

High-cycle Fatigue

Gillian Brett, Lisa Herfeldt, Fermín Jiménez Landa
Grażyna Roguski, Beny Wagner, Sara Wahl

22.02.–19.04.2020

The group exhibition *High-cycle Fatigue* presents works that examine economies and production cycles in regards to technology, nature and human beings. The title of the exhibition refers to the fatigue of a material after its multiple use, but can also be understood metaphorically as our own fatigue or a fatigue of nature in the rampant cycles of capitalism. From different perspectives and in different media, the selected works by Gillian Brett, Lisa Herfeldt, Fermín Jiménez Landa, Grażyna Roguski, Beny Wagner and Sara Wahl examine the tensions between faith in progress and scarcity of resources, between creative will and limits of competences. The works explore entanglements between computer and food technology, agriculture and perception, the visual language of fashion design and the historical conditions of production in the cotton industry as well as between bodies and the traces they leave in the material. They play – both formally and in their materiality – with the relation between consumption and production, design and wear and their suspension.

Curated by Nadja Quante

ACCOMPANYING PROGRAM

Wednesday, 18 March, 6 pm

Curator's Tour with Nadja Quante

Wednesday, 15 April, 6 pm

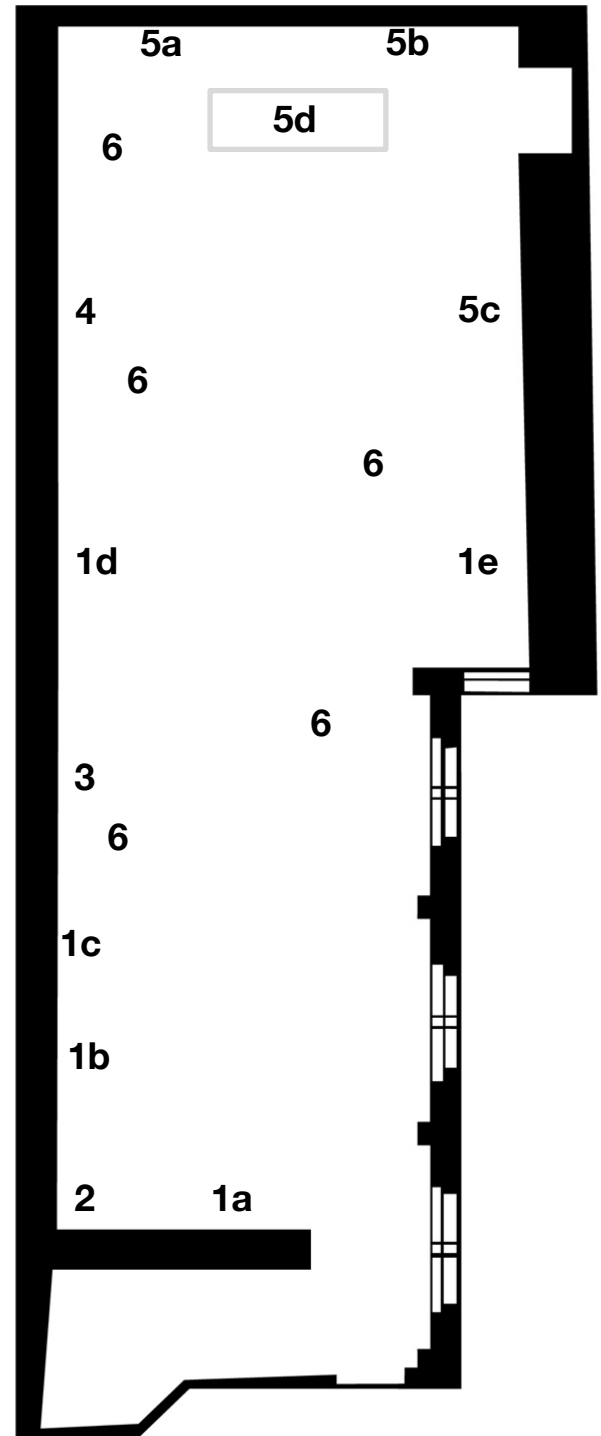
Guided Tour through the exhibition with Julika Wagner

Sunday, 19 April, 3 pm

hosen – Performance by Grażyna Roguski

FLOORPLAN

- 1 Lisa Herfeldt**
 - a *Salon Oriental*, 2015
 - b *L'escalier*, 2015
 - c *Cuisine*, 2015
 - d *Toilet*, 2015
 - e *Showering Brochure*, 2017
- 2 Fermín Jiménez Landa**
Untitled (Sumatra), 2019
- 3 Gillian Brett**
Smart food: better for you and the planet #kebab, 2018
- 4 Beny Wagner**
Eye Farm, 2016
- 5 Sara Wahl**
 - a *Ghostwriter (The Blue Line)*,
Blaumann [Blue overall], 2019
 - b *Ghostwriter (The Blue Line)*,
safety vest, 2019
 - c *Ghostwriter (The Blue Line)*,
dungarees, tin tank top, tank top, vest,
glove, 2019
 - d *Ghostwriter (The Blue Line)*,
Research Material, 2017-19
- 6 Grażyna Roguski**
hosen, 2018



All Courtesies by the artists

1 Lisa Herfeldt

a *Salon Oriental*, 2015

Inkjet print on paper, wood, acrylic glass,
fabric, foam, polyester fleece

b *L'escalier*, 2015

Inkjet print on paper, wood, acrylic glass,
fabric, polyester fleece

c *Cuisine*, 2015

Inkjet print on paper, wood, acrylic glass,
fabric, polyester fleece

d *Toilet*, 2015

Inkjet print on paper, wood, acrylic glass,
fabric, polyester fleece

e *Showering Brochure*, 2017

Inkjet print on paper, wood, acrylic glass,
fabric, foam

Lisa Herfeldt's collages on display are based on full-page advertisements from glossy interior design magazines. The artist presents them in protective plexiglass boxes that seal off the living spaces like a "gated community". She adds textile proliferations – sausage-like fabric sculptures – to the images that protrude beyond the frames and seem to threaten the idyllic lifestyle. The sterilely designed home is overwhelmed by the organically thriving mutations that expose new lines of flight. The retreat into the private sphere finds its own way back into the public sphere.

Lisa Herfeldt (b. 1976 in Munich) is based in Berlin.

Solo shows (selection): *Rochade* (with Kristin Loschert), Soy Capitán, Berlin (2019/20); *social slush*, Between Bridges, Berlin (2019); *Dream Home Heartache*, Kjubh, Cologne (2017); *Bodybuilding*, Niklas Schechinger, Berlin (2019).

Group shows (selection): *Super Erotic Group Show*, 8. Salon, Hamburg (2019); *Xanadu*, Palais für aktuelle Kunst, Glückstadt (2015).

2 Fermín Jiménez Landa

Untitled (Sumatra), 2019

Video, 4:21 min

The video *Untitled (Sumatra)* (2019) by **Fermín Jiménez Landa** shows the repeated felling of palm trees in an almost hypnotic manner. The slow movement of the falling trees is accompanied by the sound of leaves and a playful synthesizer melody. While at first glance it seems like an aggressive act, in reality it is a reforestation measure. Where palm oil was once produced, there will be indigenous jungle in the future.

Fermín Jiménez Landa (b 1979 in Pamplona) is based in Valencia.

Solo shows (selection): Künstlerhaus Bethanien, Berlin (2019); Scan, London (2018);

Nogueras Blanchard, Barcelona, (2017); HIAP/Galleria Augusta, Helsinki (2016); MAZ, Guadalajara, Mexico (2015); Artium, Vitoria (2015); 1646, The Hague (2013); La Casa Encendida, Madrid (2012); Musac, Leon (2011)

Group shows (selection): Centro Botín, Santander (2019); Travesía Cuatro, Madrid (2018); MANIFESTA 11, Zurich (2016); CA2M, Madrid (2013 & 2010); Nogueras Blanchard, Barcelona (2010).

3 Gillian Brett

Smart food: better for you and the planet #kebab, 2018

Resin, electronic components, plexiglass, steel, LED

In her series *Smart food*, **Gillian Brett** draws connections between areas such as food technology and the production conditions of the technology sector. For her work *Smart food: better for you and the planet #kebab* (2018), she has created a full-size kebab made of recycled computer parts and resin that is presented rotating in front of a glowing lightbox. Brett points to the ambivalence of food technology between the pursuit of healthy eating and an ideology that sees the body as an apparatus to be optimized in the name of productivity.

Gillian Brett (b. 1990 in Paris) lives in Marseille.

She graduated with a Master of Fine Arts at Villa Arson in Nice (France) and has a Postgraduate Diploma in Fine Art from Goldsmiths College, University of London (UK).

Solo shows: *In Silico*, ChertLüdde/Bungalow, Berlin (2019); *Phusis, Hubris, Debris*, booth C+N Canepaneri, Art-O-Rama, Marseille (2019); *Due per due*, C+N Canepaneri, Milan (2019); Showroom Art-o-Rama, J1, Marseille (2018); *Quousque Tandem?*, Galerie du CROUS, Paris (2016).

Group shows (selection): *MiArt-Generations* with Mary Bauermeister, Milan (2020); *Par Hasard*, Friche de la Belle de Mai, Marseille (2019); *La Relève*, Galerie des Grands Bains douches et Galerie HO, Marseille (2019); *Trà e stelle*, Les Charpentiers de la Corse, Piedigrosso (2018); *Sense & Sensibilia*, Galerie Doris Ghetta, Ortisei (2018); *Machine in the middle*, Windows 93, Romainville (2018); *La Fête Noire*, T2, Paris (2017); *Have You Ever Measured Reality? #inbetween2*, Das Weiße Haus, Vienna (2017); *I Would Have Done Everything For You / Gimme more!*, London (2016); *Prix Dauphine pour l'art contemporain*, Université Paris-Dauphine, Paris (2016); *Odyssée*, Villa Arson & Galerie de la Marine, Nice (2015).

4 Beny Wagner

Eye Farm, 2016

HD Video, 20 min

Beny Wagner's essayistic video work *Eye Farm* (2016) establishes connections between our ability to see and the contemporary representation of agriculture through drone cameras and hyper-realistic, computer-animated landscapes. Wagner starts from reciprocal processes between the human eye and the plants we grow, consume and digest. In his video, the artist combines historical and contemporary representations of wheat with its cultivated crops, shows relations between the metabolism of a wheat plant and human metabolism, and points to the political implications of this interrelation on human and non-human ways of seeing.

Story/Edit/Sound: Beny Wagner

Animation: GVN908

Coproduction: Video Power

Sound Mix: Rob Driessen

Beny Wagner (b. 1985 in Berlin) is based in London and Berlin.

He graduated from Bard College, New York, in 2008 and was a researcher at the Jan van Eyck Academy in Maastricht in 2015-6. Currently he is a PhD candidate at the Archaeologies of Media and Technology Research Group at Winchester School of Art, Southampton University in association with Centre for Media Research, Bath Spa University and teaches as a senior lecturer at Gerrit Rietveld Academy, Amsterdam.

Exhibitions, screenings, presentations (selection): Berlinale Shorts Official Selection, Berlin (2020); Sonic Acts, Amsterdam (2019); Berlin Atonal (2018, 2019); Moscow International Experimental Film Festival (2018); Eye Film Museum, Amsterdam (2018); Media Art Biennale WRO, Wroclaw (2017); International Film Festival Rotterdam (2017); Haus der Kulturen der Welt, Berlin (2017); 5th and 6th Moscow Biennale for Young Art (2016, 2018), Latin American Pavillion, Venice Biennale (2013), Import Projects, Berlin (2013); Future Gallery, Berlin (2012); White Columns, New York (2008).

5 Sara Wahl

- a *Ghostwriter (The Blue Line)*, Blaumann [blue overall], 2019
blue polyester fabric, steel, magnets
- b *Ghostwriter (The Blue Line)*, Warnweste [safety vest], 2019
stainless steel, blue polyester fabric, magnets, steel, reflector fabric
- c *Ghostwriter (The Blue Line)*, Latzhose, Zinn Tank Top, Tank Top, Weste, Handschuh [dungarees, tin tank top, tank top, vest, glove], 2019
blue polyester fabric, tin, reflector fabric, aluminium, steel, magnets
- d *Ghostwriter (The Blue Line)*, Research Material, 2017-19
photoprints

In the installation *Ghostwriter* (2019), **Sara Wahl** deals with the historical conditions of the cotton industry, which are significant for global capitalism, and the visual language of jeans and workwear. In wall installations that evoke associations between locker room and wall newspaper or bulletin board, Wahl presents formal abstractions of workers' clothing, such as the boiler suit or dungarees, and of artificially imitated traces of physical labor as used in contemporary fashion. Wahl plays with the signs, connotations and gestures of workwear and makes its immanent ideology readable.

The selected works in *High-cycle Fatigue* play – both formally and in their materiality – with the relation between consumption and production, design and wear and their suspension.

Sara Wahl (b. 1986 in Ulm) is based in Berlin.

Wahl studied Fine Arts at the State Academy of Fine Arts Karlsruhe and Critical Studies (MA) at the Academy of Fine Arts Vienna.

Exhibitions (selection): *Bis alle egal sind*, Nachtspeicher23, Hamburg (solo); *Hydra –Goldrausch Künstlerinnen*, Haus am Kleistpark, Berlin (2019); VIII. Tashkent Biennale, Uzbekistan; Herrenhaus Edenkoben (2018); Städtische Galerie Krasnodar, Russia (2016); Kunstverein Freiburg (2015); Museum Ulm (2011).

6 Grażyna Roguski

hosen, 2018

textiles, aluminium

Grażyna Roguski's textile objects *hosen* (2018) are prosthetic-like pieces of used clothing that explore the boundaries between sculpture, performance and fashion. The artist is interested in the human body within social power relations, especially with regard to social choreographies that are shaped by gender and social classes. By processing, stiffening or expanding recycled clothes, she creates new body-forms that allow for new identities. Her recourse to existing and worn garments refers to decay and damage as inherent elements of human existence. For the finissage, the sculptures are put into motion in a choreography of ritualized movements.

Grażyna Roguski (b. 1983 in Tübingen) lives in Berlin. She studied Media Art at the Karlsruhe University of Arts and Design (Diploma 2013) and graduated as Meisterschülerin of Joachim Blank at the HGB Leipzig in 2017.

Shows (selection): Storage Capacité, Berlin (2019); Kunstverein Leipzig; Vitamin C, Berlin (2018); 1a Space, Hong Kong; SORT, Vienna (duo); Hamburger Bahnhof, Berlin (2017); Museum Arnhem; The Plug, London (2016); Württembergischer Kunstverein, Stuttgart (2015); Konsumverein Braunschweig (solo) (2014).

THANKS TO

The artists, Jennifer Chert, GAK Gesellschaft für Aktuelle Kunst, Martin Wilmes, the installation team: Vincent Kück, Daniel Neubacher and Jörg Quintern as well as Moritz Juhnke and Alina Schmuck.

Free admission to the exhibition and all events!

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www.kuenstlerhausbremen.de

Opening hours of the exhibition: Wednesday to Sunday 2–7 pm // Closed on Good Friday, 10 April / Open on Easter Monday, 13 April, 2–7 pm