

KÖNIG



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**MATTHIAS WEISCHER Mentoring Space - Comfort Zone by MONA ARDELEANU
One Artist/One Work Sonja Schacht on JUSTIN MATHERLY
Homage to the Neue Nationalgalerie by DAVID CHIPPERFIELD - Studio Sounds
with JÖRINDE VOIGT - REFIK ANADOL's Dreaming Machines**

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(for the represented artists)

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Cover

DAVID HOCKNEY

Matthias Weischer, 9th, 10th,

11th December 2015, from

»82 Portraits and 1 Still Life«

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34 SONJA SCHACHT

Sonja Schacht has been part of the KÖNIG team in Berlin for three years and is currently Head of Exhibitions, in which capacity she oversees the planning of all gallery shows. She enjoys accompanying the creative process from initial ideas to their final realisation and has a special passion for architecture, in particular concrete as a material, which led to her text on the work of Justin Matherly for this issue.



30 HANS ULRICH OBRIST

Hans Ulrich Obrist is currently artistic director of the Serpentine Galleries in London, senior advisor at LUMA Arles, and senior program advisor at The Shed in New York. Previously, he was curator of the Musée d'Art Moderne de la Ville de Paris. Kasper König was one of his most important early mentors and influenced his trajectory significantly. Since his first exhibition, »World Soup (The Kitchen Show)« in 1991, he has curated more than 350 exhibitions.



36 JAE AN LEE

Jae An Lee studied photography in Seoul and is a true connoisseur of the city. Upon completing her studies, she moved to New York City and worked for eleven years as a freelance photographer. In 2017, she returned to her home country, where she works for magazines such as W Korea, Esquire Korea, Harper's Bazaar Korea, and Marie Claire Korea, among others, and photographs campaigns for brands such as Kiehl's Korea, Tiffany & Co. Korea, and Bobby Brown Korea.



14 DAVID CHIPPERFIELD

David Chipperfield opened his architectural practice in 1984; today, it has offices in Berlin, Milan, and Shanghai. In addition to practicing in his field, Chipperfield also lectures. In 2012, he curated the 13th International Architecture Biennale in Venice, and in 2020, he served as editor-in-chief of the design magazine Domus. He was awarded the Order of Merit of the Federal Republic of Germany in 2009 for his work in Germany and the United Kingdom.

Photos: Bianca Hahn (Sonja Schacht), Lukas Wassmann (Hans Ulrich Obrist), Benjamin McMahon (David Chipperfield)



MATTHIAS WEISCHER Mentoring Space

»The spatiality is what interests me the most. What are the spaces between the objects, so to speak? How do I create the long path between the chair and the object?«

Podium, 2022, oil on canvas, 74.0 x 80.7 in, unique



»I actually create memory spaces that are assembled in a set-piece way, but what holds everything together is a very strong spatiality.«

Kopf, 2022, oil on canvas, 19.7 x 15.7 in, unique



Depot, 2022, oil on canvas, 43.3 x 78.7 in, unique



Blende I, 2022, oil on canvas, 23.6 x 31.5 in, unique

»David Hockney and I met through the mentorship program in 2004. We saw each other a lot during that first year, which is what the program was supposed to do - that's when he did a fleeting painting of me. I knew he was doing this series of portraits. Always in the same format and spatial situation. There was a corner of the room with a curtain. A little stage and there was a chair, and that's where he did over 100 portraits. At some point he told me that he wanted me to be one of the last ones in that group. So I flew to Los Angeles and was in his house for a week and that was phenomenal.«

Blende II, 2022, oil on canvas, 23.6 x 31.5 in, unique

In over two decades of painting, Matthias Weischer has built a practice that continues to imagine a unique spatiality within the limits of the two-dimensional medium. The human figure is rarely present in Weischer's pictorial universe, which makes his own appearance in a portrait by the famed British painter David Hockney all the more remarkable. With a new group of works exhibited in Seoul this fall, Weischer's painterly worlds keep expanding along with their ever-greater reach.

In 2005, through the Rolex Mentor and Protégé Arts Initiative, Matthias Weischer, one of the most significant figures to emerge from the New Leipzig School of painting in Germany, was paired with the British artist David Hockney. While the mentorship took place over the course of a year of studio visits and engaged conversations about the languages of their respective practices, a friendship has since ensued. Even today, Weischer regularly sends images of his finished works to Hockney, to which the elder painter often responds with comments, praise, and insights. Weischer maintains that Hockney was a pivotal artist for him long before the two were paired together, and that the relationship that has evolved over the last 17 years is one the German painter relishes and returns to for inspiration and a lasting example of the complex scenography of compositional space that characterizes both artists' work.

Mentorship, Weischer explained in a recent conversation, is an incredibly important topic, one that is often overlooked or simplified owing to the fact that some artists simply refuse to talk about it. Weischer maintains that "Everyone has one, a mentor-like figure. I'm sure of it." What's unique is that Weischer was able to connect with his, and that the influence was not constrained by the limitations of the initial occasion. Seen through the newest works, as well as those that Weischer created decades ago, the relationship is truly a painterly one – Hockney's Southern California light against Weischer's post-GDR interiors – each bounded, or freed, by the surface of a canvas. It is a story that lives on through the appearance of a celebrated German painter under the guise of the elder British artist, and through the complexity of room-space, both that of an actual interior and the interior of the painted picture.

A decade after their first meeting, Weischer sat for Hockney to be included in a portrait series of 82 different figures, each one with either a cobalt blue or teal background set. Weischer, like most others in the series, is depicted seated, legs crossed, hands resting, one on the arm of the chair, the other, on his leg. He looks out unmarked, eyes wide open, mouth closed. The scene is relatively serene, not too serious but nonetheless absent of any tinge of humour or irony. It is not a snapshot, Hockney's portrait, it is too self-possessed, too embedded in the time of sitting, posing, being there: it is unquestionably a painting.

The construction of the surroundings in Hockney's portrait is not unlike those that Weischer himself turns to in his most recent paintings exhibited this fall at KÖNIG SEOUL, filled with perspectival shifts, angles that describe

both interior expanses as well as the flat space of the works' surfaces, the mirror both an object and metaphor for the act of painting. The exhibition, *Mirrors and Things*, presented twelve new paintings by the Leipzig-based artist, charged with objects, textiles, artworks, and dividing lines of sight. Unlike Hockney's portrait of Weischer, however, these are devoid of the human figure. Weischer's interiors spread out like crime scenes, containing the traces of some lived experience, towels left behind or hung up to dry, screens separating a room along an oblique axis in *Blende I & II* (all works 2022). In the large format *Depot*, the horizontal expanse allows the eye easy entry into the room, but the fourth wall of Weischer's construction is an open question, as it almost always is, though nevertheless alluded to through devices that hint at the world outside the picture. A circular mirror hung on the wall reflects a fragment of something otherwise hidden from the imagined space of the painting – a building, another object, it is entirely unclear.

The two bodies of works, Hockney's and Weischer's, are separated by time, generations, and geographic distance, and were in no way created out of an explicit dialogue with one another – this was never intended or planned. Nevertheless, Hockney's portrait and Weischer's exhibition in Seoul connect through inter-pictorial conversation, each complementing the other. It is clear that the mentorship program has lived up to its name. In Hockney's portrait of Weischer, space is closed, direct, intimate though unfamiliar, whereas Weischer's latest paintings, like *Platform*, evince a much greater, internal expanse, connecting through geometry and architecture rather than through the likeness of the face.

In *Head*, a smaller picture included in Seoul, a mask sits on a low table, propped against the wall, a decorative device no longer in use, its sculptural qualities opposing the flatness of the picture that hangs above it. At a distance, the mask in *Head* looks like a mask, an inanimate artefact from some distant culture, but on closer inspection, the eyes do not appear stylized but seem to be animated, one closed, one slightly open, winking or simply looking out at something across the room. It is, in Weischer's pictorial language, the closest thing to a portrait. The hint that this quasi-portrait gives of a place outside of the picture gestures to the possibility of another line of sight and with it, a position that is not directly represented within the composition. Before it even becomes possible to get lost within the rooms that Weischer paints, the outside world – that which is not captured – already appears as an absence. The conspicuous exclusion of the human figure is not then a complete turn away from

the potential placement of a viewer. After all, Weischer is the first observer of his works, even if he is also the one who first brings them into being.

The inclusion of cultural artefacts in the works in *Mirrors and Things* extends to fabrics, textiles, and scenography reminiscent of 19th-century Japanese still life as in *Podium*, packed together with floral and other organic motifs, frozen in a cross-cultural mashup united by Weischer's attention to the formal strictures of point, line, plane, and volume. The textile, or flat fabric, acts as yet another layer of complexity to the picture's space, even as it rests on the same surface of the canvas. Do works like *Podium* aspire to the condition of decorative elements, or are they devices to help engender an experience in viewers of the restless play between depicted and real space? What is so engaging about Weischer's choice of elements is their double-life as both singular objects and activators for spatial construction. Despite the generous distance provided in these newer works – they are never crowded – each belongs to the larger whole, and each depiction is charged with the capacity to connect to the larger structure of the room: singular and yet contingent.

The unique treatment that Weischer gives his surfaces is also an important factor, one that exists in productive contrast to Hockney's, whose slickness carries the legacy of 1960s Pop, the flashbulb white of Weischer's countenance exemplary of this fact. Unlike Hockney, Weischer sands his oil compositions once they are dried, putting them in a photographic light as well, not the sheen of glossy magazines, but the wear and erasure of time, both historical and personal. How time is experienced in the two artists' works is crucial to the appreciation of the dialogue that has benefitted each in his own way. The portrait is necessarily a step out of the present, capturing a single figure in whatever state as they sit, entering into an almost vertical expanse of a single life. Weischer, on the other hand, creates a horizontal timeline, which points to the existence of artefacts and their arrangements in a given setting, even as their cultural context is hidden from view. The sanding also unifies the otherwise disparate elements found in these paintings and ensures that each object in the work is given similar treatment, flattening the normal hierarchy of subjects and forms. In both artists' work, that which is not represented assumes an importance almost as significant as what is: for Hockney, the trappings of a singular life, and for Weischer, the history and cultural references that might provide an orientation into the depiction of a given room or scene. This play between presence and absence brings the otherwise disparate contexts of each artist into dialogue with the

possibilities that exist for painting in the present, where the constructed picture is capable of holding radically different moments together in a single presentation.

The seriality of Hockney's portraits, of which Weischer's is merely one example, dispenses with the usual affectations that adorn many portraits in favour of compositional unity, an evenness to the treatment of each individual element or motif. In the painting of Weischer, the artist's face has garnered as much attention as the shirt, or the pant leg, or the toe of the painter's shoe: it is a complete democratisation of forms, a uniformity that Hockney has worked to achieve in his work for over half a century now. And the chair that Weischer sits on looks like it could have been ragged from the same homes that are featured in the German's canvases, its faded yellow seat similarly the product of an outdated epoch, one defined by the understated, the inwardness of domestic interiors and their peaky palettes – mustard yellows, mauves, pea greens, and a special brand of brown. The blueness of the background almost threatens to overtake Weischer, until it becomes apparent that this is repeated in the artist's eyes, the possibility of a congruence between subject and setting.

The organisation of pictorial space, the palette, the absence of a face or a figure, the universal treatment of surface, and the very specific perspective through which the eye encounters its objects of investigation are all preoccupations that Weischer and Hockney share, each with their own unique take. As *Mirrors and Things* was presented to audiences in Seoul this fall, new connections between practices spanning ever-greater distances and cultural divides no doubt emerged. For Weischer, that "one figure" he mentioned is clear, but like any good relationship, it is animated by the conversation that the two artists have, and that includes the way in which the paintings also communicate with each another. There is a mystery to the pictures and to the relationships that emerge within them, and that makes for greater intrigue and openness toward the idea of mentorship and its lasting effects. For Weischer, Seoul presented a unique opportunity to expand the vocabulary of his paintings without doing away with their grammar. Painting is a language, after all, and how it speaks, and to whom, is never set in stone. ■



»Sometimes these images in the picture also stand for what's going on outside. They are sometimes guides or lighthouses that I get into the picture to counter my own painting something.«

Last Supper, 2022, oil on canvas, 72.0 x 92.9 in, unique



»I use different sources when I work. There are sometimes photographic, but also drawn templates. It is always certain plants that everyone knows or that you know from the housing context. Familiar things that show up there, that are in everyone's image memory.«

Plattform, 2022, oil on canvas, 47.2 x 53.1 in, unique



Photo: @ArchiveNeueNationalgalerie

Photos: @SimonMenges

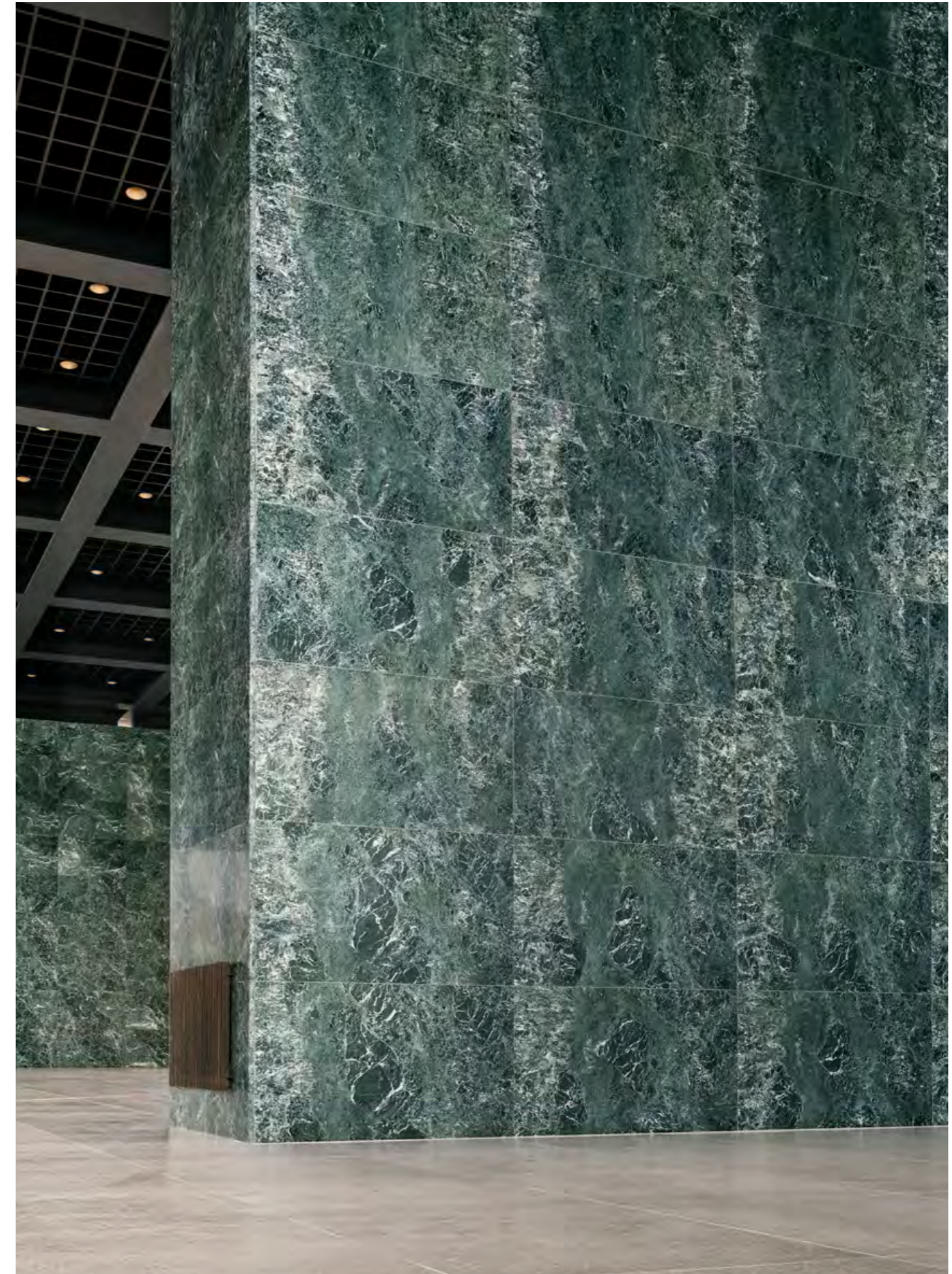
David Chipperfield Architects saw themselves as »invisible architects« in the renovation of the Neue Nationalgalerie. Their goal was to preserve as much Mies van der Rohe as possible. For this reason, they also deliberately refrained from trying to visually »freshen up« or rethink the original design of the building.

DAVID CHIPPERFIELD
Homage to the Neue Nationalgalerie

»We now retreat backstage while Mies is shown to his best, and this beautiful building can once again step forward into the life of Berlin.« - DAVID CHIPPERFIELD



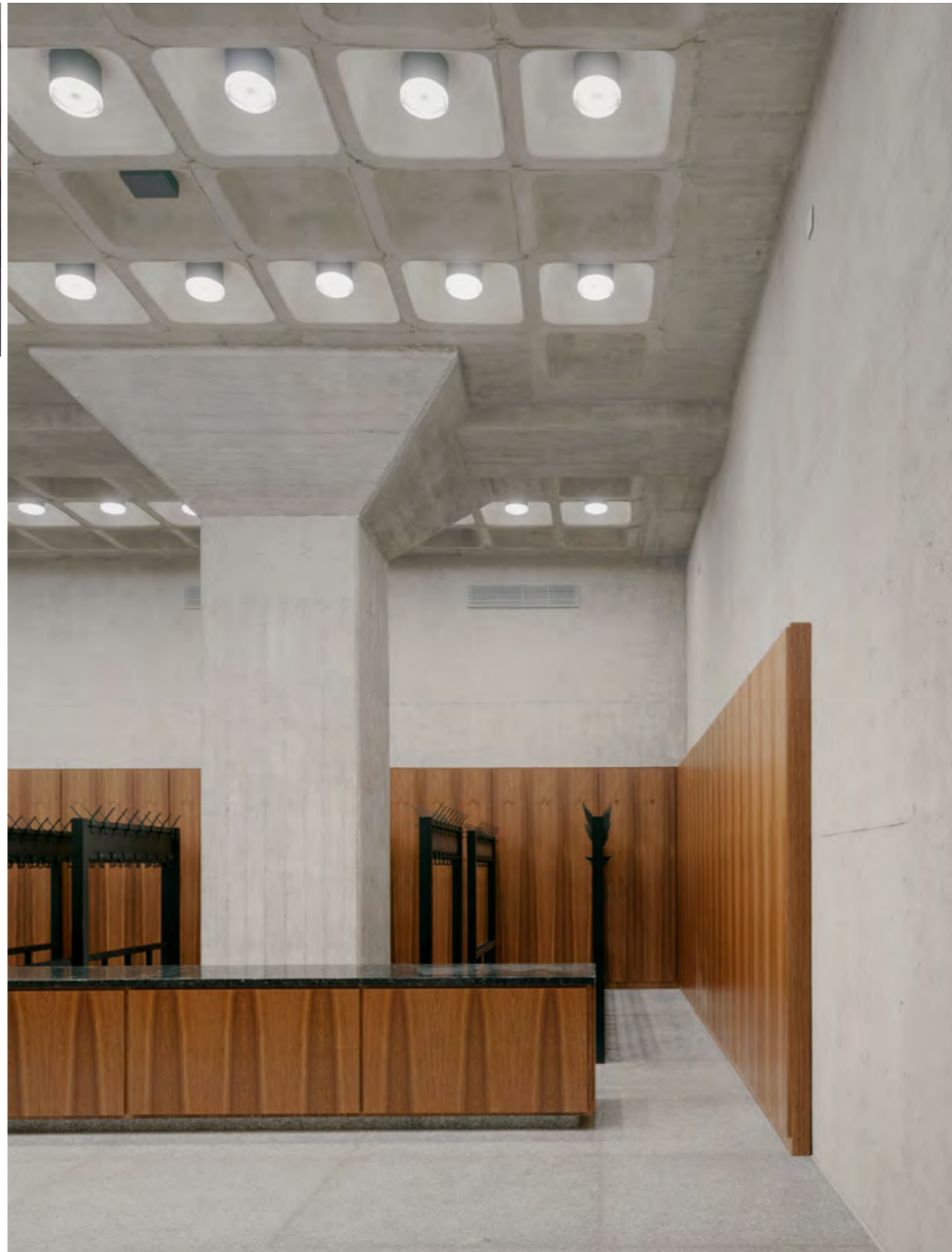
The **STEEL AND GLASS FAÇADE** is the most characteristic feature of the Neue Nationalgalerie, but after fifty years, structural deficiencies became apparent. Thick laminated safety glass should prevent glass breakage in the future, and newly planned expansion mullions on each side of the façade replaced the continuous flat steel. With extraordinary technical improvements, the unique façade could be preserved in its original style.



With its **GRANITE FAÇADE** in the podium area, the Neue Nationalgalerie had one of the first curtain-type, rear-ventilated natural stone façades in all of Germany. This special feature of building history transformed the Neue Nationalgalerie into a monument of structural engineering.



The original **CARPET** could not be preserved. In order to come as close as possible, we consulted historical photos and reports. The original pattern was then used for the reproduction.



The renovation has returned the building to its **ORIGINAL SPATIAL STRUCTURE**. In the basement, for example, the ideal plan for the public areas from the time of construction was restored, and the previous painting and sculpture depots were converted back into a checkroom and bookstore.

Photo left: Horst Siegmann @ Landesarchiv Berlin, Photo right: @ Simon Menges / Ludwig Mies van der Rohe / VG Bild-Kunst, Bonn 2021

Photo: @ Simon Menges / Ludwig Mies van der Rohe / VG Bild-Kunst, Bonn 2021

I'm often asked why we accepted the task to refurbish the Neue Nationalgalerie, given that our role was to be a fairly invisible one, or rather one in which the very success of our work would depend on its invisibility. My answer is that we were all fascinated by this building. Firstly, because of its importance to the city of Berlin, which is profound. It's an incredibly key building in the evolution of West Berlin, along with the work of Hans Scharoun in the Kulturforum. This was one of the most significant and intense moments of modern architecture, charged with more than just practical or even museological ambitions, but with the responsibility of defining the identity of a city finding its way out of destruction and division. On top of the geographic and historic importance of the building in post-war Berlin, there comes the importance of the building in the history of modern architecture. It is one of the purest examples of Mies van der Rohe's work and everything his architecture stood for: its rationality, its utopian dimensions, and its formal ambitions. It is a precise and complete architectural mechanism. But it was this directness as a piece of architecture that made our involvement in its fabric all the more complicated. It could be argued that the reduction inherent to Mies' architecture is what eventually created so much of its technical failure. Addressing these technical problems without destroying the architectural qualities and everything they stood for was the critical task we all shared as a wider team. None of us underestimated the value of the building as an image, a design intention, or a piece of historical substance, so the discussion and debate around the refurbishment and interventions was focused, intense, and hugely rewarding. Finally, the work is finished and, in spite of our own tendencies as architects, I think we can be happy that there's still really only one architect on display. We now retreat backstage while Mies is shown to his best, and this beautiful building can once again step forward into the life of Berlin.



The need to comply with current fire safety regulations was the reason for improving and modifying the **CEILING** modules in the basement. A flexible ceiling system with metal cassettes now replaces the wooden substructure used during the original construction.

What dreams may come

Refik Anadol

Photo: Kyungsuh Shin

▶ ZHAX RAS, 2022, *Architecting the Metaverse* Animation

Architecting the Metaverse, a Refik Anadol Studio (RAS) and Zaha Hadid Architects (ZHA) art project collaboration for the *Meta-Horizons: The Future Now* exhibition, 2022, Dongdaemun Design Plaza (DDP), Design Museum, Seoul.



2018
BARRY JAMES AND PAUL CROSS
2017
PROF. AGL SHAW AO BEQUEST
2016
KRISTYNA CAMPBELL, FRESH
HAROLD CAMPBELL, PRETTY
MARC BESEN AC AND
EVA BESEN AO
2015
CIVIL GREEN, GILDA BARTON,
DEW FRANK, VICKI VOOR, OLY
AND BIRDY KOP-DIEW
2014
LYN WILDANG AM
2013
ANONYMOUS
2012
ALLAN MCDONALD AND
MARIA MIERSEN
2011
THE IAN PUGH FAMILY
2010
DR. SCOTT STEPHENSON
2009
LUTE SINGROD
AC TOR, KENNEDY AC

AND MARINE HOLDPORT
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LESLIE D. AND
ROSE
2007
HOWARD
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CHARLES
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MURRAY AND DEVEN PARKER
AND MELBA WIFE FAMILY
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Photo © Tom Ross

In Refik Anadol's artistic practice, machines can perform what once seemed strictly reserved to the domain of the living – to dream and imagine. This represents a revolution in the creative process that allows data and its endless possibilities to lead the way as the central creative catalyst. The display of Anadol's work is not limited by institutional or gallery spaces, where his immersive installations have been projected onto the outside of buildings, from Frank Gehry's rippling Walt Disney Concert Hall in Los Angeles to the bell tower of the former Church of St. Agnes, home to König Galerie. With his latest project, *Architecting the Metaverse*, Anadol moved his work to the interior of Zaha Hadid's magisterial Dongdaemun Design Plaza in Seoul in summer 2022. How did Anadol arrive at such projects and practices, which combine art and technology in completely new ways?

In dreams, we do not so much create new images as combine things we have seen or experienced in our own lives, a filtering mechanism that processes and reprocesses those impressions the world gives us. If this is true, it means that dreams are then limited to the database of human experience. So how can we incorporate and collaborate with alternative, machine-guided databases to dream differently or to witness the process by which machines themselves generate their own dreamwork?

In a word, this question has been the motivating impulse behind Refik Anadol's artistic practice, which began in Turkey, the country from which the artist hails, and continued to the sunny climes of Los Angeles, where Anadol's studio has grown into a full-blown Artificial Intelligence laboratory, a futuristic version of Andy Warhol's factory, where computers and programming languages have become the stars in the limelight.

Anadol's artistic journey was marked from the beginning by his earliest experiences with computers and science fiction, and Los Angeles is home to much of the fiction that has since become reality. The Refik Anadol Studio is charged with an equivalent energy, feeding off innovation and discovery. That computers are capable of cognition is a given for Anadol, and with that in mind, completely new possibilities for Artificial Intelligence emerge. Dreams are now imaginable without the limitation of the human, cerebral archive. For Anadol, new memories exist outside of the brain, though their actions and performances belong very much to the act of thinking,

a process, a model for combining existing material into completely new images and spaces.

What is so compelling about Anadol's odyssey is that the archaic division between human and machine has been effectively replaced by a desire for collaboration – between brain and computer, programming languages and the coded rituals of social organisation. Like the totemic structure of civilisations, Anadol's art follows a logic of substitution – data for pigment, algorithms for brush – that renders it a continuation of painting, rather than a false break from that long established form of art making. This substitutional process goes a long way to accounting for the names that Anadol gives to his varied projects, the most frequent being the triumvirate of hallucination, memory, and dreams. These three are then modified by other terms – archive, machine, quantum – based on the specific programs with which they are designed and the spaces for which they are planned: *Archive Dreams*, *Quantum Memories*, *Machine Hallucinations*, to name just a few of the most recent endeavours.

Despite their often larger than life appearance, there is an inherent flexibility and malleability to Anadol's works, which, continuing in a spirit of collaboration, move into and around the spaces where they are exhibited. The physical environment and the viewer are the final collaborators in Anadol's universe, and their parameters are as undetermined as the images that are produced from a given database and programming language. In *Architecting the Metaverse*, created in dialogue with Zaha Hadid's annular DDP building in Seoul, Anadol collected

millions of personal photographs, stories, and keepsakes and fed them into an AI program that created intimate and haunting connections between otherwise disparate data elements. The results were then projected onto the surface of the DDP, in a performance that wrapped the architecture in a new vision of the city and its inhabitants that static presentations of archival material would otherwise be at pains to present.

The results provided a kind of porous membrane of memory that ensconced Hadid's building without ever displacing or destroying the site, making the architecture even more specific, grounded, and alive. In addition, the programs that Anadol employed were able to create an entirely new cognitive map of Seoul by allowing the mechanisms of AI to construct correspondences based on machine logic, which is uncannily adept at finding and engendering affinities that might escape the engrained codes of human intelligence. According to the 19th-century German architectural theorist Gottfried Semper, the foundation of culture begins in an act of weaving or knotting together elements that had previously existed separate from one another. This process of threading was also the beginning of the modern discipline of architecture, and Anadol's woven strands of archival data pay tribute to these processes, putting the futuristic appearance of ephemeral imagery into a foundational history of building practices, thereby making Hadid's structure echo both past and present. In the form of production and presentation, Anadol managed to create new memories while carrying the collective memories of architecture into the future.

Anadol's works do not just dream or remember, they also hallucinate. But how can a machine hallucinate? To imagine such a process is clearly difficult and risks anthropomorphising a hardwired computer; but this is something that viewers of Anadol's *Machine Hallucinations: Nature Dreams* exhibition at König Galerie in Berlin in late 2021 did not have to dream up themselves: the results were on the surface of the St. Agnes Church and filled its former nave space. There, Anadol's *AI Data Paintings* shone like a pencil of light, harkening back to the earliest reproductive technologies for producing images. Each new media contains the traces of those that came before it, and like links in a chain, Anadol's moving paintings put their own digital history on display in the dimly lit nave, like futuristic cave drawings.

Maybe it is not the computer that is hardwired, but our own expectations and judgments about our relationship to it. What makes Anadol's work so pioneering in this field is that he does not use the human metaphor of hallucination so as to document a similar process in machines. Rather, Anadol – and this is what makes his work shatter the paradigm of digital art – allows his machines to hallucinate in their own language, to build and paint of their own will. The computer is not just another instrument in an artist's toolbox. Understood more imaginatively, Anadol's work curates an experience in which the algorithm can paint on its own, if it chooses to do so. What other verb could be used to describe this desire other than to dream? Hallucinating is simply dreaming with eyes open.

Outside the context of physical space, Anadol has also been at work on projects that viewers can both

see anywhere through a digital device, and also collect, own, sell, and trade in the form of NFTs. For many, the NFT is simply a method of assuring provenance and complete transparency in the blockchain marketplace. But for Anadol, the non-exchangeable token is also a platform for continued investigation into the capacity of programming languages and Artificial Intelligence to create completely new works of art. In *Unsupervised*, Anadol fed a database of millions of images from the Museum of Modern Art in New York into a filter that combined said works into alluring and hallucinogenic combinations that collectors can purchase as NFTs.

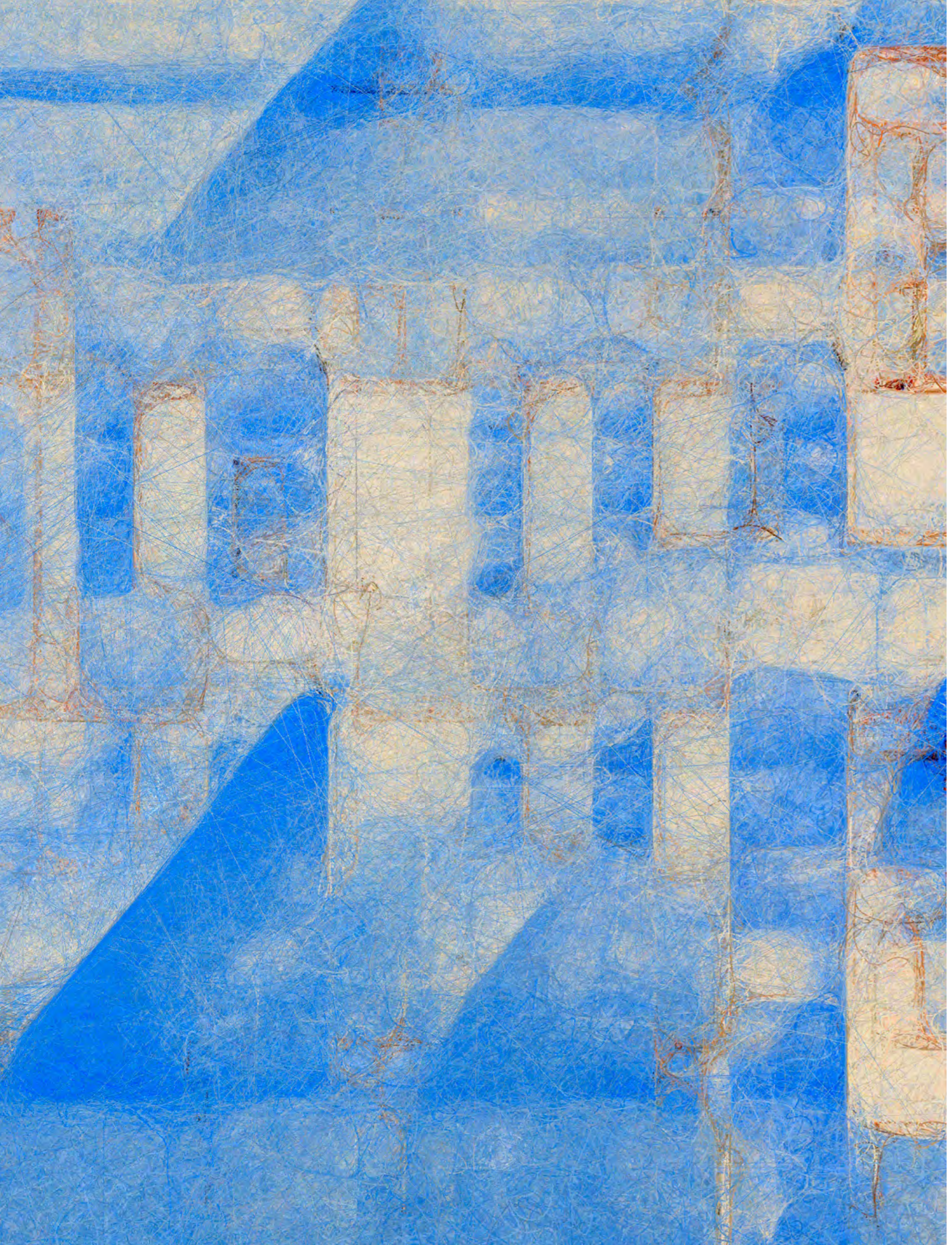
The title of the project, *Unsupervised*, alludes to the autonomy of the systems that Anadol employs, which create on their own, though with some modicum of guidance by members of his team. Or, said differently, the machines themselves become curators, bringing together an enormous archive of visual material into a new context for its display. There are of course elements that Anadol chooses to focus on, so the project is not completely arbitrary; but its outcome is never predetermined. The interplay between what a program selects and what inputs are determined by a human actor is a gesture of inclusion on Anadol's part, opening the closed circuitry of artist and artwork into a more complex system of actors in which no single input has complete control over the outcome of a given process.

The fact that Anadol's *Unsupervised* took advantage of the database of one of the great temples of modern art in order to borrow its methods of curation is an astounding feat, providing unique NFTs, which then have a provenance all their own, to which their collectors are given open access. What's more, Anadol uses the mechanisms of the still burgeoning blockchain marketplace to produce something with aesthetic value, not just any image or file, but a work of art. The fruits of such endeavours reveal that Anadol is more than just a theorist of machine-human interaction; his works actually perform the very possibility and reality of such relationships and do so while also being attuned to their value as artworks, as things to be seen and experienced. The idea of the blockchain is essentially one derived from a desire to grant all users open access to the currency and works that are exchanged therein, so why not make something truly unique and beautiful in the process? This is what happens when dreams become reality. ■



▼ *Machine Hallucinations - Unsupervised*, 2021, from the series *Dreams*, MoMA, 17" x 22", AI Data Painting

Unsupervised is part of *Machine Hallucinations*, Refik Anadol Studio's ongoing project exploring data aesthetics based on collective visual memories.





» At the moment,
anything is open to imagination,
and I'm pretty sure that many
creators are building their own
architected metaverses.«

A dialogue between
HANS ULRICH OBRIST and
REFIK ANADOL

It is no surprise that Refik Anadol was an early progenitor of NFTs, which he spoke about with Hans Ulrich Obrist on the occasion of Zurich's first NFT ART DAY ZRH in 2022 and as part of the inaugural NFT and metaverse conference in Switzerland, organised by E.A.T. / Engadin Art Talks and elementum. There is much debate about the relationship between so-called “digital art” and NFTs, which can at times be hard to distinguish. Anadol is a pioneer in both fields, so hearing from him on the origins of his journey to displaying and working with machine intelligence and blockchain sheds light on the specific identities of these technologies, as well as their relationship to the larger infrastructure of societies. What is the future of NFTs in Anadol’s practice, and how is that related to questions about their public and users, who are, after all, a necessary element in the networks of Anadol’s practice?

Interview by **DESIGNBOOM**



HANS ULRICH OBRIST in conversation with **REFIK ANADOL** at the NFT ART DAY in Zurich, 12 June 2022.

Photo: @ShkelzenKonxhelli, Courtesy of NFT ART DAY ZRH

The world's first online magazine, designboom, is mapping the NFT revolution. Interview produced by Sofia Lekka Angelopoulou.

DB What, in your opinion, is the most fascinating aspect of Refik Anadol's artistic practice?

HUO *As Zaha Hadid – who is one of Refik's inspirations – told me, there should be no end to experimentation. Refik's experiments with technology and blockchain have always had a collaborative focus.*

DB Which specific topic within the field of NFTs did your conversation address?

HUO *His practice is decentralised, generative, and often has a charity dimension. It has what Mariana Mazzucato calls a mission economy at heart. Refik's work raises some of the key questions such as: can a machine learn? Can it dream, can it hallucinate? His consequent work with archives where he splits AI algorithms to archives, shows us the future is invented with fragments from the past.*

Another important aspect is how he uses blockchain for new public art. Landmarks and public squares become his canvas, and he shows us possibilities for new hybrid architecture. Refik has a holistic approach that goes beyond the restrictive binary of physical and digital. The conversation addressed all these many dimensions of his practice. We also discussed gaming, his video game project, and my interest in games and world building. The Julia Stoschek exhibition I curated explores the relationship between gaming and time-based art. I also invite you to read more on Gabriel Masan's projects.

DB You were one of the first people working with “Data Painting.” Can you explain what it is about and how you incorporate it into your work?

RA I coined the terms AI Data Painting and AI Data Sculpture to describe site-specific three-dimensional, dynamic sculptures at the intersection of architecture, media art, light studies, and AI-based data analysis. I envisioned AI Data Paintings moving beyond the integration of media into built forms, translating my logic of a new media technology as well as my vision of post-digital architecture into spatial design. In 2008, during my last year of undergraduate studies in Istanbul, I took a very inspiring lecture course on a software called PureData by Koray Tahiroglu, a wonderful artist and a professor at Aalto University. The software was developed primarily for sound artists, but it also displayed an inspiring visual computing capacity. It was in that class that I coined the term Data Painting by simply plotting series of sensors mostly used in physical interaction design. I also took a deep dive into VVVV, a software that I have been using in almost all of my real-time projects since 2008. It provides an incredible community and visual programming language that can be used without any single line of code. Later in 2012, during my studies at UCLA, I explored processing and began working on Data Paintings and Sculptures thanks to Casey Reas, a pioneer in the field and a wonderful mentor who changed my entire perception of generative art.

DB Stepping outside of the art world, do you think your methods of “Data Painting” have the potential to be beneficial for science and other aspects of humanity?

RA **Wishfully thinking, yes. This question has been very important for our research into neuroscience, nature,**

and architecture, especially during the pandemic. We believe that immersive and multisensory spatial experiences, when combined with meaningful and cutting-edge data visualisation techniques, can create a healing power. There are countless medical studies in progress about the use of gaming technologies and multimedia for pain management as well. There is infinite creative potential in machine algorithms that can take various shapes for the advancement of humanity. We have been researching wellbeing aspects of our works in collaboration with UCLA Neuroscientists since 2020. We also collaborate with scientists at Harvard and UCLA to create tools for them for better data visualisation that will aid their research in the long run.

DB Why do you think NFTs are particularly popular in the arts?

RA In the blockchain world, art operates in a decentralized way - that is, without the presence of a value-giving gallery patron. It is an innovative system with the potential to adapt to change through smart contracts. I think that all this transparency has had positive results, especially for digital artists who find it difficult to find a place for themselves in the traditional gallery world. I find this aspect very inspiring. It has the potential to revolutionise the digital art world. It also allows innovative creators to program their smart contracts for dynamic artworks, imagine new ways of presenting generative art, and create meaningful and purposeful charity projects. Our latest NFT collection allowed us to donate \$2.5M to St. Jude Children's Research Hospital, and the success of this fundraising project covered the entire cost of an operation day at the hospital to support the families and children.

DB What do you think about the metaverse and its impact on the NFT market?

RA At the moment, anything is open to imagination, and I'm pretty sure that many creators are building their own architected metaverses. We are also building our own one called the DATALAND! It will be the world's very first multi-sensory metaverse project, marking a turning point in the aesthetic convergence of virtually enhanced physical and augmented reality. It also brings together the world's leading neuroscientists, AI and computer graphics pioneers, olfactory and real-time biosensing technologies as well as collaborations with innovation leaders. We think that DATALAND will have impact beyond the creative communities of the digital world and create value for many people.

DB What do you hope visitors take away from your talk at NFT ART DAY ZRH?

RA As a protagonist in my field, I'll do my best to bring to the surface the positive potential impact of the medium I am working with and share the outcomes of experimental and experiential aspects of NFT Public Art in order to bring hope and inspiration to the discourse. I have had the privilege of exchanging incredible ideas with Hans Ulrich Obrist, and his vision and guidance always allow us to create more insightful views of recent innovations. ■

DESIGNBOOM, founded way back in 1999, is an art, architecture, design, and technology news magazine based in Milan, Athens, Berlin, Beijing, New York, and Tokyo. www.designboom.com



▼ A ZHAXRAS collaboration at *Meta-Horizons: The Future Now*, 2022.
DDP Design Museum, Seoul, Korea

Architecting the Metaverse is the result of a six-month collaboration between Refik Anadol Studio (RAS) and Zaha Hadid Architects (ZHA). An immersive art project at the intersection of architecture, art, technology, and artificial intelligence (AI).

Photo: @Kyoungsoo Shin



JUSTIN MATHERLY, *New Beaches*, 2012

Medical walkers,
concrete, spray paint
126 x 132 x 72 in
unique

Text
SONJA SCHACHT

For over a decade now, Brooklyn-based artist Justin Matherly has been exploring the art of Roman and Greek antiquity and its reinterpretation in his work. One monumental example is his *New Beaches*, 2012, which was presented for the first time as part of the Public Art Fund's exhibition *The Common Ground* in New York's City Hall Park. *New Beaches* depicts a detail of the Laocoön Group, an antique sculpture that was unearthed and proved exemplary for Renaissance art after its rediscovery. While the ancient marble sculpture, a copy of which is now in the Vatican Museums in Rome, shows the priest Laocoön and his two sons in their death throes with two snakes in rich detail and in full view, Matherly's sculpture presents only the head and partial arm of Laocoön, monumentally enlarged, transferred roughly into cast concrete and supported by a pedestal of 31 walker frames.

At first glance, the original and *New Beaches* appear to have no clear connection. The rough concrete and rudimentarily applied spray paint in Matherly's depiction of Laocoön create a great contrast to and distance from the smooth, flawless surfaces one associates with ancient marble sculptures. Yet it is precisely the raw concrete in Matherly's work – the dominant material in the artist's oeuvre – that bridges the gap to the original and revives an ancient discourse. At least since its first recorded appearance, artists and scholars have asked of the sculpture, "Why is it that Laocoön does not scream?" Some theorists, such as Johann Joachim Winckelmann, the father of the disciplines of both art history and archaeology, saw in Laocoön's stoic facial expression a

"noble simplicity and (...) silent grandeur" and thus a paragon of how art once expressed the Classical order. For Gotthold Ephraim Lessing and others, on the other hand, the absence of Laocoön's painful expression was essentially an aesthetic device, holding fast to the idea that art should not represent the ugly, that the inclusion of a screaming face would have evoked more disgust than compassion.

Matherly's Laocoön does not "scream" either; his face is only partially visible. This fact is less the result of some calculated response to a discourse on the beautiful than of Matherly's intentional concentration on the abstraction that unfolds naturally through the concrete casting process itself. Nevertheless, and in spite of this, Matherly still takes up the question of the "why" again, ironically breaking earlier patterns of thought and in the process taking a dusty, art historical discourse ad absurdum. The "why" becomes a "how so."

With *New Beaches*, Matherly creates an obscured but timeless Laocoön that engages in a contemporary examination of the question "What is an ideal?", deliberately leaving the question unanswered. For ideals do exist, but they are not everything. ■

JUSTIN MATHERLY was born in 1972 in West Islip, New York and lives and works in Brooklyn. His work has been exhibited extensively in recent years and can be found at the Boros Collection, Berlin, Germany and the Nasher Art Museum, North Carolina, USA, among others. In late 2023, following the exhibitions *Community* (2012) and *Sunrise* (2015), he will have his third solo exhibition at KÖNIG GALERIE in Berlin.

Photo: Jason Wyché. Courtesy of the artist and Johann König, Berlin



▲ Installation view *Common Ground*, Public Art Fund, City Hall Park, New York, 2012

»When people come here, they are surprised at the level of development of the art infrastructure – museums, galleries, non-profits.«

In September of this year, the art world descended on Seoul as the Korean capital played host to the inaugural edition of Frieze Seoul. König Seoul welcomed fair visitors and others, including pop celebrities, to its own showing of Matthias Weischer's exhibition, »Mirrors and Things«, as well as to a new installation of sculptures on its rooftop terrace. While Seoul might have been new to many who arrived this fall, the city's art scene has been developing for years, and no one knows this better than Soo Choi, who runs König Seoul, a permanent outpost of the gallery. The buzz around the city and its rapidly expanding art market offered a perfect opportunity to showcase the gallery's unique spaces, including the surrounding neighbourhood.

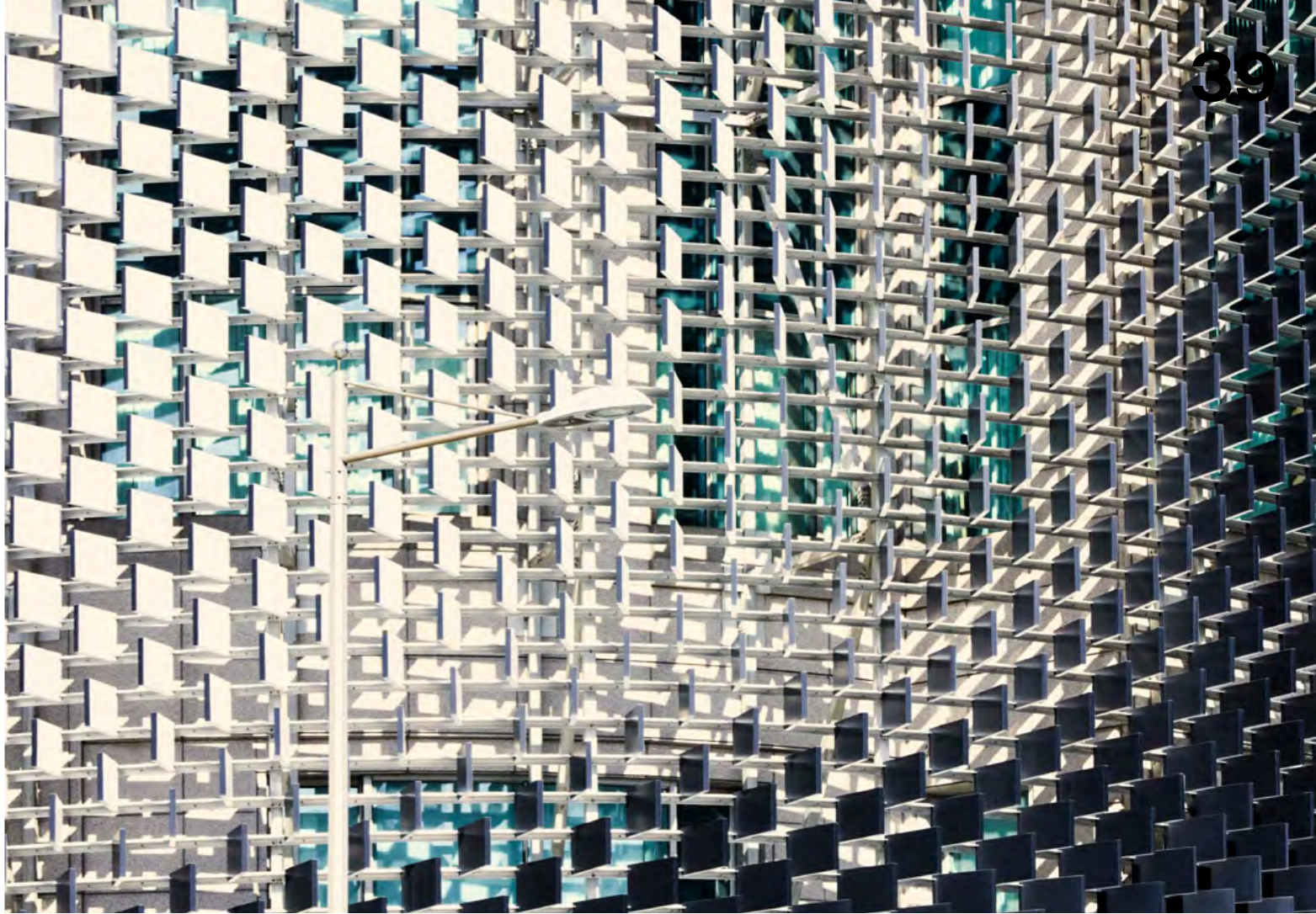
Photography by **JAE AN LEE**

▶ The residential and commercial architecture of Nonhyeon-dong in the Gangnam district, as seen from a rooftop in the Sinsa area.





▼ (Clockwise from top left) Fashion Brand Juunui, Flagship Store, WGNB Architects • Gal Leria Department as viewed from the rooftop of KONIG SEOUL, K-Star Road in the Apgujeong area of the city • Flagship location of Positive Hotel Cheongdam

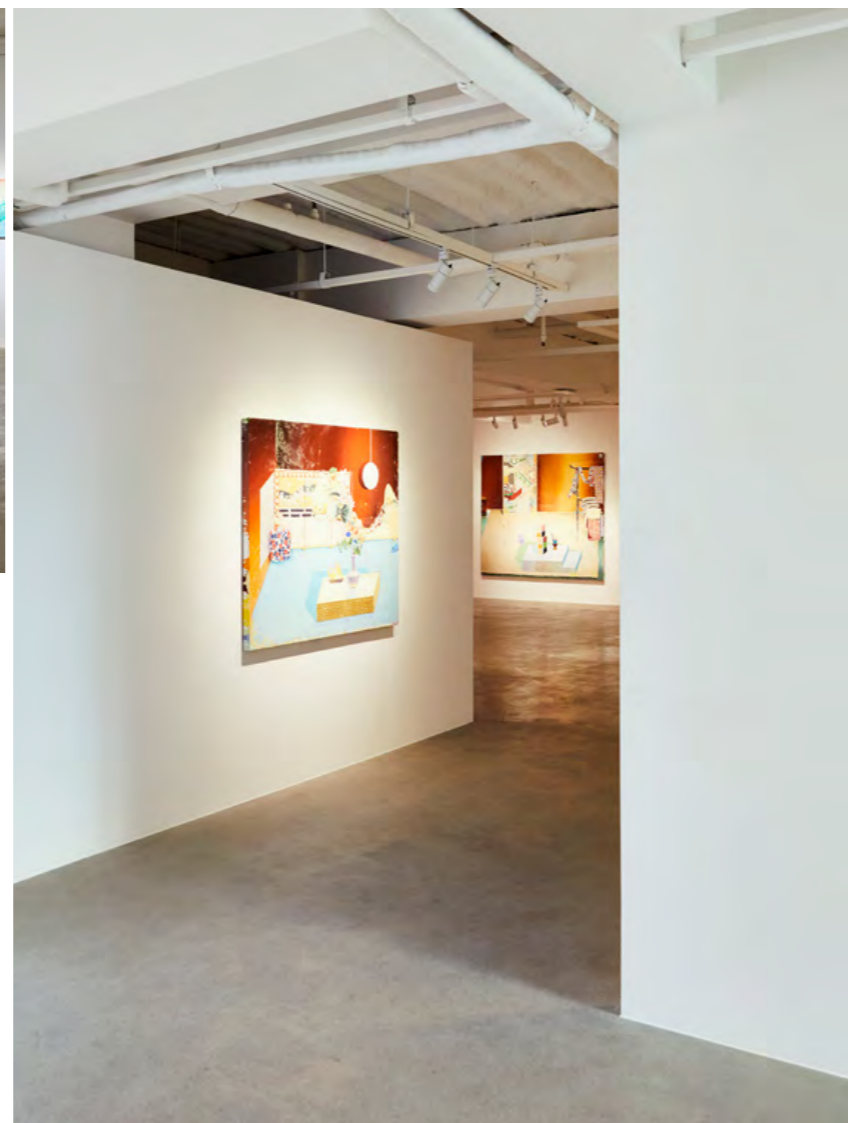
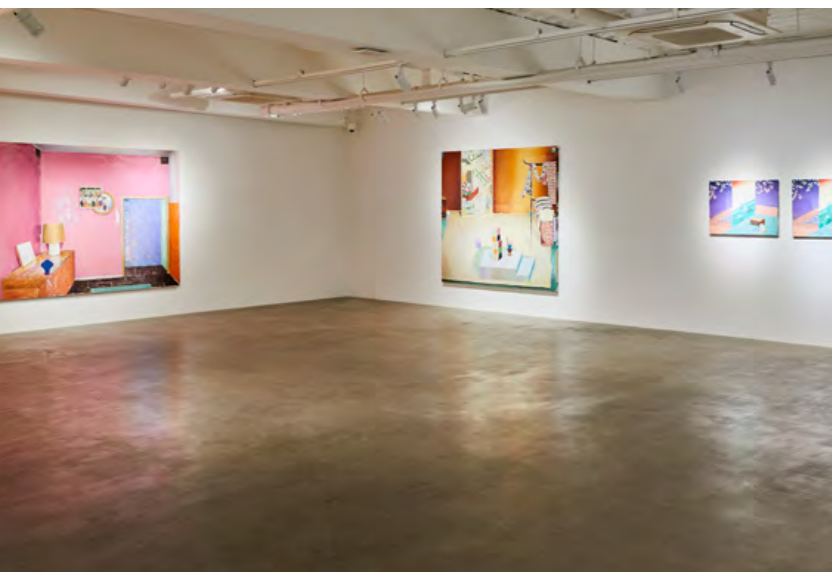


▼ (Clockwise) Close-up of KIA BEAT 360, headquarters of Kia Motors in Gangnam, Ca Plan Co. architects • View of buildings under construction in the Apgujeong area in Gangnam • The facade of the KOM Building housing KONIG SEOUL, viewed from the street





▼ (clockwise) KÖNIG SEOUL rooftop sculpture garden with Monica Bonvicini's *Prozac*, 2009; David Zink Yi's *Untitled (Spiral)*, 2021; and Erwin Wurm's *Respect*, 2020 • Exhibition views of Matthias Weischer, *Mirrors and Things*, KÖNIG SEOUL, 2022



▼ (clockwise from top left) KÖNIG SEOUL rooftop sculpture garden. Claudia Comte's *Suspended Marble Fig*, 2019 • Katharina Grosse's *Untitled*, 2015 • Exhibition view of Matthias Weischer, *Mirrors and Things*, KÖNIG SEOUL, 2022





▼ Director of KÖNIG SEOUL, Soo Choi

»We want to make it our mission with König to inform and educate our visitors about the different art movements. It's also something completely new for the local audience. Before, they had few opportunities to see European artists in Korea.« - soo choi

The art world has a new destination: Seoul! This year, the South Korean capital hosted the first-ever edition of Frieze Seoul. Over 110 of the most influential art galleries from all over Asia took part. "The size of the fair – although smaller than other prestige fairs, which often include more than 200 galleries – is actually an advantage," said Patrick Lee, Director of Frieze Seoul. "It allows for real discoveries." That one of the most important fairs should be located here at precisely this time is not at all surprising. Seoul is one of the most exciting cities in Asia and has been on the upswing for decades thanks to its booming economy. The positive developments have also enabled the infrastructure and architecture to catch up; they've now reached world-class levels. Only last year, the Lotte World Tower, the fifth largest skyscraper in the world, was completed. Buildings such as the 63 Building and the contemporary Dongdaemun Plaza by the Iraqi-British architect Zaha Hadid create an exciting cityscape without displacing the historic city centre and classic artists' quarters, such as the Mulla Arts Village.

Sustainability is also high on the city's agenda, with architectural examples such as the eco-friendly Kolon One & Only Tower by Morphosis Architects leading the way. But there's something else that makes this country so exciting: its technological advances, which, in turn, attract the art scene. Moving image works and digital media have been of interest here for some time and help explain the interest in NFTs and innovative data sculptures. But Seoul also has a strong presence in the traditional art sector: "When people come here, they are surprised at the level of development of the art infrastructure – museums, galleries, non-profits," said Lee.

In recent years, the number of museums, corporate institutions, and non-profits has continued to grow significantly. A long-standing figure in Seoul's art scene is Soo Choi, who runs not one, but two art galleries on opposite sides of the Han River. Since 2017, she has been showing exhibitions by Korean artists, such as Hyungkoo Lee and Haneyl Choi at P21, in the city's Itaewon district. And since last year, she has been managing the new Seoul branch of König Galerie in the vibrant Cheongdam-dong neighbourhood, located in the main district of Gangnam. In addition to galleries, Cheongdam-dong is also home to large luxury stores, fine-dining restaurants, and upscale bars. König Seoul is located above the MCM Korean flagship store, and the spaces include a rooftop sculpture

garden. König Galerie has a longstanding partnership with the Munich brand MCM, which helps to make the perfect connection from Berlin to Seoul.

It is a rarity in the art world that one individual represents two galleries simultaneously, but Soo Choi sees great potential in her dual roles: "I really enjoy the fact that I can be involved in both programs and make a difference in two different areas." Also, being trusted by a major gallery while still pursuing her own goals means a great deal to her. When she started in the art field five years ago, there weren't many opportunities for young creatives. She is passionate about providing a platform for Korean artists and integrating them into the art world. "I want to showcase the best of the Korean art scene," Choi says. Anyone who talks to Soo Choi quickly senses her passion. She wants to get people excited about art and give them more access – which is why she's such an ideal fit for König. "We want to make it our mission with König to inform and educate our visitors about the different art movements," she explains. "It's also something completely new for the local audience. Before, they had few opportunities to see European artists in Korea." It's an exciting process in which visitors can effect a great deal of influence on what is shown and the gallery owners can learn a lot from them. Based on the reactions to the shows at König Seoul, it is clear that there is ever greater potential to respond specifically to the market in Korea and its needs.

Seoul continues to evolve, and it is clear that the growing interest in contemporary art is a vital part of this development. Soo Choi is encouraged by this. "Seoul residents are more interested in going to museums and galleries. It used to be very difficult to attract people. We want to make it very casual and informal, which is why we don't charge an entrance fee. Everyone is welcome here," she explains. In the past, galleries were perceived as rather intimidating, but this inhibition has been fading in recent years. With Frieze Seoul just a first beacon of what is to come, König Seoul has a bright future in the capital city, and the coming years will reflect the powerful dialogue between collectors, visitors, and galleries, of which König is no doubt a part. ■

ZHANNA KADYROVA, *Russian Rockets and Clouds*, 2022

Since the end of February 2022, the Russian invasion of Ukraine has sent shockwaves through Europe and the rest of the world, but those most affected are of course the inhabitants of this land. Zhanna Kadyrova has been holding impromptu exhibitions in houses in the countryside around Kyiv, and recently had her first exhibition of works at KÖNIG GALERIE in spring 2022. The war has not gone away, but somehow the attention span of the normal news cycle has left the real, immediate danger of the Russian invasion on the backburner for many.

For her latest project, *Russian Rockets and Clouds*, Kadyrova has created semi-transparent stickers to be affixed to windows, train cars, and anywhere else, in any environment around the world. The *Russian Rockets* can be applied to stationary or moving views, though the image of these rockets following and closing in across a given landscape is most striking when mounted inside of a travelling train or car window. The *Clouds*, which feature an intentionally pixelated ground, can be applied inside a hotel room or home, where they produce the impression of a cloud of smoke rising from a bombed target on the horizon. The pixelation is crucial to obscure any defining

or recognisable trait of a particular site because such information would confirm the success of a bombing campaign for the Russian forces.

It is Kadyrova's wish that these stickers, which will be available to order in our shop on koeniggalerie.com, be affixed wherever possible, and that those who do upload them with a specific hashtag to Instagram. Details can be found by scanning the QR code here.



Photos: Courtesy of the artist



My comfort zone is my garden, where things are a bit wild this year. Last season's end, when the remodeling of my new studio is finished, I will work and paint in the middle of the garden.

The forest beyonds right behind it. So, all the places where I both come to rest and am constantly busy growing are spatially closely connected.



Solo Shows

KATHARINA GROSSE

From 05.10.22, permanent
Canyon
Fondation Louis Vuitton
8 Av. Du Mahatma Gandhi
Paris, France
fondationlouisvuitton.fr



KATHARINA GROSSE
Canyon, 2022
acrylic on aluminium
1,450 x 570 x 900 cm

German painter Katharina Grosse (b. 1961 in Freiburg/Breisgau, Germany) has gained international renown with her expansive in situ interventions, which she paints in a spraying technique directly onto the architecture of host institutions, across objects, draperies, and even entire landscapes. »Canyon«, 2022 is the latest contribution to a series of commissions carried out in dialogue with the Fondation Louis Vuitton's architecture. In the project, Grosse explores how a painting can appear in a space without a floor or walls, where air, light, flux, and energy circulate. The cascading installation becomes a part of the »canyon«, the large empty space that spans the Frank Gehry-designed building from top to bottom. A medley of convex and concave curves, it combines elegance and monumentality. Visible from the Fondation's various floors, »Canyon« defies gravity in a choreography with the building. A documentary by Heinz-Peter Schwerfel will be shown alongside the work.

Photo: Jens Ziehe/Courtesy: Fondation Louis Vuitton, Paris; Gagosian@KatharinaGrosse and VG Bild-Kunst, Bonn/2022

MONIRA AL QADIRI

23.09.22 – 08.01.23
Refined Vision
Blaffer Art Museum
120 Fine Arts Building
University of Houston
Houston, TX, USA
blafferartmuseum.org

31.03. – 02.07.2023
Kunsthau Bregenz
Karl-Tizian-Platz
Bregenz, Austria
kunsthau-bregenz.at

ALICE ANDERSON

26.11.22 – 08.01.23
KÖNIG GALERIE
Alexandrinenstr. 118-121
Berlin, Germany
koeniggalerie.com

MONA ARDELEANU

26.11.22 – 08.01.23
KÖNIG GALERIE
Alexandrinenstr. 118-121
Berlin, Germany
koeniggalerie.com

CLAUDIA COMTE

From 04.02.2023
Casa Wabi
Pinotepa Nacional Km. 113
Puerto Escondido, Oaxaca, Mexico
casawabi.org

ELMGREEN & DRAGSET

12.11.22 – 09.04.23
After Dark
By Art Matters
398 Tianmushan Road
Hangzhou, China
byartmatters.com

© Erwin Wurm/VG Bild-Kunst, Bonn/2022

KATHARINA GROSSE

23.9.22 – 23.1.23
*Studio Paintings, 1988-2022:
Returns, Revisions, Inventions*
Mildred Lane Kemper Art Museum
1 Brookings Dr.
St. Louis, MO, USA
kemperartmuseum.wustl.edu

04.03. – 26.06.23
*Studio Paintings, 1988-2022:
Returns, Revisions, Inventions*
Kunstmuseum Bern
Hodlerstrasse 8-12
Bern, Switzerland
kunstmuseumbern.ch

CHRISTOPHER HARTMANN

26.10. – 20.11.2022
No Signal
KÖNIG GALERIE
Alexandrinenstr. 118-121
Berlin, Germany
koeniggalerie.com

JEPPE HEIN

14.08. – 18.12.22
*The best things in life
aren't things*
Herbert Gerisch-Stiftung
Brachenfelder Str. 69
Neumünster, Germany
gerisch-stiftung.de

KARL HORST HÖDICKE

14.10. – 20.11.22
Myths
KÖNIG GALERIE
Alexandrinenstr. 118-121
Berlin, Germany
koeniggalerie.com

ROBERT JANITZ

24.09.22 – 11.01.23
San Carlo Cremona – Arte
Contemporanea
Via Bissolati 33
Cremona, Italy
sancarlocremona.com



ERWIN WURM
06.12.22 – 19.03.23
Suwon Museum of Art
833 Jeongjo-ro, Paldal-gu
Suwon-si, Gyeonggi-do
South Korea
suma.suwon.go.kr

Erwin Wurm's expansive solo exhibition at the Suwon Museum of Art comprises three decades of the artist's work, from 1991 until today. The presentation is focused on work groups, each titled "sculptures", a nominal pun that puts all manner of media, from photograph to painting and video, under the umbrella of the sculptural medium. Wurm is known for his distortions of commodities through absurd enlargements or winsome miniaturisations, and in addition to the historical survey, Wurm has also created tiny versions of iconic buildings in the host country called "Performative Sculptures", which are meant to be jumped on. Other highlights include melting architecture, early video performances, and the photographic sculpture "Instructions for Idleness", as well as Wurm's celebrated Fat Cars. All of these trappings of everyday life, from clothes to our usual compartment, are warped, twisted, isolated, and brought into new relations that highlight the absurdity of the object world.

▲ ERWIN WURM, *Equitable*, 2016
Polyester, paint
155 x 95 x 115 cm

Solo Shows



CHIHARU SHIOTA

03.12.22 – 16.04.23

Invisible Line
ArosMuseum
Aros Allé 2
Aarhus, Denmark
aros.dk

Chiharu Shiota (b. 1972 in Osaka, Japan) lives and works in Berlin. She is best known for her large-scale, ingeniously woven thread installations of red, white, or black string, encompassing a variety of objects. The objects enveloped by the threads often embody a narrative or a significant symbolic value, referencing specific experiences from the artist's own life or a specific worldview expressing universal unity. The works in the exhibition »Invisible Line« span both monumental immersive thread installations and intimate work series on paper, which, in Shiota's unique visual language, thematise reminiscence, the pain of living, and human existence more generally.

▲ **CHIHARU SHIOTA**, *Internal Line*, 2019
Installation: red fabric, rope
Japan House, São Paulo, Brazil

ON KAWARA,
PETER DREHER,
ALICJA KWADE

11.11.22 – 23.12.23
KÖNIG GALERIE
412 Apgujeong-Ro, Gangnam-gu
Seoul, South Korea
koeniggalerie.com

ANNETTE KELM

20.9.22 – 13.01.23
Die Bücher
Berlin-Brandenburgische Akademie
der Wissenschaften
Jägerstr. 22/23
Berlin, Germany
www.bbaw.de

ALICJA KWADE

27.04. – 04.06.23
KÖNIG GALERIE
Alexandrinenstr. 118-121
Berlin, Germany
koeniggalerie.com

BASIM MAGDY

17.12.22 – 02.04.23
KM21 Museum of Contemporary Art
Stadhouderslaan 43
The Hague, Netherlands
km21.nl

From 02.02.23

FRAC Bretagne
19 Av. André Mussat
Rennes, France
fracbretagne.fr

KRIS MARTIN

08.12.22 – 29.01.23
Who Cares
Kunsthalle Trier
Aachener Str. 63
Trier, Germany
kunsthalle-trier.de

JULIAN ROSEFELDT

11.12.22 – 03.09.23
When We Are Gone
Weltkulturerbe Völklinger Hütte
Europäisches Zentrum
für Kunst und Industriekultur
Rathausstraße 75-79
Völklingen, Germany
voelklinger-huette.org

MICHAEL SAILSTORFER

20.01.23 – 05.03.23
KÖNIG GALERIE
Alexandrinenstr. 118-121
Berlin, Germany
koeniggalerie.com

ANDREAS SCHMITTEN

27.01. – 14.05.23
G2 Kunsthalle
Dittrichring 13
Leipzig, Germany
g2-leipzig.de

CHIHARU SHIOTA

23.10.22 – 08.10.23
Silent Word
Schauwerk Sindelfingen
Eschenbrunnlestr. 15
Sindelfingen, Germany
schauwerk-sindelfingen.de

19.11.22 – 02.04.23

The Soul Trembles
Museum MACAN
AKR Tower Level M, Jalan Panjang
No.5 Kebon Jeruk
Jakarta Barat, Indonesia
museummacan.org

XIYAO WANG

09.03. – 16.04.23
KÖNIG GALERIE
Alexandrinenstr. 118-121
Berlin, Germany
koeniggalerie.com

ERWIN WURM

08.10. – 13.11.2022
Avatars
Biblioteca Nazionale Marciana
Piazzetta San Marco n.7
Venezia, Italy
bibliotecanazionalemarciana.
cultura.gov.it

09.11.22 – 20.01.23

Bratislava City Gallery
Pálffy Palace
Panská 19,
Bratislava, Slovakia
gmb.sk



JULIAN ROSEFELDT

29.11.22 – 08.01.23

Euphoria
Park Avenue Armory
643 Park Avenue
New York, NY, USA
armoryonpark.org

Julian Rosefeldt creates elaborately staged films that investigate the power of language and the conventions of cinema as an allegory for societal and individual behaviours. With his multi-channel film installation »Euphoria«, he explores capitalism, colonialism, and the influence of unchecked economic growth on society. This immersive new work, commissioned by the Park Avenue Armory, is presented in an arena-like setting, fully surrounding the viewer with life-size projections of the Brooklyn Youth Chorus and acclaimed jazz drummers Terri Lyne Carrington, Peter Erskine, Yissy García, Eric Harland, and Antonio Sanchez, whose rhythmic and narrative nature mirrors the machinery of economy. Quotations from economists, business magnates, writers, and celebrities take on new meaning as they are reinterpreted as poetic monologues in real and imagined scenes of euphoric production and consumption, including a bank lobby that fills with surreal dance choreographies and acrobatics or five homeless men discussing economic theory. The result is a searing monument to the history of greed that raises seminal questions about the success and enduring legacy of neoliberalism.

▲ **JULIAN ROSEFELDT**, *Euphoria*, 2022
Multi-channel film installation

Jorinde Voigt

Artists draw inspiration from a host of sources, and one in particular is the music that plays in the studio while they work. For this new feature, STUDIO SOUNDS, Jorinde Voigt sent us the playlist that she has been listening to as she works in her atelier in Berlin. Scan the QR code to hear what's been playing while she creates her new body of work, an example of which is reproduced here. Enjoy Jorinde Voigt's STUDIO SOUNDS! More will follow in the coming months.



Left
JORINDE VOIGT
Yellow Rhythm (2), 2022
 gold leaf, ink, oil
 crayon, graphite on paper
 on wood, framed
 152 x 115 x 15 cm

<i>MFRFM (MUSIC FOR ROBOT FOR MUSIC)</i>	YOSHINORI SUNAHARA	06:10
<i>Can't Feel My Knees (Dub)</i>	INVISIBLE CONGA PEOPLE	03:45
<i>Melt - Original Mix</i>	EROTIC CITY	05:04
<i>Paraguay</i>	JUANA MOLINA	03:43
<i>Ah Eh</i>	LUKE ALESSI	07:05
<i>Softcore - Remake Cover</i>	COVER TAZZY, POPULAR COVERS TAZZY, TAZZY	03:35
<i>Unfolder</i>	DANIEL AVERY	05:13
<i>Astral Waves</i>	HUGO MASSIEN	05:18
<i>So Hot</i>	DANIEL ORPI	03:32
<i>Echo Party</i>	SYLVAN ESSO	04:15
<i>Discoman</i>	YOSOYMATT, FRENCH BRAIDS, EVA DE MARCE	03:40
<i>Members Stand</i>	ESZAID	05:46
<i>Quake</i>	KAREEM EL MORR	06:20
<i>SLIME</i>	SHYGIRL	02:39
<i>Lago Escondido</i>	SAMUEL AGUILAR, BRIAN ENO	03:56
<i>The End</i>	RYUICHI SAKAMOTO, ALVA NOTO	02:16

