

something about pictures

**Yuki Higashino &
Kim Schoen**

13 – 20 Sep 2019

**Opening: Thursday, 12 Sep
18:00**

rampe, Berlin



In the beginning,
there were certain
wall panels
that many wanted
to hang.

Unfortunately, there
was not a reasonable
flat area available
to reach, and thus
the foundation had
to be let go.





Yuki Higashino

1

Gray Monochrome 1, 2018
Acrylic paint on Plexiglas

2

Cat 1, 2018
Acrylic paint on Plexiglas

3

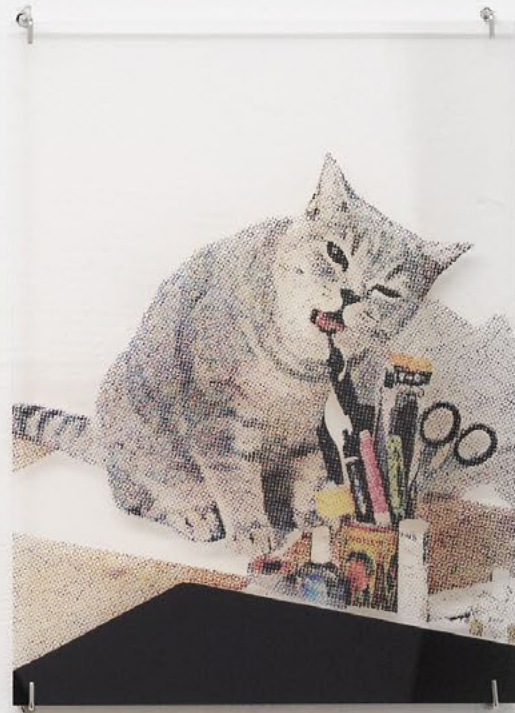
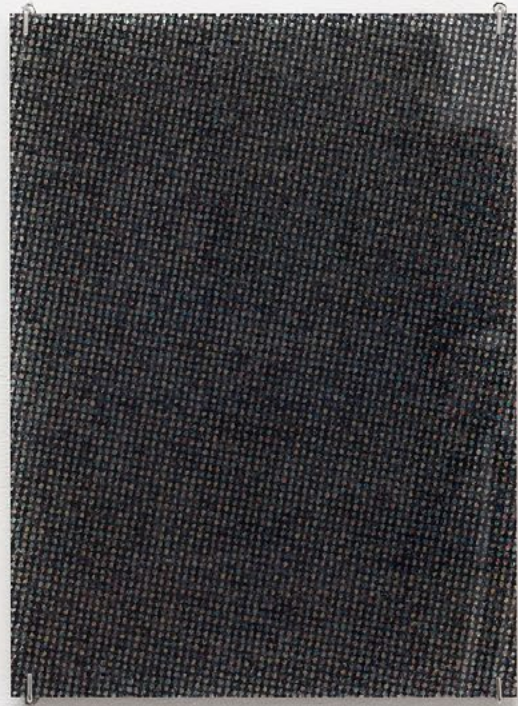
Gray Monochrome 2, 2018
Acrylic paint on Plexiglas

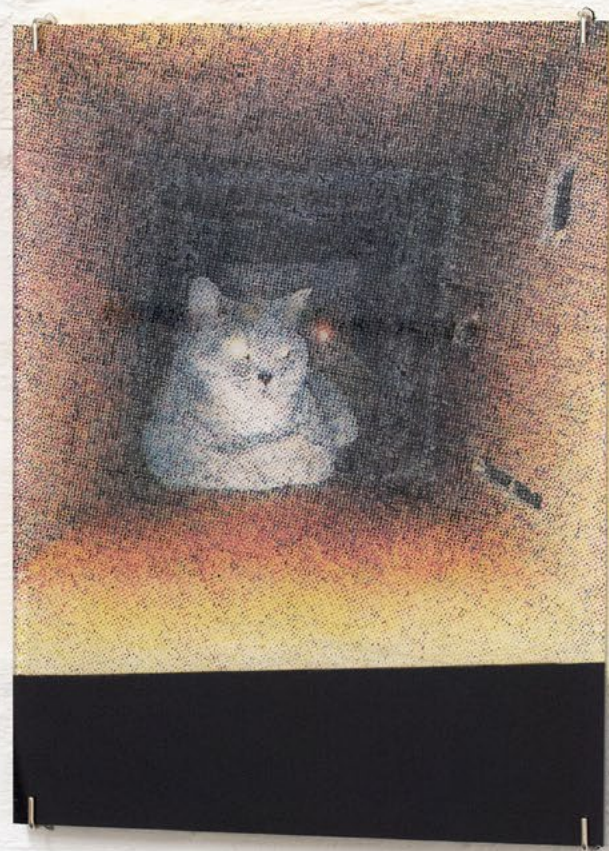
4

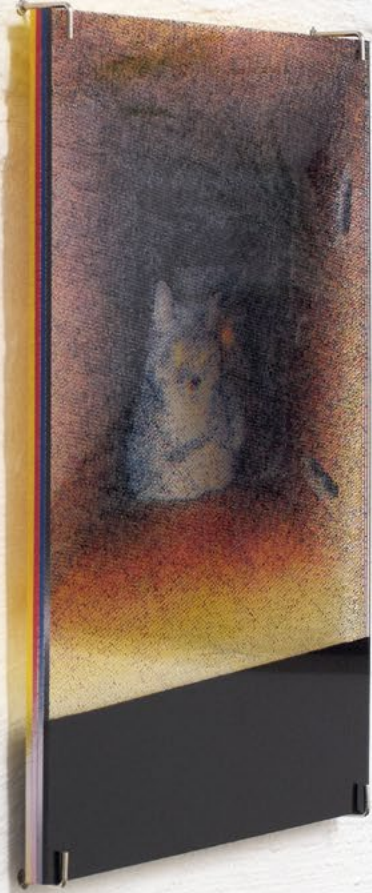
Cat 2, 2019
Acrylic paint on Plexiglas

5

Edition for Rampe, 2019
Pencil, gouache and laserjet on paper
Edition of 7









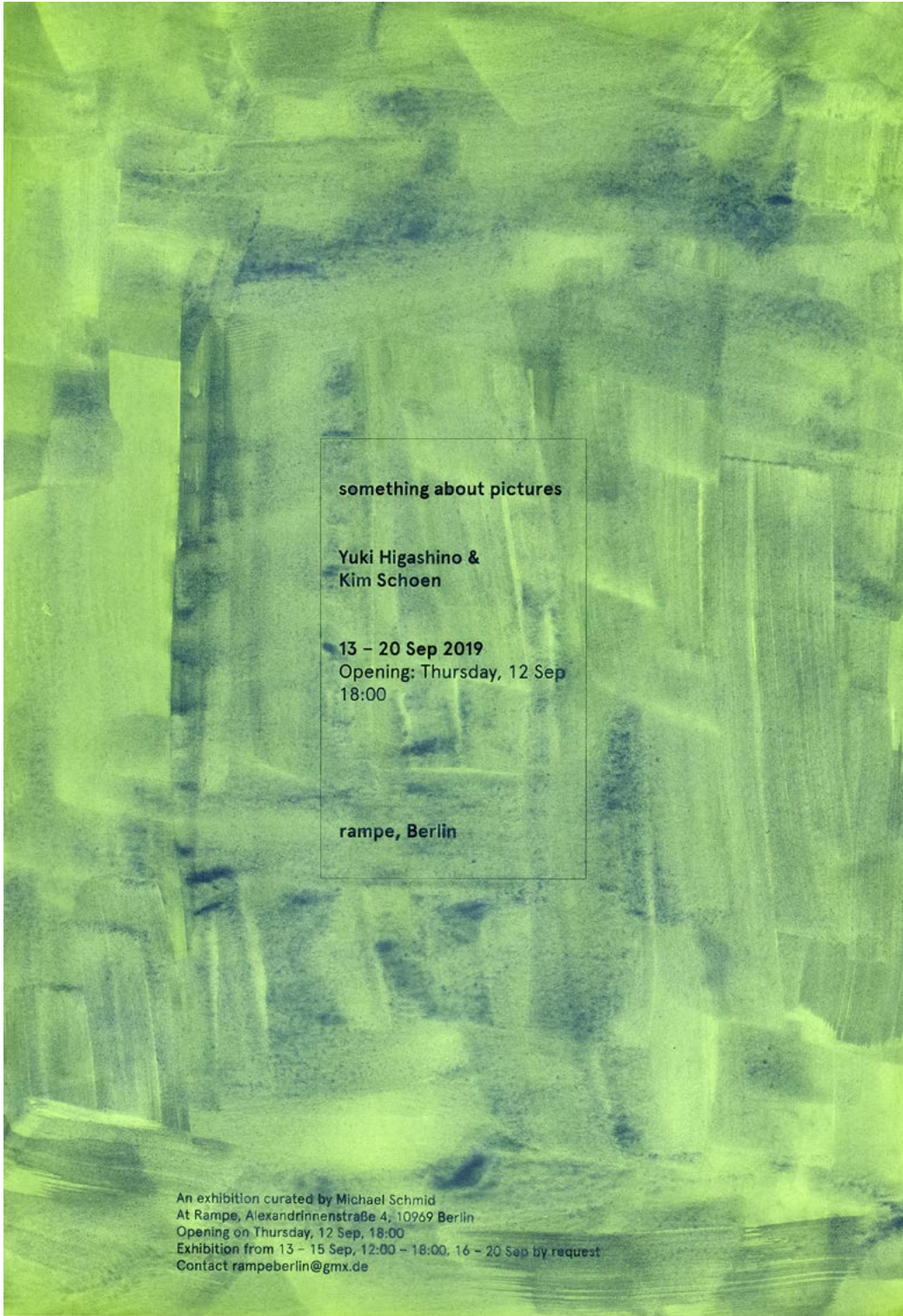
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An exhibition curated by Michael Schmid
At Rampe, Alexandrinnenstraße 4, 10969 Berlin
Opening on Thursday, 12 Sep, 18:00
Exhibition from 13 – 15 Sep, 12:00 – 18:00, 16 – 20 Sep by request
Contact +49 176 964 618 64 or rampeberlin@gmx.de



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Kim Schoen

6

In the Beginning (A Distortion), 2019

glass, text printed on aluminium, stainless steel brackets,
spacers

7

*GBTJAHIP (Going Back to Jefferson And His Imported
Plants)*, 2009/2018

photograph, digital c-print, Diasec

8


*HTIYRTSDIGTH (Hoping That If You Replace The Traps
Something Different Is Going To Happen)*, 2013/2018

photograph, digital c-print, Diasec

9

In The Beginning (An Edition), 2019

digital c-print, edition of 50



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there were certain
wall panels
that many wanted
to hang.

Unfortunately, there
was not a consensus
that anyone was able
to reach, and thus
the foundation had
to be let go,









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Kim Schoen

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rampe, Alexandrinnenstraße 4, 10969 Berlin

something about pictures, Yuki Higashino & Kim Schoen zeigt Arbeiten von zwei KünstlerInnen, die jeweils auf ihre eigene Weise über die Eigenschaften und die Geschichte von Bildern und Methoden der Bedeutungsproduktion sprechen.

Kim Schoen ist eine Künstlerin, die sich mit Fotografie und Videoinstallation beschäftigt. Sie ist auch Mitbegründerin und Mitherausgeberin von MATERIAL, einer Zeitschrift über zeitgenössisches künstlerisches Schreiben. In ihrem Werk No Non Nonsense übersetzt Kim gesprochene Sprache in Bilder. Die Fotografien basieren auf Videoarbeiten, in denen sie Schauspieler anweist, "ohne Bedeutung zu sprechen" - in einer rein improvisierten Sprechweise, die sich an die grammatikalische Struktur der Sprache hält, sie aber von ihrem Sinn befreit. Mit den improvisierten Satzgebilden aus ihren Videoarbeiten gestaltet sie die Auswahl der Objekte und deren Anordnung in Stillleben Fotografien. Beispiele für die Titel ihrer Bilder sind GBTJAHIP (Going Back to Jefferson And His Imported Plants) oder HTIYRTTSDIGTH (Hoping That If You Replace The Traps Something Different Is Going To Happen). Für diese Ausstellung hat Kim eine neue Arbeit unter dem Titel In the Beginning (A Distortion) geschaffen.

Die Malereien von Yuki Higashino untersuchen den Einfluss digitaler Bilder auf unsere visuelle Kultur. Seine Praxis des kritischen Schreibens und Projekte, die sich konzeptuell mit der Kunstgeschichte der Malerei befassen, beinhaltet eine Reihe von Arbeiten, die Malereien auf 4 Schichten von Acrylglas sind. In dieser fortlaufenden Reihe arbeitet er an mehreren gängigen Themen aus der Geschichte der westlichen Malerei. Sein Malprozess basiert auf der Separierung von Bildern in Punktraster in 4 Farbkanälen. Dies ist sehr ähnlich der fotografischen Reproduktion und der Funktionsweise einer Druckmaschine. Ein malerischer Effekt entsteht dabei nur durch die menschliche Ungenauigkeit des arbeitsaufwendigen manuellen Prozesses und durch die Schichtung der Platten, die dem Bild Tiefe verleiht.

Yuki Higashinos Werk macht deutlich, wie die Motive, mit denen wir in unserem bildgesättigten Alltag konfrontiert werden, in der Kunstgeschichte verwurzelt sind, aber auch, wie die ursprünglichen Sinnhaftigkeiten der verschiedenen Genres verzerrt werden aus Gründen, die mit den Mechanismen der spätkapitalistischen Gesellschaft zu tun haben.

Kim Schoen lebt und arbeitet in Los Angeles und Berlin.
Yuki Higashino lebt und arbeitet in Wien.

Kuratiert von Michael Schmid

something about pictures

Yuki Higashino &
Kim Schoen

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something about pictures, Yuki Higashino & Kim Schoen showcases works by two artists who each in their own way speak about the nature and history of pictures and methods of meaning production.

Kim Schoen is an artist who works in photography and video installation. She is also the co-founder of and co-editor of MATERIAL, a journal of writing by contemporary artists. In her body of work No Non Nonsense, Kim translates speech into images. The photographs are made based on video works in which she instructs actors to 'speak without meaning' - purely improvised language that adheres to the grammatical structure of language but empties it out of meaning. She uses the improvised language from her videos to direct the choice of objects and their arrangement in still life photographs. Examples of the titles of her still life photographs are GBTJAHIP (Going Back to Jefferson And His Imported Plants) or HTIYRTTSDIGTH (Hoping That If You Replace The Traps Something Different Is Going To Happen). For this exhibition Kim has created a new work under the title In the Beginning (A Distortion).

The paintings of Yuki Higashino explore the impact of digital imagery on our visual culture. His practice of critical writing and projects that engage conceptually with the art history of painting includes a series of works that are paintings on 4 layers of acrylic glass. In this ongoing series, he works on several common topics of the history of western painting. His process of painting is based on the separation of images into dot patterns across 4 color channels. It is very similar to the photographic reproduction in how a printing press works.

A painterly effect is only introduced via human imprecision of the laborious manual process and through the layering of the plates, giving depth to the image. Yuki Higashino's work makes it clear how the motifs we are confronted within our image-saturated everyday lives are rooted in art history, but also how original meanings of the different genres have been thrown of by reasons that are closely bound to the mechanisms of late capitalist society.

Kim Schoen lives and works in Los Angeles and Berlin
Yuki Higashino lives and works in Vienna

Curated by Michael Schmid

Kim Schoen (b. 1969, Princeton) lives and works in Los Angeles and Berlin. She received an MFA from CalArts in 2005, and a Master of Philosophy from the photography department at The Royal College of Art in London in 2008. Her work in photography and video installation has shown at numerous institutions and galleries worldwide including MoCA, The Los Angeles Museum of Art (LAMOA), Richard Telles Fine Art, Young Projects, Moskowitz Bayse, LM Projects, and LAXART in Los Angeles; MMoCA (Madison Museum of Contemporary Art), BAM, Brooklyn, NY; The South London Gallery, Whitechapel Gallery, MOT International in London, Museum of Contemporary Art of Rome; Museo de Arte Moderno y Contemporaneo, Spain; Archive Kabinett, Kunstverein Springhornhof, and Kleine Humboldt Galerie. Her work was recently included in LACMA's collection, and has been written about in Art Forum, The Los Angeles Times, Mousse, and Art in America. Schoen has lectured at Otis College of Art & Design, Goldsmiths, CCA, The Royal College of Art, and The School of Visual Arts and has published her own writing on repetition and photography—“The Serial Attitude Redux”, “The Expansion of the Instant: Photography, Anxiety and Infinity” in X-TRA Contemporary Art Quarterly, as well as various experimental text works: Tolstoyevsky from Book Works, and E.R.O.S. Press, London. Kim is also the co-founder of and co-editor of MATERIAL, a journal of writing by contemporary artists. She recently received a Grant for Media Art of the Foundation of Lower Saxony at the Edith-Russ-Haus in 2019 and is in production on a new video work entitled ‘Baragouin.’

Yuki Higashino (b. 1984, Shizuoka, Japan) lives and works in Vienna. He graduated from Städelschule, Frankfurt in 2010 (Simon Starling Class). In recent years, he has exhibited at ANEWAL Gallery-Contemporary Art Factory, Kyoto, Curated by Daisuke Takeya, Urgent Paradise, Lausanne, Curated by Adeena Mey, Le BBB centre d'art in Toulouse, The Living Art Museum, Reykjavík, Gallery G99 of the House of Arts in Brno (all 2016), Skånes konstförening, Malmö and Mount Analogue, Stockholm (both 2014, in collaboration with Elisabeth Kihlström), Lokaal 01, Antwerp, (2012) and Centre Clark, Montreal (2011). He curated a cinema program “Stranded at Schwimmen-zwei-Vögel” at Mumok, Vienna (October 2016 - January 2017) and co-curated with Elisabeth Kihlström the group exhibition “To take a landscape from” at Neue Galerie, Innsbruck (2014). His writing has been published in journals such as Artforum, Texte zur Kunst, Camera Austria and springerin.

Kim Schoen (geb. 1969, Princeton) lebt und arbeitet in Los Angeles und Berlin. Sie erhielt 2005 einen MFA vom CalArts Institute und 2008 einen Master of Philosophy vom Photography Department am Royal College of Art in London. Ihre Arbeiten, Fotografien und Videoinstallationen wurden in zahlreichen Institutionen und Galerien weltweit gezeigt, darunter MoCA, The Los Angeles Museum of Art (LAMO), Richard Telles Fine Art, Young Projects, Moskowitz Bayse, LM Projects und LAXART in Los Angeles; MMoCA (Madison Museum of Contemporary Art), BAM, Brooklyn, NY; The South London Gallery, Whitechapel Gallery, MOT International in London, Museum of Contemporary Art of Rome; Museo de Arte Moderno y Contemporaneo, Spanien; Archive Kabinett, Kunstverein Springhornhof und Kleine Humboldt Galerie. Ihre Arbeiten wurden kürzlich in die Sammlung von LACMA aufgenommen und wurden in Art Forum, The Los Angeles Times, Mousse und Art in America vorgestellt. Schoen hat zahlreiche Vorträge am Otis College of Art & Design, Goldsmith, CCA, The Royal College of Art und The School of Visual Arts gehalten und ihre eigenen Texte über Wiederholung und Fotografie veröffentlicht - "The Serial Attitude Redux", "The Expansion of the Instant: Photography, Anxiety and Infinity" in X-TRA Contemporary Art Quarterly, sowie verschiedene experimentelle Textarbeiten: Tolstoyevsky von Book Works und E.R.O.S. Press, London. Kim ist auch Mitbegründerin und Mitherausgeberin von MATERIAL, einer Zeitschrift für zeitgenössische Künstler. Vor kurzem erhielt sie ein Stipendium für Medienkunst der Stiftung Niedersachsen im Edith-Russ-Haus im Jahr 2019 und arbeitet an der Produktion einer neuen Videoarbeit mit dem Titel "Baragouin".

Yuki Higashino (geb. 1984, Shizuoka, Japan) lebt und arbeitet in Wien. Er absolvierte 2010 die Städelschule in Frankfurt am Main (Klasse Simon Starling). In den letzten Jahren stellte er in der ANEWAL Gallery-Contemporary Art Factory, Kyoto, kuratiert von Daisuke Takeya, Urgent Paradise, Lausanne, kuratiert von Adeena Mey, Le BBB centre d'art in Toulouse, The Living Art Museum, Reykjavík, Gallery G99 of the House of Arts in Brno (alle 2016), Skånes konstförening, Malmö und Mount Analogue, Stockholm (beide 2014) aus, in Zusammenarbeit mit Elisabeth Kihlström), Lokaal 01, Antwerpen, (2012) und Centre Clark, Montreal (2011). Er kuratierte ein Kinoprogramm "Stranded at Schwimmen-zwei-Vögel" im Mumok, Wien (Oktober 2016 - Januar 2017) und kuratierte gemeinsam mit Elisabeth Kihlström die Gruppenausstellung "To take a landscape from" in der Neuen Galerie, Innsbruck (2014). Seine Texte wurden in Zeitschriften wie Artforum, Texte zur Kunst, Camera Austria und springerin veröffentlicht.

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