

Press release

Responsive Curating.

Mit Anjana Kothamachu, Antonia Low, Ina Ettliger, Hans HS Winkler, Harish V Mallappanavar, Rasso Rottenfußer, Vichar B N and Vineesh Amin.

Kunstraum München

12.9. – 25.10.2020

Friday, 11.9.2020, 3 p.m.–9 p.m. / Extended Opening with VARIOUS OTHERS

Saturday, 12.9.2020, 3 p.m. / Curatorial Talk „What does Responsive Curating mean? About Exhibitions on Flashdrive“

Sunday, 24.10.2020, 5 p.m./ Panel Discussion

Curated by Ralf Homann (Kunstraum München) with Uwe Jonas (studio im HOCHHAUS, Berlin), Suresh Kumar and Surekha (BAR1, Bengaluru)

Responsive Curating Imagine the exhibition space is something like a terminal device, say a cell phone, and the exhibition consists of a data package that is downloaded and unpacked in the art space: depending on the size and cultural context of the exhibition, the artworks change during their installation. "Responsive Curating" experiments with the "exhibition" as a "universal medium" that can communicate anywhere. An experimental arrangement with surprising results, especially in view of the current challenges of a pandemic. In the face of the currently limited cultural life, the artists do not rely on digitalizing imaging strategies or repackaging in online formats. "Responsive Curating" at Kunstraum München relies entirely on the power of visual art in physical space and the direct experience and in-depth examination of the individual works by the visitors. Works that deal with the new challenges of a digital culture or a global economy and the associated tension between identity and universalism. With an eye to ecological issues, the transnational exhibition based on "Responsive Curating" did not require any travel by artists or art shipping. Instead, the curatorial concept revisits the formal principles of instruction-based art of the 1960s, but under today's conditions: These include, for instance, the sketching of instructions with vector sizes or the responsive design of individual objects in the exhibition space. On the basis of the artistic instructions, the works are realized again for each exhibition space and recycled in the local recycling system after the end of the exhibition. The aura of the artwork is deliberately not created. Kunstraum München is the second station of "Responsive Curating" after the Venkatappa Art Gallery in the South Indian mega-city Bengaluru 2019 ("Exhibition on Flash Drive").

On view are works by Anjana Kothamachu (Bengaluru), Antonia Low (Berlin and Stuttgart), Ina Ettliger (Munich), Hans HS Winkler (Berlin and New York), Harish V Mallappanavar (Haveri), rasso rottenfusser (Riva del Garda and Munich), Vichar B N (Bengaluru) and Vineesh Amin (Bengaluru).

The artworks are based on the digital instructions of the artists and were produced in Munich especially for the exhibition. They question, among other things, the changes of "time" due to the Corona pandemic, the function of original and copy on the global art

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market, the role expectations and projections of desire on artists, and the achievable scopes of political action in diversified globalized and postcolonial contexts.

The exhibition ist sponsored by the Bavarian State Ministry of Science and Arts, Kulturstiftung der Stadtsparkasse München and Kulturreferat der Landeshauptstadt München. The first station of the exhibition in Bangalore was sponsored by Goethe-Institut.

In cooperation with VARIOUS OTHERS.

VARIOUS
OTHERS

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Während der Ausstellungen

Mittwoch bis Sonntag, 14 – 19 Uhr

Der Kunstraum ist ein unabhängiger Kunstverein und wird gefördert durch das Kulturreferat der Landeshauptstadt München.

List of artists

Anjana Kothamachu

Anjana Kothamachu is based in Bengaluru (Bangalore). She is a faculty member at the Wadiyar Center for Architecture, Mysuru (Mysore). She has received the Inlaks Fine Art Award; has been part of the Changwon Sculpture Biennale, Korea; ISCP New York, Pro Helvetia Residency Switzerland, and the Hyderabad Literature Festival.

Labyrinth of Solitude

cast, metal

The work is Kothamachu's attempt to encapsulate our ongoing reality, where the vicissitudes of time seem to have come to a stand-still. And in this enforced stillness we are confronted with our own temporality as an individual and as a collective. For her, we seem to exist in an in-between liminal space where one meets its past while awaiting its near-distant future. "And as we wait, I hope we emerge with a sense of possibility", she says.

The instruction is realized in Munich by Claudia Barcheri.

Antonia Low

Antonia Low, born in Liverpool, is Professor of Body/Space/Narration at the Stuttgart State Academy of Art and Design. She studied fine arts at the University of Fine Arts Münster and at Goldsmiths College, University of London. Her research into hidden spaces and their everyday use leads to large-scale installations such as those at K21/ Kunstsammlung NRW Düsseldorf (2015), Kunstmuseum Bonn (2014) and Kunstverein Braunschweig (2014). Scholarships at Casa Baldi/ German Academy in Rome (2016), Irish Museum of Modern Art Dublin (2014). His most recent monograph "Der verlorene Raum" was published by Kettler Verlag, Dortmund.

The reading monkey

mixed media

At a flea market in Copenhagen in 2018, Antonia Low discovered a round ashtray with a reading monkey as figurative adornment. The reading monkey, is a motif that in European art history has particularly influenced Gabriel von Max, who was known around 1900 as a "monkey painter". The approach of the animal to the sublime human being is a central point that marked a break in the worldview that Darwin's theory triggered. The evolutionary redefined similarity, however, did not lead to equality, but to a strange anthropomorphization.

The instruction is realized in Munich by Gabriele Obermaier.

Ina Ettlinger

Ina Ettlinger, born in Munich, studied at the Augsburg University of Applied Sciences and at the Art College, University of Ulster, Belfast until 1994 and then sculpture at the Academy of Fine Arts in Munich. In 2007 she has received the Advancement Award of the City of Munich and in 2008 the Debutantenpreis of the Republic of Bavaria. Recent exhibitions: Gallery of the District of Upper Bavaria (2018), Orangery Munich (2015), Gallery Kullukcu, Munich (2013), City Hall Gallery Munich (2012).

Modification 45 (Model)

garment, polyester wadding, wood

Ina Ettlinger uses found clothes as a basis for her work, mostly trouvailles from the flea market. She first deconstructs the textiles step by step in order to let new, amorphous objects grow out of color patterns and material structures. Sounding the relationship out between clothing and space is always central to her work. As an exception to this practice, for her Bangalore instruction she used a dress that is offered worldwide by a global clothing-retail company and can be ordered online on both the German and Indian homepages. For the first station of "Responsive Curating" in the Venkatappa Art Gallery, a model was first created in Ettlinger's studio, from which the pattern for the instruction could be taken.

The instruction was realized in Bengaluru (Bangalore) by master tailor Devraj in Shantinagar.

In the Munich show you see the model.

Hans HS Winkler

Hans HS Winkler lives and works in Berlin and New York. His main interest is public space and its symbols. From 1988 to 2000 he realized under the name p.t.t.red (paint the town red) together with Stefan Micheel, among others the urban space installations Golden Section through Berlin, 1988-1990, and in 1996 the Statue of Liberty in Red in New York. Hans HS Winkler co-curated exhibitions such as legal/illegal (2004) at the ngbk Berlin and "Looking for mushrooms" - Counterculture in San Francisco from the 1950s to the 1960s at the Museum Ludwig, Cologne (2008). Between 2005 and 2008 he published newspaper projects in Istanbul, Johannesburg, New York, Havana, Bonn and San Francisco under the title Walking Newspaper. In his most recent exhibition "Grenzziehung" (Borderdrawing) within the Berlin project series Re-imagining America, he presents four exemplary projects/interventions realized in the USA, which deal with the history of the United States and its borders.

The Duel of the High Seats

wood, brass screws, brown color

High seats and deer stands allow a different angle of vision or sharpen the view of the detail. On the other hand, they also refer to a tradition of a special architecture, often perceived only marginally. Two high seats opposite each other in the room stage an observation of the observation.

The instruction is realized in Munich by [TBA]

Harish V Mallappanavar

Harish V Maalapanavar is a trained sculptor and model maker, living and working in Haveri, Karnataka/ India.

Untitled

[without material specification

still missing statement

Work not yet realized]

rasso rottenfusser

rasso rottenfusser lives and works in Munich and at Riva del Garda. Until 2013 he created installation parcours in Barcelona, Bologna, Paris and Zurich. Selected exhibitions: Ostrale, Dresden (2013), Kunstpavillon in the Old Botanical Garden, Munich (2014), Haus der Kunst, Munich (2017), Kunstraum Munich (2019), Studio im Hochhaus, Berlin (2019/20), the 5th KloHäuschen Biennial at Central Market, Munich (2020); current publication: >aggregat 13/9.3-III lenses with bayr. green at 5200 K<, Munich 2017

>uso 19/12.8-X. aggregate<

formwork panels (for concrete finishes), screws and tape

Human building and design, the interweaving of the mechanisms of perception of architecture and art form the starting point of rasso rottenfusser's work. His works are extremely site-specific. They negotiate given structures and locations, the relationship between inside and outside and the respective relations to socio cultural contexts. Often rottenfusser uses furniture-like fixtures from which sculptural situations arise. In his instruction, rasso rottenfusser explicitly experiments with the possibilities in the framework of "Responsive Curating". For instance, by working with Fibonacci numbers instead of fixed sizes or by using the curator's unknown breadth across the shoulders as a basic measure of his object.

The instruction is realized in Munich by Klaus Mayer.

Vichar B N

Vichar B N works and lives in Bengaluru (Bangalore). He received a MFA in sculpting from the Chamarajendra Academy of Visual Arts and started his career as a traditional sculptor. During this time he had the privilege to work as a personal sculptor for the King of Mysore. Over ten years ago Vichar B N joined the animation industry and he currently works as Departmental Director for the gaming division of a global acting corporation. He has been lucky to get opportunities to work on a wide array of projects in terms of style and media, from cartoony to hyper-realistic assets.

Untitled

without material specification

Narrative works often illustrate well-known historical, religious, legendary, or mythic stories. However, artists invent their own stories, leaving the viewer to imagine the narrative. Holding the interest and crossing all age barriers is the impact of effective storytelling. Vichar B N believes knowing and applying the art of storytelling will not only strengthen your sculpting, but also develop the desired interest in the audience. He says: "I prefer to create a character with a backstory that is reflected in everything from expression, to clothing, to the pose. I start with questions like - Where are they from? What is their motive? What are they feeling? It is not just about making your character look "cool." The planning and intention one sets before the actual execution always reflects in the sculpture one sculpts.

Work not yet realized.

Vineesh Amin

Vineesh Amin works and lives in Bengaluru (Bangalore). He studied sculpture from Chitrakala Parishath, Bengaluru. He is pursuing a master's degree in New Media Design at the National Institute of Design, Gandhinagar. Vineesh's work combines art, design, and technology to express themes of time and space. His work is process driven and is material led involving collaboration of various materials, processes, and mechanical systems.

echo 2.0

LED strip with music synchronization, power adaptor, extension cable, power-strip
Echo 2.0 is an installation that translates sounds from the space it inhabits. The work awakens by sound and expresses it in the form of colored lights. As an observer you impact the color of the lights by your sounds.

The instruction is realized in Munich by Alexander Steig.

Curators

Ralf Homann

Ralf Homann, a sculptor and author from Munich, is interested in activating the public space. In his works, which are negotiating the boundaries of art and politics, he investigates knowledge – its hidden narrative or invisible design – to engender new perspectives. Since 2012, Ralf Homann is executive board member (curatorial team) of Kunstraum Munich.

Surekha

Surekha, a visual/video artist and curator from Bengaluru (Bangalore) is exploring artistic forms through installations, video and photography since last two decades. Her works investigate how visibility can engage with gender/ecology/socio-political aesthetics, negotiating public and private spaces.

Suresh Kumar

Suresh Kumar G is a visual/performance artist based in Bengaluru (Bangalore), graduated from College of Fine Arts, Bangalore, and completed Masters in Sculpture from College of Art, New Delhi, 2000. He has been working on community, public and collective art projects and as an activist in the framework of artist initiatives.

Uwe Jonas

Uwe Jonas (born in Hamburg, studied political science) work since 1993 as an artist and curator in Berlin. Followed a conceptual and context oriented attempt with a focus on the transformation of the society, mostly in the public space.