

desto weiß ich doom zu sein Young Art from Münster

28 August to 14 November 2021
KIT – Kunst im Tunnel

with Sujin Bae, Ilsuk Lee, Valentino Magnolo, Irina Martyshkova, and Yoana Tuzharova

After the Kunststiftung DZ Bank sponsored an exhibition at KIT – Kunst im Tunnel for the first time in 2019, this year *desto weiß ich doom zu sein* (“The more I know that I’m doom“) will feature works by five artists associated with the University of Fine Arts Münster. One of the foundation’s focuses is photographic forms of expression since 1945, which demonstrate that photography is a profoundly artistic and diverse medium. The conception of this exhibition was based on an equally open-minded view of the photographic.

The word “doom” in the title, which rhymes with “zoom,” reflects the oppressive feeling that is becoming increasingly common in our turbulent world. At the same time, the grammatical incorrectness and special melody of this quasi-sentence quickly become entangled in our mind, as does the playful approach to an exhibition that was a challenge for all five artists during lockdowns and the closing of art academy. The title emerged during the first weeks of preparations for the exhibition in the artists’ first joint Zoom chat. Ilsuk Lee wrote: “The more I know about science, the more I know that I’m doom¹.” The more consciously we engage with the world and our surroundings, the more questions we ask ourselves.

This realization triggers a kind of vertigo that we may also experience when walking through the exhibition. The artists show positions that confront, mix up, and reconfigure pre-determined expectations about photography. While defying discipline divisions such as painting, sculpture, and printmaking they experiment with photography, its expressions and newly emerging possibilities.

Sujin Bae (*1984) works with performance, film, and installations. At KIT she is showing scenes from her video work *Widow* (2019), which she presents as photographs in light boxes. She is also showing a series of analogue photographs, most of which are snapshots that the artist carefully scans, layers, and transforms. Each one is an intimate homage to the intricacies of the photographic process.

¹ doom sounds similar to the German word “dumm”, which means stupid.

Il Suk Lee (*1986) is interested in big questions about the origin, structure, and development of the world. He experimentally investigates philosophical and scientific theories in moving light sculptures, which, in his photographs, develop a concentrated formal language between the poles of light and dark, absoluteness and relativity.

Valentino Magnolo (*1990) mixes digital and analogue working processes using screen prints, laser scans, and other methods. Works produced especially for the exhibition, such as *aresfrodita*, which merges the gods Ares and Aphrodite into a hybrid being, play with opposites such as sensitive nudity and excessive masculinity. Here, Magnolo connects cyber aesthetics with ancient myths.

Irina Martyshkova's (*1987) photographs show things that are carelessly discarded and subtly damaged in everyday life and elicit a delicate poetry from them. Influenced by art-historical references to masters such as Caravaggio, Martyshkova is primarily interested in a conscious view of the world, both large and small, and in the psychology of perception. At KIT she will show recent works that were created during a residency in Paris.

Yoana Tuzharova (*1986) examines the swipe marks and grease streaks of our increasingly digital life. She depicts these simultaneously painterly and automatic gestures on lengths of fabric or transforms them into ornaments that adorn the ambiguous architecture of the site-specific work *data monument*. These works reveal the astonishing extent of the flowing transitions between virtual and physical existence.

As graduates of and students at the University of Fine Arts Münster, Sujin Bae, Il Suk Lee, Valentino Magnolo, Irina Martyshkova, and Yoana Tuzharova are shaped by their immediate environment at the academy, personal and family life, their exchanges with other artists, and their experiences in the modern world with its flood of images. They are presenting a combination of older works and works created specifically for the exhibition at KIT, whose broad spectrum also reflects the diversity of contemporary artists' engagement with the medium of photography: digital, precisely composed works contrast with the magical graininess of analogue photography, and fine silk fabrics contrast with the hard coolness of ornamental tiles. The artists do not allow themselves to be limited by their media, and instead choose them freely based on their material. They deal with their own body and its traces in the analogue and digital environment, research and experiment with philosophical and scientific constructs that determine the world we know, and show us that, in their delicacy and silence, everyday observations can reveal a tremendous poetry if we allow them to.

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