

There is no future like no future

05.07-04.08.2024

1. Dispersion, Suspension, Emulsion, Solution

- a) Elias Engolamba
Die Schiefe Kirche von Pisa, 2023
Münster Unserer Lieben Frau in Ulm, 2023
Hohe Domkirche Sankt Petrus, 2024
wood, nails, glue, lacquer
variable dimensions
- b) Christoph Wiedemann
Casa DeLonghi, 2024
graphit on paper
21x30cm
- c) Paul Klee
Zwei Männer, einander in höherer Stellung
vermutend, begegnen sich, 1903
untitled (Aarelandschaften), 1900
Bern, Matte, industrieller Teil darüber der
Münsterturm, 1909
Das Licht und die Schärpen, 1935
Zwiegespräch Baum-Mensch, 1939
Anfang eines Gedichts, 1938
souvenir postcards from Zentrum Paul Klee, Bern
each 10x15cm
- d) marble dowel from the Acropolis of Athens
- e) rolling pin signed by King Willem-Alexander

2. The Franconian Pavilion

- a) Rachel Ashton,
Rauchclub Wiesen, 2023
hd-video, sound
23:00 min
- b) @beagle650
Ferris Barracks, 1995
video collage, sound
12:17 min

- c) Fatma GÜDÜ
Haus, 2018
oil on linen
50x75cm
- d) Heimat- und Trachtenstube FSV Leutenbach &
Jonas Roßmeißl
Krone im Kühlschrank, 2024
crown, red bull refrigerator
various dimensions

3. The Archive Pavilion

- a) Archive photos of Kreuzstraße, Düsseldorf, 1953
researched with Victoria Tarak
c-prints
each 13x19cm
- b) Jones Hall
Speakeasy (15.11.2023)
inkjet prints
each 13x19cm

4. The Friesean Pavilion

- a) Steffen Zillig
Friesisches Futur, 2024
hd-video, sound
10:00 min
- b) Steffen Zillig
Focko, 2024
inkjet prints
each 90x70cm

5. Der Richtige Pavilion im Falschen

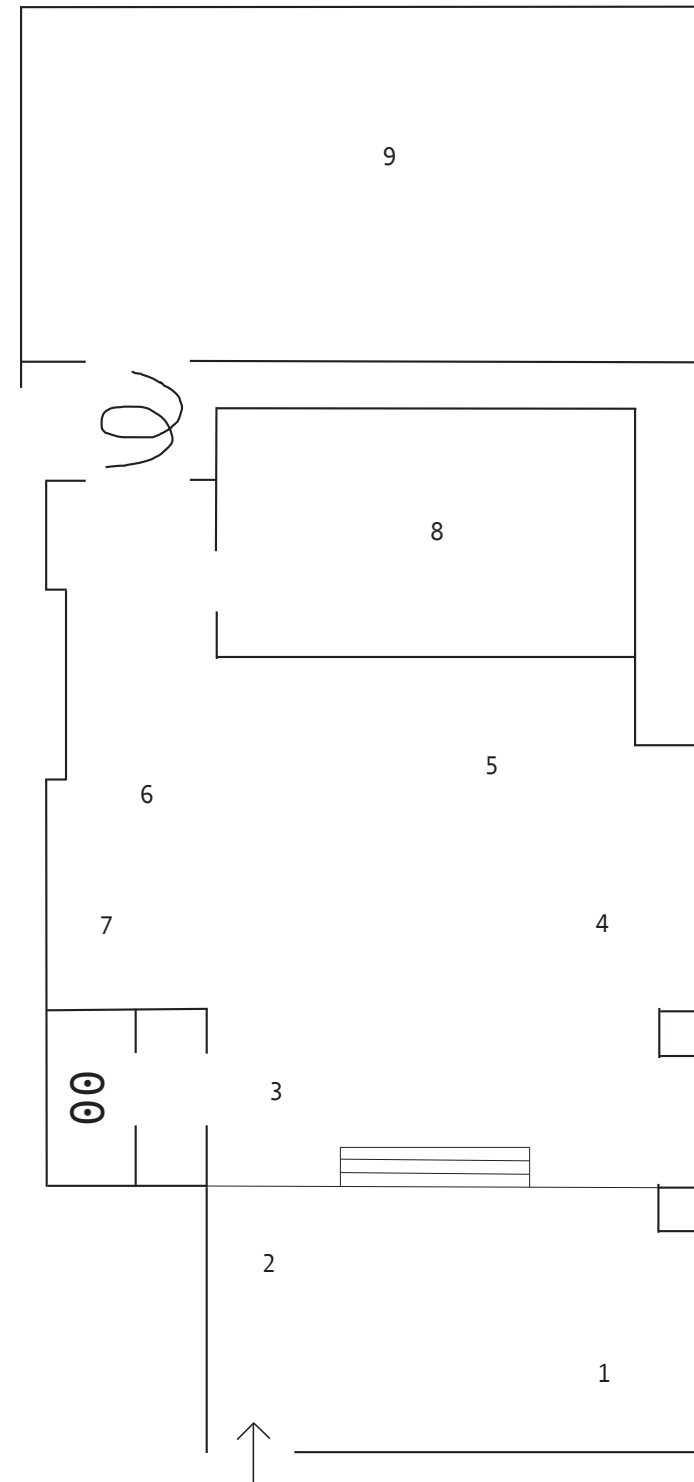
Ein Rundgang durch die Gefilde der Kunst wie des Luxus, ohne sie jemals verlassen zu müssen.

6. The GMO Pavilion

- a) Juhee Kim
GMO letter, 2024
xerox print
30x40cm
- b) Sophia Huth
Village People, 2024
pencil on paper
50x65cm
- c) Luka Naujoks
Infinity large bouquet, 2024
aluminium, acrylic glass, photo transfer, epoxy resin, keys, diffuser, water bottles
variable dimensions

7. —/—/—/—/

- a) Jones Hall
Hot Hail Peel, 2024
adhesive film, release liner, stickers, textiles, paper, various paint
150x200cm
- b) Jones Hall
Tripe Slouch Superstructure, 2024
adhesive film, release liner, wire, aluminum tape, latex paint
120x230cm
- c) Jones Hall
Lacuna White, 2024
folding pavilion, duct tape, cable ties, latex paint
200x200x250cm
- d) Jones Hall
Glade Mullion
found sandwich panel, cardboard, paper
170x260cm



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8. The Modern Pavilion

- a) Chris Reinecke
Die Beobachterin verlässt ihren stationären
Posten, 1996–1998
- REM
 - Die exakte Landung
 - Die Landung auf dem Flugzeugträger
 - Celtique Keltisch (Flug über France)
 - Die Kunst auf dem Flugzeugträger zu landen
 - Flug über Bogotá
- six piece collage
ink, pencil, lip stick, chalk and crayon on paper
121x120cm

In this work, Chris Reinecke analyzes her experience of an intercontinental flight from Paris to Bogotá and condenses the visual impressions of the journey and the technicality of flying into a multi-part collage. Reinecke draws, cuts up and reassembles. Her personal perception blends with the objective view of a television image, depicting the airplane from above. In several drawings, as a sequence of movements and a technical representation, we see the plane landing on an aircraft carrier. The markings of the runway and its perspective distortion create a complex geometry that covers the entire collage, while short descriptions and individual terms intersect the composition.

The collage on display is part of the series of works „Die Beobachterin verlässt ihren stationären Posten“, which began in the early 90s. It forms a bridge between Chris Reinecke's early works and her current work. Her artistic practice, which has always been an instrument of social transformation, participation and direct political expression, is constantly evolving in relation to social conditions, as well as Reinecke's personal circumstances. These changed decisively when she ended her almost thirty-year teaching career in the mid nineties. She always focused on people, their immediate surroundings and the city in which they lived together. Now she leaves her stationary post, using various techniques in texts, drawings and photographs to depict what she had experienced and imagined in complex compositions. In the collages created during this time, narratives, sequences of movement and

precise observations are superimposed. The visual vocabulary developed for this purpose forms the basis for her current artistic production.

- b) Chiara Simion
form follows (detail from Schlesinger & Mayer
department store, Chicago (1899), 2024
inkjet print, glue
variable dimensions

9. Basement

- a) Joseph Zehrer
Kino für 21 Stühle, 1999/2024
- b) Joseph Zehrer
projection of three live streams
(Pro7, Sat-1, RTL)
- c) Joseph Zehrer
Straub-Huillet: Cézanne - in conversation with
Joachim Gasquet, 1990
10:00 mins
- d) Speakeasy Bar, 2022–2024

ADDITIONAL PROGRAM

Thursday, July 11th, 8pm

Tears of A Clown. Das Tragische und das Komische bei
Mike Kelley - Vortrag von Sophia Rohwetter
Projective Reconstructions (Arenen der Schuld)
- Szenische Lesung von Sophia Rohwetter mit Franciis Frings,
Linda Skellington and Christoph Wiedemann

Friday July 19th, 8pm

A night of concerts
SosaKollektiv, Metadeath and dj v = $\sqrt{(K/\phi)}$

RSVP via mail@rind3.de

Our exhibition program is kindly supported by Kunst- und Kulturstiftung der Stadtparkasse Düsseldorf, Kulturamt der Stadt Düsseldorf and Bezirksvertretung 1.

We further want to thank Stephan Deußer, representing B&L Gruppe and Frau Berger, living across the street and still refusing to move out of her apartment.

Thank you for coming!

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