

DAVID LIESKE

ARMED INTERPRETATION



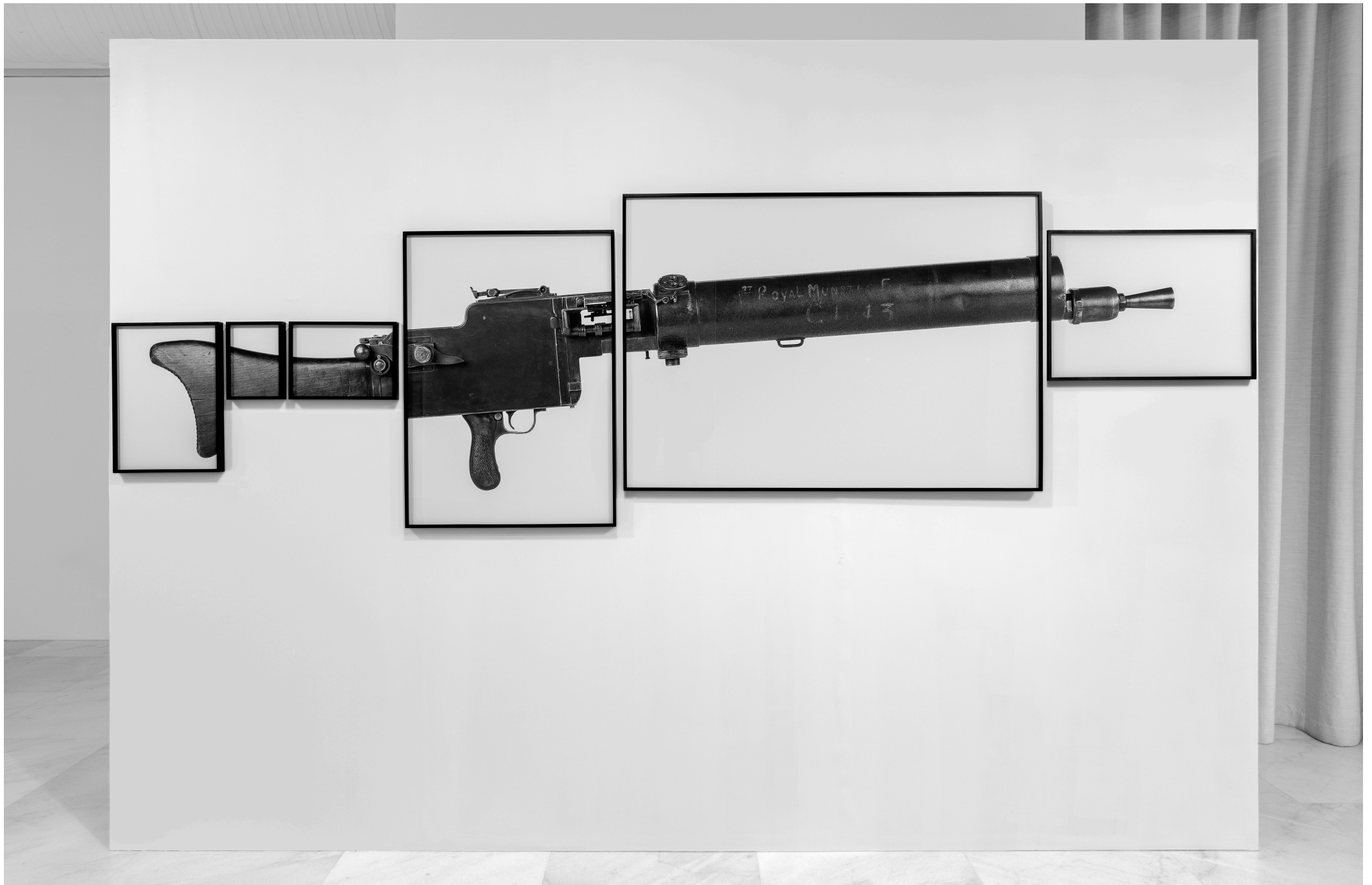
DAVID LIESKE
ARMED INTERPRETATION

January 26th - March 3rd 2024
VI, VII Oslo













DIN A-3

DIN A0

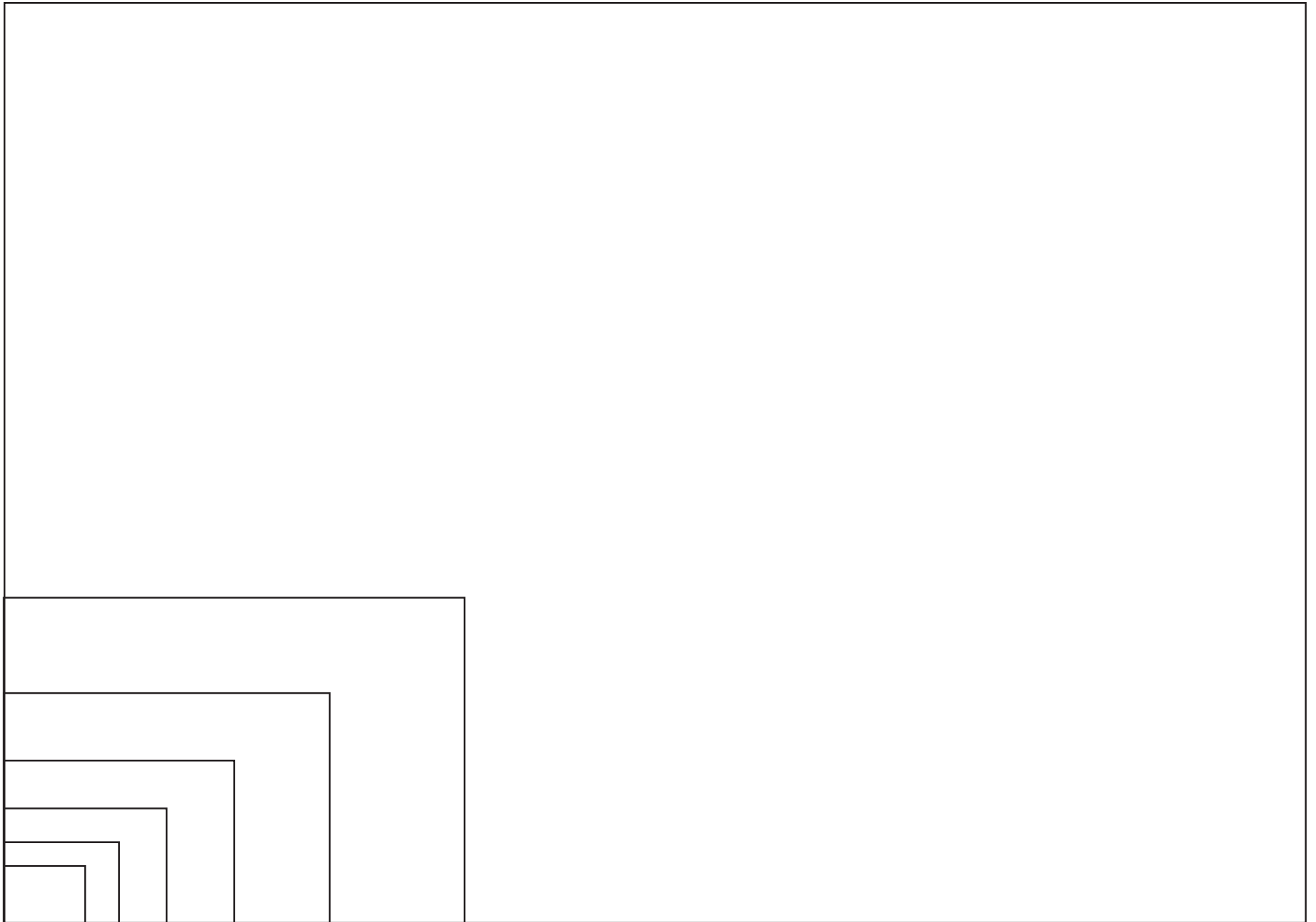
DIN A1

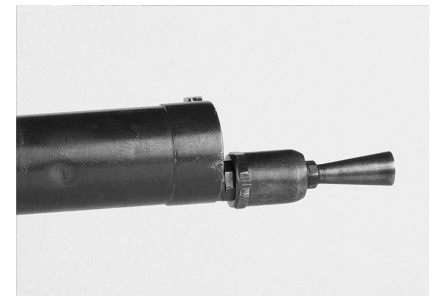
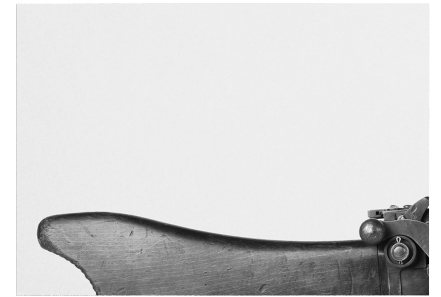
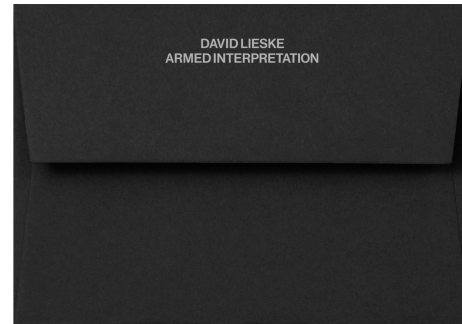
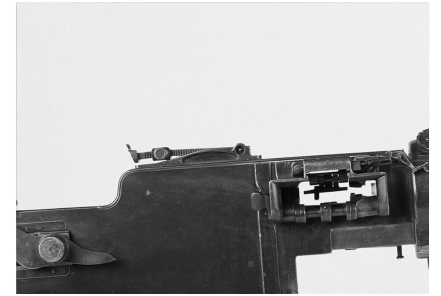
DIN A2

DIN A3

DIN A4

DIN A5





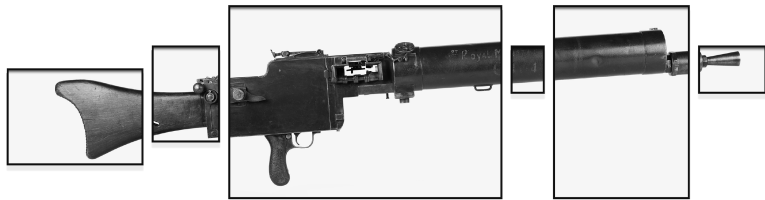
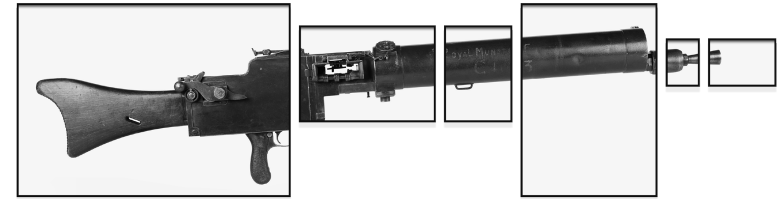
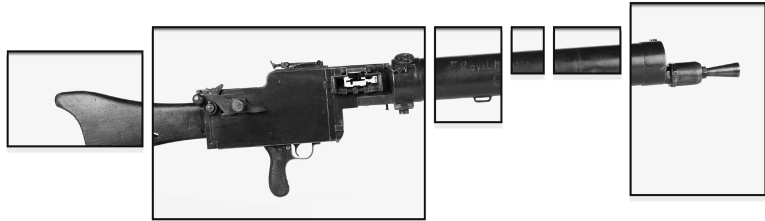
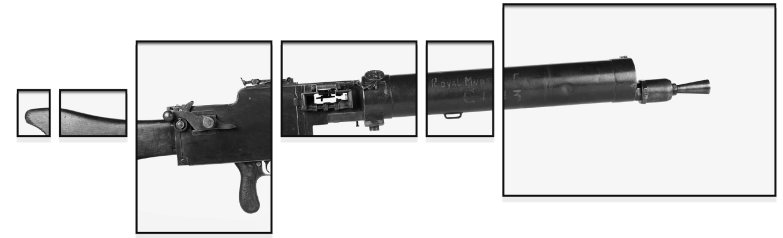
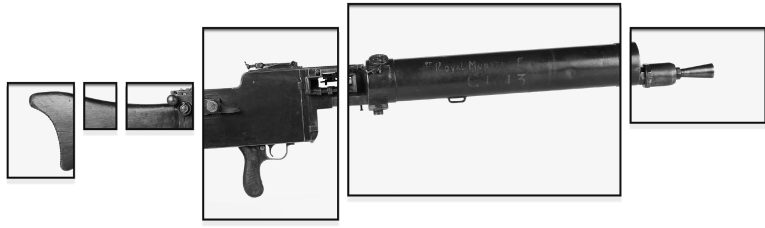




Fig. 1





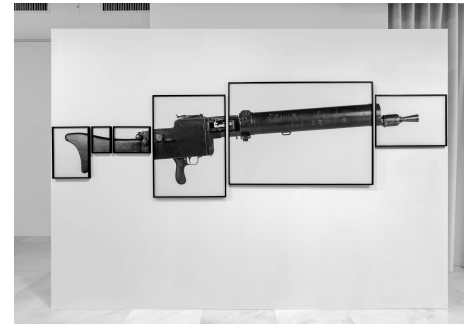


*“Today, however, a peculiar determination
of unknown origin had entered his body,
giving it a remarkable and alien stability.”*

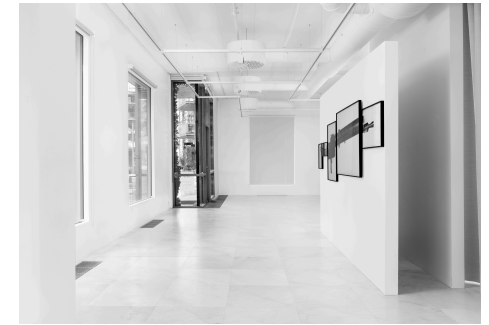




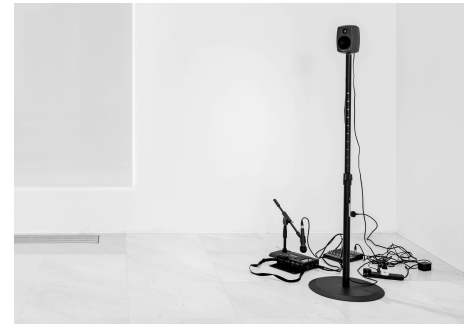
- 1 “Armed Interpretation” (08/15) I-VI (I), 2024
 Inkjet print on Hahnemühle PhotoRag Ultrasmooth, framed
 DIN A3 43.6 × 31.3 cm (17 1/8 × 12 3/8 inches)
 DIN A6 22.6 × 16.4 cm (8 7/8 × 6 1/2 inches)
 DIN A4 22.6 × 31.3 cm (8 7/8 × 12 3/8 inches)
 DIN A1 85.6 × 61 cm (33 3/4 × 24 inches)
 DIN A0 85.6 × 120.4 cm (33 3/4 × 47 3/8 inches)
 DIN A2 43.6 × 61 cm (17 1/8 × 24 inches)
- 2 “Armed Interpretation” (DIN A-3), 2024
 MDF, acrylic paint, wooden beams, steel and sand bags
 237.6 × 336 × 12.3 cm (93 1/2 × 132 1/4 × 4 7/8 inches)
 Edition 1/5 + 1 AP
- 3 Anti-Anti-, 2022
 Magazine page, framed
 Vanity Fair, July 2013 Issue
 “Galliano in the Wilderness”
 by Ingrid Sischy
 Photography by Annie Leibovitz
 42.5 × 35.5 × 3 cm (16 3/4 × 14 × 1 1/8 inches)
- 4 “Armed Interpretation” (Preface, Chapter I – VI),
 2024 Marantz PMD222 Cassette recorder, Cassette Tape, Mi-
 crophone, Microphone stand, Mixing console, Cables, Genelec
 Speaker, Speaker stand Dimensions variable
 90 minutes



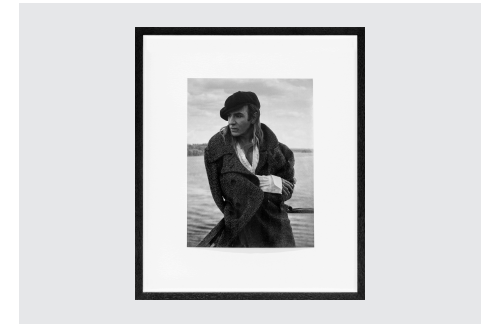
1



2



3



4

VI, VII is pleased to announce “Armed Interpretation,” an exhibition of new work by German artist David Lieske on view at Operagata 75A from January 25 to March 03, 2024. This is the artist’s fourth solo exhibition with the gallery. A public reception will be held on Thursday, January 25th, from 6-8pm.

At the center of David Lieske’s exhibition at VI, VII is the photographic reproduction of the German machine gun type 08/15. First developed in 1908 and improved in 1915, the automatic gun was the weapon of choice of the German Army during the First World War. A derivative of American inventor Hiram Maxim’s “classic” machine gun, which was at the time of its invention advertised as “The World’s Standard,” the name 08/15 entered German colloquial use as a description of something that is so standard that it is dull.^[1]

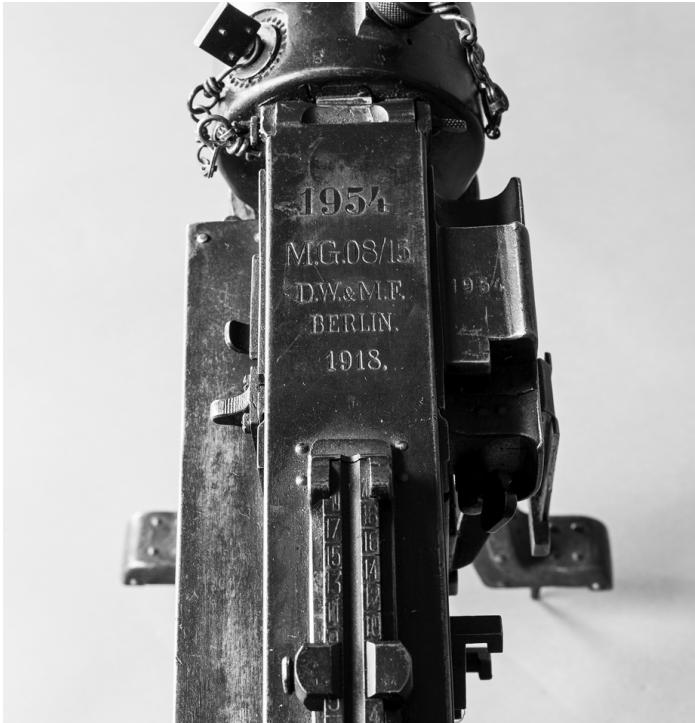


Fig. 2

The MG 08/15 is indeed also the origin of another notoriously German institution: The DIN-standard, which was first applied in 1918 to a machine part of the gun, subsequently issued industrial norms for all kinds of objects, ranging from paper sizes to table heights (according to the German Institute for Standardisation, there are over 33'500 DIN-standards today), thereby brilliantly illustrating the somewhat clichéd notion of a German post-war civil society that, albeit no longer beset by the death drive of its past militarist ambitions, is yet filled to the brim with military values and their norms. In “Armed Interpretation,” Lieske traces the symbolic transformation of a killing machine to the societal automation of boredom.

The artist's interest in the machine gun 08/15, the "standard of the 20th century"^[2] as Peter Berz has called it, was sparked by an image file he found in the collection of the Imperial War Museum in London. This particular gun had been captured by British troops in 1918 and donated to the collection of the museum, from where Lieske takes it to Oslo in an act of what he calls an "export of German mediocrity." Lieske's photographic reproduction of the gun, for which he employed an image-generating Artificial Intelligence to add interpretative depth, is divided into six individual panels, each of which is sized in a different DIN-standard for paper.

Fig. 3



They are attached to a free-standing wall that is propped up and weighted with sand bags reminiscent of a trench. Part sculpture, part exhibition architecture, the wall is sized 336 x 237,6 cm, a fictitious format DIN--3 ("DIN negative three"), which Lieske designed specifically for the exhibition.

French epistemologist Georges Canguilhem has emphasized how historically, the standardization of weapon parts that was first introduced by Napoleon Bonaparte as an answer to logistical problems of military supply, acted on the same collective demand as Richelieu's reform of French grammar in the 17th century, and as the subsequent reforms of hospitals, factories and schools, which were in effect reforms of "normalization."^[3]

French epistemologist Georges Canguilhem has emphasized how historically, the standardization of weapon parts that was first introduced by Napoleon Bonaparte as an answer to logistical problems of military supply, acted on the same collective demand as Richelieu's reform of French grammar in the 17th century, and as the subsequent reforms of hospitals, factories and schools, which were in effect reforms of "normalization."^[3]



Fig. 4

One could say that – at least since the French Revolution – the school is defined as the place where a democratic subject is to learn and accept societal norms or to work around them. With the implementation of the normal, the misfit is born. Lieske draws on this narrative tradition when he retells his coming of age in a wealthy Hamburg suburb in the 1990s. Recalling high-brow field recordings and natural history documentaries, his recollections of youthful ennui and affection are played in the AI-generated voice of David Attenborough from a vintage tape recorder that is placed adjacent to the MG-08/15 wall-piece. An avid reader of Bourdieu, the artist recounts the mechanisms by which a boy learns to glean his own variant of subjecthood from the standardized features that are available to him in terms of class, sexuality and political conviction within a consumerist mainstream, whose authoritarian tendencies and casual racism are lingering under a thin varnish made up of brightly colored windbreakers and neat Lacoste-sportswear. The unbearable boredom of school and a privileged upbringing ignite the boy's appetite for militant upheaval. Amid one of Hamburg's famous street riots of the 1990s between representatives of the state and the militant Black Block wing of the antifa, he finds his calling. When a husky German police man in full riot gear grabs young Lieske by his scratchy woolen scarf and lifts him off the ground, all the aesthetic predilections, erotic fantasies and traumatic undercurrents of his West German boyhood are suddenly merged together as meaningful parts in a perfect aggregate.

– Nina Franz

- [1] Nullachtfünfzehn
 [2] Peter Berz: 08/15. Ein Standard des 20. Jahrhunderts. Wilhelm Fink Verlag, München, 2001.
 [3] "Like pedagogical reform, hospital reform expresses a demand for rationalization which also appears in politics, as it appears in the economy, under the effect of nascent industrial mechanization, and which finally ends up in what has since been called normalization." Georges Canghulhem: *The Normal and the Pathological*. Translated by Carolyn R. Fawcett and Robert S. Cohen, p. 238 and 245.

- Fig. 1 08/15 (Typographical Detail) Teil 1 In der Kaserne, Kirst, Hans Hellmut 1954
 Fig. 2, 3 Maschinengewehr MG 08/15, Historisches Museum der Pfalz - Speyer, Inventory number: 0001240 (Leihgabe Wehrtechnische Studiensammlung des Bundesamtes für Ausrüstung)
 Fig. 4 08/15 (Bookcover Detail) Teil 1 In der Kaserne, Kirst, Hans Hellmut 1954
 Fig. 5 David Lieske, "Politischer Druck", 41,8cm x 29,7cm, Risographie, Edition: 80 + 10 AP



Fig. 5

**DAVID LIESKE
ARMED INTERPRETATION**

Published by Bierke Verlag, Berlin
bierke.de

Distribution
GVA, Göttingen
Postfach 2021, 37010 Göttingen
+41 (0) 551 384 200-0

Antenne Books Ltd., London
Studio 55, Hackney Downs Studios
17 Amhurst Terrace, London E8 2BT
+44 (0) 203 582 82 57
mail@antennebooks.com

Text
Nina Franz

Installation Photography
Christian Tunge

Graphic Design
Sandro Weber

Photographic Prints
Das Foto GmbH Image Factory

Framing
Fine Art Service

Thank you Esperanza Rosales, Tommaso Corvi-Mora,
Ida Moeller Engebretsen, Nina Franz,
Sandro Weber, Than Hussein Clark, Bakri Bakhit

All rights reserved. No part of this publication may be reproduced
or transmitted in any form or by any means, electronic or mechanical,
including photo copy, recording or any other information storage,
without prior permission in writing from the publisher and the editors.

ARMED INTERPRETATION

DAVID LIESKE

WHOSE