

21 May – 9 July 2017

Schloss Ringenberg (Hamminkeln, DE)

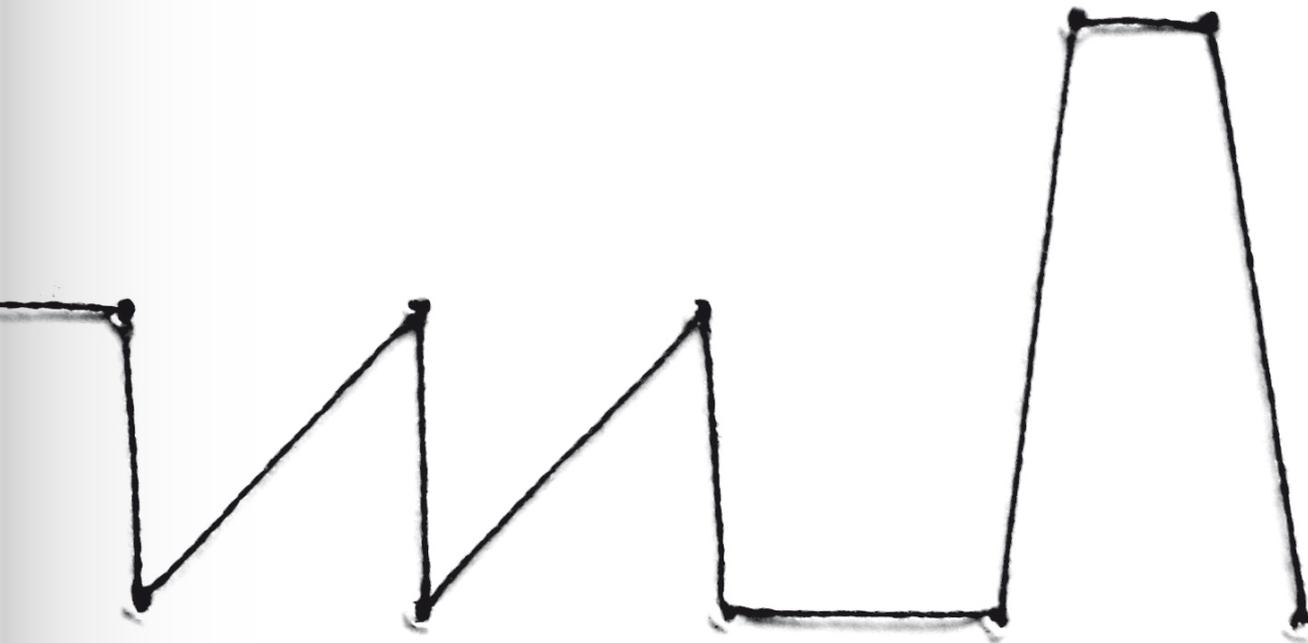
They called this place a stronghold  
[but all we saw was wetlands]

Vera Drebusch

Yiannis Pappas

Curated by

Herbert Ploegman & Franziska Wilmsen



30 March – 30 April 2017

Tetem (Enschede, NL)

panu terra | terra panu

Sandim Mendes

Curated by

Herbert Ploegman & Franziska Wilmsen

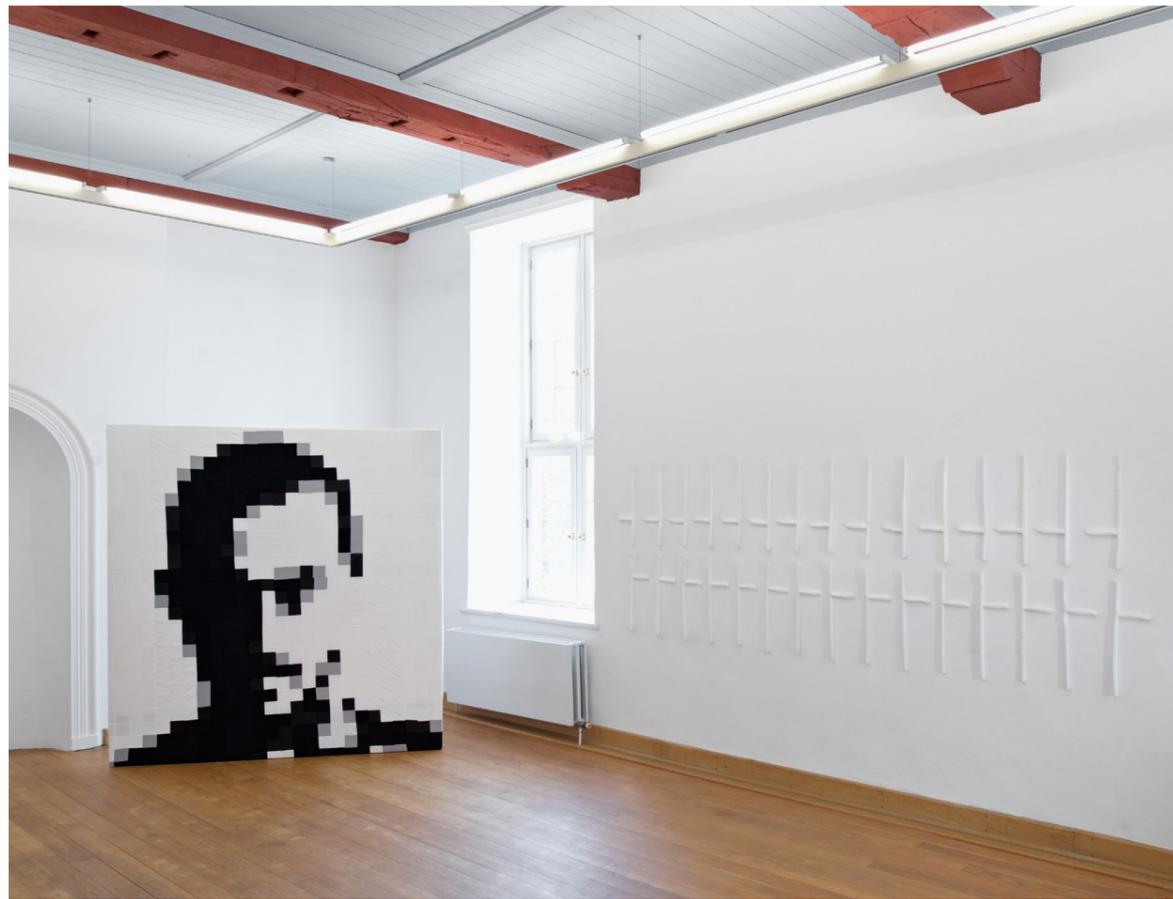
## They called this place a stronghold [but all we saw was wetlands] Works by Vera Drebusch & Yiannis Pappas

Some things seem rock-solid, such as a castle contained in a landscape. Such structures could be seen to mirror a confidence in human existence and its resilience. But we shouldn't overlook that castles have been built as architectures of war and domination, and that landscapes have been created from wildernesses. In a thousand years from now, how would one look back at the lives as we are constructing them now? And could one at all? Or should we reckon with the possibility of human extinction in the (not so) foreseeable future? Meanwhile, during the present moment, there is a sense of security vested in intricate systems of control and in forceful political gestures. These reinforce nostalgic portraits of the world and expose the human being in its worrisome state of 'civilization'. How can we break down such structures of dominion, and where, in the process of deconstruction, are chances located for changing the current state of the world?

In their respective approaches, Vera Drebusch and Yiannis Pappas speak to these issues. However, far from being fleshed out in an obvious manner, such a thematic takes up subtle but nuanced forms in both artists' work. In looking to produce new pieces for this exhibition, Schloss Ringenberg functioned for them as a trigger: A castle raised in the middle ages by the Dutch on a marshland as a protecting fortress, which no longer operates according to its former function. Instead, still situated in the landscape of the Lower Rhine area, today the castle functions as a temporary home and stimulus for groups of artists and curators in residence; and yet, its past lives on through the conservation of the stronghold's former signs, whether this be the preservation of its exterior facade, or the safekeeping of its symbolic attributes such as flags and emblems. This stimulus proved fruitful for Drebusch and Pappas, enabling new directions for ideas already in development, and birthing new ones.

For this show, Vera Drebusch brings two topics she has long been researching into dialogue with one another for the first time: images of floodings silk-screened onto hand towels and juxtaposed with a flocking formation of a swarm of birds, which is embroidered into silk. Her works deal with the flood of images, of alarming events, that we experience daily in the media, and which form part of our collective visual memory. In her work, polluting oil carpets can be seen adrift on the sea, while a tank training ground is abstracted into a satellite picture, and swarms of birds constantly arrange themselves into new formations, resisting staticity. Through her work — photographs, books, and media installations — Drebusch engages with global systems and historical events by carving them out of their usual frame, confronting them in new structures and forms.

In a newly developed work that combines performance and installation, Yiannis Pappas opens up layers of meaning maintained within the national flag, constructing a new patchwork made from its very material. During the performance, flags are torn into fragments, which are subsequently stitched together in an unclarified order.



Yiannis Pappas  
*Self-portrait*, 2017, sewed cotton plaids, 244×231 cm  
*Mastery*, 2017, sewed cotton objects, each 60×18 cm



Vera Drebusch  
*Premium-Kissen*, 2014, Photo prints on cushions, each 37×37 cm

This raises questions about the validity and durability of the nation-state, while simultaneously suggesting a possibility or expressing a hope for a world that, rather than being divided by nations, is 'patched' together on more collective and inclusive terms.

Pappas's art practice ranges from a demanding performative approach to a meticulous treatment and painstaking testing of materials, and the careful crafting of objects. Within this process, the role of artist and material sometimes seem to change seats. Inversion, reframing, making and unmaking are some of the recurring strategies he calls upon, through which he challenges connections forged between the personal and the political, and explores the constituencies of the public space, amongst other themes.

In the exhibition *They called this place a stronghold [but all we saw was wetlands]*, Drebusch and Pappas show their site-specific works alongside a selection of earlier works.

## The Aspect of Conservation Interview with Vera Drebusch

*A carpet rolled up in bubble wrap, cushions single packed and piled up in the corner of a room, and on the other side, a canvas stretched over with shiny silk has in its centre an abstract paint daub — on the one hand stowed away artworks primed for their upcoming transport and on the other an experiment that is put on hold. I am in the flat and studio of Vera Drebusch in Cologne, home to her intriguing textile works, and the site that enables her creation of new work via a trial-and-error method. In our talk, I wanted to learn more about her approach and what drives her fascination in textiles.*

Curator Franziska Wilmsen in discussion with artist Vera Drebusch on her textile-based and other works, April 2017.

Franziska Wilmsen Already in your early works, such as *Premium-Kissen* (2014), or the carpets *Enjoy the Silence* (2016), and *nichts als die Wahrheit* (2015), you have worked intensively with textiles. How do you engage with such materials in your work, and how far does the choice of material generate or play into the works' meaning?

Vera Drebusch Actually, I come from a background in photography, but I find textiles very versatile. It is all about surfaces and contact. It combines many different aesthetics and materialistic intensities. In contrast to photography and painting, one is able to encounter textiles by touch and not just by sight. As fabrics come into close proximity with, and up against, our very skin, the border between everyday object and sensual medium begins to dissolve. This level of meaning is highly appealing to me at the moment. For me, textile as a medium provides the perfect vehicle through which to encounter traces, signs, and other parts of our everyday imagery. It's this very connection to everyday life that also attracts me to work with fabrics. I find fashion exciting in how we communicate through our choice of clothing — textiles appeal to me in their flexibility: they can be engaged with to achieve functional and aesthetic ends, or to convey political content.

FW Your carpet work *Enjoy the Silence* (2016), which you made from taffeta, is not used in its traditional sense; rather, it is separated from its original function. The carpet presents to us uncomfortable contents in an abstract form: a satellite image of the tank training area in Münster. However,

one is tempted to sit down on it as it does look comfortable. Furthermore, the piece becomes an exhibit that shall not be touched. Is it that very interaction that you are aiming at within your works?

VD I believe that because people are aware of a carpets multi-sensorial function. On the one hand, its decorative function, on the other, its functioning to facilitate warming effects, for example. It responds to other senses but the eye — it is not only an image carrier. Although the carpet could also be mounted on the wall, I decided to lay it on the floor to alter the perspective of the viewer. When a work of art is attached to the wall, it is usually somehow above the beholder's perspective, or at least becomes a counterpart. On the floor, it becomes something one encounters from above. The viewers' area of movement becomes limited, as the carpet they are denied to touch claims the space. In contrast to photography, it is exciting to see that despite intended rules, the materiality leads people to touch the piece anyway and to engage with it differently. Perhaps this raises a contentious point for anyone potential buyers: its intervention within a space as part of the interior rather than as the classic image to go up above the sofa. Actually, I am not driven by what would be attractive for collectors or buyers, but I am excited by the idea of the path a piece of art takes beyond my creating it. The use of a carpet as image carrier for the motif of the tank training area was also interesting for me as, similar to photography, a carpet also works to conserve. In general, the aspect of conserving plays a major role for me in my use of materials.

FW Do you already know what your new textile works will be about? For your exhibition at Schloss Ringenberg you create two parts: on the one hand, you work with silk and on the other, with towels, which have been made at the textile mill in Bocholt.

VD As exhibition spaces, the castle and its Wappensaal have a very strong character that call to be confronted. The wood panelling with its painted arms and the sheer size of the rooms are very attractive features, which play into the work. What struck me when I inspected the castle were all those different components combined in one place, for example, the traditional flag in the registry office against the backdrop of nature. One literally only has to take a few steps before encountering animals and landscape, which is quite a romantic idea to me. →

I am going to make three flags which will deal with the formation of flocks of birds. The motifs will be embroidered onto shimmering silk. Driving the piece for one part, my aim is to create a strong contrast, and for another, I expect the embroidered formation to appear abstract. I think the viewer will recognize the flock of birds at some point but it is not immediately legible what all this is about. In fact, that corresponds to a flock of birds in reality: the moment one does recognize the formation, it changes and vanishes, making it barely possible to encounter any such formation in the same way again. Further, I am curious about the different materials. However, it is not yet clear how the combination of silk and embroidery will contribute to the way in which the textile falls, how the soft fabric will react to the close embroidery. The flags will be installed on classic flag stands, in place of the usual show of national flags or flags of the country.

FW For both scientists and artists, swarm intelligence, the technical term for collective or group intelligence like a flock of birds, remains a continuous source of fascination. How do you conceive such topics?

VD Well, there are many topics that have occupied me over the years; swarm intelligence and the formation of birds stands as an example of this in particular. I have created a large archive of photographic and graphic material, and I gradually conduct material research in connection with the particular subjects. I have dealt with embroidery before and also worked with silk. When I am invited to an exhibition at a specific place, much previous work and the various contexts from which they derived come together in the creation of a new piece. All the strands become total, if you will. It just so happens with my second work for Ringenberg. For quite a long time, I was thinking about working with textiles and screen prints. Screen printing, instantiated as a medium of reproduction, enables printing endless copies of the chosen motif. I am planning to employ that technique in an absurdly 'elitist' manner, by making simply one single copy of each mesh. To this end, and in striving to achieve a certain aesthetic, I am printing on cotton towels. When the sleek colour film encounters the dull towels, the ink is somewhat soaked up; here, the material and technique perfectly assimilate the topic of flooding.

I wonder what happens if nature does what it wants? What kind of aesthetic charm could lie in a natural catastrophe like a flooding? Using images of water or nature as templates for screen prints works well for me. And, of course, the realisation that the Schloss Ringenberg region had been hit by extensive flooding a few years ago greatly played into shaping that that specific place.

FW In addition to your textile works and book projects, we are also showing two projections of *Repetitives Element* (2010), a series of video loops that show the flowing motions of water in abstract patterns. What is the idea behind this series and how did you develop the work?

VD I can't say exactly when I started the series, maybe around 2010. *Repetitives Element* results from the time when cameras became cheap given the rise of the smart phones' allowed for non-stop filming and taking pictures, no matter where you were. I really liked the fact that I was able to buy used, 'bad' cameras with a low number of pixels, which for me provided an interesting aesthetic I could play around with. They've been pushed further into the background of our consciousness, in line with water, a natural part of our daily life. At the same time, water always stands as an indicator for its immediate surroundings and local particularities. It reflects weather, light, and wind. It literally copies its environment and, in doing so, becomes a portrait of that place. Thus, *Repetitives Element* deals with various aspects of movement, temporality, and surfaces.

FW When speaking about the portrait of a place, or the copy or print of that place, are your videos, then, an aesthetic means to explore the ways of water?

VD Primarily, it is a structure survey — not in a natural scientific way, but more in how it works as an image. That is relevant to me. The design of the loops is, however, almost sloppy. I admit that to myself. It is refreshing to break out of that self-constricted conceptual corset and to experiment a little with the spontaneous moment. The significant work happens when the projection is adjusted to the exhibition space. It requires some time on site to see which video works out best with regard to place and dimensions.



Vera Drebusch  
*Fahnen / Vogelschwärme*, 2017, three silk flags with embroidery, flag poles, each 80×120 cm  
*Handtücher / Überschwemmungen*, 2017, silkscreen on six woven miner's cloth, 79,5×51,5 cm  
*Sea Lines*, 2016, porcelain plate, diameter 21 cm



## Artists' CVs

Yiannis Pappas, born 1978 in Pátmos (GR), is a visual and performance artist based in Berlin. He studied sculpture and photography at the Athens School of Fine Arts until 2008. During an Erasmus scholarship in Berlin from 2008 to 2009, he attended Christiane Möbus' class at the University of the Arts (UdK) and graduated in 2013 as part of the artistic and scientific Master of Arts Space Strategies at the Academy of Arts Weißensee in Berlin. Pappas has received many awards, from institutions such as the Academy of Athens, the Greek State Scholarship Foundation (IKY), the Goethe Institute Residencies, and the German Academic Exchange Service (DAAD). Pappas' work has been exhibited widely, in Israel, Germany, Mexico, France, Chile, Italy, India, Greece and Egypt. Religion, urbanism, nature and cultural spaces are central to his artistic interest, and the notion of intervention can be seen to dominate his work.

Vera Drebusch, born 1986 in Herdecke (DE), lives and works in Cologne. She studied from 2005 to 2010 Photo Design at the University of Applied Sciences and Arts in Dortmund and graduated in 2015 in Media and Fine Art at the Academy of Media Arts Cologne. Further to this, Drebusch attended several classes at the art schools in Bremen, Bogotá (CO), and Kassel as a guest student. During her studies, Drebusch was already taking up artist residencies and international scholarships in Germany, Switzerland, and Austria, as well as in Bogotá and the USA. These experiences led to a number of group and solo exhibitions in Cologne, Düsseldorf, the Ruhr area, and Berlin, as well as international shows in Istanbul, York, Brussels, Bangkok, Vienna, and others. Drebusch's artistic approach is driven by different issues and mediums within which she investigates her notions of contemporary history, and questioning the aesthetics, structures, and images of our cultural life.

Sandim Mendes was born 1986 in Rotterdam (NL) where she lives and works. From 2005 to 2010, she studied Fine Arts at the Willem de Kooning Academie in Rotterdam, where she graduated with a Bachelor of Fine Arts. Overlapping with this, in 2009 Mendes undertook an exchange program at Otis College of Art and Design in Los Angeles (USA). Following her research grant at CBK Rotterdam, in 2015 she took up an artist residency at the Icelandic Textile Center in Blonduas in 2016, where she produced her first hand woven cloth. Since 2007, Mendes participated in several group shows in Indonesia, Iceland, Amsterdam, Berlin, and Geneva amongst others. Working in photography and textiles as her main artistic media, Mendes investigates the concept of 'identity' in and between various cultures. Many of her earlier works deal with notions of family and personal history from an autobiographical point of view.

## Colophon

This publication is produced in conjunction with the exhibitions *Sandim Mendes: panu terra/terra panu* and *They called this place a stronghold [but all we saw was wetlands]*. Works by Vera Drebusch and Yiannis Pappas. Published May 2017

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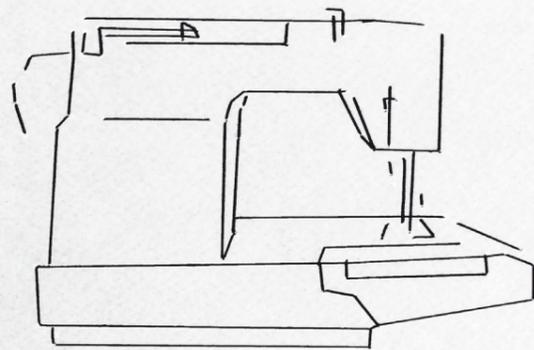
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Yiannis Pappas  
*Untitled* (edited detail), 2009, thread on paper



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