

Galerie Rüdiger Schöttle

Goshka Macuga: Preparatory Notes for a Chicago Comedy, Museum Dahlem
8th Berlin Biennale Berlin
Fr 06 June 2014 – Sa 31 July 2014



Aby Warburg on Madness and Ritual, set for Scene 2, 2014
Tapestry
270 x 360 cm
Ed. 1/5 2 AP

The London-based Polish artist Goshka Macuga is well-versed in many techniques. Collage is the basis of many of her works, a technique which she uses in the most innovative ways, even in monumental tapestries. If one recalls, for instance, Macuga's spectacular contribution to documenta 13 – a diptych consisting of two tapestries lining the entire room, one of which was presented at Fridericianum in Kassel and the other in the Queen's Palace in Kabul.

Now, Goshka Macuga has taken on a new genre: theater. In cooperation on the script with curator Dieter Roelstraete, on the choreography with Brygida Ochaim, she has conceptualized a play about art, artists, and art historians, which will have its continental premiere at the 8th Berlin Biennale for Contemporary Art.

Modeled after an unpublished comedy by the art historian Aby Warburg, the play humorously analyzes the art world in three scenes. The first part of the play is a result of "Art by Telephone," a concept developed by László Moholy-Nagy which was revived in the eponymous exhibition at the Museum of Contemporary Art in Chicago in 1969 in order to capture what was then a growing trend of conceptualizing art: The telephone, which at the time was the most fitting means of communicating instructions for art production, rings at Marcel Duchamp's residence, Richard Artschwager's residence, and John Cage's residence, in order to serve as a transmitter of their art in a most amusing manner.

The play culminates in utter folly: Everyone screams and dances at once; the floor is covered with snakes, Aby Warburg enters the stage with a Laocoon Group in hand – the icon of mortal agony. The snake in its culture-transcending symbolism is omnipresent in this scene. Aby Warburg, Marina Abramović and a Hopi Indian, as a representative of cultural minorities whose artwork is frequently stored as stolen art in our ethnological museums, exchange blows about art, containment, and lunacies.

The setting of the third scene is a bed where Art, Capital, and Politics prostitute and amuse themselves on the mattress. The play examines the abysses of the human mind, especially the gray areas between madness and reason, between reason and unreason.

Expressed in a dance, the characters are carried around as figures: theater, dance, movement, and narration are combined. The individual scenes consist of collage-like bits and pieces, which culminate in the "cutout figures" carried by the actors. Goshka's penchant for collages becomes evident once again.

Based on this play, Goshka Macuga has also designed a new tapestry, woven from all these follies. It will be on view at the Art Basel 2014 for the very first time. (Text: Ingrid Lohaus)

Amalienstrasse 41 / 80799 München
Di–Fr 11–18 Uhr / Sa 12–16 Uhr / T +49 89 333686 / F +49 89 342296
info@galerie-schoettle.de
www.galerie-schoettle.de