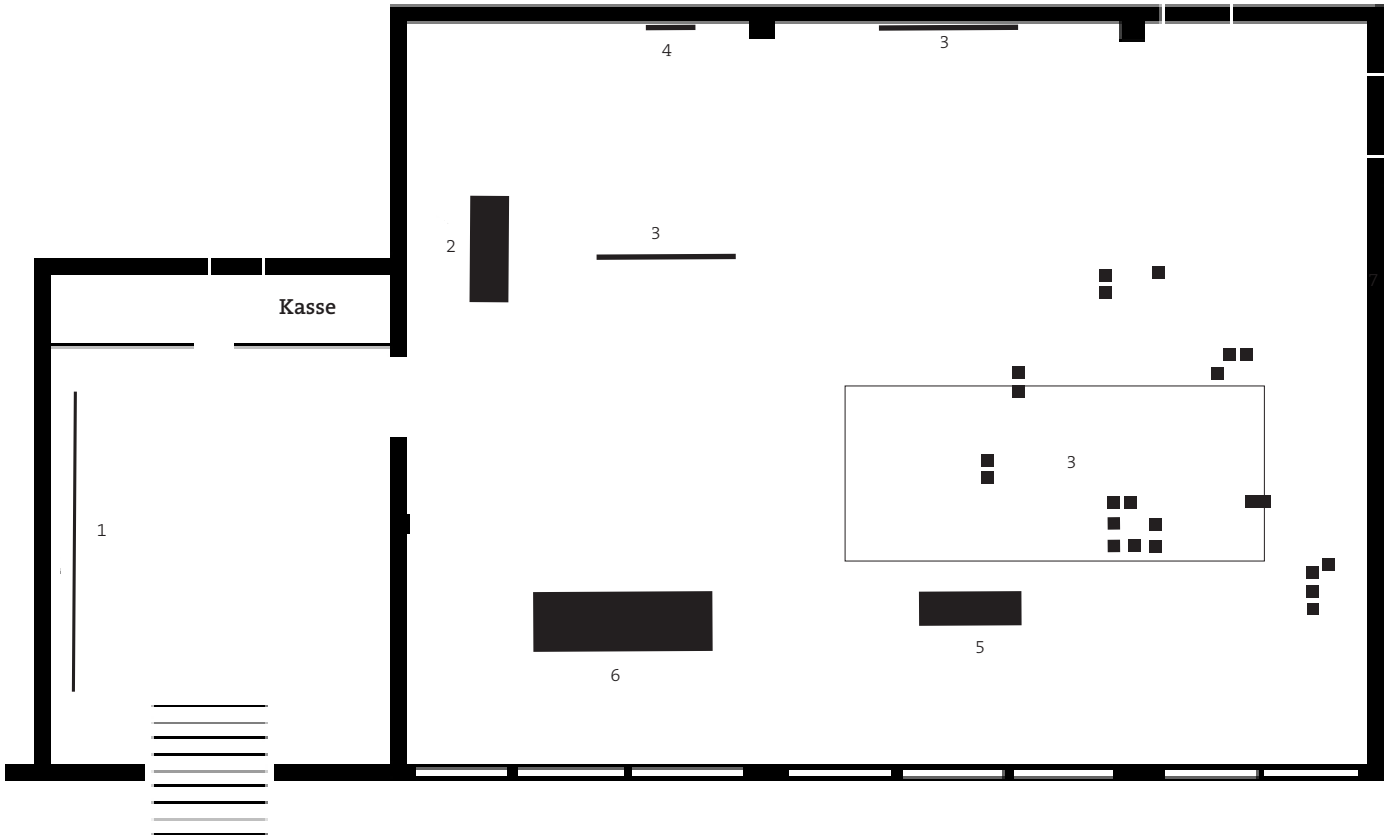


EDITH DEKYNDT – *The White, The Black, The Blue*
Kunstpreis Finkenwerder 2019
 Kunsthaus Hamburg
 8 / 6 – 4 / 8 / 2019



1 *Laboratory 01 (replica)*, 1995-2015
 cotton curtain impregnated with coffee
 through capillary action

2 *Die südliche Natur in ihrer üppigen und
 majestätischen Pracht*, 2019
 door, velvet, showcase, heating pads

In 1820 the collector Johann Gottlob von Quandt commissioned two pictures that were to symbolize the south and the north. Johann Martin von Rohden received the commission to paint *Southern Nature in her Abundant and Majestic Splendor*, while the commission for *Northern Nature in the whole of her Terrifying Beauty* fell to Caspar David Friedrich. However, as Schukowski in a letter dated 1821 reported, Friedrich – “himself does not even know what he will paint; he waits for the moment of inspiration, which (in his own words) occasionally comes in a dream.” Accounts of expeditions to the North Pole were occasionally published during those years which is likely how Friedrich became familiar with William Edward Parry’s 1819–1820 expedition to find the Northwest Passage. In the winter of 1820–21, Friedrich made extensive oil studies of ice floes on the river Elbe, near Dresden. These were probably incorporated into *The Sea of Ice*. (Quelle: Wikipedia)

3 *The White, The Black, The Blue*, 2019
 refrigerators, glass, awning, shelf, 3 preserving jars

4 *Ombre indigène (Part. 2, Martinique)*, 2014
 film-loop

A flag made of hair was stuck in the ground and filmed on top of rocks on the Diamant coast, in Martinique. There, precisely, on the night of 8 April 1830, a clandestine slave boat transporting a hundred African captives washed up on the rocks before being entirely destroyed. Edouard Glissant was buried not far, in the small town of Diamant. Native from this island, this author is at the origin of the “tout-monde” (one-world) and “creolisation” concepts, the later being like an “interbreeding producing unpredictability.”

5 *Natur des Nordens in der ganzen Schönheit
 ihrer Schrecken*, 2019
 freezer, ice, Japanese ink

6 *The Bill*, 2019
 sofa, white laundry

On the occasion of Edith Dekyndt's reception of the Finkenwerder Art Prize 2019, the Kunsthaus Hamburg presents a comprehensive solo exhibition of her works in collaboration with the Hamburger Kunsthalle.

Contrasting material characteristics and aggregate states of objects, images, and sounds, often drawn from everyday life, are consistent features of the artist's survey exhibition. Dekyndt links the various elements with one another through subtle interventions in a complex synesthetic field of references. She often uses ephemeral materials such as earth, liquids, salts as well as fabrics in her works, making the silent energies of natural transformation processes visible or documenting the formative dynamics that she discovers in her environment in short video sequences.

For her exhibition *The Black, The White, The Blue*, Edith Dekyndt relates to the city in various ways. With its port, and as a global transshipment hub, Hamburg is part of an economic trading system that generates a clearly visible local prosperity, which, however, is also characterized by extreme disparities. Thus, not far from Hamburg's city center, the waste of the so-called industrial nations is amassed in containers as raw material to be distributed to the most precarious participants of the global cycle. In the exhibition space of the Kunsthaus, Dekyndt arranges discarded objects from Hamburg households and industrial production into an expansive installation in which the harshness of the economic cycle is reflected on multiple sensory levels. Through minimal interventions, the artist transforms the mainly sensitive materials by soaking these with coffee and ink, through accumulation, conservation, and with other methods. Above all, however, she chooses materials and objects that are in the state of dissolving, falling apart and decaying. With her minimalist visual aesthetic and the haunting sound, Dekyndt creates an atmosphere of brutality and fragility at the same time.

A characteristic that is also inherent in her work *They Shoot Horses*, which is currently being presented at the Hamburger Kunsthalle. There, a meter-long white velvet curtain dominates the exhibition space. On closer observation, the elegance of the drapery is abruptly interrupted, since the fabric is spiked all over with small steel nails.

Another connection between the exhibition at the Kunsthaus and the Hamburger Kunsthalle, can be made in taking one of the central works from the collection into account: *The Sea of Ice* by Caspar David Friedrich. In that regard, the landscape of dysfunctional refrigerators piled up at the Kunsthaus can certainly be read as a contemporary response to the famous painting. In the exhibition *The Black, The White, The Blue*, the "failed hope" of the 19th century, namely to dominate nature, gets transformed into the question of where the apparently successful progress of the 21st century actually took us to.

Turning to the transformative moments of materials and objects, and focusing on fragility and the process of dissolution, Dekyndt alludes to the fact that the definition of what is impeccable or what is discarded (what is pure or dirty) is always a question of the perspective and moral judgement. She places human perceptual abilities in her art also in a social and political context, in which the supposed neutrality of natural phenomena stands in great contrast to how and for what man makes them his own. The broken refrigerators, which are no longer of use in Europe, are nevertheless in demand as commodities beyond the continent. They tie up where morality on this side ends.

Curator: Katja Schroeder