: Immanuel Kant. "Kritik der Urteilskraft", artist's book, edited by Museum Ludwig, Cologne, published by Felix Meiner Verlag, Hamburg, Germany, 2014.

Wherever Immanuel Kant used a metaphor in his text, Andrea Büttner added an image that either came from his, hers or the internet's archive. In collaboration with Museum Ludwig and Felix Meiner Verlag, Hamburg, the artist published one illustrated print-run of the "Critique of Judgement".

Alexia Cayre
Tableau de chasse, 2015
Digital prints

In a castle near Paris—where parts of "The Hunger Games" were filmed—it is customary to lay out the kill after a hunt in ornamental arrangements, this happens as a final homage to the dead animals but also to count them. When Alexia Cayre visited, she took pictures of the live event and of these photographs documenting previous ones, dating back decades.

Liz Craft

Bog People, 2017

Ceramic and aluminum

Liz Craft's sculptural practice oddly combines the grotesque with the plain. Her series of speech bubbles lookalikes are abstracted and corporeal images. This could be how a meme looks like IRL.

Paul Collins

Implied Writing, 1983

Three photographs

In the Eighties, Paul Collins spend much time in archives of the Louvre and the National Gallery, London, seeking out reproductions of paintings that depict writing, viewing them as some of the earliest examples of indexical abstraction.

Timothy Davies

Sol y Mar for Lidl, Flan Karamell, 2016

Plastic, wax, epoxy resin, glue

Two thirds of supermarket own-brand crème caramel desserts are manufactured in the same factory in Jouy near Paris, France by Senagral (a subsidiary of Senoble, France's largest agricultural co-operative). L.N.U.F Bayeux (Lactalis Nestlé Ultra Frais) in Normandy produces the remaining third. Senoble and L.N.U.F. were 2 of the 11 French dairy product manufacturers found to have been engaged in price fixing of supermarket-brand yoghurts, crème fraiches, fromage frais and dairy desserts over a six year period from 2006 - 2012. Senior executives of the 11 brands met clandestinely in hotels and restaurants and used secret mobile phone lines to communicate with one another. Senoble initially received the largest fine of 101.3 million Euros although later had this reduced to 46 million Euros (in recognition of its willingness to participate in the whistle-blower scheme that exposed the extent of the cartel's activities). L.N.U.F. ultimately received the largest fine of 56.1 million Euros.

Buck Ellison

Organic Vegetable Garden, Menlo School, Menlo Park, California, 2013

Archival inkjet print

The cabbage is from a series of still lifes of organic vegetable gardens, taken in the vegetable garden at an elite college preparatory schools in the Bay Area over the course of five years.

Marina Faust

Unique selection of 10 inkjet prints on acid free silk paper from my collaboration with Martin Margiela, 1990-2008, 2017

"The Archive Box" documents Marina Faust's collaboration with Martin Margiela. For nearly 20 years, the artist worked with the fashion designer. For "The Archive Box", she photographed traces of her own production, sourcing photo prints, negatives, contact sheets, Polaroids, photocopies and digital material.

Rochelle Feinstein

Carte de Visite, 2016

Photo print

For this carte de visite, the artist points to the geographical position of her studio and her project "The Estate of Rochelle F.", for which she declared her professional career as dead. This happened out of necessity, when she had to consolidate her storage space in difficult economical times and decided to plunder her own archives to make new work out of old ones.

Philipp Friedrich

Untitled, 2017

American walnut lumber, gold, ivory, steel

This sculpture takes its form from a clothes valet, originally known as "Stummer Diener" (German for "silent servant"). This type of furniture usually holds a full set of clothes including day-to-day objects like keys, rings and cufflinks. The boxlike object with drawers is built around a piece of jewelry in the form of a cigarette, meant to be worn behind the ear.

Key 3-4, 2016

Steel, Gold, leather

These tools— or keys as the artist refers to them—were gilded and hung by red leather bands.

Heike-Karin Föll

Ich glaube nicht an Kreise, 2017

Self-adhesive foil

Before Heike-Karin Föll showed her series 'women smoking numbers': the abstract value of numbers was levelled with the qualities of smoke. Now, her new work, a series of arabesque quasi-calligraphic pieces, look like they are abstracted from both— images and writing (arabic, hebrew, kyrillic, latin, etc.), implying neither.

Entenschwan; clay, glaze (raku), 1996

This is the only remaining work from series of ceramic animal figures, which, at the time, marked a moment in the artist's practice when she turned to figuration in an academic environment of abstraction. To this day, her work moves on the battle line of these paradigms. It is placed on an aluminium stool, which was gifted to Thuy Grabowski's father when resigned as a general from the Vietnamese army. The stool was part of an furniture ensemble used by the family, made from scrap metal from American B-52 bombers that were shot down during the Vietnam War (1955-1975).

Beste Grüsse zum Internationalen Frauentag, Lê Orchid, the Art of Flowers, 2017

This arrangement was designed in collaboration with Thuy Grabowski, owner of Lê Orchid, the Art of Flowers, the store next to Oracle at Metropole Passage. It is placed on an aluminium stool, which was gifted to Thuy Grabowski's father when resigned as a general from the Vietnamese army. The stool was part of an furniture ensemble used by the family, made from scrap metal from American B-52 bombers that were shot down during the Vietnam War (1955-1975).

Footnote: promiscuity as an embrace of materials, histories, genres, stories, investment in language, more than fidelity and adherence to only one medium.

Franz Graf

Untitled, 2012

"He showed us a lot of good music that night. We exchanged works, he got a painting called "Rave Heart" and I chose three other drawings and this rhythmic round night heaven. It is like the turntables that night, dark and beautiful." – Lilli Thiessen

Deanna Havas

Now & Forever, 2016

Terracotta clay, ampersand canvas

This work consists of two ampersand shaped canvases, an articulation of the logical operator '&&', the word AND.

Inventer, 2015

digital print on PVC

This work is from a series of digital prints on PVC, photos concerned with the world as seen through the lens of a real-time text translation software. Often super imposing text where initially there was none, the temperamental technology asserts a subjectivity of its own.

Samuel Jeffery

Set of Three Mirrors, 2017

Mirror, picture hook

(three parts, each 15cm diameter)

Three small, identical mirrors are hung in a row, fractionally below eye height. This work 'Set of Three Mirrors', 2017, is part of Samuel Jeffery's ongoing series of round mirror works: the artist is collecting, in some cases altering, and re-presenting new and antique mirrors which have been acquired from various settings.

Matthew Lutz-Kinoy

Untitled, 2017

Ceramic

These works come out of the artist's wood-firing production in a anagama kiln outside of Campinas, Brazil.

R.B. Kitaj

1972 Munich Olympics (Swimmer), 1972

Offset lithography

This is an offset print of a silkscreen that the Olympic committee commissioned from the Jewish artist—as one of multiple artists' commissions—to promote the 1972 Summer Olympics in München, West Germany. It was common practice, at the time, that artists were paid to create propaganda for the Olympics or the State (see Warhol's poster for the Democratic Party). The games are now associated with the Munich massacre, when eleven Israeli Olympic team members were taken hostage and eventually killed, along with a German police officer, by the Palestinian group Black September.

Jean Leclercq

Born in 1951, Jean Leclercq started drawing at 52. His production is an ensemble of reinterpretations of comic books characters such as Tintin, Mickey Mouse, Bob & Bobette, etc. He usually goes for an image, which isn't too hard to draw.

Justin Lieberman

Biography, 2004

Etching

This etching is an "embellished" biography, which marks the last student work of the artist before he commenced his "professional" career. He decided to show this work because it is made up and mythologizes itself.

Ariane Müller

Otto Zutz Club, Oil on Newspaper, 1985

In the hidden interior of the Club Newsletter, painting ground for this image, and one of the first of its kind from the then famous music venue Otto Zutz in Barcelona, the picture is a reference to the Neo-Geo movement, a very male-dominated art movement prominent in Vienna – where it was also called untidy geometry - from which I had fled to the more performative art scene of Barcelona in the early eighties. The article underneath is about the bauhaus. – Ariane Müller

O.T. (Swiss Cheese Plant)

Felt Pen on Plastic Foil, 2017

This work depicts a minstrel figure who became a police-informer over time, it is part of a series for the exhibition "Swiss Cheese Plant" opening at Kunstverein Goettingen on April 2nd.

Ariane Müller: Handbuch für die Reise durch Afrika

Book, Starship Verlag, 2013

As part of her work at the United Nations in the last fifteen years, Ariane Müller repeatedly lived and worked in Kenia. Her experiences frame this story, which mainly aims at giving a voice to its various protagonists. This book was made in opposition to the descriptions of exoticized, sexualized or dark worlds, how they're being sold and marketed at bookshops and international airports on Africa.

Untitled, 2016

Paint

For her solo exhibition at Oracle, Ariane Müller painted some of the gaps between the tiles black and in the shape of a bank. This method is sometimes used for decorative purposes.

Luigi Ontani

Untitled, N.D.

For this compilation of music videos, Luigi Ontani collaborated with a balinese pop singer who used artworks of the Italian artist as props.

Kirsten Pieroth

In this work, the artist boiled different books, poems, documents and papers and positioned the residue water in a lyrical sequence—in which the independent elements are mutually dependent—that can read as a poetic fragment itself.

Rosa Rendl
Stay Calm 2, 2014
C-Print on Acrylic

This work is part of a two-image series "Stay Calm 1 & 2" depicting a used Morning-After pill (Plan B) packaging and it stands for the mood, the emptiness, the suspension and reflection of the day the pill was used.

Nicolas Roggy
Untitled, 2017
Adhesive foils, print

This work includes two adhesive foils on the front and the back of the window. The white background echoes a white table sculpture that was installed at "Le Mérite. 2014-2016" and functioned as a platform for a section of the exhibition titled "Librarie La Jeunesse Populaire" ("Library The popular Youth"), which reflected on the adolescence of power and how authority is established in different formats. On the front, an adhesive drawing shows a motif of two human figures, as an invitation to compare values—a further confrontation of sides—it harks back to the idea of the rise of power, evoking a weird co-dependent ladder-like structure, which uses books to rise in height and a constellation in which the figures have to smell each other's feet.

Aura Rosenberg
Die Siegestsäule, 2003
Painted metal

The Siegestsäule (victory column), is a Berlin monument and tourist attraction that commemorates Germany's 1870 victory over France in the Battle of Sedan. In 1873 Kaiser Wilhelm I unveiled the monument, which served as symbol of German unification. Its proportions were inspired by Karl Friedrich Schinkel's neo-classical architecture. In 1939, Adolf Hitler moved the column from its original location in front of the Reichstag to where it now stands at the center of the Großer Stern roundabout. Albert Speer broadened its base and made it taller. Oddly there are no souvenirs of the Siegestsäule. In response to this absence, I produced a small edition of victory columns. They were based on the original version, before Hitler's enlargement and as far as I know, they are the only Siegestsäule souvenirs available. Only "Die Siegestsäule", Berlin's leading gay and lesbian magazine, deigns to acknowledge this symbol, admittedly with a degree of irony. My desire to produce the souvenirs is not so much a celebration of the monument as it is a way to confront its traumatic history.

Das Pult
1999
Inkjet print

"Der Arzt fand, ich sei kurzsichtig. Und er verschrieb mir nicht nur eine Brille sondern auch ein Pult."
– Walter Benjamin

Emanuel Rossetti
Pair, 2017
Inkjetprint on semi-gloss archival paper, framed

The scissors divide as a pair. In the non-transitive game of rock-paper-scissors they can either be the winners or the losers. In this work, they are placed inside of a photograph of the Parisian catacombs, which proposes an augmented implementation of virtual spatial concepts, a materialization of a fictional space.

Hurdy Gurdy, 2016
Inkjet print, mounted and framed

This rendering of a Swiss cheese rasp was first shown in the exhibition GALERIE PUTSCH by Timothée Calame & Emanuel Rossetti at Marbriers 4 in Geneva.

Salvo
Untitled, N.D.

As a young man, Salvo moved from Sicily to Torino, in a time when millions were attracted by the northern capital of industry and promise. In his beginnings he abandoned painting, which he had taught himself, to make works based on ideas or concepts. When Arte Povera established its authority in asserting a declaration of perception and the use of poor materials, Salvo returned to painting: depicting idealized landscapes, architectures, and aspects of modern life. This work comes out of a series of drawings on hotel stationary papers, which resonates with a conceptualization of alternate realities and social spaces, which remained a consistent topic throughout Salvo's practice; but they also represent an engagement with his archive, shedding light on the working processes and contexts, formal and biographical, of his practice. With these drawings and sketches, it seems pointless to decide which count as finished and which should be considered as preparatory materials. Instead it is advised to read them as autonomous objects, bound together by a conceptual gesture: recording the artist's own movement through our actual world and its real implications.

Untitled, 1972
Two Catalogues

These catalogues are two works out of series of three, which were all realized in 1972 and based on the same principle. Each time the artist wasn't mentioned or present in the exhibition the catalogues refer to but except in the artist list (twice on the cover, once in the index) where he highlighted, embossed or capitalized his name. The missing third work, is the folder of Harald Szeemann's Documenta 5.

Ben Schumacher
Celtic Gasthaus, 2016
Metal, wood, paint

This work deals with a variety of abstract concepts such as reason and Christianity, science and collapse and how their implications physically affect the real world.

Lucie Stahl
Puddle, 2014
Inkjet print, polyurethane

This piece comes out of a series of collages, each embedded in a thick layer of polyurethane, in which the artist combined old, dystopic drawings of her then teenage brother (the drawings form a kind of storyboard for a song called "Von Abseits" by a German hip hop band) with images that take the adolescent doom vibe as a departure to create different meaning.

Student Art Collective
The Lesson of the Master, 2015
Video, silkscreen

This second iteration of "The Lesson of the Master" refers to a lecture at the Kunstverein München in 2015. The first project displayed discarded paintings by students that were vandalized and clumsily repaired by their professor.

Studio for Propositional Cinema
Redundant as eyelids in absence of light. *By Order of [...], and With Immediate Effect; 2017
Offset print with reflective copper ink on paper

"Redundant as eyelids in absence of light.", an opera, of sorts, commenced with a title and an overture, delivered at an exhibition opening in Frankfurt on March 6th, and will unfold over the next six months in various exhibition venues and cities. Its libretto contains scene descriptions, arias by its four characters - The Rag-picker, The Lens-grinder, The Transcriptionist, and The Pigeon-breeder - and legal conditions, taking place over wall texts, performances, and printed documents.

Mitchell Syrop
Time enough, 2010
Enamel on stone
The ink is temporary and the skin is permanent.

Lilli Thiessen
Augenblick, 2017
Glitter tape, dragon skin stickers, aluminum foil, wrapping paper, copper, glass
There is something in the air like a comet in the sky.

Mirna Vargas
Untitled, 2015
After Mirna Vargas decided to paint she completed three paintings at the cafe across from Oracle. She left them there and passed away not long after.

Roger van Voorhees
Denial of Oracles, 2010-2016
Poem
This poem was started in 2010, put in a drawer and forgotten about for several years, and then finished in 2016.

Astrid Wagner
Untitled, 2016
Paper, fabric, acrylic plaster, pigment

Untitled, 2016
Paper, fabric, acrylic plaster, pigment

Untitled, 2016
Paper, acrylic plaster

"In my exchange with Astrid Wagner, we discussed whether she could negotiate or even reconcile both her sculptural and her writing practice, in the end she made these works." – Tenzing Barshee

Genichiro Yagyu
All About Scabs, 1977
Book
In this book Genichiro Yagyu explains scabs to children.

Min Yoon
Untitled, 2015
August Macke catalogue, pen, magazine, tape
"I had sex with my friend's boss. As I left his apartment, I found the porn magazines that he left as garbage in front of the door and I took some. I used them as "Geschenkpapier" sometimes. Later I threw them away too. I bought August Macke's 'Gemüseladen' as a postcard in Nürnberg. Later I bought his book too. And I kept the 'Gemüseladen' postcard next to 'Gemüseladen' from the book. It was natural. I now wonder where the postcard is." – Min Yoon

'<Picture 13>' 2017
Water mixable oil colour, glass on canvas
Cadmium Yellow Pale Hue, Permanent Alizarin Crimson, French Ultramarine, Phthalo Green (Blue Shade), Yellow Ochre, Titanium White.

Men as socks, 2013
Socks

Some men are red.

HP Zimmer
GSG 9, 1988
Hans-Peter Zimmer was a German painter and sculptor. He formed Gruppe SPUR in 1957 with the painters Heimrad Prem, Helmut Sturm and the sculptor Lothar Fischer. As a consequence of the mismanagement of the Olympic tragedy in 1972, which was subsequently called the Munich massacre, the West German government established the GSG 9, the special operations police unit of the West German federal police, which is still active to this day.