

The Museum Has Abandoned Us

Curated by Bob Bicknell-Knight

Arvida Byström, Bob Bicknell-Knight, Brad Phillips, Dennis Rudolph, Fred Le Sueur, Jonathan Monaghan, Lara Joy Evans, Laura Yuile, Molly Soda, Patrick Goddard, Tom Railton, Valentin Dommange, Willem Weismann, Yorkson (Yimin Chen)

13th - 23rd September 2017

STATE OF THE ART, Mansteinstr 2, 10783 Berlin, Germany



isthisit?'s founder, artist & curator Bob Bicknell-Knight, takes over STATE OF THE ART to present an exhibition of artists reacting to the 'real' world's relationship to the 'art' world, and vice versa. Showcased works, sometimes inadvertently, attempt to break out of the art world's seemingly impenetrable bubble, using the all-seeing nature of the Internet to do so.

What happens when an artwork is shared on Instagram by a celebrity, a conceptual art piece gets reacted to by a famous YouTuber, or a badly taken photograph of a grotesque public art piece gets to the front page of reddit? When art is suddenly thrust in front of the general public, with no real context or explanation, reactions can vary from disgust and rage;

'Who else vomited after watching or during watching this video, thumbs up if you did, cause I vomited...and it was not a good one.'

To surprising appreciation;

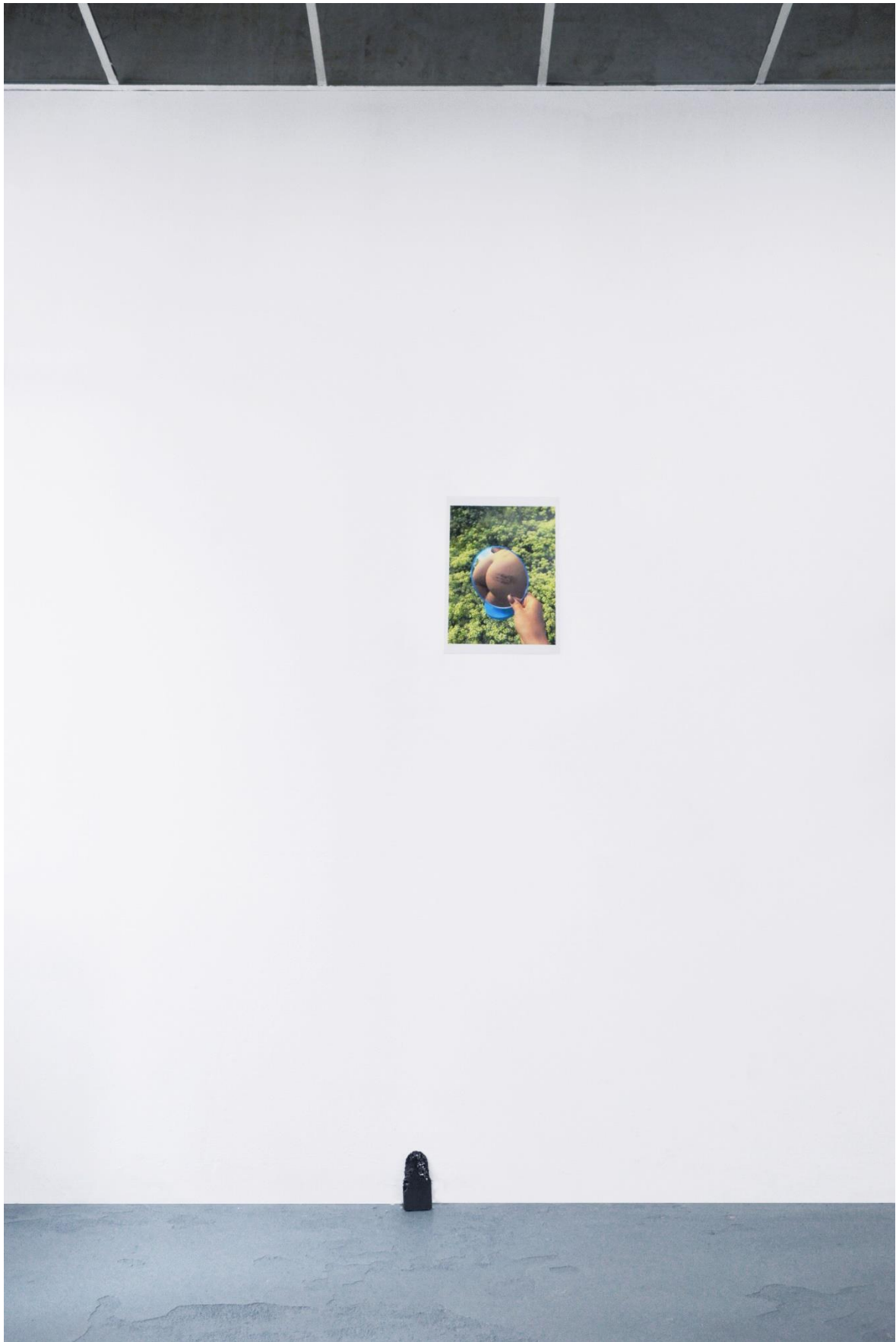
'But it's not about shame, dude. It's not even about all people who enjoy the fetishes. It's about the people who let that kind of thing govern their entire life (that's why he included the images of the NEET battlestations). It's about feeling so lost in life that you fall into a depressive cycle where escapism and erotic stimulation are the only things you live for. Maybe it's never happened to you, but it has happened to a lot of people. Not all people can manage their life as well as others.'

With real dialogues occurring between an assumingly non-art going audience.

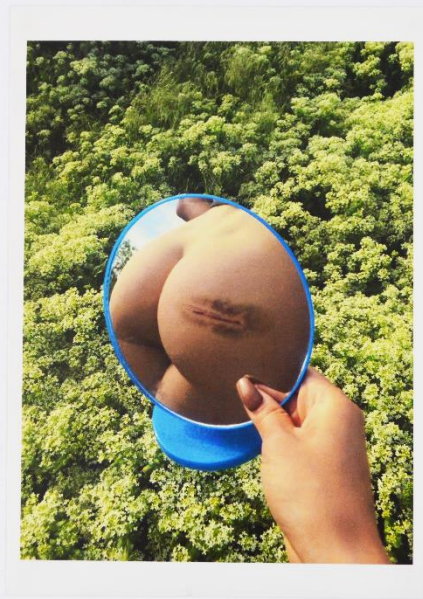
The title of the exhibition is taken from LaBeouf, Rönkkö & Turner's project, "HEWILLNOTDIVIDE.US". This was the fourteenth project by the collaborative trio, all of which in the past had garnered large amounts of press from all over the globe due to Shia LaBeouf's participation in the group. The HWNDU project was originally a 24/7 365 days of the year live stream which was active outside of The Museum of the Moving Image in New York, being broadcast onto the internet. Shortly after the artwork commenced, 4chan, and the group that we now refer to as the alt-right, took notice, forming protests of sorts, shouting abuse and vitriol into the camera, inciting violence and negativity onto an artwork that was originally focused around protesting Donald Trump's presidency. A mere three weeks after the stream began, the MOMI had to abandon the project due to the volatile nature of the work, with the artists stating on their various social media accounts; THE MUSEUM HAS ABANDONED US.



The Museum Has Abandoned Us, 2017
Installation view



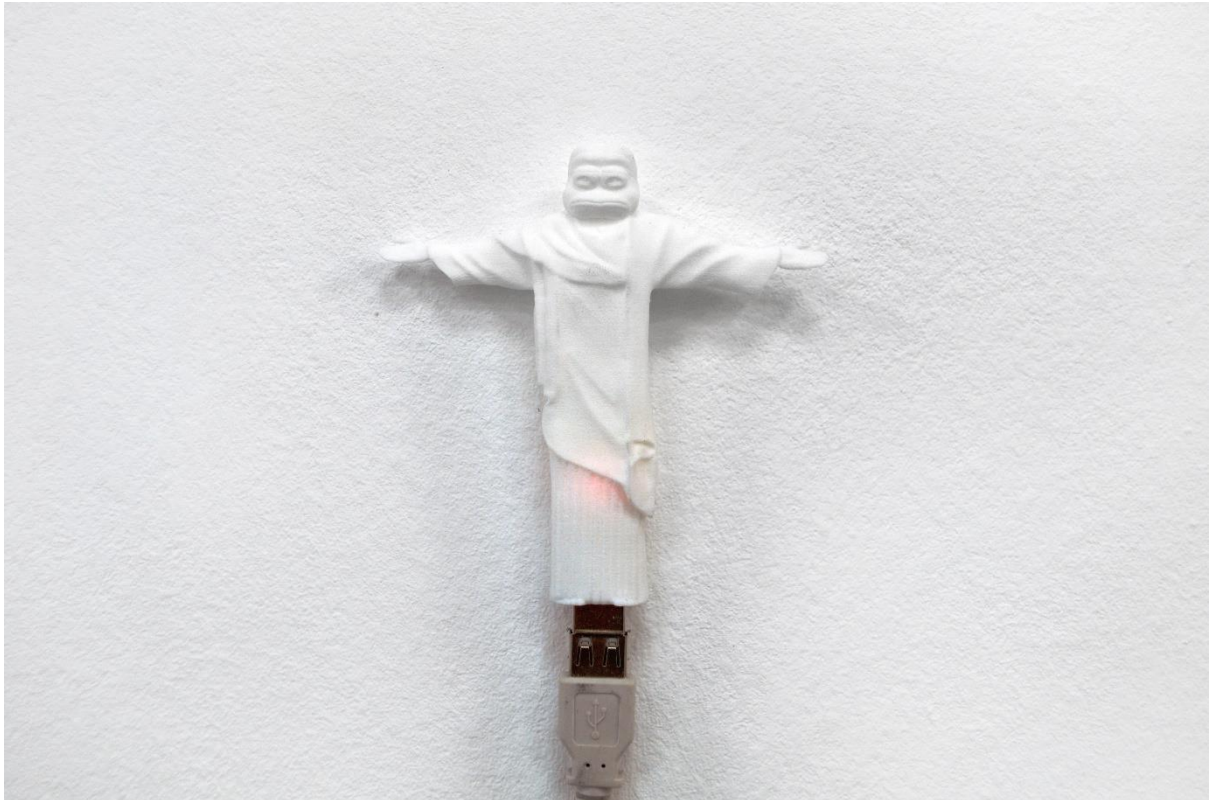
The Museum Has Abandoned Us, 2017
Installation view



Moly Soda and Arvida Byström
aleiamurawski@gmail.com - Aleia Murawski, 2017
Digital print on paper
29.7cm x 42.0cm



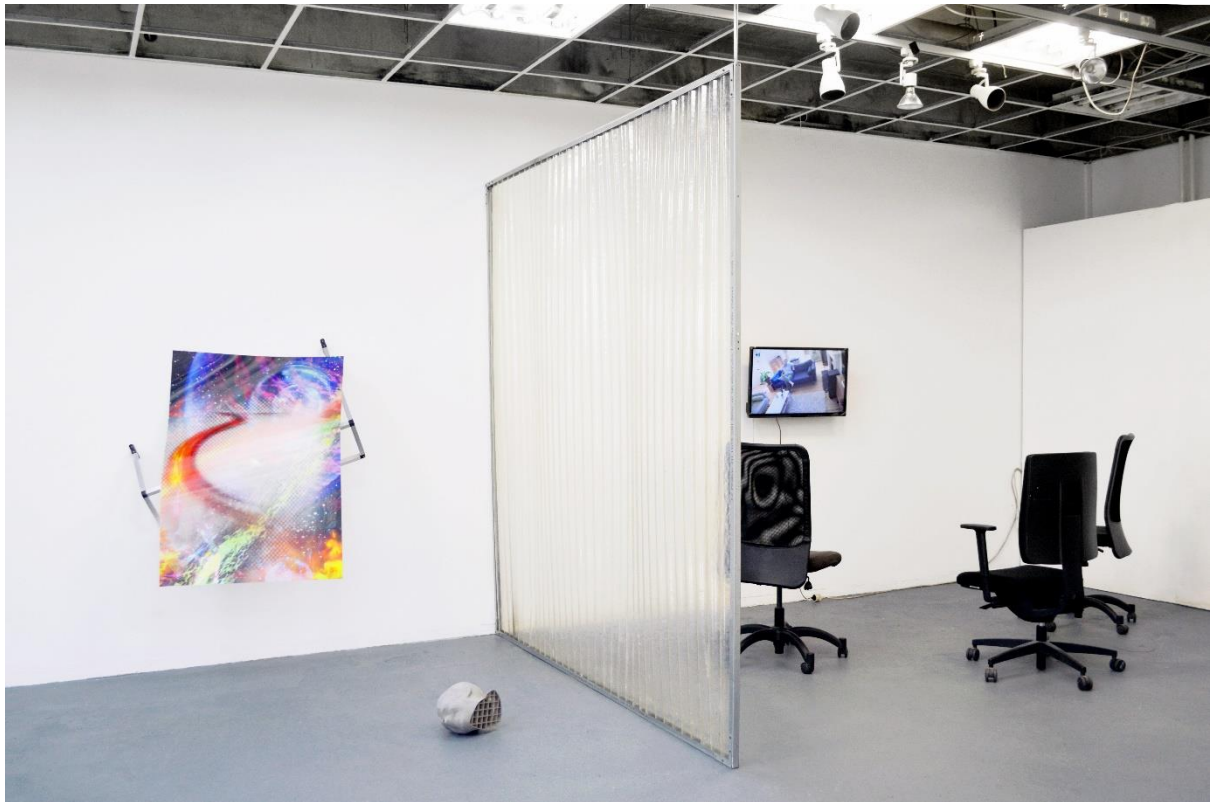
Bob Bicknell-Knight
Pepe The Redeemer, 2017
HD Video with sound, polyamide, USB drive, miscellaneous cables
Dimensions variable



Bob Bicknell-Knight
Pepe The Redeemer, 2017
HD Video with sound, polyamide, USB drive, miscellaneous cables
Dimensions variable



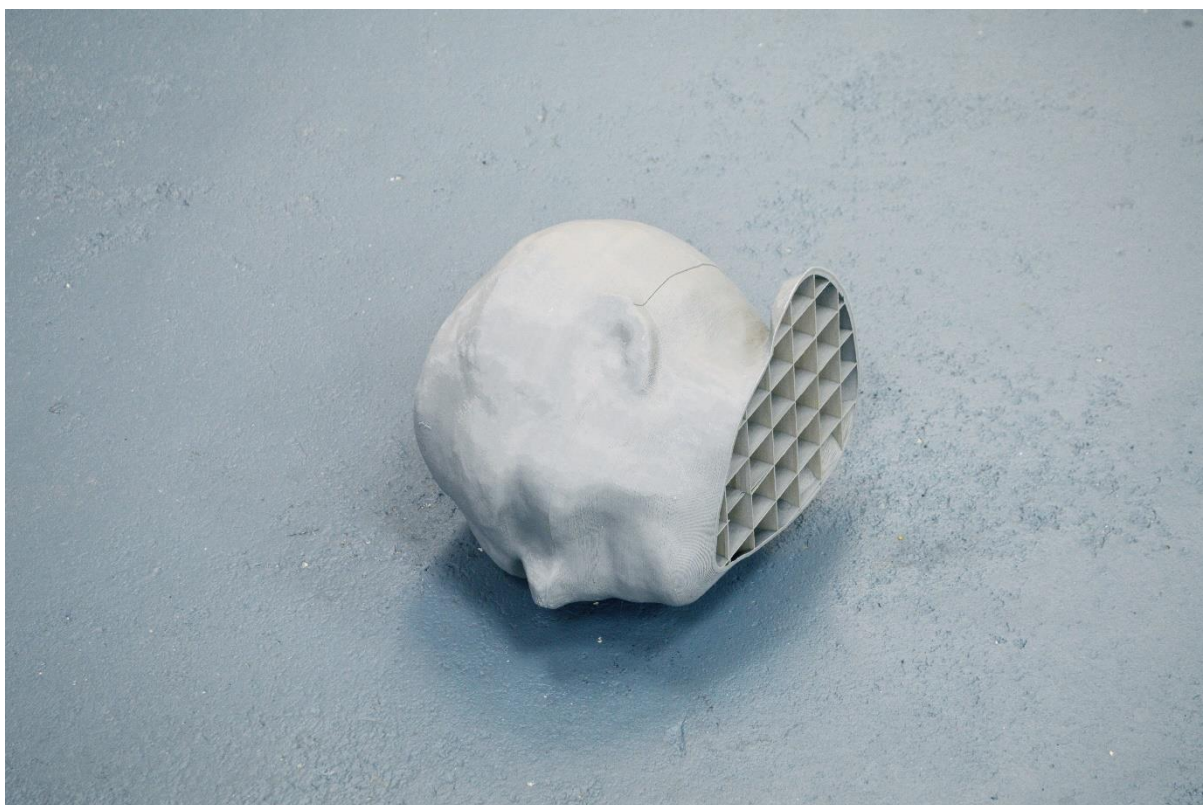
Laura Yuile
As One, 2017
Plastic; clothing fibers, human and animal skin and hair cells, plant fibers, dust from my neighbour's clothes
86 x 31 x 19 cm



The Museum Has Abandoned Us, 2017
Installation view



Valentin Dommange
IRL VS IG #VI, 2017
Lenticular print, aluminium
120cm x 110cm x 25 cm



Fred Le Sueur, strange stranger, 2017
Polyamide
Dimensions variable



Patrick Goddard
Greater Fool Theory, 2015
HD Video with sound, office chairs
34 min



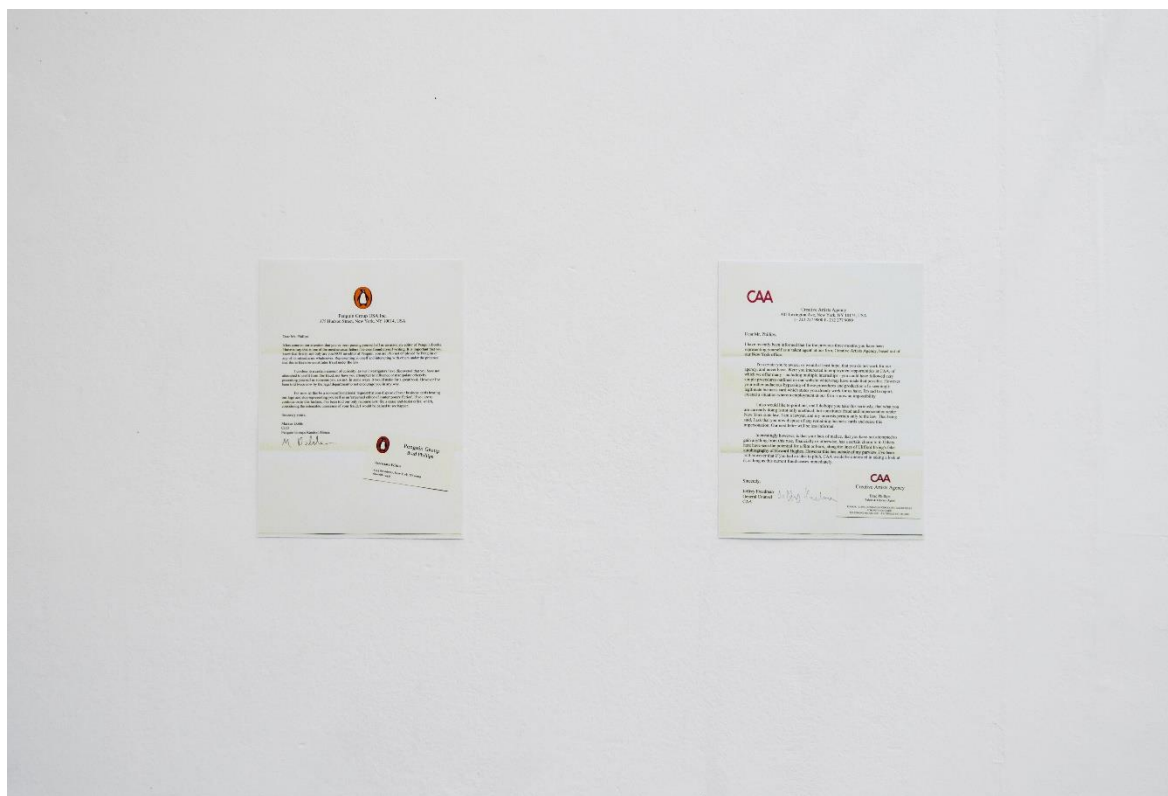
Patrick Goddard
Greater Fool Theory, 2015
HD Video with sound, office chairs
34 min



Jonathan Monaghan
ATM, 2017
Polyamide, USB drive
77.8 x 60.0 x 87.3 mm



The Museum Has Abandoned Us, 2017
Installation view



The Museum Has Abandoned Us, 2017
Installation view



Brad Philips
First Letter, 2017
Digital print on paper
29.7cm x 42.0cm

CAA

Creative Artists Agency
405 Lexington Ave, New York, NY 10174, USA
1-212 277 9000 F-212 277 9099

Dear Mr. Phillips,

I have recently been informed that for the previous three months you have been representing yourself as a 'talent agent' at our firm, Creative Artists Agency, based out of our New York office.

I'm certain you're aware, or would at least hope, that you do not work for our agency, and never have. Were you interested in employment opportunities at CAA, of which we offer many - including multiple internships - you could have followed very simple procedures outlined on our website which may have made that possible. However your rather audacious bypassing of these procedures and production of a seemingly legitimate business card which states you already work for us have, I'm sad to report, created a situation wherein employment at our firm is now an impossibility.

I also would like to point out, and I do hope you take this seriously, that what you are currently doing is not only unethical, but constitutes fraud and impersonation under New York state law. I am a lawyer, and my interests pertain only to the law. That being said, I ask that you now dispose of any remaining business cards and cease this impersonation. Our next letter will be less informal.

Interestingly however, is that your lack of malice, that you have not attempted to gain anything from this ruse, financially or otherwise, has a certain charm to it. Others here have seen the potential for a film or book, along the lines of Clifford Irving's fake autobiography of Howard Hughes. However this lies outside of my purview. I've been told however that if you had an idea to pitch, CAA would be interested in taking a look at it, as long as this current fraud ceases immediately.

Sincerely,

Jeffrey Freedman
General Counsel
CAA

Jeffrey Freedman

CAA

Creative Artists Agency

Brad Phillips

Talent & Literary Agent

PHONE: (212) 277-9000 FAX: (212) 277-9099
TELEPHONE: (212) 277-9000 FAX: (212) 277-9099

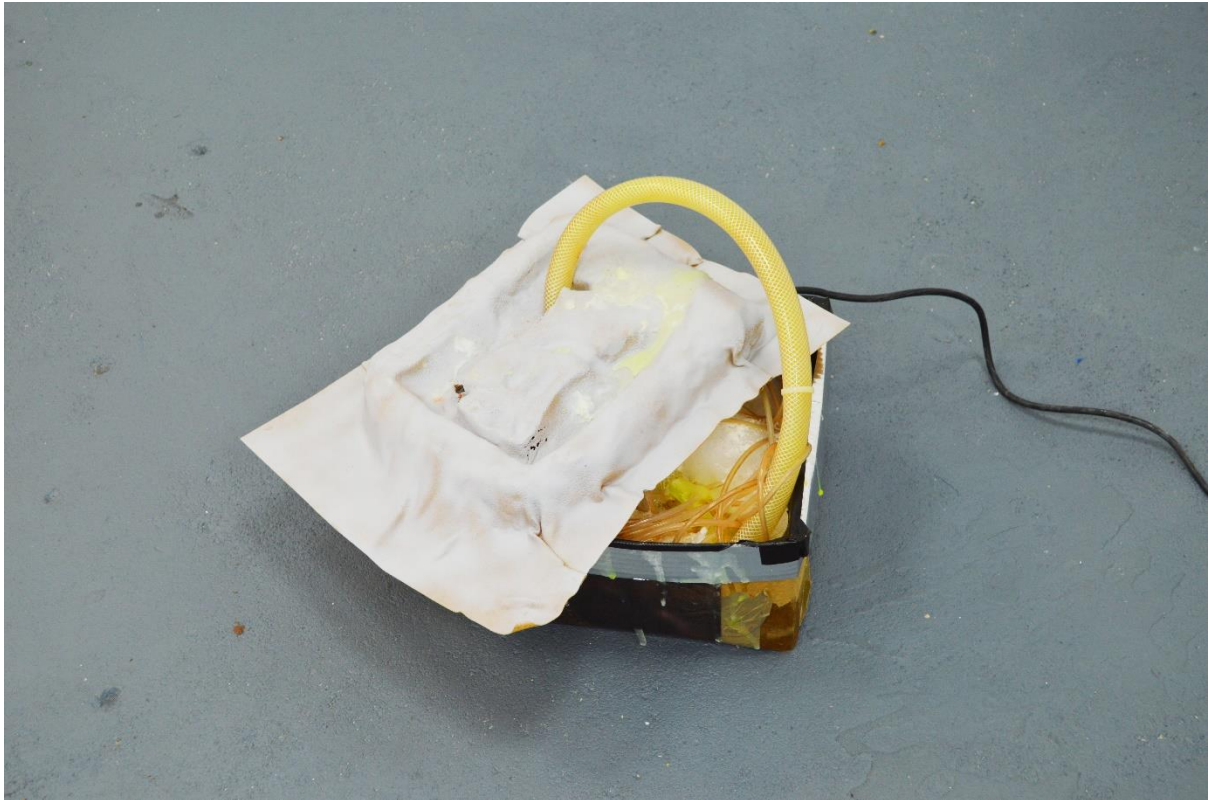
Brad Phillips
Second Letter, 2017
Digital print on paper
29.7cm x 42.0cm



Tom Railton
Simply Black, 2016
Glass, obsidian, wood, feathers
Dimensions variable



Yorkson (Yimin Chen)
My Dear Diary, 2015
Digital print on paper
29.7cm x 42.0 cm



Lara Joy Evans

Narrative of a DMT computer interface, 2017

Glycerin, chromatint uranine, lily flower filament, lily flower antler, plastic leaf, water, cardboard shipping box, digital adhesive film print, pen, pencil, water pump, pvc tubing, silicone gel, ambiguous anthropomorphic money or ancient scroll or toilet paper or neural lace character, worbla's finest art modelle palette, stucco spray, ikea frame, ground ivy pollen, QR code

Dimensions variable



The Museum Has Abandoned Us, 2017
Installation view



Dennis Rudolph

Portal, 2017

Glazed ceramic tiles, glass, sand, vr headset Music by Justin Ryan Polisky

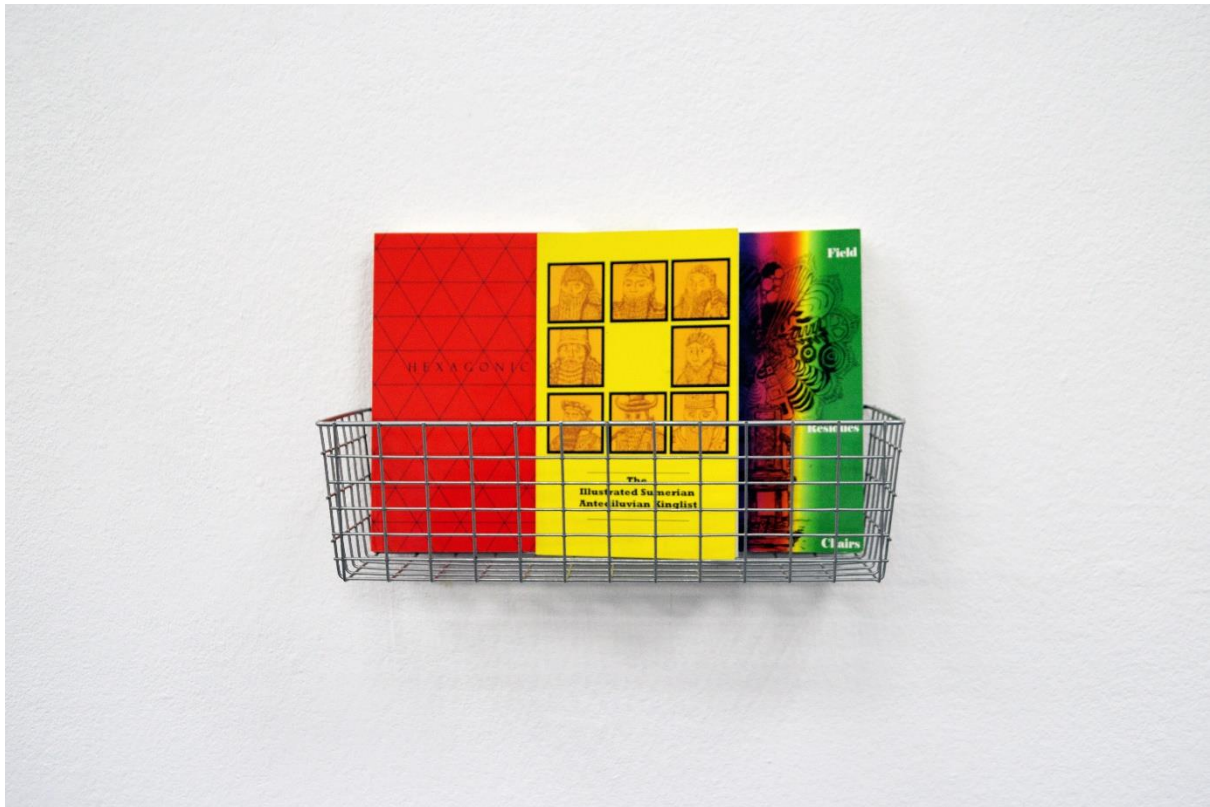
171cm x 165cm x 11 cm



Tom Railton
Simply Black, 2016
Glass, obsidian, wood, feathers
Dimensions variable



The Museum Has Abandoned Us, 2017
Installation view



Willem Weismann
Selected editions from Travelling Light Press, 2011 - 2017
Four colour printing, interior: black & white
20cm x 13 cm



The Museum Has Abandoned Us, 2017
Installation view



Moly Soda and Arvida Byström
verajorgensen@live.se - Vera Jörgensen, 2017
Digital print on paper
29.7cm x 42.0 cm