KASIA FUDAKOWSKI

PRESS SELECTION
Although it doesn’t exist, the word “continuouslessness” conjures a familiar, unnerving feeling of potential and dissolution. Its inventor, the British born, Berlin-based artist Kasia Fudakowski, employs it here to great effect as the title and prevailing sentiment of an exhibition that combines social and political observation with distinctive comedic flair.

For years, Fudakowski has worked on a series of room partitions that explore the contingency of the form: To stand, each divider must be joined to another one. For this show, she created a Boîte-en-valise-style “travel edition,” comprised of miniature versions of the forty-three panels she has realized thus far. Joined by magnets and displayed in a snaking configuration on a table, they draw inspiration from improvisatorial principles like bricolage and tinkering. The earliest among them, from 2017, resemble gates, and as the series wends its way into the present, we follow the artist’s evolving frame of mind and references: the Eurozone, the Church, immigration, sex. The Date, 2019—one of three pieces also installed here in full-scale—is particularly prescient in its anticipation of pandemic-era alienation and awkwardness.

Here, Fudakowski stages an imaginary first encounter between potential romantic partners. A plexiglass divider bifurcates an oval tabletop inlaid with fingernail clippings and a tooth: a visual plea to air your dirty laundry before you waste her time.

At a juncture when human connection is as necessary as it is stymied, and new relationships must be formed to mend a divided society, Fudakowski pierces the illusion of separation by forging (or rather, magnetizing) new links. “Continuouslessness” avoids neither the complexity of these tasks nor the contemporary feeling of chronic dread. It offers a poetic superstructure to imagine how everyday experience might, in some small way, set the scene for how things play out on larger stages.

— Isabel Parkes

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Don Quixote, The Roll... can be read either as a könick novel or as a social commentary on disenchantment.

The sources of her philosophical encounters with the ontological meaning of artworks manifest as aphorisms segregated across 10 chapters. Every chapter deals with a different kind of discomfort or disenchantment and every disappointment contains a general truth. From the shame of owning privilege to the meticulous drafting of relationship agreements; where the fictional and the real mingle, we are left to speculate on what actually is autobiographical. The Roll... allows the artist's memory, intuition, and imagination to be appropriated by our judgement, empathy, and taste. This biographical catalogue is determined to be criticized by the political and ideological experiences of the artist, situating us in an immanent relationship between our and her non-corporeal identities, and stripping a link between what can be recognized as traumatic experiences of others (as in the case of the crippling effects of Karl Valentin's neurotic and controlling behavior towards Liesl Karstadt), of the collective experience of the total gentrification of London or Berlin, and of the traumatic experiences turned to heritage (the stories which the author's family narrates).

Continuousness, another invented word, serves just like könick as a key to the different doors Kasia Fudakowski builds into her chapters. It is the title of a "life-long" project (meaning the event of her death shall contribute to its constitution), whichlibrates the artwork from representing the union of different parts to simply existing as a juxtaposition of things, time, and space. Less representation, more ambiguity: continuousness looks like an organism, a paravent of awkward associations which translate Kasia Fudakowski's polyglot virtuosity as an encyclopedic collection of linguistic games, unexpected assemblages, and a tendency to irreverence. As a double negative, continuousness becomes a bridge into and throughout the book, which is to be understood, consequently, as unfinished. - Maria Inés Piazza Lazaro

Kasia Fudakowski (b. 1985, London, UK) lives and works in Berlin. She studied at the Rivoikin School of Drawing and Fine Art, Oxford University, graduating in 2008 before moving to Berlin. Her diverse and playful practice, which includes sculpture, film, performance, and writing, explores social relations through material encounters, surreal logic, and comic theory. Often referring to the allure and danger of binary categorization and the subsequent absurdity that it unfurls in our political and social climate, her work reveals the discrepancies amongst cultural norms. Her interest in the limitations of language is explored through her ongoing film series Word Count, (2016- ongoing) which takes as its premise a globally-limiting law on the amount of permitted spoken words. Where she employs comic mechanisms, the tragic is never far behind, so that her work often hovers between the horrific and the comic. Frequently the target of her own attacks, she explores her own role as an artist and the stereotype thereof with both a seriousness and irreverence typical of her approach.

Her long-term infatuation with failure, and redefining success, has resulted in a number of tragi-comic performances and pieces of writing. (Source: ChertLuedde.com)

Kasia Fudakowski's exhibition Türen (Doors) will be on view at the Leopold-Hoesch-Museum until August 8, 2021. The Roll of the Artist - Volume One is published by Strzelecki books, Köln.
Wood block printing is a laborious ‘relief’ process necessitating a ‘struggle with a base, ubiquitous material’. More akin to sculpture than other printing techniques it involves a ‘counter-gestural’ removal of material that will not be printed.

Through gauging and chiselling away at a wooden block a mirrored positive is revealed. This binary process of positive or negative does not allow for tonal nuance nor is the process forgiving. One mistaken cut and the wood is removed; it cannot be replaced or repaired. The carver must either incorporate the mistake, accepting it will be negatively reproduced in every print, or abandon the block and begin again.

Woodcut’s material humility and its association with ‘non-elite messaging’ has a long history, originating as a technique in 206 BC China. It only reached Europe in the early 13th century, arriving in Italy along with the introduction of paper. By the end of the 13th century the technique had spread to Burgundy, and by the end of the 14th to Germany.

This relatively cheap and accessible method of reproduction went on to define the German Renaissance. The dissemination of printed images, accompanied by developments in moveable type printing (also originating in China), meant information could be spread quickly through different layers of society. The Church was quick to realise the advantages and commissioned a wide range of scenes from the Bible. These scenes were extensively reproduced for the purposes of instruction but also sold as ‘indulgences’, a process through which exceptions to the laws could be granted and eternal salvation essentially purchased.

Martin Luther’s widely disseminated pamphlet entitled ‘Passional Christi und Antichristi’ published in 1521 in Wittenberg featuring 13 pairs of woodcuts by Lucas Cranach The Elder, was a direct response to the Church’s hypocrisy, depicting scenes from the life of Jesus in direct contrast to the corrupt life of Pope Leo X. The combination of woodcut images and type allowed for the engagement of both illiterate and educated classes in the Reformation.

Traditionally there was a clear division of labour between the artist who designed a print and the crafts-person or ‘block-cutter’ who produced the woodblock. This enabled artists to produce prints and widely circulate their work without having to train in the craft of woodcarving.

The woodblocks and prints in the gallery were written and designed by Kasia Fudakowski between the 23rd and 29th of May and carved and printed by Kasia Fudakowski, with the indispensable assistance of Ida Lennartsson, Miguel Angel Reyes Benz, Harry Haddon, Henry Babbage, Islamiya Evans, Will Evans, Kristin Löschert, Ewa Oledzka, Philipp Modersohn and Anna Szafiarski over the two week period leading up to the 21st of June.

Kasia Fudakowski, 2020

At ChertLüdde, Berlin (http://chertluedde.com) until 22 August 2020

[2] Ibid.
[3] Ibid.
Kasia Fudakowski and Vesselin Sariev at SARIEV Gallery

October 30, 2020

Artists: Kasia Fudakowski and Vesselin Sariev

Exhibition title: Force Of Attraction I

Curated by: Rainald Schumacher and Nathalie Hoyos

Venue: SARIEV Gallery, Plovdiv, Bulgaria

Date: September 18 – October 31, 2020

Photography: all images copyright and courtesy of the artists and SARIEV Contemporary, Plovdiv

In September 2020 Sariev, Plovdiv and Office for Art, Berlin, are launching an initiative to found a Circle of Friends for Bulgarian Art.

The aim of the association will be to create a common platform for experts and art lovers, to focus on certain topics, issues and areas in art, to provide knowledge and educational mediation, to give support for art, artists, initiatives, institutions and to network internationally. Its initial focus is the Bulgarian contemporary art scene. The Circle of Friends for Bulgarian Art is organized independently by Vesselina Sarieva (Sariev, Plovdiv) and Rainald Schumacher, Nathalie Hoyos (Office for Art, Berlin) and manages itself. It is only responsible to its members.

Over the coming months, the initiative will be accompanied by exhibitions and encounters with artists, works of art and actors in the cultural field and will lead to the legal and official founding of the Circle of Friends. All such encounters will take place in compliance with all health regulations and rules of personal conduct. But we are convinced that it is even more important to support art, artists and initiatives now, in this fragile situation.

The first steps on the path are marked by the exhibition series Force of Attraction.

Why should an artist create new works for a solo exhibition opening on June 21, 2020, after the lockdown? Artwork by Berlin-based Kasia Fudakowski to be displayed in the exhibition ‘Now More Than Ever’ in Plovdiv from 18.09. – to 31.10.2020 is presenting 80 statements to answer this question. However, the text of the Fudakowski’s art work goes far beyond the threatening topicality of the pandemic. It raises fundamental questions about the role of art and the role and responsibility of the artist towards herself and towards society. ‘Now More Than Ever’ also means that in the current situation there is the chance, if not the need, to rethink the entire system of the art
market, artist studio and gallery operations and the presentation of art works in general.

In parallel with the woodcut prints by Kasia Fudakowski, the exhibition aims to lay stress on the attraction of historic lines in the language of art. A few of the beautiful and important visual poems from the early 1990's by Vesselin Sariev will be displayed and create a bridge between the early beginning of free and contemporary art in Bulgaria and the recent discourse about the role and function of art.

Kasia Fudakowski was born in 1985 in London. She lives and works in Berlin, Germany. Vesselin Sariev (Sarieff) was born in 1951 in Plovdiv and worked as a poet, historian and publisher. He died in 2003 in Plovdiv.

The first exhibition of the Force of Attraction series in Plovdiv marks the official founding of the Circle of Friends for Bulgarian Art by Sariev gallery, Plovdiv and Office for Art, Berlin.

The project is a co-operation with the Open Arts Foundation, and is supported by IFA Institut für Auslandsbeziehungen and the Municipal Foundation Plovdiv 2019.

Kasia Fudakowski, *Now More Than Ever (Prints)*, 2020, four woodblock prints on 120g Fabriano drawing paper two prints in red and two prints in blue, 250 × 150 cm each, Courtesy of the artist and ChertLüdde, Berlin
이야기의 시작은 이하이다. 주인공은 이런 시기부터 이어온 후유증으로 인해 실제 세계에서 묻어있는 현실적인 위험들--그 중 하나로는--이러한 추천사적인 것이었다. 눈에 띄는 변화, 삶의 질을 빠르게 향상시킨다. 어떻게 하면, 그 주인공은 이 주요한 주제를 통해 전체적인 경제적인 흐름을 보다 잘 알 수 있는가? 이 주요한 주제는...
Interview zu Brexit und Kunst
"Das Publikum genießt die Qual der Briten"

Saskia Trebing
Datum 21.05.2019

Der Brexit ist eine Farce, eine Tragödie und eine scheinbar unendliche Schmerzperformance. Wie kann man darüber Kunst machen? Ein Gespräch mit der britischen Künstlerin Kasia Fudakowski


Kasia Fudakowski, im Moment bietet die Politik mehr Drama als man sich ausdenken könnte. Das FPÖ-Ibiza-Video ist so absurd, dass man gar keinen Künstler zutrauen mag, dahinter zu stecken. Und der Brexit hat alles, was eine große Tragödie braucht. Wie kann man darüber noch Kunst machen?


Sie haben schon 2016 eine Ausstellung mit dem Titel "Exitainment" gemacht. Was kann man sich darunter vorstellen?

Ich habe zum Beispiel mit Stuck gearbeitet, wie er in Altbauten vorkommt. Erst an den abgeschnittenen Enden sah man, dass die Form das Profil von Boris Johnson oder David Cameron ergab. Ich mochte den Gedanken, dass man die ganze Zeit mit etwas lebt, aber erst realisiert, was es ist, wenn man es aufschneidet. Der Titel "Exitainment" bezieht sich auf belangloses Fernsehen, das man vor dem Ausgehen schaut. Das passt zu der Art, wie man den Brexit konsumiert.

Unterstützt Kunst diesen Unterhaltungscharakter von Politik?


In der Kunst gehört es gerade zum guten Ton, sich für Europa zu positionieren. Ist das auch eine Blase, in der man sich generell im Recht fühlt und alles Abweichende für dumm hält?


Gibt es gute Pro-Brexit-Kunst?

Vielleicht in einem anderen Universum. Ich bin leider sehr parteisch und sehr Anti-Brexit. Vielleicht kann ich es mir nur nicht vorstellen. Das einzige, was alle vereinen könnte, ist, die den Verantwortlichen für das Referendum die ballte Wut über ihren
Verrat entgegen zu schledern. David Cameron schreibt gerade seine Memoiren und der Erscheinungstermin wird immer weiter nach hinten verschoben. Ich komme nicht über die fundamentale Dummheit hinweg, den Menschen in Großbritannien diese unhäßlich komplexe Frage auf diese einfache Art zu stellen. Ich halte es für kriminell, und er übernimmt kein Gramm Verantwortung. Vielleicht könnte aus der Wut darauf etwas Produktives entstehen, was überparteilich ist.

Und gute Anti-Brexit Kunst?

In ihrer Performance an der Volksbühne ging es auch darum, dass der Brexit in jeden Winkel ihres Lebens vorgedrungen ist. In welcher Hinsicht?

Wofür genau?

Ist das eine Parallele zwischen Politik und Performance-Kunst, dass das Publikum sich schnell an den Ausnahmestand gewöhnt?
Ja, das ist die Gefahr. Man vergisst, emport und wütend zu sein. Es wird langweilig. Man kann dieses hohe Level an Drama nicht aufrecht erhalten. Ich wette, dass selbst die Politiker das Brexit-Erschöpfungssyndrom haben.

Kann Kunst helfen, wütend zu bleiben? Oder macht sie nur ein besseres Gewissen?

Und falls Sie doch weitermachen müssen: Planen Sie noch andere Brexit-Projekte?

Die britische Künstlerin Kasia Fudakowski lebt seit 12 Jahren in Berlin. Inzwischen hat sie die deutsche und die britische Staatsbürgerschaft. Sie umgedichtete Songtexte als Brexit-Gedichte gibt es [hier zum Nachhören].
The Berlin-based artist Kasia Fudakowski (b. 1985, London) has devised a visual essay for L’Officiel Art inspired by her lifelong project *Continuouslessness*. Begun in 2017, the project consists of an unfinished fence-sculpture composed of seemingly infinite panels, each connected to and structurally dependent on the previous one. Fudakowski will continue adding new sculptural units to the existing works over the course of her life. “A coalition of chaos” whose structure is repetitive, *Continuouslessness* functions as an encyclopedic archive of the artist’s thinking and inspirations.

In some countries there are no forests on the trains so people do their shopping in plastic bags or tins opened out of the windows of a moving train. This is known as a 'flying market'.

In the UK all cigarette packets are now a kind of packetless green cellophane which is both good for your health and disgusting.

The Sandwich Symphonie (dance?)
1. Though only four editions old, Skulptur Projekte Münster is a big deal. That’s because it manifests just slightly more regularly than Halley’s Comet and by Woody Valentine albums — every ten years — and is always curated by the renowned Kasper König, who founded the German documenta in 1977. Set in the picturesque Westphalian city, SkP’s upwardsly mobile spectrum of sculpture is looking for something new and exciting in public space. This year, though, it also expands to the neighboring city of Marl, the scene of the notorious sculpture park that has become a meeting point for the global art scene.

2. This year’s Yokohama Triennale — three of these for every one of König’s, for those who fail to count — adopts the titanic theme of Islands, Currents, and Currents, intending thereby to refer to the paradigmatic nature of our current reality: strongly interconnected on the digital level but also ever more defined geopolitically by protectionism and isolationism, those driven in turn by populism and xenophobia. Aiming to think that through a city famously defined by a node of connection — its port — the triennale this time concerns some 40 artists or groups from Japan and the rest of the world, fewer than usual in order to give each one something like a solo presentation. An archipelago or constellation of practices, then, to privilege some increasingly familiar terms: And what’s the big in Japan? Biennale stalwarts like Ai Weiwei, Olafur Eliasson and Ragnar Kjartansson, yes but also others such as Irish cross-media artist Kilian Frinkerd, Tsuyoshi Ozawa (maker some years ago of a fictional museum of ‘bury sauce paintings’) and very young British artist Alex Hartley (tells islands in the stream, that is what we are). Edward Glissant didn’t say that, though maybe he himself is one. But islands and archipelagos, as concepts rather than 1980s country-pop lyrics, were the late Martinican philosopher’s key subject, and Hann Ulrich Obrist commented a while ago that he begins every day by reading Glissant, whose ideas have viscerally shaped the curator’s own. Now, with Ando Tatsuo, the Swiss supremo curator has dedicated a group show, Mundaneum, to Glissant’s inspiring call for a global dialogue that does not erase local cultures. In the Villa Empain, the Brussels...
mansion home to the Bogharian Foundation that has formerly been a Soviet embassy, a residence and a space that housed a Mike Kelley show, the artistes are presenting themselves, environments, documentary film and songs, dramatical structures and archival material by artists including Etel Adnan, Steve McQueen, Alighiero Boetti, Radio Media Collective, Simone Forti, and almost as others. Expect, too, a selling live programme of Choreographic and discursive events, which recently kicked off with a day of interviews – as one might expect from the ever-interactive site and performances.

4. *Ide Appleby*, now eighty-seconds, worked as an illustrator and jewellery-maker before turning to art, beginning in the late 1960s with drawings of her own genetics made with the help of a bathroom mirror before arriving, in her forties, at an almost caricatured, thick-lined, quotation-heavy, aesthetic John’s call as itself a “image-scrambling” that reaches a focus on human bodies and gendered power relations. Regularly, it’s the hard, affective stance of her figures that underline the violence she’s pointing towards: the current show, *Mary Higgins*, though, assumes we know all that, and digs into the archive. We’re whisked back towards these, in 1990–91 and a disturbing suite of drawings, lesser known than her gifted, imagined scenes (which Appleby’s never shown didn’t show until 2009), of impersonated breasts and phallic-shaped clusters of figures and boldly drawn, some of the latter spun lines of sinuous, hooking text (by: hey, wake up now, the tension of the lower work is all there, but literally embedded in the gauze. In 1978 the artist was hospitalized for depression and you might almost guess to three works, though, grew persistently, even in darkness.

When Appleby made these drawings she was living in Southern California and her work involved language, but otherwise her art couldn’t have less in common with fellow SoCal resident Ed Ruscha’s analytic approach to words and image. Ruscha, eight years her junior and apparently timeless thanks to his latest, still work (paper) and calendar, see Ed Ruscha’s show of new works in the current show. We might expect him to remain in the end-of-sanity mode, hes been over the past decade or so, whereas (as in Ruscha’s show at this gallery five years ago he’s been comparing Los Angeles now as how it was 50 years ago: a typically economical, compulsive gambler that speaks eloquently about change and, implicitly, American decline. But, at current, Buhra – whose recent-ah London show was a focus, was driven, irruption on scale, from the giant to the infinitesimal – appears to be dodging anticipations.

An advance image from this show, *Syndy Frye here – One/Later/*, suggests he’s revisiting the mountain imagery he patented in the 1990s, this time refigured as an index of a telescope and overlooked not by text but by a “one-line” that is indeed a single-slim horizontal line, conveying both abstraction and reduction. If, as seems likely, Ruscha is thinking about serialness and secrecy right now – who isn’t? – then his characteristic fruitful obscurity has deserved him. Along with these dark arts of control, of course, there’s propaganda, the subject of 6. After the Front at Museum’s Lembit Puieste’s museum. This show and ‘propaganda project’, though, isn’t a roll call of above-old posters and re-screenings of Hansain Coen’s The Century of Art films. (Though that influential ‘50s series/key figure, r.m. Edward Burtynsky, is mentioned pretty sharp in the press note.) Featuring artists including Helaine Fanaka, Coor Funen, Sean Snyder, Nancy Spero and Hannah Black, After the Front is a documentaristic, seemingly more hopeful look at how, in the face of the ‘like news’ and ‘alternative facts’ – and, generally, the way that news disseminates online, this truth and fiction – propaganda might be reconsidered as a different kind of force, an analytical framework that is in potentially problematic as it might be helpful? If the art here doesn’t look like propaganda, maybe it’s just extremely influential propaganda. 7. *Charlotte Posen* has been a figure to watch for some years: now seems to be her moment. After an extended period of working primarily with old monitors and using loaded, found video and audio material – often re-playing, with dissonant but associative voices, sound-engaged subcultural activity on YouTube, as press review of video footage of dogs being put into mancers – the Teunisseamh born, Glasgow-based artist recently took a style in part towards a more mainstream format. It serves as a streamlining, a fashioning of the ‘propaganda’ a Black box projected-video installation. Features succinct segments that each used up the memory on it (Pompeo static shots of her trainer-clad feet in a tranquil domestic scene, Kelly’s stinging origins that reference the biennial goddess called by many names including Brügger, disruptions on the art’s more misanthropic for a man. A, on the other, fluidity of identity is at the work’s core, yet its own equivocation effects any didacticism. At Sculpture Center, where the work is framed in terms of a ‘provisional drive’, a core – now the title’s implicit pan – receives its universal premise. 8. Talking of divisions, visitors to Naomi Finkelstein’s show at Chert Lüdde are greeted with a choice and a restriction: enter the gallery via the left or right door, and don’t go in the other side. Once in one space, the show changes again. A series of wooden, wall-mounted sculptures are gilded either nude or female, while a book
A "transmedia exhibition project" unfolding across three floors of the restored fifteenth-century palazzo Ca’ Corner della Regina, and a collaboration between writer and filmmaker Alexandre Kluge, artist Thomas Demand, costume designer Anna Viebrock and Berlin Nationalgalerie director Oda Kittelmann. The starting point, it appears, is misperception – fruitful misunderstanding—as each protagonist comes to his or her own conclusions about a painting, Angela Mebel’s nineteenth-century Garitt... Effi, which in the past has been considered (wrongly) to depict some retired sailors in a Milanese hotel. The subjective “responses” by the participants, assumedly avoid ing that reading, are expected to intersect and overlap, mixing art, film and stage settings. And, of course, this being the sinking ship that is 2017, the title is called from a Leonard Cohen song. Strangely, nobody seems to have yet made a show called Don’t Go Home with Your Hard On, but it’s only a matter of time. Martin Herbert

Martin Herbert’s pick of summer shows

in Münster; Yokohama, Brussels, London, Oslo, Munich, Paris, Berlin, Paris and Venice

By Martin Herbert

Kasia Fudakowski, Chert Lüdde, Berlin, through 17 June

Taking of divisions, visitors to Kasia Fudakowski’s show at Chert Lüdde are greeted with a choice and a restriction: enter the gallery via the left or right door, and don’t go in the other side. Once in one space, the show cleaves again. A series of wooden, wall-mounted sculptures are gendered either male or female, while a book comprises an example of fan fiction—authored by the artist, who a few years ago did a performance in the same gallery involving her telling unfunny jokes—that fantasises about bringing together two late rogue figures: avant-garde comedian Andy Kaufman and artist Lee Lozano. (The artworks in turn appear to reference both Lozano’s work and Kaufman’s switch from comedy to intergender wrestling.) In the spirit of those recalcitrant artists, something of the show is invariably withheld—though, of course, you can take someone else with you, the someone else can own a phone with a camera and the gallery might gently point out that you can meet your companion to compare notes in the gallery’s bijou little bookshop.
Das Spiel mit der Arbeiterhymne

Zum Gallery Weekend zeigen die Berliner Galeriest eine wichtige Ausstellungen. Eine Vorbereitung von Teresia Timm

Es ist der wichtigste Termin im Jahr für die Galeristen in Berlin. Am Freitagvormittag beginnt das sogenannte Gallery Weekend, zu dem ein Zusammenschluss von über einhundert Galerien der Welt anläßt. Dieser Termin hat sich auf den anstiegenden Termin die Art Cologne (25. bis 29. April) gesellt, die große Kunstmesse Deutschlands. Für jedes Galerist aus der Hauptstadt, die an der Köln

Art Cologne teilnehmen, nicht unbedingt eine gleichl
cliche Koordinierung bedeutet, da sie doch abhängig

DIE ZEIT
APRIL 2017

selbst zum Spiel, das Klavier offensichtlich als programmierter Automat. Manchmal bleibt der Klang
weg, sodass man nur noch das dumpfe, marschierende Schlag der Tasten zur Melodie hört. Schließlich überwältigt der Pianist mit gehaltener Faust das Spiel des Automaten. Der Freiheits-
kampf, der in der Unterdrückung wurde, die Internationale und der Nationalismus – alles und noch viel mehr wird in diesem Film angespielt.

Irml Kamps und das Neue Bauen in Tel Aviv

Gleich neben dem neuen Hauptquartier von Esther Schipper liegt die Galerie des jungen Thomas Fischer, der jetzt dieses Jahr nicht zum offiziellen Teil des Gallery Weekends gehört, aber – so wie zahlreiche andere Galerien auch – das Wochenende für eine Eröffnung nutzen. Fischer zeigt Architekturfotografien von dessen wenigen Jahren in Brüssel und von 1987 bis 1993 in Tel Aviv machte. In Tel Aviv fotografierte Kamp umfassend die Architek-

tur des neuen Bauens aus den dreißiger Jahren und betrieb dann Grundlagenforschung zu 800 einzelnen Gebäuden.

Ihre Fotografien haben nicht nur einen architektonischen Wert, sondern auch eine künstlerische Qualität. Man kann sie überall scharf gezeichneten Silhouetteinsbegraben, die Kamp im Labor selbst produziert, stundenlang anschauen (die Preise liegen bei 3500 Euro, Ansehung von fünf Exemplaren, besonders große Abzüge kosten 7500 Euro). Die Szenerien sind zwar so menschenleer wie die fotografischen Gebäudeorten von Bernd und Hilla Becher, doch finden sich bei

Kamp szen merkwürdige, oft auch sprichwörtliche Spuren des alltäglichen Lebens. Da steht eine an-


Eine Secessionsklausella

Rechts oder links? Nach dem Eintritt in den klei-

nen Flur der Galerie zeigt Lüdeke in der Kreuz-


Kamp, das Berliner Vatikanisch in der Bil dungskonfrontation. Dazu gibt es auch eine exzellente, fast samtliche die Stadt Berlin. Auch in Berlin, so die Wettervorhersagen, sollen die Temperatur

Zurück zum Inhalt
Double Standards

“Basically, all my work stems from something that I find funny and then I find the horror in it and desperately try to crawl back to the humour.” London-born artist Kasia Fudakowski has taken the lead from two of her idols. American artist Lee Lozano and cult entertainer Andy Kaufman, for her new solo show Double Standards “A Sexhibition” at ChertLüdde, Berlin. Words by Emily Steer

Kasia Fudakowski, Riff-Ball | 2013. Shrimp and wood case, painted steel, lashed. 50 x 15 x 14 cm. Metal structure: 76 x 26 cm. Courtesy the Artist and ChertLüdde, Berlin

I first saw Kasia Fudakowski’s work at Artissima art fair in Turin in November last year. The sculpture was a standout piece in the whole show; both delicate and sturdy, gorgeous and gross, enormous, emptied out prawn shells, hanging and scattered, with the amusing name Are you eating well?. As I would later find out, much of the artist’s work is funny. “I find comedy to be possibly the highest form of art,” the artist tells me when we speak ahead of her solo show at ChertLüdde which opens later today for Gallery Weekend Berlin. “Stand-up comedy—that is totally where my inspiration comes from, rather than “funny art”. Basically, all my work stems from something that I find funny and then I find the horror in it and desperately try to crawl back to the humour. Stand-up comedy is for me the most beautiful, economic, radical art form. It’s always been the case that that’s where I take my inspiration.”

‘Dear Visitor, You must choose either left or right, you cannot enter both.’

Double Standards ‘A Sexhibition’ will have a form of twisted joke to it also. “It kind of relies on a trick because the set up for the exhibition is that when you enter the space there are a set of stairs with the doors closed off to the left and the right and a lightbox will come on which says: ‘Dear Visitor, You must choose either left or right, you cannot enter both.’, she tells me. “It’s this idea of building in self-sabotage to the exhibition. The whole thing has been my process of trying to understand the achievements of Lee Lozano and Andy Kaufman. I think they have become, for me, the perfect artists. The whole process has been about how you deal with your idols.

“What I found so fascinating and so problematic with their work is that it is liberal baiting. For me, that’s what Lee Lozano and Andy Kaufman did. With Kaufman’s provocative acts, his wrestling women, he was doing it with audiences who had come to see him, they were already in some way fans, so he was trying to provoke people who were already in the know. Against the backdrop of second wave feminism, he really pulled at that nerve and baited his audience to get this spectacle. With Lozano, she was a relatively successful female painter and artist, I think that’s important to state. She wasn’t a downtrodden artist, she was doing well. But within that, she did Decide to Boycott Women and Dropout Piece.”

“I listened to a podcast recently which said, very interestingly, that in a way we need the idealists,” says Fudakowski, “and every time we make some progress in the way we talk about race or gender they are immediately there saying: that’s not good enough. I think you need that coupled with the realism of people actually trying to do things and talk in a more current language.”

This is a pressing concept right now. The idea of preaching to the converted has sprung up in many conversations of late—linked mostly to the mammoth and divisive events of last year, such as Brexit and Trump’s election—and of course, this spills out to the arts too. Who are we speaking to? Whose feathers are we really ruffling? “The whole idea of the double standards and only allowing you to see one side of the exhibition is also reflective of this idiotic referendum craze,” she says. ”The idea is, of course, you can disobey the artist but then you’re willingly disobeying the artist.”

Kasia

Despite the highly conceptually curious nature of her practice, it is also technically rigorous. Pieces which might, at first sight, appear readymade—indeed, I presumed certain works such as the human-like broom sculpture lower your ambitions (blue) to be so—are the result of hands-on and precise workmanship. A pair of wooden breasts feature in numerous works in Double Standards “A Sexhibition”, hanging back to back like a pair of boxing gloves. They’re simply formed but beautifully finished, holding properties of weighty flesh and also clean, modern design. “Most of the time I work through things—and of course, this spills out to the arts too. Who are we speaking to? Whose feathers are we really ruffling? “The whole idea of the double standards and only allowing you to see one side of the exhibition is also reflective of this idiotic referendum craze,” she says. ”The idea is, of course, you can disobey the artist but then you’re willingly disobeying the artist.”

While the artist’s more recognisable works are her sculptural pieces, she has a diverse practice and isn’t afraid

Kasia Fudakowski, Riff-Ball | 2013. Shrimp and wood case, painted steel, lashed. 50 x 15 x 14 cm. Metal structure: 76 x 26 cm. Courtesy the Artist and ChertLüdde, Berlin
to stray into relatively unknown territory. "I'm also designing an app for one exhibition," she tells me. "I've been invited to reinvent an Allan Kaprow performance, or happening, for the Museum Ludwig in Cologne. Before he died he said his happenings could never be restaged, or recreated, they had to be reinterpreted. So I decided to make an app, it's a very basic app, but I've suddenly been researching the whole world of apps. I've also written a piece of erotic literature for Double Standards 'A Sexhibition', and I'm trying to make a film later in the year."

"They kind of implore a radical act in the way that they worked and my idea was to take the same liberty that they took with their life and their work but do it with them."

For the literature that will accompany this show, Fudakowski veered into a potentially uncomfortable arena, pairing up both of her artists in an erotic tale. It's a bold move to take with your heroes, treating them, as we so often do, with the utmost respect. But of course, it fits these two boundary pushers very well. "The idea for me was to take all of this information that I've read and digested about these two artists and embed it into a piece of erotic literature," Fudakowski says. "They kind of implore a radical act in the way that they worked and my idea was to take the same liberty that they took with their life and their work but do it with them."

'Double Standards 'A Sexhibition" opens on the evening of 28 April and runs until 17 June. chertluedde.com

Sorry, but you won't be able to see all of Kasia Fudakowski's latest exhibition at ChertLüdde, 'Double Standards: A Sexhibition'. Not all of it, anyway. Whereas the London-born, Berlin-based artist's elongated plaster sculpture David Cameron and Boris Johnson, presented in 2016, allowed viewers to move freely from left to right and position themselves next to their lying sycophant of choice, here Fudakowski has split the Kreuzberg gallery in two, forcing visitors to choose which half they want to see. Once a decision has been made, there are no take-backs, no do-overs, but by way of a sneak preview: one room is decorated with pairs of wooden breasts, draped from metal bars like benippled castanets.

This physically enforced opposition is Fudakowski's tongue-in-cheek response to the 21st-century's drooling infatuation with polarization, whether in the hotly contested battlegrounds of gender, politics, or further afield. Such binaries lead discourse to stagnate, something that Fudakowski illustrates at ChertLüdde with her imposed echo chambers. We are forced to pick a side, mingle with our peers and, in doing so, realize how little we're actually seeing. As the title 'Double Standards' suggests: we all want to sermonize, to argue our case, but God, not with them.
Mad artists: Kasia Fudakowski

by Carrie M. King on April 24, 2017

Kasia Fudakowski pairs up two art and comedy antiheroes in *Double Standards*, her new show at ChertLüdde.

Comedy comes up a lot in the British-Polish artist’s work. Previous shows have included purposely terrible stand-up and a witty look at Brexit. Now, Fudakowski is directly addressing her two greatest influences: conceptual artist Lee Lozano, and conceptual comedian Andy Kaufman.

Your upcoming show is called *Double Standards*...

It’s centred around my love/hate obsession with Andy Kaufman and Lee Lozano, but more generally, on how you deal with your influences. In one sense they inspire you, but in another way they parade you. With Lee Lozano and Andy Kaufman, I’m drawn to the double standards within their work.

How so?

Well, for Lozano, the piece called *Decide to Boycott Women* was basically to not talk to her own sex (for 27 years). It got kind of psychotic by the end, but for me it’s the most fantastic artwork because it just existed in anecdote. It didn’t even have any form. It’s the maddest idea, and she followed it through. Knowing that she wouldn’t have spoken to me or acknowledged me is kind of tantalising. And Andy Kaufman was somebody I was really, really obsessed with for a long time because of his performative techniques, forcing people into a space where they had no idea what was funny, what was planned, what was intended. I love when you have to make your own decision about whether you find something funny; it really tells you a lot about yourself in that moment.

How do you reference them in your show?

I’m hammering aluminium pieces. The plan is to hammer all the various symbols, problems, and inspirations out of these two characters. And I’m writing a piece of pornographic literature. These two artists took incredible liberties in their work, and I think artists must take liberties. I thought the greatest liberty I could take with two cult figures who are dead is to write them into a piece of pornographic literature where they basically get together. It involves a lot of facts from their lives but intertwined into my own kind of sick, warped fiction.

Why link them?

There’s so many similarities in the way both worked and thought. Both of them were so completely engaged in seeking extremes. That was the great phrase that [Lozano] had: seek the extremes because that’s where the action is. Like Andy Kaufman, she totally went for the neck, but she would do it very privately. The other thing is that neither of them ever turned off. They weren’t putting on an act. And I think what’s very interesting, as an artist myself but also as an art consumer, is the sense that we want our artists to be mad. We don’t want them to be normal. But then, to what extent are you just looking at the machinations of a mad person?

Do comedians and artists share this?

The comedian has to have one foot on the inside to understand what he’s talking about and one foot on the outside in order to critique it. The artist also shares this completely unique position, where we’re allowed and required to be supported by a system that we are actually critiquing. That defines the life of an artist. You’re very often penniless and stuck in a studio, but then you’re going for a champagne dinner.

Not so with comedians?

Comedy is a much better model for artists. I’m frustrated by the art world sometimes. It moves slowly and it’s very careful to take itself seriously, and I think there’s a lack of honesty in terms of how people get somewhere. Whereas there’s a plethora of blogs and podcasts where comedians really talk much more in terms of career, like how they went about putting in the work to become better. But then, I think Lee Lozano and Andy Kaufman did everything that I could ever want to do. [Laughs] I guess I should just pack up now.
It’s late April and I’ve been sitting in Weinerei Forum, a bar/cafè in the Berlin’s Mitte borough for more than an hour. On my table there’s a notebook, which I am meticulously filling with all the exhibitions and events I want to attend during the weekend as well as with everything happening in front of me: letters like K, N, P (for parking), symbols and numbers (like 8 and 10 for the bus). A concrete wall with geometric motifs; trees; a piece of sky. Vehicles, bikes, people. Colours: cream for the taxis, grey for cars, black for outfits. Simultaneousness of actions and micro events; the residents, the wanderers, the constant flow of cosmopolitan trespassers. Every kind of activity: running, looking for something, hesitating, waiting. I’m feeling both detached and immersed in all these manifestation of the Berlin urban life, in the randomness of the city’s moving layers.

[...]

The same irreverence and sideways humour intersperse Double Standards at Chertlüdde, new participant of this edition of the Gallery Weekend. Here the London-born artist Kasia Fudakowski allows us to visit only one of the exhibition spaces, outlawing the possibility to see both. Her sculptural practice is however present in both galleries – delicate sexual organs carved out of wood reflect her idea of ‘liberal baiting’, subverting divisive issues such as gender and political affiliation within the theoretically declared art world.

Berlin is a city deeply permeated by contemporary art, where a sort of underground energy and experimental approach prevail; in a moment when reflecting on the relationship with the ‘others’ seems to be a main point, Berlin, is able to step towards community, through participation and political issues. A new perception is provided, as well as new methods for decoding our age.

Drawing a sort of circle on the map, I head back east.
A couple waiting for a taxi, a young crowd singing in the street, a woman with a coat. Under a tranquil black sky, the city spreads out again.
Stuck in our day-to-day routines, and our individual communities, it's easy to miss the polyvalence of a city like Berlin. Open since April 28, Berlin's annual Art Weekend attests to a persistent cultivation of difference in the city's scene. A warren of galleries opened exhibitions of painting, sculpture, video, and hybrids of all of the above. The shows are vital, cheeky, beguiling, and problematic. Sure, there are trends on view. And sure, some shows seem fresher than others. But the overall impression is of strata of styles and ethics, pushing and pulling against one another, collectively resisting boredom—and normative understandings of what art should be in the world.

This degree of heterogeneity is, of course, closely related to contemporary art's movement across international borders. In a difficult double bind, this global mobility both signifies privilege and enables one of art's more important functions: to explore, rather than fear, chasms in understanding.

[...] Politics is a game of choices, with each decision erasing alternative possibilities. Kasia Fudakowski’s Double Standards—A Sexhibition at Chertluedde reflects this dilemma with irreverence. Fudakowski allows viewers to enter only one of the gallery’s two rooms, so that half of the exhibition is left a secret. In the room that I chose, male sexual organs, finely carved out of wood, hung from various apparatuses by way of short leather straps. Fudakowski’s title had me expecting a cheeky and lecherous presentation. But although these objects retain the jokiness concomitant to disembodied penises and scrotums, they also have an old-school uncanniness, faintly reminiscent of Constantin Brancusi’s sculptures, which sometimes oscillated between abstraction and bodily evocations. Though different in means, Fudakowski’s sculptures and Sala’s installation do something similar. Both trigger ruminations on the relationship between projected expectations and actual experience—in Sala’s piece the promise and the reality of political revolution, in Fudakowski’s, the thinness of a one-liner in contrast to the subtle meanings that jokes ultimately unfold.

ChertLüdde, 28. April bis 17. Juni
Formally extending this ethic, the exhibition “Neo-Lad” revolves around the theme of dandyism, the struggle with social rules and boredom, and a godless spirituality. More generally, the exhibition is about freedom and release, about delimitation, structure, and attitude.

In his essay “Neo Lad” about Australian “lads”, a subculture of inverted dandies identified by distinctive styles of branded sportswear, Thomas Jeppe speaks about the culture that is “a dance in the streets”. This dance is “a physical, delinquent pirouette, the partners authority, the built environs, history” and whose music is a “chosen inevitability”, a resignation without despair. Alongside this essay, Jeppe’s exhibition comprises several reconstructed compositions of paintings by Czech romantic-symbo³ist painter, Jan Preisler. The works Jeppe chose were generally Preisler’s late ones characterized by planar emphasis, simpliªed shapes and a marked intensity of colours. Their over-stylized carelessness stresses a kind of void of the timeless dreamy youth portrayed. However, the viewer can only see cuts of it, framed by a diagonal hexagon, a graphic motif of a period advertisement depicting the Lucerna building compound from the bird’s eye view, as featured in Václav M. Havl’s book “My Memories”. The hexagon intersects Preisler’s painting, framing it within an asymmetric dynamics. These works, as historical echoes, are presented in parallel with large posters of intimate social photographs of Australian teenagers at the turn of the millennium. These photographs radiate the feeling of carelessness, being at once speciªc and expressing a sense of universality. The posters, along with several painted works of Preisler’s sketches for advertisements, are captioned with proclamations from the text of “Neo-Lad”.

A series of lamp sculptures return to the logo of the Prague Lucerna, these lamps doubling as an emblem of city and night. The symbolic charge, reaching almost to the point of lyrical pathos, is embedded in craquelure and eroded motifs on panes of glass. Their supporting structures, reminiscent of podiums or gallows, present collected variations of simple wooden joints. Their formal purity and simplicity associate an almost immaterial language of signs. Yet a moment later, it falls again into amorphous elasticity of the rubber podium below it.

Jeppe makes increasingly during digressions into areas of unexplored and forbidden aesthetics, with increasingly complicated and excellent pirouettes of his own contradictions. Neo-Lad thus forms an incarnation of Jeppe’s personal artistic attitude.

All works exhibited in the FUTURA Gallery were created during the 6 week production residency in Prague, a part of the A.I.R. FUTURA programme.

at Centre for Contemporary Art FUTURA, Prague
until 5 June 2016
Kasia Fudakowski “Meat in window, worried by a wasp”
Pozdější prospěch s sebou došlo, jak se ještě v přírodě.

"Pozdější prospěch s sebou došlo, jak se ještě v přírodě."

*Curated by Miahal Novotný.*

at Centre for Contemporary Art FUTURA, Prague

until 3 June 2016