



DYSTOTAL 7 February – 25 May 2014 Hall, Wing

TOBIAS ABEL, JUSTIN ANDREWS, LARS BREUER, RALF BRÖG, JULIA BÜNNAGEL, FRAUKE DANNERT, SEBASTIAN FREYTAG, TERRY HAGGERTY, JULIO HERRERA, UKRI MERIKANTO, GUIDO MÜNCH, JÖRG NITTENWILM, SEBASTIAN RIEMER, DIDIER RITTENER, CHRISTIAN ROBERT-TISSOT, PIETRO SANGUINETI, JAN SCHARRELMANN, PHILLIP SCHULZE, MICHAL ŠKODA, JOHN TREMBLAY, MIRKO TSCHAUNER

Curated by Konsortium

Lecture: Wednesday 5th of February 2014 at 18.30 "Afterlife – The Revision of Utopian Konsortium"

Media conference: Thursday 6th of February 2014 at 11.00

Curator / Artist talks and tour: Friday 7th of February 2014 at 12.00, free admission

Exhibition opening: Friday 7th of February 2014 at 18.00

The exhibition *Dystotal* positions itself in the dialectic relation of utopian visions and dystopian scenarios. Starting from minimalism and conceptualism the entitled radicalness of the modernistic language will be analyzed on one hand side, and on the other hand side it will be confronted with its own downside and failure.

In last years radical modernity was the origin and the reference for many artistic positions. In this context abstraction and formalism became acceptable. *Dystotal* also shows contemporary adoption, remakes and samplings of abstract modernity. Repetition as a conscious action of an artistic practice has been in the focus. But now the artist potentially becomes a revenant and clone. Following the logic of a revenant the artist reveals the suppressed side of the reality.

In addition to the utopian and visionary modernity *Dystotal* reflects on its negative character. When ones consider the development of modern art in the 20th century it is necessary to take seriously the dialectic quality of the 'language of shapes'. In *Dystotal* the visitor will be placed in an area of conflict in between a world of certain shapes and its alternate – its counter world. Both realities incline, both remain in a permanent conflict with the Arcadian and/or the Dionysian system, in between enlightenment and doom. Fiction and history are on the same level in the artistic scenography.

The exhibition is composed to create an atmosphere as a whole. Most of the chosen artists are working consciously on the further development of historical positions - they refine the results of abstract and concrete art. All artistic medias and art works are placed in rich contrast. The contrasts that are created surround the recipient with a dramaturgy which breaks fixed concepts and ideas – logical connections might be seen but these will be broken by the adjoining works. Thereby, the exhibition is not realized as a dialectic. The aim is not to prove the historical continuation of art. Younger positions are not legitimated by their ancestors and a formal analogy is not a sign for the affiliation in the same category. The dramaturgy of the exhibition *Dystotal* is based on abstract and concrete art in a sense of a habitat or biotope without overruling the claim for absoluteness of the single works. Argos and the Olympic competition give force to the art works to support one another.

Dystotal will be on view at Ludwig Forum für Internationale Kunst Aachen in 2015.

Founded in 2004, following overlapping studies at the Kunstakademie Düsseldorf, Konsortium was known for their project space on the then-unfashionable east side. After seventy-five exhibitions, the gallery shut in 2010. In addition to their former project space, Konsortium have for example organised group exhibitions at Sydney College of the Arts (2009), a joint exhibition at the Kunsthalle Düsseldorf and Kunst im Tunnel (2007).

Additional information:

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