

November

29.10.2023 – 25.11.2023

For one month, a former gallery space serves as a ready-made stage for an exhibition entitled "November", which is a continuation of "July, August, September", held during the pandemic in Cologne, Germany, in the summer of 2021. Conceived as autumn exhibition "November" presents works by fourteen contemporary artists, whose practices might be united by the fact that each of the works creates shifts or folds in the fabrics that connect and shape our everyday lives and the discourses around contemporary art. Existing canons of art history serve as working material, as do architectural, psychological, or spatial rituals, routines, standards of living, concepts such as identity included. From here, the question of art's roles arises, ranging from gentle destabilisations of institutional authority to poetic enchantments, liberations, or simple signs of protest. Within this framework, all the works convey a confidence in art's ability to create its own access to the world, along with a productive restlessness and a nuanced will to shape the future.

This project also mirrors back on the fluid dynamics of the Cologne show, that embraced the instabilities of the pandemic time, as well as the historical reference exhibition "July, August, September – Summer Show" by Seth Siegellab in 1969, which speculates around topics such as location and site, as well as institutional models of art's role in society. All areas of the gallery space serve as display, front and back exit are considered equal parts of the gallery's organism. The space is kept in its state by when the former tenants moved out, acknowledging and integrating traces of the former use in place.

Contributions:

For her ongoing series *Love Streams*, **Dora Budor** (*1984, Zagreb, Croatia) crushes antidepressants on sandpaper. She thereby points to "mind architectures" which are released through the serotonin inhibitors of these medications, which holds the living of countless people around the planet.

Kenneth Bergfeld (*1991, Bergisch-Gladbach, Germany) creates painterly variations with his own visage, which then serves as frame for imaginations on scattered, disintegrated personalities, executed with pure joy on colour, composition, and consume.

Feminist Land Art Retreat

Is a Canadian artist duo, founded in 2010. For November two works from 2010 have been reproduced/restaged: The initial announcement poster of the duos activities back in 2010, showing a mirrored Spiral Jetty (Robert Smithson) and the potential date of the retreat. And a shirt promoting a performance of the duo at Kunstverein Munich, generated in the graphical language of Lawrence Weiner's text-based works as a reference to the male-dominated artistic discourse, humorously pointing at the stereotypical language of the *hysterical*, which historically framed as *womanly behaviour*.

Since the 1980s, **Louise Lawler** (*1947, Bronxville, USA) photographs artworks in their commercial, private or museal environments. Her series "Adjusted to fit" adapts these photographs again to the dimensions of gallery spaces by blurring and cropping them up to the point where identification of the initial image is hardly possible, in this case a photography of a wall-drawing by Sol LeWitt.

N.E. One &c. (est. 2023, Brussels, Belgium), pronounced 'anyone et cetera', is a duo formed by artists Luciana Janaqui (*1987, Lima, Peru) and Yuki Okumura (*1978, Aomori, Japan). Presented here are seven works from the series 'Identity-Transformation', proposing different ways to transform one's identity drawn from various experiments conceived and executed by one (or sometimes both) of the two artists in their respective practices. The unitary format is after the one that Canadian artist duo N.E Thing Co. employed to render each of their diverse projects equally as a piece of 'Information'. While NETCO's original ones resembled pages of a company's product catalogue, NEO&C's entries are rather akin to a collection of recipes, encouraging *anyone* to try them out.

Rosemarie Trockel's (*1952, Schwerte, Germany) pigment print *Forced Marriage* is a photographic reproduction of a woolthread work from 2022. The artists iconic wool paintings and their imagery refer to the artistic discourse of minimalist painting and abstraction. By replacing the paint with wool, they serve as a comment on questions of representation of Trockel's artistic upbringing in Cologne's 1980s art scene. The artist samples her own oeuvre by citing her iconic works and shifting them into another contemporary visual language.

Yuko Mohri (*1980, Kanagawa, Japan) shows a work from her series "Three Musics", representing rituals to cope with the amount of stretched time during the pandemic. From the sound compositions for different days of the week "Friday" is presented here, where through the passing time was interpreted into a musical composition.

The sculptural language by **Berenice Olmedo** (*1987, Oaxaca, Mexico) extends the view on the human body in creating prosthetic-like forms celebrating the potential of the incomplete, dysfunctional, also, to create a different perspective on states such as health or illness.

Phung Tien-Phan (*1983 Essen, Germany) created two new iterations of her ongoing altar-like objects. In Tokyo's neighbourhoods countless customized shrines represent the daily activities and vernacular connection to spirituality, however, Tien's practice reconnects to her Vietnamese background and contemporary cultural language and codes.

After concluding that contemporary art might have no effect on society, **Charlotte Posenenske** (1930-1985) started studying sociology at the age of 38 and worked in socially engaged projects until her passing in 1985. Amongst her most acclaimed projects is the modular sculptural series "Square Tubes" consisting of randomly combinable objects, taking their shapes from urban infrastructural compartments.

The contribution by **Shimabuku** (*1969) was supposed to be shown already at July, August, September in Cologne. In Tokyo, it will be presented from November 1st, after the artist installed his works: a Zippo lighter from the artist's year of birth, which was formerly owned by an American soldier during Vietnam War, along with the drawing engraved on the surface of the lighter. Shimabuku was inspired by that.

Ko Sin Tung (*1987, Hong Kong) created a new sculptural series entitled "Bones", for which certified aluminium tubes used for metal scaffolding in construction in Hong Kong were vertically cut in parts and glued together inside-out and covered by wire ropes with ferrules.

In the facility part of the gallery, **Trevor Yeung** (*1988, Dongguan / China) has created a parallel ecosystem of small-scale sculptures which utilize material found at the venue and adapt to the existing infrastructure of the gallery space. He transforms the backspaces of the gallery into a synthetic botanical "funghisphere" greenhouse by simple gestures and material.

Alison Yip is a painter based in Cologne. Her mindmap-like drawing on a used tiny paper box served her as a reminder to ask for a raise in her paid job. The website (www.inflationcalculator.com) mentioned refers to the devaluation of labour and financial instability of current times.

We would like to thank the artists for their trust and dedication, Kunststiftung NRW for their financial support and Goethe Institut Tokyo for their shelter, Take Ninagawa for offering their former gallery space, the galleries for their support.

A publication on the two projects will be released in early 2024, published by Koenig Books.

The project is organized by Carla Donauer with Martin Germann.

