

Is it true?

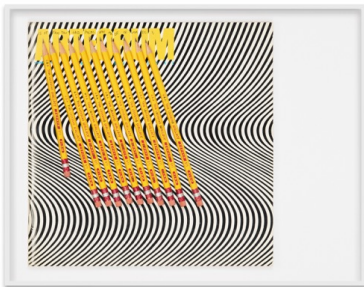
14.5. – 11.6.22

Natalie Czech



A poet's statement by Ariana Reines, 2020
Archival Pigment Print
70 x 90,8 cm, framed 72 x 92,8 cm

The motif stages a cascade of different definitions between the narration and objecthood of words and images. The Op-Art abstraction of the painter Marina Apollonio meets the poet Ariana Reines. The photo shows eight vintage pencils of the company Koh-I-Noor named „Koh-In-All No. 1555 Black” lying on the cover of the Artforum issue of May 2007 VOL. 24, No. 3 with a picture by Marina Apollonio („Circular Dyanamics“, 1968). Czech's photographic staging constructs a fine multilayered interpretation of what's a poem: is it made of words or images? The pencils themselves are arranged in the shape of „lines“ like of an abstract drawing. In the inscription of the respective pencils, Czech “finds” and “marks” an anagram comparable with Reines' statement “Poetry's not made of words” which is written with the respective letters directly on the artforum cover. In Czech's staging, Apollonio's picture and Reines words are not simply “there”, but as components of a subjective construct of experience and knowledge they continuously vacillate between abstraction and narration. Words and image literally merge into each other and construct new „shapes“ of the essence of poetry itself.



A poet's question by Frank O'Hara, 2020
Archival Pigment Print
70 x 90,8 cm, framed 72 x 92,8 cm

The motif stages a cascade of different definitions between the narration and objecthood of words and images. Concrete poetry by the poet Frank O'Hara meets the Op-Art abstraction of the painter Bridget Riley. The photo shows eleven vintage pencils named “Zephyr 311 Firm” from the 1960s manufactured by the American company Wallace, which are lying on the cover of the Artforum issue of November 1985, VOL. 24, No. 3, with a picture by Bridget Riley (“Crest (detail)”, 1964, emulsion on canvas). In an allusion to visual poetry, the pencils themselves are arranged in the shape of rain jets. In the inscription of the respective pencils, Czech “finds” and “marks” an anagram comparable with O'Hara's question “Is it true you said poems are made of words?”. In Czech's staging, Riley's picture and O'Hara's words are not simply “there”, but as components of a subjective construct of experience and knowledge they continuously vacillate between abstraction and narration.



A poet's question by Charles Olson (What if I
am more, am I? / aaa e f h iii mmm o r t w), 2019
archival pigment print,
131 x 98 cm

The work combines Charles Olson's question „What if I am more, am I?“, with the motif of a cassette of the album „I'm a Writer, not a Fighter“ by the Irish singer Gilbert O'Sullivan from 1973. Natalie Czech “writes” Olsen's question again with the tape actually pulled out of the cassette. The used letters are crossed out in the original text on the cassette. With a wink, an endless cascade of questions and counter questions on identity is initiated between Olsen's question and the still legible song title.



A poet's question by Allen Ginsberg (Is
there sorrow in magic? / a c ee g h iii m
n oo rrr ss t w), 2019
archival pigment print,
95 x 71 cm

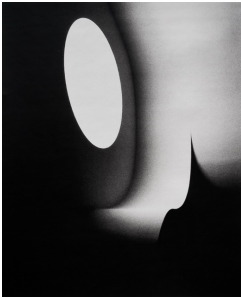
The work stages Allen Ginsberg's question „Is there sorrow in magic?“, with a poster reproduction of Magritte's famous painting „Ceci n'est pas une pomme“, on which a vegetable knife of the model range “Epicure” by the firm Wüsthof is placed. Czech “uses” crossed-out letters of the inscription on the knife point to actually scratch Ginsberg's question into the paper of the photograph by hand. The work succinctly plays with questions of reality, representation and authorship. At the same time, the dialogue between the staging and the original text constructs a cascade of possible answers to Ginsberg's question.

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Jan Paul Evers



Das Leben und Tod (Jacques Tati), 2019

silver gelatine print on baryta
paper, hand print
61 × 48 cm



Protest is part of our brand, 2017

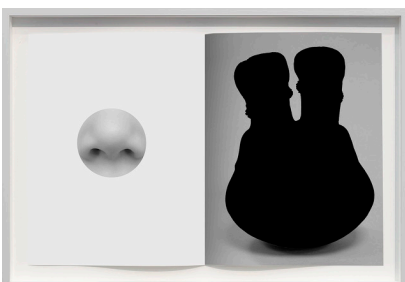
silver gelatine print on baryta
paper, hand print
175 × 130 cm

Kathrin Sonntag



Sonntags Atlas #11, 2019

Inkjet Print
46 × 62 cm



Sonntags Atlas #12, 2019

Inkjet Print
46 × 62 cm

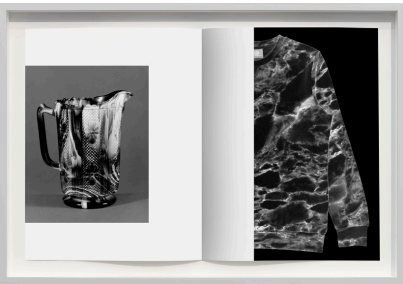
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Sonntags Atlas #13, 2019
Inkjet Print
46 × 62 cm



Sonntags Atlas #14, 2020
Inkjet Print
46 × 62 cm



Sonntags Atlas #15, 2020
Inkjet Print
46 × 62 cm



Sonntags Atlas #16, 2020
Inkjet Print
46 × 62 cm



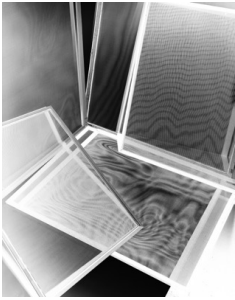
Sonntags Atlas #18, 2020
Inkjet Print
46 × 62 cm

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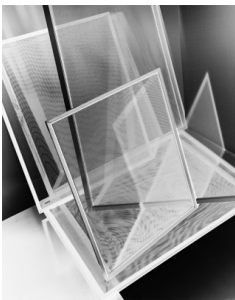
Barbara Kasten



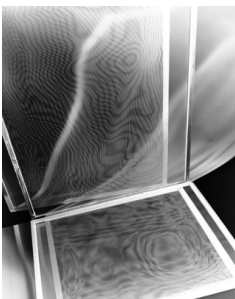
Double Negative 3, 2012-2016
silver gelatin print
63 × 50 cm



Double Negative 1, 2012-2016
silver gelatin print
63 × 50 cm



Double Negative 4, 2012-2016
silver gelatin print
63 × 50 cm



Double Negative 5, 2012-2016
silver gelatin print
63 × 50 cm