

# KÖNIG LONDON

## I WILL BE DEAD

25. JANUARY – 16. MARCH 2019

OPENING: THURSDAY 24 JANUARY 2019, 6 – 8 PM

**NORBERT BISKY, ANNE COLLIER, JIRI GEORG DOKOUPIL, PETER DREHER, ELMGREEN & DRAGSET, ROE ETHRIDGE, SAM FALLS, ANDI FISCHER, JEPPE HEIN, ANNETTE KELM, ALICJA KWADE, KRIS MARTIN, PATRIZIO DI MASSIMO, ALEX MCQUILKIN, ANDREAS MÜHE, AMALIA PICA, MICHAEL SAILSTORFER, JOHANNES WOHNSEIFER AND DAVID ZINK YI.**

KÖNIG LONDON is pleased to present I WILL BE DEAD, a group show dedicated to the different stages of life. Starting from images of childhood, the show navigates the complex family dynamics, struggles with identity in teenage-hood, gradual ageing and the dealing with one's own impending death.

The work "Maze" by **Michael Sailstorfer** shows a labyrinth, in which a trace is marked with the swift, gestural stroke of a spray can. It depicts the fundamental themes of being alive as an individual: The labyrinth in its baroque interpretation as a maze, in which one is to lose one's seeking self or to have the experience of a loss of bearings, of "a-mazement", as a symbol of the world or of life. The two-dimensional presentation gives the artist an overview - as to where he stands, which pathway he is taking, where he is in error, and whether he will reach his goal.

Questions of one's way of life, with all its uncertainties and erroneous ways, is also posed by **Jeppe Hein** in his work. The viewer looks into his own mirror image, which is superimposed by these questions asked in neon letters - who am I, where am I, where do I come from? Is my origin and identity relevant to the path I can take? How can I orient myself, what will stop me? During the childhood years, it is undoubtedly one's own family that sets the standards. It can be as idyllic as in **Norbert Bisky's** "Dschungelcamp", framed and set up as in **Andreas Mühe's** "Portrait einer Hamburger Familie" or abysmal, as in **Patrizio di Massimo's** "Rhapsody in the closet".

Childhood's insouciance presents a striking duality, whereby the state of play represents a crucial act of discovery and learning. The idea of building as one plays is evoked in **Sam Falls'** geometric sculpture. For a child, it is a continuous exercise to decipher the world around us, where everything is new and unknown. The external stimuli and unknown objects can be enchanting, like the bubbles of **Jiri Georg Dokoupil**, or terrifying, like the vulture that sits down on the edge of the children's bed by **Elmgreen & Dragset**. In connection with the saying on the wall, the installation appears like a gloomy prophecy of the future. Both works also speak to the fleetingness and fragility of childhood.

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OPENING HOURS  
WED – SAT 11 AM – 6 PM  
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The vulnerability inherent in being a child is also of interest to **Andi Fischer**: In his large-scale paintings, he imitates the naïve style of children's drawings, whose simple aesthetics are appealing to him as strong and honest: "I love how rigorous children are in their way of drawing. They're really strict with the beginning and stopping of lines. (...) There's an obvious failure to obtain perfection, which is what makes them so humane and vulnerable."

**Alex McQuilkin's** abysmal-disturbing teenage rooms show bleeding girls in their nursery rooms, expressing in a rather brutal way the feeling of vulnerability that also dominates the time of growing up to seek their own identity. Role models are often used in a search for orientation, which is taken up by Anne Collier in her work "You Rock My World" (2005). Photographed against flat, plain surfaces in her studio, the record covers reveal Collier's interest in the mass media and popular culture of the 1960s, 1970s, and 1980s, which informed the coming of age of a generation. In her work "Hans Hansen in seinem Garten", German photographer **Annette Kelm** portrays her teacher, who has influenced the development of her own artistic language a lot.

The slate sculptures by **Alicja Kwade** show contemporary objects such as an iPad, a key and a bottle as archaeological finds. This also raises the question of what is left of us when the time blesses us. The contemplation of one's own lifetime, death and transience is taken up in the photography of **Roe Ethridge**, in which the moon symbolizes the cycles of birth and death. The enlarged stone hearing aids by **Amalia Pica**, who investigates the difficulties of communication in their work, suggest the process of ageing, which not only confronts us with our own finitude, but also inspires us to look back, as **David Zink Yi** did with the Potraits of his grandmother. Death as an eternal taboo is also reflected by **Peter Dreher**, who paints innumerable images of the same motif - in addition, the decision to paint the skull comes from his interest in the round and thus perfect for him form. Through repetition, the individual motif loses its weight and its horror. **Johannes Wohnseifer**, too, manages to dread the thought of death by inserting it in a neutral way in his epistolary sentence fragments. And finally, for life after death, **Kris Martin** issues the appropriate certificate.

Text: Anna Redeker