KASIA FUDAKOWSKI

PRESS SELECTION
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 craftsman 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, Isamiya Evans, Will Evans, Kristin Löschert, Ewa Oledzka, Philipp Modersohn and Anna Szaflarski 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.
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 Fudakowsk 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 and Vesselin Sariev, Force Of Attraction I, 2020, exhibition view, SARIEV Gallery, Plovdiv

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

이미지의 시작은 미술관이었다. 주요공간은 이곳 시기에 이어온 흔드는 흔들리며 그곳으로 비행하는 거대한 물결 사이에 떠도는 인물들의 고요함... 이것은 조용한 전시의 조용함이었다. 장서윤 기자, 2019년 7월

미술세계, 장서윤 기자, July, 2019

MisulSegye Magazine 2019
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


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
Vertrau entgegen zu schleudern. David Cameron schreibt gerade seine Memoiren und
und der Erscheinungstermin wird immer weiter nach hinten verschoben. Ich kann
nicht über die fundamentale Dummiheit hinweg, den Menschen in
Großbritannien diese unhaltbaren 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?
Ich habe eher das Gefühl, dass Künstler das Thema meiden, zumindest in
Großbritannien. Vielleicht, weil es so präsent ist. Ich finde Comedians haben die
interessantesten Kommentare, zum Beispiel Bridget Christie. Es ist so schwierig,
weil Kunst zum Brexit thematische Kunst ist, die schnell irrelevant wird.

In ihrer Performance an der Volksbühne ging es auch darum, dass
der Brexit in jeden Winkel ihres Lebens vorgedrungen ist. In welcher
Hinsicht?
Was ich ausdrücken wollte, war, dass der Brexit einerseits eine Farce ist, über die
man lachen kann und es auch tun sollte, aber dass er eben auch tragisch ist. Diese
furchtbare Spaltung von Familien ist real und es scheint, dass in absehbarer Zeit
manche angeln zu müssen. Politik als Entertainment und Freakshow aufsaugen und wie gut sie als Theater
funktioniert. Außerdem sollte eine Stimmung von Peinlichkeit entstehen. Die
beschämten Engländer müssen singen und alle schauen zu. Sie genießen die Qual
von einem Publikum bekommen kann, ist Fremdscham. Lieber sollen die Leute
Grenzüberschreitung mehr funktioniert. Das einzige Gefühl, das man noch immer
haben. Das ist interessant, vor allem, weil ich schon zwölf Jahre nicht mehr in
Großbritannien lebe. Ich würde in England wahrscheinlich völlig anders
arbeiten. In der Kunstwelt sind wir außerdem so anpassungsfähig, dass keine
Genübschreitung mehr funktioniert. Das einzige Gefühl, das man noch immer
von einem Publikum bekommen kann, ist Fremdscham. Lieber sollen die Leute
etwas Echtes fühlen, anstatt innerlich zu seufzen, weil sie das alles schon kennen.

Ich musste an den Texten gar nicht viel machen. "Stairway To Heaven" zum Beispiel
ist ziemlich passend. Das einzige, was ich ändern musste war "And she's applying
for a passport in Ireland" statt "And she's buying a stairway to heaven'. Auch die
'May Queen' kommt darin vor, das ist erstaunlich. Ich wollte vorführen, wie wir die
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der Briten. Das schien mir ein passendes Bild zu sein.

Vor dem Jamaika-Knipser der Briten. Das schien mir ein passendes Bild zu sein.

Sie lassen ihr Publikum auch umgedichtete Karaoke-Songs zum
Brexit singen. Aus "Backstreet's Back, Alright" wird "Backstop's
Back". Ist das Singen eine gemeinsame kathartische Erfahrung?
Ich musste an den Texten gar nicht viel machen. "Stairway To Heaven" zum Beispiel
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beschämten Engländer müssen singen und alle schauen zu. Sie genießen die Qual
der Briten. Das schien mir ein passendes Bild zu sein.

Wofür genau?
Es gibt eine plötzliche Faszination der Deutschen für Engländer. Alle wollen,
was den Brexit kommentiert. Auf einmal hat man ein Label und soll etwas zu sagen
haben. Das ist interessant, vor allem, weil ich schon zwölf Jahre nicht mehr in
Großbritannien lebe. Ich würde in England wahrscheinlich völlig anders
arbeiten. In der Kunstwelt sind wir außerdem so anpassungsfähig, dass keine
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etwas Echtes fühlen, anstatt innerlich zu seufzen, weil sie das alles schon kennen.

Ist das eine Parallele zwischen Politik und Performance-Kunst, dass
das Publikum sich schnell an den Ausnahmezustand gewöhnen?
Ja, das ist die Gefahr. Man vergisst, empört 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?
Ich denke sie kann immer wieder daran erinnern, das Ganze zu reflektieren. Wer
inszeniert das Drama? Wer schaut zu? Die Politik will ja durch Langeweile
ablesten. Ich denke manchmal, wenn die Regierung jetzt aufdecken würde, dass
alles nur ein Scherz war, wäre das wirklich gute Performance-Kunst. Dann hätte sie
so viele Leute aus der Apathie geholt. Ich würde sofort aufhören, Kunst zu machen.

Und falls Sie doch weitermachen müssen: Planen Sie noch andere
Brexit-Projekte?
Eine Freundin hat gesagt, dass meine Arbeit viel politischer geworden ist. Das war
keine bewusste Entscheidung, aber es stimmt wohl. Ich arbeite an einem Film, in
dem das Ansteigen der Meeresspiegel damit zusammenhängt, wie viele Worte wir sprechen. Also hat jeder Mensch noch nur 433 Worte pro Tag,
angelehnt an John Cages stummes Stück "4’33’". Durch diesen Filter kann man
wunderbar auf die jetzige Welt schauen. Deutsche haben kein Problem, weil sie
alles zu einem Wort zusammenbauen. Die Macht der Komposita. Sie würden
Europa wirtschaftlich beherrschen. In England gäbe es ein Klasseensystem, indem
die Elite mehr Wörter hat, und alle das irgendwie okay finden. Die USA würden
Kontingente aus anderen Staaten aufkaufen und ganze Länder würden stumm
werden. Also ja, Geopolitik spielt weiter eine Rolle in meiner Arbeit.

Die britische Künstlerin Kasia Fudakowski lebt seit 12 Jahren in Berlin. Inzwischen hat sie die deutsche und die britische
Staatsbürgerschaft. Die umgedichteten 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.

Panel 1:

Continuousness: a site long project!

a collection of casual!

a map of graphic circle.

Panel 2:

Panel 3:

Panel 4:

Panel 5:
Panel 5.
'She (Liquid) Helpless'

A mixture of genital outlines using a curved lighting tail. The violence of the human clenching actively.

Istanbul Panels.
Panel 9.
'Turnbull's gold (continuity and change)' 2017

Panel 10.
'THE BRIDE STRIPPED BARE...'
Panel 11. 2017
(the last of the panels produced in and for Istanbul)

ISTANBUL PANELS
(August 2017)
The only thing that is constant, is change. Heraclitus.

The writing team behind the HBO series 'Veep' struggled to come up with a meaningful campaign slogan. Tony's campaign slogan 'Better angels' - finally settled on - 'continuity with change.' It became the theme of his 2016 election campaign.

'THREE UGLY SISTERS
...BY HER...'
"Your words are only half your man" 2018.

"April Guard / Alien War" 2012

"March to March or Either or" 2018.

"Introducing WorldCon\(\text{\textcopyright}\)" an ongoing film project (begun in 2016) which focuses on to sceptically provoke a dystopian linguistically washing concept. In the near future, scientists discover a correlation between the dramatically rising star-levels and the amount of words that are spoken. It is decided that every citizen of the earth shall be limited to 4,333 words per day. This comes to be known as Cage Law after John Cage’s "4’33"!

"The Professor" 2018.

"First don’t last, win last, don’t care" See Leav

"PUMP, BOIL, JUMP, MINT" - Düsseldorf 2018.

"HIGH WID JUMPSUIT, BOILING FKDS exhibition"
In some countries there are no roads on the trains so people do their shopping in plastic bags or boxes made out of the window of a moving train. This is known as a 'flying market.'

In the UK all cigarette packets are now a standard package green colour with brown (so-called 'lighter green') which basically looks good and is optically pleasanter.

**Bagnote (Top)**

**Lettuce (Salad)**

**Bacon (Middle)**

**Tomatoes**

**THE SANDWICH SYMPHONIE (DANCE?)**

**EVERYTHING THAT HAS EYE HOLES IS A MASK.**
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 69 Woody-Valentine albums—every ten years—and is always curated by the renowned Kasper König, who founded the German documenta in 1972. Set in the eponymous Westphalian city, SkP’s cue is straightforward: sit sculptors exclusively in public space. This year, though, it also expands to the neighboring city of Marl, the scene purportedly featuring five artists’ work. (Big German art shows that are tales of two cities bring, of course, a very easy thing.) The 35 artists taking part include Jeremy Deller, Pierre Huyghe,5 Gregor Schneider and Corin Win-Earnston, alongside others ranging from Indian-Japanese pairing CASE, the Nigerian Emeka Ogboh and, working with the Peruvian-born Monika Ginsendorf, Münster local boy Konst Kløve. And in terms of clarifying what ‘sculpture’—or, hence, skulptur—means today, the organizers promise people walking on water, tunnels for pensioners and ‘human search engines’ (You know—the usual). Looking positively frequent in comparison, this year’s Yokohama Triennale—the third of these for every one of König’s, for those who failed maths—adopts the titular theme of ‘Islands, Circulations and Journeys’, intending thereby to refer to the contradictory nature of our current reality: strongly interconnected on the digital level but also ever more defined geopolitically by protectionism and isolationism, choice driven in turn by populism and xenophobia. Aiming to think that through a city famously defined by a node of connection—its port—the triennial this time convenes 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 terminology. And what’s big in Japan? Biennale stalwarts like Ai Weiwei, Olafur Eliasson and Ragnar Kjartansson, yes but also chosen such as Irish-crown-jailed artist David Shrigley, Tatsuya Oizawa (maker some years ago of a fictional museum of ‘sau sauce paintings’5) and some of Young British Artist Alex Hartley Islands in the stream, that is what we are. Edward Glissant didn’t say that, though maybe he humored it once. But islands and archipelagos, as concepts rather than aches, are key. In a world of populism and xenophobia, the idea of ‘island’ is being shaped into the curator’s own. Now, with Anish Kapoor, the Swiss supercurator has dedicated a group show, Mandala, to Glissant’s inspiring call for a global dialogue that does not erase local cultures. In the Villa Empain, in the Brussels Museum's new pavilion, visitors may see new works by Kapoor, Anish, and Olafur, among others. The exhibition, which will run until October, is a major highlight of this year’s ‘Islands, Circulations and Journeys’ biennial. The works on display, such as Kapoor’s ‘Isola’ and ‘Tangle’, explore the relationship between nature and human culture, and encourage dialogue about the role of art in society. The exhibition also includes works by other notable artists, such as Olafur Eliasson and Ragnar Kjartansson, who are known for their immersive installations that challenge viewers to question their perceptions of the world. The biennial is a testament to the power of art to bring people together and promote understanding. It is a must-see for anyone interested in contemporary art and culture.
An advance image from this show, glam-hipster heroine "One Million," suggests he’s revisiting the mountain imagery he patented in the 90s, this time refigured as if through a telescope and overbuilt not by text but by a "one-liner" that is indeed a single-slim horizontal line, conveying both abstraction and reduction. If as seems likely Rauschenberg is thinking about surveillance and secrecy right now—who isn’t?—then his characteristic fruitful obliqueness hasn’t deserted him.

Along with those dark arts of control, of course, there’s propaganda, the subject of 6. After the War at Museum’s Lehmbrecht museum. This show and "weaves project," though, isn’t a roll-out of dusty old posters and re-screenings of Adam Curtis’s The Century of the Self [Diana music]. (Though that influential TV series’ key figure, r-e-man Edward Bernays, is mentioned pretty sharp-shinned in the press text.) Featuring artists including Harun Farocki, Coar Fusan, Sean Snyder, Nancy Spero and Hannah Black.

It’s not a bad document, seemingly more hopeful look at how, in the face of "fake news" and "alternative facts"—and, generally, the way that news disseminated online blurs truth and fiction — propaganda might be reimagined as a different kind of force, "an analytical framework that is potentially problematic as it might be helpful." If the art here doesn’t look like propaganda, maybe it’s just extremely cunningly concealing propaganda.
Figurative shrubs attached to the census early works, meanwhile, involve swollen ‘bags’ of paint resting on the floor. Recently she’s gone more minimal, gorgeous to, threading acrylic paint through the weave of linen to create a labour-intensive white monochrome on a five-coloured square of cloth through which, in a ripped area, black paint bulges. So, yes, clearly Israeli owns plenty to modernist pioneers. But the sheer inventiveness with which she moves through the evolution of materialist thinking in painting—a rapid-fire replay and compaction of a century’s innovations—is bracing in itself, and there’s certainly a sense of incremental new developments being located, making her appear, oddly, as at once a classicist and a forward-thinker. If that constitutes broken, we can wait for it to be fixed.

And finally: the Venice Biennale is on again, of course, but we’re not talking about it; that was last month. Running parallel with the show, though, is the Prada Foundation’s *The Door is Leaning: The Captain*. 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 Alexander Kluge, artist Thomas Demand, costume designer Anna Viebrock and Berlin Nationalgalerie director Odo Kittelmann. The starting point, it appears, is misperception—frustrating misunderstanding—as each protagonist comes to his or her own conclusions about a painting, Angelo Morbelli’s nineteenth-century Giotto,...

Kasia Fudakowski, Chert Lüdde, Berlin, through 17 June

Taking of division, 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 changes 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 inevitably withheld—though, of course, you can take someone else with you, the someone else can own a phone with a camera and the gallerist might gently point out that you can meet your companion to compare notes in the gallery’s bijou little shop.
Das Spiel mit der Arbeiterhymne

Zum Gallery Weekend zeigen die Berliner Galeristen ihre wichtigsten Ausstellungen. Eine Vorbereitung von Tobias Timm


Irmel Kamp und das Neue Bauen in Tel Aviv


Ihre fotografien haben nicht nur auf architektonisch wert, sondern auch eine künstlerische Qualität. Man kann sich über die überaus scharf gezeichneten Silhouetten der Gebäude freuen, die Kamp im Labor selbst produzierte, stündlich inszeniert (die Preise liegen bei 3500 Euro, Auflage von fünf Exemplaren, besonders große Abritzen kostet 7500 Euro).


Eine "Sekshibition" von Kasia Fudakowski


ELEPHANT
APRIL 2017

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

28 Apr 2017

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

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 I think often in terms of the materials,” she tells me. “Because [contemporary artists are] so reliant on ideas, I think it’s really important that if you have the idea you find the right format. Which is why I’ve been accused of material infidelity, sleeping around between formats.”

While the artist’s more recognisable works are her sculptural pieces, she has a diverse practice and isn’t afraid
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 battlefields 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 paralyse 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 an 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 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/café 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 Chertludde 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 gallows 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 environment, 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-symbolist painter, Jan Preisler. The works Jeppe chose were generally Preisler’s late ones characterized by planar emphasis, simplified 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. Havcl’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 specific and expressing a sense of universality. The posters, along with several painted records 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 gallowes, 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 daring 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
Thomas Jeppe installation views at Centre for Contemporary Art FUTURA, Prague, 2016

Courtesy: the artist and Centre for Contemporary Art FUTURA, Prague.

Kasia Fudakowski “Meat in window, worried by a wasp”
Podkulowski’s preoccupation with the fear of failure, which she has paralleled as an artistic-scenic attitude, became palpably real and given vital and critical picture of the stereotypical masculine system of individualization, expansion and inversion.

Curated by Michal Novotný.

at Centre for Contemporary Art, FUTURA, Prague
until 5 June 2016