

press release

We cordially invite you to the exhibition NACH DER ZUKUNFT / POST FUTURE, a group exhibition with artistic positions from Amsterdam, Vienna, Cologne, Basel, Geneva and Berlin

NACH DER ZUKUNFT / POST FUTURE

CHRISTIAN ABERLE/COLOGNE – SYLVIE BOISSEAU + FRANK WESTERMAYER/BERLIN+GENEVA – REINHARD DOUBRAWA/COLOGNE– CLAUDIA-MARIA LUENIG/VIENNA – ULRICH NAUSNER/VIENNA – ANNA RUDOLF/AMSTERDAM+BASEL – STÖCKERSELIG/BASEL

January 3 – February 28, 2025

- Opening:** **Friday, January 3, 2025, from 7pm**
In the presence of the artists
- Reading:** Friday, January 17, 2025, 7pm
Nahaufnahmen (engl. Close Ups) with Johanna Hansen/Düsseldorf + Monika Littau/Bonn
- Video Screening:** Friday, January 25, 2025, 7pm
3 short films by Joachim Zoepf/Erftstadt followed by a conversation
- Magazin Release:** Saturday, February 1, 2025, from 4pm
Presentation of SALON Magazine No.27 – De Belgische Connectie + DJ-Set by and with Christian Aberle/Cologne
5pm: Reinhard Doubrawa/Cologne, curator + editor of the magazine in conversation with Belgian artists from the magazine
- philosophy with video art:** Tuesday, February 4, 2025, 7pm
Playing as a Human Being – Between AI, a Life as an Animal and as a Plant a conversation with video screening and e-publication presentation with the artists Sylvie Boisseau & Frank Westermeyer/Berlin + Geneva and the philosopher Dr. Thomas Ebke/Berlin + Bochum
- Finissage:** **Friday, February 28, 2025, from 7pm**
In the presence of the artists + DJ set by and with Christian Aberle/Cologne
- Opening hours:** THURSDAY + FRIDAY 3pm – 6pm | SATURDAY 1pm – 5pm and by appointment

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In our 60th exhibition, *AFTER THE FUTURE / POST-FUTURE*, we are responding to the current attitude of life of the *afterwards*, which dominates in many areas. We live in post-corona, post-anthropocene, post-future and post-certainties times and seem to be caught in an endless loop of backwards reflections.

We are more stuck in the after than in the before. The future is not bright because we don't think about it at all. We feel like survivors of a crisis or many crises that seem to have no end and in this afterwards, the future does not come into play.

The artists from the Netherlands, Austria, Switzerland and Germany that we invited for this exhibition project act and react in their very own working methods like seismographs to the subtlest shocks and atmospheric disturbances of social upheavals. - With their works, they open up reflective levels outside of theoretical analyses. Not as therapy, but to readjust perceptions.

The exhibition is accompanied by a series of events.

ACCOMPANYING EVENTS

Reading: *Nahaufnahmen* (engl. Close ups) / Friday, January 17, 2025, 7 p.m.
with Johanna Hansen/Düsseldorf + Monika Littau/Bonn

In reference to and continuation of the reading *Körperbilder I* (<https://dasesszimmer.com/veranstaltung/lesung-koerperbilder-der-weibliche-blick/>), the literary magazine WORTSCHAU has invited 35 female writers to examine 20 works by visual artists from the collection of the Sprengel Museum Hannover. "*They do not proceed descriptively, but rather in dialogue, taking a consciously literary perspective rather than an art historical one,*" says Johanna Hansen, editor of WORTSCHAU. With this project, artists and authors help each other to be heard and seen more in public spaces and pool their energies in order to perhaps even act as role models for other creatives working across media.

"*To this day, the writing of art history is shaped by a male perspective, which also defines the art historical canon,*" says curator Dörte Wiegand, describing the situation in which almost all art collections in the Western world find themselves.

All of the texts that were created can be read in the special edition of WORTSCHAU, *Nahaufnahmen* (engl.: close ups). Johanna Hansen and Monika Littau have made a selection for the reading, which they present in conjunction with the respective works.

Video Screening + Conversation / Friday, January 24, 2025, 7pm

The musician Joachim Zoepf/Erftstadt has been working with moving images in conjunction with his music for some time. This has resulted in a series of works, three of which will be presented this evening:

- > *readymades by nature*, 2018
- > *monotonie*, 2020 and
- > *Hammerklavier* (engl.: fortepiano), 2021

For Joachim Zoepf it is important that the music and the image level of the films can be seen or heard independently of each other. One does not serve to illustrate the other. Similar to the classic film *Koyaanisqatsi*, Joachim Zoepf's videos also lack characters and dialogues. For *readymades by nature* the music was created before the sequence of images was designed. The film

sequence was adapted to the music. The same principle was also used in the short film *monotonie*, which was created with an action camera mounted on a bicycle. Here too the music was created independently of the image material. It was different with the stop-motion film *Hammerklavier* (engl.: fortepiano), Here the music was composed afterwards and precisely adapted to the dramaturgy of the film.

Magazine Release + DJ Set + Talk (5pm) / Saturday, February 1, 2025, from 4pm

Presentation of the SALON magazine (<https://www.salon-verlag.de/de/produkte/salon-magazin>), No.27 – De Belgian Connectie

The Cologne-based SALON magazine, published by Gerhard Theewen, has been publishing in its second season since 2017 with photo essays created especially for the magazine by young, younger and advanced contemporary artists. This issue was conceived by the Cologne artist and curator Reinhard Doubrawa and is dedicated to the Belgian art scene. He has invited 18 artists from Belgium.

Invited artists:

Ruben Bellinkx – Maria Blondeel – Ruben Castro – Marc De Blicck – Rik De Boe – Jo De Smedt – Johan De Wilde – Luc Deleu / T.O.P. office – Dieter Durinck – Renée Lorie & Fabien Ribery – Sabrina Montiel-Soto – Peter Morrens – Jasper Rigole – Lore Smolders – Maarten Van Roy – Remi Verstraete – Dirk Zoete

The artist and musician Christian Aberle/Cologne provides the soundtrack to the magazine with a DJ-Set and from 5 pm Reinhard Doubrawa will be in conversation with a few from the Belgian artists, talking about the magazine collaboration and current developments in the Belgian art scene.

Philosophy with video art: *Playing with humanity – Between AI, a life as an animal and as a plant* / Tuesday, February 4, 2025, 7 pm

a conversation with video screening and e-publication presentation with the artists Sylvie Boisseau & Frank Westermeyer/Berlin + Geneva and the philosopher Dr. Thomas Ebke/Berlin + Bochum

In their current work, the artist duo Boisseau Westermeyer is experimentally engaging with the philosophical anthropology of Helmut Plessner. – Plessner, philosopher and sociologist, student of Max Weber and Edmund Husserl, is one of the main representatives of philosophical anthropology, who has opened up new and intelligent spaces for thinking to overcome our anthropocentric approach to the world.

The audience is invited to take part in a dialogue that deals with the challenge of redefining our relationship with non-human beings. The basis of this discussion are the video works *Playing Humanity - Between AI, a Life as an Animal and as a Plant* (7:43 min.) and *Between the Levels of the Organic* (20:40 min.), both videos are also part of the exhibition and by the artist couple Sylvie Boisseau and Frank Westermeyer. After the video screening, the artists take us on an exciting conversation with the philosopher Thomas Ebke.

ANNA RUDOLPH/AMSTERDAM+BASEL | www.annarudolf.com

Anna Rudolf was born and grew up in Basel, Switzerland. She has lived in Amsterdam for 30 years. She studied at the School of Design in Basel and then fine art at the Gerrit Rietveld Academy in Amsterdam. She received the Derebbel Prize for her final thesis. Drawing has become her most important and certainly most personal means of expression in recent years. In the drawing process, she deals with questions about herself and her relationship to the world. In small formats as well as in large drawing installations, she creates stubborn animal and human figures that relate to one another in unmistakable lines. Her work is shown internationally, and she regularly exhibits in galleries, museums and art institutions in Holland, Belgium, Germany and Switzerland. A selection of her exhibitions are: BIG ART, Amsterdam; puntWVG, Amsterdam; Amsterdam Drawing, NL; Witteveen Visual Art Centre, Amsterdam; Kunstvereniging Diepenheim, NL; De Vishal, Haarlem, NL; Galerie Vrijdag, Antwerp, BE; Künstlerforum, Bonn; Ostrale, International Exhibition of Contemporary Arts, Dresden; Kunsthaus Baselland, Muttenz, CH.

Drawing for me is a question of identity. I draw to get something in front of me to relate to and think about. In it's directness it refers to my feeling and thoughts. My drawings are like transparant buildings with all traces of creation visible. I challenge the viewer to read a work from the process and from results that do not necessarily lead to a conclusion.

In 2020 she won the Visarte 'Corona Call' Prize, CH, with the drawing installation *Cell Space* and in 2021 she received a project grant from the Mondriaan Fonds, NL.

ULRICH NAUSNER/WIEN | www.ulrichnausner.com

Ulrich Nausner is an Austrian artist. He lives and works in Vienna, Austria. In his conceptual works and installations, he deals with patterns of perception and the context of meaning of information and language. He studied at the University of Art and Design in Linz.

His numerous awards and scholarships include: 2020 Austrian State Scholarship for Fine Arts, BKA, AT; 2019 Artist in Residence, Schloss Wiespach, Hallein, AT; 2016 Fellowship Prize of the State of Salzburg and the Salzburg Art Association, AT; 2014 Artist in Residence, Warsaw, State of Salzburg, PL; 2012 Austrian Start-up Scholarship for Fine Arts, BM:UKK, AT. His works are shown internationally and are part of collections including the MAK Museum of Applied Arts, the Vienna Museum Collection, and the State of Salzburg Collection.

Ulrich Nausner works primarily with language, playing with typography and graphic representation, and illuminating the social, taking his cues from conceptual art. His simple prints quickly make it clear that there are hardly any tactile elements in the production process and that digital technology is the most important tool. This choice is not only based on aesthetics, but also seems to be rooted in his research, as most of it takes place online, using search engines, documents available online and their digital manipulation to the point of exhaustion. (Anna Tzini on Hypertext Paintings)

Aberle lives and works in Cologne. He studied at the State Academy of Fine Arts, Karlsruhe.

There are a wide variety of works to discover in Christian Aberle's drawings: on smaller formats and with minimal means, often little more than colored pencils or ink, deliberately reduced, broken down to the essentials.

One characteristic that Christian deliberately takes to the extreme is the play with technical perfection: his drawings are old master sheets, perfectly executed in their craftsmanship - but that is not the point at all. They are defiant, time-wrested, highly controlled works. In his drawings, Christian manages to make abstract things visible, almost tangible. - What is he concerned with? The in-between, the actually inconspicuous, the irrelevant, the other. What remains after everything has already been there, everything has already been said, everything has been asked - what one considers to be permanent.

(Frauke Boggasch, from: *We do not live in the time of the cloudburst/an approach to the drawings by Christian Aberle*, in: *Dritte Hälfte*, StrzeleckiBooks, Kön, 2013)

In collaboration with Melas Eichhorn for the work ... kommt es, geht und kommt wieder. (... it comes, goes and comes again.), 2024, HD-Video.

Melas Eichhorn (www.melusineeichhorn.de) works as an artist and mediator in Hamburg. He studied painting and drawing at the Academy of Fine Arts.

In his artistic work, he interacts with different media, which he transfers into new contexts. This creates narratives and variables of meaning that are perceived in passing - and can have a suggestive effect.

So writes Christian Aberle in his text on the exhibition "Die Grosse Scham" by Melas Eichhorn.

Eichhorn's particular strength lies in creating ambience and situations. For Melas' exhibition practice, "the creation [...] of a certain atmosphere or milieu replaces the presentation of a singular art object,"¹ and even more: "[Melas] spatializes (the) space in the exhibition"²

This approach can also be applied to the audio collages he speaks himself, in which he combines recorded fragments into short narratives. The narrative voice, pauses, cuts and sounds create fictitious spaces and an intimate atmosphere.

¹ Quote Stefan Römer, in: *Christian Kravagna, Ambient Art*, in: *DuMonts Begriffslexikon zur zeitgenössischen Kunst*, ed. Hubertus Butin, DuMonts Literatur und Kunst Verlag, Cologne, 2002, p. 8. (In the text, the word "diese" has been replaced by "Melas", author's note)

² Simon Starke, *that 's wild!*, in: *Melusine Eichhorn, Melancholia*

The artist couple Stöckerselig consists of Annette Stöcker, born in Biel (CH) in 1962. She completed her training as a potter at the Ecole des Arts décoratifs in Geneva, and Christian Selig, born in St. Gallen (CH) in 1954, a graduate of the F&F School for Experimental Design in Zurich. He studied with various Japanese Zen masters and was Erich Wiesner's assistant on art-in-architecture projects in Berlin.

Since 1987 they have been building an artistic universe together by discovering and understanding the world. Their work consists of drawings, photography, video and texts, from which spaces (physical and mental) emerge that reflect the magic of everyday life. The intensive and open exploration of images and archetypes in their respective environments as well as their own archives serve as a building block that is the core and starting point of their works.

SYLVIE BOISSEAU & FRANK WESTERMEYER/ BERLIN+GENEVA

| www.filmerei.net

live and work in Berlin and Geneva (CH), The German-French artist couple has been working together since 1996 under the name Boisseau/Westermeyer, among other artistic works, on video and film installations that are shown internationally in art galleries and at festivals. With *f*, an experimental figure they created in 1997, they try to show the extent to which language is permeated by projections and a wide variety of expectations. Their works have been shown internationally at festivals, conferences and exhibition venues, most recently at the Irma Republic in Bern, the Centre d'art contemporain in Geneva, the Große Kunstschau Worpswede at the transmediale Berlin and at the Kino der Kunst festival in Munich.

CLAUDIA-MARIA LUENIG | claudiamarialuenig.com/

Born in Herbern (D), Luenig currently lives and works in Vienna/AT. In 1980 she received a diploma in chemical engineering. From 1985 - 1999 Luenig lived and worked in Canberra and Melbourne, where she earned a Bachelor of Arts (Sculpture) and a Masters of Arts in Interior Design in 1992 and 1998 respectively. She has participated in national and international exhibitions in Albania, Armenia, Germany, Bulgaria, France, Greece, Australia, Italy, North Macedonia and China. A series of international artist residencies includes a 4-month stay in Paris in 2019.

From 2004-2023 she ran the autonomous exhibition space *BASEMENT* (<https://basement-wien.at/>), which exhibited Austrian and international artists in dialogue on an annual theme. Since May 2023, the exhibition space in Grundsteingasse no longer exists, but the concept of *BASEMENT* continues to operate as *BASEMENT ON THE MOVE*.

Claudia-Maria Luenig's drawings, collages and textile sculptures explore the presence and absence, the physical and metaphorical boundaries and trajectories of the body in relation to its environment. The works not only literally focus on the vulnerable nature of the body's relationship to its environment and the individual connections and boundaries between its organs, but they raise deeper questions and concerns of crucial importance.

REINHARD DOUBRAWA | reinhard-doubrawa.com/

Born in Treysa/GER, Doubrawa currently lives and works in Cologne. He studied from 1990 to 1995 at the Kassel Art Academy, in 1991 under Fritz Schwegler at the Düsseldorf Art Academy and completed his studies in 1995 as a master student under Urs Lüthi. Since 1998 he has held various teaching positions, including at the Kassel Art Academy, TU Eindhoven, Luca School of Arts/Ghent, RWTH Aachen, Bauhaus Dessau, Bochum University, Kask, Gent.

Doubrawa's artistic practice is cross-media and cross-genre. It includes drawing, painting, photography, objects, graffiti, installation and in-situ projects. He deals with questions about the creation of meaning in connection with everyday signs and codes. His work mainly moves in the area between language and image.

"Doubrawa is more interested in the actions related to form and meaning. This is about (visual) expression, imagery (what message is conveyed by an image, how is it conveyed, and is it actually conveyed?), and how our language is tied to meaning outside of itself. Doubrawa asks in what form we acquire 'our meaning', how this meaning influences form (and vice versa), and how insane (or ambiguous) this relationship is in reality." (Godart Bakkers, 2017)