

HMKV

Hardware MedienKunstVerein



inter-cool 3.0

JUGEND
BILD MEDIEN

17.09. - 28.11.2010

HMKV IM DORTMUNDER U

HEIMAT

STYLE

PLAY

MOVES

FRIENDS

I/ME

NATURE

RECLAIM THE STREETS

AES + F

LAST RIOT

3-channel video installation, 19:25 min., 2007

*founded in 1987

The term 'riot' conjures up images of violence, turmoil, upheaval, unrest and noise. Anyone who has been 'exposed' to or has instantaneously felt to be at the mercy of this work by the AES + F Group can hardly imagine a better title. The soundtrack alone – including *Valkyrie* and *Twilight of the Gods* – is nothing short of spellbinding. The images are of exquisite, overwhelming beauty, showing young male and female models fighting each other or dancing in slow motion – engaging in a last fight as they are sensually drifting towards their end. *Last Riot* entices the eyes and the ears. But while viewers are literally swept away by the sheer might of the spectacle, they fail to reach a conclusive opinion on what they are seeing. Is it an anticipation of the apocalypse as 'the last riot', foreboded by endless explosions and destruction? The work's kitschy aesthetic can also be seen as a play with reality, a mirror of our time, a mere reference to the images that haunt the subconscious. Whether superficial or deep, *The Last Riot* convincingly instils in viewers a feeling of unrest. EK

* Members: Tatiana Arzamasova (*1955), Lev Evzovich (*1958), Evgeny Svyatsky (*1957), since 1995: Vladimir Fridkes (*1956)

Courtesy of the artists, Multimedia Art Museum and Triumph Gallery Moscow

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PLAY

ANDREAS AMRHEIN

MUNCIE RD. / GO

Paintings, 2008

*1963

Pimped-up luxury cars, gold jewellery and other bling, combat dogs, hip hop clothes and macho gangsta poses: Andreas Amrhein portrays the protagonists of rap culture in much the same way than they stage themselves in their music video clips, burdened with status symbols and stereotypical insignia. In Amrhein's paintings *Muncie Rd* and *Go*, however, they turn into neat, stuffy porcelain figures from a garage sale, trashy knick-knacks, cheap, kitschy bric-a-brac. The partly ornamented pedestals on which the painter drapes his rappers appear like an antiquated, and hence explicitly sarcastic, attempt to dignify them.

In these pictures nostalgic, homely and sentimental artisanship – the ultimate manifestation of petty bourgeois taste – clashes with crude US hip hop culture. Amrhein thus sketches an aesthetic of the everyday which oscillates between "Gelsenkirchen baroque" and American pop culture. //

Courtesy of Borchardt Gallery, Hamburg

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HEIMAT

EVA BAALES

COMING OF AGE

Photographs, 2007

* 1982

A striking characteristic of Eva Baales's works is the recurrence of double images, as witness the photographic series *Coming of Age*. The subjects of Baales' photographs are predominantly young women, from which the artist draws her inspiration to criticise fashion photography. The left-hand side of this double image consists of a portrait in a white frame showing a naked woman without make-up. The model appears to be looking past the camera, an indistinct, yet slightly melancholic expression on her face. The lighting and technique of the picture are reminiscent of professional studio photography. The right-hand side shows the same girl, but fully styled and wearing make-up. Though she is now laughing at the camera, even playfully leaning towards it, she still avoids visual contact with the spectator as her eyes are closed. This image is distinctly overexposed and bears traces of wear. *LH*

Courtesy of the artist

inter-cool 3.0

I / ME

MARKUS BERTUCH

WALPERLOH

Video, 7:00 min., 2006

* 1974

Markus Bertuch's video *Walperloh* is irritating in several respects. It consists of lined-up sequences which never assemble into a complete story and thus fail to provide spectators with a resolve or an answer to the question 'who dunnit' (and why). Everything remains open to interpretation, and the irritation is further enhanced by the soundtrack. Bertuch's immersive projection takes spectators on a journey into an unknown space and time, where they cannot dwell or even feel at ease: a distance or caution always remains. The long drawn-out sequences and the single-angle shots concur to produce an intense physical sensation in the gallery space, conveying a sense of inertia that pulls viewers in. Some shots suggest closeness and tenderness, while others evoke loneliness and coldness. This ambiguity is further heightened by the latently menacing sound carpet as one sequence seamlessly blends into the next. *EK*

Courtesy of the artist

inter-cool 3.0

HEIMAT

PETER BESTE

DIZZEE RASCAL / SLK CREW / SKEPTA OF ROLL

DEEP CREW / ABBATH OF IMMORTAL

Photographs, 2005/2007

* 1978

Peter Beste's photographic series *London Grime* portrays adolescents from the London grime scene. Rather than staged, the protagonists seem to have been photographed in their natural environment. Beste's images aptly capture the atmosphere of the scene: a plain, dark night club with a poster in the background, a wall covered in scribbles and graffiti, a concrete social housing block. The viewer instinctively associates the scenery with images of a 'ghetto', which is appropriate to the extent that London's grime scene is mainly based in the East End, a socially disadvantaged working class district. The origins of grime can be inferred from the teenagers' dress code, their wide T-shirts, tracksuit tops and cappies evoking the hip hop scene. But while hip hop was a main influence for the grime movement, drum'n'bass, dancehall and dub also played a significant role in its emergence. CS

Courtesy of the artist

inter-cool 3.0

STYLE

LARS BORGES

KLAXONS / TEKTONIC / JUSTICE

Photographs, 2008/2009/2008

*1975

Lars Borges photographs unusual people who inspire him. He works for international magazines, labels and bands, among which Klaxons and Justice. Borges's portraits are mostly staged on a neutral background. The portraitees' faces are typically lit sideways so as to create stark contrasts and enhance their expressivity. Borges's work is generally characterised by minute lighting and unusual perspectives. His portraits of the French duo *Justice*, for instance, feature a large glowing cross, while the musicians are lit from behind by large spotlights, adding a sense of drama to the composition. In the portraits of the British band *Klaxons*, Borges also used dramatic lighting to produce surprising contrasts which captivate the viewer's attention. The photographs from the *Tektonik* series each show two people in identically coloured outfits, cast on a white background and striking dynamic poses. CS

Courtesy of the artist

MARTIN BRAND

MATCH

3-channel video installation, 8:23 min., 2005

*1975

Martin Brand's 3-channel video installation *Match* documents a battle between rival groups of football hooligans, filmed from various angles. Prearranged gang fights are part of the virility rituals that characterise the hooligan scene.

Brand's video uses amateur footage from the Internet. The various recordings document the same event: a fight which took place on an open field some time in the 1980s. With the help of the different soundtracks, Brand managed to synchronise the material.

Due to multiple copying and digital compression, the images are grainy and the sound is drowned in white noise. While the soundtrack is mainly a mixture of softly speaking voices, rustling and heavy breathing, the idyllic sound of twittering birds creates a suspenseful contrast to the martial imagery.

By slowing down the film, Brand heightens the aesthetic of aggression: the hyper-masculine violence that pervades the scene is thus reduced to absurdity and suddenly seems eerily unreal. JJ

Courtesy of the artist

SERGEY BRATKOV

MISS FANTASIE / KIDS III, #1

Photographs, 2001/2004

*1960

Although Sergey Bratkov documents life in post-Soviet Ukraine through blunt and sometimes irritating or provocative images, often directing his attention to adolescents who are cast out of society, he carefully avoids the pitfalls of folkloristic idealisation and open or superficial criticism.

In the unadorned and uncompromising pictures of his *Kids* series, for instance, the artist addresses the daily life of children and preadolescent teenagers in his country. While doing so, he deliberately breaks taboos, notably when he shows young girls smoking cigarettes and striking Lolita poses or photographs a young boy who smugly holds an empty strip of tablets in his hand. *Miss Fantasie* shows a short-haired beauty pageant wearing a sash with a Cyrillic inscription around her waist. In the context of the thoroughly unglamorous atmosphere that pervades this scenery, the very idea of a beauty contest seems absurd. JJ

Courtesy of Anita Beckers Gallery, Frankfurt am Main

inter-cool 3.0

I / ME

KIMBERLY CLARK

HOOLEY

Video, 2:35 min., 2007

**founded in 2005*

The Irish slang word "hooley" means a wild, extremely spirited party. The artists collective Kimberly Clark, in their video loop Hooley, do everything to provoke in apparent drunken behavior. The women are ill-dressed and show at times enough skin to question their reputation. They stand on top of piles of waste, spit in the air, try to climb up buildings' facades and fail. Their behavior is the very symbol and definition of drunken disobedience. Ecstasy, hedonism, intoxication, glamour, rebellion - but also boredom, doubt and escapism - are to be found in all the works of the artist collective founded in Rotterdam in 2005. And the importance of appearances in the culture of young women is significant in Clark's work. The characters depicted in their videos or installations are attractive and trendy but, at the same time, quite narcissistic young women. It is above all the association between female identity and excess that creates the attraction of their works. *MK*

** Members: Iris van Dongen (*1975), Josepha de Jong (*1977) and Ellemieke Schoenmaker (*1969)*

Courtesy of the artist and Diana Stigter, Amsterdam, Bugadalcargnel, Paris

YEN CHUN

PUNK

Digital painting, 2008

* 1983

The 'digital painting' by the Shanghai-based artist shows a young female punk with a red mohawk smoking a cigarette. She is wearing a strapless T-shirt and a necklace with studs and spikes.

Yun Chen belongs to a younger group of artists who no longer take as their subject the political content which widely characterizes the western view of the work of their predecessors of the 1980s and early 90s. Political art produced today has at times recently become a parody of itself and no longer holds the significance or impact that work from the 80s and early 90s did. Many younger Chinese artists – like Yun Chen – are too young to feel directly the impact of Tiananmen Square, and are rather affected by the new commercial and cultural openness, the rapid urbanization and transformation of the cities, the incessant bombardment of consumer culture and the influence of mass media. /A

Courtesy of the artist and Contrasts Gallery, Shanghai

inter-cool 3.0

STYLE

DENIS DARZACQ

HYPER (#3, #8, #14)

Photographs, 2007

*1961

Denis Darzacq's photographic series *Hyper* – in reference to French supermarket chains called 'hypermarchés' – is at once surprising and irritating. The enigma posed by these near-surrealist images is closely linked to the question of their technical implementation. Are they real or just a product of digital imaging?

In actual fact Darzacq discards the possibilities offered by imaging software in favour of high-speed photography. Thanks to extremely fast shutter speeds, the hip hop and capoeira dancers in his photographs appear frozen in the air. Darzacq thus manages to capture and immortalise the briefest of moments, although in reality they lasted only a fraction of a second.

By deliberately choosing the overburdened and rather kitschy setting of a supermarket as a backdrop, he questions the role of man in a consumer society and metaphorically locates the individual in a realm between levitation, free fall and a kick in the gut. JJ

Courtesy of Vu' Gallery, Paris

inter-cool 3.0

MOVES

E T O Y

ETOY SHARE

*Share Certificate,
issued during Ars Electronica, Linz 2000*

**founded in 1994*

In 1999 the online toy retailer eToys offered the Swiss artist group etoy US\$ 500,000 to buy its URL, which it deemed too similar to its own. However, the artists refused, and when their domain was deleted from the main Internet directory, a community of net activists developed the *Toywar* platform with the aim to destroy the big company.

In the weeks following the launch of this initiative activists attacked the eToys website using various means (among which virtual sit-ins). Their actions were held responsible for the ensuing 70 % devaluation of eToys shares. The *Toywar* platform was a symbolic battlefield, on which etoy supporters marched up in the shape of heavily armed, Playmobil-type avatars. The campaign reached its climax when the number of avatars reached a total of 1,798.

After three months of fighting, eToys.com dropped its lawsuit against the artist group, not least because of the violent reactions it had triggered. *IA*

Courtesy by Birgit Richard, Frankfurt am Main

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S T Y L E

CAO FEI

COSPLAYERS

Digital Video, 8:00 min., 2004

* 1978

In this video Cao Fei addresses the merging of reality and fantasy which characterises the world of costume players. The majority of so-called 'cosplayers' are teenagers who spend a substantial part of their spare time in virtual worlds. When growing up, they often realise that their lifestyle is rejected by their families and by society at large, and have to face the growing contradictions between traditional Chinese values and the influence of foreign cultures. The virtual world is their retreat, and their 'characters' generally have special abilities or magical powers.

Cao Fei's video shows cosplayers dressed in character. At the beginning of the film, they are evolving in mystical-looking places, but the locations are gradually becoming more commonplace, such as a tube station in which the players are seen fighting with their 'magical weapons'. The last sequence of the film shows the players in the midst of their families, as dream worlds and reality suddenly collide. *LH*

Courtesy of Vitamin Creative Space, Guangzhou

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PLAY

MATTHIAS FRITSCH

WE, TECHNOVIKING

Video, 9:30 min., 2010

* 1976

Matthias Fritsch's video *Technoviking* became famous via YouTube. Made in 2000 it soon spread all over the Web and many derivatives and re-enactments have been made since. *Technoviking* became viral: it kept on replicating as an internet meme. The gigantic number of views, comments, answers and re-enactments did transform this lo-fi internet video in a true moment of web-culture.

The original video was shot during the Fuckparade, a spin-off of the Love Parade, and shows a man dancing on the street and taking over both the cam and the crowd. He looks like a Scandinavian Viking, hyper-masculine with bared chest. Ecstatically dancing, the crowd seems to follow the bearded Teuton. Several new versions are transforming the *Technoviking* in Polka dance, machinima or transfer the scene in family gardens. In *We, Technoviking*, Fritsch has been editing together the original version and its derivatives. MK

Courtesy of the artist

inter-cool 3.0

STYLE

DANIEL & GEO FUCHS

TOYGIANTS – "BLACK"

Photograph, 2006

*1966 / *1969

Toy figures have long since become a commercial commodity. The work of Daniel & Geo Fuchs projects this development into the future by staging toys in a game world within the real world. Their oversized figures are cast on a white background. In *Black* the viewer is facing a group of black figures forming an entity. Some of them have put their arm across the shoulder of their neighbour. There is no way to escape, no way to dodge. The figures confront us – with themselves and with the question as to what is the link between them. All of them are black, all of them are characters from the world of comics, mangas, video games and cinema, all of them are made from plastic. Sadly, they have no counterpart in the real world: there is no image that proves that we humans, who are made of flesh and blood, are as connected and united as they are. *EK*

Courtesy of Sammlung Varol and Caprice Horn Gallery, Berlin

inter-cool 3.0

STYLE

MARTÍ GUIXÉ

SOCIAL ARTIST / CONSUMER /

PERMANENT TOURIST

Print on T-shirt, 2003

**1964*

I discovered Martí Guixé's T-shirts on pictures where he was wearing them, which is how I came to interpret the inscriptions – *CONSUMER, SOCIAL ARTIST, PERMANENT TOURIST* – as comments on the artist's self-understanding or role(s) in society. When reading his slogans, stereotypes and stigmata of today's society come to mind. Each of them opens up a world of associations which activate one's own memories and experiences, starting with the fact that Guixé uses English, a clear nod to globalisation. The slogans and typography on his T-shirts are direct references to contemporary society: everyone of us is a consumer and a tourist. And if we are to believe Beuys, everyone's an artist as well. The images suggested by Guixé's codes and slogans relate to our rituals and habits while temporarily suspending the notion of individuality: everyone can wear his T-shirts. *EK*

Courtesy of the artist

inter-cool 3.0

NAN GOLDIN

JIMMY PAULETTE AFTER THE PARADE

Photograph, 1993

* 1953

This photograph in Nan Goldin's trademark snapshot aesthetic shows a young man wearing make-up and a gold-coloured bra. Though at first sight the scene looks like a fortuitous arrangement, the perfect central positioning of the protagonist in the foreground of the image betrays the artist's meticulous approach to composition, which she often deliberately uses to a deconstructing effect. Goldin almost exclusively portrays people with whom she has close ties. She photographs intimate friends, relatives and acquaintances such as Jimmy Paulette over long periods of time, depicting them in various situations and allowing spectators to take part in the intimate moments of their lives. Thanks to the trusting relationship between the photographer and her models, which is further strengthened by the fact that Goldin follows them as they experience various situations and conditions, viewers are offered a direct and confidential glimpse into their lives. MK

Courtesy of Willi Richard

inter-cool 3.0

I / ME

COSIMA HANEBECK

SO IST ALLES (CHRISTIAN)

'Christian', from the series 'so ist alles', photograph, 2003

* 1976

Cosima Hanebeck's painting shows a young man sitting on a chair in a sparsely furnished room, his left hand resting next to a glass of water on a table. He is looking at the viewer, but although his gaze forthright, he conveys the impression of someone waiting or expecting something to happen. At the same time he looks as though he were about to 'dart off'. Clearly, there is a tension, and the viewer half expects him to walk out of the picture, an impression sustained by the boy's slightly stiff, tense posture. Although light colours and an overall candid tone dominate the painting, it is bare of any sense of relaxation. An intangible uncertainty hovers over *Christian* and, by extension, over the viewer. Or rather, it equally concerns both parties in this relationship between subject and onlooker, an indefinable situation in which we observe him while he is observing us. Where is he? At which point in his life do we see him in this picture? And what exactly is our relationship to him? Hanebeck's series is entitled 'everything is like this', which prompts the question: how is everything? *EK*

Courtesy of the artist

inter-cool 3.0

STYLE

ALFRED JANSEN

WHITE STRIPES (JACK WHITE)

Photograph, 2009

Alfred Jansen mostly portrays musicians, actors and otherwise famous people. His images have been published in numerous magazines and periodicals. This portrait shows the singer and guitarist Jack White in close-up. Jack and drummer Meg White, his ex-wife – though according to Jack she is in fact his sister – form the Detroit band The White Stripes.

This photograph shows merely an excerpt of the musician's face: his chin and skull have been cropped and the focus of the image clearly lies on his eyes. White appears to be wholly introverted, averting his gaze from the camera to stare at the void and seeming strangely absent.

Thanks to an extreme close-up the photographer bridges the distance between the star and the viewer, creating a situation which seems virtually impossible in reality. Simultaneously, the small format of the picture forces viewers to move closer and thus produces an unusual sense of intimacy. //

Courtesy by Birgit Richard, Frankfurt am Main

KORA JÜNGER

WORLD'S SADDEST SONGS

Drawings, 2005 – 2006

*1973

Kora Jünger's pencil drawings represent men and women in extreme situations. It seems as though they had been made after excessive, binge- and flatrate-drinking parties, which at some point got out of hand and led to events which the participants (hopefully) no longer remembered the next day. With a few strokes, Jünger sketches the *World's Saddest Songs*, a series of situations dealing with the loss of self-control, self-gratification and self-exposure: girls with slipping dresses, bare breasts or funny hats, a party goer who has collapsed next to a toilet bowl, a man harassing a woman who has raised her left arm and makes the devil sign. The titles of the works must be read as Jünger's sharply ironic commentaries on the events. Invariably, the scenes she depicts seem funny at first, but viewers must soon revise this impression, as they are looking at people who are compulsively having fun. Here, nothing is certain apart from the next-day hangover. IA

Courtesy of the artist

inter-cool 3.0

MOVES

OLGA KESSLER

AUSSICHT PARADIES 02 / 08

Photographs, 2008

*1980

In her series of photographs entitled *Aussicht Paradies* (View on Paradise), Olga Kessler portrays teenagers from Dortmund-Hörde, a district undergoing rapid change in the wake of a series of redevelopment plans. Hörde, similar to the adolescents in the images, is caught in a fragile stage of transition. Kessler's portraits thus reflect a double development: teenagers on the brink of adulthood and an urban landscape in constant mutation. By doing so, they communicate both the protagonists' expectations or sense of rebirth and an impression of uncertainty as regards the future.

Kessler has staged the teenagers in locations of their own choice – takeaways, bars, youth clubs etc. – whose captivating aesthetic oscillates between sober functionality and kitsch. Her sensitive and simultaneously analytical colour photographs underline the uncertain yet hopeful prospect of a paradisiacal future, a notion which is further highlighted by the props in the background. JJ

Courtesy of the artist

inter-cool 3.0

FRIENDS

T I M K N A P E N

GODMODE

Installation, photocopier, 2008

* 1982

The installation *Godmode* by the Belgian media artist Tim Knapen provides visitors with a platform that allows them to contribute to the development of an open-ended and constantly changing fantasy world by drawing figures on a piece of paper. Visitors can put their figures on a hacked copy machine, which makes them come to life thanks to an algorithm devised by the artist and projects them onto the wall or ceiling. By pressing the copy button, they launch a process in the course of which their creatures become part of the imaginary world of *Godmode*. Knapen's installation encourages visitors to be creative, while making their imagination come alive. *EK*

Courtesy of Tim Knapen / Indianen

inter-cool 3.0

PLAY

JOAN LEANDRE

IN THE NAME OF KERNEL! SONG OF THE
IRON BIRD (THE FLIGHT RECORDING SERIES)

Video, 21:52 min., 2006 – 2008

*1968

The video *Song of the Iron Bird (The Flight Recording Series)* by the Spanish artist Joan Leandre is based on modified game sequences. Leandre is interested in all types of computer games, from early classics to current hyper-realistic first-person shooter games.

This video shows huge airplanes resembling steel birds which are flying in auto pilot mode over familiar landscapes. Leandre hacks flight simulators by pushing the kernel – the core of the operating system – to its utmost limits and thus producing various anomalies. The airplanes and oil tankers falling from the sky are reminiscent of the artist's earlier works, in which he deconstructed car racing games. In his software modification *retroyou RC_FCK the Gravity Code!* (1999), for instance, he deactivated the game's virtual gravity function, which resulted in the racing cars flying through the virtual space to the sound of an annoyingly repetitive tune. *IA*

Courtesy of Gentiliapri

inter-cool 3.0

PLAY

FRÉDÉRIC LE BAIN

TOKIO

Photographs from the series 'Japoniland', 2000 – 2003/2004

* 1966

The main subject of *Tokio*, a photograph in landscape-format by the French photographer Frédéric Le Bain, is an Asian girl holding a plush rabbit in her arm. She is framed by two other girls, their backs turned to the camera. At first sight, their heads look like mere patches of colour, as the viewer's attention is immediately attracted to the colour scheme, a combination of colours that prevails over the actual scene. The image is thus dominated by the bright red of the girls' hair and headgear, while the other colours, in contrast, seem cold and reduced, conveying the impression of time standing still. Although the protagonists in Le Bain's images are never looking straight into the camera, they still manage to captivate the viewer's attention. And while they are engaged in common actions, each of them seems to be caught in a world of her own. *LH*

Courtesy by Birgit Richard, Frankfurt am Main

LORETTA LUX

PAULIN / THE PAPER AIRPLANE

Photographs, 2002 / 2004

*1969

Loretta Lux creates dreamlike and mysteriously hypnotical representations of children. Her photographs show idealised visions of children, but rather than being perfect or flawless, her sensitive images mirror the nostalgic look that adults often cast on children as wondrous creatures reminding them of their own infancy. Although Lux's portraits are replete with childhood magic, they also hold their subjects in a puzzling state of uncertainty.

The often sickly sweet, pastel-coloured stage sets used by the artist as backgrounds for her models betray a distinctive painterly touch that further underlines the apocryphal character imbuing the scenery. Lux's photographs are thus reminiscent of children's portraits by master painters such as Velazquez's series of 'Infants'. //

Courtesy of the artist and Yossi Milo Gallery, New York

inter-cool 3.0

NATURE

SUSANNA MAJURI

SALME

Photograph, 2007

* 1978

The Finnish photographer Susanna Majuri creates dream-like images often reminiscent of film stills. The scenes she records are mostly short and atmospheric and not seldom bizarre or surreal. The ambiguity suggested by her subtly balanced colour photographs is such that they seem to form part of a much larger, untold story. Nature, particularly water, plays an important role in the artist's work as a motif with near-symbolic qualities. Majuri seeks fantasy worlds in nature while questioning the fragility of these utopias.

Salme shows a woman from behind who is wading through the sea. She is pulling on a tight rope to which seems attached. A slight breeze ripples the surface of the water, as though a storm was brewing up. A ship can be seen on the distant horizon, but trying to reach it seems pointless. //

Courtesy of Carsten Frøkjær, Hellerup

BJØRN MELHUS

HECHO EN MÉXICO

Video, 4:00 min., 2009

*1966

Bjørn Melhus is one of Germany's best-known short-film makers and media artists. In *Hecho en México* (Made in Mexico) he plays the role of a heavily armed deputy sheriff – a character inspired by traditional *charros* (cowboys) – who is trying to restore order in an increasingly militarised country. Regular police and official army troops are challenged by a range of paramilitary groups, militia and private security firms, while the distinctions between the various actors on the field become progressively blurred. Melhus's work deals with the possibilities of a critical analysis of topics, figures and perceptive patterns that are invested and dictated by the media. The video *Hecho en México* was produced in the framework of the 'The Art of Independence: Contemporary Echoes' (2010), a regional project organised by the Goethe Institute, which aims to initiate a dialogue between intellectuals and artists from Latin America and Germany. IA

Courtesy of Anita Beckers Gallery, Frankfurt am Main

inter-cool 3.0

RECLAIM

MATTHIAS MEYER

SENSATION WHITE

Painting, 2008

*1969

I first came across *Sensation White* as a small illustration. I recognised a gathering of people at a party, a concert or a large event, flooded by the light of huge projectors and stroboscopes. The image left a lasting impression on me, but when I saw the actual photograph, I was surprised to notice that, as I was approaching it, the people in the image were gradually dissolving. This particular aspect – the fact that the image changes depending on the distance from which it is observed – is a particularly fascinating characteristic of Matthias Meyer's work. Meyer's images are literally throbbing with life, but it is impossible for viewers to retain a single impression, as they are constantly overwhelmed by new ones. In *Sensation White*, the huge bright shapes that dominate the upper part of the image give way to cascades of natural light falling on an indistinct, unfathomable mass of people in the lower part of the picture, resulting in a viewing experience that is aptly described by the work of the title. *EK*

Courtesy of the artist

inter-cool 3.0

MOVES

T Z U N Y E N H O

THE BOHEMIAN RHAPSODY PROJECT

Video, 6:24 min., 2006

*1976

The starting point of Tzu Nyen Ho's video *The Bohemian Rhapsody Project* is an adaptation of a legendary song released in 1975 by the British band Queen. The Singapore-born artist staged an operatic drama with a half-sung, half-spoken libretto entirely based on the lyrics of *The Bohemian Rhapsody*, translating the song's main narrative – accusation and judgement – on a visual level by showing a trial situation set in the chambers of Singapore's former High Court. The work was also first shown on the very same premises as part of the Singapore Biennale 2006.

In its time Queen's own music video of the song was deemed a milestone of the genre, which explains why Nyen's work must also be read as a reference to the history of pop culture. In Nyen's version, however, the song's manifest pathos is set against near-comedic sequences such as a fan being held into the picture frame to the lyrics 'Anyway the wind blows', or the main melody being played as ringtone from a mobile phone. The nimbus surrounding the hit song is thus playfully undermined. JJ

Courtesy of the artist

inter-cool 3.0

H E I M A T

SABINE OTTO

SUMMER OF RESISTANCE / STARBASE

OMEGA / PFADFINDER

Photographs, 2005

* 1974

Sabine Otto's photographic series *Unisono – On the Joy of Being Part of a Whole* documents various social groups and communities in contemporary Germany, whose members distinguish themselves by adopting a particular dress code: monks, cheerleaders, role players, bikers, Gay Army members, members of societies for traditional costumes (so-called 'Trachtenvereine'), punks etc.

Summer of Resistance shows a group of students from Hamburg demonstrating against the introduction of student fees. The members of the group form an entity voicing its protest against educational policies over a megaphone. *Starbase-Omega* shows dressed-up *Star Trek* aficionados who have gathered on an open field for a role-playing game. Following the same logic, the scouts in *Pfadfinder* are also depicted in context, i.e. in a natural environment. Rather than focusing on the protagonists' dresses, Otto stages the various groups in context and while engaging in specific interactions. MK

Courtesy of the artist

inter-cool 3.0

PLAY

STEFAN PANHANS

SIEBEN BIS ZEHN MILLIONEN

Digital Video, 5:30 min., 2005

*1967

A young studio-tanned male sporting a designer stubble, a baseball cap and a fur-trimmed hood is looking straight into the camera lens. The diffusely hectic soundtrack suggests an urban location, while slowly falling snow acts as a counterpoint to the overall restless scenery.

The protagonist in Stefan Panhans's video is defiantly staring at the viewer while belting out a breathless staccato monologue in which he gives a crafty account of how he bought an unspecified technological device, probably a digital camera (as suggested by the reference to 'seven to ten million', which are presumably 'pixels'). His insistence on trying to get a good deal escalates to near-existential dimensions, his speech reflecting greed, avidity and an obsession on the verge of paranoia. *Seven to Ten Million* is thus a shrewd commentary on the absurdity and pitfalls of consumerism. JJ

Courtesy of the artist and Olaf Stüber Gallery, Berlin

inter-cool 3.0

STYLE

MARION POUSSIER

OHNE TITEL,

FROM THE SERIES UN ÉTÉ

Photograph, 2005

*1980

Marion Poussier's *un été* (A Summer, 2003/2005) documents adolescents in summer camps. For this photographic series, the artist travelled to places which for many teenagers are synonymous with their first experience of life outside the family cocoon and therefore constitute an important step on the way to independence. Poussier's reportage-style pictures document the quiet moments of adolescent life: comforting each other, showing their feelings, getting to know each other, experiencing their first loving relationship ... The teenager's postures, gestures and looks often betray the shyness, timidity and indecision that characterises their mutual relationships.

As this series evidences, Poussier is not interested in drama or pathos, but in the moments in-between – moments which at first sight might seem unspectacular or banal, but which, although nothing substantial happens, are particularly intensive and capture the essence of youth. Poussier's images make these sublime moments visible. JJ

Courtesy of du jour agnès b. Gallery, Paris

inter-cool 3.0

FRIENDS

JUSSI PUIKKONEN

SONJA / JAAKKO & SONJA /

REGINA ON A LAKE

Photographs, 2008

*1980

This double portrait by Jussi Puikkonen was shot for the Russian lifestyle magazine *Afisha*. The plain photograph shows a young blonde (*Sonja*) in front of a wall, spitting out a transparent fluid towards the camera. The girl's red dress is the only colourful highlight in the picture, forming a contrast with the small drops that cover most of her face. The second part of the image (*Jaakko & Sonja*) consists of a black-and-white shot of a man sitting on a bed and playing the guitar. His proportions are strangely skewed, and on second sight, viewers realise that his 'body' is composed of two individuals: a female creature is hiding under the seemingly casual draping of the blanket, her long legs protruding from the bed.

The third photograph (*Regina on a Lake*) shows the Finnish band Regina. Puikkonen's composition is reminiscent of a Renoir painting, with the trio sitting in a boat and slowly rowing over a quiet lake. JJ

Courtesy of the artist

inter-cool 3.0

FRIENDS

L . A . R A E V E N

TEST ROOM

3-channel video installation, each 120 min., 2000

*1971

The work of the twin sisters Liesbeth and Angélique Raeven, who collaborate under the name L. A. Raeven, revolves around the gradual disappearance of the female body, one of the most popular subjects in the history of art. By doing so, it considers issues such as the individual's relation to his or her body, beauty ideals and eating disorders. L.A. Raeven refer to their controversial works as 'aesthetic terrorism', which often entails testing their own physical limits as they celebrate their symbiotic relationship while simultaneously staging a battle for individuality.

In accusing performances, photographs and videos that are sometimes painful to watch, L.A. Raeven question the autonomy of the body and the power of self-determination of girls and women who are under social pressure to live up to a pre-defined image of the perfect body. Their video installation *Test Room* depicts an enigmatic lab situation or experimental set-up. Pervaded by a strange sense of lethargy, it shows young women sitting in a bare, window-less room, smoking and drinking wine. The girls are naked but for their underwear, and numbers are written across their thin arms. //

Courtesy of Ellen de Bruijne Projects, Amsterdam

inter-cool 3.0

I / ME

BIRGIT RICHARD

SUICIDE COMMANDO / ENDSTILLE

Photographs, 2009

* 1962

At first sight Birgit Richard's photograph entitled *Endstille*, which shows a girl standing alone in the corner of a basement, is a depressing image. It was shot at the Wave Gothic Meeting in Leipzig in 2009. A cloud of smoke pervades the vault of the Moritzburg, the air is heavy. On second sight, the image of the girl, a black metal fan, suddenly breaks down into an incredible amount of details: she is wearing a skirt and a large leather belt with chains; the inscription from which this work borrows its title is imprinted in white letters on her black T-shirt; a spider-like net stocking covers her arms; her neck is caught in a spike-studded collar; she is wearing a scarf over her mouth and welding goggles on her head. Everything is black and yet colourful. This is true love: the girl's love for her style. Slowly, the image loses its oppressiveness and the air clears up. The second work confirms this impression, as it evidences a distinct liking for colour: the scene in the rock cellar is pulsating with life and celebrates the protagonists' attitude towards life. Yet the ambiguity remains: a Suicide Commando fan, torture, killing ... Not sure if I want to join the party. *EK*

Courtesy by Birgit Richard, Frankfurt am Main

inter-cool 3.0

STYLE

RÖMER & RÖMER

BARFUSS KOMMT IHR HIER NICHT REIN

Painting, 2008

*1978 / *1968

The paintings of Römer & Römer rely on a direct and concrete relationship to photography and the possibilities offered by digital imaging. The Berlin-based artist couple blend strategies of technological image production with long-standing artisanal painting techniques in a complex artistic process.

Their work focuses on the representation of adolescents and young adults in urban spaces. They direct their attention to public scenarios, recording street life, demonstrations, people at the flea market, in parks and swimming pools, or mass gatherings at parades, festivals and concerts. The title of the present work – literally 'You may not enter barefooted' – was borrowed from a sign recorded en passant during a demonstration. The inclusion of incidental and spontaneous elements characterises most of Römer & Römer's work. JJ

Courtesy of Michael Schultz Gallery, Berlin / Seoul / Beijing

inter-cool 3.0

RECLAIM

OLIVER SIEBER

HAURO / HOWL

FROM CHARACTER

THIEVES / LEVERKUSEN

Photograph, 2007

* 1966

Oliver Sieber's photographic series *Character Thieves / Leverkusen* consists of portraits of cosplayers from around the world shown in unfamiliar settings. The protagonists' elaborate costumes refer to animes, mangas or computer games and reflect their attempt to look authentic – that is, as close to the original character as possible. The everyday places in which the photographs were taken are in stark contrast to the portraitees' surreal outfits.

Hauro / Howl represents Hauro the magician from the anime *Howl's Moving Castle*. Hauro has the power to transform himself into a bird-like creature with large black wings in order to fight against enemy starships. In Sieber's photograph, the Hauro impersonator is shown in full gear, wearing a feather costume and sitting on a sofa in a bland living room, which looks too small for him. He melancholically gazes into the void. Sieber's photographs stage the cosplayers outside their own hermetic universe, showing them in an everyday context to which they seem strangely alien. CS

Courtesy of the artist

inter-cool 3.0

PLAY

SAULI SIRVIÖ

OHNE TITEL (TUBE) / OHNE TITEL

(KISS) / OHNE TITEL

Photographs, 2000 – 2008

*1980

The title of Sauli Sirviö's series *The Great Escape* comes from the time, at the end of the 1990s, when he began taking pocket-camera photographs of the situations happening around him.

Sirviö lived in a small Turku suburb and things began to get oppressive, and too many of his friends had decided to switch to a normal life, i. e. to start a family. And some of his friends started to use drugs. Sirviö felt like an outsider and he decided to leave suburbs.

He was in a situation in which the only option was escape. He began hanging around with graffiti painters, and through that he spent an increasing amount of time in the most amazing places, and he found himself all over the place at different times.

Now, after eight years (2000 – 2008), the pictures are like a diary. The whole journey has been a great escape for him, and a continual state of transformation. VN

Courtesy of the artist

inter-cool 3.0

FRIENDS

SLINKACHU

LITTLE PEOPLE PROJECT

Installation / Photograph, ongoing since 2006

* 1979

Slinkachu is a British street artist, photographer and blogger who is best known for *Little People*, a project begun in 2006, for which he uses model railway figurines, which he adroitly places in various locations around London and then photographs. His protagonists often betray a sense of melancholy, as though lost in the vast expanse of the city. The tiny worlds created by Slinkachu are never devoid of humour, and viewers are certainly likely to feel sympathy for the small skateboarder who uses a discarded orange peel as a half-pipe or the poor figure caught under a cigarette stub (*Stubbed Out*, 2007). Another situation shows a man with a hunting gun and a young girl standing next to a dead bumblebee (*They're Not Pets, Susan*, 2007). According to Slinkachu, his predilection for miniatures in street art derives from the fact that he likes 'the idea that almost no one sees my work, because we all more or less consciously ignore a lot of what is going on around us in the city.' (*Art*, 01/2009) CS

Courtesy of the artist

inter-cool 3.0

RECLAIM

CORNELIA SOLLFRANK

SPRING IN PARIS, REVISITING

FEMINIST ART # 2

Video, 6:00 min., 2007

* 1960

In *Spring in Paris* the camera slowly pans downwards until it eventually rests on the crotch of a man – or rather, the crotches of men who accidentally walked past the lens as the artist was filming. Cornelia Sollfrank's video inverts the traditional object-to-subject relationship between men and women by literally reducing men to their smallest part, thus mirroring the way in which the male gaze commonly reduces women to their breasts or backsides. *Spring in Paris*, with its ironic soundtrack of twittering birds and succession of crotches evocative of a scientific study, confines masculinity to a man's fly. The men's individualities progressively dilutes in the succession of similar pictures, until viewers eventually ask themselves which part of other people's bodies they usually look at. *EK*

Courtesy of the artist

inter-cool 3.0

I / ME

S O S K A G R O U P

DREAMERS # 02 / DREAMERS # 05 /

DREAMERS # 04 / DREAMERS

Photographs, 2008 / Video, 2:48 min., 2008

**founded in 2005*

Dreamers is about the typical heroes of today: young people who hide their individuality under a layer of subcultural identity. However, the piece isn't just a generation-study; actually, Kyiv's emo youth are a metaphor for a state of society that has become permanent in Ukraine and the rest of Europe. This is a state of uncertainty and vagueness that has characterized the post-Soviet 2000s, replacing the negativism of the previous decade. This uncertainty in one's own political position characterizes Ukrainian society as a whole. In an increasingly phantasmagoric economic situation, it creates a new generation of infantile dreams. As they declare their interests in the frame of a television casting, these young people unwittingly become migrants without a final destination, revolutionaries without a cause. *ED*

**Members: Ganna Kriventsova (*1985), Mykola Ridnyi (*1985), Serhiy Popov (*1978)*

Courtesy of the artists

inter-cool 3.0

M O V E S

WOLFGANG STAHR

BOY, MAUI / HAWAII

Photographs, 1999/2006

*1969

A boy dressed in a wide, pristine white skater outfit is sitting on a rail, his legs casually drawn up. Wolfgang Stahr's images are deliberately 'cool', both in terms of colours and motifs. In the complacent emptiness of Stahr's settings, humans appear like disturbing elements, which explains why, similar to the boy in this image, they hide their faces with their hands. The larger-than-life figure in this photograph detaches itself crisply from the blue sky. Stahr often crops his motifs, thus conveying the impression that the easy-going atmosphere of life in the big city that characterises them extends into infinity. In actual fact his photographs are modules, pieces of a puzzle that assemble into series. The cropping suggests near-analytical close-ups, as though the phenomena of modern urbanity were to be explored scientifically by taking material samples. Even in this picture from Hawaii, Stahr's camera concentrates on conveying a sense of lifestyle that extends beyond exotic expectations rather than focusing on Pacific folklore. *LH*

Courtesy by Birgit Richard, Frankfurt am Main

JÜRGEN TELLER

ERIN

Photograph, 2004

*1964

This photograph by Jürgen Teller shows a barefooted Erin O'Connor sporting a pink bikini and a blue scarf around her hips. The British fashion model is standing in an empty white room and holding a microphone attached to a cable that extends beyond frame of the image. The sparse background, the cool, indifferent look on the model's face and the elaborate posture of her hands are distinctly at odds with the beach karaoke performance suggested by the image. In this picture Teller has created an uncanny moment by staging a deliberate contradiction between glamour and banality.

Portraying top models in singular postures or without make-up and avoiding intricate stage sets are characteristic features of Teller's signature style. His work effectively questions both the prevailing beauty ideals in contemporary society as advertised by the fashion industry and the very possibility of defining beauty. *MK*

Courtesy by Birgit Richard, Frankfurt am Main

ALBRECHT TÜBKE

TWINS # 06

Photograph, 2004

*1971

Twins are a recurrent topic in many artists' works, particularly in the realm of photography: Keith Cottingham, Vibeke Tandberg and Martin Liebscher, among others, have variously staged images of twins, doubles or multiple individuals. But while in most instances these pictures are obtained with the help of digital image manipulation, Albrecht Tübke's photographs portray actual twins.

For the outside observer, relationships between twins often seem conspiratorial and are therefore deemed annoying. For a non-twin, the existence of a nearly identical counterpart is a scary thought as it undermines the very notion of individuality, of the id as a singular Self. Tübke's images sharpen viewers' perception by attracting their attention to the sublime differences between the people they portray. What fascinates viewers, then, are the almost unnoticeable differences in posture, body height or facial expressions. //

Courtesy of Dogenhaus Gallery, Leipzig

BERND UHLIG

100 _ RUSSEN _ 4 _ JAHRESZEITEN

Photograph, 2006

*1951

Bernd Uhlig's portrait series *100_Russen_4_Jahreszeiten* depicts people of various ages and backgrounds in cities and in the countryside who have been photographed in a similar manner. As a background the photographer chose fabrics with different patterns. *Portrait #66* from the series shows a young male standing in front of an orange or ochre-coloured flower pattern. Viewers soon ask themselves what is typically Russian about him. How is he different from us? Yet the image as such does not really allow us to categorise him. While he seems to have been brought up in a poor family from the countryside, his expression does not differ from that of teenagers from rural parts of Germany. It is therefore a rather familiar than strange image. The title of the series *100_Russen* provides contextual information, indicating that he is one amongst many, but that the mass prevails over the individual. Rather than familiarising us with Russians, Uhlig demonstrates how close we are to them. *EK*

Courtesy by Birgit Richard, Frankfurt am Main

inter-cool 3.0

HEIMAT

HELLEN VAN MEENE

UNTITLED # 184 / UNTITLED # 308

Photograph, 2004 / Photograph, from the series 'Pool of Tears', 2008

*1972

Adolescence is a transitional state of being marked by conflicting feelings and intense psychological as well as physical changes. Hellen van Meene's images capture the feelings of children and teenagers on the brink of adulthood. The protagonists in these pictures betray a wide array of emotional states such as uncertainty, awkwardness, melancholy, hope, shyness, fear, vulnerability and excitement. They do so in a very subtle manner, as the protagonists' demeanour is always restrained, unobtrusive, literally cautious and gentle. The fragile-looking models are never looking straight at the viewer, either averting their eyes, closing them or staring into the void. Van Meene's protagonists always seem to be caught in a peculiar state of absorption, which is simultaneously introspective and expressive. The natural, often diffuse light that pervades these delicately balanced portraits imbues them with a strong sense of atmosphere and sensuality. JJ

Courtesy of Sadie Coles HQ, London

ZSOLT VÁSÁRHELYI

YAMAKASI

Video, 4:36 min., 2007

* 1970

The title of this work by Zsolt Vásárhelyi is an ironic reference to *Yamakasi – The Modern Samurai*, a film by Areil Zeitoun and Luc Besson released in 2001. In Vásárhelyi's *Yamakasi*, the protagonist is seen climbing a steep wall, using its protrusions and recesses to support or pull himself up. A hand-held camera documents his progress in a stream of blurred images. At some point, however, it zooms out to reveal the legs of people walking by in the background. Spectators realise that the presumed 'traceur' (a practitioner of Parkour, a sports discipline that involves jumping and climbing in an effort to negotiate urban obstacles), rather than climbing a wall, is actually crawling on a sidewalk and that the camera had been twisted at a 90-degree angle. The fascination nevertheless remains intact. The title of the work, the lyrics of the soundtrack and the actor's battle for every inch amount to more than just a play with perspectives, illustrating the individual's existential struggle for a place in (an essentially anti-social) society. The climbing wall thus becomes a metaphor for life, where every move counts and only the fittest survive. *EK*

Courtesy of the artist

TANJA VUJINOVIĆ

ULTRAMONO

Digital prints, 2010

*1973

Tanja Vujinović is a sound and media artist who creates interactive installations. The grey rag dolls that populate her installations have been fitted with sound effects and can be displaced and recombined by the exhibition goers to produce different sounds which, according to the arrangement of the individual elements, merge into a single rhythm. Vujinović's works from the *Ultramono* series range from three-dimensional installations in gallery spaces to interventions in the public space and digital drawings in which data streams are made visible and audible. The drawings present the various protagonists of the *Ultramono* world, playing and interacting in various ways, which adds a further narrative component to the work. Vujinović's images are dominated by shades of grey and are complemented by a pink spot colour. *LH*

Courtesy of the artist

inter-cool 3.0

PLAY

ARI VERSLUIS &
ELLIE UYTENBROEK

03 GABBERBITCHES / 18 MOHAWKS /
30 ROFFAS

Photographs, 1996/1998/1999

**Exactitudes founded in 1994*

The work of the Rotterdam-based photographers Ari Versluis and Ellie Uyttenbroek focuses on the dress codes of various social communities. Their series entitled 'Exactitudes from Rotterdam' – a contraction of the words 'exact' and 'attitude' – shows members of different peer groups photographed on the same backdrop.

As their title indicates, *The Mohawks* are portraits of young males donning the characteristic punk brushcut, while *The Gabba Bitches* presents girls and young women from the hardcore techno scene (called 'gabba') and *The Roffas*, a term referring to young black females, documents the Rotterdam R'n'B scene. Versluis and Uyttenbroek underline the uniformity within each scene by asking their models to strike the same pose. Their photographs thus evidence a contradiction between individuality and conformism: while the teenagers try to differentiate themselves, they abide by the prevailing codes of their peer group as concerns clothing, styling or even posture. CS

Courtesy of the artists

inter-cool 3.0

STYLE

MARCEL WANDERS

TOMOONS

Photograph, 'Tomoons', from the series 'Super Hero Girls', 2009

* 1963

Marcel Wanders' 'Super Hero Girls' are influenced by both the real and the artificial world. The girls' heads, with their huge eyes staring at us, are reminiscent of Japanese manga and anime figures. But they could just as well be digitally modified heads of young models. It is striking that although beautiful, their faces express no feelings. They are over-designed, too harmonious, too perfect. Even the playful ribbon in Tomoon's hair does not alleviate the impression that we are contemplating sheer surfaces. One wonders whether instinctive genetic fears have played into this picture. After the artist and the designer, 'photography is the most influential medium', says the artist. Wanders aims to create an environment of love and make our most extravagant dreams come true. In light of the recent discussion on genetic manipulation these perfectly arranged heads appear rather frightful. Maybe they will some day become expressions of true love. *EK*

Courtesy by Birgit Richard, Frankfurt am Main

CHARLIE WHITE

THREE BOYS POSED / TEEN AND

TRANSGENDER COMPARATIVESTUDIES # 5

Photographs, 2008

*1972

Charlie White's works are straightforward portraits. No stage set, no propos, no narrative. Three boys are standing next to each other with arms crossed. Same age, same white undershirts. The background is a uniformly chequered pattern. A sterile atmosphere pervades the image and connects it to the second portrait, which shows two similar-looking people, also standing side by side. Same haircut, same look, same expression on their faces. The people portrayed by White are invariably lined up, as though exposed to our gauging eye. The judgement is entirely up to us, as we are at eye level with them. We too are naked and subject to prejudice. We have nothing to hold on to. The alignment of the protagonists mirrors the tidy structuring of our thoughts, while the delicate patterns in the background evoke our preconceptions, creating a deeply disquieting image. *EK*

Courtesy of Look Gallery, Berlin

inter-cool 3.0

I / ME

Z E V S

VISUAL KIDNAPPING

Video, 2002 / 2007

anonymous

On top of a huge advertisement banner for the Italian coffee company Lavazza on Berlin's Alexanderplatz someone has written the words 'VISUAL KIDNAPPING – PAY NOW!!!' in red letters. In the wee hours of 2 April 2002 the French street artist ZEVS secretly cut out the female model on the ad. In a letter in which he claimed responsibility for the act he asked for a ransom of €500,000. To back up his demand, he cut off a finger of his 'hostage' and sent it to the company's headquarters in Turin. For an exhibition, the Lavazza model has been bundled up and lies in the corner of a gallery. Since the action took place the hostage and the video documentation of the artist's 'deed' have been shown in numerous exhibitions. ZEVS's actions, which focus on the appropriation and reappropriation of urban public spaces, are aimed against the visual ubiquity of advertisement, whose signs and codes dominate the realm of urban semiotics. His subversive actions use advertising spaces as a canvas which allows the artist to carry his message of resistance into the public space. //

Courtesy of the artist

inter-cool 3.0

R E C L A I M

TOBIAS ZIELONY

DIRT FIELD / BMX / KIDS

ARAL 1, ARAL 2, ARAL 3

Photographs 2008 / 2008 / 2008 / 2004

*1973

The teenagers in these pictures are looking at the camera lens (and the future) with a certain scepticism. It matters little whether they are hanging out in Trona, California, in Halle, Germany, or in the suburbs of Marseille, France. Their fixated and empty stares dominate the pictures. Tobias Zielony's photographs extend beyond formulaic representations, looking behind the stares and revealing the duplicity of the teenagers' postures. His images provide spectators with a direct yet never disrespectful glimpse of the world of teenagers. His protagonists are situated on the periphery in more than one sense: rejected from the centres and living on the margins of society. But subtle differences allow the adolescents to position themselves, with brands, attitudes or status symbols providing support.

The obvious boredom that has been enforced on the protagonists is enhanced by the bleak post-industrial landscapes in the background. The strength of Zielony's work derives from its ability to encapsulate the complexity of global youth cultures and to represent them using a part-documentary and part-aestheticising style. *MK*

Courtesy of the artist and Koch Oberhuber Wolff Gallery, Berlin

inter-cool 3.0

MOVES

IRINA ZIKUSCHKA

MUSIC SAVED MY LIFE /

ZUM GLÜCK SIND WIR SCHON WEITER

UND NICHT MEHR WIRKLICH JUNG

Photographs, 2010

*1976

Irina Zirkuschka's images depict the everyday life and environment of young adults. The Frankfurt-based photographer mainly portrays friends and acquaintances, directing her razor-sharp gaze to both people and their surroundings such as rooms, flats and interiors. The photographic series *Zum Glück sind wir schon weiter und nicht mehr wirklich jung* shows 12 different men adopting a similar frontal pose and consistently uses the same framing. The backgrounds in these images seem just as important as the models as such: the furnishing – records, posters etc. – provide clues about the models' likings, interests and personality and thus complete the general impression gained by the viewer. As the somewhat apocryphal title suggests, the models are post-adolescent 'thirtysomethings', but their codes are hardly different from those of teenagers. *JJ*

Courtesy of the artist

inter-cool 3.0

MOVES

YOUTH CULTURE ARCHIVE

The Youth Culture Archive (JugendkulturArchiv) was founded in 1993 based on the private collection of Prof. Richard. Initially hosted by the University of Essen, it moved to the Goethe-University in Frankfurt in 1998. This unique collection in Europe comprises some 1,500 objects documenting the material culture of teenagers and the various styles and fashions of youth movements. Among others, it comprises a selection of typical clothing of ravers, emos, punks, skins, goths, Dark Wavers and adepts of industrial music, metal, black metal, hip-hop or retro disco as well as sports and military styles, alongside a comprehensive collection of objects with representations of skulls.

The Youth Culture Archive promotes scientific research on visual productions by teenagers and the history of youth cultures, and offers training courses for adults working in the realm of education, youth culture and social work. The Youth Culture Archive furthermore supports visual and media education.

As part of inter-cool 3.0, the archive presents a selection of objects that echoes the thematic focus of the exhibition and comprises fashion objects, videos, objects and images of children and adolescents as well as a youth media collection with images and videos of events and concerts such as the Loveparade, Mayday, WGT and Castle Rock, which is also available on the website.

YOUTH CULTURE ARCHIVE

The objects presented in the exhibition aim to encourage visitors to produce their own images by promoting a self-conscious approach to the objects of everyday life, particularly with regards to Internet-based media such as online photographs and videos, creative gaming or fan art. By doing so, it acknowledges the existence of youth-specific imagery and net cultures, which teenagers can use independently of their gender and cultural or social background. The objects in this exhibition are therefore mainly directed at teenagers and young adults and aim to provoke a creative response.

The Youth Culture Archive shows excerpts from its various departments:

1. Material culture: fashion items such as shoes, t-shirts, jewellery, flyers, magazines (ca. 1,500 objects)
2. Media and visual culture = media archive
 - a. Documentation of events (f. i. Mayday, WGT, Loveparade, Juicy Beats, Castle Rock)
 - b. Collection of online media created by teenagers (photographs, videos); key works of teenage online art; YouTube Select: online video collection, and Best of Flickr: online photo collection, fan art
 - c. Music cultures

BR

U - GALLERY

U-Gallery (U-Galerie) is showing a selection of works from the inter-cool 3.0 competition for young artists and from the TWINS partner cities of RUHR.2010. GERMANY is represented by a group of young emerging artists: Astrid Baxmeier, Jan Bode, Florian Franz, Raul Gschrey, Katja Gunkel, Anna Lena Heidrich, Die Prinzessin, Mareike Müller, Philipp Rieß, Carolin Simon, Klaus Florian Stoll, Julia Thiemann and Alexandra Weinig. By recording various moments from the everyday lives of teenagers, their works address both serious issues such as anorexia and seemingly trivial aspects such as parties, while documenting the use of media and the ironical or critical approach to matters of style and politics that characterises today's youth. This attitude is best illustrated in the video work *Micha der Szenehopper* by Carolin Simon, Katja Gunkel, Philipp Ries and Julia Thiemann, who ask 'what characterises an emo or a punk'. Micha, who is a adept of 'scene-hopping', has adopted both of these teenage cultures as well as all the clichés associated with them. But it remains to be seen how the members of the respective scenes will react... AMIENS (FRANCE) is prominently represented by Nicolas de Hitori, whose colour drawing shows a charming, youthful and happy figure sporting a combination of fashion elements and symbols such as the peace sign. De Hitori's character thus encapsulates the diversity of European youth, while embodying a positive

U - GALLERY

outlook on the future. LEEDS (UK) is showing work by the following artists, selected from the British leg of the inter-cool competition and specially gathered for this purpose: James Beaumont, Aaron Briscoe, Stacey Broadbent, Tom Cartwright, Jennifer Downes, Abigail Jefferys, Ajay Kumar, Molly McGee, Jen Paris, Hannah Pokland, Steven Richards, Claire Winterbottom and Kelly Yip. By documenting the street life, love relationships, music and fashion of teenagers, their photographs, collages and paintings address the social situation in Leeds while showing its brighter aspects and investigating the cultural niches that these adolescents have carved out for themselves. Representing TAMPERE (FINLAND), Hirvitalo, Mikko Keskiivairi, Karoliina Paappa, Leena Pukki, Liisa Ahlfors, Vili Nissinen and Mikael Kinanen exhibit politically engaged work characterised by an unconventional aesthetic. Their artistic practice takes the shape of photographs, projects based on the virtual world of Second Life, performances in Vampire-LARPS (live action role-playing games) or representations of the Youth Culture Archive in 'living-dead-doll' style. The project 'Youth as Refugees' by Pekka Niskanen, Anna Knappe, Timo Piikkilä, Mari Ljokkoi, Dimitri Okulov, Juuso Oksala and Jaana Ristola is concerned with the isolation of refugees in Finland and aims to provide them with a platform to articulate themselves visually. *BR*

inter-cool 3.0

JUGEND – BILD – MEDIEN

Eine Kooperation der Goethe-Universität Frankfurt,
des Hartware MedienKunstVerein, Dortmund,
und des Kulturbüros der Stadt Dortmund

A cooperation between Goethe-University Frankfurt,
Hartware MedienKunstVerein, Dortmund,
and the Cultural Office of the City of Dortmund

Hartware MedienKunstVerein (HMKV)

Dortmunder U – Zentrum für Kunst und Kreativität

Leonie-Reyggers-Terrasse, 44137 Dortmund

17. Sep. – 28. Nov.2010 Sep 17 – Nov 28, 2010

www.inter-cool.de

KünstlerInnen Artists: AES+F (RU), Andreas Amrhein (DE), Eva Baales (DE), Markus Bertuch (DE), Peter Beste (US), Lars Borges (DE), Martin Brand (DE), Sergey Bratkov (UA), Yun Chen (CN), Kimberly Clark (NL), Denis Darzacq (FR), Etoy (CH), Cao Fei (CN), Matthias Fritsch (DE), Daniel & Geo Fuchs (DE), Nan Goldin (US), Marti Guixé (ES), Cosima Hanebeck (DE), Alfred Jansen (DE), Kora Jünger (DE), Olga Kessler (DE), Tim Knapen (BE), Joan Leandre (ES), Frédéric Le Bain (FR), Loretta Lux (DE), Susanna Majuri (FI), Hellen van Meene (NL), Bjørn Melhus (DE), Matthias Meyer (DE), Tzu Nyen Ho (SG), Sabine Otto (DE), Stefan Panhans (DE), Marion Poussier (FR), Jussi Puikkonen (FI), L. A. Raeven (NL), Birgit Richard (DE), Römer & Römer (DE), Oliver Sieber (DE), Sauli Sirviö (FI), Slinkachu (UK),

IMPRESSUM

Cornelia Sollfrank (DE), SOSka Group (UA), Wolfgang Stahr (DE), Jürgen Teller (DE), Albrecht Tübke (DE), Bernd Uhlig (DE), Zsolt Vásárhelyi (HU), Ari Versluis & Ellie Uyttenbroek (NL), Tanja Vujinović (SI/RS), Marcel Wanders (DE), Charlie White (US), ZEVS (FR), Tobias Zielony (DE), Irina Zikuschka (DE)

Konzept, Idee und Projektleitung Concept, Idea and Project Lead:
Prof. Dr. Birgit Richard

KuratorInnen Curators: Dr. Inke Arns, Prof. Dr. Birgit Richard
Ausstellungsarchitektur Exhibition Architecture:

Architekturbüro Müller Darmstadt

Technische Leitung Technical Directors: Uwe Gorski, Stephan Karass
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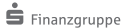
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