

In the Shadows of Tall Necessities
10 September – 18 December 2022

Wang Bing
Annika Eriksson
Matt Fitts
Ada Frände
Bastien Gachet
Nöle Giuliani
Rei Hayama
Marc Kokopeli
Graham Lambkin
Matthew Langan-Peck
Megan Plunkett
Josiane M.H. Pozi
Dani ReStack
Raphaëla Simon
Gianna Surangkanjanajai
Yuu Takamizawa
Gérard Traquandi

It involves a kind of person who is at the mercy of the world, who can't quite figure out how to manage. This world now is made for might and ownership. I think you recognise in childhood the strategies that are necessary for being alone or adapting to surroundings, whatever they are. One example being how you go through school, from elementary, to middle, to high, to college, to a job, and you have to be somehow able to figure all that out, the timing and what you have to do to get to the next step. All this takes an understanding of the world based on ancient customs of domination and territory. There are people wandering around who don't get it. *Fanny Howe*

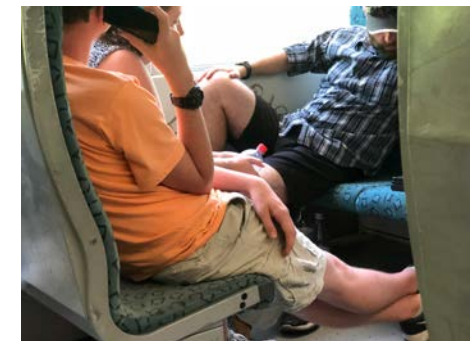
In the Shadows of Tall Necessities is a show which leans into a limping logic. The exhibition has grown out of a long-running preoccupation with the animal shelter as form. The concern is partially focused on the specificity and intimacies of these sites and their non-human and human relations, but above all a structural question of compromised cohabitation. That is, a system of interdependency based both in asymmetry and dysfunction as well as an effort to keep things alive.

Annika Eriksson's *Mission* is a newly conceived work drawing on, and abstracting the form of the animal shelter. The shelter is contemplated both as a container focused on care, rescue, even love, and simultaneously connected with (and brought into existence) as a by-product of trauma and neglect.

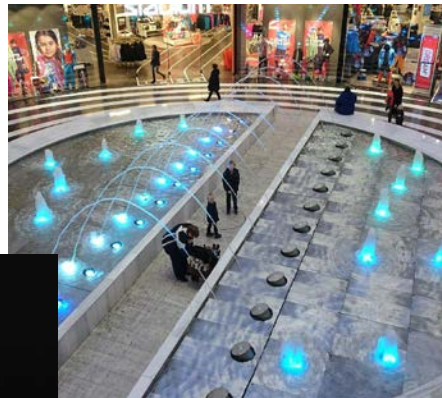
A stubborn question in the work and exhibition at large is one of sustainability – of a logic which is systemically out of joint, and the negotiations of surviving within its confines. If there is an underpinning sense of the interrelated quality of beings and their environment – of the fundamental state of interdependency – so is the recognition of the very asymmetry of the strain. Within this negotiation, the question of entanglement, not only as subject matter but as form, loops back. This is a negotiation embedded in the curatorial work, realised between artist and curator but also mother and daughter. The collaboration is in itself a recognition of a method which does not have, nor claims to have, neutrality.

As part of the show, some works inhabit the structure of Eriksson's installation, others are semi-autonomous. Megan Plunkett's *The Great Suggestion* is a newly realised set of photographs with a tilted-sense of perspective. Propped up on an armchair is a pillow covered in newsprint – headlines run across, one announcing, "Vicious man bites dog; community intervenes." One corner of the photographic image is zoomed out of focus, as if dissolving into abstraction. There is a quality of crisis, unreality and stand-ins of urgency that Plunkett's work evokes. What *The Great Suggestion* seems to hint at is less a "suggestion" as such, and more a state of inhabiting a space of fragility, staying put in its unfolding contradiction of hopelessness and hope.

In the Shadows of Tall Necessities is an exhibition which has been a long time in the making. The image material below draws on correspondence and shared resources exchanged between Annika Eriksson and Fatima Hellberg with a growing host of conversation partners, collaborators and accomplices, human and non-human.



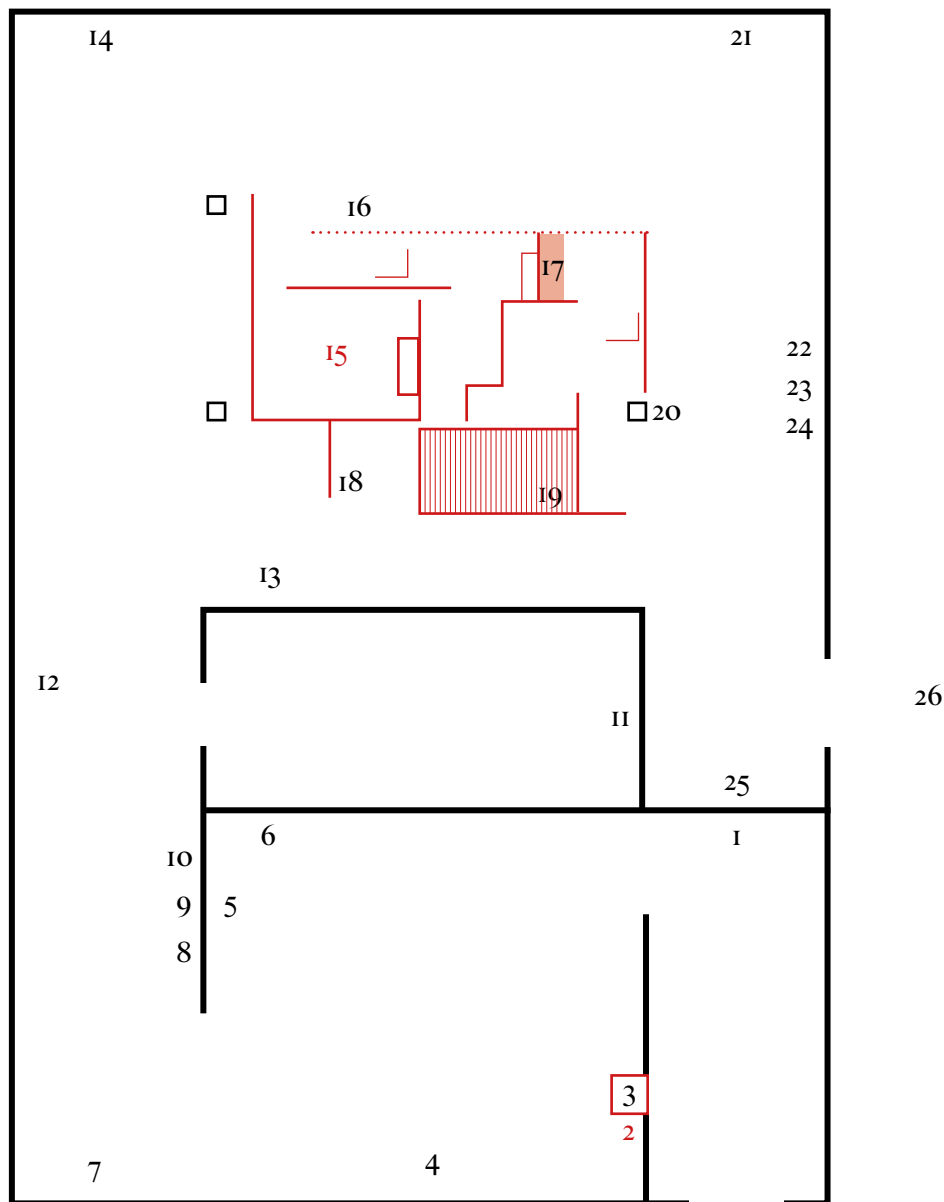
from top Freshfields Animal Rescue, Liverpool, 2018; Meeting of the Swedish Ferret Association, Stockholm, 1994; Stockholms Katthem, 2017; From email, AE to FH, March, 2021



Bonner Tierheim, 2020; 'Australian Wildfires Are Impacting Close to Half a Billion Mammals, Birds and Reptiles: Report', *Newsweek*, February, 2020; From Zoom call with Matt Fitts, 2022; Mall of Scandinavia, Stockholm, 2021; Lincoln University Film Archive, 2015



Annika Eriksson, *Two Men and a Sheep*, Stockholm, 1995; From email, AE to FH, March 2022; Rice Lane City Farm, Walton, 2018; Studio, AE, Berlin, 2016



- 1 Rei Hayama, *On the Collinear and Reflected on the Water*, 8mm film, Fuji Single-8 daylight transfer to digital, 3 min 50 sec
- 2 Ada Frände, *The Gin Closet*, 2022, mixed media, dimensions variable
- 3 Bastien Gachet, *Owl*, 2018, mixed-media sculpture with audio, dimensions variable
- 4 Dani ReStack, *3 Parts for Today*, 2007, video, 13 min
- 5 Megan Plunkett, *The Great Suggestion, 01*, 2022, c-print, 68,5×102 cm
- 6 Megan Plunkett, *The Great Suggestion, 02*, 2022, c-print, 62×92 cm
- 7 Nöle Giulini, *Pietà*, 2001, woolen socks, felt, cellulose binder, metal, 38×51×13 cm
- 8 Ada Frände, *The Sign*, 2022, mixed media, dimensions variable
- 9 Matthew Langan-Peck, *Red/Green Problem*, 2018–20, audio track, MP3 player, headphones, wooden box, 20 min 32 sec
- 10 Matthew Langan-Peck, *In this House*, 2020, acrylic, vinyl and oil paint on oriented strand board, 100×117 cm
- 11 Wang Bing, *ALONE*, 2013, digital video, 1 hour 29 min
- 12 Gianna Surangkanjanajai, *Untitled*, 2018, marker on paper, each 29.7×42 cm
- 13 Raphaela Simon, *Großer Ring (Large Ring)*, 2021, oil on canvas, 155×230 cm
- 14 Annika Eriksson, *Dogs that Know when their Owners are Coming Home*, 2022, projection, dimensions variable
- 15 Annika Eriksson, *Mission*, 2022, mixed-media installation, dimensions variable
- 16 Josiane M.H. Pozi, *Whistleblower*, 2021, video, 5 min 7 sec
- 17 Graham Lambkin, *The Swan Is A Murderer*, graphite on paper, 2022, 42×59.4 cm
- 18 Bastien Gachet, *Wet dog*, 2017, bronze, 9×3×3.2 cm
- 19 Annika Eriksson, *My cats*, 2010–22, video, 30 min
- 20 Bastien Gachet, *Hair dryer*, 2021, mixed-media sculpture, 133×30×43 cm
- 21 Dani Restack, *Platonic*, 2013, video, 19 min
- 22 Yuu Takamizawa, *Untitled*, c-print, 85 cm×85 cm
- 23 Yuu Takamizawa, *Untitled*, c-print, 85 cm×85 cm
- 24 Yuu Takamizawa, *Untitled (Socks, Wien)*, 2020, socks, dimensions variable
- 25 Gérard Traquandi, *Roses*, 1993, oil on canvas, 130×160 cm
- 26 Marc Kokopeli, *Elly*, 2003–18, video, 18 hours 58 min

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Curated by
Annika Eriksson
and Fatima Hellberg

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Günter Maria Wagner

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Emily Goede
Alistair Overbruck
Ernst Skoog

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