

'A Restless Rendition'

Stuart Croft, Loretta Fahrenholz, Yuki Kimura, Angharad Williams

Curated by Kathrin Bentele

September 5 – October 31, 2020

As one #A leads to the next #A online, time occasionally feels as if in constant flux and to be moving fast, with the exception of more recent virus time perhaps. Meanwhile, demands for a right to be forgotten leave few doubts that old ghosts populate the grid as much as the supposed new. Human memory tends to go off-grid over the years, and occasionally in the circulatory traffic of the algorithm, one's past habits and desires are mirrored back like a flash-back. Given the functioning of online cookies and analytics perhaps with an ever more radical face: One sifts through pickle recipes and arrives at a rant on climate change denial etc. The trope of recurrence is also widely familiar from the world of cinema, where doubles, doppelgangers and loops often served to reveal the medium and the manipulation of celluloid and in our digital era the endless possibilities of post-production.

Psychology knows a lot about fatal repetitive patterns but equally about the transformative power of repeating the same thing over and over again, so that A eventually transubstantiates into B. Self-help literature says that transformation starts small, in the daily insistence to repeat certain actions and make them a habit while avoiding harmful ones. When looking at an actual delivery of A, it takes a moment to tell if it simply multiplies into another #A lining up for its retrieval or if it potentially starts to stutter and stammer when reproduced often enough or looped infinitely. In terms of time and how it is perceived, multiplication refers back to the same template like the stutterer to one word, but while watching it, one might notice things and humans to mutate and transfigure with each new iteration.

-Kathrin Bentele

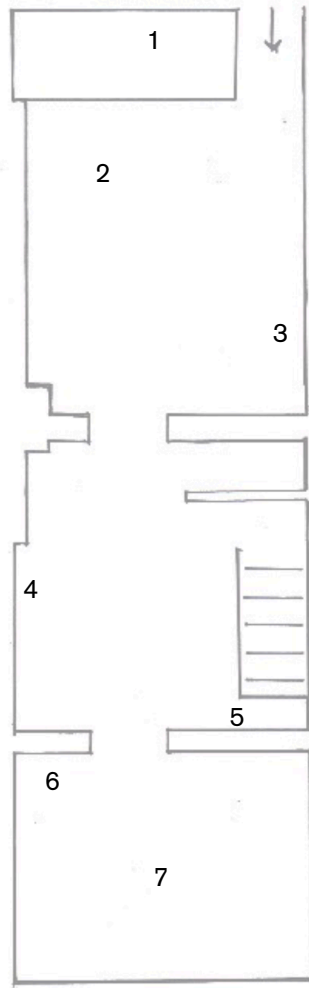
Stuart Croft (b. 1970 – d. 2015, English) was an artist and filmmaker. He graduated from Chelsea College of Art and Design in 1998. In 2009 he founded the Royal College of Art's Moving Image Studio and in 2013 he established the RCA's new Moving Image Pathway. His work has been shown in galleries, contemporary art museums and cinemas in over 25 countries to date.

Loretta Fahrenholz (b. 1981, German), lives and works in Berlin. Until 2007, she studied at the Academy of Visual Arts, Leipzig. Recent solo and duo exhibitions took place at Company Gallery, New York (2020); Centre de l'image Contemporaine, Montreal; mumok, Vienna (both 2018); Arbeiterkammer, Vienna; Galerie Buchholz, Berlin (both 2017); Fridericianum, Kassel; Stedelijk Museum, Amsterdam (both 2016); Kunsthalle Zurich; Midway Contemporary Art, Minneapolis (both 2015); Galerie Francesca Pia, Zurich; The Gardens, Vilnius (both 2014); Ludlow 38; Reena Spaulings Fine Art (both New York), Project Native Informant, London; Halle für Kunst, Lüneburg, Germany (all 2013) a.o.

Yuki Kimura (b. 1971, Japanese) lives and works in Berlin. She received her MFA in 1996 from Kyoto City University of Arts. Recent solo exhibitions took place at Jenny's, Los Angeles; Taka Ishii Gallery, Tokyo (both 2019); Oracle, Berlin (2018); CCA Wattis Institute, San Francisco (2016); Mathew Gallery, Berlin (2015); The Vanity East, Los Angeles (2014) GLUCK 50, Milan (2013) a.o. She has furthermore participated in several group exhibitions at venues such as The Orange County Museum of Art, Newport Beach, United States; Museum of Modern Art, New York; Dallas Museum of Art, Dallas; SculptureCenter, New York; Daegu Photo Biennale, Daegu, South Korea; 30th Sao Paulo Biennial, Sao Paulo; Museum of Contemporary Art, Tokyo; National Museum of Art, Osaka, a.o.

Angharad Williams (Welsh) lives and works in Berlin. Recent solo and duo exhibitions took place at Josey, Norwich, United Kingdom (with Mathis Gasser), Schiefe Zähne, Berlin (both 2020); Haus zur Liebe, Schaffhausen, Switzerland; Peak, London (both 2019); Cell Project Space, London (with Mathis Gasser); Schiefe Zähne, Berlin (with Richard Sides and Stuart Middleton); Liszt, Berlin (all 2018) a.o. She has participated in several group exhibitions at venues such as Stadtgalerie Bern, Switzerland; Galerie Barbara Weiss, Berlin; Croy Nielsen, Vienna; Roskilde Festival, Denmark; Cubitt, London; Futura, Prague; The Woodmill GP, London. Performances and Screenings took place at Archivio Conz at KW, Berlin (with Richard Sides); ICA, London; Kehlam Island Museum, Sheffield; CCA, Glasgow; Tate St Ives, Cornwall (all United Kingdom); South London Gallery, a.o.

Upcoming group exhibitions include 'Not working: Artistic Production and Social Class', Kunstverein München, Munich; 'should we get lunch, I want to burn this place down', Kunstverein Harburger Bahnhof, Hamburg (both September 2020); 'Survey II', Jerwood (London), Site (Sheffield), g39 (Cardiff, all United Kingdom); FriArt, Fribourg, Switzerland (all 2021). The latest iteration of the joint exhibition series 'Hergest' between Williams and Swiss artist Mathis Gasser, 'Hergest: Trem', will take place at The Swiss Institute, New York, from January 14, 2021.



1
Loretta Fahrenholz
Wiesenthau, Last Call/Letzte Runde, 2020
Digital print on foil
Here 252 x 326 cm
Edition of 2 (1 AP)

2
Yuki Kimura
The Circle, 2019
21 steel round trays
120 x 120 x 20 cm

3
Loretta Fahrenholz
Mashes of the Afternoon, 2018
Single channel HD video, Farbe
00:13:36
Edition of 5 (2 AP)

4
Angharad Williams
ecstasy, 2020
Oil on canvas
100 x 70 cm

5
Angharad Williams
Trout, paragon, 2020
Oil on canvas; wooden artist frame
70 x 100 cm

6
Stuart Croft
Drive In, 2007
Digitalized Super-16mm colour negative film
00:07:25, loop

7
Yuki Kimura
Table Matematica, 2016
Granite, chrome plated legs, 136 Jägermeister bottles
106 x 80 x 240 cm