

VIEWS UND REVIEWS

2010 INGO GERKEN



somewhat it makes you... the shift is sometimes so simple, that it seems obvious. Anyway, most people come in their own shoes. And some of them may have an unclear vision.

MA: The way I see it, you use the potential of an object through its own effects to present another level of meaning that has other implications... social commentary... the object becomes a Trojan horse... I feel this way about your photos of urban landscapes. They are optical tricks but they also speak of urban landscape and how we can be part of that landscape, the narrow and scale of experienced sites and their relevance in our daily lives... one can see your hands performing tricks, adding new elements to the landscape, and that's a human element that you are adding to the overall image... is realisation that we often perceived as inflexible, as if we had no control over the environment of the city... Do you spend a lot of time conceptualising your work?

IG: I'm quite ok with keeping things open, ambiguous, doing something and at the same time not doing it... These photos don't have a message, but they touch on many layers. My basic interest is in context, shift and more these layers just for a sophisticated and for a go, see what happens. The works are more like little gestures in an overloaded large world. And they are really small as well as architectural proposals in the sense of a possibility. Nothing is fixed in these proposals, but I use the camera to freeze an specific moment. That's what a camera usually is doing. It documents an almost not existing time period of time, where things just come together and meet. I'm the organizer of these meetings.

MA: I tried to relate some of your work to Jonathan Monk, Erwin Wurm... Richard Wurmwood also springs to mind... would you like to talk about any of the artists you relate to, or an artwork that particularly inspired you?

IG: Hmm, I once almost married Erwin Wurm in front of a museum space by Rebecca Horn. It was hanging diagonally through an empty, large museum space. I don't like Horn's work more than in it, it can be quite poetic and literal. This one was just a hanging rope, maybe 10 metres long, crossing the entire space, fixed on the floor at one end and in an upper corner of the opposite wall. The floor and

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Ingo Gerken (*1971) engages with the history of art and transforms this engagement into spatial-sculptural form. Between the conflicting poles of reference and relevance, situation and subversion he investigates the permeability of real and imaginary spaces, their construction, flexibility and importance. His interventions, sculptures and photographs refuse any firm materiality but rather work toward the pure, condensed moment. With minimal effort and great ease, his objects coalesce with their environment and suddenly, strategically emerge as parameters – as a sort of framework – for historical, architectural and political discourse.

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