

SOMMER

KIT

**Maily Beyrens, Verena Buttmann,
Signe Raunkjær Holm, Ji hyung Song**

June 29 — October 6, 2019

SOMMER

Greeting	4
Maily Beyrens	6
Verena Buttmann	12
Performance dates	17
Signe Raunkjær Holm	21
Ji hyung Song	26
Curricula vitae	34
Accompanied program	36



**Maily Beyrens, Verena Buttmann,
Signe Raunkjær Holm, Ji hyung Song**

June 29 — October 6, 2019

Just a Fish, Just a Bench, Just a Package, Just a Stage

Dear Visitors:

In SOMMER it are not the spectacular performances that push artists and audiences to their limits, as they did when performance could become agonizing, was meant to shake people up, was drama and pain. It is the quiet interventions, the subtle manipulations that seem as if they were part of everyday life and were brought into the exhibition space and onto the stage for a limited time, for one SOMMER.

And perhaps a staged situation is as much a part of life as an everyday situation on the way to work or in the park?

The self-evident communication with the world, with our physical counterpart—this is what interests Maily Beyrens, Verena Buttmann, Signe Raunkjær Holm, and Ji hyung Song. They want to come closer, to expose themselves to an audience in the here and now of KIT, and invite us, the other people, to decide for ourselves how we want to act in this setting. Everything is here: body, space, and time, connected with dance and music and with the written and spoken word. Images appear; we can make our own, in our own mind, or with our own medium: our camera, our smartphone.

Closeness can arise, distance and loneliness.
The moment when a chance situation arises.
In which we briefly lose control or suddenly have control.
In which the stability of reality is questioned.
Everything is fleeting, almost nothing remains—certainly nothing we can buy.
Just a gift—if we are patient.
What we keep is the memory of experiences that can change us,
that could allow us to focus on the essential.

The artists and I would like to invite you to experience SOMMER: sitting on a park bench, dreaming of a long-forgotten attic, walking on a stage, or immersed in the act of fishing. You are part of this exhibition, and it will change and evolve each day with you.

I would like to thank all the sponsors and supporters who have made SOMMER possible. They are all listed in the imprint and will be recognized in the catalog to be published in September. My warmest thanks go to the artists for their tremendous dedication, to Jana-Catharina Israel, Céline Offermans, Dirk Handte, and the entire KIT team, as well as to the performers and assistants, whom you will often encounter in the exhibition.

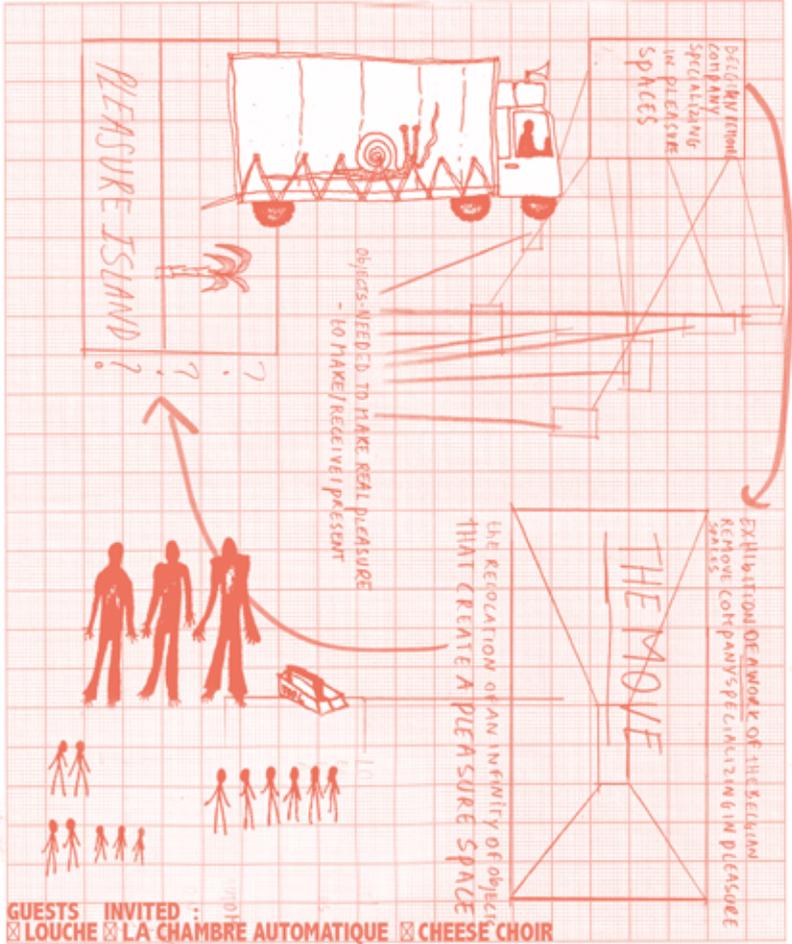
I hope you enjoy SOMMER and reading this booklet!

Gertrud Peters

As part of the works conceived specifically for KIT, performers and assistants will engage with visitors once a week. This unusual interdisciplinary project points the way for the work of young contemporary artists who increasingly combine sculpture, time-based media, and performance.

Your ticket includes the opportunity to visit the exhibition a second time to experience additional performances.

BURDEN FLUX Co.®



Maily Beyrens

In cooperation with Marketa De Borggraef and Victor Van Wassenhove, VDB TRANSIT CO., 2019

The interview was conducted by Julia Reich

JR: Can you describe what you have planned for the exhibition at KIT? Did the place inspire you for your work?

MB: The idea I want to realize is *VDB Transit Co.* This is the name of a professional shipping company that I established for the exhibition. It will continue to exist after the exhibition. When I first came to KIT, I immediately associated it with spaces like a basement or an attic—on the one hand because the KIT is underground, and on the other hand because it has a window similar to a skylight. I thought about that for a long time. In basements or attics you can find all sorts of things that you can't give away, that you want to keep, but you don't want to have them around you all the time. Things lie there dormant and unused.

JR: Where does your interest in storage spaces and your engagement with them come from?

MB: For the past six years I've had a storage space where all the things from my parents' home are stored, compressed into a four-by-four-meter square. I had to decide: what do I want to keep and what don't I? Things that have accompanied me all my life had to be sorted through. I noticed that keeping things has its price—a storage space isn't cheap. Making decisions, sorting through things, getting them from A to B in order to store them . . . I was very interested in this cycle.

JR: Do you also focus on this cycle in your work for KIT?

MB: The circulation of things—yes, I do! The shipping company *VDB Transit Co.*, consisting of Marketa De Borggraef and Victor Van Wassenhove, two artist friends, and me, will purchase various things from people in the neighborhood around KIT on eBay Classifieds.

We will then transport them along with their packaging to KIT and leave them there—like in a storage space.

JR: Why with the packaging? Does it have a special significance?

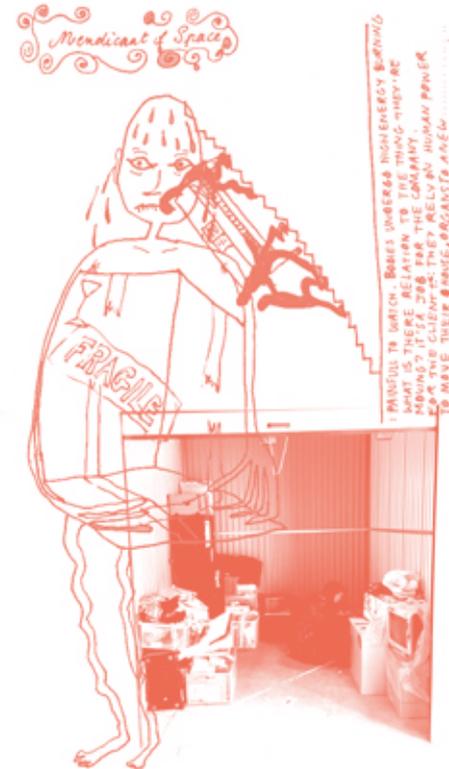
MB: If you have items picked by a shipping company, they are packaged, sometimes wrapped in plastic or in soft cloths. The object is barely recognizable in the packaging and takes on a strange shape. Although you can guess what the items are, they don't reveal everything. We will store the packaged furniture and things at KIT. They can't be used; they only show the possibility of future use when they are unpacked sometime and somewhere. Their anonymous shapes might give us the impression of, "Oh, that's something that is about to be picked up." The combination of the packaged things aims in particular to create an appearance of haphazardness.

JR: Are your personal experiences related to the shipping company VDB Transit Co.? After all, a shipping company has much more distance to other people's personal belongings.

MB: The relationship is more distant, that's right. A storage space is a static place that puts things into stasis. My idea is to revive these things in their state of disuse—after all, they are packaged and unusable—and to give them a possible future. My personal experiences play a role here, since I had to move very often. When I came to Frankfurt last year, I sold things on eBay Classifieds and also bought "new" things there—my bed, for instance. I decorated my apartment with furniture, objects, and things from other people—for financial as well as ethical reasons. I was interested in how market cycles work and how values are assigned and written off. At the same time, I found it interesting to use used things because, unlike new things, they bring another life with them.

JR: What importance do other people's belongings have for you?

MB: It's interesting and intimate when other people let me into their homes and give me something that they once liked and used. There is a power in these objects that I want to explore. They are a mixture of potential and superfluousness. At the same time, they have the possibility of a future.



JR: Is the contact with the sellers part of it?

MB: In Frankfurt I had a fascinating encounter: I saw an advertisement for a used kettle and wanted to buy it, but then canceled for monetary reasons. The seller asked me to come anyway and ultimately gave me the kettle. Then we talked for a long time. He told me that he was moving to London and so he had to get rid of all his possessions. This conversation was really valuable. Through my work as an artist, I try to create closeness, a connection to the place where I'm staying.

JR: Do you want to connect with Düsseldorf and its inhabitants in this way?

MB: Yes, definitely! I was wondering how I could see areas, streets, and apartments that I normally wouldn't visit. Then I remembered that I could use what I did in Frankfurt here. If I want to buy something, I have to come to the apartments and communicate directly with people.

JR: Do the people you encounter find out that the things they're selling you will later be shown at KIT?

MB: When we pick up the things with the shipping company VDB Transit Co., we tell the sellers that they will be used in an artwork at KIT. Perhaps some of them will come to see them in the exhibition.

JR: In your concept, I read that you want to create a "pleasure space." What exactly do you mean by that? Is it a place that is simply cozy, where people enjoy being?

MB: That's a bit strange, isn't it? In fact, it's completely different: it's an imagined space in which anything is possible—it stands for experiments, creativity, creation, and exchange. The idea is that the shipping company will store all the items from Düsseldorf at KIT and, after the exhibition, will transport them to another place, a "pleasure space" that actually exists. The "pleasure space" is the destination of the entire journey, so to speak.

JR: During the exhibition, several performances will take place within the collection of packaged items at KIT. What can I expect as a visitor?

MB: The performers can activate the wrapped belongings and breathe life back into them. The scenery offers the performers various possibilities of engaging with the objects. At the same time, they can change the scenery by moving the objects, thus creating a modular stage. The way they engage with the space, acoustics, atmosphere, and objects is up to the performers—whether they unpack the objects or not.

JR: Are the performances related to the shipping company VDB Transit Co., or are they independent of it?

MB: The shipping company is related to the performances. As part of the performances, the performers will share experiences and knowledge about moving and shipping with the visitors. The reason for inviting other performance artists is that other people lend a helping hand when you move. Moving has two sides: it's a new beginning and the end of a chapter. This means leaving people behind and meeting new people. Everyone deals with major changes like moves in different ways. I'm interested in how it can be dealt with in another context, at KIT.

Verena Buttman

DIE KAMMER, 2019

The interview was conducted by Céline Offermans and Julia Reich

JR: Are there specific starting points for your artworks?

VB: Language and text. I let stimuli from my exterior world flow through me: taking things in and directly translating them into language. In writing I create situations and montages. The moment that is created in writing is important—it is the situation, so to speak.

JR: What impetuses cause you to write?

VB: They're little, inconspicuous moments that have a special nuance: in the way they're communicated, or that I find irritating. I get further impetuses from literature that I read. I read everything, from theory to novels. I use fragments of it that I remember.

JR: What form do your texts have? Are they scripts meant for performance or freely composed thoughts?

VB: I take notes that can offer clues. Most of the time I discard them while I'm writing. As I write, a kind of conversation takes place in my mind. The voices that I let speak are important. I speak aloud while writing and thus give the words space and sound. It's a way to test their rhythm. If it works, I write down the words. It's unpredictable and isn't primarily aimed at being performed, but is itself an important element. The emphasis is on the process and openness during the writing. Speaking it aloud makes it a kind of performance. I test a possible realization as I write.



JR: Can it be called an inner collage? An overlapping of stimuli from the outside world, your own thoughts as well as other people's texts?

VB: Yes, I would describe it as a mix of different voices. There are many leaps in it, which in turn result in the fragmentation in the texts. At the same time, the words become a counterpart through speaking—like in a dialog. There are no fixed characters. It's about many voices that meet in the sound.

JR: Can you describe the step from the writing process to the work in the exhibition space? When does the production of the text take place?

VB: Usually I have the text first and then I know about the space—whether a pictorial space or the location of the performance. Something else that's new is that there will be two other performers. Previously I worked alone with my texts in the performances, and now they will be shared. The transition from text to KIT is very exciting to me. With human bodies, it can be transported into a space and form a contrast to it: when the space is cold, the text can be warm.

JR: To put it simply, you're talking about a beach situation, and you're at KIT. Do you mean these kinds of contrasts?

VB: Something like that. I conceive the text without a space, without solid bodies, or characters, but on a purely linguistic level in writing, speaking, and listening. When the text is brought into the space, the experiment begins. It can be disorienting. What is said doesn't fit with what is seen. Text and image meet in some places and then drift apart again. This has to do with closeness and distance, between people and in the formal aspects of the work. When the body appears close and the voice echoes from far away into the room, this results in temporal and spatial shifts in perception that open up gaps. My work gives visitors the chance to fill these gaps with their own imagination.

JR: Does the activation of the visitors take place exclusively on a mental level, or are they also included in the performance as bodies?

VB: I understand voice, text, and language as material that is in tension with the content of what is said. The words sometimes separate completely from their meaning and become sound in space. This has an effect on the visitors and envelops them.

JR: What are you planning to show at KIT?

VB: At KIT I'm trying to create intimate situations in an open, stage-like space that leaves a lot of room for imagination. The stage consists of painted wooden floorboards that viewers are meant to walk on. There is no way around it, since it stretches from one wall to the other. Sound, text, and performers meet there. I imagine that the sound works like a camera in a movie—a zooming in and out of acoustic moments.

JR: Does the text serve as a starting point for you and the other two performers?

VB: Yes, we will engage with the text beforehand through improvisation. I'm less interested in the text being reproduced exactly than in the particularities of the voice and of speaking. I'm excited to see how our voices work together.

JR: Are you playing with the acoustic situation at KIT?

VB: Even if I adjust the sound to KIT, some things will be unpredictable. Small noises will reverberate, and I imagine that will be interesting. Details in language and voices will thus have more expression.

Does your work engage in a dialog with Signe Raunkjær Holm's performative installation?

VB: There definitely are similarities in our works. When Maily, Ji, Signe, and I talked, we realized that there are now different spatial levels at KIT: Ji with her raised platform, Maily with the idea of the attic, Signe with the garden area, and me with the stage. This results in a wave motion through the tunnel. I'm curious how it will develop together.



Performance Verena Buttman, Helga Maria Klosterfelde Edition, Berlin 2018

SOMMER

Performance Dates

June 29 — October 6, 2019

Your ticket includes the opportunity to visit the exhibition a second time to experience additional performances.

The artists and their works:

Maily Beyrens:

Verena Buttmann:

Signe Raunkjær Holm:

Ji hyung Song:

VDB Transit Co.

Die Kammer

Wie es Euch gefällt

Do You Feel Me

Date and time

Performance

June

06/29 12:00–17:45h

Wie es Euch gefällt (1)
VDB Transit Co. Moving In
Die Kammer

06/30 13:30–16:30h

Wie es Euch gefällt (1)

July

07/04 17:00–20:00h

Wie es Euch gefällt (2)
Do You Feel Me

07/05 11:00–18:00h

VDB Transit Co. Invites: LOUCHE

Date and time	Performance
July	
07/06 19:00–01:00h	Open Night
07/07 11:00–18:00h	VDB Transit Co. Invites: LOUCHE Wie es Euch gefällt (2)
07/10 11:30–17:30h	Do You Feel Me
07/20 13:30–14:15h	Die Kammer
07/21 11:30–17:30h	Do You Feel Me Die Kammer
07/25 11:30–17:30h	Do You Feel Me
07/26 14:00–17:00h	Wie es Euch gefällt (3)
07/27 13:00–16:00h	Wie es Euch gefällt (3)
07/28 12:00–15:00h	Wie es Euch gefällt (3)
August	
08/03 11:30–17:30h	Do You Feel Me
08/08 14:00–16:00h	Wie es Euch gefällt (4)
08/09 13:00–15:00h	Wie es Euch gefällt (4)
08/10 14:00–16:00h	Wie es Euch gefällt (4)
08/11 11:30–17:30h	Do You Feel Me
08/14 11:30–17:30h	Do You Feel Me

Date and time	Performance
08/17 16:00–16:45h	Die Kammer
08/18 14:00–14:45h	Die Kammer
08/24 11:30–17:30h	Do You Feel Me
08/29 15:00–18:00h	VDB Transit Co. Invites: La Chambre Automatique
08/30 15:00–18:00h	VDB Transit Co. Invites: La Chambre Automatique
08/31 11:00–18:00h	Wie es Euch gefällt (5) VDB Transit Co. Invites: La Chambre Automatique
September	
09/01 11:30–17:30h	Do You Feel Me Wie es Euch gefällt (5)
09/03 14:00–17:00h	Wie es Euch gefällt (5)
09/07 11:30–17:30h	Do You Feel Me
09/08 11:30–17:30h	Do You Feel Me
09/13 14:00–17:00h	Wie es Euch gefällt (6)
09/14 13:00–16:00h	Wie es Euch gefällt (6)
09/15 11:00–18:00h	Sparda-Performance Day
09/17 11:00–18:00h	VDB Transit Co. Invites: A Choir

Date and time

Performance

09/20 11:30–17:30h

Do You Feel Me

09/28 11:30–17:30h

Do You Feel Me

October

10/04 11:00–18:00h

VDB Transit Co. Moving Out
Wie es Euch gefällt (7)

10/05 11:00–18:00h

VDB Transit Co. Moving Out
Do You Feel Me
Wie es Euch gefällt (7)

10/06 12:00–18:00h

Wie es Euch gefällt (7)
Die Kammer
VDB Transit Co. Moving Out

Performer

Maïly Beyrens, Marketa De Borggraef, Victor Van Wassenhove,
Verena Buttman, Albina Kozakova, Dylan Spencer-Davidson,
Signe Raunkjær Holm, Ida Raunkjær Holm, Marcel Mücke,
Mischa Ovtchinnikov, My Anh Chi Trinh, Ji hyung Song,
Simon Ertel, Carolina Kickuth, Kyoung hyun Min, Bettina Wiehler

20

Signe Raunkjær Holm

WIE ES EUCH GEFÄLLT, 2019

The interview was conducted by Céline Offermans and Julia Reich



Signe Raunkjær Holm, Bluescreen – Hold It Against Me, 2018,
Graduate exhibition HFBK Hamburg

21

JR: How would you describe your artistic practice, and what role do performances play in it?

SRH: I've increasingly ended up in the medium of performance because I'm interested in time-relatedness. Performance is related to the past and future through the temporality and fleetingness of the action and the situation. Yet it is always the present moment. In several works recently I was engaged with something that I call "revisiting." I find the revisiting of past experiences fascinating. Sometimes it even remains unclear what simply occurred and what was staged. After all, in the moment of the performance, new ways of looking at experiences open up. For example, by examining everyday patterns of behavior in a performative structure, I can ask myself the question: how do I know that I have to line up in the back of a line? Forms of behavior then become visible as constructed, even if they formed over a long period of time and are taken for granted by me and the viewers.

JR: In preparation for the interview, I looked at some of your works. You often use recording devices, from cameras to smartphones. Do you use these media to show the double nature of a staged and a natural situation?

SRH: All forms of language and images are media that contribute to how we perceive our reality and negotiate with one another. At the same time, they are part of this reality. The camera is a counterpart and produces visual dialogs, and I've often used it this way. I staged myself for it, and at the same time I operated it and noticed that the camera sees me with its own gaze. I can't control it completely. Now the audience, the viewers, have taken the position of the camera in my works. The viewers thus become part of the medium. It doesn't matter who or what is looking, human or camera.

JR: Do you also ask questions about staged and authentic reality in your work for KIT? What are you planning to do?

SRH: I composed a soundtrack for KIT. The music gives the performance an acoustic structure, a temporal subdivision into different chapters, which are repeated. It all takes place in a setting made of garden elements and parts of a photo studio, which functions as

a backdrop. Park benches and empty rose arches stand next to camera tripods with colorful backgrounds like those found in photo studios. They seem to be waiting to be photographed. I understand this scenario as an open stage on which different situations can be created.

JR: Why did you choose the combination of garden and photo studio?

SRH: Rose arches and garden benches have a structuring function within a garden and dictate how you move in it. Rose arches also stabilize plants and guide their growth. In my setting, the arches are not overgrown with plants and the benches are not in a park or on a street with shops, as is usually the case. They stand there and seem to be waiting for something. The whole thing stands for the idea of a garden before it is enlivened with plants and people. The subject of the garden also interests me as a visual cliché: how the garden appears in film, theater, and literature, as a place for unexpected encounters, conversations, and romance. This forms the connection to the photo studio, which only serves to take pictures and itself remains invisible.

JR: You chose benches from public places in Düsseldorf.

SRH: It was important to me that the benches come from the area around KIT and were already used there. Benches are furniture from public spaces, and are a place for various kinds of encounters—there as well as in the exhibition space: sometimes they are used for relaxation, and sometimes as a stage for a difficult or beautiful conversation, sometimes to tie your shoe or for people-watching.

JR: But there are differences between the use of the benches at KIT and in the city.

SRH: Every bench is a place to sit. The fact that the benches were actually used, makes them a link to the place where they were located. At the same time, I don't try to represent benches with my benches, since they are benches after all. This relationship also applies to situations that can arise in the scenery: when people sit together for the first time on a park bench, the situation at KIT is just

as authentic or inauthentic as on Königsallee or along the Rhine. I find the threshold between when something is considered real and artificial fascinating.

JR: Will there be instructions?

SRH: In general, it seems to me that for many situations in our daily life there are a kind of instructions—whether we are aware of it or not, whether concrete or vague, whether they are unwritten or written laws. There are always rules of conduct for specific spaces and situations. Rules of conduct are like choreographies that you perform alone or with others. I'm interested in allowing people to experience these rules by asking them to break them.

CO: How can I imagine such a situation?

SRH: When you're sitting on a bench next to someone, it might not be clear if the person is a visitor or a performer. Then you make a decision: do I stay, do I talk to the person, do I leave, do I distance myself? My performance is not about entertaining. The visitors can do that themselves, if they like. This means it can even be boring in the performance.

JR: Do you think visitors will spend time in the scenery even though there are no performers present?

SRH: I provide a situation in which the viewers see themselves as being seen and as part of the situation. What the visitors make of that is up to them. There is an on/off mode: if no performers are present, the soundtrack can be listened to using headphones. It's not an audio guide, though it plays with the idea. I'm interested in the creation of agency and empowerment: most of the time we follow the voices that guide us, that attract us and thus exercise power. Perhaps it won't be so easy for people to find their own position in the space. Perhaps all the participants will remain in a mode of uncertainty if they don't experience their agency in a stable or secure way.



Signe Raunkjær Holm, Switchpoint – Secrets Are A Perfect Stand-in For Boundaries, 2018, Genscher Gallery, Hamburg

Ji hyung Song

DO YOU FEEL ME, 2019

The interview was conducted by Céline Offermans and Julia Reich

JR: You actually come from painting. Now you've found another form of expression. Where did the change come from?

JhS: Above all, I had the desire not to be bound to a single medium or method. I noticed that I didn't want to be limited in technique, genre, or medium. The medium should remain completely free, since I wanted to focus on the idea, the concept.

JR: Are there still interfaces between painting, installation and performance for you?

JhS: It's important to ask about design—that is, how an artist shows his or her work. It's a form of communication with the viewer—whether through painting, installations, or performance. My focus is on the interaction in which the viewer is activated and becomes part of the artwork. When you stand in one of my large-scale works, you can distance yourself from reality, strip off your everyday life a bit, and immerse yourself in something else—at least, that's what I hope.

JR: Now I'm curious: what kind of work are you planning for the exhibition at KIT?

JhS: The work has the title *Do You Feel Me* (2019). This title is linked to my main theme: altruism. I often negotiate questions of selfless actions. The topic is very broad and complex. Among other things, it appeals to me so much in my artworks because in this way I can put something personal into it.

*JR: What do you mean by that? What is the personal element in *Do You Feel Me*?*

JhS: I watch a lot of Korean TV shows in Germany because I like to keep the memory alive. Recently there has been a trend of the healing aspects of slowing down on television there: stressed

managers are sent to the woods for a week to camp and relax. In our society you rarely have the opportunity to seclude yourself and simply enjoy the peace and quiet. A TV show showed people fishing: someone caught a very small fish and had to release it according to the rules, because of its size. Before he dropped it into the water, he kissed the fish, even though he knew it couldn't survive long. This contradictory moment triggered something in me. In order to enjoy something or pursue a hobby like fishing or hunting, humans kill other living things.

CO: Do you mean this as a critique or a moral appeal?

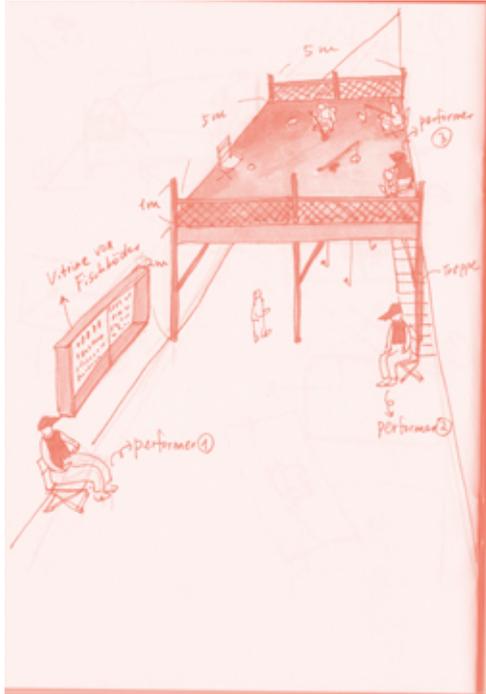
JhS: Critique yes and no. I don't want to condemn anyone through my work. Instead, I want to show the status quo of our society without judging it. I raise questions without having direct answers to them. I also considered whether my relationship to my art is comparable to fishing. Just like the hunter or the fisher, I believe in my work and have confidence in my artistic activities. Hunters reduce populations of wild animals and are convinced that they are doing something good. Both topics, "hunting" and "altruism," have great potential for criticism and conflict. Everyone has an opinion on them.

CO: Was there a starting point for dealing with altruism, or did your interest come from observations?

JhS: I was looking for an expression that describes how I see the world. I noticed that I'm barely moved when I see something sad. Selfless action is different for me. I get very emotional. I wondered why that is. I've now dealt with altruism for five years, and I'm constantly gaining new perspectives on it.

*JR: Are there elements of selflessness in your work *Do You Feel Me*?*

JhS: Yes, definitely! I give something away in almost all my works. Giving a gift is selfless in a certain way. For *Do You Feel Me* I've been making fish objects for three months. I created each of them with a great deal of love and patience. They are little artworks that visitors can take with them.



JR: Can you briefly describe how visitors experience your work and then receive a fish?

JhS: There are two display cases on the wall at KIT, where the fish objects are presented. One performer stands in front of them and passes out tickets to visitors so that they can fish. The second performer stands on the elevated fishing platform and takes the tickets. Visitors climb up the stairs, where they find a round opening in which they can hold their fishing rod—the amount of time and number of fishing attempts are unlimited. The only rule is that a maximum of 20 fish a week are given out.

JR: Could the fish for an entire week be given out in one day?

JhS: Yes, that could happen, but it's unlikely.

JR: Is there a kind of dependency between the fisher and the visitor with the fish?

JhS: The fisher and the visitor below the platform are in an indirect communicative relationship, although they don't see each other. It's a split power relationship. It's not the fisher who has the leading role, but the other visitor. She or he can choose a fish in the display case and put it on the fisher's hook. It's important that the entire cycle is determined by people—the visitors. In this sense, it's more about raising questions about dependencies.

JR: How long do you think visitors will fish?

JhS: Good question. I can't say. Between five minutes and one hour? It's very similar to fishing: there's no pressure to succeed. Either the fish bites or it doesn't.

JR: How do you think visitors will react to the work?

JhS: I think visitors will be happy to take one of these fish home. They look really nice. I would like to give people pleasure.



Ji hyung Song, Lure Shop, 2019

*CO: But you're asking for something in return?
JR: Time?*

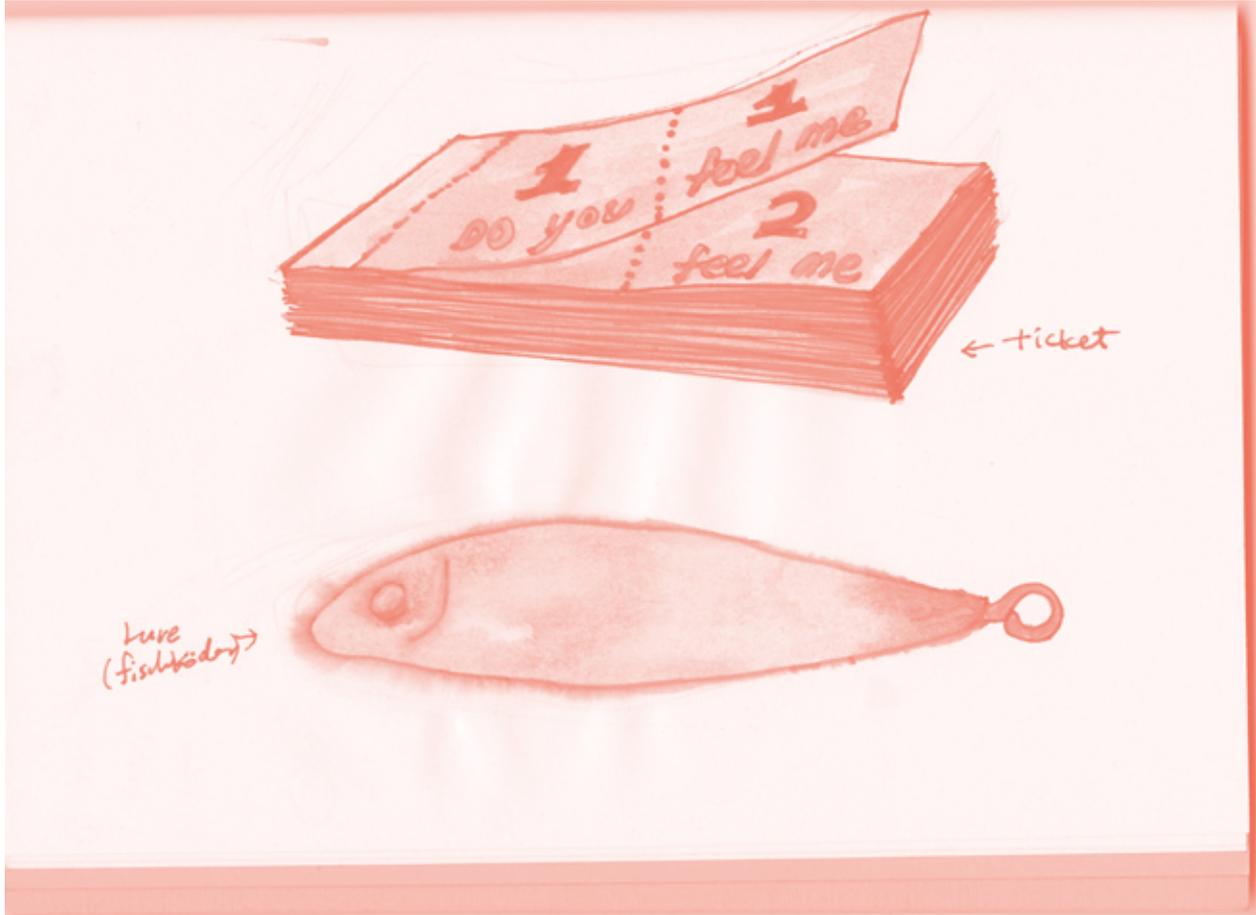
JhS: Yes, the visitors must first get a ticket, which might mean standing in line, and then the ticket must be torn—like at the cinema—and then they can go fishing.

JR: Spending time in exhibitions and immersing oneself in the works is no longer a matter of course. Fast consumer behavior has long since arrived in art. Does your work oppose this?

JhS: That's a very important point. I often think about how I can communicate into the world as an artist. For me the viewer is a communicative counterpart with whom I enter into an exchange through my works. I don't want to convince anyone of something. Rather, I want visitors to be able to develop similar questions through their own participation.

JR: Does the installation work without a performer?

JhS: I'll ask a question in response: can't the viewers be the performers? Everyone can be a performer. It's a performative work, because in it an action, an interaction, is encouraged and becomes visible. The performers I involve are more helping instructors, and the visitors are the performers.



Ji hyung Song, Do You Feel Me, 2019, draft drawing

Maily Beyrens

* 1994 in Paris (FR), lives and works in Frankfurt and Belgium

EDUCATION

2017–dato Städelschule Frankfurt, Class of Prof. Willem de Rooij
2015–2017 Luca School of Arts in Ghent (BE),
Class of Prof. Esther Venrooij and Roel Kerkhofs

EXHIBITIONS (SELECTION)

2019 Lockers V3, Bozar, Brussels (BE)
2018 Hotel Insomnia, De Fabriek, Eindhoven (NL)
2017 Souvenirshop, Portier, Ghent (BE)
2016 Multiple Choice Performative Lecture, OMG!, Taipei (TW)
2015 Unconditional Dog Love with LOUCHE,
Jan's 50th Birthday, La Granja, Ibiza (ES)

Verena Buttman

* 1988 in Hamburg, lives and works in Berlin

EDUCATION

2013–2018 HFBK Hamburg, B. A. Fine Arts (Time-based Media),
Class of Prof. Jeanne Faust
2012 Srishti School of Art, Design and Technology, Bangalore (IN)
2008–2011 Friedrich-Alexander-University Erlangen-Nuremberg,
B. A. Theatre, Media Studies and German Language
2008 Smolny Institute, St. Petersburg (RU), Russian Language and Culture

EXHIBITIONS (SELECTION)

2019 Plus X, Vierte Welt, Berlin
2018 Der Auftritt nach dem Auftritt im Rahmen von Dan Petermans
Love Podium, Helga Maria Klosterfelde Edition, Berlin
5. Kestner Marktkirchenschau, Hanover
Objekt Klein a, Dresden
2017 Die Lust gewöhnlicher Hingabe, as part of Track_12:
Liebe, Kunstverein Harburger Bahnhof, Hamburg
I Ask Myself What I Admire More, O19, Ghent (BE)
Get out of the Out!, Swallowing Hemets, Brussels (BE)
2015 Cat & Meat, Part of "Labour in a Single Shot" by Harun Farocki and
Antje Ehmman, HKW Berlin, Biennale di Venezia, Venice (IT)

(S) Single exhibition

Signe Raunkjær Holm

* 1991 in Copenhagen (DK), lives and works in Hamburg

EDUCATION

2018–dato Staatliche Akademie der Bildenden Künste Stuttgart,
Class of Prof. Felix Ensslin and Discoteca Flaming Star
2017–2018 Tufts University Boston (US), School of the Museum of Fine Arts
2013–dato HFBK Hamburg, Class of Prof. Michaela Melián

SCHOLARSHIPS (SELECTION)

2017–dato German Academic Scholarship Foundation
2017 Art School Alliance funded by
Karl H. Ditze foundation and DAAD

EXHIBITIONS (SELECTION)

2019 Echte Gefühle, Double Exhibition with Mona Hermann,
MOM ART SPACE, Hamburg
2018 Switchpoint – Secrets Are A Perfect Stand-in For Boundaries,
Galerie Genscher, Hamburg (S)
5. Kestner Marktkirchenschau, Hanover
Fiffi, Strizzi, Cologne
2017 In This Order, AREA Gallery, bridge (US)
In A Room, Curated by anorak, private apartment, Karlsruhe
2016 SommerSkulpturSøby, in Public Space, Ærø (DK), VETO Film Edition #4,
Metropolis Kino, Hamburg

Ji hyung Song

* 1989 in Anyang (KR), lives and works in Düsseldorf

EDUCATION

2014–dato Kunstakademie Düsseldorf, Class of Prof. Gregor Schneider
2009–2013 Sookmyung Women's University, Seoul (KR), B. A. Painting

EXHIBITIONS (SELECTION)

2018 5. Kestner Marktkirchenschau, Hanover
iJacking Hanover, Kröpcke, Hanover
Follow Up 2018, PwC, Düsseldorf
Neujahrsversteigerung 2018, Schadow Arkaden, Düsseldorf
2017 Rund wie eckig – Der von Rundstedt Kunstförderpreis, Düsseldorf
Check in, Please, Oneroom, Seoul (KR)
Neue Welle, Rathausgalerie, Kaarst
11 Stunden, Filmwerkstatt, Düsseldorf
2016 Behind the curtain, Anna Klinkhammer Gallery, Düsseldorf

Accompanying program

(mostly in German language, but also bookable on request in English)

Guided Tours:

Sundays, 3pm–4pm

KIT/meet+talk:

Saturdays and on selected Tuesdays and Wednesdays, 1pm–5pm

Familiientag at KIT on the second Sunday of the month, free entry

Pantomime im Park, July 14, 2019 / 1pm–2.30pm

Wir gehen angeln, August 11, 2019 / 1pm–2.30pm

Kunstwerk auf Zeit, September 8, 2019 / 1pm–2.30pm

Participation in the family program is free. Registration is not necessary.

KUNST Apéro:

July 4, 2019 / 6pm, free entry

Guided Tour with Performances by Signe Raunkjær Holm
and Ji hyung Song

September 15, 2019 / 11am–6pm, free entry

Sparda-Performance-Tag with performances of all artists

Architecture Guided Tours

on the third Saturday of the month, without fee

Saturday, July 20, August 17, September 21, 2019 / 2pm–3pm

Please register under bildung@kunst-im-tunnel.de

KUNSTPAUSE at KIT

on the first Wednesday of the month, Short Guided Tour,
free entry

July 3, August 7, September 4, October 2, 2019 / 1pm–1.30pm

Summer Holidays Workshop for Kids:

Architecture in the tunnel, participation fee: 8 Euro.

August 2, 2019 / 1pm–4pm

Please register under bildung@kunst-im-tunnel.de

OPEN NIGHT

Saturday, July 6, 2019, start: 7pm, free entry

One Event, three venues:

KIT – Kunst im Tunnel

Kunsthalle Düsseldorf

Kunstverein für die Rheinlande und Westfalen Düsseldorf



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Qualität für Menschen

KIT