

VIEWS UND REVIEWS

2010 INGO GERKEN



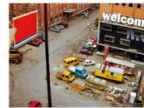
somewhat in relation to... the shift is sometimes so simple that it seems obvious. Anyway, many people come in their own shoes. And some of them may have an urban setting.

MA: The way I see it, you use the potential of an object through various effects to present another level of meaning that has other implications... social commentary... the object becomes a 'Trompe l'oeil'... I feel this way about your photos of urban landscapes. They are optical tricks but they also speak of urban landscapes and how we can be part of that landscape, the narrow and scale of congested sites and their relevance to 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... to realize that we often perceived as inhuman, as if we had no control over the emergence of the city... Do you spend a lot of time conceptualizing 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 speak in many layers, they have interest in to consume, shift and move these layers just for a well-thought and let us go, see what happens. The works are more like little gestures in an overlooked large world. And they are sculptural 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 main 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 Wurmthum 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 started writing in front of a museum space by Roberto Heras. It was hanging diagonally through an empty, huge museum space. I don't like Heras's work more than that, it can be quite public and lateral. This one was just a hanging rope, maybe 30 meters 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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