

Kathrin Sonntag, Benedikt Hipp

Body Parts 30.1.–6.3.21

“But to man’s experience a body has been given, a body which is his body – a fragment of ambiguous space, whose peculiar and irreducible spatiality is nevertheless articulated upon the space of things”

(Michel Foucault)

The image of the body is characterized by social and individual concepts of ideals and identity. The respective body “image” has always been subject to changing historical episodes. While the body was long deemed a “prison of the soul” from which one was to free oneself, our present is shaped by physical, technological and virtual “body optimization,” from the cyborg to the avatar. To reach a new state, the body is first analyzed as composed of individual parts. The two artists of the Body Parts show, Benedikt Hipp and Kathrin Sonntag, deal with the image and concepts of corporeality in different ways. While Benedikt Hipp’s paintings generally set historical and contemporary “body images” in relation to each other, Kathrin Sonntag’s new series of photographs, “Körperteile” (“Body Parts”), stages precisely the shifts and irritations occurring in between. Both artists construct a new perspective on “body-reality” and the interaction with external conditions.

In photographs and installations, Kathrin Sonntag constructs situations that alter and expand our way of seeing things. Her new series “Körperteile“ depicts objects that are either adaptations of human body parts, resemble them or are reminiscent of them. Her focus is on a “transfer of meaning.” The photographic staging suddenly charges inanimate things such as a necktie, a hammer or sculptural objects of study with features of a living body. The categories of object and body merge, things turn into picture puzzles that can be read in different ways, they are “two things at once” or, as Kathrin Sonntag puts it, “the pictures actually rub off on each other or they can also infect each other”. The wallpaper installation titled “Koloss” (“Colossus”) assumes a special status here in that it shifts the scale between real and illusionistic things and thus alters the perception of one’s own body.



Ressource und Resonanz, 2020

Oil on MDF, 176 × 135 cm

In Benedikt Hipp’s paintings, objects and installations, the body is a key motif and an object in which ethical, political and social conceptions resonate. He understands the body as a system fragmented into individual parts that can always appear in new forms and be influenced by external conditions. In this sense, the systems of body and society interact. His work calls into question concepts and views of individuality and identity that in the age of self-design appear as controllable and interchangeable parameters. At the same time, the history of the relationship between mind and body is always also a part of his work. It is interesting to know that Benedikt Hipp is influenced by the votive offerings that his family has produced for several generations: replicas of individual body parts that believers sacrifice in church with a plea for healing. Hipp brings this historical knowledge together with present-day perspectives in his works. Their titles often allude to theoretical sources, as with one of the main pieces of the show, “Ressource und Resonanz” (“Resource and Resonance”), that makes reference to the sociologist Hartmut Rosa and his description of our diverse relationships to the world.

Kadel Willborn

Birkenstraße 3

D – 40233 Düsseldorf

www.kadel-willborn.de

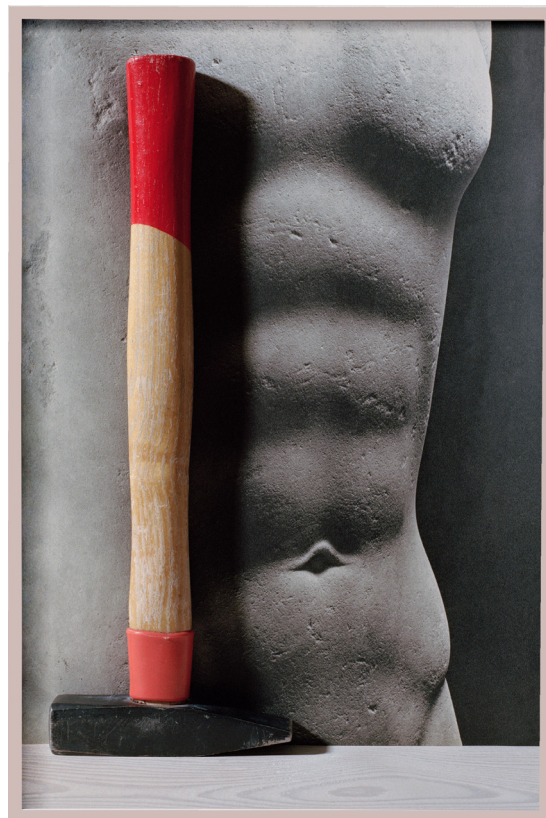
Kathrin Sonntag, Benedikt Hipp

Body Parts 30.1.–6.3.21

Biographical note

Benedikt Hipp and Kathrin Sonntag both have been incorporated into the “Lexikon der Gegenwartskunst”.

Kathrin Sonntag, born 1981, belongs to the emerging international positions of young photography, treating the medium in a new way. Works by Kathrin Sonntag have been on view in internationally acclaimed exhibitions including “Photo Poetics: An Anthology“, Guggenheim Museum New York, and “Ray” Fotografie Forum Frankfurt am Main, MMK Frankfurt, Museum für Angewandte Kunst Frankfurt and KINDL - Zentrum für zeitgenössische Kunst. She has shown photo projects at the Aspen Art Museum, Kunstverein Hamburg, the Swiss Institute New York, and Schaustelle der Pinakothek der Moderne Munich. Her works are included in the collections of the Solomon R. Guggenheim Museum, New York, and the Pinakothek der Moderne Munich, among others. In 2021 the solo exhibition ICHDUERSIEESWIRIHSIE will take place at Kunstmuseum Solothurn, CH.



Sixpack - from the Body Parts series, 2020

Inkjet Print, 73 × 48,5 cm



Tongue - from the series Body parts, 2020

Inkjet Print, 73 × 48,5 cm

Benedikt Hipp, born 1977 belongs to the most acknowledged painters of his generation.

For 2020/21 he has been honored with the Rome Prize of the German Academy Villa Massimo Rome, one of Germany's most renowned Award for artists. His work is well known through internationally noted solo exhibitions at Wilhelm-Hack-Museum Ludwigshafen, Kunstverein Bielefeld or Kunstpalais Erlangen as well as much regarded group exhibitions such as currently at Fondazione Memmo, Rome, Haus der Kunst Munich, Schirn Kunsthalle Frankfurt or Kunstverein Hannover. Comprehensive monographical catalogues were released in occasion of his 2015 solo exhibition at Wilhelm-Hack-Museum at Kerber, in 2013 at DISTANZ for this solo exhibition at Kunstpalais Erlangen and 2009 at argosbooks.

Kadel Willborn

Birkenstraße 3

D – 40233 Düsseldorf

www.kadel-willborn.de