

Geerten Verheus

INVERTIGO

20 June to 22 August 2026

Artist Talk: Saturday, 4 July, 2pm /

Summer break: 29 July - 8 August 2026

TOPSY TURVY: So, folks, let's talk about turning things inside out, because that seems to be what this is all about somehow.

DIE GUNST DER KUFE: Mmmmm, uhhh, oh no, then that whale will probably come up again. Apparently it's been turned inside out by now too—I saw a photo. People keep bringing up that creature just because of the way we're lying around here. But as I said, please leave the whale out of it. We really have nothing to do with that. Nothing.

DER RAUM IM ELEFANTEN: Exactly, please don't project yesterday's current events onto us. It's already difficult enough these days to remain even somewhat oneself among the neighbours here. Although – “somewhat oneself,” that actually captures it quite well. If I ever end up with a grave, I'd like my tombstone to read: “He was somewhat himself.”

DREIKREUZE: Wait, really? People think of the alleged bloodbath in the coalition when they look at you? We have completely different associations when we see you hanging there. With all that red. And black. But so large. You're really big. We'd like to be a little bigger too.

LENGTHS: Red and black definitely has something to it, yes. I liked the book better than the film. But you—or rather, the three of you—it really isn't about size. I think things should be accepted as they are. Only then can they become what they want to be. Incidentally, that's more or less my daily occupation: becoming what I want to be.

DIE GUNST DER KUFE: ...and I already have a suspicion about what you do at night, but let's not go there right now. Hmm, whether we also want to become what we'd like to be? I think we're still unsure. It sounds... risky. What happens then to what we were? Does that no longer matter? What were we, anyway?

Well, we wanted to talk about turning things inside out. This INVERTIGO is referring to that, isn't it? Invertigo, invert ego—turn your ego inside out. Become your opposite. Something like that?

KEPCHUTE b: Ah! I know that from my dreams sometimes. Then I'm myself, but also myself in reverse. I know, for example, that I'm really good at something in that situation, while at the same time I'm helpless, like a child. Or I'm shooting strangers on the street and sending them into the afterlife, while also hiding behind a car so I won't get hit by the gunfire myself. It feels like an eternity and like it has always been that way, and yet everything is so sudden and unexpected. I can't even say whether it feels good or not. The sense of mastery feels really good, but the helplessness feels terrible. Then all I want is to get away.

KEPCHUTE c: Oh, I could stay in that suspended state forever. It's like being a loud bang that gets swallowed acoustically. So full of energy, and yet in such profound silence. It's like falling and stumbling. Everything happens very quickly and in slow motion at the same time. The fall is in slow motion and life is on fast-forward. What a marvelous state.

KEPCHUTE a: That's also one of those moments when I become truly aware that I am completely alone in being me. That only happens to me. The surroundings can scream as loudly as they like and stare with wide eyes. I am me, and the others are the others.

Galerie Georg Nothelfer

LENGTHS: That makes me think of Ad Reinhardt: Art is art as art, and everything else is everything else.

DREIKREUZE: Since we're doing clever quotations now, we'd like to throw one in as well. We think it was Schopenhauer who said: We can do what we will, but we cannot will what we will.

TOPSY TURVY: Sorry, DREIKREUZE, but what does that have to do with any of this?

DREIKREUZE: Well, we don't always find it easy to want to be liked. It's real work. But we do want it. That's why we are the way we are. Made of hard wood. Even if we'd rather not want to want to want it. We can try as hard as we like to be somehow repellent. We can even want people to look away. Because we're not sure we can be liked at all. So we'd rather be frightening. And then we're repulsive and take a certain pleasure in being a bit disgusting. But even then, that desire to be liked is still there. We want to be liked through disgust. But not liked because of the disgust.

TOPSY TURVY: (furrows her folds.)

DREIKREUZE: We want the disgust itself to be appreciated. Then the desire to be liked can hide behind it. One feels more responsible for what attracts them than for what disgusts them.

DER RAUM IM ELEFANTEN: I think you're mixing something up there. You're not talking about yourselves, but about "one," about the audience. Or perhaps about the one to whom you owe your existence?

DREIKREUZE: We want to recognize ourselves within ourselves. Us, the audience, and even the artist—but you'd have to ask him yourself about that. All at the same time.

KEPCHUTE d: That we somehow all experience this in the same way?

DREIKREUZE: There's something comforting to us in the thought that there are things we all experience in the same way, or at least similarly, yes.

TOPSY TURVY: You mean here in the exhibition?

DREIKREUZE: We're here now, yes. Elsewhere it's probably different. Have you ever been elsewhere?

TOPSY TURVY: Yes, I was once in a foyer, and once at a trade fair. And I spent a lot of time in storage. What does me good here is that I can spread either a good or a bad mood, and I can always relate myself to whichever side is not actively setting the mood at the moment and enjoy its opposite.

DER RAUM IM ELEFANTEN: You want to set a mood?

TOPSY TURVY: Well, I want to have an effect. I want to be seen, yes. And from that, those who see me derive either a good mood or a less good, even bad one. But responsibility for whether it turns out minor or major does not lie with me. I am what I am. No one can touch me.

DIE GUNST DER KUFE: Mmmmmm.

DER RAUM IM ELEFANTEN: I feel the same way. I want to be seen too. And from all sides. I don't want only my desiring side to show off; I also want the side that has to carry and sustain that desire to be noticed and appreciated.

DREIKREUZE: Then perhaps you should consider whether you'd rather be a sculpture. Then you would be your own support, your own enabler.

LENGTHS: Yes! Then you'd be body and soul in one!

DREIKREUZE: And if I were turned inside out, then I'd be...

SUDDENLY EVERYONE: ...a body and a soul!

Geerten Verheus (born 1965 in Amsterdam, Netherlands) studied photography and fine arts in Amsterdam and London. He has taken part in the Berlin Biennale and has held exhibitions at venues including the Schinkel-Pavillon in Berlin, KW Berlin and the Brandenburg Kunstverein in Potsdam, as well as internationally in countries such as Iran, Peru, France and the UK. He lives and works in Berlin.

Galerie Georg Nothelfer | Corneliusstraße 3 | 10787 Berlin

Phone Gallery +49 (0)30 257 59 806 | Phone Office +49 (0)30 881 44 05 | Mobile +49 (0)171 277 4405
nothelfer@galerie-nothelfer.de | www.galerie-nothelfer.de | IG: @galeriegeorgnothelfer