

# Culture



## Amtsalon Gallery Pop Up featuring galerie Ebensperger in Berlin

Amtsalon Gallery Pop Up selects artist from galleries around the world to feature in each edition. The former district court of Charlottenburg in Berlin will once again be open to the public with presentations of twenty selected galleries for the fourth edition of Amtsalon.

The gallery Ebensperger has been selected for this latest edition. The gallery has a fascination with peculiar locations. Since 2013 its premises in Berlin are a historic crematorium in the district of Wedding on a cultural compound that is by now known as Silent Green. Here, the gallery has found an adaptable and congenial home for its fan-driven programme and for mounting exhibitions including the gallery's core mediums film, site specific installations, painting and drawing. Ebensperger also maintains an off-space in Vienna. For the 4th Amtsalon in Berlin, Ebensperger will present works by Lea Draeger, Nika Fontaine and Christian Friedrich. The works of these three artists are all characterized by an in-depth examination of traditional power structures and the possibilities of breaking out of them.



Nika Fontaine Shadow Work 2021 Pigment in hasenleim and oil on canvas 150 x 120 cm Courtesy the artist and Wildpalms, Düsseldorf

### Nika Fontaine

A central element in the work of Nika Fontaine (\*1985 in Montreal, Canada) is the examination of identity, spirituality, transformation and healing. In her paintings, sculptures and installations, we find references to outsider art, medieval imagery, Baroque paintings, sci-fi, horror, goth or rock music and contemporary culture. Experiences of spirituality and pop merge with an uncanny humor and a radical questioning of hierarchies in art history and society at large. For her „Calcination“ series, the artist draws on the idea of transmutation through spiritual burning. A process that appears to be a violent act of destruction, agony and purgation here becomes a symbol for personal renewal, the liberation of fears, limiting beliefs and ego driven behaviors.



Lea Draeger From the series "Ökonomische Pápste und Pápstinnen" 2015-2022 Ballpoint pen, lacquer on tracing paper on carton in clip frame 14,5 x 10,5 cm Courtesy Ebensperger Photo: Ludger Paffrath

### Lea Draeger

Draeger (\*1980 in Münster, Germany) has been working on her series „Ökonomische Pápste und Pápstinnen“ since 2015. She understands it as a laboratory which examines patriarchal power relations and structures, handles their insignia and subverts them at the same time, playing with categories and identities while undermining them simultaneously. After the male popes, the female popes quickly appeared in this system, first in common female role models, they then began to resist them and finally broke away from them altogether. The system is always evolving and counteracting its own habits. The production path is clearly structured and processual, the themes follow the progression of time, are unpredictable, full of twists and turns and inexhaustible: Initially conceived as a series of "1000 economical popes", more than 7.000 postage-stamp-sized portraits of Popes have been produced to date.



Christian Friedrich Untitled 2010-11 SD video, color, mute, continuous play 15:22 min Courtesy the artist

Christian Friedrich Installation view of the exhibition Are You Warm? Did You Have Trouble Getting Here? Have They Treated You Well? 2018 KW Institute for Contemporary Art Courtesy the artist, Photo: Frank Sperling

### Christian Friedrich

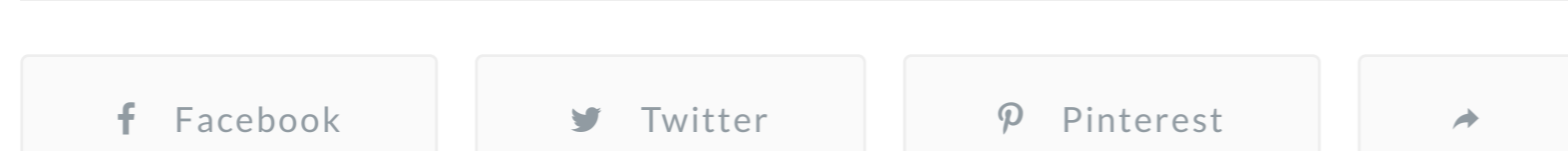
Tagging between modes including video, sculpture, audio, and even scent, Christian Friedrich's (\*1977 in Freiburg, Germany) work frequently employs elements of the sexually outré—e.g., bodily endurance and violence, foot fetishism—but plays them against formalism, aestheticism, and structural contradiction. In, for example, his highly rhythmic and accelerating videos that mix footage from sex dungeons with touristy imagery of New York and aquatic life (Untitled, 2010-11), delicate glass sculptures of feet scented with pungent foot odor (various titles, 2017-), and ominous audio-visual installations involving water dropping (Are You Warm? Did You Have Trouble Getting Here? Have They Treated You Well?, 2017), Friedrich leverages a mood of risk and unacceptability that is maintained by the works' avoidance of easy resolution and embrace of sustained internal disputation. Accordingly, reminding viewers that the artworld is a latently conservative sphere that is supremely adept at normalizing and defusing, his art wanders beyond the pale while evading full interpretative capture. It's notable that In Want (2017), a series of suspended hybrid sculptures conjoining brains and legs, everything in the middle of the body is elided. The heart, the gut, the groin: these, emphasized by their absence, are receptors that Friedrich's kinesthetic art brings from margin to center.

Learn more about the Amtsalon Gallery Pop Up here

Learn more about galerie Ebensperger here

Tags:

art exhibition, art show, artists, featured, online lifestyle magazine



**Feeling Stuck? Try These Alternatives Today** NEXT STORY

**Cambodia, uncrowded: Why the best time to visit is right now** PREV STORY

### You May Also Like

#### CANVAS comes to Manchester for live art event

CANVAS comes to Manchester for live art event - words Al Woods Manchester's northern ...

#### Printmaking gallery London – Whisper in the city

words Leanne Rae Wierzba Whisper is a new art gallery in central London aimed ...

#### Exemplar: Joy Division by Kevin Cummins

Ian Curtis was in his early twenties when he chose to end his life ...

#### Tale of the Frozen Bits – Interview with El Morgan on her exhibition

words Lee Taylor 'I need urine, fresh urine, I need all the urine in ...

#### Unlock Art Film Series – Actress Tamsin Greg on Duchamp, Magritte and Gilbert & George.

The Art word can seem a bewildering place to many. Wherever you're inside it ...

#### Simon Patterson on The Dark Would exhibition and the brink of failure

Simon Patterson describes himself as a film fan, and he has experimented with video ...



Intrepid fashion, music, art, film, technology & culture magazine. From fanzine to style bible to digital since 1997: stimulate, challenge, evolve.



LIFESTYLE LIFESTYLE FEATURED

#### Immortality is coming – are you ready?

words Emma Hemingford What If I told you it was possible to live forever? ...

Immortality is coming – are you ...

Marrakech: A Perfect Destination for Your ...

The Beginner's Guide to Getting Started ...

What to Keep in Mind When ...

Why keeping your customer happy is ...

**Dieses Strategiespiel ist ein Muss!**  
Jetzt kostenlos im Browser spielen. Keine Installation notwendig.

**Danach sind Brillenträger verrückt**  
Zwei Gletschbrillen neuer Technologie jetzt schon für 109 Euro statt 378 Euro

**Arzt staunt: Trick bei Gelenkschmerz**  
Mit diesem Trick bekommen Sie Ihre Gelenkschmerzen wieder in den Griff.

**Dieses Fantasiespiel ist ein Muss!**  
Jetzt kostenlos im Browser spielen. Keine Installation notwendig.

Ad

🏠 > Kultur > Ausstellung im Europäischen Nordmeer: Das letzte Picknick

## Ausstellung im Europäischen Nordmeer 18.02.2021, 19:20 Uhr

# Das letzte Picknick

Kunst und Klimakrise: Die Ausstellung „Goodbye, world“ findet auf einer Eisscholle in Schweden statt. Und geht unter, wenn es taut. VON BIRGIT RIEGER

0

🖨️

✉️

📘

🐦

📺

📺

🔍



Menschliche Spuren. Die Installation „Das egoistische Picknick“ des Berliner Künstlers Olaf Nicolai. FOTO: PROMO

Schritte knirschen im Schnee. Ein lautes, knarzendes Geräusch, so konnte man es in den vergangenen Tagen auch in Berlin oder Hamburg hören, als es mehrere Zentimeter schneite. Jetzt aber sind wir in einem echten Schneefeld, auf einer Eisscholle in der schwedischen Arktis, wo es bis ins Frühjahr hinein nicht tauen kann.

Die Person, die den Schneelärm verursacht, läuft einen Kunstparcours ab. Ihre Kamera zielt auf einen mit Asche überzogenen Schneehügel, in dem ein paar kleine Totenköpfe stecken. Ein Stück weiter findet sich eine Picknicktafel auf dem vereisten Boden, mit Teller, Tasse, Besteck und Glas. Dieses „egoistische Picknick“, eine Installation des Berliner Künstlers Olaf Nicolai, erinnert daran, dass vor allem der westliche Mensch mit seinem Lebensstil zum Klimawandel beigetragen hat. Er hat gegessen in Hülle und Fülle, genommen, was die Erde hergab, was bleibt ist Zivilisationsmüll. Um diese Misere dreht sich die Ausstellung „Goodbye, world“.

### Tagesspiegel Background Energie & Klima



Kohleausstieg, Klimawandel, Sektorkopplung: Das Briefing für den Energie- und Klimasektor. Für Entscheider & Experten aus Wirtschaft, Politik, Verbänden, Wissenschaft und NGO.

**Jetzt kostenlos testen!**

Der Künstler Andreas Templin und der **Kurator und Kunstkritiker Raimar Stange**, beide in Berlin beheimatet, haben sie mit der New Yorker Non-profit-Organisation apexart realisiert. Apexart lädt regelmäßig via Open Call Künstlerinnen, Kuratorinnen und Autoren ein, sich mit Ausstellungsideen zu bewerben. Eine große Online-Jury entscheidet dann, welche realisiert werden.

### Die Kunst verabschiedet sich

Stanges und Templins Idee hat verfangen. Die beiden haben sich vorgenommen, auf die Unumkehrbarkeit der Klimakrise hinzuweisen, indem sie eine Ausstellung an **einem Ort aufbauen, der unmittelbar bedroht** ist. Im Zuge der Erderwärmung werden Tiere und Pflanzen verschwinden, bestimmte Regionen werden überflutet, andere werden vertrocknen, Menschen werden ihren Lebensraum verlieren. Nur konsequent, dass sich dann auch die Kunst verabschiedet.



Eisscholle im bottnischen Meerbusen in Schweden, mit „Josephs Anzug“ von Peter Niemann und einer Skulptur von Veit Schütz FOTO: PROMO

Die Skulpturen und Installationen von zehn Künstlerinnen und Künstlern, die Stange und Templin auf einer Eisscholle im bottnischen Meerbusen aufgebaut haben, sollen bleiben bis es taut – und dann im Meer versinken. Die Kunst verschwindet, beansprucht keine Ewigkeit. Allerdings liegt sie danach als Zivilisationsmüll auf dem Grund, was die Ausstellungsidee etwas trübt, aber auch das Dilemma, in dem die Menschheit steckt, gut widerspiegelt.



Eisscholle im bottnischen Meerbusen in Schweden, mit „Josephs Anzug“ von Peter Niemann und einer Skulptur von Veit Schütz FOTO: PROMO

### Ein Filzanzug von Beuys mit Marlboro-Emblem

Dort, auf der Scholle im Schnee, hängt nun, so zeigt es das Video auf der Ausstellungswebseite, ein Filzanzug von **Jospeh Beuys**, ein berühmtes Editionswerk der Düsseldorfer Ikone und frühem Anführer der Umweltbewegung, das vom Künstler Peter Niemann konsumkritisch mit einem Marlboro-Logo benäht wurde. Auch Beuys' grüne Ideale werden im Neoliberalismus zum Produkt. Der Anzug dürfte auf dem Meeresgrund immerhin schnell verrotten.

Die Fotomontage, die den ehemaligen **US-Vizepräsident Mike Pence** bei der Ankündigung des neuen US-Raumfahrtprogramms zeigt, ein Beitrag der US-Künstlerin Martha Rosler, ist auf einen Blechkuchen aufgeklebt. Wahrscheinlich werden die Tiere das Bild des amerikanischen Weltenbeherrschers schon weggeknabbert haben, bevor es sinkt. Mit ihm geht dann symbolisch auch das anthropozentrische Weltbild unter, bei dem der Mensch alles beherrscht, sei es die Erde, das Wasser, den Weltraum oder die Arktis.

*[Gespräch mit den Kuratoren 20.2., 18 Uhr auf apexart.org]*

Stehen wir vor, während oder nach der Apokalypse? Die Frage haben sich die Ausstellungsmacher beim französischen Philosophen Bruno Latour ausgeliehen.

### Mehr zum Thema



**Die Arktis schmilzt so stark wie nie**  
Und dann ist der Eisbär weg - für immer

Von Matthias Glaubrecht

Latour kommt zu dem Schluss, dass die einzige Reaktion auf die Apokalypse sei, sich ihr zu stellen. In dem Greta Thunbergs sagte, es sei nötig, „das System zu wechseln“. Inmitten dieser existenziellen Fragen platzieren Stange und Templin nun die Kunst. Sie soll dafür sensibilisieren, sich von der Beherrschung und Ausbeutung der Natur abzuwenden, ein neues Verhältnis zur Erde aufzubauen, und sich dem Verschwinden zu fügen.

**Jetzt neu: Wir schenken Ihnen 4 Wochen Tagesspiegel Plus!** [🏠 zur Startseite](#)

Themen: **Kunst in Berlin** **Klimawandel**

## Das könnte Sie auch interessieren

Smartfeed

TAGESSPIEGEL

TAGESSPIEGEL

TAGESSPIEGEL

Politische Rhetorik  
**Wer bitte sind eigentlich "die Menschen"?**  
Der überhebliche Sprachgebrauch von Politikern muss sich dringend ändern. Ein Kommentar.

Tag der Druckkunst 2021  
**Die größte Werkstatt der Welt**  
Gesiebt, geätzt, geritzt: Die Druckkunst ist eine demokratische Technik. Im digitalen Zeitalter fasziniert sie aufs Ne...

Der Komponist George E. Lewis bei Maerzmusik  
**„Klassische Musik ist längst multikulturell“**  
Der amerikanische Komponist George E. Lewis pflegt eine lange Beziehung zu Berlin. Im Interview spricht er über die...

## 0 Kommentare – Diskutieren Sie mit!

Bitte melden Sie sich zunächst an oder registrieren Sie sich, damit Sie die Kommentarfunktion nutzen können.

Login

Registrieren

## Meistdiskutiert

„Jetzt gilt es, die vier Tage wieder...“  
**Ab Freitag wieder Impfungen mit Astrazeneca in...** 16963

Unterschätzte Grünen-Chefin  
**Ob Baerbock Kanzlerin kann? Die Frage ist längst...** 214

„Verlieren Rückhalt der Bürger“  
**Aufstand der Erzgebirge-Bürgermeister gegen reine...** 182

## Mehr vom Tagesspiegel und aus dem Netz

Smartfeed

TAGESSPIEGEL

TAGESSPIEGEL

„Kai zieht in den Krieg ...“ im Grips Theater  
**Geschossen? Gekämpft? Nein, weggerannt**  
Wie erzählst du ein Leben? In „Kai zieht in den Krieg ...“ sitzen sich ein Großvater und sein Enkel gegenüber. Das Stück vom Grips Theater läuft Online.

Batman, Superman und Wonder Woman in einem Film  
**Späte Gerechtigkeit für Superhelden**  
Zack Snyder hat den ersten "Justice League" noch einmal neu schneiden dürfen. Er ist jetzt vier Stunden lang - und seiner verstorbenen Tochter gewidmet

TAGESSPIEGEL

TAGESSPIEGEL

Auktionsrekord  
**Keine Galerie, aber Millionen Follower**  
Ein digitales Bild bricht im Auktionshaus Christie's alle Rekorde

Wolfgang Thierse antwortet auf Kritik  
**„Das Normale schließt selbstverständlich alle queeren Menschen ein“**

Der Ex-Bundestagspräsident nimmt Stellung zu einem Text von Tagesspiegel-Redakteur Sidney Gennies. Der hatte Thierses Aussage zur Identitätspolitik kritisiert.



Werner Remm, 17.02.21

[Senden](#) | [Teilen](#) [f](#) [t](#) | [Drucken](#)

## Eisbär'n müssen doch weinen



Nein, es ist nichts mehr klar wie im Text zum Song „Eisbär“ der Schweizer Band Grauzone aus dem Jahr 1980. Schon damals gab es besorgte Stimmen, die vor einem globalen Temperaturanstieg und den damit verbundenen Problemen warnten. Jetzt, 40 Jahre später, sind die Auswirkungen eines ungezügelter Kapitalismus weltweit spürbar. Wetterkapriolen wie der kürzliche Wintereinbruch in Norddeutschland und immer neue Temperaturrekorde haben endlich eine gesellschaftliche Diskussion um nötige Gegenmaßnahmen angefangen, in der auch die Kunst eine zunehmend wichtige Rolle spielt.

artmagazine-Autor Raimar Stange hat bereits im Jahr 2020 die Ausstellung „2050 Nature Morte - Kunst zum Klimawandel“ in Berlin kuratiert. Nun hat er sich gemeinsam mit dem Künstler Andreas Templin für *Goodbye, World* eine radikalere und auch endgültigere Ausstellungssituation als die üblichen White Cubes gesucht. In den eisigen Weiten des Bottnischen Meerbusens in Nordschweden inszenierten die beiden eine finale Ausstellung zur Verabschiedung der Welt, wie wir sie kennen. Locker verteilt auf der Eisfläche erweisen die Werke von 10 Künstler\*innen der Erde vor dem Klimakollaps noch eine letzte Reverenz.

Mit einer Opfergabe von Brot und Wein entlässt Nika Fontaine die Natur in eine neue, unentdeckte Zukunft, die vielleicht frei sein wird von der Raffgier der menschlichen Zivilisation. Olaf Nicolai lädt zu einem letzten opulenten Picknick auf dem Eis, bevor die steigenden Temperaturen alles im Meer versinken lassen.

Mit der fortschreitenden Klimakrise werden technokratische Allmachtsfantasien ad absurdum geführt. Nicht die Ausweitung der Technologie, sondern die Rückbesinnung auf lang tradierte Praktiken vom achtsamen Umgang mit der Natur können uns allenfalls noch davor bewahren, die volle Wucht der Veränderungen zu spüren zu bekommen. Daran erinnert sowohl Joulia Strauss mit einer „Hymne an Apoll“ als auch Martha Rosler, die auch gleich den militärischen Komplex der Lächerlichkeit preisgibt: Das auf essbarem Papier gedruckte Foto von Ex-Vizepräsident Mike Pence bei der Ankündigung der neuen US Space Force dient bestenfalls als Vogel- oder Fischfutter bevor es sich nach der Eisschmelze endgültig im Meerwasser auflöst.

Alle auf der Eisfläche ausgebrachten Kunstwerke sind, so versichern die Kuratoren, selbstverständlich biologisch abbaubar, auch der Filzanzug, den Peter Niemann an einem Dreibein im Nordwind flattern lässt. Es handelt sich dabei aber nicht um ein Original von Joseph Beuys, des Mitbegründers der Deutschen Grünen, denn das neoliberale Kapital hat deutlich sichtbar das markante rot-weiße Logo einer Zigarettenmarke auf der Brusttasche hinterlassen. Beuys, der für das Europaparlament und den Deutschen Bundestag kandidierte, ist zu seinem hundertsten Geburtstag eine Wiederentdeckung als politisch-künstlerischer Aktivist aber allemal wert.

Im Zuge der Erwärmung werden alle Werke dies dem natürlichen Kreislauf überlassen, von Fischen gefressen, von Mikroben zersetzt und den üblichen Verwertungsmechanismen, denen auch die Kunst unterliegt, entzogen. Was bleibt, ist eine Erinnerung an verlorenes Terrain und eine Idee davon, wie es durch die Kunst zumindest teilweise wieder erobert werden könnte.

--

Die Ausstellung *Goodbye, World* wird voraussichtlich noch bis März auf dem Eis zu sehen sein; Ermöglicht wurde sie durch einen open Call der non-profit Kunstorganisation apexart in New York.

Weitere Informationen und Termine von Online-Diskussionsrunden unter --> [apexart.org](#)

[Senden](#) | [Teilen](#) [f](#) [t](#) | [Drucken](#)

### Ihre Meinung

Noch kein Posting in diesem Forum

Bezahlte Anzeige

Bezahlte Anzeige



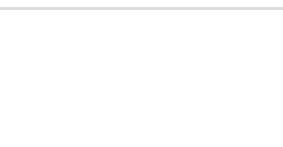
Stefanie von Schroeter, "Großer Knochen (large bone)" (2012), oil, lacquer, acrylic and ink on animal bone, 14.2 x 4.3 x 3.5 inches

Art Weekend

## Art That Goes With the Floe

Works by 10 artists have been installed on an ice floe in arctic Sweden where they will remain until the ice melts and they sink into the sea.

by **Louis Bury**  
March 6, 2021



[Support Hyperallergic's independent arts journalism. Become a member today »](#)

In his essay accompanying apexart's current online exhibition, *Goodbye, World*, curator Raimar Stange wonders, "What options do the visual arts have in the face of the climate catastrophe?" He responds with several platitudes about art's capacity to raise consciousness, but the exhibition's valedictory conceit proposes a more original, if less comforting, answer. Stange and his co-curator, Andreas Templin, have gathered 10 artworks, by 10 artists, and installed them on an ice floe in arctic Sweden, where the works will remain until the floe melts and they sink into the ocean with it.

While its spirit of withdrawal is promising in ways I'll discuss, the conceit as realized is ineffectual and melodramatic. Similar to Olafur Eliasson's *Ice Watch* installations — grandiose arrangements of melting iceberg chunks intended to prick our species' climate conscience but that instead evinced climate fatalism — *Goodbye, World* fixates on the idle symbolism of its farewell gestures. Both place too much faith in the efficacy of artistic consciousness raising, while at the same time reducing consciousness raising to an exercise in confronting audiences with symbols of what they already know.



Nika Fontaine, "Bread of Shame" (2020), bread sculpture, active charcoal, wine, Weihrauch incense, dimensions variable

Take, for example, Nika Fontaine's *Bread of Shame* (2020), which embeds tragicomic looking skull sculptures, fabricated out of bread, in a charcoal-dusted snow mound. In video footage of a ritual performed during the installation, Templin reads a fire-and-brimstone artist-authored invocation — "I welcome [the earth's] wrath as an act of self-care and preservation. One more swing of the eternal pendulum of life and death" — then pours wine over the blackened, skull-studded mound. Jonathan Monk's "The Tragic Tale Of" (2020) is less theatrical but equally flat-footed. On a tombstone-shaped wooden board, the artist has spray-painted the stenciled words "OCEAN WAVE," in reference to the eponymous sailboat that artist Bas Jan Ader rode on his ill-fated final voyage in 1975.

The show's more successful symbols have greater nuance. The mannered formality of the place setting in Olaf Nicolai's "Picknick, *égoïste*" (2020), for instance, appears knowingly absurd given the desolate arctic environs. Stefanie von Schroeter's multicolored painted animal bone, "Großer Knochen (animal bone)" (2012), is a compelling blend of the primal and the artificial. Eliana Otta's wraith-like "Vicarious fragile pilgrims" (2020) — three white paper streamers hanging from a rectangular gateway made out of tree branches — alludes to the annual Peruvian *Qoyllur R'iti*, or "bright white snow," pilgrimage. Otta's makeshift structure, a portal to nowhere, loosely recalls the form of the draped orange gates that comprised Christo's and Jeanne-Claude's notorious 2005 project *The Gates*, minus the latter's sturdiness and self-assured pomp.

Olaf Nicolai, "Picknick, *égoïste*" (2020), dishes, flatware, basket, dimensions variable

But it's the exhibition's farewell premise, more so than the intricacies of any particular artwork, that raises the most interesting questions. The decision to install an art exhibition on an ice floe is an act of withdrawal on several different levels: geographical, commercial, ontological. As a one-off symbolic gesture, such withdrawal is mildly clever and mostly obvious. As an eco-minded ethos, however, it has considerable potential.

What might it look like for artists and curators to pull back from capitalist expectations of production on environmentalist grounds? What artistic possibilities exist for eco-minded withdrawal that aren't fatalistic? What forms — aesthetic, interpersonal, institutional — could make such withdrawal viable as an ongoing practice rather than an isolated gesture? What would be a meaningful yet realistic scope for such practices? Admittedly, these are challenging, often counterintuitive questions, whose potential answers can conflict with artists' and curators' basic need to earn a living. But if your artistic response to the climate crisis is going to be impractical anyway — and it doesn't get much less practical than installing an art exhibition on an arctic ice floe — half-measures make little sense.

Templin intuits as much in the conclusion to his own curatorial essay. To make the case for "radical hope," he quotes gadfly philosopher Slavoj Žižek's answer to an interviewer's question about hope in the post-COVID world. "One can hope," Žižek contends, "but in a paradoxical way! I advocate a courage of hopelessness. If we want to hope, then we should accept that our old life is over. We should invent a new normal." That sense of necessary invention, that search for alternatives to extant, failing structures, is precisely what's missing from *Goodbye, World*. Individual artists and curators may not always have their hands on the levers of institutional power, but what's vital to anybody in the arts concerned with climate change is finding ways to imagine what world might come after the present one.

*Goodbye, World*, curated by Andreas Templin and Raimar Stange, continues online at apexart until March 13th.

### Related

- Building an Architecture for Climate Change**  
July 9, 2019
- Josh Kline's Water World**  
May 26, 2019
- Technological Invention Is Not Necessarily the Answer to a Sustainable Future**  
December 26, 2019

[Sign up for our email newsletters!](#)

## Support Hyperallergic

As arts communities around the world experience a time of challenge and change, accessible, independent reporting on these developments is more important than ever.

Please consider supporting our journalism, and help keep our independent reporting free and accessible to all.

[Become a Member](#)

**Tagged:** [Andreas Templin](#) [climate change](#) [ecological art](#) [Eliana Otta](#)  
[Nika Fontaine](#) [Olaf Nicolai](#) [Raimar Stange](#) [Stefanie von Schroeter](#) [Weekend](#)

### Louis Bury

Louis Bury is the author of *Exercises in Criticism* (Dalkey Archive Press, 2015) and Assistant Professor of English at Hostos Community College, CUNY. He contributes regularly to BOMB, and has published... [More by Louis Bury](#)

### Join the Conversation

1 Comment

### Helen G Marcus

March 7, 2021 at 2:46 pm

The inanity of the premise of this "exhibition" is compounded by boneheaded lack of ecological consciousness — exactly what environmentalist point is made by dumping yet more trash in the ocean — yes, bread and paper will dissolve, but flatware, dishes, and other materials mentioned in this review will not. After we've all seen plenty of images of the horrifying amounts of manmade detritus washing up on beaches around the world and caught in gyres in the middle of the Pacific, exactly what environmentalist point does dumping more of it into the sea make?

[Log in to Reply](#)

### Leave a comment

You must be a Member to post a comment. [Sign in](#) or [become a member now](#).



Hyperallergic is a forum for serious, playful, and radical thinking about art in the world today. Founded in 2009, Hyperallergic is headquartered in Brooklyn, New York.

[Home](#)

[Latest](#)

[Search](#)

[Contribute](#)

[About](#)

[Foundations](#)

[Partners](#)

[Jobs](#)

[Contact](#)

[My Account](#)

[Membership](#)

[Store](#)

[Newsletters](#)

# Goodbye, World

Ania Szremski

*On thinning ice: an environmental anti-memorial in Sweden.*



Jonathan Monk, *The Tragic Tale of*, 2020 (installation view). Wooden board, spray paint, 17.7 × 9.8 inches. Photo: Sean Smuda.

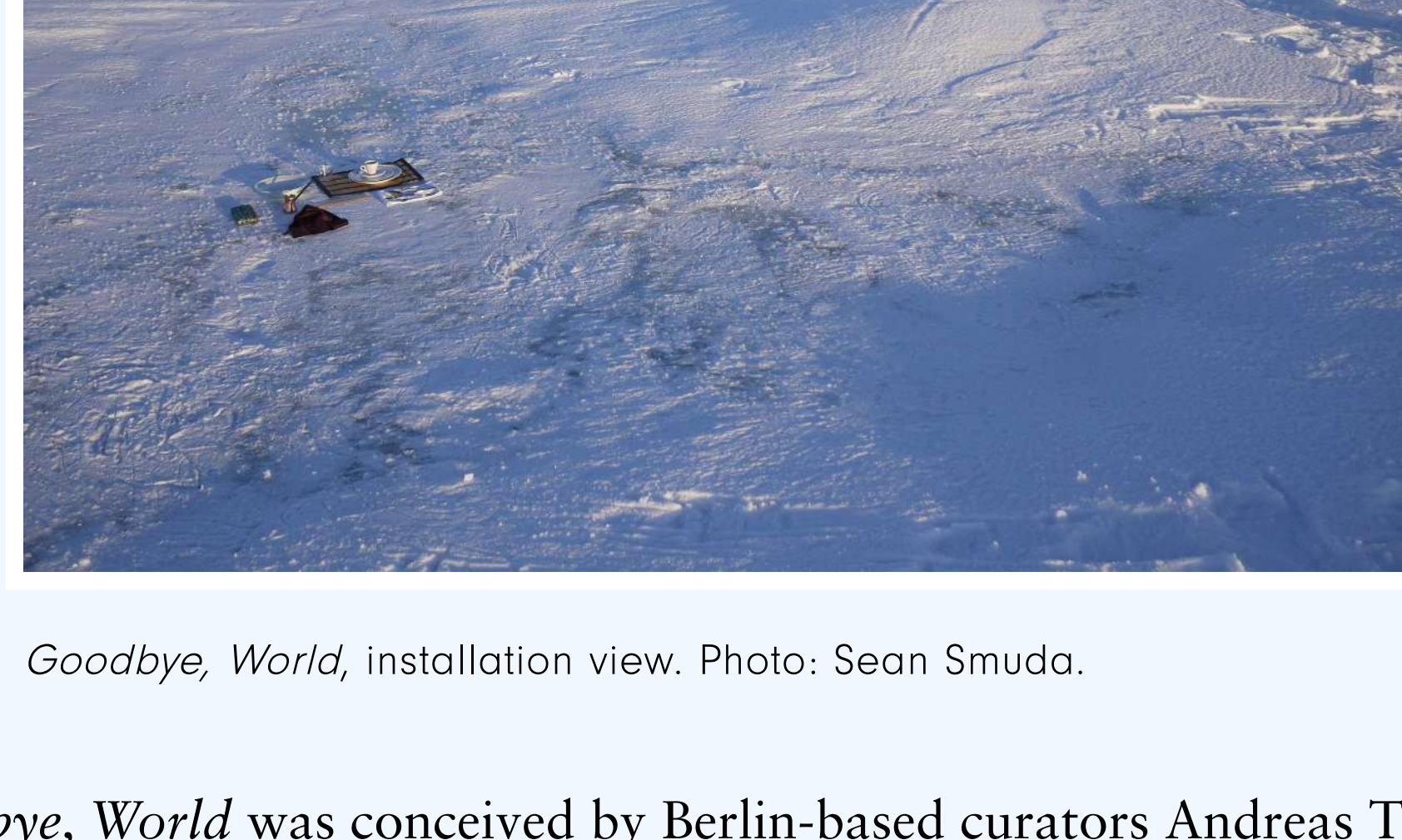
Goodbye, World, curated by Andreas Templin and Raimar Stange, apexart international exhibition located on an ice floe in the Bay of Bothnia, Swedish Lapland (and online [here](#)), on view until the ice melts

• • •

## How do you mourn a glacier?

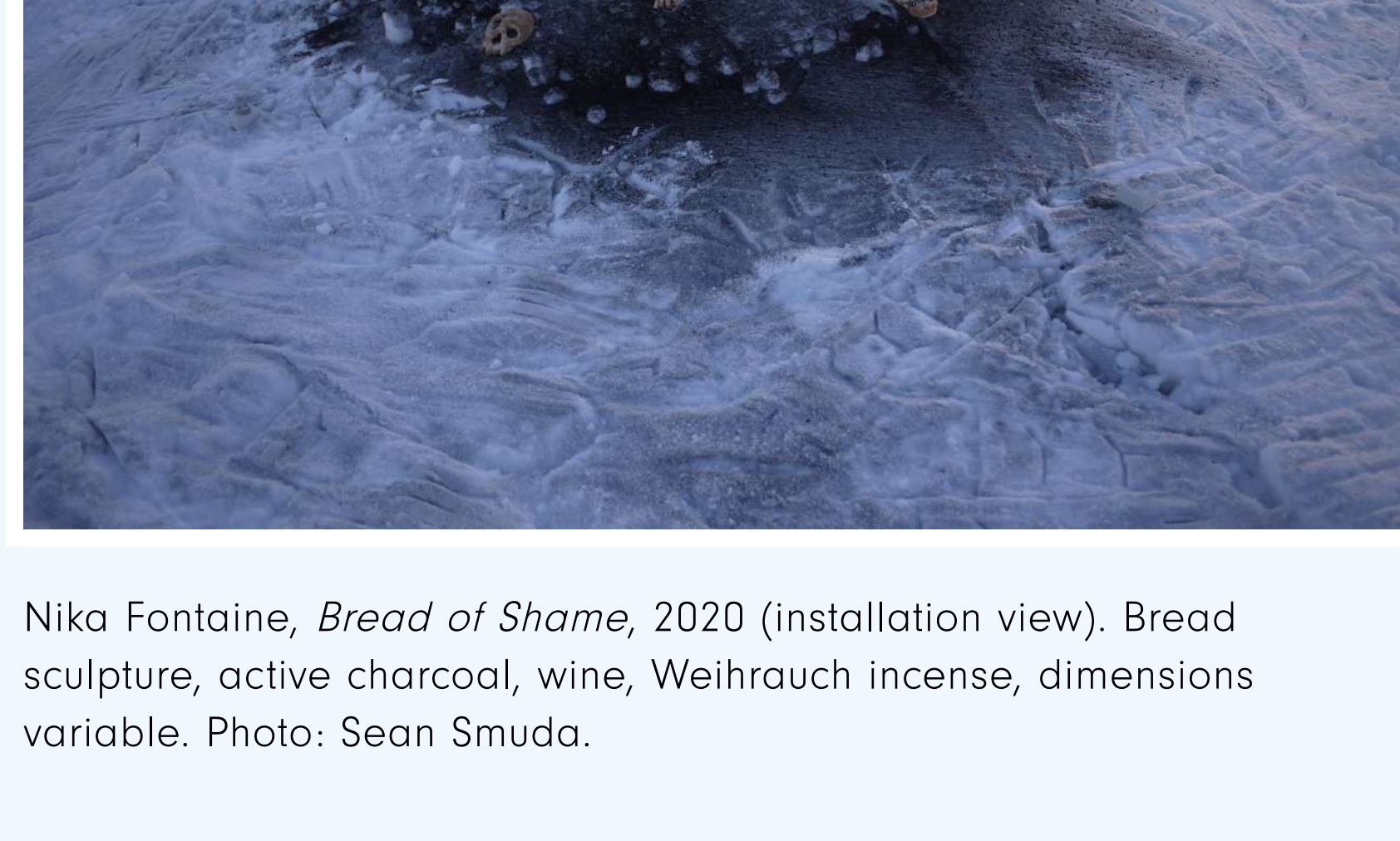
The hyperobject of environmental disaster has cleft into our world’s emotional surface a gorge of directionless sadness and fear, in which many of us find ourselves shuddering. *Ecological grief* is a common term for this state, but geologists and ecologists, who are highly susceptible to it, have been compiling a manic thesaurus of diagnoses: *ecological anxiety disorder*, *anthrophobia* (fear of humans), *autophobia* (fear of self), *societal death anxiety*. This collective regret and dread manifests itself in many ways, one of which is the organizing of ongoing Earth-death rituals, like funeral ceremonies and memorials for deceased glaciers (such as for Iceland’s Okjökull, which was declared dead in 2014 at the age of seven hundred).

Among these memorial impulses we might count the new exhibition *Goodbye, World*, though maybe it’s really more like an anti-memorial, because it was designed not to extend into the future to remind and instruct the coming generations about the loss of our world (that is, if there are going to be generations to come), but to disappear in the present. *Goodbye, World* consists of ten artworks (some specifically selected by the curators, some “carte blanche” commissions, and all designed to be “eco-friendly”) that respond to the theme of environmental catastrophe. Once assembled, the pieces were placed in a circular formation on a sheet of ice in Swedish Lapland’s Bay of Bothnia, just at the fringes of the arctic circle. The exhibition was installed in early February 2021, at the height of arctic winter, when the ice is as strong as earth. But arctic spring will begin in mid-March; by April the ice will tremble itself out of permanence and start to split, and its ice calves will inevitably melt and the artworks sink into the sea. The project was organized to mark our existential, oceanic loss, and plans to add itself to that lossy ocean, like a temporary autophagic remembrance that will end up forgotten in our vanishing future. (“The arctic used to be the end of the world,” Icelandic author Sjón has said. “Now it’s disappearing, and maybe the world will end with it.”)



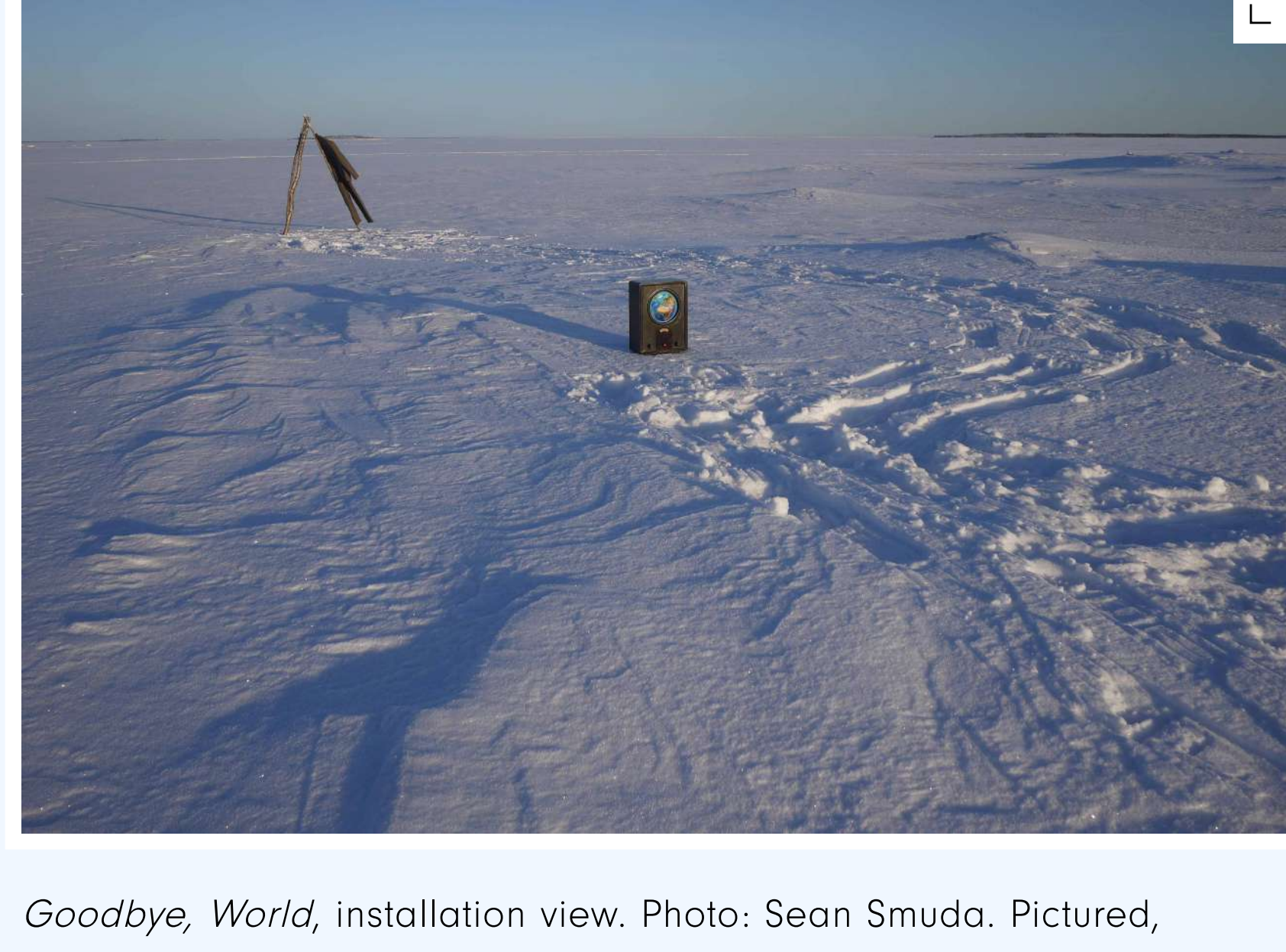
*Goodbye, World*, installation view. Photo: Sean Smuda.

*Goodbye, World* was conceived by Berlin-based curators Andreas Templin and Raimar Stange in pre-pandemic times, but it is accidentally the perfect pandemic exhibition, combining our housebound yearning for travel with the necessity of virtuality. The show “opened” on Saturday, February 13, in a Zoom ceremony, during which the curators shared video footage of the installation process (in which they mushed a team of beaming huskies across the ice floe, carrying the wrapped-up artworks in a sled behind them) and narrated a video tour. (An aerial view from a drone had been promised, but the temperatures had dropped so low that the drone refused to work.)



Nika Fontaine, *Bread of Shame*, 2020 (installation view). Bread sculpture, active charcoal, wine, Weihrauch incense, dimensions variable. Photo: Sean Smuda.

The story of creating this exhibition and the resulting images of this magnificent frozen world, the spine-tingling sublimity of its vast bleached expanse, which so few people will ever get to see, are all so spectacular, it’s perhaps inevitable that they would overshadow the artworks themselves. Some of them are wholeheartedly forthright interpretations of the theme. For instance, Montreal-born, Berlin-based artist Nika Fontaine offered a mound of active charcoal, like an extinguished funeral pyre, studded with cartoonish human skulls formed out of bread, with smoke wafting from burning frankincense. “It is only fair of you [Earth] to put an end to our selfishness . . . I welcome your wrath as an act of self-care and preservation,” Fontaine writes in an accompanying letter. There’s also Berlin-based Veit Schütz’s *Aggregat Weltenbrand* (*Aggregate World in Flames*) (2017), an old-fashioned, lacquered wooden radio equipped with a glowing 3D print of the planet Earth. In the original iteration of the artwork, the viewer could depress a red button to ignite a series of explosions across the miniature world. (A GIF on the exhibition website shows what this looks like, but the actual work installed on the ice floe is an “environmentally friendly” copy, sans electronics.)



*Goodbye, World*, installation view. Photo: Sean Smuda. Pictured, left: Peter Niemann, *Josephs Anzug* (*Joseph’s suit*), 1997; right: Veit Schütz, *Aggregat Weltenbrand* (*Aggregate World in Flames*), 2017.

The more absurd, puzzling contributions also looked a little forlorn against the brilliant snow. French-Indian artist Nadira Husain’s *Scrupulous* (2020) is a clay turtle, of the commercial garden-gnome variety, that has been painted in periwinkle acrylic. In Hinduism, the turtle is an incarnation of the god Vishnu, who is charged with guiding creation; but *Scrupulous* is also, somewhat inexplicably, a nod to *The Smurfs*, Husain says. And Athens-based artist-collector Peter Niemann sent to the arctic Joseph Beuys’s legendary felt suit, slightly altered with the addition of a Marlboro patch to the jacket pocket; against a heavy purple sky, the empty suit drifts listlessly and inscrutably from the apex of a stick pyramid.



Nadira Husain, *Scrupulous*, from the series “People Tortue,” 2020 (installation view). Acrylic on collected object, 7 × 11 × 5 3/4 inches. Photo: Sean Smuda.

The ancillary feeling of some of these works might be because of their extreme distance from the viewer (I looked at them from my living room in Queens, some 4,000 miles away from the Bay of Bothnia). But it might also be because *Goodbye, World* seems to function more as a conceptual critical-curatorial gesture, where the administration and logistics of making the show and the rigorous discursive apparatus built around it are just as essential to the project’s meaning, or perhaps even more so, than the collected artworks. They are, after all, destined soon to become ice trash sinking to the bottom of an ailing Baltic Sea; more important, maybe, is the curators’ provocation to an audience they seem to consider too complacent.

In his challenging exhibition essay, Stange, who has for years been writing on environmental catastrophe and organizing exhibitions about it, indicts the art industries for not adequately tackling climate change. He says this is partly due to a bourgeois predilection for disinterested aestheticism, and a correlated dislike of “instrumentalized” art that agitates. But it is also because institutions are too preoccupied with “comparatively manageable” (and marketable, he suggests) sociopolitical issues like feminism, postcolonialism, and “identity politics.” It seems to me somewhat alarming to silo these areas of study, or to say one comes at the cost of another. Climate change is fully a racist *and* (post)colonial *and* feminist problem, and those “social-theoretical agendas” that Range finds less urgent can in fact help us to imagine the awesomely different way of being in the world that would be required to mitigate the progressive climate disaster. Some of the most compelling “climate change art,” to me, is art that understands this intersectionality and fluidly operates through those overlapping levels of inquiry, such as in works by Thao Nguyen Phan and Sofia Córdova.



Eliana Otta, *Vicarious fragile pilgrims*, 2020 (installation view). Folded paper, dimensions variable. Photo: Sean Smuda.

If I was mostly missing that multidimensionality in *Goodbye, World*, there is also something beautiful on the ice floe: the piece that both opens and ends this circular itinerary, Peruvian artist Eliana Otta’s *Vicarious fragile pilgrims* (2020), a delicate structure, a humble gate fashioned from attenuated tree limbs, from which three long white strips of paper dolls flutter, in celebration, or in elegiac lament. The work pays reverence to the annual, syncretic *Qoyllur R’iti* pilgrimage, when the Indigenous peoples of the Andean highlands head to the local, sacred Ausangate glacier to celebrate, among other things, the appearance of the Pleiades constellation in the southern night skies, and to ceremoniously harvest glittering bits of the glacier’s divine, “life-giving” frozen crystals. The pilgrimage and attendant festival were canceled in 2020 due to COVID, but have also been increasingly restricted in recent years due to Ausangate’s rapid melt. In an audio statement posted in Spanish on the online exhibition, Otta says she wanted the paper dolls to act as avatars for the pilgrims, to let them finally reach the ice. The curators reckon this will be the first of the artworks on the floe to disappear.

## How do you mourn an artwork?

[Ania Szremski](#) is the managing editor of 4Columns.

Zu Besuch auf der Plattform apex.art

# Zum Dahinschmelzen

Die Ausstellung „Goodbye, World“ von Andreas Templin und Raimar Stange bringt die Kunst ins ewige Eis. Dort geht sie dann zugrunde.



Installationsansicht mit Arbeiten von Veit Schütz und Peter Niemann Foto: Sean Smuda

Kultur / Künste 16. 3. 2021

## ANDREAS SCHLAEGEL

**THEMEN**  
#zeitgenössische Kunst #Schweden #Kunst im öffentlichen Raum

So verloren sah er noch nie aus, der berühmte Filzanzug. Ausgerechnet zum **hundertsten Geburtstag von Joseph Beuys** hängt er inmitten einer schier endlosen Eiswüste an einem hölzernen Dreibein, wie eine Vogelscheuche, die auf den Frühling wartet. Er ist eines der Exponate von insgesamt 10 KünstlerInnen, die an der

Stange teilnehmen.

Wie so viele Ausstellungen in diesen Zeiten geht auch der Weg in diese Ausstellung übers Netz, in diesem Fall auf der New Yorker Plattform apexart.org, auf deren Open Call die Kuratoren mit dem Vorschlag für dieses Projekt antworteten. Und wie ein Abenteuerfilm fängt es an: Wer auf das erste Bild zur Ausstellung klickt, dem wird sofort klar, dass sich diese Präsentation weder im White Cube noch in der Virtual Reality abspielt.

Stattdessen spektakuläre Videobilder, aufgenommen aus einem Hundeschlitten heraus, es geht durch glitzernde Weiten. Dann stakst der Kurator auf Schneeschuhen herum, packt die auf dem Schlitten mitgebrachten Arbeiten aus und platziert sie im Kreis, wie der Begleitertext mitteilt, inmitten des zugefrorenen Bottnischen Meerbusens, knapp unterhalb des Polarkreises.

Dort wird die Ausstellung auch bleiben. Mit den langsam steigenden Temperaturen wird die Eisdecke ab Mitte März nach und nach in einzelne Schollen brechen, die schließlich schmelzen werden. Irgendwann wird der Filzanzug auf seiner Scholle in den Untergang segeln, bis er wie die anderen Werke untergeht und auf dem Meeresboden langsam zersetzt wird.

### DIE AUSSTELLUNG

„Good Bye, World“ existiert bis zur Eisschmelze in der Bothniabucht, Schweden.

**Broschüre**

### Vornehmes Gedeck auf dem Eis

Tatsächlich handelt es sich bei dem Anzug „nur“ um ein Faksimile des berühmten Beuys-Multiples, er wurde vom Kieler Künstler Peter Niemann als exakte Kopie angefertigt. Allerdings hat

er sein Exemplar mit einem Zusatz versehen: Der Aufnäher einer großen Zigarettenmarke prangt über der Brusttasche, wie das Logo eines Sponsors.

Das weist auf die Verstrickungen und Widersprüche im Verhältnis von Kunst, Konsum und Kapitalismus, auch und gerade beim ökologischen Vorreiter und Mitbegründer der Grünen, der ja auch selbst ein Star des Kunstmarkts war. Und darauf, dass aus dieser Ausstellung kein direktes Kapital zu schlagen ist, denn die gezeigten Werke werden, wenn sie untergehen, nicht nur dem Blick der Betrachtenden, sondern auch dem Kunstmarkt entzogen.

Auch dem „Picknick égoïste“(2002) von **Olaf Nicolai** steht dies bevor. Dafür wurde vornehmes Besteck und Porzellan für eine Person im Eis ausgelegt, samt Zahnstocher, Serviette und Korkenzieher. Dieses hier so deplatziert wirkende Dinner for One zeichnet sich durch eine ebenso selbstverständliche wie aus der Zeit gefallene bürgerliche Förmlichkeit aus – es wird gegessen was auf den Tisch kommt.

Mehrere Künstler greifen in ihren Arbeiten Motive von Nahrungsmitteln auf: Nika Fontaine ließ einen kleinen Hügel aus mit Kohle geschwärztem Schnee errichten und darauf Brotskulpturen in Totenkopfform anordnen. „Bread of Shame“, lautet der Titel. In Anlehnung an eine Lehre der Kabbala müssen das Brot der Schande diejenigen verzehren, die unverdient ein Geschenk erhalten haben. Gängigen Auslegungen zufolge ist dieses das Geschenk des Lebens, woraus sich die individuelle Verpflichtung ergibt, dieses sinnvoll zu gestalten.

**Martha Rosler** hat einen Blechkuchen ins Eis geschickt. Dessen Oberfläche hat sie mit einer Fotomontage verziert, die den ehemaligen US-Vizepräsidenten Mike Pence als Chef der neu gegründeten Space Force zeigt. Mit vier Händen wirkt er wie eine Art Buddha eines sinnentleerten Aktionismus, der nur das Ziel hatte, von drängenderen Problemen abzulenken, wie beispielsweise den kalifornischen Waldbränden als katastrophaler Auswirkung des sich immer dramatischer verändernden Weltklimas.

### Der Hohepriester der Hybris und Technologiegläubigkeit

Er erscheint als Hohepriester der Hybris, dass Fortschrittsglauben und neue Technologien für alles eine Lösung finden werden. Hoffentlich verderben sich die Tiere nicht den Magen daran.

Der bemalte Tierknochen, den Stefanie von Schroeter den Betrachtenden hinwirft, erinnert an Stanley Kubricks berühmten Film „2001 – Odyssee im Weltraum“, in dem sich ein von Menschenvorfahren in die Luft geschleudertes Knochen in ein Raumschiff verwandelt.

Das morbide Hybrid aus Malerei und Objekt, gleichermaßen künstlerische und natürliche Schöpfung, ist ein Köder, der zur Spekulation anregt, gerade weil er sich der eindeutigen Interpretation verschließt. Als rätselhafter, mystischer Gegenstand, verbinden sich in diesem Vergangeneit und apokalyptische Vorahnung, bunter Überrest einer möglicherweise bereits verlorenen Zukunft.

### Die Ausstellung wirkt wie ein Köder

Die gesamte Ausstellung hat etwas von einem Köder. Der Mythos, den sie produziert, ist bestimmt nachhaltiger als die an sich durchaus visuell faszinierende Präsentation der Kunstwerke vor Ort. Die „Vicarious fragile pilgrims“ (stellvertretende fragile Pilger, 2020) sind flatternde Figuren aus weißem Papier, die an einem Tor aus dünnen Baumstämmen flattern.

Sie sind als Stellvertreter da, für die Teilnehmer einer jährlich stattfindenden, zuletzt verbotenen Pilgerreise indigener Völker zu einem durch Schmelze schrumpfenden Gletscher in den Anden, um lebenspendende Eiskristalle zu sammeln.

Damit hat die Künstlerin Eliana Otta aber auch ein Bild für diese Ausstellung gefunden, die Kunstwerke, die als Stellvertreter für die Menschheit dem drohenden Untergang überlassen werden – eine Opfergabe. Damit aber auch ein Plädoyer für eine politische Kunst, die sich positioniert, auf die Dringlichkeit ihrer Anliegen pocht und öffentliche Bilder produziert, die in Erinnerung bleiben werden.

## Kritischer Journalismus ist wichtiger denn je

Wir berichten seit 1978 über die Zerstörung unseres Planeten – weil wir daran glauben, dass eine bessere Welt möglich ist. Klima- und Umweltberichterstattung haben in der taz schon immer einen großen Raum eingenommen, aber zurzeit gehen wir noch einmal in die Offensive. Die taz berichtet noch intensiver über die drohende Klimakatastrophe – auf allen Kanälen. Um dies leisten zu können, sind wir auf die Unterstützung unserer Leser\*innen angewiesen. Denn guter Journalismus ist aufwändig und nicht kostenlos zu haben.

Unsere Idee: Die Arbeit der Redaktion ist – anders als bei vielen anderen Medien – frei zugänglich. Unsere Artikel sollen so viel wie möglich gelesen, geliked und geteilt werden. Nur so können sie die ökologisch notwendigen Veränderungen unserer Gesellschaft vorantreiben. Im Gegenzug wird die taz von unseren Leser\*innen unterstützt. Freiwillig und solidarisch. Mit Ihrer Beteiligung kann die taz auch in Zukunft das sein, was sie ist: eine kritische Öffentlichkeit und eine engagierte Stimme für mehr Klimaschutz. Unterstützen Sie jetzt die taz und helfen Sie uns dabei. Knapp 27.500 machen schon mit.

**VOLL DABEI SEIN** **EINMAL ZAHLEN**

taz zahl ich

Fehler auf taz.de entdeckt? Wir freuen uns über eine [Mail an fehlerhinweis@taz.de](mailto:Mail an fehlerhinweis@taz.de)!

Inhaltliches Feedback? Gerne als Leser\*innenkommentar unter dem Text auf taz.de oder über das [Kontaktformular](#).

### MEHR VON ANDREAS SCHLAEGEL

#### taz kontext: wochenzeitung

Guter Rat von Bildhauer Peter Lenk an Winfried Kretschmann: Die Hübschlerinnen der FDP sind gefährlich.



Kontext im Gespräch

„Vorsicht bei den gelben Bräuten“

## MEHR ZUM THEMA



### „Werkdatenbank Bildende Kunst Sachsen“

#### Digitale Ewigkeit

Das sächsische Künstlernachlassprojekt droht am Coronasparhaushalt zu scheitern. Die Werkdatenbank gilt als Pionierleistung.

MICHAEL BARTSCH

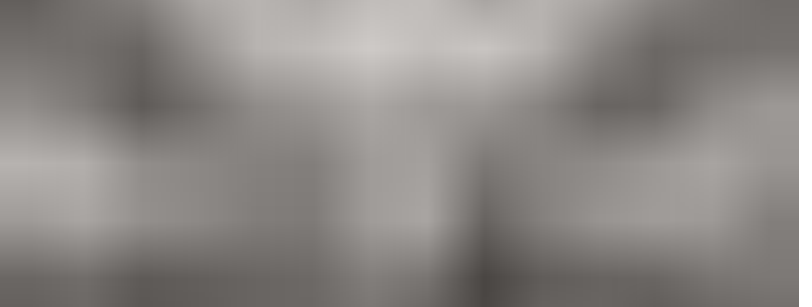


### Kunst in Zeiten von Social Distancing

#### Wenn Roboter von der Liebe singen

Wie verhandeln neue Medien Gefühl und Sinnlichkeit? Wie rassistisch ist die KI? Zwei Ausstellungen in Amsterdam und Basel geben Auskunft.

ANDREAS SCHLAEGEL



### Kunstszene in Norwegen

#### Trophäe, Trolle und Brühe

In Norwegen wird man zwar bereits am Flughafen in Oslo von einem Edvard Munch begrüßt. Aber es ist nicht alles Munch in Norwegen.

ANDREAS SCHLAEGEL

## SO KÖNNEN SIE KOMMENTIEREN:

Bitte **registrieren Sie sich** und halten Sie sich an unsere **Netiquette**.

Haben Sie Probleme beim Kommentieren oder Registrieren?

Dann mailen Sie uns bitte an [kommune@taz.de](mailto:kommune@taz.de)

## LESER\*INNENKOMMENTARE

WILLI MÜLLER ALIAS JUPP SCHMITZ Dienstag, 16:28

Schön geschrieben, auch wenn mit einem stark dahinschmelzenden Fatalismus

antworten | melden

**ALLE 2 KOMMENTARE ANZEIGEN**

## kommune

### JETZT MITREDEN

Ihren Kommentar hier eingeben

**EINLOGGEN UND SENDEN**

Loggen | Registrieren | Passwort vergessen?

### MEISTKOMMENTIERT

**Scheidungsprozess in Frankreich „Eheliche Pflicht“ zum Sex**

**Sex als „eheliche Pflicht“ Mehr als unerfreulich**

**Geschäfte machen mit der Pandemie Die Verschwörungs-industrie**

**Gesetzentwurf in Dänemark Gar nicht hygge**

**Bidens Positionierung gegenüber Putin Die Killer-Kommunikation**

gallerytalk.net  
WIR SCHREIBEN KUNST.

# Kritik an Kirche und Religion Linda Peitz bespielt den Kunstraum Mauer

INTERVIEW

4. Februar 2022 • Text von Anna Meinecke

Die jüngsten Enthüllungen um Misbrauch und Vertuschung in der katholischen Kirche unterstreichen die Relevanz einer kritischen Auseinandersetzung mit Religion, besonders in institutionalisierter Form. Kuratorin Linda Peitz hat im Kölner Kunstraum Mauer spannende künstlerische Positionen zu dem Thema zusammengetragen.





Young-jun Tak. Mauer, 2022. Foto: Alwin Lay.

**gallerytalk.net: Ein Priester mit blankem Po, spargelige Ikonen – wieso lohnt die Unernsthaftigkeit im Umgang mit Markern institutionalisierten Glaubens?**

Lina Peitz: Ein humorvoller Umgang mit diesen Themen dient natürlich nicht nur zur Unterhaltung, sondern ist vor allem ein Mittel der Analyse und Kritik. In der Ausstellung entwickeln die Künstler\*innen eine Betrachtung, die sich auf ökonomisch-soziale Verhältnisse konzentriert. Indem sie Material aus dem Alltäglichen sammeln, neu zusammensetzen und verfremden, entstehen Kommentare zu gesellschaftlichen Machtverhältnissen. Eine Arbeit wie die von Megan Dominescu wird dabei interessanterweise oft als grenzüberschreitend wahrgenommen.



Megan Dominescu. Mauer, 2022. Foto: Alwin Lay. // Linda Peitz. Foto: Lukas Preuss.

### **Der eingangs erwähnte Geistliche.**

Genau. Ihr handgeknüpfter Wandteppich mit dem Titel „The Patriarch“ zeigt den Patriarchen Daniel, das Oberhaupt der Rumänischen Orthodoxen Kirche in poppigen Farben und mit entblößtem Hinterteil. Journalistische Recherchen haben dem Bischof Korruption und das Veruntreuen von Unmengen an Kirchenvermögen nachgewiesen, was aber keinen Einfluss auf seine Machtposition hatte. Dominescus Textilarbeiten verbinden solche Beobachtungen mit einer Bilderflut aus Pop, Konsum und Kitsch. Die ironisierende Darstellung zielt dabei vor allem darauf ab, die Absurdität zu

beleuchten, dass solche machtmisbrauchenden Handlungen in unserer Gesellschaft immer wieder ohne Konsequenzen bleiben.



Außenansicht, Mauer, 2022. Foto: Alwin Lay.

**Mir kommt es vor, als bestünde ein kritischer Umgang mit dem Thema Kirche für viele aus „austreten und abgehakt“. Was war deine Motivation, einen neuen Anlass für eine Auseinandersetzung damit zu schaffen?**

Ausgangspunkt für die Ausstellung war die Arbeit von Lea Draeger, welche einen meiner Meinung nach noch zu wenig beleuchteten Aspekt im Umgang mit der katholischen Kirche in den Vordergrund rückt: Die Position der Frauen in diesem hierarchisch und patriarchal geprägten System. Ausgehend von familienbiografischem Material sind Draegers „Ökonomische Päpste und

Päpstin“ aus ihrer Beschäftigung mit dem Katholizismus und extrem konservativ geprägten Gesellschafts- und Familienstrukturen entstanden. Der Papst steht in den briefmarkengroßen Zeichnungen der Künstlerin als Symbol für eine patriarchal geprägte Figur.

### **Wie meinst du das?**

Die Päpste stellen keine Bildnisse tatsächlicher und historischer Vorbilder dar, sondern sind vielmehr als institutionelle Körper in möglichen und unmögliche Situationen zu verstehen – die segnende Päpstin, die gütige Päpstin, der betende, der heilende, der Füße waschende Papst, die wütende Päpstin, der böse, der nackte Papst, der Gymnastik-Papst, die Motorrad Päpstin oder die Päpstin mit Schoßhund. Draeger untersucht mit dieser Arbeit nicht nur patriarchale Machtverhältnisse und Strukturen, sondern hebt diese gleichzeitig aus.



Lea Draeger, Mauer, 2022. Foto: Alwin Lay.

**Indem sie zum Beispiel, du hast es ja schon angesprochen, auch Päpstinnen abbildet.**

Zu den männlichen Päpsten kamen in diesem mittlerweile 5000 Zeichnungen umfassenden System sehr schnell die weiblichen Päpstinnen hinzu. Anfangs in eher gängigen Frauenrollenbildern, begannen sich die Päpstinnen sehr schnell dagegen zu wehren und lösten sich schließlich ganz davon. In der Ausstellung in Köln sind auch erstmals ausschließlich Päpstinnen zu sehen, was noch einmal mehr das Anliegen der Künstlerin unterstreicht, den Frauen in diesem System die Möglichkeit zu geben, ein schon zu lange vorherrschendes Schweigen zu brechen.

**Wie zeigen sich kirchliche Machtmechanismen noch heute in unserer Gesellschaft? Inwieweit sind sie vielleicht sogar für selbige repräsentativ?**

Die vielleicht offensichtlichste Machtposition zeigt sich sicherlich in der bereits erwähnten Ungleichheit zwischen Frau und Mann. Der Papst ist ein Mann, alle Bischöfe, Priester, Diakone und Kardinäle sind Männer, so will es die katholische Kirche seit jeher. Frauen wird der Zugang zu Entscheidungsfunktionen verwehrt. Ein völlig absurdes Zitat des heiligen Thomas von Aquin fasst das heutige katholische Frauenbild noch immer gut zusammen: "Das Weib verhält sich zum Mann wie das Unvollkommene und Defekte zum Vollkommenen." Auch wenn sich vielleicht heute kein katholischer Würdenträger mehr traut, diesen Unsinn auszusprechen.



Lea Draeger, Mauer, 2022. Foto: Alwin Lay.

## **Wo hakt es noch?**

Auch im Umgang der katholischen Kirche mit den Themen Queerness, Homosexualität, Transgender oder Intersexualität lässt sich nur eine traurige Bilanz ziehen. Homosexuelle werden seit jeher verteufelt, Trans-Personen werden Sakramente vorenthalten, da die Kirche noch immer von einem binären Verständnis von Geschlechtlichkeit ausgeht. Und man darf den Einfluss dieser reaktionären Weltbilder auf Gesellschaft nicht unterschätzen, gerade in Regionen, in denen der Kirche noch eine große Bedeutung zukommt. Besonders spannend finde ich auch Ansätze, welche Machtmechanismen der Kirche mit mafiösen Strukturen vergleichen. Priester und Bischöfe schützen sich gegenseitig, es herrscht eine Art Schweigepflicht gegenüber Außenstehenden. Womit wir wieder beim Patriarchen von Megan Dominescu wären.

## **Welche Zugänge eröffnen denn die gezeigten Positionen?**

Die fünf Künstler\*innen verhandeln alle patriarchale Machtverhältnisse und spielen auf besondere Weise mit Kategorien und Identitäten. Während Lea Draeger und Megan Dominescu Ungleichheiten aus einem sehr feministischen Blickwinkel betrachten, erforschen die Arbeiten von Aviva Silverman und Young-jun Tak marginalisierte Individuen durch eine zeitgenössische queere Linse. In ihren Arbeiten wird der Status der Ikone als Verkörperung dessen, was heilig und gepriesen ist, neu konstituiert. Young-jun Tak beispielsweise untersucht mit seiner skulpturalen Praxis die soziokulturellen und psychologischen Mechanismen, die unsere Glaubenssysteme formen.



Young-jun Tak. Mauer, 2022. Foto: Alwin Lay.

### **Wie sieht das dann aus?**

Drei Skulpturen aus der 12-teiligen Installation „Miracles“ zeigen in einer Wiege ruhende Jesuskinder mit offenen Armen. Die Oberfläche jeder Skulptur ist mit schwarz-weißen Pamphleten von orthodoxen und heterodoxen christlichen Gruppen aus Seoul, Südkorea, bedeckt, die eine Konversionstherapie für Homosexuelle befürworten. Die Propagandamaterialien werden von den konservativen protestantischen Organisationen des Landes hergestellt und verurteilen auf vehemente Weise Aspekte des homosexuellen Lebens. Mitglieder dieser Organisationen verteilen die homophoben Broschüren an die Teilnehmer der Queer Culture Festivals in verschiedenen Städten, versuchen, Pride-Paraden zu stören und



propagieren eine vermeintlich von Homosexuellen bedrohte Zukunft des Landes. Der Künstler zeigt, wie Religion auf erschreckende Weise heute noch immer in der Lage ist, veraltete Prinzipien wie das des Sündenbocks hochzukochen und politische Polarisierung zu befeuern.



Installationsansicht mit Arbeiten von Nika Fontaine und Young-jun Tak, Mauer, 2022. Foto: Alwin Lay. // Installationsansicht mit Arbeiten von Young-jun Tak, Aviva Silverman und Nika Fontaine, Mauer, 2022. Foto: Alwin Lay.

**Wer den Ausstellungsraum betritt, wird begrüßt von einem Skelett im Fegefeuer. Ein Gemälde von Nika Fontaine verbildlicht quasi den etabliertesten Abschreckungsmotivator der katholischen Kirche. Antizipierend, dass es nicht Angst ist: Mit welchem Gefühl sollen**

## **Besucher\*innen deine Ausstellung verlassen?**

Nika Fontaines Malerei „Calcination over Battersea“ ist ein gutes Beispiel für das Spiel mit Ambiguitäten in der Ausstellung. Ein zentrales Element im Schaffen der Künstlerin ist die Auseinandersetzung mit Identität, Spiritualität, Transformation und Heilung. In ihren Gemälden, Skulpturen und Installationen verschmelzen spirituelle und popkulturelle Erfahrungen mit einer radikalen Infragestellung kunsthistorischer und gesellschaftlicher Hierarchien. Das Bild verhandelt unter anderem die im Christentum häufig auftauchende negativ behaftete Symbolik der Hölle und verbindet sie auf poetische Weise mit dem Konzept der Kalzinierung – also dem Erhitzen eines Materials mit dem Ziel, dieses zu zersetzen – einerseits als Akt der Zerstörung, Qual und Läuterung, andererseits als Prozess der Befreiung von Ängsten, einschränkenden Überzeugungen und egogetriebenen Verhaltensweisen. In Bezug auf letzteres ist das Gefühl beim Verlassen der Ausstellung also auch ein positives, da es die Möglichkeit von Erkenntnis, Transformation und Freiheit in Aussicht stellt.

**WANN:** Die von Linda Peitz kuratierte Ausstellung läuft bis Sonntag, den 20. Februar.

**WO:** Mauer, Gereonswall 110, Köln.

## Kontakt

Gallerytalk GmbH  
Neumeyerstr. 70  
90411 Nürnberg  
+49 911 97544 300  
Geschäftsführung: Dr. Benita Mutschler  
Chefredaktion: Anna Meinecke

## Werbung

Ihr wollt auf gallerytalk.net Bannerwerbung schalten oder habt Interesse an Advertorials und Kooperationen? Immer gerne. Unter diesem [Link](#) findet ihr unsere aktuellen Mediadaten.

© 2024 GALLERYTALK • [Impressum & Datenschutz](#)

## ARTIST TO WATCH: NIKA FONTAINE

07.02.2022, ART, ARTIST TO WATCH



# 07

There are artists who seem overrated and there are artists whom you wish you had discovered earlier. Some you would hope had been shown to you earlier. Our artist to watch for today is taken from our "Kreativität"-Issue Selection: Nina Fontaine.

Canadian artist Nika Fontaine presents a wide range of artistic and creative practices, that ranges from classical epic figurative oil painting, to the use of glitter pigments on canvas to create pop color field paintings as well as beautifully crafted ceramic figures and delicate metal plates with engraved stories, blending her own biography with historical and mystical narratives. Fontaine creates these diverse practices in larger series, that she works on simultaneously in her studio in Berlin and Montreal. Her highly skilled craftsmanship is paired with an interest in antique and modern spiritual philosophies, which she herself studies and practices, among them Kabbalah, Hermetism, lucid dreaming, vipassana meditation, Kundalini yoga.

Fontaine's world on one hand indexes and archives contemporary art's rising entanglement with animism, theology, and notions of faith. On the other hand, she has a personal and unique way to engage artistically with matter to spiritualize and materialize the metaphysical in works that express concepts of mindfulness and emancipation. She states about her practice: "The timelessness and abilities to break behavior patterns of judgment and self/destruction are what make these ancient philosophies relevant nowadays. This quest for the sublime results in a proactive celebration of the body, mind and soul manifested for the quintessential fulfillment of all. My art should be used as a vehicle to grow and transport oneself to new realms of understanding and sensorial acuteness. I like to consider my path as a parent of alchemical endeavors and witness of an initiatic way."

Picture courtesy of Nika Fontaine

ARTIKEL TEILEN

### ÄHNLICHE ARTIKEL



**ARTIST TO WATCH: JORDAN KASEY**  
13.02.2022, ART, ARTIST TO WATCH

**The cold and rainy Berlin days ask for a classic case of escapism. What better way to escape this Dickensian weather ...**



**HR GIGER X HANS BELLMER at Schinkel Pavillon**  
04.02.2022, ART, EVENTS, NEWS

**The cold and rainy Berlin days ask for a classic case of escapism. What better way to escape this Dickensian weather ...**



This category contains the following articles

[Between Myth and Reality - Victor Man's Existential Painting](#)  
["The Contemplative Art Experience no Longer Takes Place" - Olaf Nicolai on the Future of Biennials](#)  
[An American Affair - A Visit to the 2014 Whitney Biennial](#)  
[Let's talk: Dayanita Singh & Gerhard Steidl on the High Art of Making Books](#)  
[Six Feet Under - Why does contemporary art love to spotlight Old Masters and forgotten outsiders?](#)  
["Optimism is part of a revolutionary mindset" - An Interview with Biennale of Sydney Curator Juliana Engberg](#)  
["Colors were never strong enough for me" - A visit with Nicolas Fontaine](#)  
[Rethinking the Language of Art - The Whitney Biennial 2014 beyond Discourse](#)  
[The Museum as Marketing Temple - Mike Bouchet & Paul McCarthy at the Portikus, Frankfurt](#)  
[The Man Who Invented Pop Art - London Celebrates Richard Hamilton](#)  
[Dark Metamorphoses - Victor Man Is Artist of the Year 2014](#)  
[MACHT KUNST - The Prizewinners - Lena Ader: A Certain Strength](#)



## NEWSLETTER

Stay up-to-date on contemporary art with ArtMag. Register here for our newsletter.



## ON VIEW

Paintings like Icons - Victor Man at the Deutsche Bank KunstHalle / Muses and Models - Lagerfeld Meets Feuerbach / An Overwhelming Sincerity - Pawel Althamer at the New Museum



## NEWS

[International Art, Soccer, and a Temporary Hotel: Deutsche Bank Is Main Sponsor of Frieze New York / A Homecoming - Deutsche Bank Gives Kirchner Painting to Museum Folkwang / Luminale Frankfurt: TWINKLE TWINKLE in front of the Deutsche Bank Towers / Focus on Africa - Deutsche Bank Foundation Sponsors MMK Talks / From Zurich to Mexico City - 17ZWEI Participants Invited to Zona Maco Art Fair / Dreams and Utopias - Deutsche Bank a Partner of the 19th Biennale of Sydney / Home and Away and Outside - The Schirn Honors Tobias Rehberger / Homage to Louise Bourgeois - Deutsche Bank at the TEFAF](#)



## PRESS

"Calling Lines to Life" - The Press on The Circle Walked Casually at the Deutsche Bank KunstHalle

## "Colors were never strong enough for me" A visit with Nicolas Fontaine

Nicolas Fontaine's paintings are like a cross between glam rock and the ancient Egyptian cult of the dead. "Pimp My Ride to Heaven" is the title of his exhibition at the Studio of the Deutsche Bank KunstHalle. Oliver Koerner von Gustorf met with the Macht Kunst winner in his Kreuzberg studio.



Nicolas Fontaine



Nicolas Fontaine, Pimp my Ride to heaven, 2014. Courtesy the artist.



Nicolas Fontaine, Satana yo te

Nicolas Fontaine is a chameleon. When, on a cold spring afternoon, he opens the door to the huge pre-WWII Kreuzberg apartment he shares with other artists, I don't recognize him. At the awards ceremony for the "Macht Kunst Prize" in April 2013, he was still cultivating the Berlin-Mitte bohemian look, with dark hair and beard, drainpipe jeans, and silver sneakers. Now it's like I'm meeting a completely different person: a peroxide blond, androgynous dark waver. "It often happens that people don't recognize me," Fontaine says a bit later with a faint grin. "Every time I run into them, I'm wearing a different hairstyle or color or a new outfit. I don't notice it anymore, because I've been doing it since I was eighteen. Back then, I used to go to glam rock parties four times a week with my girlfriend in Montreal. Our motto was: never the same outfit twice! We really had a lot of fun."

One half of Fontaine's studio is bright white, the other painted in black. The loudspeakers are booming with an electro house mix by Rihanna. And it's true: at first glance, the paintings on the walls look as though they were clothed, or more precisely dressed in drag. Heavily caked in glitter, they sparkle in the spotlight like costumes from some glam rock band or an act in a Las Vegas show. *Pimp My Ride to Heaven* is the title of a huge painting Fontaine is currently working on, a painting he conceived especially for the exhibition at the Deutsche Bank KunstHalle. The Canadian, who has been living in Berlin for five years, decks out his heavenly trip with motifs that look like they come straight from the radiator hood of a souped-up car. A naked woman emerges from a stylized pillar of fire into a trashy beyond; notes from Mozart's Requiem wind out between her legs, while one of her pumps slips off her foot. Alien-like creatures and new wave symbols buzz around her, giving off a kind of Miami Vice feel with bubbling bottles of champagne, palm trees, and orange slices. Beneath her is a boat resembling the ship that carries souls to the netherworld of ancient Egyptian mythology. Yet the golden lion-headed doorknockers gripping locked chains between their fangs look like the guards to a netherworld ruled not by Osiris, but by Versace and Chanel.

Death and mortality have always been key themes in Fontaine's art. In the exhibition of the same name at the Deutsche Bank KunstHalle, he will be showing his *Pimp My Ride to Heaven* piece in a kind of burial chamber. The focus of the exhibition consists of a coffin "pimped up" with car enamel and neon and ostentatiously decorated with repetitive motifs from his latest painting series. The titles of the paintings, for instance *Satana yo te boco* (2014), sound like they were taken right out of the songs Pedro Almodóvar performed in the 1980s with his electro punk band Almodóvar y McNamara. And just like the Spanish director's films, Fontaine's painting sails clear over the cliffs of "good" taste.

Yet in an extremely fascinating way, his paintings convey both complete superficiality and subtle depth. When you take a closer look at them, the motifs come across as associative placeholders in a kind of semi-abstract, basically highly formal composition. Surprisingly, they're not necessarily inspired by wave kitsch, but by the tectonic, synthetic compositions Wassily Kandinsky developed in Paris in the 1930s. The proximity is astonishing: in Kandinsky's late work, semi-abstract forms reminiscent of objects or living beings float before colored or black backgrounds; he also mixed fine sand into the paint to achieve a different kind of surface texture. While Fontaine was studying art, Kandinsky and Miro were two of his biggest role models, but at the time, "it was forbidden to paint that way in

boco, 2014. Courtesy the artist.



• Nicolas Fontaine, American Delight, 2014. Courtesy the artist.



• Nicolas Fontaine, Burning Lotus of the Quantum Gate, 2013. Courtesy the artist.



• Nicolas Fontaine, Inazuma no Haru, 2012. Courtesy the artist.



• Nicolas Fontaine, Viper Hyper Heart Riper, 2013. Courtesy the artist.



• Nicolas Fontaine, Through the

art school, because it was too ridden with cliché."

After years of adhering to one-point perspective, his latest series is another step towards a painterly liberation in which construction and rhythm are the determining elements. Fontaine actually looks back over a kind of family tradition; his great uncle **Jean-Paul Jérôme** was one of Canada's first geometric painters and became internationally known in the mid-fifties as a member of the artists' group **Les Plasticien**. For Fontaine, the glitter so often associated with "queerness" in today's art establishment is more a formal means: "At first I worked with acrylic and oil, and always tried to make my colors as intense as possible. But they were never strong enough for me. With the glitter, I get this intensity of color and brilliance, and in addition an interactive aspect, because every movement on the part of the viewer changes the coloration and sense of spatial depth."

For Fontaine, paintings are always objects, too. He is a painter through and through, but he has always presented his paintings in room-sized installations in combination with objects and sculptures, or in opulent frames studded with **Swarovski** crystals. It's amazing how casually he approaches painting, how he charges geometric abstraction with elements of pop culture, outsider art, art history, fashion, or spirituality. The light refractions of the crystals onto the still-wet painting surfaces remind him of the meditative process, in which mandalas play an important role. For him, the glittering particles of glass carry a very special meaning: "When I was small, I had a collection of stones and crystals. Some of the stones were geologically interesting, and others had a specific healing effect according to **New Age** culture. At the same time, I was always fascinated by the elaborate **Baroque** painting frames that were covered in jewels and crystals. A lot of importance was placed on the choice of materials, such as stone or velvet. This valuable accoutrement also figures highly in folk art, for instance in Cambodia, where my ex-girlfriend comes from. People are extremely poor there, yet despite that, it's very important to them that their temples are beautiful. They're decorated in gold leaf and paintings. That's something that endures. If an object is made in a very beautiful and delicate way, then it lasts a much longer time, beyond death, and for others." I ask him if he's afraid of death. "No," Fontaine says, "because death is not an end, it's just a period in a text. A period following a sentence, and as long as you're alive, you want to write the most beautiful sentence possible."

Fontaine is connected to the outsider artists who have influenced his work through the premise of a lovingly decorative art that arises out of an urgent inner necessity and spirituality, as a life's work. Among these outsider artists is **Augustin Lesage** (1876-1954), who as a 35-year-old miner in 1911 heard a voice in the dark that announced to him that he would become an artist one day. Lesage, who had only visited a museum once in his life, sought contact with the realm of spirits, and a voice from beyond gave him precise instructions as to what he should paint and how, which colors and materials he should buy. Certain aspects of his detailed style can be found in Fontaine's work, for instance symmetrical and ornamental forms that recall Egyptian and Oriental cultures.

As with Lesage, spirituality, formal daring, and commercial success are not mutually exclusive for Fontaine. After only a few years, Lesage was able to support himself exclusively through his art. **Jean Dubuffet** discovered him in 1948 and purchased one of his "historical" canvases for 50,000 francs for his collection of **Art Brut**. Fontaine, too, is already very successful. He just completed his fine arts studies this year at the **Kunsthochschule Weißensee**, and already he is connected to a network of collectors and institutions in his hometown of Montreal. Last summer, still without gallery representation, he sold nearly 30 paintings. And Fontaine is a workhorse. Here in Berlin, he has concentrated mainly on his studies and is only now starting out in terms of the market. He is currently making contacts with painters and gallery dealers in the hopes that they will come to the KunstHalle; a museum director from Zurich has already purchased one of his works. In this sense, his exhibition *Pimp My Ride to Heaven* is coming at just the right time. As Fontaine explains, at the time he happened upon the flyer to "Macht Kunst," he simply thought, "Why not?"—and then went without sleep for two days in order to create a painting for the event. He stood in line in the bitter cold for an entire day outside the Deutsche Bank KunstHalle. Time, money, passion—it goes without saying that Fontaine pours everything into his work. When I ask him why it's so easy for him, he answers: "I take my work very seriously, but not my own self."

#### Nicolas Fontaine. Pimp My Ride to Heaven

25/4 – 11/5/2014

Deutsche Bank KunstHalle, Studio  
Berlin



Print Send a friend

Quantum Gate, 2013. Courtesy the artist.





# Nika Fontaine

Berlin, Germany [Journal](#) [Follow](#)



# ARTITIOUS

artists news/reviews events activities top it! about sign up login

Installation, Mixed media, Painting • Born in Montreal, Canada • Studied at Kunsthochschule Berlin Weissensee, Berlin

👍 7    ▾ LEAVE COMMENT

SHARE ON [f](#) [t](#) [p](#) [t](#) [g+](#) [✉](#)

## "Wonderful !"

Nika Fontaine, artist based in Berlin from Montreal.

Her works consist of Glitter paintings, sculptures, video, music, photography and performance art.



👍 LIKE

[f](#) [t](#) [p](#) [t](#) [g+](#)



👍 LIKE

[f](#) [t](#) [p](#) [t](#) [g+](#)

# ARTITIOUS

[artists](#) [news/reviews](#) [events](#) [activities](#) [top it!](#) [about](#) [sign up](#) [login](#)

© 2016 artitious®      

sponsored by  

[team](#) [imprint](#) [contact](#) [gtr](#)

# THE BELGO REPORT

News and reviews of art exhibitions in the Belgo Building



# HEIMAT: NIKA FONTAINE

January 26, 2017 • 6 minute read • by Kara Williams



**Nika Fontaine**

*Heimat*

Joyce Yahouda Gallery

[www.joyceyahoudagallery.com](http://www.joyceyahoudagallery.com)

November 24, 2016-December 24, 2016

The title of Nika Fontaine's solo exhibition at Joyce Yahouda Gallery was called *Heimat*. The word *Heimat* apparently cannot be translated exactly, however it loosely means "homeland" in German. I believe that Fontaine is using the word in its purest sense, not suggesting any kind of national pride. Through the title she suggests a spiritual homeland, in which the true home of the soul is not this plane, but another beyond, and her art explores this theme. The works in this show range from boxy glitter Rothkoesque canvases, to paintings which burst with movement and colour, to kitschy creations in velvet and tassels.

Nika Fontaine is a multidisciplinary artist who is first and foremost a painter, although she is also so diverse in her output as to range from making music, designing gloriously glam coffins and performing in drag. Fontaine's paintings, in general and in this exhibition are primarily in glitter on canvas, but she has of late been returning to purely painted works, as can be seen on her Instagram. Montreal born, Berlin-based, Fontaine is a French-Canadian transgender woman, but does not consider herself to be a transgender artist, as her works explore other themes mostly spiritual in origin, dealing frequently with death, astral experiences and energy, but they are also largely concerned with style, aesthetics and fun. Fontaine recounts that she gained New Age influences from her mother and aunt, which have informed her work

for many years now. There are elements of craft, of little girl art, of the ubiquitous glitter stickers of the 80s, of fabric and play and dress-up. However, these works carry a distinctly adult, evolved and a sometimes dark or sinister contemporary edge. Ever since losing her father at a young age, Nika Fontaine has had a fascination with death. Combined with her female relatives' interest in spirituality, this clearly created a powerfully imaginative, spiritual and feminine environment to grow up in, one that nurtured her to become the artist she is today.

A painter of increasing international renown, Fontaine was a finalist in the RBC painting competition for 2016, as well as one of the honorable mentions for the prize. It was one of her *Schnell Schnell* paintings—the series heavily featured in this solo exhibition—that garnered her this recognition. The most successful paintings in this show, in my opinion, are many of these *Schnell Schnell* paintings (“quickly quickly” in German) which Fontaine calls her Accelerators. The ones that resemble small, glittering Rothkos feel boxed in, static, almost trapped and claustrophobic, though still containing visual delights and harmony. Fontaine told me that those with greater movement were painted more recently, and they are the ones I found more profoundly moving and hypnotic. It is clear that Fontaine wishes the viewer to experience an acceleration of consciousness, energy and happiness while enjoying her work, and this is indeed a successful effect, depending on the openness of the viewer. It is possible to experience a distinct sense of mirroring in your own body and sense the feelings portrayed on the canvas through colour, the reflections of light upon the glitter and the sense of surging upward. There is a sense of movement of energy, of colourful play through a body, which could be an etheric body or an astral one. They have a very human feel, a sense of embodiment as well as freedom from such a state. The sense of

being more than one is in the earthly sense. These paintings often have the shape of a body, of a face, sometimes of breasts or eyes. Their glittering energy seems to travel upward, like the flush of excitement or emotion, the rush of thought or the movement of kundalini through the chakras. They also seem to express desire and pleasure at the same time, which is a rare feat to accomplish so effectively in an abstract work. These *Schnell Schnell* paintings do seem to have a cross-over to her Astral Bodies series, which are about beings she encounters after putting herself into a trance, then painting. Boundaries are not as rigid as we imagine, especially in creative endeavours. The Accelerators also include paintings I would call space paintings, which seem to be directly inspired by the glittering night sky, and seem less about a body or being, and more about awe and freedom. I would love to see her abstract works, these space canvases in particular, painted quite large to increase their sense of overwhelming peace and wonder.

Nika Fontaine has said that her interest in kitsch materials comes mainly from aesthetic preference. She is not afraid to be decorative. This is an artist skilled in blending high and low-brow art; her use of materials such as velvet and tasseled curtains would send an artist less bold running in shame. There is a good sense of humour, both about the role of the artist and about herself, which successfully lightens the mood of work that many could find "woo-woo" or taking herself too seriously. They're fun, light-hearted, pretty and just serious enough. The kitsch works are less interesting to me personally, but they add some humour and playfulness to a show that would otherwise be too ponderous for many. The most effective of these was the most ironic, a purple glowing glitter planet painted on the notorious black velvet, titled *Zeta Pupis*. Somehow the black seemed as black as Anish Kapoor's vantablack. It is the black of the void, black as a black hole and

deeply hypnotic. The center of the purple planet was lighter than the outer edge of the sphere, giving it a dimensional feel. The edge was trimmed in velvet, and even the most serious connoisseur could hardly mind, as the piece was so effectively mesmerizing. It also could be associated with a mandala, or an energy-being centred in a very peaceful place, hovering over the void.

Fontaine's large, chaotic, representational glitter-sticker tableaux were among the most striking. They allowed long examination and enjoyment, and sparked many conversations amongst visitors. More figurative than her other works, they were very engaging, drawing the eye to riddle out the chaos to find in the glittery nebula of *satana ye te boco*: a devil's mask with a long tongue protruding like Hindu images of the goddess Kali, electric green space-vomit emitted from a jar or urn, a long, rope-tongued floating serpent, a green and black scarab beetle, a black sign of clubs, flames one might see on a child's toy race car and other less easily decipherable symbols. The most perplexing and intriguing of the less easily distinguished symbols was a somehow humanoid tuber portrayed in ochre glitter. It seemed root-like as well as intestinal, but its meaning was quite evasive. *American Delight* features a barber pole, another gut-tuber, a banana split, a viridian ET-like creature, an electric blue scorpion, musical notes, flames and a sword, among other lesser symbols and signs. The meaning seems less important than the primordial soup of imagery which comes from a frenetic imagination. These feel like dream-clutter or the jumble of images one encounters while attempting to still the mind in meditation.

While it feels a bit unfair to keep returning to Rothko as that influence is only

one part of Nika Fontaine's work, Rothko's paintings, energetically devoid almost in their Zen emptiness, feel like a place or a mood, while hers feel much more human and joyful. Their presence, their boundaries, the thrust of their desire, their limitations and their expansive joy rises and ascends, and for me, they are at the core of the success of this exhibition. Her *Heimat* is the homeland of the heart.

---

 Print  PDF  Email

---

[← PREVIOUS POST](#)

---

Tags: [joyce yahouda gallery](#), [kitsch](#), [Nika Fontaine](#), [Painting](#), [review](#) / Category: [Painting](#)

SHARE ON

TWITTER

FACEBOOK

---

## DAN BRAULT: PEINTURE GÉNÉRALE...OU PRESQUE

October 25, 2016 • 7 minute read • by Kara Williams



# JENNIFER HAMILTON: BLACK AND WHITE AND RAINBOWS

October 2, 2016 • 20 minute read • by Kara Williams

## SUBMIT A COMMENT

You must be [logged in](#) to post a comment.

---



## ARCHIVES



---

Copyright © 2017 — Made with ♥ and intention by  
[Codestag](#)

Drawing / Film and Video / Painting / Performance  
/ Photography / Print / Sculpture and Installation  
/ Event / Podcast / Français

REVIEWS



# Miami Report: A Crack in the Facade

DECEMBER 5, 2016

BY [ROSIE PRATA](#)

“What kind of birds are those?” we asked our driver, as we made our way from the Miami airport to our hotel and looked out at the menacing black creatures circling over the palm trees. “Those—I don’t know what they’re called in English—in Spanish they’re *zopilote*. They eat meat, old, rotten meat.” “Vultures?” we asked. “Yes, vultures, that’s right. They eat meat, like the gators. The gators are in the canals, too, and even in Bayfront Park. They’re not hiding anymore!”

He went on to tell us that during the election campaign, he had driven both Ted Cruz and Carly Fiorina around Miami. He said he’d even met Donald Trump once, back when he was at the New York Military Academy, where Trump is an alumnus. There’s a photo of them together, standing in front of a limousine. “Who would have thought,” our driver said, “that a few years later, I’d be the guy driving the car, and he’d be the guy running the country?”



Gavin Brown's enterprise at Art Basel Miami Beach, 2016. © Art Basel

I skipped Miami last year—to be honest, I found the spectacle of it somewhat exhausting—but this year I decided to come back. I was curious about what it would feel like to be in the US during this strange pre-Trump, post-truth pocket of time.

I thought it would be particularly interesting, maybe even enlightening, to visit Florida during this time. I hoped I might meet some local Cuban-Americans. As a group, they were among the country's only Hispanic GOP voters, and I wondered what their various perspectives might be in the wake of Fidel Castro's death, as the US government—from my outsider's perspective—teeters on the precipice of being run by a despot who believes his own propaganda over evident truths. Of course, I also wanted to see art. And hit the beach.



Ugo Rondinone, *Miami Mountain*, 2016. Photo Zachary Balber. Courtesy the Bass, Miami Beach.

During art fair week at least, Miami already feels like it exists in a realm divorced slightly from reality. Tanned older men with slicked-back grey hair and loafers chaperone flamingo-like young women in stiletto heels and runway-ready dresses down streets lined with Art Deco hotels tinted like Jordan almonds. Cotton-candy sunsets descend over striped umbrellas on pristine white beaches. [Madonna performs a Britney Spears song in a clown costume](#). The picturesque movie-set scenery suffers the occasional puncture, thanks to souvenir shops selling the latest in polyester neon and blaring Pitbull and LMFAO so loud that you can't even think (some, like Alvin's Island on Collins Avenue, are works of art in themselves). It all feels expensive and bombastic and artificial and magnificent, just like Ugo Rondinone's *Miami Mountain*, now installed permanently outside the Bass.

Apart from a black American flag hanging from the exterior of Collins Avenue's Catalina Hotel and Beach Club, and a dancer in a lizard-green G-string voguing solo in front of a sign that read "Make America Gyrate Again," I didn't see much public artwork that engaged with the looming Trump presidency.

Maybe people were taking a break from that anxiety. Maybe fair organizers, in a state that voted for Trump and where he lives part-time, [felt it wouldn't be a good look](#). Maybe the already-rich, set to prosper economically and socially under Trump, and the commercial galleries that rely on those rich buyers to stay afloat, just don't care all that much.

Or maybe people were just there in fewer numbers. The number of Canadian galleries in attendance went down this year, but many from Canada's art world still headed down, snowbird-style, to partake as visitors. On the plane on the way over, I found myself seated next to Paul Zacharias of Winnipeg's [Lantern](#) gallery, who was visiting for the first time to see what the fuss was about, and planned to trek around with Division Gallery's Sarah Anne Johnson.

The scene certainly felt calmer this year than when I visited previously—a feeling corroborated by reports that attendance was lower (by 9.4 per cent) and that hotels, their rates padded in anticipation, hadn't managed to fully book all rooms. I know that some fair regulars didn't attend because of fear of contracting the Zika virus, and that others felt that Miami Art Week, glutted now with 20-plus satellite fairs, was choking itself into irrelevance.



An awareness of life outside of the moneyed art-world bubble was there, however, if you looked for it. At Untitled, OCAD alumnus **Rirkrit Tiravanija**, with Tomas Vu and a group of Columbia University MFA students, were [silk-screening and selling T-shirts](#) (for \$30 a pop) adorned with phrases such as: "POLICE THE POLICE," "UP AGAINST THE WALL MOTHERFUCKER" and "TOMORROW IS ANOTHER DAY." The artists also supplied Pussy Riot-inspired surfboards that fair visitors were encouraged to borrow to cruise over Atlantic Ocean waves, as part of participatory installation [DO WE DREAM UNDER THE SAME SKY](#). I saw a couple of the surfboards nestled in a corner.



A cocktail created by Dean Baldwin, as part of his installation *Bar Piano II (Mahogany Baby Grand)*

Untitled had the most Canadian presence out of all the Miami fairs. **Galerie Nicolas Robert** from Montreal, showing in Miami for the first time, brought suitably pastel-hued paintings by **Pierre Julien**, as well as works by **Jim Verburg** and **Lorna Bauer**. RBC Canadian Painting Competition 2016 honourable mention **Nika Fontaine** had some of her fantastic glitter paintings at the Wildpalms booth. Toronto- and New York-based **Mulherin** brought paintings by **Mike Bayne** and **Matt Kleberg**, as well as **Dean Baldwin's** showstopping *Bar Piano II (Mahogany Baby Grand)*, which poked out of the gallery booth just enough to entice visitors in. I enjoyed a rum cocktail prepared by the artist himself using ingredients from the installation—he informed me that the drink was variously titled “A Hawt Booth,” “A Bad Review,” “Toronto Drill Bit,” “A Missing Crate,” “Where’s My Truck?” and “A Very Bad Year,” among about six other contenders.



The MKG127 booth at Untitled, 2016. Look to the top right of the image to find Roula Partheniou's fire alarm.

My favourite story from Untitled came from Michael Klein, of Toronto's **MKG127**, whose booth contained works by **Roula Partheniou** and **Kristiina Lahde**. After they'd set up, Klein told me, a member of the fair's curatorial team came by to visit and see how everything was going. Klein walked him around to the exterior wall of the booth, where, next to the gallery signage, at the top of the booth wall, they'd installed a *trompe l'oeil* work by Partheniou that was indistinguishable from a bona-fide fire alarm. "It's a shame we got stuck with the booth that had the fire alarm attached to it," Klein joked. "Oh, well," said the curator. "Just tell people it's contemporary art."

The hotel we stayed at, [East Miami](#), whose elevator contained a wall installation that riffed on Yayoi Kusama's [Infinity Mirrored Room](#), was on the Miami mainland, away from the fairs and the beach, but conveniently located close to Miami's spectacular Pérez Art Museum, Wynwood Arts District and lauded private collections. At the De La Cruz

Collection, "You've Got to Know the Rules" included work by **Peter Doig**, and the Rubell Family Collection's show, "High Anxiety," included work by **Brent Wadden**.

A smattering of Canadians were present at other fairs across Miami Beach. Toronto- and Vancouver-based **Bau-Xi Gallery** brought **Joshua Jensen-Nagle** and **Janna Watson** to Context, where Vancouver's **Jennifer Kostuik Gallery** and Montreal's **Galerie Matthew Namour** (showing work by **Gary Taxali**, **Jon Todd** and others) also had booths. Toronto's **Nikola Rukaj Gallery** was at Art Miami, which also hosted a project by Canadian artist **Donald Ian McCaw** at Kustera Projects. Toronto's **Nicholas Metivier Gallery** was at Pulse, which also had works by Canadian **Thrush Holmes** at Beers London. And *Art F City*, helmed by Guelph, Ontario-raised, Acadia University-trained Paddy Johnson, was at Satellite. Art Basel mainstay **Landau Fine Art**, from Montreal, was back at the central fair this year, along with Toronto's **Art Metropole**, as were Canadians **Hugh Scott-Douglas** and **Brian Jungen** at Casey Kaplan Gallery, **Stan Douglas** at Victoria Miro and David Zwirner, **Sara Cwynar** at Foxy Productions and **Olivia Mc Gilchrist** at the Davidoff VIP lounge. **Petra Collins** didn't go to Miami this year, but fair visitors who wished they weren't there either could interact with her custom-designed [Snapchat filter](#), made in collaboration with Artsy.





Vikky Alexander at Cooper Cole, NADA 2016. Photo via the @tomorrow\_gallery Instagram account.

Up in North Beach, at the Deauville Beach Resort, which hosts NADA, **Cooper Cole** was the only gallery present to hail from Canada, and brought **Vikky Alexander** and **Sara Cwynar**. "I think it's a good opportunity to contextualize two Canadian photographers from different generations," director Simon Cole told me. He was also one of the few gallerists to present photographic works at a fair mostly populated with paintings and sculpture, which served him well. Now a member gallery, Cooper Cole also curated a [video piece by Brittany Shepherd](#) into the fair's Related Videos program and a Chloe Seibert sculpture, wittily titled *Empty-Headed Creature*, into the lobby.

Cwynar also had two works at the Foxy Productions booth, and I spied two walnut-sized sculptures by **Curtis "Talwst" Santiago** at New York's Rachel Uffner Gallery. **Shawn Kuruneru** and **Robin Cameron** showed with Minneapolis-based David Petersen Gallery. **Elizabeth McIntosh**, who has just signed with Catriona Jeffries in Vancouver,

was at New York–based gallery Canada, and Canadian expats **Chloe Wise** and **Asher Penn** both presented their books as part of NADA’s poolside Smoke Break program. Los Angeles–based **Night Gallery** and New York–based **Tomorrow Gallery**, each helmed by Canadian directors, were also at the fair. **Hanna Hur** was part of the one-day-only “Beach is Better” exhibition, organized by Fringe Projects and installed behind the hotel.





**tomorrow\_gallery**  
Deauville Beach Resort

Follow

191 likes    17 comments

When the freight elevator breaks at the Deauville so they cut a whole into the exterior wall to get your massive crate forklifted in 🙄

🎨 #gladididntknowuntilitwasover @sojourner\_truth\_parsons  
@yesitsyanyan rg @puleese @newartdealers 🙄🙄

NOVEMBER 30, 2016

And finally, it was at NADA that I encountered one crack in the Miami facade—or, more accurately, a gaping hole. A giant art crate containing two paintings by **Sojourner Truth Parsons** was momentarily stuck when the Deauville's freight elevator broke down. In

order to transport the works to Tomorrow Gallery's booth, someone made the call to take a jackhammer to the walls of the hotel building, creating an aperture big enough for the nine-by-nine-by-three-foot crate to pass through.

The fair slapped a banner over the cavernous hole, which, when viewed in the context of art, might provide the political commentary I was looking for: like a flimsy, flapping bandaid, perviously protecting a crumbling structure from temperamental shifts in weather and predatory vultures, that banner temporarily maintained the illusion of decorum and stability—all the while concealing a messy, dangerous and significant chasm.

*Rosie Prata is managing editor of Canadian Art.*

---

/ Düsseldorf / Kultur

NIKAS PARADIESGARTEN

## Der Garten der Wünsche aus Glitzersteinen

2. März 2019 um 16:26 Uhr | Lesedauer: 2 Minuten



Nika Fontaine mit ihrem prächtigen Paravent in der Galerie Wildpalms. Foto: Helga Meister

### Düsseldorf. Nika Fontaine zeigt in der Galerie Wildpalms ein Paradies auf Erden.

Psychologen sprechen gern von einer Geschlechtsidentität, der sich ein Individuum zugehörig fühlt. In ihrem Lebenslauf bezeichnet sich Nika Fontaine 2013 noch als Meisterschüler von Werner Liebmann an der Kunsthochschule in Berlin-Weissensee. Inzwischen ist sie zu einer Frau geworden und reflektiert diesen Übergang von einem Zustand in den anderen in einer erstaunlich selbstständigen und exzentrischen Kunst. Sie zeigt in einer breiten Panoramawand in der Galerie Wildpalms all ihre Sehnsüchte, aber auch ihr kunsthistorisches Wissen.

Der fünfteilige Paravent ist ihre Abschlussarbeit in Berlin. Sein Titel ist kompliziert: „Quantum Garden Of The Supernal Unity“ lässt sich in etwa übersetzen mit einem „Garten aus der Gesamtheit vieler Teilchen, der zusammengehalten wird in einer überirdischen Einheit“. Das mittlere Bild zeigt ein Einhorn, wie man es aus der mittelalterlichen Tapiserie im Pariser Cluny-Museum kennt, dem „Jardin de la Licorne“. Ein fast schon meditativer Paradiesgarten umgibt dieses Zentrum, mit unendlich vielen Verweisen auch auf die Kunst der Moderne.

Zugleich bezieht sich das Thema auf Nikas Biografie. Sie stammt aus Kanada, wo ihr Großonkel Jean- Paul Jerome die geometrische Malerei einführte. Die Nachgeborene ist begeistert, denn auch sein Meisterwerk ist der Garten jenes Einhorns. Ob Großonkel, ob Cluny oder die Symbolisten, Nika sucht gleichfalls nach einer perfekten Harmonie zwischen Formen und Farben.

„Mon seul desire“, „Mein einziger Wunsch“ nennt sich das Einhorn-Bild von Cluny. Nika zeigt davon jedoch nur das Oberteil des Tieres, während sie den Pferdefuß wie einen Blitz ausbildet. Für sie ist es ein sehr persönliches Bild, fast schon ein Selbstporträt. Sie erzählt, wie sie im Sternzeichen des Steinbocks geboren wurde, dessen magische Übersetzung eben jenes Tier mit dem Horn ist. Sie verwandelt jedoch den Unterleib in das Energiezentrum des Blitzes und umgibt das Motiv mit Bögen und Farben wie aus dem Tarot-Spiel.

Nika hat zunächst das Bild mit Gamsbock und paradiesischer Landschaft auf Leinwand gemalt und in die noch nasse Farbe unzählige kleinen Glitzersteinen gestreut. Diese farbigen Kristalle scheinen je nach Lichteinfall zu vibrieren. Die Künstlerin besitzt rund 60 verschiedene Farben, deren Partikel auf der zunächst noch feuchten Leinwand haften bleiben, um suggestive Bilder zu erzeugen. In der perfekten Beleuchtung der Galerie mit Tages- und Kunstlicht beginnen sie sich mit jedem neuen Sonnenstrahl energetisch aufzuladen.

Die Elemente des Bildes erinnern an die geometrischen Abstraktionen der Sonia Delaunay, aber auch an die leuchtstarke kanadische Kunst der Gegenwart und nicht zuletzt an die japanische Garten-Kultur.

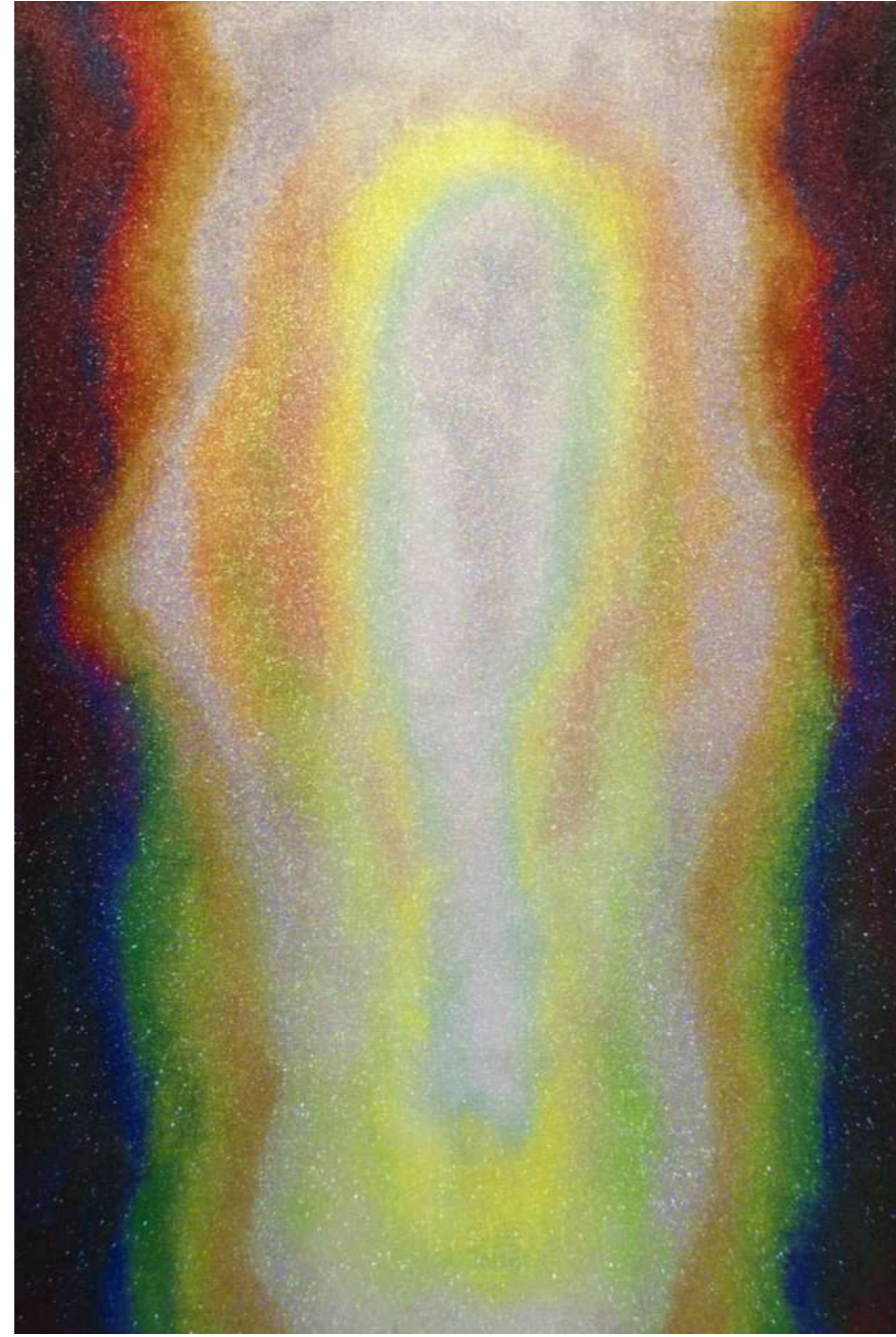
An alles hat Nika gedacht, selbst an einen ungewöhnlichen Rahmen, der auf hölzernen Tatzen frei nach der mexikanischen Mythologie aufgebockt sind. Obenauf gibt es Früchte, als Zeichen des Überflusses. Die Ananas gilt in einigen Ländern als Willkommensgruß. Ein Bild also voller Bezüge.

*Wildpalms, Gerresheimer Straße 33, bis 23. März*



**Nika Fontaine** is a transgender artist from Montreal who creates beautiful and enlightening art; there is no denying the beauty in her work and its profound spirituality.

**\*\*Einzellausstellung ab dem 23.2.19 in Düsseldorf**



**–What triggered your desire to become an artist?**

*I was very fortunate to have been raised in a family where art and especially painting was extremely prevalent. My great uncle Jean-Paul Jérôme was a pioneer of abstract painting in Québec and signatory of the Plasticien manifesto in the 1950ies. Living in an environment surrounded by his works, I can now say that painting became my mother language. Later in my teenage years, we got closer and he became an affluent mentor of my artistic development. From that time on, I sat myself a rigorous work discipline that would bring me to where I am today.*

**–You studied at Berlin's „Kunsthochschule Weissensee“, why did you chose this particular school?**

*I mostly chose the city rather than the school. Through the Concordia University in Montreal I was able to successfully apply for a student exchange program in the Kunsthochschule Weissensee. In retrospective, if I would have the choice between Weissensee and the UDK I would have still chosen Weissensee. The fact that the school is smaller allowed for a strong intimate bond between the students and tutors. Today, I still thrive from friendships and partnerships that stemmed from my academic years. The strongest example being the collective studio Tio I cofounded in 2010 with friends and classmates.*

**–Berlin is often chosen by various artists as „the place“ to be, what is so special and inspirational about that city?**

*Berlin is like a harbour for creative people, it might be for short or long-term but everyone ends up passing by. So, living there allows oneself to develop a network of inspirational colleagues from all over the world. The cultural offer from classical to contemporary art, either visual, musical or performative is humongous and accessible. The rich history of avant-garde combined with its physical destruction granted space and acceptance to creative endeavours while still remaining affordable. In that sense, the geographic, demographic and economic situation made of Berlin the perfect playground for artists.*

**–Your art is very personal and sometimes revealing, leaving you exposed to all facets of criticism, tell us about the reactions you receive.**

*From amazement to disgust, I heard the full spectrum of commentaries regarding my work. These polarized reactions are for me a good sign since it's doesn't leave anyone indifferent. One thing I learned over time is that, as long as I am deeply sincere with myself and my convictions, criticism is welcome and will be perceived as constructive. Comments that can appear reactive and judgmental at first, are a good indicator of what can my work trigger in the public. Even if my art is personal or revealing, I think it is always open enough for the viewer's own interpretation. Therefore, once the work is out there, it is no longer a mirror of myself but of the spectator. I am not really interested in trends and zeitgeist, I see my work as an extension of myself, witness of my spiritual journey. I share this journey openly in all its facets, from my gender transition to my esoteric investigations hoping to serve a greater good. I have nothing to hide, hiding behind the will to please the status-quo takes too much energy which can be better served in creation and love.*

**–Spirituality is at the center of your creations, showing beauty and depth. In what way do you see yourself as a messenger?**

*I don't know if I like the term messenger.. for me it sounds too much like Jeanne D'Arc. Although I seek to develop my intuitive capabilities, I cannot say that I carry any other truth than my honest will of personal improvement. But this is maybe just a question of nuances.*

*Spirituality and mysticism was always part of my life. I perceive life as an ongoing quest for the wisdom of the self and expansion of consciousness. My inquisitive nature for the essence of all things brought me to study esoteric philosophies. As an artist, I transmit my understandings and share my experiences gained along this initiatic path with the hope of bringing more light in the world. The alchemist way is one of personal enlightenment, but at every step forward, the master should hold the door until someone else does. Therefore, assuring perdurability in the transmission of knowledge. I like to see my art practice as parent of this lineage, thus sharing wisdom as my duty.*

**–What are the 3 things you appreciate the most about Germany?**

*-The rich cultural history and its accessibility.  
-The environmental consciousness and its applications in sustainable development and social-entrepreneurship.  
-The European union borderless identity, which is unfortunately threatened by conservative nationalist mentalities.*

**–What do you miss most from Canada apart from your family and friends?**

*The feeling of space and endless nature is definitely what I miss the most. Europe has extraordinary landscapes, but it is also much more densely populated, and infrastructure is omnipresent. The extraordinary multiculturalism of Montreal and Toronto is as well something I miss.*

**–If you could collaborate with any artist at any chosen time and age, who would it be and why?**

*I don't think of any particular artist, but mostly projects. I would have loved to be a cathedral builder, working with the anonymous free masons who embedded the secrets of alchemy in these monumental wonders.*

**–What are your ultimate goals as an artist?**

*I wish to bring beauty and mindfulness, and hopefully create works that inspire others to do the same. With my latest project **Aurigin Center**, I wish to have a direct impact on society through sustainable development, spirituality and art. This project has the potential to fulfill all my grandest ambitions while serving a higher purpose.*

@nikafontaine

← Alle Beiträge

Abonnieren Sie unsere **Maple-News** und erhalten Sie ausgewählte Informationen zur deutsch-kanadischen Freundschaft.

NEWSLETTER ABONNIEREN

Deutsch-Kanadische Gesellschaft e.V.  
Bernburger Straße 32  
10963 Berlin

Impressum

Datenschutz

Cookie-Einstellungen

Bürozeiten

Dienstags 13:00-18:00 Uhr  
Donnerstags 13:00-18:00 Uhr

Kontakt

Telefon +49 221 2576 781  
E-Mail info@dkg-online.de

Für Anliegen bezüglich des WSP- und Internship-Programmen bitten wir Sie, eine E-Mail an Gisela von Wissel (wsp@dkg-online.de) zu schreiben, in der Sie gerne Ihre Telefonnummer für einen Rückruf angeben können.



FEATURES



# 10 Artists Who Disrupt the Status Quo

From our Spring 2017 issue, themed on "Structures"—ten Canadian artists who question, challenge and subvert expected or established frameworks

MARCH 13, 2017

BY [SAM COTTER](#)

Generously supported by [RBC](#)



Marvin Luvualu António, *Dispossessed Pt /1* (detail), 2016. Mixed-media installation Dimensions variable. Courtesy Clint Roenisch. Photo: Jimmy Limit.

## Marvin Luvualu António

Toronto-based artist [Marvin Luvualu António](#) creates self-contained structures that simultaneously invite, alienate and implicate viewers. His recent exhibition "Dispossessed / Pt 1" at Clint Roenisch in Toronto took its title from Ursula K. Le Guin's



## Sophie Bélair Clément

Negotiations of artistic license are at the core of Montreal artist Sophie Bélair Clément's dialogic practice. Transposition and transferral are recurring motifs across media—from having an orchestra tune its instruments in harmony with the hum of a Dan Flavin fluorescent work to inviting fellow artists to participate in her own solo exhibitions. Bélair Clément's recent exhibitions, including shows at the Leonard and Bina Ellen Art Gallery and Galerie des arts visuels Université Laval, have taken the form of collaborative projects in which she extends invitations to an interdisciplinary group of contributors.

"These invitations are becoming a big part of my work," she explains. "I never use the term curatorial to describe my activities—I don't produce interpretation—but as an artist I like using the exhibition as a place of dialogue." In a similar mode of colloquy, Bélair Clément's untitled exhibition at Vancouver's Western Front examined the history and archives of the gallery, focusing on a 1973 video recording of early members describing its origin. She separately recorded six early members' recollections of these events, presented alongside the original film on five monitors.

"To juxtapose all those voices reveals the fiction of the collective space—everyone is talking about the same events, but there's no consensus. I think the same thing is happening in the collective shows I create. I'm not creating a community that agrees, but I'm still interested in putting them in conversation."





Nika Fontaine, *Schnell schnell #20*, 2015. Glitter on canvas 1.5 x 1.2 m.

## Nika Fontaine

Montreal- and Berlin-based artist [Nika Fontaine](#) has a fascination with death and spiritualism dating back to her childhood—themes that recur across her paintings, sculpture and photographic works. Fontaine balances a genuine spiritual investigation with glam-rock garishness. Her work *Pimp My Ride to Heaven* (2014)—a heavily decorated, velvet trimmed, LED-illuminated, music-emitting coffin—is both a celebration of her former masculine identity and a marker of the beginning of her transfeminine life.

“Spirituality is at the core of my practice,” Fontaine says, “but decoration and kitsch are other important aspects. I want to use these to create something over the top.”

Fontaine’s paintings negotiate the influence of her great-uncle, Plasticiens painter Jean-Paul Jérôme: “I was always surrounded by his paintings as a child. They are very beautiful, well-composed and classical Modernist works—but they made me want to create something more active and challenging to viewers, something aggressive. I love playing on the edge of good and bad taste.”

Fontaine’s *Accelerators Volume I* (2015), of which one piece received an honourable mention in the 2016 RBC Canadian Painting Competition and was recently exhibited at Joyce Yahouda Gallery in Montreal, is a series of colour-field glitter paintings intended to accelerate the meditative process for the viewer, functioning as both an aesthetic object and reflexive tool. The works, which are reminiscent of both galactic nebulas and Abstract Expressionism, simultaneously transcend and celebrate the materiality of

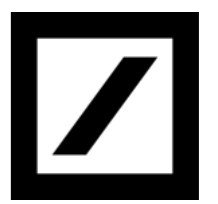
glitter, employing it as a signal of kitsch and a medium for transcendence.



Andrew Buszchak, *Beacon* (stills), 2015. Documentation video of office building with automated fluorescent lights and binary code 9 hr. Photo: Scott Portingale.

## Andrew Buszchak

Shortly after graduating from NSCAD University in 2009, [Andrew Buszchak](#), now based in Guelph, moved to Edmonton and began working to understand the city through looking at its materials, infrastructures and languages, as well as personal and intuitive practices of walking and collecting. In *Pulse Points* (2012), he became interested in a city document related to the planned redevelopment of Edmonton's Boyle Street neighbourhood, and inserted passages of this official language of gentrification into



## Nicolas Fontaine

### Pimp my Ride to Heaven

25.4. – 11.5.2014

Nicolas Fontaines Arbeiten bestechen durch die ungewöhnlichen und exzessiv verwendeten Materialien wie Glitter, Strass und Kristalle, die die Leinwände und Objekte überziehen. Einflüsse aus der Pop-Art und Elemente des Glam Rock verbinden sich dabei zu einem einzigartigen Stil. Die Grenze zum Kitsch wird oft bewusst überschritten, um den Betrachter zu irritieren und Dinge aus ihrem ursprünglichen Zusammenhang herauszulösen.

Für seine Ausstellung „Pimp my Ride to Heaven“ im Studio der Deutsche Bank KunstHalle schuf Nicolas Fontaine eine düster-funkelnde, multimediale Installation bestehend aus einem Gemälde und einem skurril, trashig bearbeiteten Sarg, aus dessen Innerem Musik ertönt. Im Zentrum steht dabei die Auseinandersetzung mit den Formen des Totenkultes und der Fetischisierung von Gebrauchsgegenständen. Dem Schrecken begegnet der Künstler mit barocker Überinszenierung: Glitter, Kristalle, Strass und Blumen überziehen die Objekte wie eine zweite Haut und kehren deren negative Konnotation ins Gegenteil.

Nicolas Fontaine, 1985 in Montréal/Kanada geboren, lebt und arbeitet in Berlin und Montréal. 2006 – 2008 Studium der Malerei an der Université Concordia/ Montréal. 2008 – 2012 Studium an der Kunsthochschule Berlin Weißensee. 2013 Meisterschüler bei Werner Liebmann.

Mit seinem Gemälde „Lotus Capricorne“ gewann er im April 2013 den Jurypreis von „Macht Kunst“. Das Ausloten der Grenze zwischen Bild und Objekt in Verbindung mit den schrill-ironischen Materialien und Motiven überzeugte die Jury.

Weitere Informationen zum Künstler finden Sie unter:

<http://www.nicolasfontaine.de/>

MACHT  
KUNST