

after the butcher - showroom for contemporary art and social issues - cordially invites you to the opening of the exhibition

AGGREGATZUSTÄNDE

February 3, 2023, from 7pm

Gisela Kleinlein & Janet Riedel, Katja Pratschke, Gusztáv Hámos

Skulpture & Film

Exhibition: February 4 – March 19, 2023

"We use the words, but it is best to use them with the awareness that they are like containers which can overflow or break apart at any opportunity. There is always something beyond them." - What the cultural historian Rebecca Solnit so aptly describes for dealing with language and literature characterises, in a figurative sense, an essential aspect of [Gisela Kleinlein](#)'s artistic approach. Thus, it is central to her work to reduce to absurdity the quick and reflexive definitions that feed on the repertoire of our experiences and adventures. She is interested in allowing associative diversity, even if it is untested, possibly even frightening or at least unsettling.

Kleinlein is concerned with transformation processes. She collects and explores things and materials of the most diverse provenance and tries to track down their inherent possibilities, make them visible, reinterpret them, change them and thus make them "usable" in the artistic process. Found objects from nature, technical equipment, moulded parts of everyday life, but also works from past work phases are literally "taken apart" from this point of view. Finally, they reappear - disassembled into individual parts, sawn up, supplemented, combined - in new references to form and content. It becomes clear that through this procedure nothing is ultimately permanently fixed; nothing remains forever - aggregate states of the moment.

Film and photography relate to each other like fire and ice, Peter Wollen once wrote: "Film is entirely light and shadow, incessant movement, transition, flickering, a source of Bachelardian reverie like the flames in the fireplace. Photography is motionless and frozen, it has the deep-tempering power to preserve objects through time without decay." In fact, however, the photograph only preserves the image, never the object itself. "The fire will melt the ice, but then the melted ice will put out the fire (as in Superman III)." Here we have a poetic image to describe what happens when the flickering medium absorbs the motionless frozen medium - or is it the other way round? They react with each other, initially turning into steam, because no energy is lost. So they leave the defined states of aggregation, blur them, create transitions, operate threshold science. Together they produce a small but perceptible tremor that shakes our usual form of cognition.

The photo film FIASKO (2010, 32 min), which [Janet Riedel](#) realised in collaboration with [Katja Pratschke](#) and [Gusztáv Hámos](#) is based on the literary model of the same name by the Hungarian author Imre Kertész. In his novel, he describes the absurd attempt at a new beginning - after Auschwitz, after Buchenwald - in Stalinist Budapest, as he himself experienced it. FIASKO is the visual adaptation of Kertész's own literary method: fragmentary clues, fragments of the present and déjà vu combine to form an overall picture.

Riedel's personal encounter with Imre Kertész, winner of the Nobel Prize for Literature, was the beginning of a comprehensive engagement with his work, whose life's theme is totalitarianism and the infinite pliability of man.

From 2008 to 2010, approximately 800 colour medium-format photographs were taken. The sequential photographs were taken in the present at original locations. In them, the traces of past social systems are clearly visible in superimpositions, ambivalent simultaneities and duplications. Literary text and photographs retain their independence in the [Fotofilm](#), they enter into dialogue with each other and leave room for associations.

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