

LORE DEUTZ #03

DECOLONIZING THE UNCONSCIOUS

MICHAEL HEYM

ESTHER KLÄS

JIEUN LIM

Opening: 1st of September 2022, 18 h

Duration:

September 2nd – October 9th, 2022

DC OPEN – Opening hours:

Fri., 2.9.2022, 16.30 - 21.00

Sat., 3.9.2022, 12.00 - 17.00

Sun., 4.9.2022, 12.00 - 17.00

+ on Saturdays 12-17 h & by appointment

Decolonizing The Unconscious brings together artistic positions that playfully question the power architecture of representation. The works by Jieun Lim, Esther Kläs and Michael Heym address different levels of artistic possibility spaces between presence and allusion. Through this, they refer both to the material (production) conditions and to the information transmission of digital representation, which needs to be considered as well. Thus, what can be understood as "unconscious" experience is being relocated.

Jieun Lim's multidisciplinary practice condenses realistic elements from the everyday world through photography, video, text, sound, and found objects, combining them into minimalist stagings with a parable-like reference to reality.

Esther Kläs' drawings and sculptures reflect the performative relationship between object, figure and space. In doing so, her works avoid any kind of metaphor or narration in favor of direct experience. Sculptures and works on paper refer to their own presence and enter into a performative relationship with the body of the viewer.

Michael Heym's installations of objects, images, and films represent set pieces of an approach he calls "Portrait as Empirical Self" and is continuously supplemented to his work. In doing so, this framework opens up a particular moment in the relationship between image, language and space, while at the same time humorously questioning (digital) representation through abstraction.

Michael Heym

1. In Conflict (shadow of a swipe gesture), 2022
black rubber on aluminium panel,
150 x 120 x 0,6 cm
2. Negation, 2022,
collaged forms of black rubber on aluminium panel
180 x 250 x 0,6 cm
3. Seccession, 2022
masonite board, spruce frame wood, resin on plywood arcs
220 x 220 x 220 cm
4. Night Scene, 2022
digital pencil drawing transferred to 16 mm
black and white film, looped projector

Esther Kläs

5. Riso (b), 2020
linen, oil paint, wood, metal clips
265 x 97 cm
6. Riso (v), 2020
linen, oil paint, wood, metal clips
265 x 97 cm

Jieun Lim

7. Scissor Lock, 2022
Shelves, loudspeakers with sound,
LED lamps, photos in frames, car tinting film
8. Hairy Robot (Introduction), 2021
7'52" in loop, sound, television, television stand,
kneeling chair, headphones, thread curtain

