

Dazwischensein 1-9
Möglichkeitsräume
2024

Dazwischensein 1
Bettina Khano
(possibility space)

Karen Irmer
Sven Johne
(film program)

Exhibition from January 19th to February 15th, 2024
Opening: Thursday, January 18, 2024, 6 p.m. to 9 p.m

In 2024, the DG Kunstraum will dedicate nine consecutive artistic presentations to a single theme: 'Dazwischensein' (Being In-Between) - this can be a thought, state or even a feeling, it is definitely symptomatic of a multitude of topics that concern today's society. We want to understand being in-between as an opportunity to see more and engage with it. In what way can an exhibition space react to the developments of a society? How does an inviting environment arise so that people can talk, new ideas and perspectives can be developed or you can just unwind for a while? Art has the potential to lead us into the unknown and raise questions. With In-Betweenness we would like to pursue these questions and create a mediation space that remains an exhibition space but also invites you to linger.

A curtain-like intervention 'Hemdchen' by Bettina Khano divides the space into a space of discourse and a space of possibility. The discourse room, with its specially designed seating, invites you to engage with the curated film program and an accompanying book selection. In this room we also invite you to have conversations with a humanities scholar.

The first possible space is occupied by Bettina Khano, who places a square steel frame in the middle that is covered by a mesh of long, brownish PVC strips. From a distance, a tufted mask reminiscent of an oversized face looks out over the construction in the room. Scattered on the floor one finds glass objects that evoke memories of fallen leaves, but at the same time you can see a bottle that was broken due to violence. The scene has something post-apocalyptic and at the same time very primal: the tent construction attracts the viewer, the soft dark mask observes and the glass leaves underline the fragility of the scene. The seemingly collapsing tent structure raises comparisons with non-functioning systems that should be reconsidered.

In her contribution, Bettina Khano approaches the topic of 'thinking versus feeling'. She describes that when conceiving the works she concentrated on her intuition and the action of her hands in order to let the rational take a back seat. Certain regions of our brain are associated with cognitive functions, while others are associated with emotional processes. In many situations, thought processes and emotional reactions work hand in hand to shape human behavior. Therefore, a holistic view of these aspects often makes sense. Seeing and feeling are intentionally directed in different directions by the artist: what we see appears familiar, but is not, a noticeable contradiction arises. The individual objects are all figurative and yet have something abstract about them. It's like an end or a beginning, an in-between where there is so much potential.

Bettina Khano's curtain accompanies the DG Kunstraum through the annual program. The starting point is the thin, common plastic bag, which is still part of our consumer world, even though it is usually only used for such a short period of time. Bettina Khano often works with industrially used materials, but in new contexts they develop other qualities and reveal a beauty that they do not have in their usual context. Her works involve the viewer not just visually, but with their entire physicality and experiences. Emotions are often viewed as responses to certain stimuli that can play an adaptive role in behavior. Existentialist philosophers such as Jean-Paul Sartre emphasize subjective experience and individual responsibility. Here thinking could be seen as an active choice and feeling as an authentic response to the world.

The film program indirectly responds to the discomfort and questions that arise when viewing it. Karen Irmer's film 'Vom Fischer' shows the blurry reflection of a fisherman in the water. The recording plays with our viewing habits and reflects the epistemology of Plato's allegory of the cave. In the case of this video sequence, the attentive viewer senses the existence of another world, but it is left open whether this enables him to step outside his own thoughts and actions.

In his film 'Vom Verschwinden', Sven Johne interweaves the stories of a family with the the dwindling landscape of the chalk cliffs on Rügen, which have become a place of longing for many artists. The childlike narrative voice only gradually allows the listener to discover that it is not a disturbing, fictional story, but rather something that actually awaits us in the future.

Bettina Khano (*1972 in Hamburg) works and lives in Berlin. Raised in Vienna, she studied graphics at the Académie Julien in Paris, fine art at London's Chelsea College and Kingston University and contemporary art history at Manchester University. Khano works in different media and materials such as glass, fog, mirrors, PVC, fabric, video and with discarded everyday objects. The context defines the materials, the project specifies their use. Khano's works have been shown in Europe and the USA, including at the Oldenburger Kunstverein, MARTa Herford, CCA Andratx, and Torrance Art Museum.

Interview partner: Michael Hirsch (*1966 in Karlsruhe) is a doctor of philosophy, political scientist and art theorist. He studied political science, philosophy and modern history in Freiburg and Paris. He teaches political theory and the history of ideas at the University of Siegen and lives as a freelance author in Munich. Most recently he published the book, Cultural Work. Progressive Disillusionment and Professional Amateurs'.

Karen Irmer (*1974 in Friedberg) studied at the Academy of Fine Arts in Munich. Irmer's work is based on long stays in the rough, lonely nature and uninhabited and barren areas, usually in bad weather. In search of images and film material, she travels to Arctic Lapland, Scotland and Ireland and often to remote small islands. She creates works in which the boundaries between the real and imagined worlds are blurred.

Sven Johne (*1976 in Bergen auf Rügen) is a photographer, director, screenwriter and film producer. He studied German, journalism and name research at the University of Leipzig and photography at the Leipzig University of Graphics and Book Arts. Johne's documentary-photographic conceptual works trace stories that are mostly characterized by a disturbing paradox: the search for personal fulfillment and the desire to lead a good life, the influence and profound effects of historical events on individual biographies and the dismal failure of social models and private life utopias.

Film program

Karen Irmer
From Fischer/The Fisherman, 2015/2016
Film, 11 minutes
Concept, camera, editing: Karen Irmer

Sven Johne
About Disappearance, 2022
Film, 15:50 minutes
Sven Johne & Anton Rieloff (script), Anton Rieloff (narrator), Hilmar Schnick (geological advice), Dawn Michelle d'Atri (translation), Steve Kfoury & Sven Johne (camera, lighting), Martin Freitag (studio recording), Sven Voß & Sven Johne (editing), Sven Voß (grading, sound, subtitles).

Program

Opening
Thursday, January 18, 2024, 6 p.m. to 9 p.m
7:30 p.m
Greeting
Lioba Leibl, Managing Director
Introduction
Benita Meißner, curator

Bettina Khano in conversation with Dr. Michael Hirsch
Thursday, February 1, 2024, 7 p.m

Finissage with music by Melis Çom
Thursday, February 15, 2024, 7 p.m

Further information and current dates can be found at www.dg-kunstraum.de

If you have any questions about text or image material, please contact Daniela Lange by telephone +49 89 282548 or by email at presse@dg-kunstraum.de