

english

Bibliothek *bookies 2.2*

## FRÖHLICHE WISSENSCHAFTEN

3. September – 9. Oktober 2021

Hubert Becker, Erik Bünger, Sven Dirkmann,  
Doris Frohnappfel, Andreas Greiner,  
Jenny Schäfer, Karoline Schneider,  
Kerstin Stoll, Jürgen Stollhans

GALERIE  
**M29**

RICHTER

Moltkestr. 27a | 50674 Köln  
tel. + 49 | 0221 - 168 66 414

fax + 49 | 0221 - 168 66 413

mail@m29.info, www.m29.info

Öffnungszeiten: Mi – Fr 14 – 18 Uhr  
Sa 12 – 16 Uhr u. n. V.

The project series *bookies 2* forges a connection between gallery space and library. **M29** evolves into a reading room in which exhibitions and book presentations can take place.

Under the title **Happy Sciences**, *bookies 2.2* showcases a group exhibition with nine artistic positions, all of which relate to a scientific context. All research and experiment with diverse fields of specialty: archeology, botany, ethnology or philosophy. This field of vision extrapolates from culture, humanity and nature – calling our knowledge, or that which we consider as the truth, into question.

### ANDREAS GREINER

Andreas Greiner's work was created from an archive of thousands of photos, all taken by the artist over a two year period in various forests around the world. The archive was subsequently surrendered over to the ordering principles of algorithms, which derive probabilities for their independent continuation from the digital images. Greiner's *Jungle Memories* are meant to be understood as landscape paintings of the 21st century, images from individual photographs stacked one on top of the other – similar to storage capabilities of the human memory, but from the position of artificial intelligences, in which spin offs of themselves become of a third nature as their manufacturing processes evolve independently. The video work *Lost in the Woods\_0001* was created on the basis of photos from the Hambach Forest and the Białowieża National Park. In motion, nature continually transforms anew into an artificially morphing landscape.

### DORIS FROHNAPFEL

“The images are comprised of analog (negatives) collaged from rasterised lithographic films and (film)text snippets, masked with Ulano folio into 4.5 x 6 cm formats and enlarged in an analog photo laboratory. The film collages were created in 1994 from remnants / waste. The excerpts render fragmented spatial impressions and word / fractionalized meaning – tentatively hinting towards existentially affective case constellations of artistic work and research in the artistic workspace, the studio. These works were reissued for the exhibition with the superordinate “Happy Science” (M29). Thematically, references emerge from the studio as a laboratory or scientific space for artistic work.” (D.F.)

### JÜRGEN STOLLHANS

Seen and photographed on a walk in the Eifel, Jürgen Stollhans uses the poisonous yet beautifully coloured “fairytale” toadstool as a double entendre. Due to formal similarities, an association with the mushroom cloud naturally arises. The toadstool can be found in different versions in Stollhan's work, in which science, history, politics and everyday life are linked; continually in different versions. In this version, the mushroom is placed within the paint-by-numbers grid of a computer program and at the same time dissolves into something imaginary.

**SVEN DIRKMANN**

Sven Dirkmann's ceramic, paper and wood objects are conceived as fetishes of a culture that cannot be clearly identified, whereby the departure material for these works (flower vases / chair legs in a country house style) consists of "petite bourgeois" elements. These are decoded and reconnected. Thus, the viewer stands in front of "dysfunctional" objects, the origin of which are unclear and yet still harken back to known elements. Likewise, the chlorinated works and masks function as ghostly illustrations of an unknown culture, of which one cannot say whether it originates from the past or from the future.

**KERSTIN STOLL**

The colour "Berlin blue" was discovered by chance in 1706. Berlin Blue is a lightfast, deep blue, inorganic pigment which does not occur in nature. Here, the Berlin Blue was created on paper, one with capillary effects – the so-called Chromatogram Paper. A time-elapsing drip of Iron II Sulfate onto a large patch of potassium ferrocyanide (and vice versa) results in amorphous blue-green structures / blobs which grow autonomously; which I call colour blossoms.

**KAROLINE SCHNEIDER**

Karoline Schneider's research subjects are the shells of the sea snail *Cypraea* (Kauri), which she processes into sculptures, utilities, and oracular tools or sound bodies.

"Kauri – border objects, vessels, vampires and relatives – appear perennially in diverse cultures and geographic contexts. The Kauri snails thrive only in warm sea waters. If the snail shells are gathered up as flotsam they are already dulled by sea and worthless, whereas snails caught alive and subsequently killed retain the perfect shine of their shells. A cultural act emerges already from the onset of their usage and extraction: a violence laced production of a container for cultural content; disposal of the soft beings in favour of their hard shells." (K.S.)

**HUBERT BECKER**

Hubert Becker's photographs of copper tops, *filipendula*, *lobelia*, *white bryony*, *bellflower*, are based on Karl Blossfeldt's plant photography – reconstructed and rephotographed as images. Blossfeldt documented his extensive and wide ranging collection of plant species by staging and enlarging each individual plant in front of his lens like portraits, thereby allowing them to morph into art forms; into sculpture, into architecture. Out of this process Hubert Becker realises sculptures from new materials which resemble these plant images. Through this process of reversal, Becker re-tools the connections and divisions between reality and perception, nature and culture.

**JENNY SCHÄFER**

“Valuable Devices,” was the name bestowed upon wrought flint stones and reindeer bones by the archaeologist Alfred Rust, which he used as proof of two reindeer-hunter cultures settled in Northern Germany during the late Ice Age. The term is unusual in the context of archeology because of its sense of valuation, and for betraying an indication of Rust’s subjective interpretations, which calls into question the documentary like impressions of archaeology. Through her research on the archaeological excavations in the Ahrensburg Tunneltal, Jenny Schäfer brings together historical objects with “valuable devices” from the present, the value of which is shifting further in the new arrangement and staging in the artistic space. In her books, Jenny Schäfer uses and questions scientific practices in the sense of an archeology of everyday life. Via observations independent of value, she combines (pop) scientific images and everyday aesthetics in an absolute present, in which hierarchies between science and the pop-precariat dissolve.

**ERIK BÜNGER**

In November 2015, at the eve of the UN climate change conference in Paris, a video was uploaded on the internet, in which Koko, a gorilla trained in the use of American Sign Language, addresses world leaders directly. She chastises humanity and calls for immediate action to save herself and the nature she is part of. In his video essay ‘Nature See Yo’, Erik Bünger invites a sign language avatar to comment on Koko’s use of words. The avatar tries again and again to reformulate the impossible position which Koko finds herself in, as a spokesperson for nature: to communicate her message to us she has to use words. But in order for this message to remain true to nature she has to remain wordless.” (E. B.)