


kunst halle fridericianum

indirect speech

**Nevin Aladag | Victor Alimpiev | Ștefan Constantinescu |
Ciprian Mureșan | Ioana Nemeș | Ovekk_Finn | Pablo Pijnappel**

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The sensations encounter by the viewer through an artwork can be similar with those produced by the listening of the sound of a voice. It can provoke, amuse, revolt, astonish. *indirect speech* revolves around the questions: Is it the artwork saying repeatedly the same thing as the realm of reality? Does the translation within the art field re-actualize or re-enact collective or individual views or distort these views under the pressure of specific contemporary strategies?

indirect speech explores the performative position of the artwork interpreted as an indirect speech act which gives the artist the ability to negotiate, translate and re-locate personal or public experiences. The artworks featured in the exhibition do not sit comfortably in any permanent location. They are critically concerned with the consequences of translatability within the realm of art of issues such as identity fragmentation, migration, re-writing history, memory deconstructions, the tension between private and public discourses.

The displaying pieces reflect on the effects of the consumption of reality through art practice, on the process of literalizing the relation between art and life, on the capacity of artist to re-structure the mechanisms of art practice through self-reflection. Thus, *indirect speech* speaks about uncertainty in art and radiographs what understanding/misunderstanding in art is, how we articulate the impossible break between “what’s being said” and “what’s being presented”.

Nevin Aladag, born 1972 in Turkey, lives and works in Berlin. Selected Solo Exhibitions: *Gemeinschaft des Augenblicks*, Hebbel am Ufer, Berlin, 2006; *Freeze-spin*, Künstlerhaus Bethanien, Berlin, 2003. Selected Group Exhibitions: *Check in-Europe*, EPO, Munich, 2006; *Coolhunters*, ZKM, Karlsruhe, 2005; *Love it or Leave it*, Cetinje Biennale (Montenegro), 2004; *Proje4L*, Museum of Contemporary Art, Istanbul, 2003.

“Following her widely received video work *Family Tezcan* (2001) and the photo series *Freeze* (2003) and *Jump* (2004), Nevin Aladag again turns her attention to Turkish-born youth in Germany, in an effort to retrace the meandering process of acculturation today. Whereas in the aforementioned works, the neo-universal languages of break-dance and hip hop provided Aladag’s protagonists with a somewhat neutral playground from where they articulated their struggle for a new identity, *Voice Over* (2006) appears to turn the tables around.” (Boris Kremer)

Victor Alimpiev, born 1973, lives and works in Moscow. Selected Solo Exhibitions: Badischer Kunstverein, Karlsruhe, 2006; OK Centrum für Gegenwartskunst, Linz, 2006. Selected Group Exhibitions: 4. Berlin Biennale, 2006; Venice Biennale (together with Marian Zhunin), 2005; Manifesta 5, Donostia-San Sebastian, 2004; *The Seven Sins*, Moderna Galerija, Ljubljana, 2004; *Body Display*, Secession, Vienna, 2003.

In a rather intriguing way, Victor Alimpiev's precise scenarios are characterized by the necessity to return to the subject. The video installation *Wie heisst dieser platz?* (2006) is concerned with the interpretation of verbal signs and body expressions and with their capacity to translate to the viewer the tension which resides in the relationship between individual and the group.

Ştefan Constantinescu, born 1968 in Romania, lives and works in Stockholm. Selected Solo Exhibitions: *Dacia 1300, my generation*, Malmö Konstmuseum, 2004. Selected Group Exhibitions: Bucharest Biennale, 2006; ON DIFFERENCE #2, Württembergischer Kunstverein Stuttgart, 2006; *Minnesbilder*, Skulpturens Hus, Stockholm, 2005; *Blick 2004*, Kunstverein Munich, 2004; *Narration in Swedish Contemporary Art*, Norrköpings Konstmuseum (SE), 2003.

At a first glance, *Ophelia's Death* (2006) appears to be atypical for the work of Ştefan Constantinescu. The piece evokes the metaphor of death and the decentered, allegorical, sometimes schizophrenic, ways to speak about it. Obsessed by the mystery and ambiguity of the Sir John Everett Millais's Pre-Raphaelite painting, as well by its aesthetics, the artist re-creates in a personal way the atmosphere of the quoted reference.

Ciprian Mureşan, born 1977, lives and works in Cluj, Romania. He is co-editor of VERSION artist run magazine and since 2005 editor of IDEA (art +society), Cluj. Selected Solo Exhibitions: *Choose*, plan b gallery, Cluj, 2006. Selected Group Exhibitions: Periferic 7 Biennale, Iaşi, 2006; *Motion Parade*, Fotogalerie Vienna, 2005; ON DIFFERENCE #1 Württembergischer Kunstverein Stuttgart, 2005; *Formate / Moving Patterns*, Kunsthalle Vienna, 2005 .

Ciprian Mureşan's works stay under the sign of re-mapping cultural archives. His discursive projects are centered on the development of new methodology for conveying subjectivity, reaction towards the social issues and the fetishism of contemporary life. *Das Scholss* (2006) is a mixed media installation which takes as point of departure the Franz Kafka's novel. The artist attempt to write the end of the novel addresses to the feeling of uncertainty in art.

Ioana Nemeş, born 1979, lives and works in Bucharest. Selected Solo Exhibitions: *Temporary Studio: Monthly Evaluations*, Orizont gallery, Bucharest, 2006; *Monthly Evaluations / Me (October 2004)*, Dolores/Ellen de Bruijne Projects, Amsterdam, 2004. Selected Group Exhibitions: Periferic 7 Biennale, Iasi, 2006; *Fama Fluxus Mythos Beuys*, Kunst+Projekte, Sindelfingen, 2006, *Hidden Rhythms*, Kunstenaarsinitiatief Paraplufabriek, Nijmegen, 2005; ON DIFFERENCE #1, Württembergischer Kunstverein, Stuttgart, 2005; *Green Box*, Trafo gallery, Budapest, 2004.

In everyday life, cognitive assertions, moral expectations and subjective desires relate one to another. Rationalizing her daily activities, feelings, dreams, failures, Ioana Nemeş's artistic praxis starts from a permanent, unconstrained, self-evaluation. On the slippery edge between art and life, the ongoing project *Monthly Evaluations* evokes the five intimate variables of the artist condition - physical energy, emotional energy, intellect, income and luck. In her attempt to level the distance between fiction and reality, between staging and spontaneous reaction, the artist recurrent self-evaluation gives to the viewer an inside access to the artistic process.

Ovekk_Finn group was founded in 2004 in Budapest by Peter Szabo and Csaba Csiki. The two members are born in Romania and live and work in Budapest. Selected sound projects: *Alapfok*, Artpool, Budapest, 2006; *BildMusic*, M12, Berlin, 2006; *Gigazone*, Millenáris, Budapest, 2005; *AV 02 Motional*, Cluj, 2005; Soundworks (together with Susan Taylor UK) Barcsay Room, Budapest, 2004.

"The audio experiences created by Ovekk_Finn are based consistently on experimental and unclassified noises. Using the combination between low-tech and high-tech, Ovekk_Finn evolved naturally out of free flowing jam sessions and moved into increasingly customized, pedal-driven, computer-assisted set-ups. In time Ovekk_Finn moved into more controlled electro-acoustic soundscapes, creating a permanent tapestry of reductive glitches, cracks and oscillating bleeps. Apart from that, their own arrival at different musical events readily translates, each time, their unswerving allegiance to the exploration of sound into new set-ups." (Ştefan Tiron)

Brazilien/dutch artist **Pablo Pijnappel**, born in 1979 in Paris, lives and works in Amsterdam and Berlin. Selected Solo Exhibitions: *Felicitas*, carlier | gebauer project space, Berlin, 2006; *Felicitas*, SMBA, Amsterdam, 2005. Selected Group Exhibitions: *Present Tense*, Fons Welters Gallery, Amsterdam, 2004; *Parasite Paradise*, Utrecht, 2003. Screenings: *Mon Image et Moi*, Paris, 2006; International Short Film Festival, Rio de Janeiro, 2004; Rotterdam Film Festival, 2003.

Pablo Pijnappel's work has the appearance of a fictional world, where fictional characters are in quest for their dreams, where the experiments of life dissolve in precise cinematographic frames. His filmic interventions start from the subjective experiences of his family members or people close with their environment and evolve to unexpected narrations where the desire to reaffirm an identity and to recover a lost memory seems to be primarily. *Felicitas* (2005) retell in a new frame the story of Felicitas Baer, daughter of a German industrialist, who became famous for her career as a dancer and director of a Brazilian dance company. The (re)presentation of the work embodies in a particular way the notion of space and render to the viewer the feeling of an allegorical succession of real images.