
Philipp von Rosen Galerie

Deutscher Ritualismus / German Ritualism

An exhibition curated by Ignacio Uriarte

with Joseph Beuys, Anna & Bernhard Blume, Peter Dreher,
Hans-Peter Feldmann, Christian Jankowski, Jochen Lempert,
Peter Piller, Karin Sander, Corinna Schnitt

Exhibition from February 4 to March 25, 2017

Opening on February 3, 2017 at 7 pm

Philipp von Rosen Galerie is proud to inaugurate on February 3, 2017 at 7 pm *Deutscher Ritualismus* (*German Ritualism*), an exhibition curated by Ignacio Uriarte with works by Joseph Beuys, Anna & Bernhard Blume, Peter Dreher, Hans-Peter Feldmann, Christian Jankowski, Jochen Lempert, Peter Piller, Karin Sander, and Corinna Schnitt.

The exhibition *German Ritualism* is full of humor – a fundamental component of German conceptual art that is often ignored. It is a fine humor full of poetry and without any sarcasm, that intends to make us laugh at ourselves. Laugh at our desires and obligations, at what society turns us into and at our attempt to break out of social conventions.

In the exhibition, existing, often typical German rules, habits and customs are portrayed, performed, taken to a level of nonsense, broken or reversed. Sometimes the artists develop new rituals out of the old ones, drawing magical, alchemistic or shamanic powers out of banal day-to-day activities and changing our perception of the world, and therefore the world itself.

The exhibition is divided into two areas: The first area (ground floor) is of a documentary nature and presents photographs and videos of reality or of a reality modified by actions. The second area (basement) is structured like a ritualistic prayer room in which a spoken mantra and serial paintings with circle motif put the visitor in a transcendental state.

Ground floor



Corinna Schnitt explains an alleged family ritual that she has been performing since her childhood together with her parents once a month: Cleaning road signs of her home town according to a systematic plan – a kind of over-accomplishment of civic duties that can also be understood as a worship of road traffic regulations.

Image: Corinna Schnitt, *Zwischen vier und sechs* (1997), Video, sound, color, 6 min
Courtesy the artist and Philipp von Rosen Galerie, Cologne

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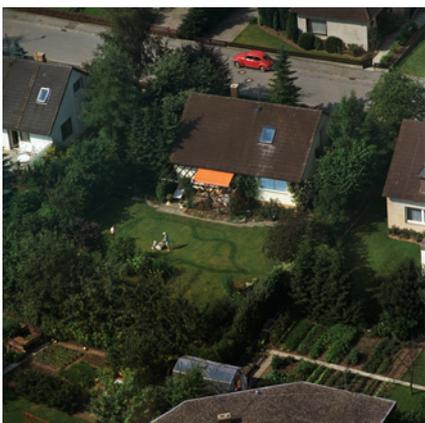
Christian Jankowski exchanges for the duration of an exhibition the street signs of Frankfurt's most expensive and cheapest streets and modifies through this minimal intervention social realities. The reactions of those interviewed show unmistakably their prejudices, hopes and fears as well as their self-conception in regards to origin, class and living environment..

Image: Christian Jankowski, *Verzogen* (2011), Video
Courtesy the artist and Contemporary Fine Arts, Berlin



In his student job *Peter Piller* had to flip through the pages of local daily newspapers regularly to control the correct placement of advertisements. This inspired him to cut out and classify newspaper photographs according to different categories that reveal how a code of petit-bourgeois conduct might exist. The similarities between the seemingly random gestures on these pictures reinforce our suspicion that we are under the influence of learned rituals.

Image: Peter Piller, *Looking into Holes 2* (2000–2006), Pigment print, various sizes
Courtesy the artist and Capitain Petzel, Berlin



Peter Piller bought and classified approx. 20.000 aerial photographs of houses dating from the years 1979 to 1983. The series *Rasenmähen (Lawn Mowing)* presents the weekly garden maintenance ritual, usually performed out of a sense of duty more than for fun. The searching and finding of the human figure on the photo though provokes an unexpected, almost childish pleasure in the viewer. From an aerial view the lawn mower's stripe-shaped cutting pattern seems like a drawing-intervention in the landscape.

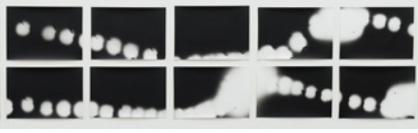
Image: Peter Piller, *Rasenmähen* (2002–2004), Digital C-Print, 36 x 36 cm each
Courtesy the artist and Capitain Petzel, Berlin



In the context of a petit-bourgeois living room *Anna & Bernhard Blume* perform a series of movements that appear like a wild dance. The pre-existing order is put out of balance so intensely that objects as well as the artist seem to float and to fall simultaneously. Creative process and destruction, conventionalism and total freedom seem possible at the same time and in the same place.

Image: Anna & Bernhard Blume, *Wahnzimmer* (1984 / 2009), Set of 5 silver gelatin prints, UV-lacquer, 93 x 59 cm each
Courtesy the artists and Buchmann Galerie, Berlin

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The biologist *Jochen Lempert* allows fireflies to walk on top of photographic film in the dark room and captures the traces (the glow as a light source). This way he breaks every photographic convention: The negative is treated as a space and transformed in an almost alchemical way.

Image: Jochen Lempert, *Glühwürmchen (Bewegungen auf 35 mm)* (2014/15), Set of 10 silver gelatin prints, 21 x 29,5 cm each
Courtesy the artist and ProjecteSD, Barcelona



Christian Jankowski performs a primal ritual in a petit-bourgeois context: Hunting packaged food in a supermarket with bow and arrow and paying for it afterwards at the cash register. In this case, the urge for a wilder, closer to nature life seems compatible with the rules of civic behavior.

Image: Christian Jankowski, *Die Jagd* (1992), Video and banner
Courtesy the artist and Contemporary Fine Arts, Berlin

Basement

A burial in the Low Rhine region was the source of inspiration for this famous mantra that was performed in a fluxus festival. *Joseph Beuys* noticed that elder ladies repeated constantly the words *Ja* and *Ne* (*Yes* and *No*) as a kind of repetitive lamentation phrase. In the context of Beuys's oeuvre the words also sum up and represent his dualistic world view.

Joseph Beuys, *Ja ja ja Ne ne ne ne* (1969), Audio (64:56 min)



Painting a red nose is a minimal artistic gesture by *Hans-Peter Feldmann* that seems to unmask and disarm the portrayed. The status expressed by clothes, pose and look loses its protagonism allowing us to look deeper into the more human and insecure facets of the portrayed.

Image: Hans-Peter Feldmann, *Ohne Titel (Paar mit roten Nasen)* (1992), Oil on canvas, diptych, 75 x 61 cm each
Courtesy the artist and Galerie Mehdi Chouakri, Berlin

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Peter Dreher practices painting like others meditation: For more than 40 years he paints an empty water glass almost every day. These empty 'containers' are nothing by themselves, but allow for exactly that reason the absorption and reproduction of everything else: the environment and the atmosphere, the time of day and the season, as well as the physical and mental state of the artist. The regularity and periodicity of the paintings encourages us to observe more precisely and to recreate the special perception of time and space while painting.

Image: Peter Dreher, Tag um Tag guter Tag (1974–2017), Oil on canvas, 25 x 20 cm each
Courtesy the artist and Galerie Albert Baumgarten, Freiburg



Karin Sander sends white, unpacked canvases to exhibitions to which she is being invited. From there they travel to other exhibition locations and finally back to the studio, into collections or museums. In this process, the clean white surfaces get travel traces like labels, adhesive tape, foil and especially patina. The paintings become witnesses of their own journey and document it. The purely logistical information has surprisingly painterly qualities.

Image: Karin Sander, from the series: Mailed Painting, Canvas on standard frames in various sizes, white primer
Courtesy the artist and Esther Schipper, Berlin