

NO NOTH
ING
NO NOTH
ING!

Kerstin Brätsch & DAS INSTITUT

(«Nothing, Nothing!»)

(«Rien, Rien !»)

PRESS KIT

October 10 – December 19, 2010

Opening: Saturday, October 9, 6pm

This exhibition is organized as part of Thermostat, a series of collaborations between 24 French art centers and Kunstvereine. In partnership with the Frankfurter Kunstverein: www.fkv.de
For more information: www.project-thermostat.eu

The Parc Saint Léger wishes to thank BaliceHertling gallery, Paris for their support.

For further press information, please contact:
Fanny Martin : fanny.martin@parcsaintleger.fr or (+33) 3 86 90 96 60

Parc Saint Léger, Contemporary Art Center
Avenue Conti 58 320 Pougues-les-Eaux
t +33 3 86 90 96 60 f +33 3 86 90 96 61
contact@parcsaintleger.fr
www.parcsaintleger.fr

**PARC
SAINT LÉGER**

**CENTRE
D'ART
CONTEMPORAIN thermostat**

Front image credit:
DAS INSTITUT, («Nothing, Nothing!»), Print on Archival Paper, 2010
From Cc: Corp Ab
10 octobre-19 décembre 2010



Kerstin Brätsch for DAS INSTITUT, *The IF*, Oil on paper, 2010
De BrooadwayBrätsch/Corporate Abstractions Series

Kerstin Brätsch & DAS INSTITUT, («Nothing, Nothing!») («Rien, Rien !»)

October 10 – December 19, 2010

The Parc Saint Léger is pleased to announce the first solo exhibition of German artist Kerstin Brätsch in a French Art Institution. For the occasion, the artist will collaborate with her collective DAS INSTITUT and respond to the Art Center's particular location in a 19th Century Spa complex in Pougues-les-Eaux.

While Kerstin Brätsch's work mainly revolves around painting, it also integrates and combines a large variety of media and shifts freely between individual and collective practice. In 2007, she founded the collective DAS INSTITUT with Adele Röder. Taking the conceptual framework of an import-export business with biting wit, DAS INSTITUT incorporates strategies of marketing and branding into painting. It raises questions of the authority of Art in the age of globalization or of the endless reproducibility of images. Every element of Kerstin Brätsch's work, whether painting, posters, photography, zines or performance intensifies a unique, boundary breaking, and feminist practice.

At first, the most striking elements of the work are the paintings. They are filled with vibrations and oscillations, bursting with joy and desire. They come across as hallucinatory paintings that, at the same time, both galvanize and cannibalize the viewer's gaze. Then when the viewer finally looks away and lets his eyes wander, some garish posters come into sight. They are clues of a world where everything is a commodity. This is when the artist's strategy of disruption becomes clear: the posters are advertisements for her paintings, and the paintings themselves are replicas of computer-generated images. Besides these replicas, some of the paintings can also be used as decors for her performances, while sculptures or pedestals serve as display for advertising zines. Kerstin Brätsch literally lays the painting on the ground, and then launches it again, reproduced and replicated. Rather than being simple replicas, these paintings could actually be called 'replicant', after the characters from *Blade Runner*. In this movie, these genetically engineered robots were created to be visually indistinguishable from humans and then ended up revolting against the human domination that was fixing their identity. With her work, Kerstin Brätsch proposes a playful and witty look at the ambivalence between the Autonomy of the Art Object and the market society. Since the sixties, the cultural industry has largely taken from the formal and political vocabulary of the avant-gardes. Visual characteristics from Minimalism, Pop Art and Abstraction have been largely appropriated and flattened by advertisement companies and designers. For her presentation at Art Basel 2010, Kerstin Brätsch showed her paintings behind colored Plexiglas walls. They functioned like a screen of smoke and led you to wonder: are we in front of a work by Liam Gillick or in front of the latest hipster boutique?

The title of the exhibition by Kerstin Brätsch & DAS INSTITUT at the Parc Saint Léger refers to a text in which French philosopher Georges Didi Hubermann analyses Balzac's '*The Unknown Masterpiece*'. In this short story Balzac depicts a meeting between a painter and two others invited in his studio to comment on his latest work. However, the judgment is tough: "I can see nothing there..." The painter, incredulous, repeats "Nothing! Nothing!". The following day, the disappointment leads him to set his studio on fire and to kill himself.

The destruction evoked by the title should however not be mistaken when it comes to Kerstin Brätsch. Her work endeavors to create a new kind of 'mutant' painting that thumbs her nose at the ever-present paternalist and manly heroic German paintings on the market. Her conception of painting would be called mutant or even 'queer'. There are many connections to be drawn between her work and the *Gender Studies* as developed by Judith Butler. If there is no 'death sentence' in the work of Kerstin Brätsch, there is definitively a 'subversion' of the medium of painting that follows Butler's concepts. Her painting creates a mutating, temporary identity which assimilates, act as a transvestite, and plays with the new channels of production and diffusion of images.

The exhibition at the Parc Saint Léger presents several series of work, some of which are created especially for the occasion. They are realized individually or collectively with DAS INSTITUT. Following the exhibition, the first catalogue of the artist's work and of the collective's will be published in 2011. This publication will be part of collaboration between the Parc Saint Léger, the Kunstverein Cologne and the Kunsthalle de Zurich.

Sandra Patron, Director, Parc Saint Léger, Contemporary Art Center.

Kerstin Brätsch recently gained international recognition following her participation to the group exhibition 'Younger than Jesus' organized in 2009 at the New Museum in New York City. She has also shown her work at P.S.1 as part of 'Greater New York', at Art Basel 2010, at the Kunsthalle in Zurich and also at the Swiss Institute in New York with the collective DAS INSTITUT. This year, she will show her work at the Kwangju biennale. She is represented by BaliceHertling Gallery in Paris and by Gio Marconi in Milan.



Kerstin Brätsch for DAS INSTITUT, *I Am Champagne*, Oil on paper, 2010
From BroadwayBrätsch/Corporate Abstractions Series



Kerstin Brätsch for DAS INSTITUT, *Who's Kerstin Brätsch?*, Oil on paper, 2010
From BroadwayBrätsch/Corporate Abstractions Series



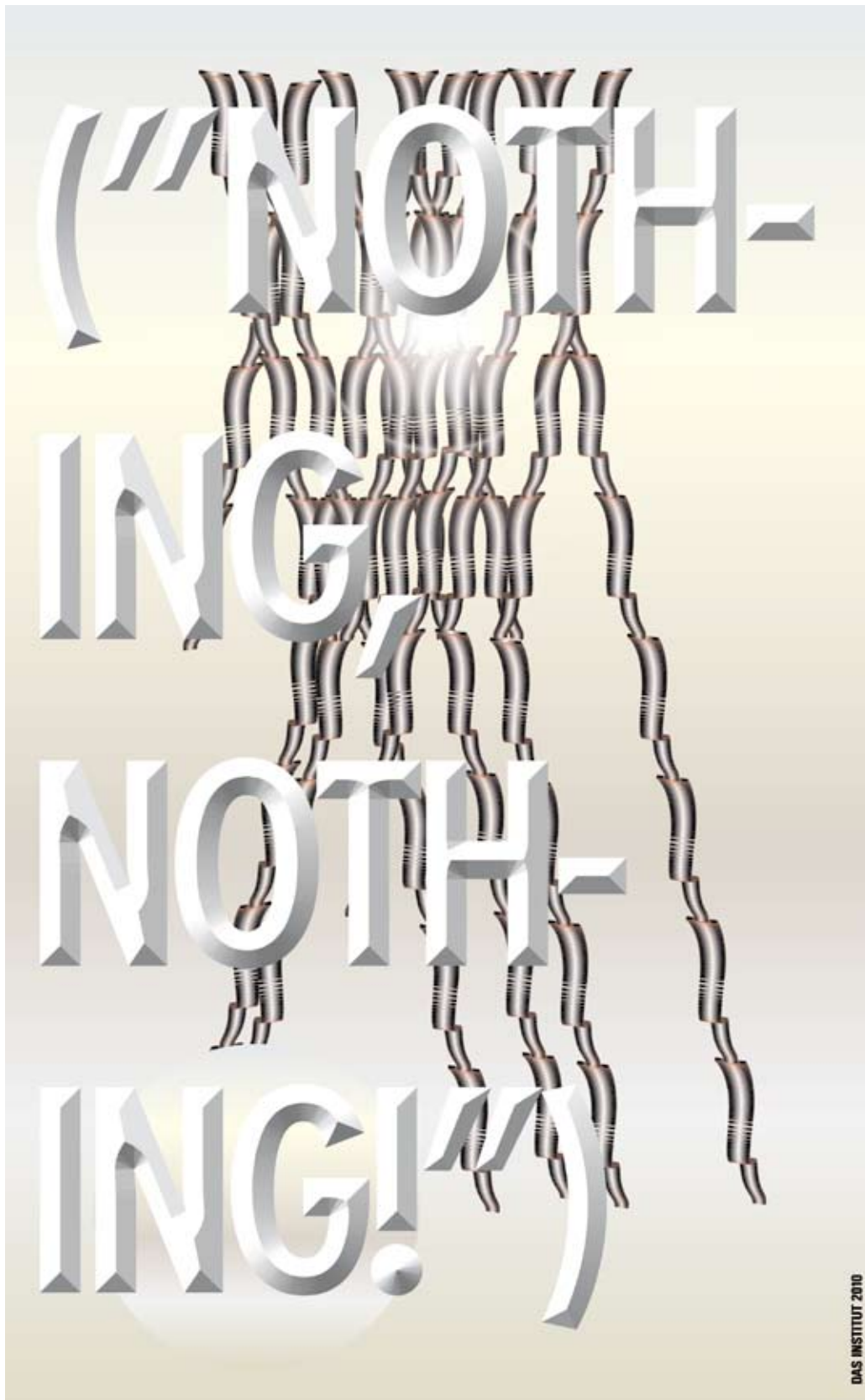
Kerstin Brätsch for DAS INSTITUT, *I Want To Be Wrong*, Oil on paper, 2010
From BroadwayBrätsch/Corporate Abstractions Series



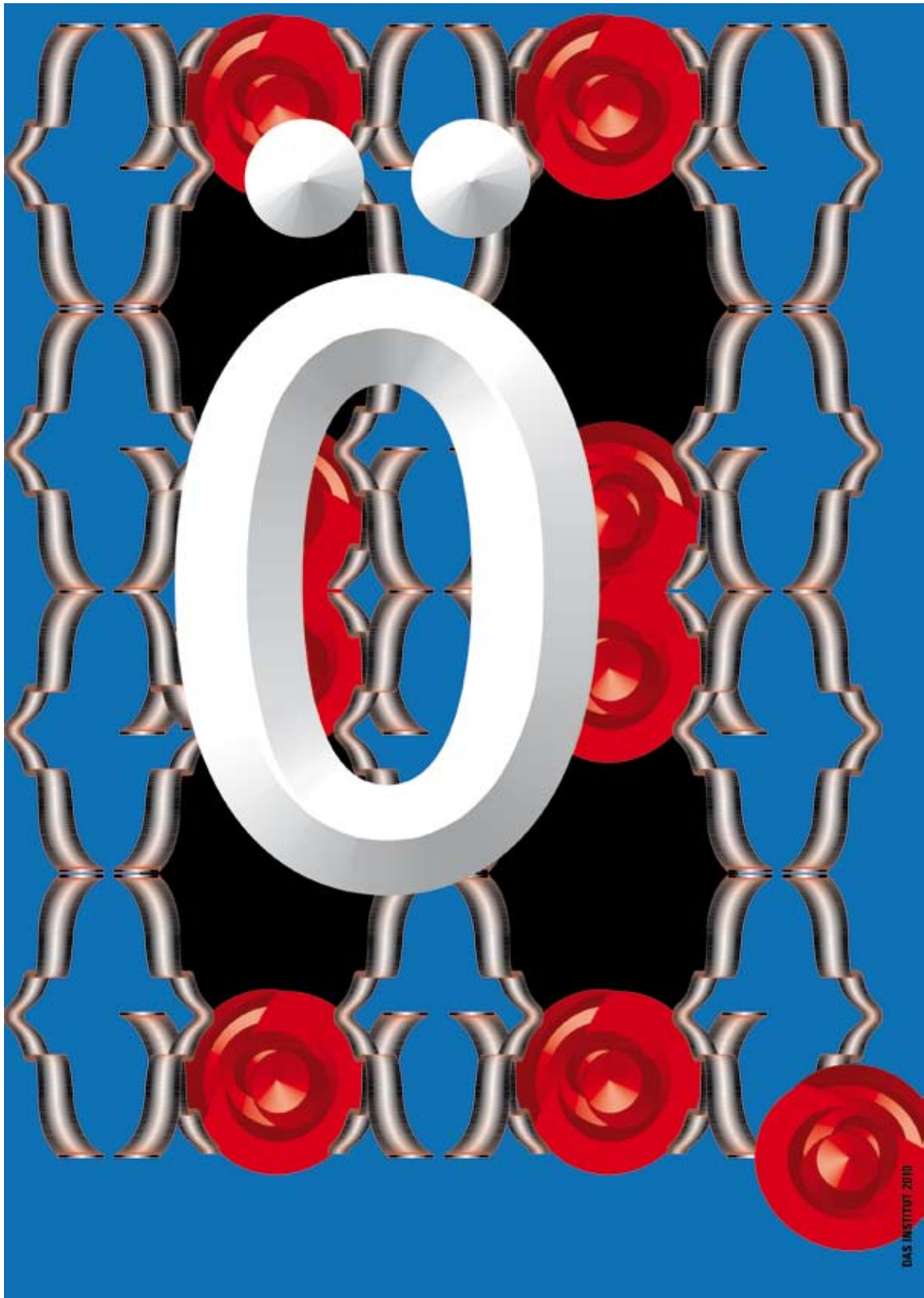
Kerstin Brätsch for DAS INSTITUT, *When You See Me Again It wont Be Me*, Oil on paper, 2010. From BroadwayBrätsch/Corporate Abstractions Series



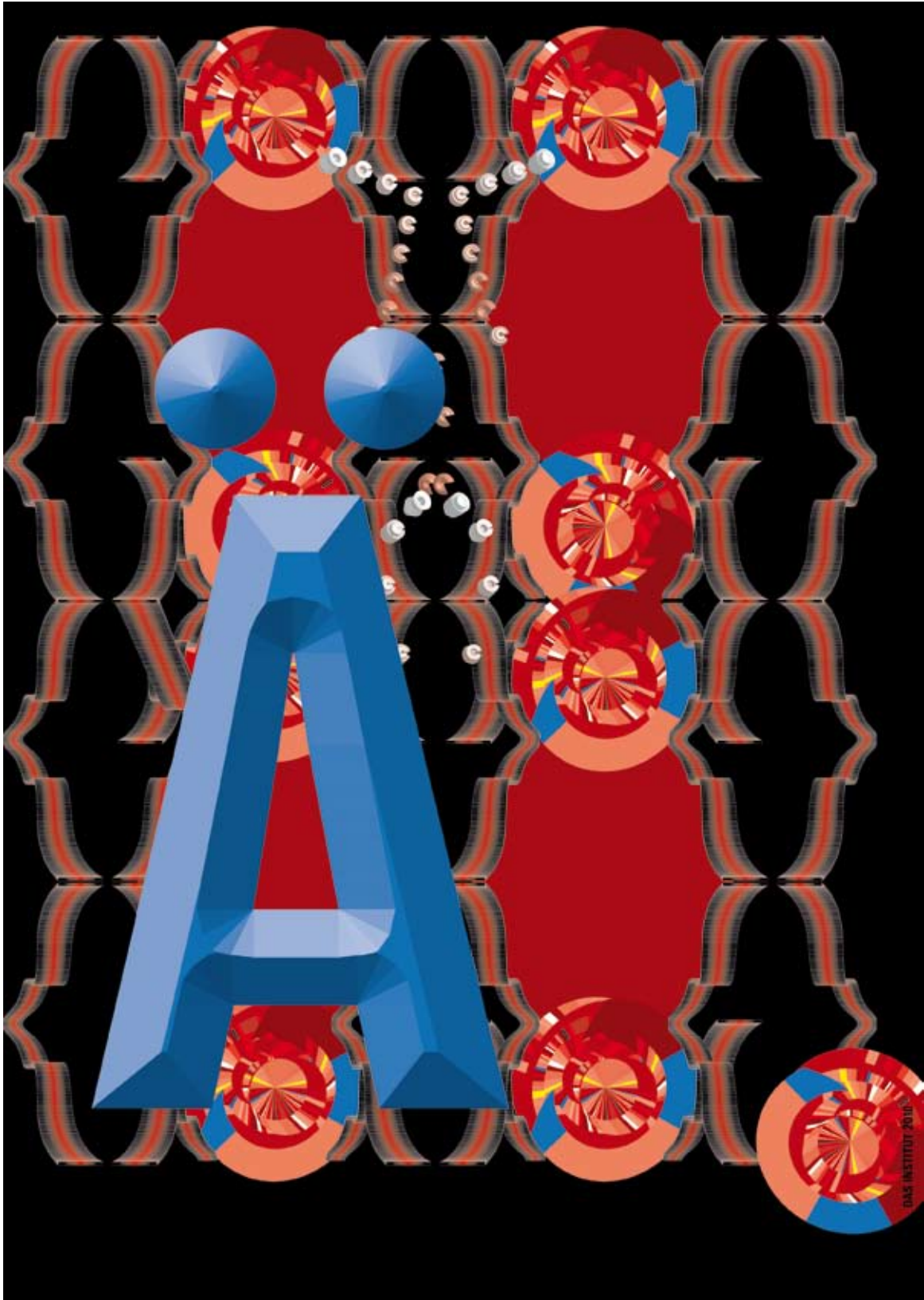
Kerstin Brätsch for DAS INSTITUT, *Kerstin Kopy Kommerzial*, Oil on paper, 2010
From BroadwayBrätsch/Corporate Abstractions Series



DAS INSTITUT, («Nothing, Nothing!») Title Poster, Digital Print on Archival Paper, 2010
From Cc: Corp Ab



DAS INSTITUT, Ö *Title Poster*, Digital Print on Archival Paper, 2010
From Cc: Corp Ab



DAS INSTITUT, *A Title Poster*, Digital Print on Archival Paper, 2010
From Cc: Corp Ab



DAS INSTITUT 2010

DAS INSTITUT, *Broadway Brätsch Title Poster*, Digital Print on Archival Paper, 2010
From Cc: Corp Ab



Kerstin Brätsch and Adele Röder for DAS INSTITUT and DAS INSTITUT, Swiss Spa Cava
Exhibition view, *Non Solo, Non Group Show*, Kunsthalle Zürich, 2009
Courtesy the artist and BaliceHertling Gallery.



Kerstin Brätsch, *BroadwayBrätsch/Corporate abstraction*, 2010
Exhibition view, *Statements Art Basel 41*, Switzerland.



Kerstin Brätsch (incl. DAS INSTITUT), *BroadwayBrätsch/Corporate abstraction*, 2010
Exhibition view, *Statements Art Basel 41*, Switzerland



Kerstin Brätsch for DAS INSTITUT, *Gib Mir Kraft*, Oil on Mylar, 2009
From *New Images Unisex Ghosts Series*,
Exhibition view, *DI WHY!*, DAS INSTITUT at the Swiss Institute, NYC



DAS INSTITUT at *Greater New York*, 2010
Exhibition view, PS1, New York



DAS INSTITUT, *Thus!*, 2010
Exhibition view, *New Jersey*, Basel, Switzerland

Kerstin Brätsch | Biography |

Born in 1979 in Hamburg, Germany
Lives and works in New York and Berlin

SOLO SHOWS, SELECTION |

- 2010 *BroadwayBrätsch/Corporate Abstraction, Statements Art Basel 41*, Basel (CH)
Thus!, as DAS INSTITUT, New Jersey, Basel (CH)
KAYA (with Jeremy Eilers), 179 Canal Street, New York

- 2009 *Bridges and Tunnels*, as DAS INSTITUT, Hard Hat, Genever (CH)
Non Solo, Non Group Show, (Kerstin Brätsch et DAS INSTITUT), Kunsthalle Zürich (CH)
D.I.WHY!, (as DAS INSTITUT), Swiss Institute, New York
DAS INSTITUT, Sculpture Center, New York
BUYBRÄTSCHWÖRST, Galerie BaliceHertling, Paris (FR)
BUYBRÄTSCHWÖRSTGHOST, Hermes und der Pfau, Stuttgart (D)

GROUP SHOWS, SELECTION |

- 2010 *Held Up By Columns*, Renwick Gallery, New York
The Pursuer, Greene Naftali, New York
Greater New York, PS1, New York,
Behind The Curtain, Gio Marconi, Milan (I)
The Inhabitants, as DAS INSTITUT, Vilma Gold, London (GB)
Vertically Integrated Manufacturing, as DAS INSTITUT, Murray Guy Gallery, New York
Leopards in the Temple, as DAS INSTITUT, Sculpture Center, New York

- 2009 *Besides, With, Against, And Yet - Abstraction and the ready-made gesture*, The Kitchen, New York
Younger than Jesus, incl DAS INSTITUT, New Museum, New York
No Bees, No Blueberries, Harries Lieberman, New York
Solaris, incl DAS INSTITUT, Gio Marconi, Milan (I)
Modernmodern, Chelsea Art Museum, New York

- 2008 *New Images Unisex* (Das Institut, collaboration avec Adele Röder), Kevin Bruk Gallery, Miami
Basso Broadway, New York, performance avec "It's our Pleasure to Serve You"
The Unfair Fair, Rome, par "It's our Pleasure to Serve You / DAS INSTITUT"
Paper, Scissors, Stone, Galerie Nordenhake, Stockholm (S)
Standard Sizes, Andrew Kreps, New York
NICHTS ist aufregend. NICHTS ist sexy. NICHTS ist nicht peinlich, MUMOK, Vienna (A)
(with a performance from "It's our Pleasure to Serve You")
When You See Me Again It Won't Be Me (avec U.Fasoulidou and A. Roeder), Amy Smith Stewart, New York
(with a performance from "It's our Pleasure to Serve You")

- 2007 *Regroup Show*, Miguel Abreu, New York
Eva's Arche und der Feminist No. 8, Passerby, New York
Fractured in Aspect, Galerie Andrew Kreps, New York
Exposition n°1, Galerie BaliceHertling, Paris
New Misunderstandings (with Jeremy Eilers), Galerie Moti Hasson, New York

▮ BIOGRAPHY, SELECTION ▮

- ▬ 2010 The Art Of Tomorrow, Distanz Press
- ▬ 2010 Novel Magazine, Issue 3, September 2010 (as DAS INSTITUT)
- ▬ 2010 North Drive Press Vol.5, January 2010
- ▬ 2008 Papermonument Vol.2, November 2008
- ▬ 2009 LMCC LentSpace Newspaper, November 2009 (as DAS INSTITUT)
- ▬ 2008 Hidden Darts Reader (Josh Smith Catalogue Museum Mumok Vienna)
- ▬ 2008 UOVO Vol.18 (as DAS INSTITUT)

▮ PRESS, SELECTION ▮

- ▬ 2010 Ken Johnson, *Leopards in the Temple*_ Sculpture Center, NY Times , January 2010 (incl DAS INSTITUT)
Elke Buhr, *Portrait Kerstin Brätsch_Monopol Magazine*, January 2010 (incl DAS INSTITUT)
Simon Baier, *Einsamkeit ist keine Kunst*_ on NS / NG Show, Kunsthalle Zürich, Texte Zur Kunst, March 2010 (incl DAS INSTITUT)
DAS INSTITUT, TOP TEN, Artforum, April 2010
David Lewis, *Non Solo Non Group Show*, Kunsthalle Zuerich, Artforum, April 2010
Carly Busta, *Besides, With, Against and Yet*, May Magazine Issue 2, April 2010
HU Obrist, *Artists for the 21 Century*, DU Magazine 807, June 2010
Barbara Buchmaier, *Ready Made Painting*, Spike Magazine Issue 24, June 2010
Kaleidoscope Magazine, Issue7, June 2010 (as DAS INSTITUT)
Colin Perry, *The Inhabitants*, MAP, Issue 22, Summer 2010 (as DAS INSTITUT)
- ▬ 2009 Art in America Online, *Brick Flac*, Interview with Piper Marshall, February 2009
Howard Halle, *The Generational*_New Museum, Time Out NYC, April 2009
Holland Cotter, *Young Artists Caught in the Act*_New Museum, New York Times, April
Joanna Fiduccia, *Original Copies/Images In The Zero Dimension*, Art On Paper, May
Claire Moulene, *BUYBRÄTTSCHWÖRST*_BaliceHertling, Artforum, September 2009 (incl DAS INSTITUT)
Adam Kleinmann, *DI WHY,not?*_Swiss Institute, Texte Zur Kunst Online, Nov 2009 (as DAS INSTITUT)
Marco Tagliaferro, *Solaris*_Gio Marconi, Artforum, November 2009
David Lewis, *Bridges and Tunnels_Hard Hat*, Artforum, December 2009 (as DAS INSTITUT)
TJ Carlin, DAS INSTITUT *DI WHY?*_Swiss Institute, Artreview, December 2009 (as DAS INSTITUT)
Brigitte Ulmer, *Speed Dating unter Künstlern*_Kunsthalle Zürich, Neue Züricher Zeitung, December 2009 (incl DAS INSTITUT)
- ▬ 2008 T.J. Carlin, *Standard Sizes*_Andrew Kreps, Time Out NYC, July 2008

▮ EDUCATION ▮

- ▬ 2005-07 MfA, Columbia University, New York
- ▬ 2001-07 UdK, University for the Arts, Berlin

Thermostat is based on an initiative between the Association of French centres d'art, d.c.a (association française de développement des centres d'art), and the Institut français in Germany; the project is funded by the German Federal Cultural Foundation (Kulturstiftung des Bundes), Culturesfrance, the French ministry of culture and communication as well as by the Plenipotentiary for the Franco-German Cultural Relations.

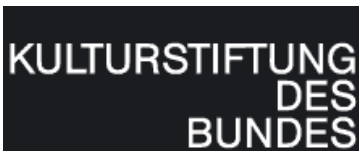
Initiated by:



d.c.a



Funded by:



German Federal
Cultural Foundation



MINISTÈRE DES AFFAIRES
ÉTRANGÈRES
ET EUROPÉENNES
MINISTÈRE DE LA CULTURE
ET DE LA COMMUNICATION



DER BEVOLLMÄCHTIGTE
DER BUNDESREPUBLIK DEUTSCHLAND
FÜR KULTURELLE ANGELEGENHEITEN
IM RAHMEN DES VERTRAGES ÜBER DIE
DEUTSCH-FRANZÖSISCHE ZUSAMMENARBEIT

Kerstin Brätsch & DAS INSTITUT, («Nothing, Nothing!») («Rien, Rien !»)

October 10 – December 19, 2010

Events related to the exhibition:

— Sunday, November 21 at 3 pm:

(« Brätsch, Brätsch !»),

Guided tour of the exhibition with Alice Guybert-Routier, in charge of Education.

Free entrance.

— Sunday, November 7 at 3pm:

'Goûter l'art', a workshop to discover art while practicing it.

Special Graffiti with the duo XCK Productions (Mr Tok and Alto Clark)

Each child must be accompanied by at least one adult. Material included.

Fee: 3€ per person or flat fee of 10€ for a family of 4 (2€ per additional person).

— Friday, December 3 at 8:30pm:

Screening of a film chosen by Kerstin Brätsch: 'Even Dwarfs Started Small' by Werner Herzog (1970)

Location: Auditorium Jean Jaurès, Nevers.

In collaboration with ACNE, Association of Cinephile in Nevers, and with the support of the Jean Jaurès Mediathèque.

Free entrance.

— During the entire duration of the exhibition:

Books in relation with the exhibition will be available on site and also for sale.

With support of the 'Library Départementale de la Nièvre and the Cyprès Library.

The Parc Saint Léger is a member of:



d.c.a

With support from:



Bourgogne
Conseil régional



