

BOSSE SUDENBURG | THE ANNIVERSARY SHOW



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In his objects and installations Sudenburg references processes that lead to an augmentation of abstraction and complexity in social relations: from industrial standardization to digitalization and the virtualization of the rating at the financial market. Sudenburg's method consists of reducing meanings, purposes and relations to their basic structure in order to reveal their representational character. As isolated signs Sudenburg's works provoke interpretation, as well as the construction of a relationship between them. This way the viewer becomes entangled in speculation and associations, which seem to be at once both absurd and plausible.

In this show, with reference to the several significant anniversaries in German history this year, the artist applies his methods to our practice of dealing with history and its permanent transformation in the ever-changing present. In the face of the current financial crisis history seems to be rewriting itself in the eye of the contemporary beholder.

In the courtyard of the gallery the visitor is received by a burning oil drum. In the 80s this image became iconic of the impoverished ghettos of North American cities. Placed within the context of the current financial crisis this image conjures visions of a near future in which the effects of the crisis on society become evident.

The installation *No 2nd Thoughts* consists of two long rectangular mirrors; one standing against the wall with "No 2nd Thoughts" spray-painted across it and the other lying on the floor in front of it. The supine mirror then acts at the same time as a display for *East Coast West Coast*, a separate work consisting of two shovels whose red blades are seamlessly welded together at the tip. Through these works, together with the neon writing $\text{Y}\text{€}\text{\$}$ which is reflected in the alpine mirror, the artist establishes a connection between the actual financial crisis and the public infrastructure programs designed to mitigate its effects. 20 years after the collapse of authoritarian communism, a strong state is called for again: a situation similar to that after the financial crash of 1929 which,

in the case of Germany, led to the dictatorship that started World War II. In this context, *East Coast West Coast* may also refer to the east-west division following World War II. The foundation of the two German states 60 years ago established a certain balance between freedom and authoritarianism. The two shovels could be construed as reflecting this fragile balance by which the process of liberalization

BLACK HOLE: *Black Hole* is a digital drawing, framed and mounted on the front wall of the gallery. *Black Hole* works as a counterpart to any association, interpretation or relationship within the exhibition. In the contextualisation of everything with everything, it pictures the "point of no return", where nothing makes sense anymore. The explosion of meaning in the other works is juxtaposed with the implosion of meaning under its own weight in this work.



DISPLAY

2008 | OBJECT (MDF, MIRROR, PLEXIGLASS) | 19x40x40" | 49x101x101 cm

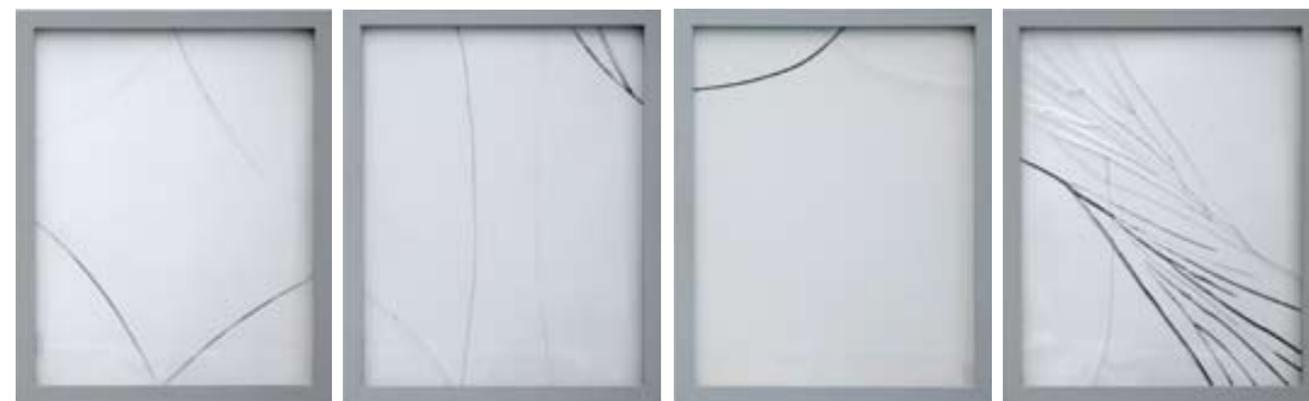
A low showcase is installed at the entrance of the exhibition space. The title of Display emphasizes the purpose of the showcase and raises the question of how a certain topic needs to be shaped in order to be displayed. The rectangular forms in the showcase relate to the hand-shredded files of the Stasi (the East German secret service). At the artist's birth place of Magdeburg in the former GDR, these files are now reconstructed digitally along the crack lines. In the context of the 60th Anniversary of the foundation of both the GDR (East Germany) and FRG (West Germany) in 2009 this work reflects upon our practice of dealing with history.

At the same time this work creates awareness of the difference between analogue and digital provision of information. The alleged historical truth is contrasted with a truth created from Google-hits in the digital age.



no
2nd
thoughts

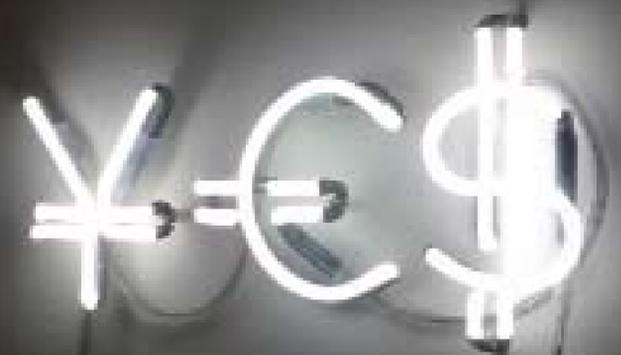




THE CRACK NO. 01/03/05/06-10

2009 | MULTIPLE | 26x32x02 CM | 10x13x0,8"

The Cracks are frames whose glass has been broken and glued together again by the artist, then photographed and put under the same glass. In this work coincidence happens with absolute necessity. The same method leads to completely different and unforeseen results. In this purely formal causality the cracks correspond with the idea behind IF and THEN.



YES | NEW MARKETS AND OLD HABITS

2008/9 | NEONLIGHT | 7,5x14x1,5" | 19x35x04 CM

YES New Markets and Old Habits: Within the context of the exhibition, YES is the main catalyst of meaning. With IF and THEN positioned in the centre, YES and Black Hole build the two extremes of a dialectic, in which once-apparent

difference is no means of distinction any more. The activism out of hysterical affirmation is as aimless as the incapability and inaction in consequence of the loss of meaning.



NO 2ND THOUGHTS | EAST-COAST / WEST-COAST

2009 | INSTALLATION (MIRROR, ALUMINIUM-FRAME, SHOVELS, AEROSOL) | 90x90x38" | 228x228x97 CM



IF / THEN

2009 | LIGHT-BOXES | 48,5x36x5,5" | 123x91x14 CM

The two light-boxes labelled with "IF" and "THEN" represent the basic elements of every causal connection. Lacking a context they break apart. Only the issue of both of them having to be purchased as one diptych brings them together again and reveals the context in which they are set in a commercial gallery. In relation to the connection to the financial crisis immediately comes to mind - if all the experts knew that the crash was going to happen, then why could it not have

been prevented? was going to happen, then why could it not have been prevented? In the answering of this question a fundamental dilemma is disclosed: It is only the current causal connection that is attended to, while all the other causalities are blocked out. Without any superior causal connection every lesser one loses its significance. This breaking apart causes a fundamental loss of confidence that makes any kind of action impossible.

BER BOSSE SUDENBURG

EDUCATION

Bosse Sudenburg was born in 1975 in Magdeburg, Germany. He has studied experimental filmmaking and fine arts with Heinz Emigholz and Stan Douglas at the University of Applied Sciences in Berlin, where he received his Master in 2007. During his studies he was awarded scholarships to New York by the DAAD in 2004 and by NICA in 2005. In 2008, Bosse Sudenburg had a solo show at Ferreraprojects in London and participated in exhibitions at the ICA London, Kling&Bang in Reykjavik, the Market Gallery in Glasgow, and the Kunstverein in Rügen. His film and video works have been shown at various festivals such as Insurrection International (Chicago (2007)); Rencontres Internationales, Paris (2005); Cinema Abstracta, Rome (2006); and the Berlinale (Berlin (2006)). Bosse Sudenburg currently lives and works in Berlin.

|2007| Master, Heinz Emigholz (UdK-Berlin)
|2000| Experimental Filmmaking & Fine Art (UdK-Berlin)
|2006| DAAD-Scholarship / New York
|2005| NICA-Scholarship / Hunter College / New York
|1996| Cultural Studies / Uni. Leipzig

SOLO SHOWS

|2009| THE ANNIVERSARY SHOW, GALERIE METRO, BERLIN
|2008| SUPERMARKET, FERREIRAPROJECTS, LONDON
|2007| THE TOURNAMENT SHOW, GALERIE METRO, BERLIN
|2006| HYSTERIE UND NEUROSE, ART CLAIMS IMPULSE, BERLIN
|2005| UNFINISHED BUSINESS, NEWYORKRIOTOKYO, BERLIN

GROUP SHOWS (SELECTION)

|2008| ICA, London, Screening
|2008| Kling&Bang Gallery, Reykjavik
|2008| Marketgallery, Glasgow
|2008| Coincidence & Necessity, Galerie Metro, Berlin
|2008| Kunstverein Rügen
|2008| NEXT Art Fair, Chicago
|2007| Cover, Galerie Metro, Berlin
|2007| [PAM], Chelsea Museum Of Art, NYC
|2007| Preview, Kunstmesse, Berlin
|2007| Insurrection 07, Artfestival, Chicago
|2007| NO WALLS, Galerie B2, Leipzig
|2006| Land(e)scape, Galleria A+A, Venice
|2006| Rio, Artnews Projects, Berlin
|2006| Rencontres Internationales, Berlin, Paris
|2006| Cinema Abstracta, Film Festival, Rom
|2006| The Projection Gallery, Liverpool Biennial
|2006| Opendraw, Opensource, Washington
|2005| MFA-Show, Hunter College, New York
|2004| P2 Halle-Niedersachsenplatz, Halle
|1998| Blind Date, Ramon Haze, Leipzig
|1997| Schwanenhalselevation, Ramon Haze, Leipzig

CONTACT

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Saturday 12 - 6 pm