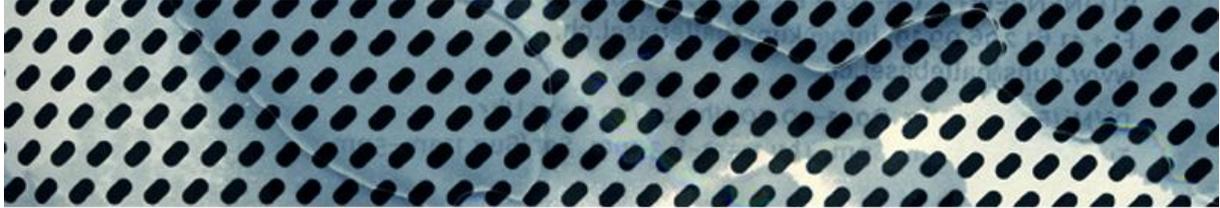


Guggenheim Gallery at Chapman University  
One University Drive, Orange CA, 92866

<http://guggenheimgallery.org>

Open Monday - Friday from 12pm to 5pm, Saturday from 11pm to 4 pm



Guggenheim Gallery at Chapman University is pleased to announce:

## **DARK MATTERS**

**Takes on Conceptual and Minimal Aesthetics – Düsseldorf / Los Angeles**

Guggenheim Gallery at Chapman University, October 1, 2012 through October 29, 2012

Please join us for the opening reception on Wednesday October 3, 2012 from 6pm to 9pm

**Krysten Cunningham**

**Adam Feldmeth**

**Tobias Hantmann**

**Christian Jendreiko**

**Analia Saban**

**Monika Stricker**

**There is no dark side of the moon really. Matter of fact it's all dark. \***

Let's start off with some seemingly obvious remarks, whilst it's funny that we seem to so obviously know what it is that we don't know. With dark we commonly describe for lack of better knowledge what we can't see or recognize. But dark is also what we are not supposed to see or don't want to see. The term herein describes, on the one hand, a field of possibilities and a threat on the other. We have to make a decision as to what to do with the dark.

Less than 5% of all the mass and energy in the universe presents itself to us. My guess is that the percentage of certainty in our lives (if via some formula, it were calculable) is about the same ratio, maybe less. Everything can change at any given moment. To be able to live with the all-determining dark you need to trust. But in what? God? Science? The romans invented the answer: Securitas, the goddess of security. Her likeness decorated Roman money and she guaranteed the safety of the borders, security of the empire and fittingly, financial stability.

This 2,000-year-young concept seems like new. Yet, it is precisely the idea of a guaranteed risk free life as the ideal of our time, which causes a constrictive understanding of how we move within the world and how we act towards one another. It is bizarre that we believe that safety and security could be products, which exemplifies that our true faith lies in monetary exchange. But security is not a product. It is always only a temporary state of the absence of danger. You can pay for it, but you won't own it.

So, do we see dark as the imponderability of life, which we have to be armed and protected against? Or, is dark the cubbyhole of our fantasies?

Dark is indeed our true home. Dark is ultimately where everything arises, where we come from, the stream of potential which only in our intrepid consciousness unfolds as world into what we envision, what we are and who we want to be.

It's the dark that matters.

The exhibition brings together 6 positions from Düsseldorf and Los Angeles that deal with those matters. The visualization of hidden structures by means of actions, temporary interventions and minimal gestures are techniques employed by the participating artists.

A contentual arc is traced from Krysten Cunningham's video, a theatrical meditation on speculative physics and multidimensional models, reflections on systems of communication by Christian Jendreiko, over to Adam Feldmeth's often times not physically materialized investigations of the internal discursiveness of the artistic process, as well as psychologically dark material in Monika Stricker's *Sweat Piece*. Analia Saban and Tobias Hantmann re-illuminate the possibilities of representation through painting.

Especially in Düsseldorf and the surrounding Rhineland (unlike as for example in Berlin), there is a long regional history tracing back to the 1960s in which minimal and conceptual tendencies have been located. Herein lies the connection to the American West as a cradle of conceptual art, and both here and there, the background radiation of minimal and conceptual art produces contemporary approaches which extend and exceed these models.

Marcus Herse

\*Pink Floyd

### **Krysten Cunningham**

is a sculptor known for her fiber structures and videos inspired by utopian mathematical and scientific theories from the fourth dimension to Buckminster Fuller's geodesics. She taps into contemporary revivals of 60s and 70s era crafts such as weaving and gods-eyes but using the color palette of computer graphics. Through these technological and utopian engagements, she criticizes the modernist era of science and architecture that was male –dominated. Cunningham currently resides in Los Angeles and graduated from UCLA in 2003. She is the recent recipient of a COLA Fellowship from the Department of Cultural Affairs, City of Los Angeles and will exhibit a new body of work at the Barnsdall Municipal Gallery in May 2013. She will also participate in *Women and Technology: utopias, dystopias, cyborgs* at the Boulder Museum of Contemporary Art in September 2013.



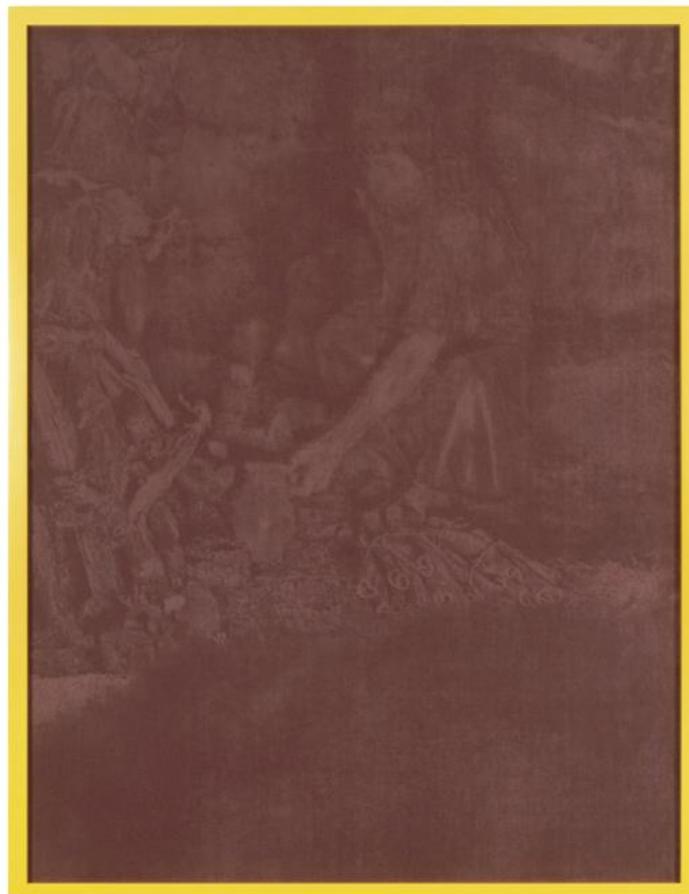
### **Adam Feldmeth's**

work often only exists within the process of (a) discussion. He enacts investigations with his contemporaries into their own practices, questioning the supplemental details of a context, be it in an object, a site or an idea. His thoroughness and durational investment in the practices of others attempts to critically expose the latent autonomy of the artist as idea-maker. Through breadth and analysis he emphasizes the internal discursiveness of an artistic process. Currently, he maintains regular appointments with students in the art programs at the California Institute of the Arts and the University of California Los Angeles as well as with art professionals in Los Angeles, Berlin and elsewhere. He has recently contributed to exhibitions at TÄT, Berlin; Overgaden Institute for Contemporary Art Copenhagen; and JB Jurve, Los Angeles. His investigation and subsequent consultation in a reconstructed Blinky Palermo installation at the 53rd Venice Biennale appeared as a featured article in X-TRA Contemporary Art Quarterly in autumn, 2011.

### **Tobias Hantmann**

... paints today. The center of his work is the questioning of conditions of artistic expression and their relationship to reality-experiences. Starting with simple experimental set-ups, he develops precise formulations, in which the used material stays physically present and at the same time, through transmission of representation and thought, recedes behind the picture itself. These changes in perception bring rise to confusion, which allows a reinterpretation and renewed estimation of what we insist on calling „reality“.

Born in 1976, Kempten (Germany), lives and works in Düsseldorf and Cologne, studied at the Kunstakademie Düsseldorf and the Hochschule der Künste Berlin, exhibited in numerous galleries and institutions in Germany, Netherlands, Rumania, Poland, Italy, Sweden and Austria such as Galerie Bernd Kugler in Innsbruck, Mogosoia Palast in Bukarest, General Public in Berlin, Kunstverein Schwerte, Museum Morsborich in Leverkusen, Mediation Biennale in Poznan, Palafuksas in Turin, Konrad Fischer Galerie in Düsseldorf, Museum het Valkhof in Nimwegen, Cité Internationale des Arts in Paris and Galerie Mehdi Chouakri in Berlin.



## **Christian Jendreiko**

was born in 1969 in Recklinghausen. He lives and works in Duesseldorf, Germany. Since 1998 he is a member of the Duesseldorf-London-based artist collective hobbypopMUSEUM. He has worked as an educator since 2003 and currently teaches as an adjunct professor at the Akademie der bildenden Künste, Nürnberg. About his work, Christian says: "I don't make art to make art, but to find something out about the making of art."

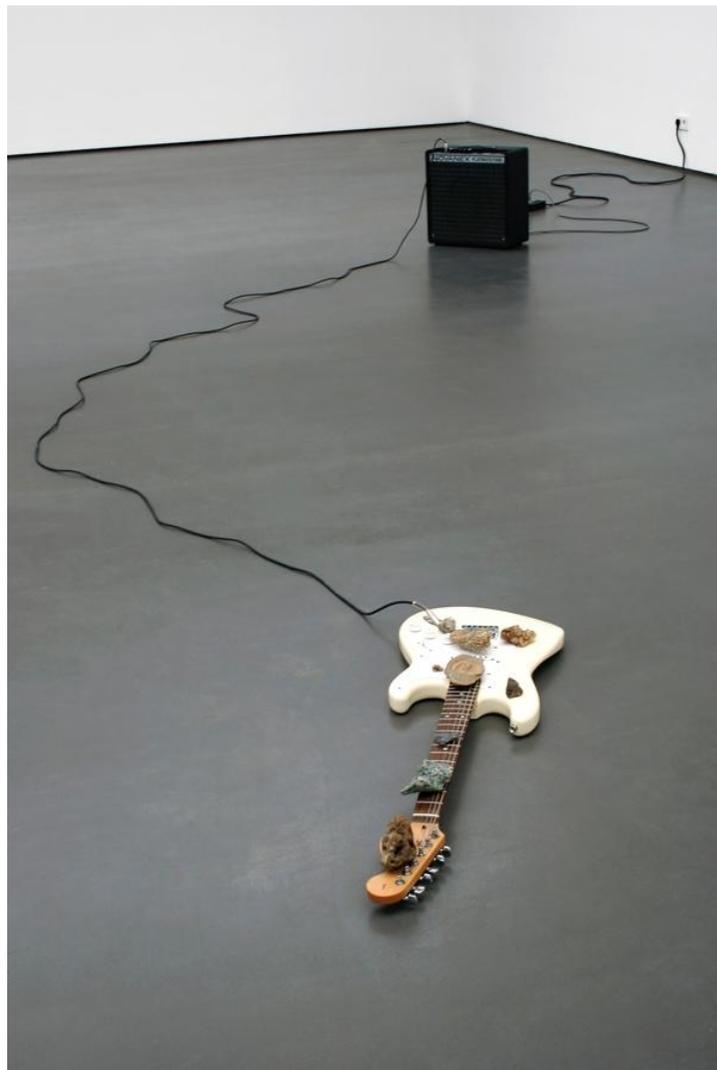
As a solo-artist Christian has presented exhibitions and performances in galleries and art institutions throughout Europe and North-America, a.o.

Wesleyan University (2007), Kunstverein Düsseldorf (2007), Kunstverein Nürnberg/Albrecht Dürer Gesellschaft (2009), the Museum of Modern and Contemporary Art in Strasbourg (2009), Baer Ridgway Gallery, San Francisco (2010), Eastside Projects, Birmingham (2010), Museum Ostwall, Dortmund, Museum Abteiberg, Mönchengladbach, J.B. Jurve, Los Angeles, Arnolfini, Bristol, Badischer Kunstverein, Karlsruhe (2011), Kunstmuseum Liechtenstein (2012)

As member of the Düsseldorf-based artist collective hobbypopMuseum, Christian has presented exhibitions at Anthony d'Offay Gallery, London (2001), Tate Britain, London (2003), Deitch Projects, New York (2005), Deste Foundation, Athens (2005), Herzeliya Museum of Contemporary Art, Tel Aviv (2007), Right Window, San Francisco and Eastside Projects, Birmingham (2010).

His works are included in the permanent collections of the Musée National d'Art Moderne at the Centre Pompidou, Paris and at the Museum Abteiberg Mönchengladbach, a.o.

He has released books, records and CDs, a.o. the book "Heterologics" and the double-CD "aktionen/actions" on the label apparent extent.



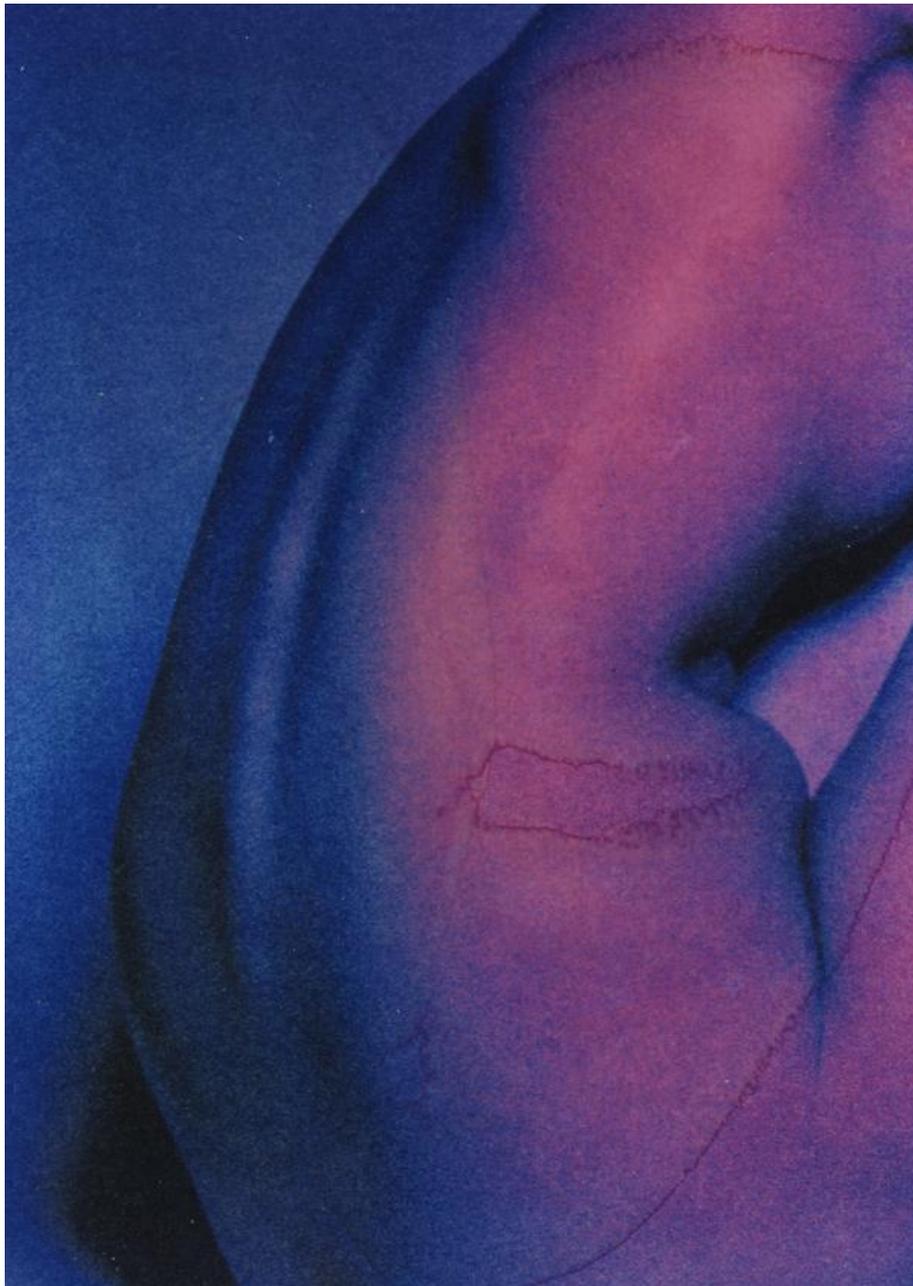
**Analia Saban**

was born in 1980 in Buenos Aires, Argentina. She received her MFA in New Genres from UCLA in 2005. Currently living and working in Los Angeles, the artist recently participated in the biennial survey exhibition, MADE IN LA 2012, organized by the Hammer Museum in collaboration with LAXART, Los Angeles; and The Possessed, Le Triangle, Marseille, France (group). Upcoming shows include the Rudin Prize, Norton Museum of Art, opening September 27 (group); La Ballena Negra, MARCO Museum of Contemporary Art, Vigo, Spain, October 5, 2012 - March 3, 2013 (group); Lost Line: Selections from the Permanent Collection, Los Angeles County Museum of Art (LACMA), November 23, 2012 – February 24, 2013 (group); FriArt, Fribourg, Switzerland, November 2012 (group), among others.



**Monika Stricker**

(\* 1978 in Dusseldorf, lives in Dusseldorf) studied at the Art Academy in Dusseldorf. She graduated in 2005 from her studies as a Meisterschüler (honorary title) of Rita McBride. In her sculptures and installations she refers to theatrical productions of our everyday media life. Monika Stricker has been honored for her artistic work through: Scholarship of the Arts Fund (2010), Peter Mertes Scholarship of the Bonner Kunstverein (2008), Studio Grant of the Cologne Kunstverein (2008), Award for Visual Arts of the City of Dusseldorf (2007). Monika Stricker was selected as a participant in the residency program of WIELS in Brussels for 2013. Recently her work has been in the art collection of the City of Gera in the exhibition Otto Dix Award - Young German Contemporary Art.



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