

In parallel to the presentation of the exhibition *Investigations of A Dog - Works from the FACE Collections*, the DESTE Foundation is pleased to announce three solo shows by three young artists: **Kerstin Brätsch & DAS INSTITUT**, **Jakub Ziolkowski** and **Paul Chan**. The works of these artists will be presented on the 2<sup>nd</sup> Level of DESTE, and will be on view between **June 22<sup>nd</sup> and October 30, 2011**.

## **TREAT YOUR OWN NECK, 2011** by Kerstin Brätsch & Das Institute

### **KERSTIN BRÄTSCH**

(b. 1976 Hamburg, Germany / Lives & works in New York, NY)

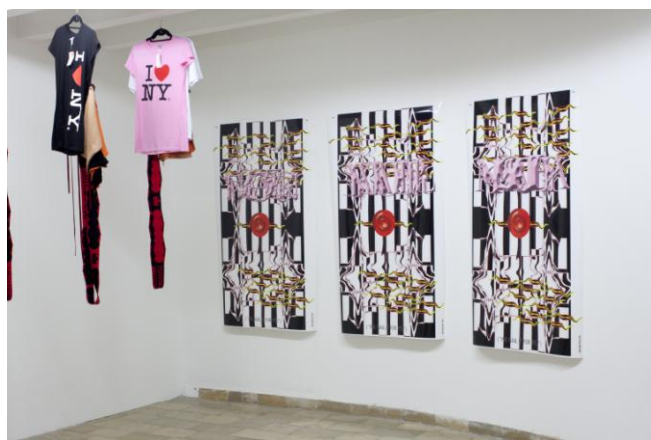
Kerstin Brätsch will present a new installation of paintings, sculptures, posters, and a special limited edition realized in collaboration with DAS INSTITUT. Working across different media, Brätsch's artistic practice develops at the intersection between abstraction and figuration, intertwining elements taken from design and fashion.

Her large-scale oil paintings on paper and mylar are often left unframed, and are hung on walls and structures as giant banners and precarious partitions.

Her subjects often appropriate the language of design, reproducing geometric patterns and fields of color that seem to cross-reference Bauhaus esthetics with contemporary advertising campaigns. Her collaboration with artist Adele Roeder under the fictional identity of DAS INSTITUT further develops this commercial language, expanding it to produce zines, banners, performances and fashion garments touching upon issues of distribution, branding and authorship.

*Treat Your Own Neck* will be presented in two rooms. Using the already existing mirror wall by Urs Fischer as a starting point for their installation, Kerstin Brätsch & DAS INSTITUT are treating Room 1 in reference to a night club/ gym exercise space. Leaned against metal poles the paintings can be moved into different positions, creating an interchangeable display. The space oscillates between storage and stage.

Room 2 of the installation functions as a showroom for *Treat Your Own Neck*. DAS INSTITUT presents an edition of scarves, which have been produced in collaboration with the DESTE Foundation, accompanied with a selection of Title posters.



*We Nail It For You, 2011, posters by DAS INSTITUT*

## HISTORY OF THE EYE, 2010

by Jakub Ziolkowski

Jakub Ziolkowski, History of the Eye, 2000



### JAKUB ZIOLKOWSKI

(b. 1980, Zamosc, Poland / Lives & works in Cracow, Poland and Zamosc, Poland)

Jakub Ziolkowski's phantasmagorical drawings and paintings swarm with mutant life: plants sprout giant eyeballs, patchwork bodies threaten to slough off their skins or tumble into piles of dismembered parts, internal organs make their way outside, objects grow hair, while faces are distorted as if infected with some unspeakable virus. Hallucinated and yet always maniacally precise, Ziolkowski's work mixes expressionism with fantastical obsessions that seemed pulled from the works of Hieronymus Bosch: the result is a surreal universe that appears imbued with history while remaining absolutely contemporary - a nightmare landscape all his own.

In *History of the Eye* (2010), Ziolkowski has interpreted Georges Bataille's controversial short pornographic novel, *Story of the Eye* (1928). First published under a pseudonym, the book presents a series depraved sexual exploits which are often focused on disembodied eyes.

Confronting one of the most provocative books in the history of Western literature, Ziolkowski composed a suite of XYYX drawings in which the act of seeing is equated with desire itself.

## MY BIRDS... TRASH... THE FUTURE, 2004

by Paul Chan

### PAUL CHAN

(b.1973, Hong Kong / Lives & works in New York, NY)

"[In Paul Chan's *My Birds...Trash...The Future*, 2004], *Happiness's* lush greenery gives way to a barren field dominated by a huge dead tree, which recalls the setting of *Waiting for Godot*. Home to twenty birds (and a bat) that Chan took from the list of inedible fowl enumerated amid Leviticus's dietary laws, this desolate landscape is first populated by twin slain poets of social injustice—a naked and shivering Pier Paolo Pasolini and an amputee Biggie Smalls in standard-issue puffy coat—before being overrun by a Hummer full of paparazzi snapping pics of the gnarled tree, now hung with bodies as in Goya's "Disasters of War"; an invasion of pantless hunters; copulating refugees; and suicide bombers wearing nothing but their deadly backpacks.

Paul Chan, My Birds... Trash... The Future, 2004



The promiscuousness of Chan's sources and his densely braided narratives could easily inspire reams of almost scriptural exegesis, and it's clear that his meditations on utopia and apocalypse are meant to open a liberatory space for thought beyond the empty solutions and body counts that undergird political discourse in our still young millennium. But Chan's quite literally fantastic worlds are also resolutely tethered to our own through a rich network of visual and aural allusions—chief among them a low-tech form of digital rendering, which may well represent one of the most original approaches to drawing today."

Selection from Scott Rothkopf's "Embedded in the Culture," *Artforum*, Summer 2006

---

**PRESS CONTACT:**

[info@deste.gr](mailto:info@deste.gr)  
+30 210 27 58 490

**OPENING HOURS:**

**Wednesday:** 12:00 - 20:00  
**Saturday:** 10:00 - 14:00

*Entrance to the exhibition is free*

**GUIDED TOURS:**

**Wednesday**  
from 12:30 and every hour. The last tour will take place at 18:30.

**Saturday**  
from 10:30 and every hour. The last tour will take place at 12:30.

*The guided tours and presentations are conducted by trained DESTE personnel and are free of charge.*

