

L.A. Galerie Lothar Albrecht zeigt:

Ken Lum Necrology

26. November 2016 — 25. Februar 2017

Wir laden Sie und Ihre Freunde herzlich zur Eröffnung der Ausstellung am Samstag, den 26. November 2016 von 11 — 18 Uhr ein.

In der sechsten Einzelausstellung mit Ken Lum stellen wir seine neuen Arbeiten vor:

Necrology

Ken Lums neueste Arbeiten sind eine Ableitung heutiger Nachrufe, wie man sie etwa in Lokalzeitungen findet. Diese Kurztexte über ‚gelebtes Leben‘ hat Lum übernommen, jedoch zusammengestellt und ausgestaltet im Stil des Frontispiz eines Romans oder Theaterstücks aus dem 18. und 19. Jahrhundert. Die Arbeiten wurden durch eine Zufallsentdeckung inspiriert, das Titelblatt des *Philadelphia Inquirer* nach dem Attentat auf US-Präsident Abraham Lincoln. Die Gestaltung des Layouts mit radikal verschiedenen Schriftarten weckten das Interesse des Künstlers ebenso wie die Abhandlung von Lincolns Leben in

November 26th, 2016 — February 25th, 2017

You and your friends are cordially invited to the opening on Saturday, November 26th, 2016 from 11 am — 6 pm.

In the 6th solo exhibition with Ken Lum, we present his latest series:

Necrology

Ken Lum's most recent works derive from contemporary obituaries found in local newspapers. In Lum's treatment, the obituary serves as a text on lives lived but composed and designed in the mode of 18th and 19th century novel or theatre drama frontispieces. The works are inspired by a chance discovery of the front page of the *Philadelphia Inquirer* newspaper on the occasion of President Abraham Lincoln's assassination. The front-page layout and design of varying fonts and text piqued the artist's interest. Moreover, the coverage of Lincoln's life was divided into pithy sub-headings all in a single column from top to bottom




Installation View, 2016



L.A. Galerie Lothar Albrecht
Domstraße 6 • II. floor • 60311 Frankfurt am Main • Tuesday–Friday 12–7 pm, Saturday 11 am–4 pm
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A JOURNEY OF
OVERCOMING
Described In The Life Of
CHRISTOPHER
A MAN OF MUSIC AND POETRY
BORN WITHOUT SIGHT
 YEARS
 SPENT IN A SCHOOL FOR THE BLIND




A UNIVERSITY DEGREE
In
SPANISH AND MUSIC.

FOLLOWED BY A DEGREE IN ORGAN PERFORMANCE

AND
 A SOJOURN IN FRANCE
 UNDER A FAMOUS ORGANIST, THEN A
 MASTER'S DEGREE IN CREATIVE WRITING.

HE IS MADE POET LAUREATE
of his county



AND WRITES AN AUTOBIOGRAPHICAL ONE-PERSON PLAY
About a blind man's struggle
to learn a difficult Bach organ chorale
while grappling with questions about god, art

And

THE MEANING OF LIFE.

He so wanted to play the lead
 But for the rapacity of Lou Gehrig's disease
 THAT WOULD CONSUME HIM
 COMPLETELY.

Necrology, 2016, 185 x 112 cm und 244 x 147 cm (73" x 44" and 96" x 58")

pointierten ‚Unterüberschriften‘, die sich über die gesamte Titelseite erstrecken und sich wie Kapitelüberschriften eines Menschenlebens lesen. Die nichtproportionalen Schriften, seltsam wechselnden Zeilenabstände und verschiedenen Schriftsätze muten aus heutiger Sicht einerseits befremdlich an, gleichzeitig haben sie auch eine ‚frische‘ Wirkung, so als ob jeder Buchstabe, jedes Wort und jede Zeile einen eigenen vitalen Organismus bildeten. Solche Verfahren in der Darbietung von Texten begegneten einem früher öfters, beispielsweise in Theaterprogrammheften oder Innentiteln von Romanen. Ken Lum empfindet das Verschwinden dieser Darstellungsformen und der damit verbundenen Vorstellungen als einen Verlust literarischer Tradition. Mit seinen Arbeiten setzt der Künstler sein langjähriges Projekt fort, Subjektivität durch verschiedene konzeptionelle Strategien zu evozieren.

of page. In their entirety, the sub-headings read as though chapter titles of a life. The use of irregular kerning, curious and changing spacing between lines and radically altering font seem odd by today's standards, yet it also seems fresh as though each letter, word and line take on an organicism of their own. Such approaches to textual composition could be found in theatre brochures and frontispieces for novels. Ken Lum felt that the disappearing of such approaches represent a kind of literary loss and the ways of imagining associated with them. The works continue Lum's long-standing interest in the project of imagining a subjectivity by way of different conceptual strategies.

The Mystery of the
TATTOOED LADY

The most complete account of the mysterious death of

Jade Visscher,

the mother of an elementary school child,

Ever presented to the Public Reader

WITH FACTS DERIVED FROM THE MOST AUTHENTIC SOURCES

Including the coroner's toxicology tests

WHICH HAVE PROVED INCONCLUSIVE AS TO CAUSE OF DEATH

And investigators who have tried to trace her whereabouts

Before she died or whether someone drove Jade to the site

Where her body was found

IN THE LATE EVENING OF SATURDAY OR EARLY MORNING

OF SUNDAY

because there is no evidence that she walked there herself,

And who remained unidentified

UNTIL SEVERAL PHOTOS OF HER

distinctive tattoos

AND A WEDDING BAND WERE RELEASED,

which helped investigators identify her as married

to a woman

FROM LANCASTER LAST MAY,

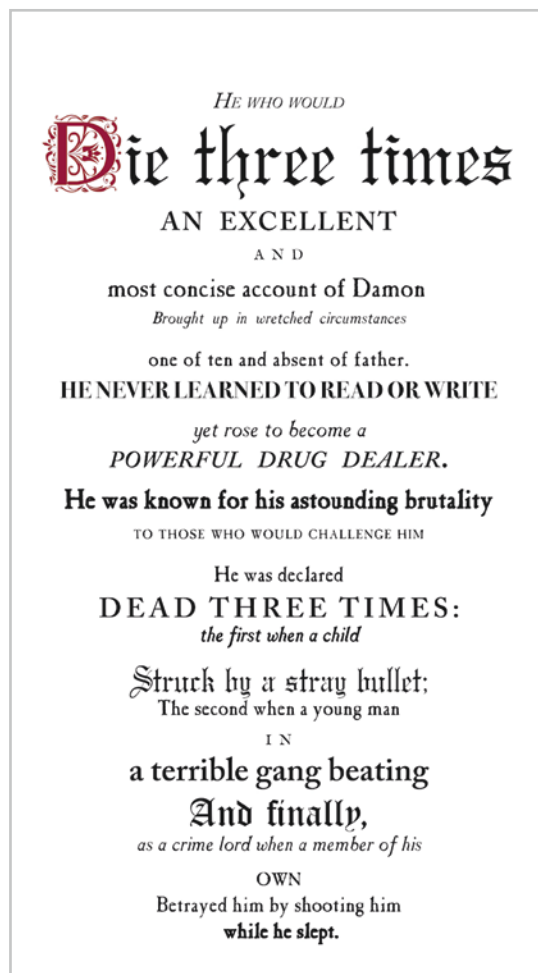
according to her Facebook page.



Necrology, 2016, 185 x 112 cm und 244 x 147 cm (73" x 44" and 96" x 58")

Ken Lum ist in Vancouver/Kanada geboren und schafft seit über 35 Jahren in der konzeptuellen und darstellenden Kunst und in verschiedenen Medien, darunter Malerei, Bildhauerei und Fotografie. Er ist langjähriger Professor der University of Pennsylvania in Philadelphia und derzeit Leiter der Abteilung für Bildende Kunst der dortigen School of Design. Er ist Gründungsherausgeber des *Yishu Journal of Contemporary Chinese Art*, Autor von Katalogbeiträgen zu Chen Zhen, Liu Wei, Ian Wilson und Trevor Mahovsky/Rhonda Wepler und Autor und Herausgeber zahlreicher Aufsätze zur Kunst. Lum war Hauptredner auf der World Museums Conference in Shanghai, der Sydney Biennale und der Universities Art Association of Canada. Seine Werke wurden in zahlreichen internationalen Biennalen und Ausstellungen gezeigt, darunter die Documenta 11 in Kassel (2002) Biennale di Venezia (2001), Whitney Biennial (2014),

Vancouver-born artist Ken Lum has been an artist for over 35 years producing conceptual and representational art in a number of media, including painting, sculpture and photography. A longtime professor, he is currently Chair of the Department of Fine Arts at the University of Pennsylvania's School of Design. A founding editor of *Yishu Journal of Contemporary Chinese Art*, he has published catalog essays on Chen Zhen, Liu Wei, Ian Wilson and Trevor Mahovsky/Rhonda Wepler as well as written and published numerous other essays on art. He gave keynote addresses for the World Museums Conference in Shanghai, the Sydney Biennale and the Universities Art Association of Canada. He has an extensive record of international exhibitions, including Documenta 11 Kassel (2002), Venice Biennale (2001), Whitney Biennial (2014), Gwangju Biennale (2008) and numerous biennale and important international exhibits. Lum also



Necrology, 2016,
185 x 112 cm und 244 x 147 cm (73" x 44" and 96" x 58")

und Gwangju Biennale (2008). Lum hat zudem verschiedene Kunstaufträge im öffentlichen Raum ausgeführt, so in Wien, Leiden, Utrecht, Vancouver, Toronto, St. Louis und St. Moritz; derzeit arbeitet er an einem Mahnmal in Gedenken an die Nyos-Tragödie in Kamerun im Jahr 1986. Lum war Kurator mehrerer großer Ausstellungen, darunter die Sharjah Biennale 7, *Shanghai Modern: 1919–1945* und *NorthWest Annual*, und ist Co-Kurator einer für Herbst 2017 geplanten Ausstellung über große städtische Kunstauftragwerke in Philadelphia, *Monument Lab: Creative Speculations for Philadelphia*.

(Der Presstext basiert auf einem Text des Dupont Projects, Toronto.
Übersetzung Simone Schede)

has completed several permanent public art commissions in Vienna, Leiden, Utrecht, Vancouver, Toronto, St Louis and St Moritz. He is presently working on a memorial commemorating the 1986 Lake Nyos disaster in Cameroon. Lum has served as curator of several large-scale exhibitions including Sharjah Biennial 7, *Shanghai Modern: 1919–1945* and the *NorthWest Annual*. He is presently co-curator of *Monument Lab: Creative Speculations for Philadelphia*, a citywide exhibition of major commissions to open in the fall of 2017 in Philadelphia.

(Press text based on a text by Dupont Projects, Toronto)



<p>News Ausstellungen / Exhibitions:</p> <p>Ken Lum <i>Wall to Wall:</i> <i>Carpets by Artists</i> Museum of Contemporary Art, Cleveland, USA Sep 23, 2016 — Jan 8, 2017</p>	<p>Peter Bialobrzeski <i>Wolfsburg Unlimited</i> Kunstmuseum Wolfsburg until Nov 21, 2016</p> <p><i>The City</i> PhotoBastei, Zürich until Jan 8, 2017</p>	<p>Johannes Franzen <i>Chips vs. Chemie</i> Art Foyer DZ Bank, Frankfurt Sept 9 – Dec 3, 2016</p> <p>Julian Faulhaber <i>Temporary</i> Goethe Institut Budapest until December 15, 2016</p>	<p>Shen Wei <i>Body and Desire</i> ArtexArte Fundación Alfonso y Luz Castillo, Buenos Aires until Dec 16, 2016</p> <p>New book by Peter Bialobrzeski <i>Wolfsburg Diary</i> Publisher: The Velvet Cell, 2016 978-1-908889-34-8</p>
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