

Seed Disturbances

March 5 to April 9, 2022

Hanne Darboven, Tacita Dean, Aleksandra Domanović, Ayşe Erkmen,
Lena Henke, Jenny Holzer, Dorothy Iannone, On Kawara, Wilhelm
Klotzek, Alicja Kwade, Inge Mahn, Matt Mullican, Kay Rosen, Carolee
Schneemann and Rosemarie Trockel



“Rejoice! Our times are intolerable. Take courage, for the worst is a harbinger of the best. Only dire circumstance can precipitate the overthrow of oppressors. The old and corrupt must be laid to waste before the just can triumph. Opposition identifies and isolates the enemy. Conflict of interest must be seen for what it is. Do not support palliative gestures; they confuse the people and delay the inevitable confrontation for it jeopardizes the well-being of the majority. Contradiction will be heightened. The reckoning will be hastened by the staging of seed disturbances. The apocalypse will blossom.” - Jenny Holzer “Inflammatory Essays”

At first, no one even knew, who plastered those colorful square posters around New York City’s neighborhoods. Posters with 100 words in 20 lines, that asserted highly contradictive content, while matching their surrounding of choice. Later, you would find out, that these essays contained voices from extremely right to left winged ideology – to mention only a few. Jenny Holzer, who assembled these scraps in “Inflammatory Essays”, deliberately hid the authors’ names, as she found, “when things are categorized, they tend to be dismissed.” Rather, her essays turned into seeds of expressions and claims, scattered through the city, that might have left the reader more likely with a question than an answer.

Like essays, seeds bundle different strains of information to be distributed and further multiply. This counts for (non) radical content as well as for bioengineered seeds, as they spread across lobes of brain or the soil. Even artworks can be seen as hodgepodes of information that either aim to divert, disturb or use their particles original message. While Jenny Holzer introduces the quoted words to a new realm of agency, Carolee Schneemann on the other hand establishes the artist’s body as an integral material of her work. Thus, the artist’s body becomes not only a medium to reflect upon, but further an uncovered agent in her “kinetic paintings”.

The exhibition at Klosterfelde Edition gathers editions, that reflect on the movement of information, be it the written word on a poster or a book, the calculation of time, the body as a medium and agent, or the medium film itself, whereas being contributed by Edition René Block, Borch Editions, Editioni Conz, the gallery Barbara Wien, as well as the gallery Emanuel Layr in Vienna.

Text by Elisa Maria Schmitt



Hanne Darboven

Ein Jahr: 1970, 2007

Silkscreen print on Zanders Classic 115g

43 sheets and one index

In custom made folder

Each 29,7 x 21 cm

Signed and numbered

Edition of 15

EUR 19.992,- incl VAT

In this edition, the artist returns to her conceptual roots: The 43 sheets and one index in a custom made folder are based on a series of drawings from 1970, which are significantly affected by the minimalistic use of forms characteristic for the early years of her work. Hanne Darboven develops a cubic system of notation that transforms the common gregorian calendar into a particular order arising from a specific logic. By arranging and formally and graphically inscribing rows of numbers, the data of 1970 is being summarized into checksums, resulting from the index sheet formula: "2 K - 43 K / 00 / No 1 - No 42 / 366". Hanne Darboven hereby creates graphic equivalents to the otherwise invisible phenomenon of time. The materiality of the handwritten script in black ink on fine lined paper has been masterly transferred by Hamburg silkscreen printer Thomas Sanmann. The custom made map also includes a collaged portrait of the artist in 1968 in New York.



Tacita Dean

FILM stills, 2011

14 offset lithographies on Zerkall Bütten 145g

77 x 44 cm

Signed and numbered

Edition of 24

EUR 47.600,-incl VAT

Tacita Dean's FILM stills stem from her 2011 work FILM, commissioned to be exhibited in the Turbine Hall at the Tate Modern. FILM stills' primary focus is the exploration of film both as medium and as object. Incited by the riddle-like allegory of René Daumal's novel Mount Analogue (1952), a vast mountain only visible to those who believe in its existence, FILM (and in extension FILM stills) beckons the viewer to become a believer. Believing herself in the analogue (versus digital), and in the handcraft of film, Dean wrote that with this work she strove to "revive spontaneity and risk," showing "film as film can be." – Borch Editions



Aleksandra Domanović

Portrait of a Lady on Fire 14, 23, 2020

2 Silkscreen prints and 1 inkjet print on Munken 300g paper

60 x 80 cm

Signed, numbered and dated

Edition of 11, Edition of 3

Each EUR 2.380,- incl VAT

In this edition Aleksandra Domanović filters observations she's made on a recent film called Portrait of a Lady on Fire (2020) through the political, ideological, and even sexual energies bound within the acts of seeing and perceiving. The film is ostensibly about a female painter commissioned to make a portrait of a woman for a potential suitor to consider. It's a study on the female gaze, the social contexts that proscribe it, and the sexual tension that steadily grows through it. How these women perceive each other changes the more they see each other. Portrait of a Lady on Fire is a manifestation of the power, love, romance, and control in a world without men. This edition employs an optical phenomenon called simultaneous contrast to extend the relationship between seeing and perceiving. Yellow text, for example, appears to be different hues when juxtaposed against red or blue lines. We are drawn in to test our eyes, to question our vision. How we perceive, these works seem to say, changes the more we see. – Carson Chan



Ayşe Erkmen

925, 2011

Silver (925), fabric case

66,5 cm

Signed and numbered on certificate

Edition of 12

EUR 6.188,- incl VAT

In environmental interventions, site specific works, sculptures or photographs, Ayşe Erkmen focuses on the connection between the architectural and the socio-cultural. The exhibited edition shows two tailors' templates, casted and processed in silver. The shapes stem from a woman's sleeve, while being now hung on the wall like blades.



Lena Henke
MYMOVE (pink), 2019
Steel, rubber, sand
76 x 52 x 36 cm
Edition 4 of 6

EUR 6.235,60– incl VAT

As a reminder that he moved, the illustrator Tomi Ungerer printed a drawing of a woman with spread legs on a small card, accompanied by the words “I moved”. By drawing on topics such as femininity, sexuality and fetishism, the artist Lena Henke added the female figure from her series “Female Fatigue Series” to the drawing of Ungerer. “MYMOVE” is not only a play on Ungerer’s title, but also on the German word for crotch. With this edition Lena Henke’s artistic practice of recycling, adapting, deforming and especially appropriating become once again apparent.



Jenny Holzer

Inflammatory Essays, 1979-1982

12 offset prints on color paper

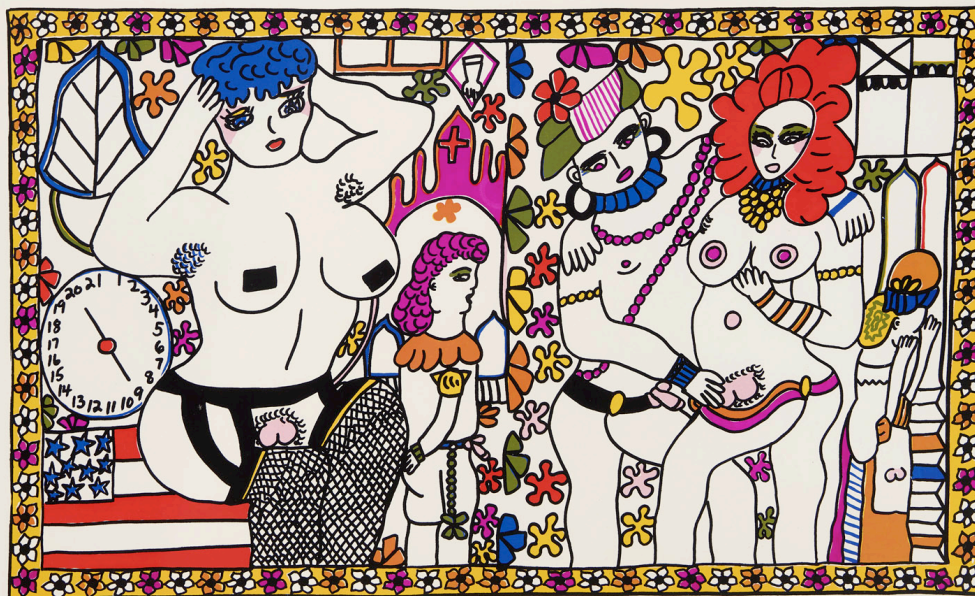
25 x 25 cm

Unsigned

Unlimited Edition

Price upon request

At first no one even knew, who plastered those colorful square posters around New York City's neighborhoods. Posters with 100 words in 20 lines, that asserted highly contradictory content, while matching their surrounding of choice. Later, you would find out, that these essays contained voices from extremely right to left winged ideology – to mention only a few. Jenny Holzer, who assembled these scraps in "Inflammatory Essays", deliberately hid the authors' names, as she found, "when things are categorized, they tend to be dismissed." Rather, her essays turned into seeds of expressions and claims, scattered through the city, that might have left the reader more likely with a question than an answer, while entering a new realm of agency.



Dorothy Iannone
43/50
67

Dorothy Iannone
First Print, 1967
Color Silkscreen Print
100 x 72 cm
Signed, numbered and dated
Edition 43 of 50

Price upon request

Liberated from stereotypes or gendered roles, Dorothy Iannone dedicates her art to the attempt to visualize love, lust, feelings and above all female sexuality. „First Print“ holds what the title promises and is embedded in a series of prints and paintings, depicting Dieter Roth and herself. Since the 1960s her work is marked by personal mythology and narrative elements.



On Kawara

I'm still alive, 1978

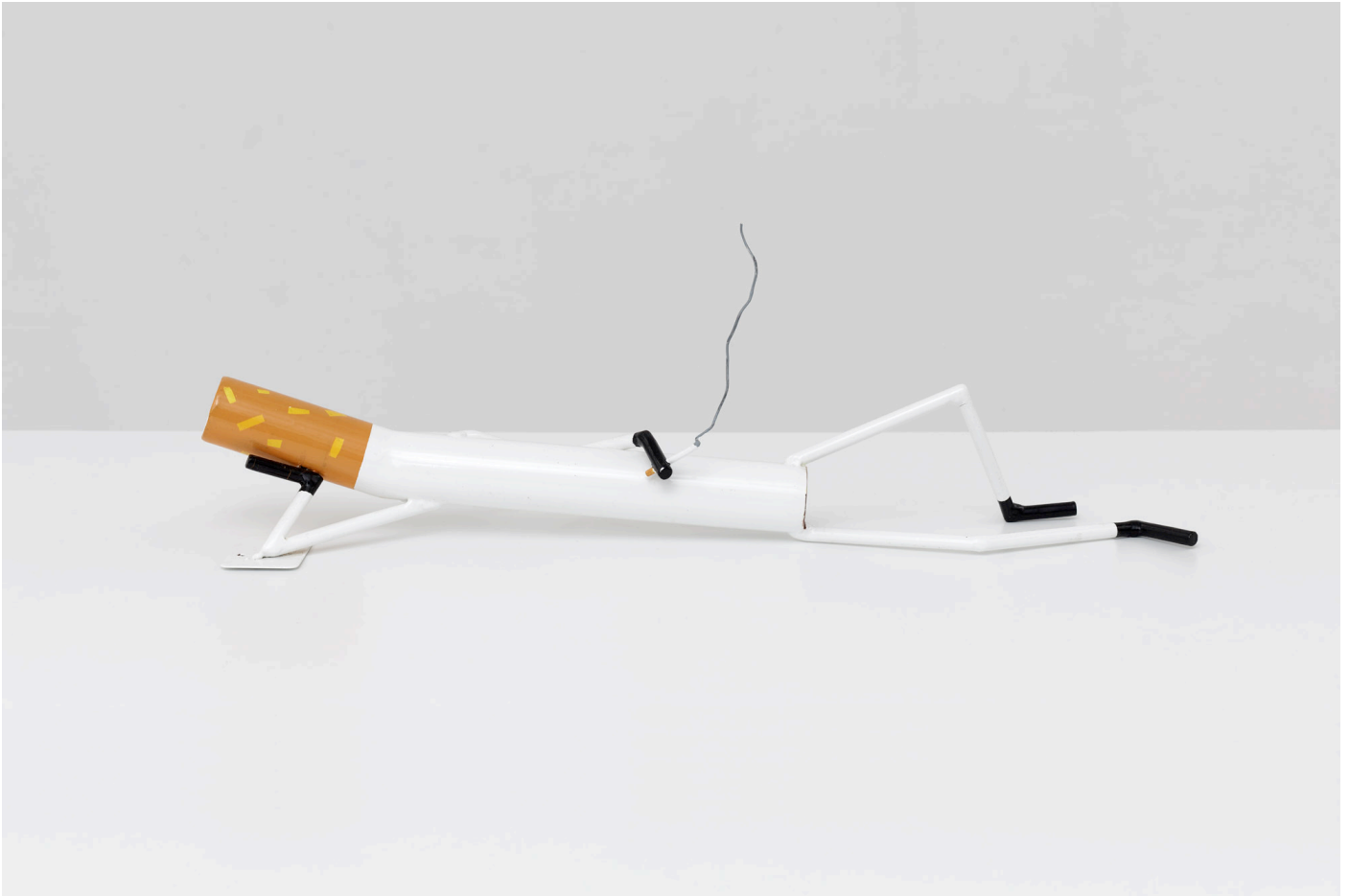
Artist book with 414 pages, 201 images

21,5 x 24 x 4 cm

800 copies (450 copies, numbered, in canvas covered slipcase)

EUR 892,50,- incl VAT

As one of the leading figures of conceptual art working with language, On Kawara started this project by sending telegrams to his social surrounding, containing a suicide message. After everyone's attention was thereby guaranteed, he started to send telegrams from different places to different receivers with the soothing message, that he is still alive. Together with René Block Editions, these telegrams were being put together in this artist book.



Wilhelm Klotzek

Liegende, 2022

Steel, powder coated, painted by hand

109 x 20 x 40 cm

Signed and numbered certificate

Edition of 8

EUR 4.522,- incl VAT

“The ‘Reclining Figure’ is a classic sculptor motif. I only really became aware of it, when I saw Wieland Förster’s ‘Large Reclining Figure’ in front of Edeka on Singerstrasse not far from Berlin’s Ostbahnhof. The sculpture is installed in front of the department store and around it a concrete ensemble, on which children or dogs are waiting for their parents or mistresses. People are often taking a break, drinking beer and smoking cigarettes at the ‘Reclining’! I think that’s beautiful, because that’s where visual art meets a piece of substantiveness, reality or whatever you call it. While the sculpture can still assert itself in this whole jumble of cigarettes, empty beer bottles and graffiti tags. It doesn’t lose its charisma in any way. It is also interesting that Wieland Förster’s ‘Large Reclining Figure’ is a kind of response to Henry Moore’s ‘Reclining Figure’ in what was then West Berlin in front of the Academy of Arts. Moore’s ‘Reclining’ was set up in front of a cultural center in 1962 – Förster’s ‘Reclining’ a few years later in front of a department store. But I also encountered this motif again and again in other areas – the dormant areas as an adventure playground of my childhood in East Berlin or the lying stones (pavement) as the basis of my forays through Berlin in the 1990s as a teenager. The cigarette is actually an abstract form (tube), while only the coloring turns it into a cigarette and suddenly quite a few viewers can relate to it – everyone has a story about cigarettes. You could also say, it’s a trick: Nobody wants to deal with the superficially boring, old-school motif of the ‘Reclining Figure’, actually you hardly see them anymore. But if it’s a lying cigarette, then maybe it looks different and you say to yourself: ‘How beautiful a reclining figure can be! So calm, I could learn a lesson from that!’” – Wilhelm Klotzek



Alicja Kwade
Time Machine, 2016
Linen box, printed instructions
40,5 x 30,5 x 5,5 cm
Signed and numbered certificate
Edition of 7

EUR 4.998,- incl VAT

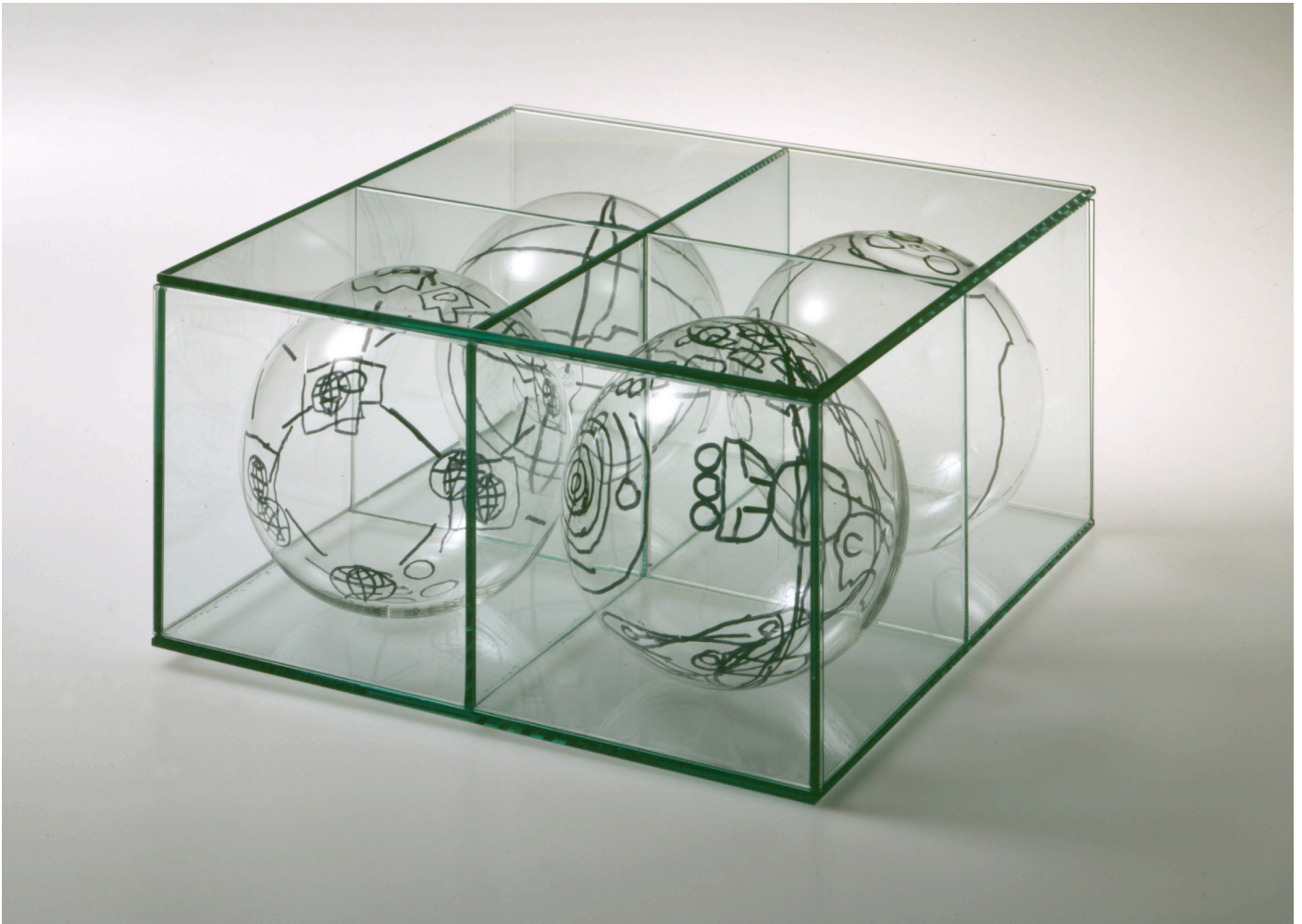
In her work, Alicja Kwade reflects on the physical and ephemeral qualities of sculpture. "Time Machine" invites the visitor to collect autumn leaves and further storing them in the linen box. Opening the box in summer not only reactivates the autumn time, but also broadens the very idea of sculpture – from an expansion in space to an extension in time.



Inge Mahn
Schlange, 1982/2016
Rubber tube, plaster
42 x 39 x 7 cm
Signed and numbered certificate
Edition of 10

EUR 3.332,- incl VAT

Drawing from the everyday, German sculptor Inge Mahn (b. 1943) consciously alienates the commonplace, sensibly manipulating motifs to unlock a range of incongruous possibilities. Working predominantly with white plaster, the artist estranges objects through raw modelling, re-contextualisation, subtle subtractions and additions. – Galerie Max Hetzler



Matt Mullican

Untitled, 1997

Four handmade, hand painted glass balls

In a glass case with four divisions and lid

Balls: each 15 cm

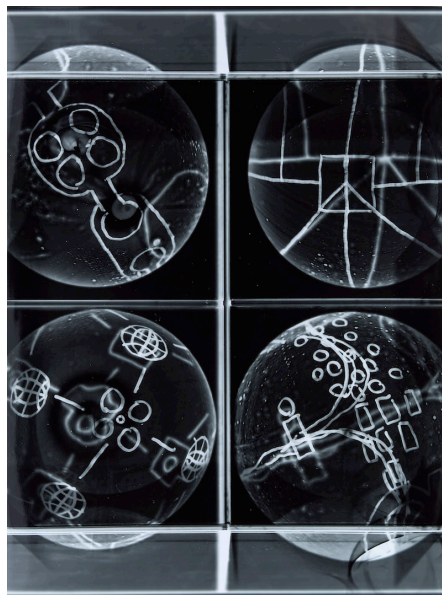
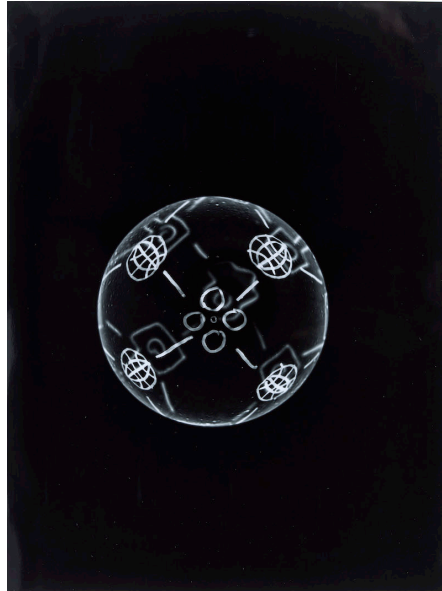
Case: 31,5 x 31,5 x 31,5 cm

Signed and numbered certificate

Edition of 8

EUR 23.800,- incl VAT

Since the late 70's, Matt Mullican has become one of the most important figures in American post-conceptualism. Through diverse media such as drawing, installation, performance, computer-based light boxes, and video, he sculpts models of the world that use symbols and pictograms to expose their own construction. The world as a system of signs comes within reach, at once universal and deeply subjective.



Matt Mullican

Untitled, 1997

5 photograms on glossy photographic paper

40,6 x 30,5 cm

Signed and numbered certificate

Edition of 8



Kay Rosen

Short Story, 1993/2017

3 silkscreen prints on MultiCard 1S 350g paper

Each 45,7 cm x 66 cm

Signed, numbered and dated

Edition of 25

EUR 3.927,- incl VAT

„Short Story“ (1993/2017) recounts an economical and succinct little tale of only three words, ADD, AND, END, exhorting its nine letters to create drama from a verb, a conjunction, and a noun. A minimal, almost subliminal, operation of displacing one letter in each word, allows ADD to systematically transform itself into a brief generic narrative, generating a middle and end out of its simple, unspectacular origin. „Short Story“ first appeared in a text image project titled “(B)coming (A)part” for DU Magazine, Zurich, 1993



5/60 Schneemann 72-88



5/60 Schneemann 72-88



5/60 Schneemann 72-88



5/60 Schneemann 72-88



5/60 Schneemann 72-88



5/60 Schneemann 72-88

Carolee Schneemann
Ice Naked Skating, 1972/1988
6 photolithographies
100 × 71 cm
Signed, numbered and dated
Edition of 60

EUR 10.115,- incl VAT

Although Carolee Schneemann considered herself a painter, most of her noticeable works were performative. Schneemann was a strong advocate for women's empowerment through art by using her body to examine the role of female sensuality and as a tool for personal liberation from social and aesthetic conventions. Some of her peers from Fluxus disapproved of her methods, such as for her "Vaginal Paintings" in 1965. Today, Schneemann's recurrent themes remain significant but are catalyzed differently, mainly presenting works as installations and photography. – Editioni Conz



Rosemarie Trockel

Paparazzia, 1993

6 silver gelantine prints, VHS film

Prints: 24 x 30,5 cm

Signed and numbered on the back side of first print

Edition 30 of 45

Price upon request

Rosemarie Trockel is known for her sculptures, collages, ceramics, drawings, photographs and textile works, which repeatedly and subtly criticize traditional notions of femininity, culture or (artistic) production. The exhibited photographs are reminiscent of photographs by Jackie Kennedy, while in fact, the depicted person is a friend of the artist. With this work, Trockel not only reflects on media representation methods, but also on the illusory quality of photography.



Rosemarie Trockel
Papazzia, 1993
Installationsansicht

