

Reproductive Matters

**Lucy Beech, Zuzanna Czebatul, Julia Lübbecke,
Ana Navas, Daniel Poller**

15.06.–

18.08.2024

The group show *Reproductive Matters* takes the concept of reproduction as a starting point to reflect on its multiple meanings and their intersections through five artistic positions.

In her sculptures, Ana Navas explores the history of the creation and development of design and art objects based on ideas of accessibility, commodification, imitation and appropriation. In Zuzanna Czebatul's tapestries the artist has reproduced excerpts from historical tapestries from images found in books or on the Internet. The excerpts refer to the hidden meanings of cultural symbols. Daniel Poller's photographic practice reflects moments of historiography in public space with a particular focus on the reconstruction of historical buildings. In her installation *Kleber und Falten* (2023), Julia Lübbecke focuses on the material qualities of political archives. Do the archives reproduce the conditions they represent? Lucy Beech combines research into the cultural, social and economic aspects of artificial insemination with the experiences of the disoriented protagonist of her film *Reproductive Exile* (2018).

The selected works shed light on various aspects of reproduction – be it the relationship between original and copy with its implicit attributions of value, or the means of human and social reproduction.

Curated by Nadja Quante

The exhibition was developed in dialogue with Anna Voswinckel.

1 Zuzanna Czebatul

a *A Trillion Threads Still Weaving (Red Sock)*, 2023

Cotton, polyester, steel

210 x 330 x 10 cm

Courtesy Zuzanna Czebatul and sans titre, Paris

b *A Trillion Threads Still Weaving (Two Veils)*, 2023

Cotton, polyester, steel

220 x 165 x 10 cm

Courtesy Zuzanna Czebatul and sans titre, Paris

In Zuzanna Czebatul's tapestries from the series *A Trillion Threads Still Weaving* (2023), the artist has reproduced excerpts from historical tapestries from the 15th to 17th centuries from images found in books or on the internet. The excerpts chosen by the artist highlight rather incidental details, such as the folds of robes, hands or feet, and refer to the hidden power-political meanings of cultural symbols. The translation from the original to the two-dimensional image and back to the three-dimensional emphasizes the historicity and the illusion of the aura of the original.

Zuzanna Czebatul, (b. 1986 in PL, lives in Berlin) studied at the Städelschule Frankfurt and subsequently attended the MFA program at Hunter College, New York as a Fulbright scholar.

Exhibitions (selection): 2024 Bally Foundation, Lugano, CH; Middelheim Museum, Antwerp; Kyiv Perennial, Berlin; 2023 sans titre, Paris; Kunsthal Thy, Stenbjerg, DK.

zzzzcccczzzz.com

2 Daniel Poller

Frankfurter Kopien, 2022

multi-fold overprinted archival pigment print, framed

59,4 x 42 cm each / 64,5 x 47 cm with frame

Courtesy Daniel Poller und VG Bild-Kunst, Bonn

- a **079** Spolia: Cornerstone „Ja's is e wahrer Göttertroppe so Reweblut von Äppelbääm.“*
Signature "HW" (Harold Winter)
Provenance / Location: Braubachstraße 23 / Braubachstraße 23
Date: 1940
Colors: RAL 8007 Rehbraun, RAL 9002 Grauweiss
- b **080** Spolia: Cornerstone „Ja's is e wahrer Göttertroppe so Reweblut von Äppelbääm.“
Signature "HW" (Harold Winter)
Provenance / Location: Braubachstraße 23 / Braubachstraße 23
Date: 1940
Colors: RAL 8007 Fawn brown, RAL 9002 Grey white
- c **080 (2)** Spolia: Cornerstone „Ja's is e wahrer Göttertroppe so Reweblut von Äppelbääm.“
Signature "HW" (Harold Winter)
Provenance / Location: Braubachstraße 23 / Braubachstraße 23
Date: 1940
Colors: –
- * EN: It would indeed be a true drop of the goofs, this vine blood of the apple tree

In his photographic practice, Daniel Poller reflects on moments of historiography in public space with a particular focus on the reconstruction of historical buildings. His works from the series *Frankfurter Kopien* (2022) show photographs of historical building elements, so-called spolia, of the historic old town in Frankfurt am Main, which was reconstructed between 2012 and 2018 as the New Old Town. Poller overprinted the photographs using manual interventions with colors from the color guide that was created for the façade design and which is based on questionable sources such as postcards of hand-colored photographs or descriptions from sketchbooks. On what basis do we refer to historical moments and attempt to reproduce the ephemeral?

A viewing copy of Daniel Poller's artist publication *Frankfurter Kopien* (Spector Books, Leipzig 2022) is available at the information desk.

Daniel Poller (b. 1984 in Rodewisch DDR, lives in Berlin) studied at the Academy of Fine Arts Leipzig.

Exhibitions (selection): 2024 Galerie Tobias Naehring, Leipzig; 2023 EMOP Amtsalon, Berlin; 2022 Kunstraum Innsbruck, AT; Bundeskunsthalle Bonn; Galerie Poll, Berlin; 2021 Goethe-Institut Bordeaux; Silent Green Kulturquartier, Berlin; 2019 n.b.k., Berlin.

www.danielpoller.de

3 Ana Navas

a *Mozo con smoking*, 2022

Industrial textiles and copies of the patterns painted by hand

148 x 95 cm

Courtesy Ana Navas and Sperling, München

b *Una fuente iluminada por luces de colores*, 2022

[A fountain illuminated with colored lights]

industrial textile and copy of the patterns painted by hand

120 x 147 cm

Courtesy Ana Navas and Sperling, München

In her works, Ana Navas explores the history of the creation and development of design and art objects. Her works *Una fuente iluminada por luces de colores* (2022) and *Mozo con smoking* (2022) play with the transformation and imitation of works of art: Their original forms and visual language(s) flow through numerous translations into design and everyday objects. Navas sees her work as a 'manual imitation of this industrial labor' and as a return to the (original) materiality. By contrasting industrially produced fabric patterns with hand-painted imitations of the same patterns, her practice negotiates ideas of accessibility, commodification, imitation and appropriation of images. The motifs are recognizable as the styles of modernist painters Sonia Delaunay and Wassily Kandinsky. The artists sees the forms as patterns that become a projection template for figurative associations.

Ana Navas, (b. 1984 in Quito, Ecuador, grew up in Venezuela, lives in Amsterdam) studied Fine Arts at the State Academy of Fine Arts Karlsruhe from 2004 until 2011 and was a scholarship holder at De Ateliers in Amsterdam from 2012 to 2014.

Exhibitions (selection): 2024 Oude Kerk, Amsterdam; PARK, Tilburg, NL; 2022 Sperling, Munich; 2021 Pequod Co, Mexico City; Nest, The Hague, NL; 2020 Sagrada Mercancía, Santiago de Chile; 2019 Instituto Cultural de León, MX; 2018 Staatliche Kunsthalle Baden Baden.

ana-navas.net

FLOORPLAN

1 **Zuzanna Czebatul**

a ***A Trillion Threads Still Weaving (Red Sock)*, 2023**

Cotton, polyester, steel

b ***A Trillion Threads Still Weaving (Two Veils)*, 2023**

Cotton, polyester, steel

2 **Daniel Poller**

***Frankfurter Kopien*, 2022**

multi-fold overprinted archival pigment print, framed

3 **Ana Navas**

a ***Mozo con smoking*, 2022**

Industrial textiles and copies of the patterns painted by hand

b ***Una fuente iluminada por luces de colores*, 2022**

industrial textile and copy of its motif painted by hand

4 **Julia Lübbecke**

***Kleber und Falten*, 2023**

Installation with two aluminum frames

a ***I just don't want to become a capitalist*, 2023**

Four torn strips of pigment print on matt paper, plasterboard, aluminum base

The feminist archive FFBIZ / A Rep. 400 BRD 21 / Reader for a seminar on starting a business

b ***Lila Offensive*, 2023**

Two sublimation prints on waterproof Nautica fabric

Robert Havemann Society / GZ-GR 03 and GZ-GR 04 / Call for demonstration and meeting, 1989

c ***Virtues of Persistence*, 2023**

Sublimation printing on vertical blinds

The feminist archive FFBIZ / A Rep. 400 BRD 19.2 - unions (5)

d ***Partners in Crime*, 2023**

Silicone, size variable

e ***Have my Back*, 2023**

Pigment print on canvas

The feminist archive FFBIZ / A Rep. 400 BRD 20.14 (1) / Newspaper article "Women help themselves", April 30, 1977

f ***Délire du toucher*, 2023**

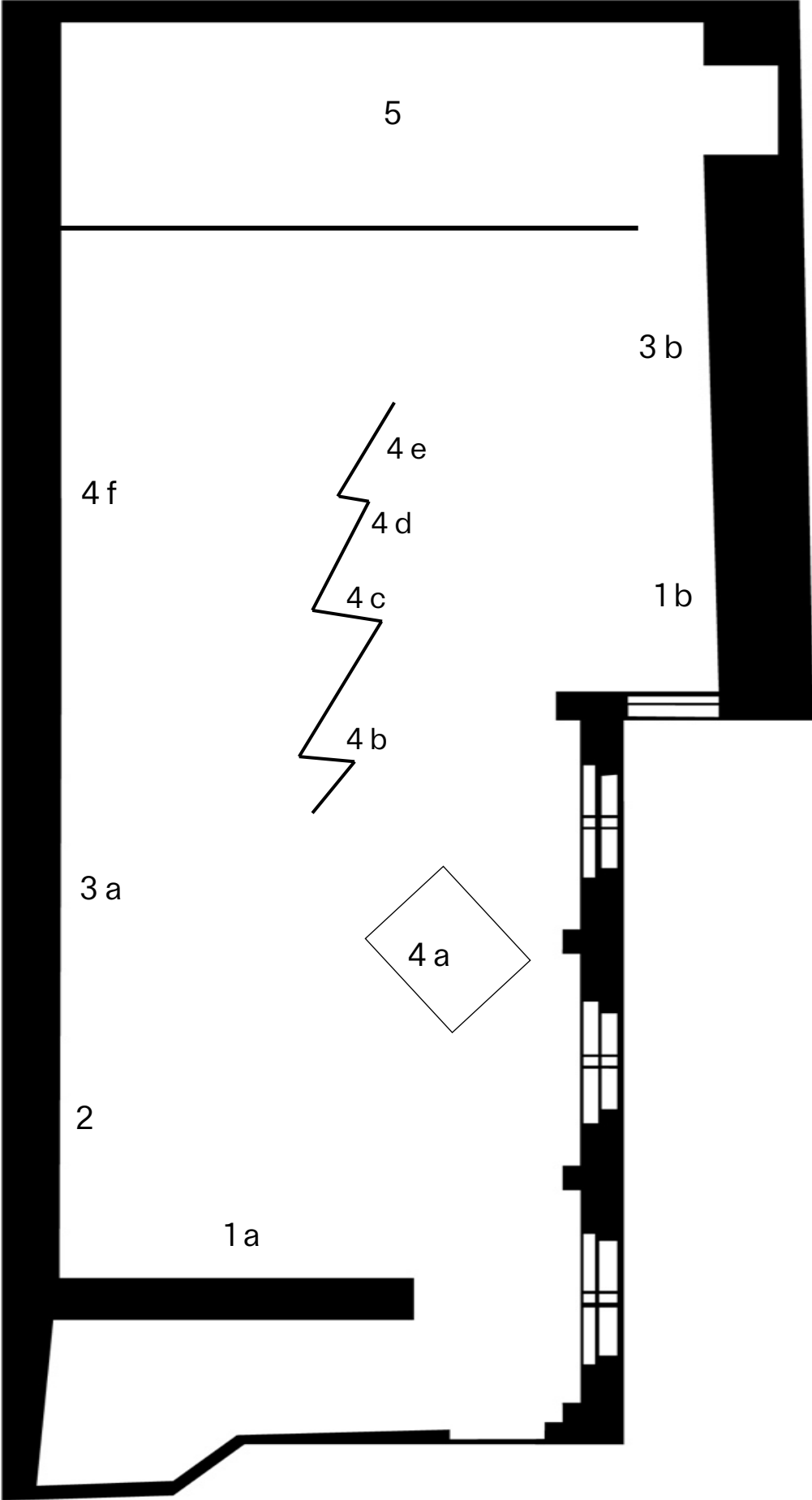
Triptych, three pigment prints on Hahnemühle Photo Rag Satin in custom-made Plexiglas hoods

Archive for social movements of the Ruhr area / IG CPK 1292 / 100 Years of IG Chemie-Papier-Keramik, Exhibition Women's Department, 1989

5 **Lucy Beech**

***Reproductive Exile*, 2018-2023**

4K video with stereo sound, 30 min



4 Julia Lübbecke

***Kleber und Falten*, 2023**

Installation with two aluminum frames

Dimensions variable

a *I just don't want to become a capitalist,*

Four torn strips of pigment print on matt paper, plasterboard, aluminum base,
120 x 90 x 50 cm

The feminist archive FFBIZ / A Rep. 400 BRD 21 / Reader for a seminar on starting a business

b *Lila Offensive,*

Two sublimation prints on waterproof Nautica fabric, 154 x 110 cm

Robert Havemann Society / GZ-GR 03 and GZ-GR 04 / Call for demonstration and meeting, 1989

c *Virtues of Persistence,*

Sublimation print on vertical blinds, 254 x 177 cm

The feminist archive FFBIZ / A Rep. 400 BRD 19.2 - unions (5)

d *Partners in Crime,*

Silicone, variable sizes

e *Have my Back,*

Pigment print on canvas, 223 x 150 cm

The feminist archive FFBIZ / A Rep. 400 BRD 20.14 (1) / Newspaper article "Women help themselves", April 30, 1977

f *Délire du toucher,*

Triptych, three pigment prints on Hahnemühle Photo Rag Satin in custom-made Plexiglas hoods

Internal dimension 84,2 x 60,5 x 1,7 cm

Archive for socialmovements of the Ruhr area / IG CPK 1292 / 100 Years of IG Chemie-Papier-Keramik, Exhibition Women's Department, 1989

In her series *Kleber und Falten* (2023), Julia Lübbecke focuses on the material and tactile qualities of political archives. The sculptural installation features reproductions of archival documents from feminist or labor archives. The precarious status of the archives is highlighted by the blown-up reproduction of the back of a document, which has been eaten away by glue. The surface of the paper becomes the skin on which the folds are visible. Do the archives reproduce the conditions they represent? In the triptych *Délire du toucher*, Lübbecke places photographs from the Archive for Social Movements in Bochum in relation to the body of the artist or researcher by bringing the hand and the act of touching the photograph into the picture.

Julia Lübbecke, b. 1989 in Gießen, lives in Berlin.

Lübbecke studied at the Royal Academy of Fine Arts in Antwerp, at the UMPRUM – Academy of Art, Architecture and Design in Prague, and at the Academy of Fine Arts Leipzig.

Exhibitions (selection): 2023 Neun Kelche, Berlin; ZAK – Centre for Contemporary Art, Zitadelle, Berlin; 2022 Museo de la Memoria y los Derechos Humanos, Santiago de Chile; 2021 Galerie im Turm, Berlin; Kunstverein Hildesheim; 2019 VUNU Gallery, Košice; IKOB – Museum of Contemporary Art, Eupen, BE.

julialuebbecke.com

5 Lucy Beech

***Reproductive Exile*, 2018-2023**

4K Video, 30 min with Stereosound

Courtesy the artist Lucy Beech, De La Warr Pavilion, Tramway Glasgow and The Liverpool Biennial

Reproductive Exile explores the user experience of biomedical pharmaceuticals derived from urine. The film tracks the experience of a cross-border patient in the commercial surrogacy industry where we encounter this “reproductive exile” on the road, in her car, obsessed with a machine called ‘Eve’—a scientific prosthetic assigned to her as a personalized organ model who she confides in while swabbing, driving, and injecting herself in a seemingly endless loop. Occupying an uncomfortable space between reality and fiction the film slips between a road movie and film essay, linking research on the cultural, social and economic agendas of the assisted reproduction industry with the experience of the film’s disoriented protagonist. In a drug induced hallucination she imagines her inner body flooding, mirroring a medical state referred to as ‘third spacing’ – an exaggerated response to excessive hormones in which fluids collect between cells. In this state of overflow the protagonist imagines her body conflated with human and nonhuman others that facilitate her fertility treatment.

Lucy Beech (b. 1985 in UK, lives in Berlin) studied at Slade School of Fine Art and Chelsea College of Art and Design in London.

Exhibitions (selection): 2024 Kunstverein Harburger Bahnhof, Hamburg; 2023 Kunstinstituut Melly, Rotterdam; Edith-Russ-Site for Media Art, Oldenburg; Madre – museo d’arte contemporanea Donnaregina, Naples; 2018 Lafayette Anticipations, Paris; Tramway, Glasgow; Bexhill-on-Sea, UK; The Liverpool Biennial, Liverpool.

www.lucybeech.com

Accompanying Program

Thursday, 20. June, 6 pm

D.O.C.H.: *Glass Ceilings* (poster happening)

in the context of THREE'S A PARTY (Weserburg, GAK & Künstler:innenhaus)

The artists' collective D.O.C.H. explores the balance between "taking space" and "dealing with restrictions" in a participatory poster happening. Posters with patterns will be printed in the courtyard of the Künstler:innenhaus using riso printing and put up together with visitors. The public space becomes a symbol of individual ways of dealing with obstacles.

Further events will be announced on the website www.kh-bremen.de

Public guided tours

Friday, 21 June, 3 pm

Guided tour with Clara Kramer

Thursday, 15 August, 6 pm

Curator's tour with Nadja Quante

Kindly support by



THANKS TO

The artists, Sperling/München, sans titre/Paris, Anna Voswinckel, Katrin Griebel, Monika B. Beyer, Senator für Kultur, the installation team: Alex Beriault, Richard Kachel, Leon Sahiti, Maxwell Stephens, Kristina Wassiljew; Janine Behrens, Barbara Rosengarth, Trio, the visitor service and GAK.

KH Künstler:innenhaus Bremen wird gefördert durch



KH Künstler:innenhaus Bremen

Am Deich 68/69 | D-28199 Bremen

T 0421 508 598 | www.kh-bremen.de

Thursday to Sunday 2–6 pm

Admission to the exhibition, all events and guided tours is free!

Accessibility: Unfortunately, the gallery on the 1st floor is only accessible via stairs and is not barrier-free. We very much regret this and apologize for this restriction. If you need assistance to reach the gallery space, please contact us before your visit at galerie@kh-bremen.de or by phone at 0421-508 598 (Mon-Thur 10 am–6 pm).