

MARIANA HAHN

Schwäbisch Hall, Mid 1980s



Body of Temenos, 2012, Clay wrapped in cling film

We all always stand at a final point, into this point everything that encounters us is poured, comes to a moment of climaxing inflammation, we save up and release, often there is a slight feeling of irritation, a taste of something not being in synch, as if we couldn't catch up with that point of climaxing, a point of departure, a fleeting face, trying to catch itself, correct itself, it is impossible to hold it in an ever lasting moment of climaxing. A face as fluid as a river and yet in each of its forms isolated.

There is always a distant longing for something that has been missed.

Mariana Hahn has a BA in Fine Art from Central Saint Martins, London and studied Theatre Studies at ETI, Berlin. She has since performed in London, Paris, Berlin and at Documenta 13 with *Schuldenberg Foundation goes Dokumenta 13*.

“Life is a public execution.” (Mariana Hahn, *I sweat you*)

I can see you, I gaze you into being. You taste. Your body, superb flesh that encounters my thoughts. The further away you seem, the more solid your image becomes. You feel when you speak. Your hands hold the scars that life has written into you. You smear those onto me, this makes me cry. It means nothing that you think. Your love kills. Your web of hatred eludes my sympathy. You penetrate my skin. I am your host.

Hahn's work has been described as an itch under the skin, which the artist perceived as fitting. The itch of something that is there but cannot be caught, be laid finger on. Subtle movements of what lays beneath the surface that carries us, moves us back and forth. Transparent and yet hidden, isolated and yet profoundly prominent, like the voices of an oracle.



Deduction Field, 2012, Performance with people and plastic sheet



Eve Male, 2012, Milky plastic sheet and sculpture at Paire la Chaise, Paris



Theresa, 2012, Performance with plastic sheet at Paire la Chaise, Paris

JARIK JONGMAN

Amsterdam, 1962

Jarik Jongman uses both his own photographs and anonymous pictures found at flea markets, in books, magazines and on the internet as a starting point for his work, which often deals with archetypal imagery.

He studied in Arnhem and worked as an assistant of Anselm Kiefer, and he has had numerous exhibi-

tions in London, Berlin, Basel, Amsterdam and at the 53rd (2009) and 54th (2011) Venice Biennale in collateral events. In 2010 he won joint first prize for best artist at the National Open Art Competition, juried by Gavin Turk. He lives and works in London and Amsterdam and is represented by WW Gallery in the UK and Kap Pur Gallery in the Netherlands.

In his work, Jongman often raises questions about man's existence and position in the world. The 'Phenomena' series shows old motel rooms, where metaphysical clouds or flashes of light appear. Alluding to the transience of existence, these rooms can be viewed as an allegory of the temporary dwelling place, both for man on earth and as a species in this universe, in which we are 'merely' a brief flash of light. The Waiting rooms series investigates how time or life seems suspended in such spaces. A moment for contemplation, with responsibility temporarily lifted. Is the concept of free will, the idea that we make choices in life, perhaps our sense of control, an illusion? Ultimately there is the fear, the realisation even, that everything is pointless, that all is in vain. What if waiting is in fact all we are capable of?

For About Face, he will be showing a series of ten painted portraits of icons of the contemporary art world; some of the richest and most influential players of our time, which he will subsequently, with the help of the audience, deface. The result will be a series of mutilated images, reminiscent of the damaged murals and toppled statues of ousted dictators across the world.



Waiting Room, 2011, Oil on Canvas, 70 x 100 cm



Phenomena, 2010, Oil on Canvas, 140 x 180 cm



Waiting Room, 2012, Print, Size variable

ABOUT FACE

Mariana Hahn · Jarik Jongman · Sarah Lüdemann

ABOUT FACE. A military command. A reflection of our tumultuous times. A comment on the cult of beauty perpetuated by every television screen.

The works in this exhibition – ranging from painting to performance, video, and poetry – each address in their own way these turbulent times. Wars, financial crisis, environmental disasters. They have all happened before. About face. They will all happen again. Not even the art world is safe. Artists are busy responding, re-thinking, revolting. Some people stop and listen. The rest of the world goes on as usual. The revolutionaries become icons. About face. The next generation of revolutionaries rises against them.

What drives our destruction? About face. What drives our self destruction?

Is destruction at the heart of all creation? Is our sinister devotion to icons the same fuel we burn when we destroy them? The microscopic line between destruction and construction. A postmodernist's wet dream.

Terrible beauty. About face. The beauty of terror. Yet even while we indulge in it, we deny the filth, we wear masks of purity, clean facades maintained by wipe-clean surfaces. Anything to save face. About face.

Reversal, revolution, repetition, identity, defacement, destruction, rebirth. The three emerging talents in this group exhibition converge upon these issues in surprising ways. Jarik Jongman, a painter, invokes performance for the first time in his work. Ensuring the complicity of the spectator, this exhibition is not about watching – it is about being. States of being and becoming are reflected through Mariana Hahn's evocative performances, her poetry sticking in our brains. The rhythms of Sarah Lüdemann's video works stick too. Flesh and blood or concrete and steel, it is all created to be destroyed.

Text: Rachel Rits - Volloch

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SARAH LÜDEMANN

Köln, 1981



Schnitzelporno (there within the tender embrace of humanity's structures), 2012, Video, 174 min, ca 160 x 75 cm

With broken bones I walk the line into my new body. Birth, death, rebirth. The fragility and force of life, of being is compelling. Emotional disasters erupting as I try to sculpt my Self.

Sarah Lüdemann continuously disassembles her body and identity, explores psychological states, concepts of self, social roles and ways of perception and (re)presentation. It is all a self portrait and yet generally relevant and open to identification and interpretation. Repetition and proximity, seduction and repulsion, love and hate, destruction and resurrection. The birth of poetic brutality. As a woman and as a being with tender harshness.

Visuality and sensuality play a vital role in Lüdemann's works as she aspires to create experiences that are at once sensuously engaging and thought provoking. Sarah Lüdemann finished an MA in Fine Art at Central Saint Martins/Byam Shaw in September 2011. In 2009 she was selected for an influential residency with Mona Hatoum. She has been awarded the South Square Trust Award and was shortlisted for the Arts & Humanities Research Council BGP Award in 2010.



Wringer, 2010, Video projection, 13:25 min., 3 x 4 m



Watershed, 2012, Video projection, 3:34 min., size variable

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