

OYSTEIN AASAN & JAN B. CHRISTENSEN (norvège)

ROBERT ESTERMANN VERY YELLOW PLANE (suisse)

UMDINE GOLDBERG (malaisie)

CATHERINE HOTTIER (france)

JOEP VAN LIEFLAND (pays-bas)

MATTHIAS MAYER AKA MO MADIC (malaisie)

KRISTOFER PAETAU (norvège)

RETO PULFER (suisse)

TERE REGARENS (suisse)

VERONIKA SCHUMACHER (allemande)

L'exposition **DESIDOLIZE NOW** regroupe 11 artistes autour du culte d'idoles, de modèles, fabriques et stéréotypes par les médias. Les travaux présentent dans l'exposition une approche subjective et critique, à travers le parodie, l'usage, le déplacement des signes, visuels des sujets qu'ils s'approprient. On peut observer différentes stratégies artistiques et dans un, cependant l'appropriation et le déplacement de signes et de gestes semble être une constante dans tous les travaux.

L'exposition de l'exposition à Paris, France, Jeune Création, Kolonie Wedding, Berlin

Exposition de l'exposition à Paris, France, Jeune Création, Kolonie Wedding, Berlin

VERMISEE LE JUDI 12 FÉVRIER DE 18 - 22 HEURES

EXPOSITION DU 13 FÉVRIER AU 22 FÉVRIER

OUVERT TOUTS LES JOURS DE 11 - 21 HEURES

GRANDE HALLE DE LA VILLETTE

JEUNE CRÉATION 2004, ASSOCIATION INVITÉ: KOLONIE WEDDING, BERLIN

PARIS, IV^e PORTE DE PARTHENAI

Avec le soutien de la Direction de l'Équipement de Paris, France, Jeune Création, Kolonie Wedding, Berlin, D'Artforum

DESIDOLIZE NOW is a show about the ambivalent relation to idols, models and stereotypes. The artists and the artworks in the show share a subjective and critical approach in their work. The works use parody, appropriation and displacement of signs and gestures, without imposing morality. The subject of the works range from pop-music to veggie-pornos, developing a rich web of relationships between personal references and stereotypes vehicled through media.

This is a documentation of the show we had in Paris, february 12 - 22, at Grande Halle de la Villette, Jeune Création 2004. Jeune Création is a „Salon“ for young contemporary art , showing works of about 150 artists. The Desidolize Now groupshow was invited as an additional program to this event, thereby representing the artists' organization Kolonie Wedding from Berlin.

First part of this document: a documentation with visuals and installation views from the exhibition.
Second part of this document: texts, visuals and a short CV of each participating artist.

Kristofer Paetau (curator)



,On tour' from Berlin to Paris: Ole, Veronika, Catherine, Kristofer, Undine, Reto, Joep and Matthias.



Grande Halle de la Villette, Paris.



View from outside.



Entrance with the logo illustrated by Reto Pulfer and realized by Kristofer Paetau and Reto Pulfer.



Upstairs: the show begins with Tere Recarens and Catherine Hottier.



Tere Recarens, Champion, 1999, Photoprint, 370 x 250 cm.



Detail of Tere Recarens photoprint „Champion“.



Catherine Hottier, Cri, 2003, VHS-video, 2 min 19 sec.



Catherine Hottier, In order of appearance, 2003, Laserprint triptych, each 91,4 x 113 cm.



Kristofer Paetaus „Kiss fan-art re-drawings“, Undine Goldbergs Videoprojection room and Jan Christensen& Oystein Aasans project „Politically encoded surface“.



Kristofer Paetau. Gene's spitting fire on Pauls' chestbeard (Kiss fan-art re-drawing), 2004, black Edding marker on paper, 320 x 133 cm.



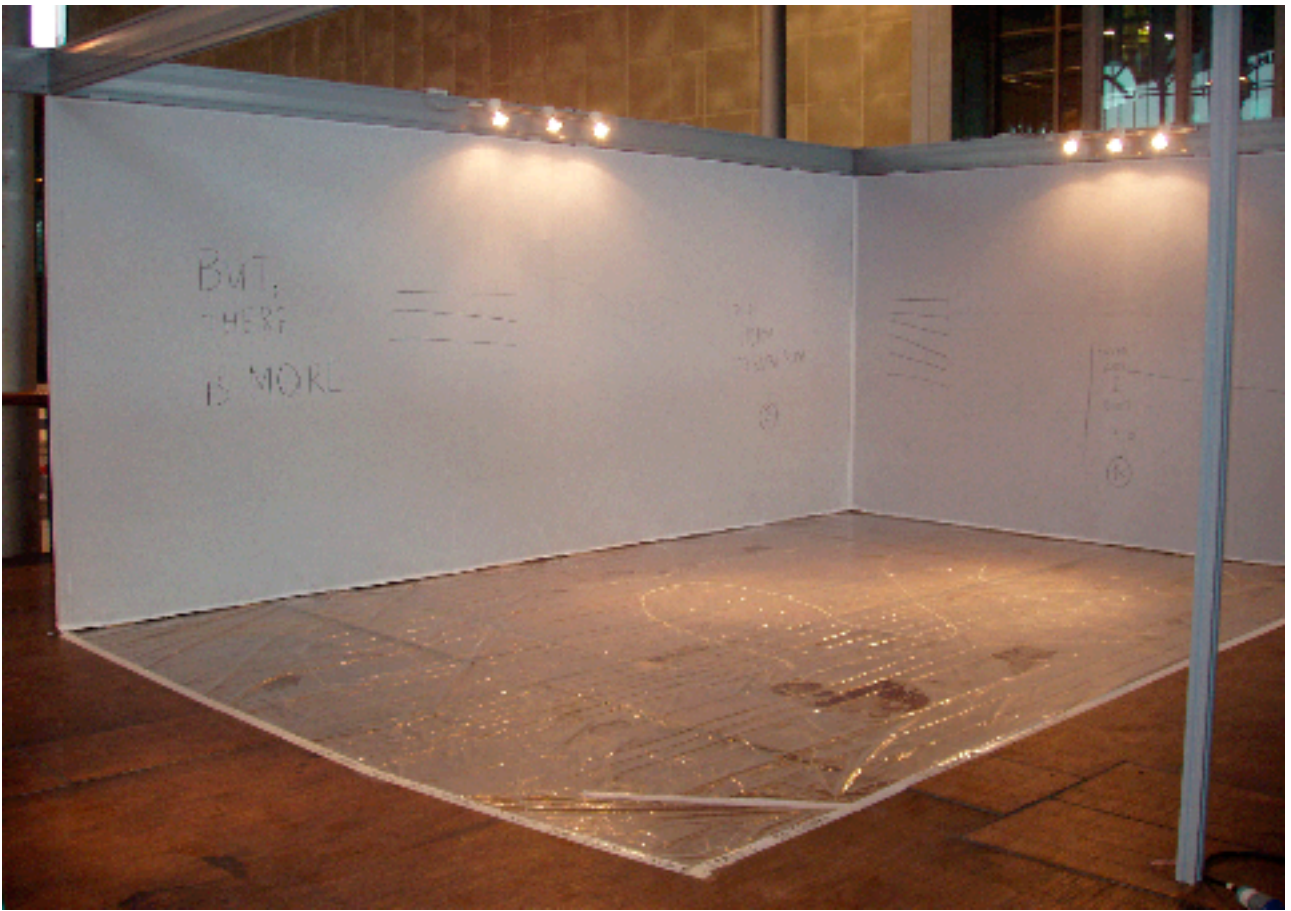
Undine Goldberg, Scarborough Fair / Canticle, 2001, black & white VHS-videoprojection, 1 min 47 sec, loop.



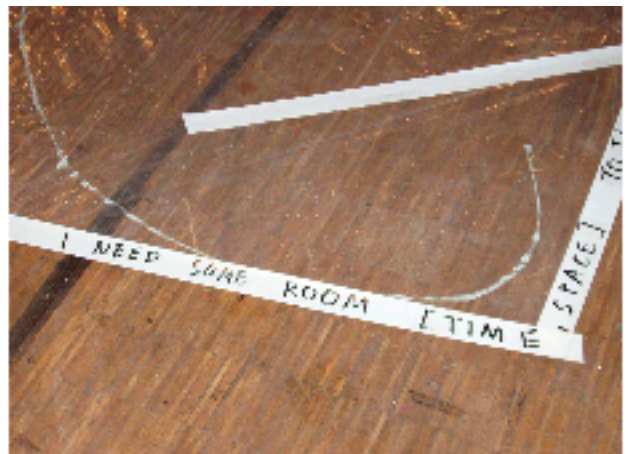
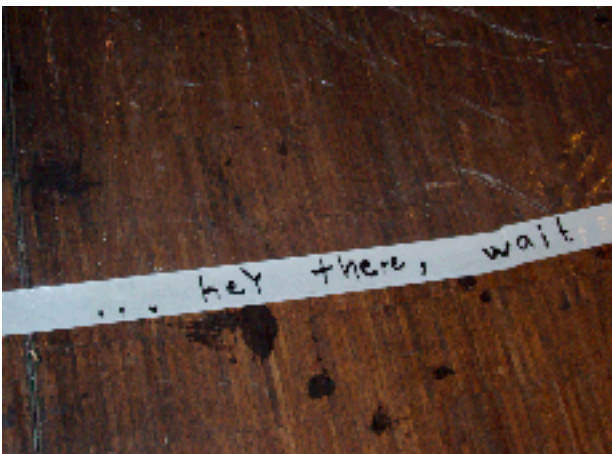
Jan Christensen and Oystein Aasan, Surface politiquement encodée, 2004, T-shirts in selected colours with black or white textile print, Inkjet print, 84 x 118 cm.



Jan Christensen&Oystein Aasan and partial view of the installation by Robert Estermann very yellow plane.



Robert Estermann very yellow plane, Hey there, wait just a minute! I need some room [time, space] to think ! Let me just be ! [all of the me (s)] !, 2004, ink drawing, plastic sheeting, ducktape, bleach, dimensions variable.



Details.



Robert Estermann very yellow plane and Joep van Lieflands Broccoli Hardcore video installation.



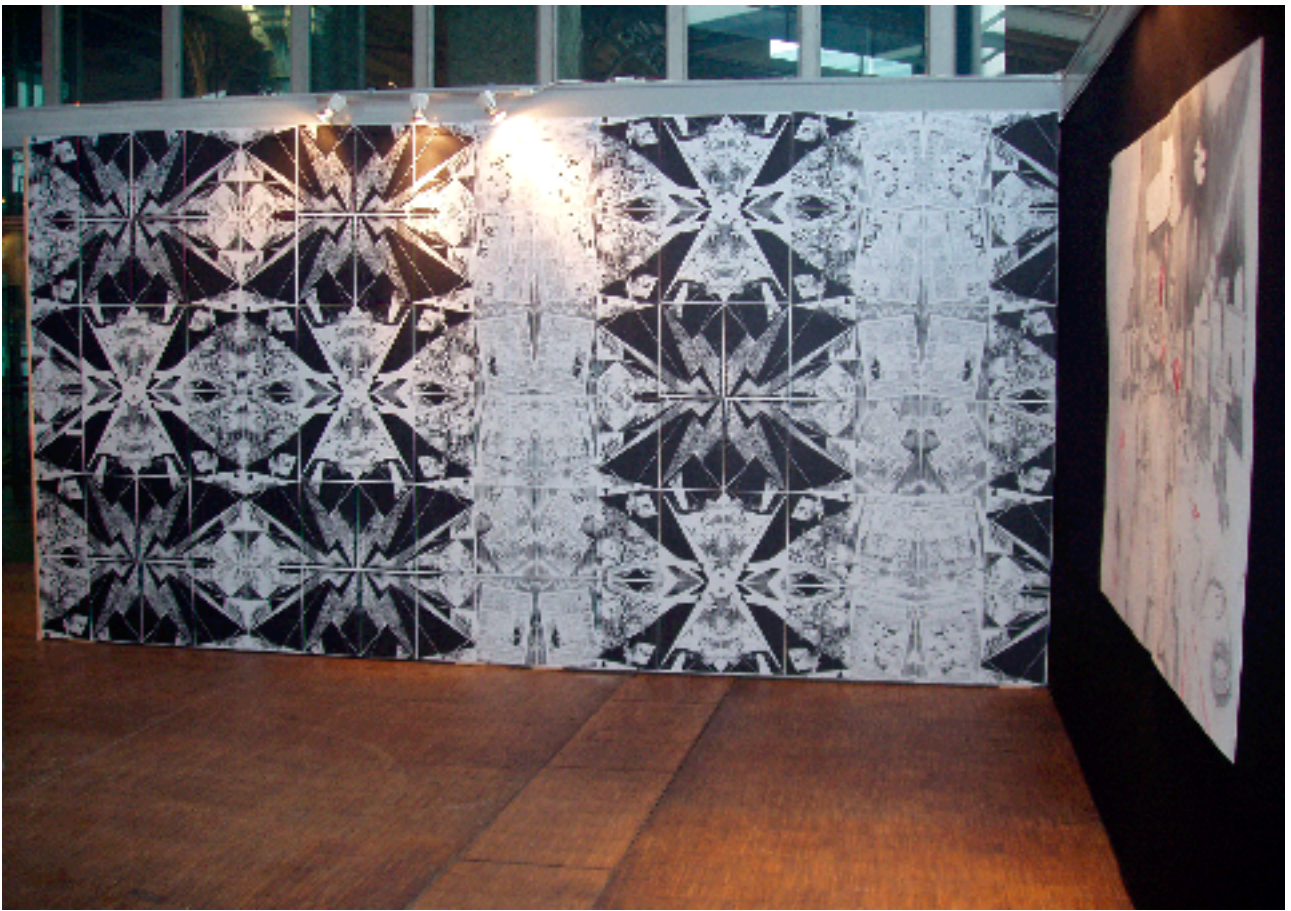
Joep van Lieflands video installation with detail of Veronika Schumachers installation.



Joep van Liefland, Broccoli Hardcore, 2003, video installation, VHS-video, 5 min 10 sec, variable dimensions.



Detail from the Broccoli Hardcore (black & white) videoprojection.



Veronika Schumacher, *Fighting with myself*, 2002 - 2004, photocopy and drawing, dimension variable.



Detail of Veronika Schumachers installation „Fighting with myself“ and Joep van Lieflands installation.



Undine Goldberg's video projection room, Jan Christensen&Oystein Aasan, Kristofer Paetau and Joep van Liefland.



Partial views of Joep van Liefland, Veronika Schumachers installation, „Fighting with myself“ and Matthias Mayer aka Mo Magics installation „Ferry“ (Part 1 / Keith, 2004).



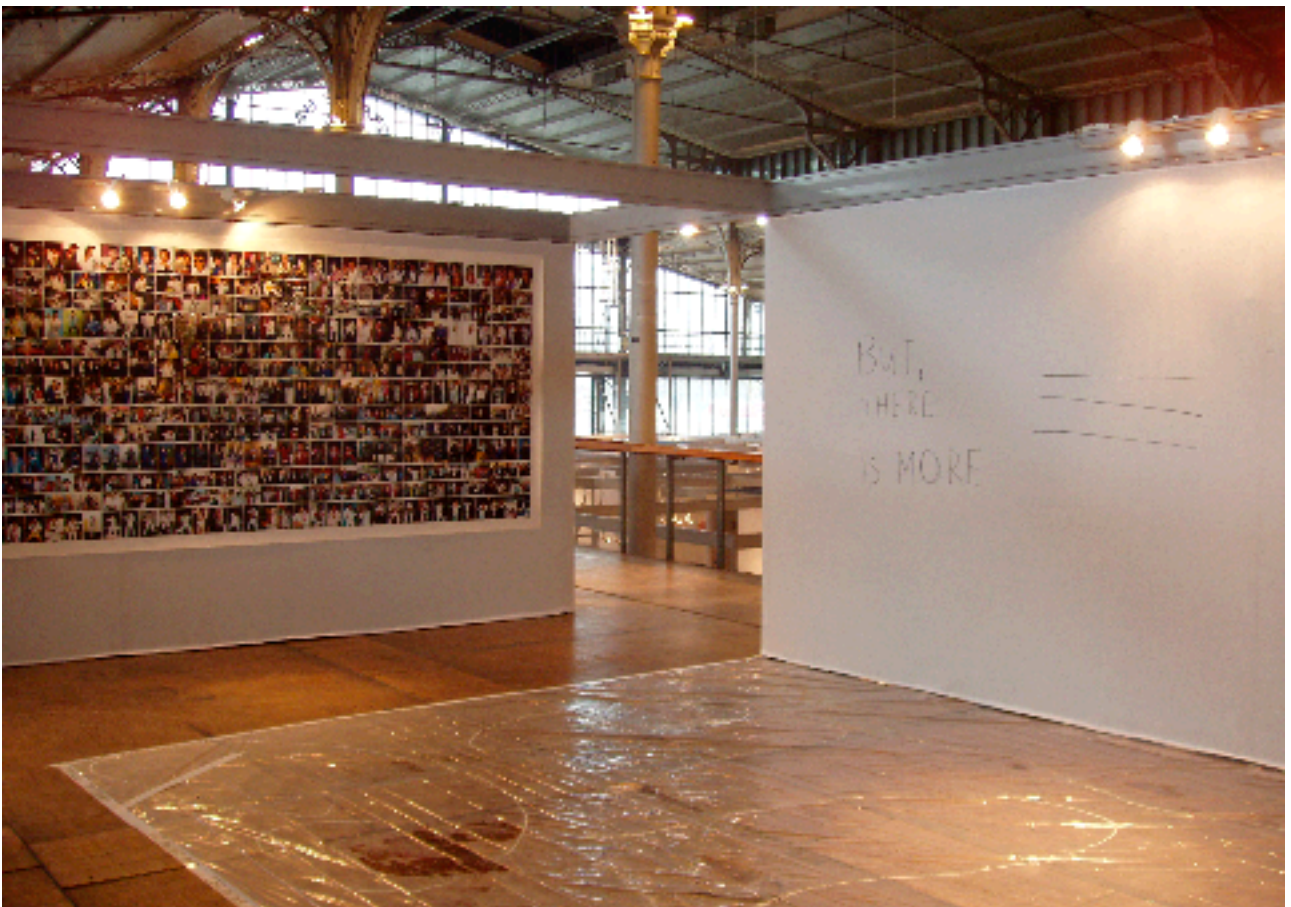
Partial view of Matthias Mayer aka Mo Magics „Ferry“ and Kristofer Paetaus „Elvis imitators“.



Matthias Mayer aka Mo Magic, „Ferry“ – Keith Haring painting on Berlin Wall in 1986 and Mo Magic painting on wall at Peter and Paul Fortress, St. Petersburg, Russia in 1995, 2004, 360 x 250 cm, acrylic on PVC.



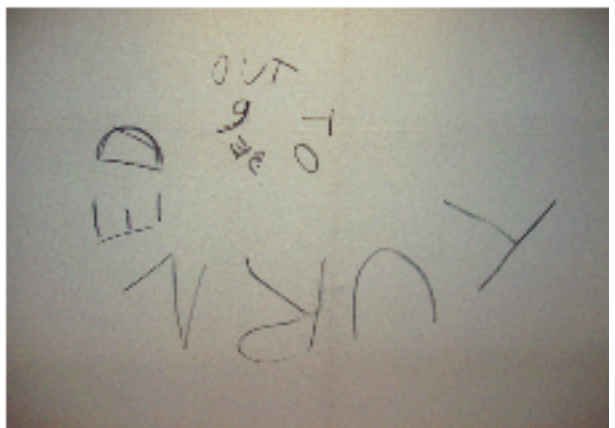
Kristofer Paetau, *Elvis imitators*, 2002, 434 photographs (10 x 15 cm) mounted on paper, 452 x 180 cm.



Detail of Kristofer Paetaus *Elvis imitators* and Robert Estermann *very yellow planes* installation.



Kristofer Paetau, „Elvis imitators“ and „Eric Carr in trouble (Kiss fan-art re-drawing)“, 2003, black Edding marker on paper, 262 x 205 cm.



Reto Pulfer, If 6 turned out to be 9 (Jimi Hendrix was wrong), 2004, Oil pastels direct on wall, dimensions variable.



DOCUMENTATION WITH TEXT, PICTURE AND CV OF EACH ARTIST

Starring:

Oystein Aasan & Jan B. Christensen

Robert Estermann very yellow plane

Undine Goldberg

Catherine Hottier

Joep Van Liefland

Matthias Mayer aka Mo Magic

Kristofer Paetau

Reto Pulfer

Tere Recarens

Veronika Schumacher

Curated by Kristofer Paetau

DESIDOLIZE NOW is a show about the ambivalent relation to idols, models and stereotypes. The artists and the artworks in the show share a subjective and critical approach in their work. The works use parody, appropriation of signs and gestures, without imposing morality. The subject of the works range from pop-music to veggie-pornos, developing a rich web of relationships between personal references and stereotypes vehicled through media.

For more information, please contact:

Kristofer Paetau

Freienwalder Str. 32

13359 Berlin

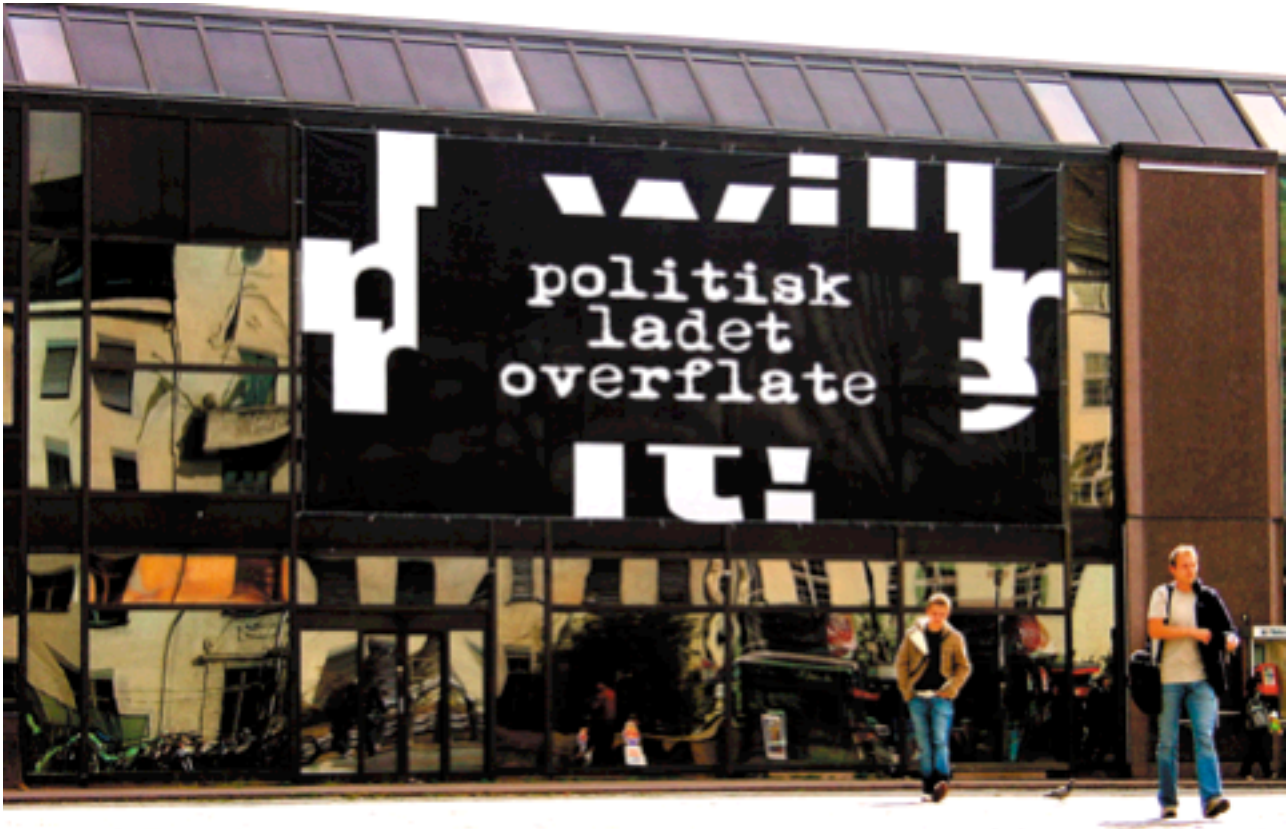
e-mail: kristoferpaetau@yahoo.com

mobile tel: + 49 (0) 177 28 00 727

tel: + 49 (0) 30 4991 2551

OYSTEIN AASAN & JAN B. CHRISTENSEN

The artwork consists of an adaptation of the title of Raimar Stange's article "Über politisch codierte Oberflächen", published in the Artist Kunstmagazin (no. 38, 1/1999). In his text, Stange describes a group of artists that mostly emerged in Europe in the 1990's, and relays how they work very consciously in relation to history and the public context. Our piece, "Surface Politiquement Encodée" [english translation: "Politically Encoded Surface"], is a statement which is devoid of sense, apart from the affirmation that any statement in the public sphere has a potential political effect, relative to the reading of its time and surroundings. The piece can be manifested in a variety of ways, in order to appear in the same settings as advertisements and public relations.
2003, Øystein Aasan & Jan Christensen



I will never make it / Politisk ladet overflate, 2003 (700 cm x 1100 cm)

SHORT CVs:

ØYSTEIN AASAN: Born 17.05.77 in Kristiansand, Norway.

Galleri 21.25 "False Wrapping" – 2001. (solo)

"Talk to me" - Oslo Kunsthall – 2002. (group)

"oVERstation", Astrup Fearnley Museet, With Rirkrit Tiravanija- 2002 (Catalogue). (group)

Høstutstillingen – Oslo, 2002 (Catalogue). (group)

JAN CHRISTENSEN: Born 1977 in Copenhagen. Lives and works in Stockholm and Berlin
One-person Exhibitions:

2003 You Are Always Alone in the Cinema (J. Monk), Galerie Nordenhake, Stockholm
Quarantine Series, Amsterdam

2002 Mind [the] Space (with Gardar Eide Einarsson), Oslo Kunsthall, Oslo
c/o - Atle Gerhardsen, Berlin

ROBERT ESTERMANN VERY YELLOW PLANE

Imagine a place where every act, every touch would have the impact of a non-ending question; or the impact of a kind of revolution, because there would be no meta-narrative between or amongst any act. The dynamic of such a place is, physically, a history of equations — a poetics, not of metaphors or symbols, but that of the un-measurable, obscene in the hole of life.

I am interested in speaking as if stereotypes within cultural identification would not exist, I crossover, and I find sequences that differ from each other in a certain way as far as I can see. I am not at all interested in moralizing these differences. The lines in my drawings do not properly describe something, they are rather weapons of endless translating power. I am interested in a material that is artist, businessman, time, fetish, translation.

Suddenly, 'from nothing', something becomes very important, and I come out with it very precisely (as it must be). Joke, trickster, droll, ... real confusion, no made up confusion ... This gives me 'all these' possibilities.

Text: Robert Estermann very yellow plane, 2000



4 boys / 4 horses situation d'exposition, avec 4 boys / 4 horses (2) 1996 (édition) encre sur papier 215 x 309 cm et 4 boys / 4 horses (3) 1996 (édition) encre sur papier 209 x 217 cm

son, mother 2001 (édition) tirage offset: 100 x 70 cm

SHORT CV:

1970 born in Sursee, lives and works in Zürich, Switzerland

solo exhibitions:

2003 "Ausstellungsraum restitution : Der schönste Vogel unserer Zeit", Ausstellungsraum restitution, Berlin, Germany

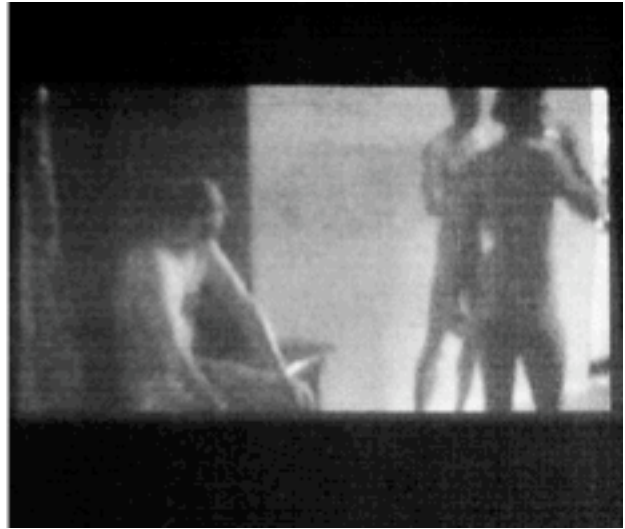
2003 "unreiner Duft", Amt für Hochbau, AH III und AH IV, Zürich, Switzerland

2002 Galerie du Jour agnès b., Paris, France

2000 "water is strong", Galerie du Forum Saint-Eustache, Paris, France

UNDINE GOLDBERG

Undine Goldberg works mainly with video, using old amateur cameras, filming in black and white. She involves herself, her friends and (whether they like it or not) superstars like Simon&Garfunkel or Eminem in her work, creating videos that refer to MTV music clips, cover versions, super 8 mm home movies or documents produced by surveillance cameras.



Scarborough Fair / Canticle, b/w VHS 147 min, loop © 2002
5 friends break acoustic guitars on the wall of my apartment.
The music is from Simon & Garfunkel.

Cruising, Berlin 2002, b/w, VHS, 8 min, loop © 2002
3 naked men walk around in a room, sit down and stand up again...

SHORT CV:

b. 1962 in Brannenburg/Rosenheim

soloshows:

Superman, Autocenter, Berlin 2002

Thomas, Menschenraum, Berlin 2002

Music is the Key, Galerie Maschenmode, Berlin 2001

Diamond Hawaii, Galerie Koch und Kessler, Berlin 1997

The Artist Formerly Known, Ausstellungsraum Balanstr., München 1997

groupshows:

Albert Schweizer spielt Bach, Ausstellungsraum Linienstr., Berlin, 2003

Ich schau Dich an!, Ausstellungsraum Berkemeier, Berlin, 2003

Die Falltür zur armen Welt, Ausstellungsraum Lutz Braun, Berlin, 2003

In love, Sammlung Mayer & Gomez Barrio, Berlin, 2003

Friede, Freiheit, Freude, Maschenmode, Berlin, 2002

Wellness – Spiritualis, Restitution, Berlin, 2002

Monsters & Miracles, Künstlerfilme auf Video, Z-Bar Kino, Berlin, 2002

CATHERINE HOTTIER

The work of Catherine Hottier deals with the mixture of autobiographical and historical references. In different media Catherine shows us how the borders of (her) everyday preoccupations and the „important“ events of our times get blurred and torn down from the pedestals of media.

In her work: In order of appearance, 2003, a video-loop of 2 min 13 sec + 2 texts (her pre-natal CV and her atypical artists CV) the classic horror-movie scene of a solitary woman facing horrible death is repeated by the artist in order to get the scene as perfect as possible...



CV:

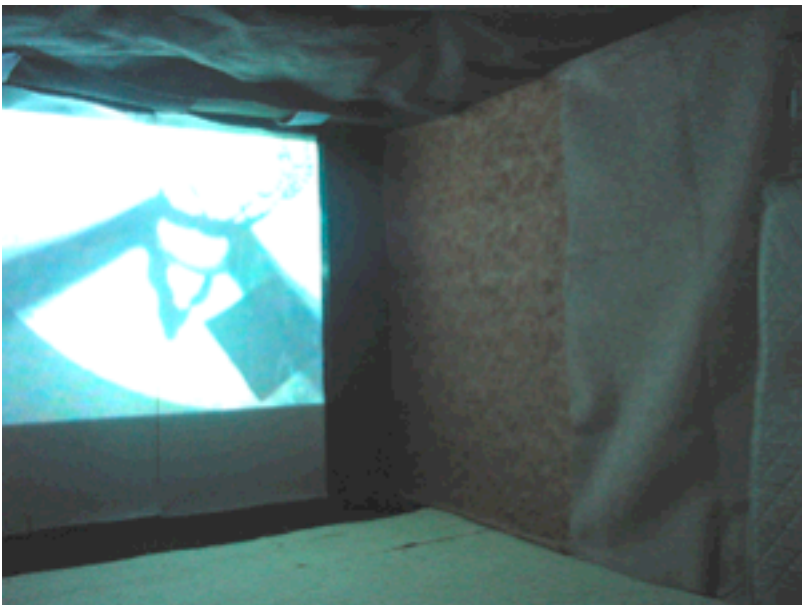
ÉVÈNEMENTS APRÈS MA NAISSANCE

1998 Je laisse Freud, Piaget, Binet en paix 25 avril 1999 de 10:00 à 12:00 et de 14:00 à 18:00 Conflans-Jarny (54), Yvonne, tueuse en série, a étranglé son chat. Bilan : 50 cheveux verts, 41 poils verts, 09 mains vertes 05 juin 1999 Le colonel des Zouaves Olivier Cadiot théâtre de la colline, 15 rue Malte-Brun 75 020 Paris 1 octobre 1999 Je me suis perdue à Berlin p 40 "Voyager en s'imposant une latitude donnée" ; "parcourir les Etats-Unis en respectant l'ordre alphabétique" Jules Vernes Odradek Est-ce que vous voyez de quoi je parle? Est-ce que vous l'avez trouvé? Juillet 2000 "Le monde diplomatique", p24, article de p. Seuret, "Le code génétique n'est-il pas universel? ISBN 2-7186-0550-2 28 novembre 2000 Suite à votre courrier du 25 novembre, je vous informe que mon projet suit son cours 20 février 2001 Conception d'architectes, un pas = 63 cm p51 "La Vache Est Un Animal Qui A environ Quatre pattes Qui Descendent Jusqu'à terre "Jacques Roubaud Avril 2001 Une soirée passée entre amis, spaghetti carbonara, cuisinier : Gianni Motti 3 juin 2001 à 22:50 A ne pas oublier de gommer, recoller, modifier, acheter, trier, nettoyer, fabriquer, installer, repeindre, accrocher 17 juin 2002 J'apprends que Freud à une formation de zoologue, il étudiait les gonades (testicules) des anguilles 104-105 Comment faire 360°avec une caméra endoscope? 07 juillet 2002 Plan de route: Karl liebchnekstr., Unter den Linden 7/9, Ecke Charlottenstr./Unter den Linden, Ecke Jägerstr./Friedrichstr., Jägerstr. 56, Ecke Friedrichstr./Taubenstr., Ecke Charlottenstr./Jägerstr., Ecke Friedrichstr./Leipzigerstr., Kochstr. 23/24, Margrafenstr. 87, Lindenstr. 14, Bülowstr. 104, Langrafenstr. 1, Courbièresstr. 14, Luitpoldstr. 13, Motzstraße 31, Ansbacherstr. 41, Passauerstr. 12, Passauerstr. 37 20 juillet 2002 "La télé est là, Gianni" ; KW Berlin Mi-août 2002 Une histoire de rats, Kastanienallee 19/20, V.H, 1.étage droite 23 octobre 2002 Lettre de parrainage de Darwin, Buffon, et Magellan Feuille millimétrée Plan de travail 10 novembre 2002 Véhiculer: 1) transporter au moyen d'un véhicule 2)communiquer, faire passer d'un lieu à un autre 28 décembre 2002 Expression de solitude 03 janvier 2003 Expression de solitude 7 janvier 2003 Phylogenèse : origine et évolution d'une espèce au fil des générations ; ontogenèse : développement d'un individu de cette espèce, depuis la rencontre des gamètes, jusqu'à la mort de cette unité vivante 15 janvier 2003 Expression de solitude Février 2003 Lorsque les singes de "2001 A Space Odysee" ont vu surgir le rectangle noir, j'ai aussi vu surgir un ordinateur à côté de mon lit

JOEP VAN LIEFLAND

Liefland has transformed the gallery Maschenmode into a functioning video store whose decor matches its speciality: "Trash" cinema, with subcategories Splatter, B Movie, and Porno. The artist has built similar "Video Palaces" of plywood and old mattresses around the city over the past two years, and here, as in the earlier incarnations, a certain ambience (rather than the low rental rates) compels you to linger over a beer or wander into the X-rated area to check out Liefland's own homemade hard-core. In a dark room paneled with mattresses, Liefland projects his new one-man penetration porno, *Broccoli Hardcore*, 2003, starring the artist himself. The self-inflicted violence of the five-minute black-and-white tour de force, contextualized in a genre as marginal as the veggie-porno, seems a nostalgic call for an immediate physical experience that goes beyond conventional images of sexuality. Indeed, a nostalgia, embedded in the very idea of a VHS rental store in these times of porno Web pages and DVD burners, suffuses the project as a whole.

(quoted from a text written by *Ariane Beyn*)



SHORT CV:

1966 Born in The Netherlands, lives and works in Berlin

Galerie De Praktijk, Amsterdam solo 'Doggiedoggie' 2002
Büro Friedrich, Berlin group 'Here and now' 2002
Kongresszentrum, Berlin group 'Seeyuatthepremierfair' 2002
Kunstherrbst Berlin, Berlin group 'Emerging Artists' 2002
Galerie Maschenmode Guido W. Baudach, Berlin group 'Friede, Freiheit, Freude' 2002
Theatersaal der Gessnerallee, Zürich group 'Bad Hotel' 2002
Galerie De Praktijk, Amsterdam solo 'Splatter Orgasms' 2003
Galerie Maschenmode Guido W. Baudach, Berlin solo 2003

MATTHIAS MAYER AKA MO MAGIC

Matthias Mayer developed into an artist on the street, where his influences came from by being a nobody, a traveller. Continuously he formed his work from zero to a whole complex including painting, sculpture, installation, photography and video.

For a while he followed the traces of Keith Haring, by looking up to somebody who as well created his own world. Mayer found his stage name: Mo Magic, as a result of his autodidactic practice.

For the **Desidolize now** show Mayer is thinking of a project entitled: *Ferry!*

A huge two-sided image standing on the ground, like a wall. One side will be related to the photographs showing Keith Haring painting the wall of Berlin in October 1986 and Matthias Mayer painting on the wall of the Peter and Pauls Fortress in St.Petersburg, Russia in May 1995. The other side will be an image showing a big tag with the exclamation "Ferry!", referring to the idea of passage, transportation, the crossing of waters and borders of all sorts.



SHORT CV

born 1967, Worms, Germany

2003 Artist in residency at „Gingko“, Troyes, France

2003 raum2/ Mannheimer Kunstverein, soloshow

2002 Kunstverein Bad Kreuznach, soloshow

1999 Institut Francais, Mainz, soloshow

1996-1997 Grantholder (Ministry for Culture Rhineland Palatinate) at ISP (International Studio Program), New York City, USA

1995 Historical Museum St. Petersburg, Russia, winner of the mural-competition.

KRISTOFER PAETAU

Most of the time, I use 'found' photographs from private homepages as working basis. I am interested in questions dealing with human representation and identity, particularly in shortcuts and in the confusion often occurring when 'normal' people decide to imitate and to subvert images delivered by media

I am interested in producing a "look-a-like" art that actually anybody could (re-) produce, just as anybody could become an Elvis Presley imitator (you just have to buy the right wig). I am interested in the critical potential of parody. I am interested in everything "all too human", which involves comedy as well as tragedy. I am also interested in the "openness" of pictures, in their dependence to a context and in their capacity to gain new meaning through a new context. This makes them easy to manipulate and difficult to control.

Kristofer Paetau, 2002



ELVIS IMITATORS 2002, 434 photographs (10 x 15 cm) mounted on paper 180 x 452 cm

SHORT CV:

Born: 1972 in Borgå, Finland

2003 Groupshow: "Out of Berlin", Le Lab, Strasbourg, France (catalogue in preparation)

2003 2 Persons show: "TWICE: Kristofer Paetau & Kirstine Roepstorff", The Flat gallery, Milano, Italy (catalogue)

2003 Groupshow: Mi-Art Fair, Milano, Italy

2003 Groupshow: "Southbound", Leipziger Str. 54, Berlin, Germany (catalogue)

2002 Soloshow: "If we changed the world would be another place", EASCO, Tortosa, Spain

2002 Soloshow: "You could do it too", Galleria Aarni, Esbo, Finland

2002 Groupshow: "Wellness – Spiritualis", Ausstellungsraum Restitution, Berlin

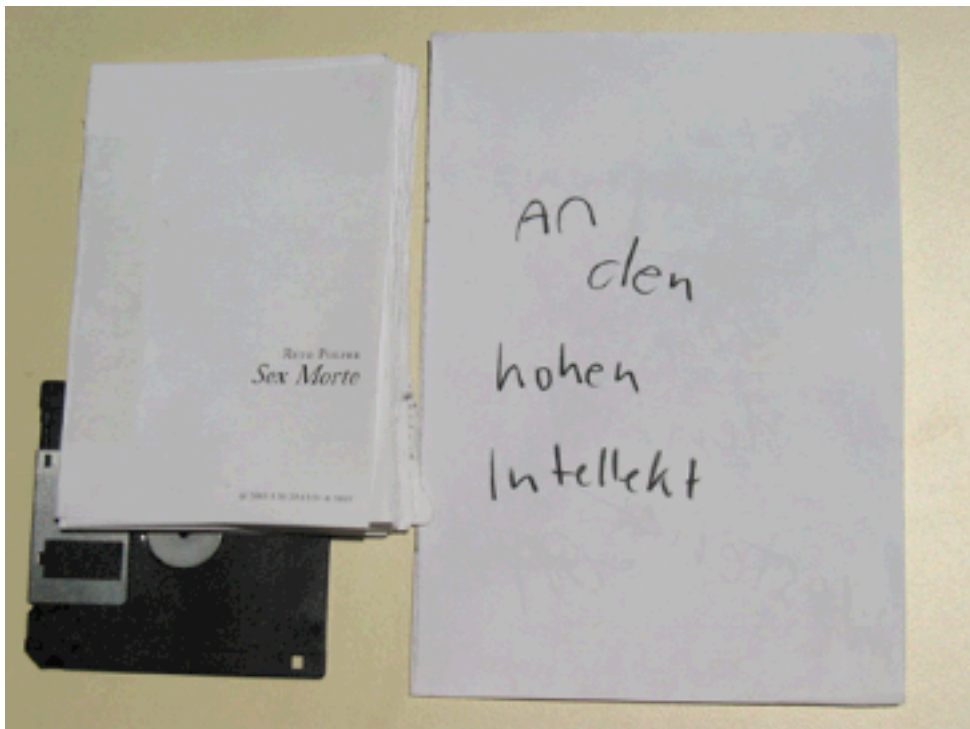
2002 Groupshow: "G.U.M". Independent space Expo3000, Berlin,

2002 Groupshow: "Station" Kunstamt Kreuzberg – Künstlerhaus Bethanien, Berlin

RETO PULFER

Man goes on living from day to day. Amidst this chaos of image, text, word, and all else. Structure illuminates the chaos and gathers it together. It separates the sense from the nonsense and clears paths in the forest. But what's to be done with the nonsense, with the refuse, the scraps between the Before and After that don't get absorbed in the clear concept? Are raw material and end-product really all we ever see? In fact life plays itself out right in the liminal middle - in the eternal process of selection for the order of things. And it takes place in man's own mind and in its surrounding environment. We are constantly producing, using and discarding. Reto Pulfer documents his inner workshop. Art is, for him, exteriorized, the seismograph of his production process. He receives, mixes and manufactures, leaving a unique signature behind, a tremulous scrawl giving vivid new sense to both input and output. He thereby imprints himself in the network of opaque signs and appropriates it. It becomes *his* handiwork - it carries his handwriting, his name, his signature.

Adina Popescu, Translation by Karsten Schoellner



Livres d'artiste, 2003

SHORT CV:

born 1981 in Bern, Switzerland. Lives in Arlesheim BL (Switzerland) and Berlin.

Cité International des Arts, Paris. (one-year scholarship) 2004

"Unwetter", Sparwasser HQ, Berlin. (group) 2003

"Kunstkredit", Kunsthaus Baselland, Switzerland. (group) 2003

"Beinahe Wirklich", Kunstverein Freiburg, Germany. (group) cat. 2002

"Regionale 02", Kunsthalle Basel, curated by Kaskadenkondensator, Basel. (group) 2002

"NIPAF'02, Performance Festival" Tokyo, Aichi, Kyoto, Nagano; Japan. (group) cat. 2002

"Eukabeuk", CMU Art Museum, Chiang Mai, Thailand. (group) 2001

"Experimental Gugus", Gallery Benda, Yogyakarta, Indonesia. (solo) cat. 2001

TERE RECARENS

Berlin-based artist, Tere Recarens has gained increasing recognition for her eclectic outpouring of works, in which her often eccentric preoccupations are as much a part of her life as her art. For a number of years, Recarens has produced countless drawings that often seem to propose metaphorical and/or exotic interpretations of everyday life, as in the "Monkey and Panther" series presented at Parker's Box. In some cases, her drawings translate into performances, installations, videos, photographs or sculptures, almost always of an autobiographical nature. Recarens is the (modest) star of her own (eccentric) life. For example, in "ETC. (etcetera)", a bizarre recent video, Recarens takes us to Estonia where she had heard that "Tere!" is a common greeting. The video finds her accosting Estonians with her own name, and reveling in their response. At Parker's Box another video piece titled "Besenrein (Well swept)" reserves further surprises. Authentic and playful wonderment is one of the strengths of Recarens work (and life).

(Quoted from the pressrelease of: **"Finger Flip"** Exhibition dates: Sep 19 - Oct 13, 2003
Geraldine Pastor Lloret & Tere Recarens at Parkers Box, NYC, USA)



Water, 1999, Color photograph



Champions, 1999, Color photograph

SHORT CV:

1967 Born in Arbucies, Spain

- 2003 Finger Flip, Parkers Box. NYC, with Geraldine Pastor Lloret
- 2003 Stand by, Centro de Arte Laboratorio Alameda, México (group)
- 2003 Monocanal, Centro de Arte Reina Sofía, Madrid (group)
- 2002 Art Forum, Art Gallery Maze, Berlin, Germany. (group)
- 2002 Projectes 7.2 Centre d'art Santa Mónica, Barcelona, Spain. (group)
- 2002 Open House, Casino Luxembourg, Luxembourg. (group)
- 2002 ¿Cuándo vuelves?, Galeria Toni Tàpies, Barcelona Spain. (solo)
- 2001 The 8 misterious, Maze Art Gallery, Torino, Italy. (solo)
- 2001 Ironia, Fundació Joan Miró, Barcelona, Spain. (group)
- 2001 Trienal de Barcelona, Vostestaquí, Palau de la Virreina, Barcelona, Spain. (group)

VERONIKA SCHUMACHER

Using the subject of the solitary fight with one-self, in order to create a mental picture of life, a picture which speaks about fights and competitions, about vulnerability and mortality and contains hope for victory, glory and immortality - with "ever last" as an appropriate label for the boxershorts that the artist wears on the drawing.

Ideals can come from fascinating historical persons, alive or already dead like in this work: lying in the graves around the boxers, are represented a number of outstanding persons- from mahatma ghandi to pablo picasso. The work also relates to the strong influence of mass media, trying to make up own morals and ideologies in the minds of the masses.



Dead and buried, 2001, installation view

SHORT CV:

1969 - born in Berchtesgaden, Germany

selected solo exhibitions:

- 2003 - "770000 Jahre Pech" Galerie Greige/Claassen-Schmal, Berlin
- 2003 - "Neue Arbeiten", Ausstellungsraum Hamburger Botschaft, Hamburg,
- 2002 - "The Return of the Art Zombies", filmprojekt with Silke Thoss, presented at Künstlerhaus am Deich, Bremen
- 2002 - "self fulfilling prophesies" Künstlerhaus am Deich, Bremen, Germany"
- 2002 - „leila vs lucy“, Galerie für Gegenwartskunst, Bremen; Germany
- 2001 - „hell;deconstructing“, Kunstverein Cuxhaven, BRD, catalogue
- 2000 - „immer Ärger mit der Unendlichkeit“, Galerie Birner +WittmannNürnberg, Germany
- 1999 - "V.", Galerie Saloon, Hamburg, Germany
- 1997 - Städtische Galerie im Buntentor, Bremen ,catalogue