



KOW
BRUNNENSTR 9 D-10119 BERLIN
+49 30 311 66 770
GALLERY@KOW-BERLIN.COM

ALICE CREISCHER WORK SELECTION 1996-2018

L´atelier de la peintrice. Allégorie réelle déterminant une phase de sept années de ma vie artistique dans la République de Berlin

2000

The complete title of this work relates to the picture by Gustav Courbet. The latter created L´Atelier du Peintre (1855) as a “allegory” of painting. The artist created a context and made it intelligible, developing the true allegory that summarized seven years of his artistic and personal life. Courbet painted himself as a central figure of the composition in his studio, surrounded by friends such as Baudelaire, and also with some of his enemies. In the middle distance he immortalized representatives of various liberation movements like Bakunin. Courbet´s canvas reveals the political implications of his position as an artist, the profound connection between the autonomy of the artist and his political commitment.

Likewise, 150 years later, Creischer, under the pseudonym of Alice Ohneland, uses „“real allegory” as a basis for planning the power structure of the „Republic of Berlin“. Creischer chooses the Courbet work as an historical paradigm of all the debates that emerged in the 1990s about art and politics. The artist portrays groups of people who are representatives of the different facets of German life and, like Courbet, her friend the poet Sabeth Buchmann. Creischer doesn't portray herself as a central figure of the composition, but appears instead wielding as a magnifying glass and examining an illustration of Berlin's Siegessäule (Victory Column): as a reflection of her own perception, the image in the magnifying glass is that of the Vendôme Column, demolished in 1871 by the Paris Communards, who included Courbet himself. In her imagination the artist plays with the idea of pulling down the Berlin Siegessäule, a gift of the French government's for the help provided by the Prussian military in the defeat of the Paris Commune.

Realised on transparent material, leaving some lines unpainted, with the help of a projector the work creates images of light embodying figures from the tale of legendary magician Dr. Invisible, who made rabbits appear and disappear from his hat. This installation was created by Alice Creicher as part of the exhibition by Roger Buerger and Ruth Noack, Things We Don't Understand (Generali Foundation, Vienna, 2000), with which they sought to launch a new discussion of the idea of artistic autonomy.



L´atelier de la peintrice, 2000

Installation - acrylic, PVC, cavallet

Collage 232,5 x 364 cm; Tauleta 76 x 42 x 43 cm

MACBA Collection



L'atelier de la peintrice, 2000
 Installation - acrylic, PVC, cavallet
 Collage 232,5 x 364 cm; Tauleta 76 x 42 x 43 cm
 details



Showmaster Jackets

1998-1999



Untitled, 1999
From the series: Showmaster Jackets
Silver colored decoration fabric, glitter, adhesive letters, textile printing, paper
Jacket: 60 x 50 x 10 cm
Sleeve: 50 x 37 x 0.2 cm
Pictorial trail: ca. 220 x 18.5 cm



Showmaster Jacket, 1998
From the series: Mach doch heute Lobby
Silver colored decoration fabric, glitter, adhesive letters, textile printing, paper
Jacket: ca 80 cm



Arbeitsplatz Projektions-Maschine 1998-1999



Arbeitsplatz Projektions-Maschine, 1998 - 1999

Mixed media, video on vintage television set (... um sie erneut zu erwerben, 1996, SD video, 4:3, color, silent, loop; collaboration with AndreasSiekmann, Martin Ebner and Klaus Weber)
dimensions variable



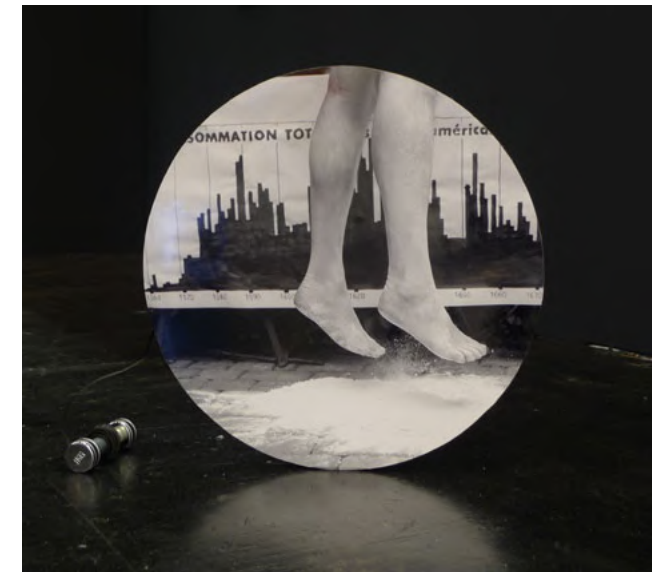
Text:

Arbeitsplatz Projektions-Maschine. Weil die von der Arbeit verlassene Zeit leer ist, weil diese ungebündelt und unbezahlt vereint, weil ich selbst eine solche Zeit bin, die in den Räumen steht, wie alt Luft absteht, reglos und ungebündelt und ohne Umwandlung in Geld, fühle ich mich im Gegensatz zu den Filmstars sehr sterblich. Ich habe daraufhin beschlossen, daß ich mich arrangieren will. Die Zukunft ist eine Zielgerade: was liegt vor, was wird geholt. was kann abgesichert werden. Und ganz persönlich werde ich mir das wieder beschaffen, was mir abhanden gekommen ist: neue Klassifizierungen, neue Bedeutung, neue Arbeit.

o.T.
2007



o.T., 2007
Cholorierte Fotografien, Holz, Papierstreifen,
Beistift, Hantel
Ø 80 cm, Tiefe: 5 cm



Zwei kreisrunde Fotografien Rücken an Rücken als Bodenskulptur. Im Hintergrund des einen Bildes die Statistik der Ausfuhr von Quecksilber von Almadén nach Potosí im 16. Jahrhundert, auf dem anderen Foto Füße in einem blutrot kolorierten Wasserbad. Ein Textband entrollt sich, darauf ein handgeschriebener Limerick über das Osterritual der Fußwaschung von Sklaven, durchgeführt von einem Plantagenbesitzer, der später von den selben Sklaven erhängt wurde. Die enge Verquickung von Kirche und Kolonialismus im frühen Kapitalismus hat Creischer wiederholt recherchiert und bearbeitet, nicht zuletzt als Kuratorin der Ausstellung „Das Potosí Prinzip“ (2010/2011). Als Theoretikerin und Kunstkritikerin gilt Alice Creischer seit den Neunzigerjahren als eine einflussreiche Position für den linken politischen Diskurs in der deutschen Kunstszene. Lange zählte sie zum festen Autorinnenstamm von „Texte zur Kunst“ und „springerin“. Als Kuratorin wirkte sie an bedeutenden Ausstellungen zur Kritik von Neoliberalismus und Kolonialismus mit. Institutionelle

Einzelausstellungen zeigten Creischer als Konzeptkünstlerin, Malerin und Bildhauerin. 2007 war sie auf der documenta 12.

Mach Doch Heute Lobby

1998-2007



Mach doch heute Lobby, 1998/2007
Mixed media installation
Installation view: Documenta 12, Kassel, 2007





Mach doch heute Lobby, 1998/2007

Mixed media installation

Installation view: Museum der Moderne, Salzburg, 2014





Mach doch heute Lobby, 1998/2007
details

Bruckman Suits

2004



Alice Creischer, Andreas Siekmann and Bruckman workers

Bruckman Suits, 2004

From the series ExArgentina

Ten sewn suits and nineteen digital drawings on paper

Variable dimensions

Exhibition view Museum Ludwig

The work of Alice Creischer and Andreas Siekmann presents the retelling of experiences of exploitation and exclusion produced by capitalism and the principles by which it has operated throughout history. Las trabajadoras de Brukman (Brukman Workers) was included in the project ExArgentina, which was developed between 2001 and 2006, and is an installation connected to its approach to social questions concerning developing countries and their attempts at achieving direct participation from the community. The roots of the work lie in the response to the Argentine economic crisis of 2001, the so-called "corralito". Creischer and Siekmann did the work in collaboration with the female workers from the Brukman textile factory in Buenos Aires who had decided to keep the factory working after it had originally been closed by the aforementioned crisis. The installation bears witness to an experiment in self-management and taking over the business by workers at a time when the factory owners had lost all authority and leadership. The decision to create this work was taken at a workers' assembly meeting, where they discussed the artist's proposal to make ten suits that would tell the story of how the factory was taken over, along with references to the communiqués that the G8 was sending from the Museum Ludwig in Cologne in June 1999. By juxtaposing a local experience with a global event held at a museum, the group brings institutional criticism and post-colonial theory together.

Text: Reina Sofia



The Greatest Happiness Principle Party 2001



The Greatest Happiness Principle Party stages a fictional party thrown by the Austrian Credit Institute in 1931, a bank that was heavily involved in financial speculation in the Balkan region during that period. The party is thrown at a time when the Austrian Credit Institute is on the brink of bankruptcy, an event which will trigger the second major world economic recession.

The scene presents an ensemble of figures whose talk includes discussion of Jeremy Bentham's Fabric of Felicity a utilitarian theory of happiness. Behind them two cloakroom attendants instigate a militant investigation into the consequences of this bankruptcy, one of which is the impact it will have on European strategies of German capital and the establishment of the International Monetary Fund and the expansion of the market economy model.



The Greatest Happiness Principle Party, 2001

Installation, 50 x 900 cm, 300 x 80 cm.

Materials: 7 life-sized wooden silhouettes, 1 textile banner,
9 drawings, some textile - clothed in various costumes

Collection: Collection M HKA, Antwerp



The Greatest Happiness Principle Party, 2001
 Installation, 50 x 900 cm, 300 x 80 cm.
 Materials: 7 life-sized wooden silhouettes, 1 textile banner,
 9 drawings, some textile - clothed in various costumes

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Apparat zum osmotischen Druckausgleich von Reichtum bei der Betrachtung von Armut Apparatus for the osmotic compensation of pressure of wealth during the contemplation of poverty 2005-2007

What you see here are pictures made based on travels to India, Argentina and Bolivia. These countries are so deeply connected with the history of European projections that, when one is there, these projections are projected back. The projections also provide arguments to accept the discrepancy between wealth and poverty as that which is the case. At the same time, this discrepancy is used to legitimate measures to eliminate it. These measures are an exercise of power, as is the omission of these measures. It is not the case that one could weigh or narrate in an uninvolved way these measures, their history, their welfare, and their gruesomeness. For, as an observer, one is part of what one looks at.

The “experimental set-up” of the pictures you see here repeats and repeats a situation that cannot be resolved. It acts as if it served to construct an apparatus: an apparatus serving to osmotically balance the pressure of wealth in the face poverty. One cannot equate poverty with the countries visited here, and wealth cannot be equated with Europe – as if there were no poverty here and no wealth there. Yet on the other hand, a history of exploitation indeed exists between these countries, which clearly goes in one direction, and a history of exotic longings and projections going in the other. This history belongs to the essence of the viewer; but it is also shared by the one returning the gaze.

The pictures on the wall are part of a legend. They serve to reveal to you the sources and materials of this apparatus – like a guided tour of a workshop and its instruments.



**Apparat zum osmotischen Druckausgleich von Reichtum
bei der Betrachtung von Armut/ Apparatus for the osmotic
compensation of pressure of wealth during the contemplation
of poverty, 2005-2007**
Mixed media installation



Apparat zum osmotischen Druckausgleich von Reichtum bei der Betrachtung von Armut/ Apparatus for the osmotic compensation of pressure of wealth during the contemplation of poverty, 2005-2007
details



Apparat zum osmotischen Druckausgleich von Reichtum bei der Betrachtung von Armut/ Apparatus for the osmotic compensation of pressure of wealth during the contemplation of poverty, 2005-2007
details



Proudhon, the Society of December 10th and the Club of Bad Debtors 2000

Alice Creischer's installation refers to Gustave Courbet's "Pavillon du Réalisme", realized for the World Exhibition in 1855. Courbet's attempt to break free from the influence of patrons and juries became a blueprint for artistic resistance and self-organisation. During the World Exhibition in Hannover in 2000, Creischer was invited to contribute to the influential exhibition "Governmentality. Art in conflict with the international hyper-bourgeoisie and the national petty bourgeoisie", curated by Ruth Noack and Roger Buerger for Alte Kestner Gesellschaft in Hannover. In a casual garden tent, wearing the inscription "Le Réalisme" and placed outside the exhibition building, Creischer installed a puppet theatre play that dealt with the historic and contemporary negotiations between intellectual, political and economic powers.

The first act of the play, seen on a table that serves as a stage, plays in the French National Assembly. Pierre-Joseph Proudhon, who pleaded for a socialism without violence subsequent to the revolution in 1848, suggests the communitarianisation of banks – without success. The second and third act are a sound play, displayed on headphones. The second act (Die Gesellschaft des 10. Dezember) is a collage of passages from Karl Marx' "18. Brumaire des Louis Bonaparte". The third act (Der Club der faulen Debitoren), is a collage of Sohn Rethel's "Aufzeichnungen aus dem mitteldeutschen Wirtschaftstag". During the Third Reich, this powerful organisation of German's leading Banks and Enterprises – highly indebted – decided to collaborate with the Nazis in order to communitarianise their debts. Proudhon's suggestion is turned upside down, the scene plays underneath the table.



**Proudhon, the Society of December 10th
and the Club of Bad Debtors, 2000-2015**

Mixed media installation

ca. 243 x 307 x 440 cm



Proudhon, the Society of December 10th
and the Club of Bad Debtors, 2000-2015
details

Auf einmal und Gleichzeitig 2007

Alice Creischer, Christian von Borries and Andreas Siekmann

City Point, Königsplatz, Kassel, 2nd, 3rd, 4th of July, 17.00

A piece of science fiction is being staged in Kassel's Königsplatz Mall: five musical scenes and a libretto dealing with experiments in rejecting today's commodity world. Textual passages in documentary, dialogue and slogan form spoken, chanted and sung by ten performers explore and update past attempts at negation. The passages are embedded in a score that musically investigates the impact and efficacy of political music. Time is central to this feasibility study as a factor in production and sale in both their histories and in attempts at their appropriation. Auf einmal und gleichzeitig translates critique into action by taking commodities back to their origins, and the sounds of the present into a score by means of Soundalike software. By engaging in strategies of appropriation, elements of contemporary late capitalism are rearranged: the Mall becomes a musical instrument, stage, and showpiece. In the Mall the performers rehearse concrete negations of their environment. Everything turns on decoupling the elements of the labour-commoditymoney nexus. There is no pretence at starry-eyed freedom in this world in which one might "suddenly cease to want to buy anything". Actions, parentheses, and initiatives remain in opposition to one another. A supermarket's entire stock of Tilapia is bought up, nothing is left—"every commodity is a scandal", and is symbolically returned to its origin (Lake Victoria) on capitalism's low-wage periphery. Auf einmal und gleichzeitig experiments with playing off commodities against their reproduction, and the production of music against its copyright exploitability. For its aim is not to rescue isolated actionist elements of the present, but rather to put its entire cultural history at our disposal.



Auf einmal und gleichzeitig. Eine Machbarkeitsstudie. Musikalische Szenen zur Negation von Arbeit., 2007

Performance zur documenta 12 im City-Point am Königsplatz Kassel



Auf einmal und gleichzeitig. Eine Machbarkeitsstudie. Musikalische Szenen zur Negation von Arbeit., 2007

Performance zur documenta 12 im City-Point am Königsplatz Kassel



The Establishment of Matters of Facts

2012

The Establishment of Matters of Fact was the guiding principle of the early empirical sciences. They brought a new power into the world: the power of fact. Truth was to become manifest in the scientific experiment as though of its own accord: unaffected by regimes of belief, unconstrained by the interests of the ruling powers. In short, pure fact. For her exhibition, the Berlin-based artist, writer, and curator Alice Creischer, who was born in 1960, has mistranslated this central motto of the seventeenth century: Das Etablissement der Tatsachen. If this title sounds vaguely disreputable, that is very much intended: Creischer's multipart installation for KOW illustrates that the normative power of the factual constitutes a regime in its own right, one that is permeated by domination and politically obscene.

At the center of the exhibition stands the matter-of-factly reconstruction of a vacuum pump the scientist Robert Boyle, a founding member of the Royal Society, used in the 1660s to prove the existence of a vacuum, or the absence of air from a space. His claim led to a dispute with the political theorist Thomas Hobbes: Boyle intended to arrive at true propositions with the assistance of technical implements and modest witnesses (neutral observers); Hobbes, by contrast, insisted that even scientific insight had to submit to the power of the absolute ruler, the Leviathan, and rejected Boyle's experiments. If the existence of a vacuum could be proven by experimental means alone, without regard for the laws of pure reason and political philosophy, this space would be exempt from government control and, Hobbes feared, might provoke a political vacuum as well, i.e., anarchy and civil war.

Boyle prevailed. He expended immense efforts to make his vacuum pump leak-proof enough that it could be used to suffocate lab mice. Far from creating anarchy, he invented the death in the laboratory as a demonstration of physical fact that could be reproduced before witnesses. The family trees, scientific classifications, and genetic codes of countless generations of lab mice serve Creischer to hang parts of her installation, which idiosyncratically short-circuits Boyle's experimental arrangement with present-day political events and denounces the illusion of a knowledge isolated from power. Creischer guides the visitors through a dense sequence of images, collages, objects, and encoded poems; the exhibition also features a dramatic script in four acts that comes with a critical apparatus—an appendix that is as detailed as it is hard to read.

Encryption and the deliberate withholding of information are the defining characteristics of the exhibition's semantics. Here, too, to understand is to appropriate. Knowledge is not something we just find. What can be known and what cannot is subject to conditions—for the one who speaks and the one who listens. No fact is innocent; neither is the knowledge of it, nor its critique. Creischer observes as the critical zeitgeist establishes new Leviathans, and she refuses to comply. Her exhibition remains deliberately fragile, both in its means and in its assertions. She addresses political matters of the present against a backdrop of profound familiarity with the early history of capitalism and its ties to the rational universalism of the Enlightenment as well as the shared presumptions both have been guilty of ever since—but everyone furnishes his or her own Establishment of Matters of Fact, as well as its deconstruction.

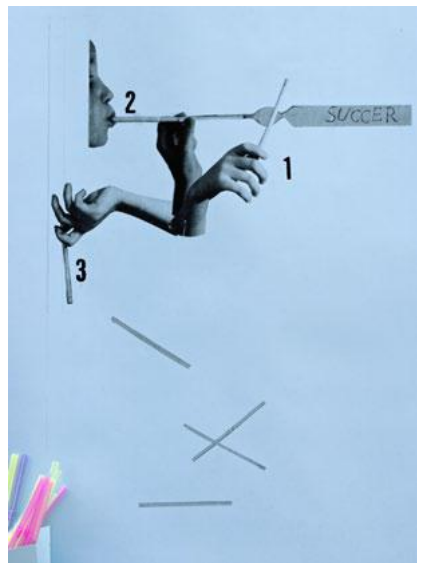
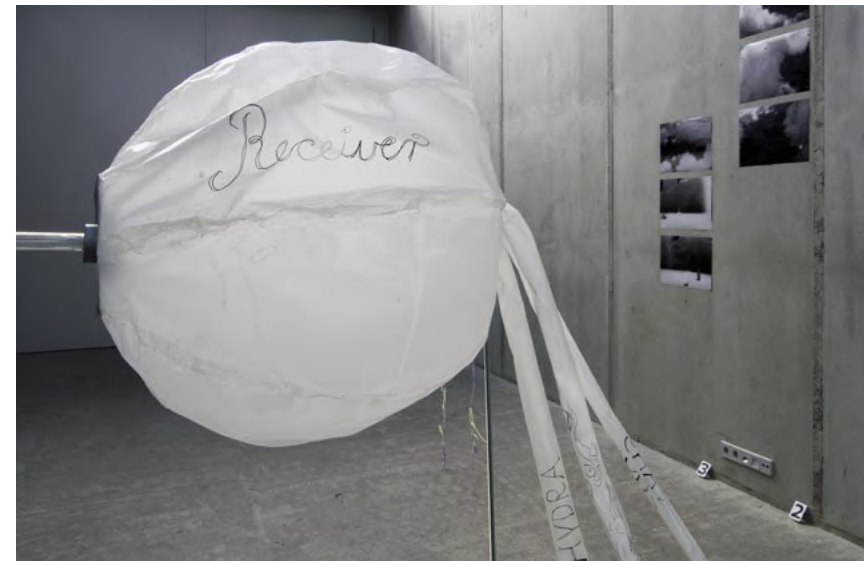
As a theorist and art critic, Alice Creischer has staked out an influential position in the theoretical and political discourse of the German arts scene since the 1990s. Her art, however, has been fairly rarely on display in Berlin. She has long been a regular writer for *Texte zur Kunst* and *springerin*. As a curator, she has worked on important exhibitions around the critique of neoliberalism and colonialism: *Violence Is at the Margin of All Things* (2002), *Ex-Argentina* (2004), and *The Potosí Principle* (2010–2011). Solo shows at art institutions have featured Creischer's work in conceptual art, painting, and sculpture. In 2007, she participated in *documenta 12*. We now present Alice Creischer's first solo exhibition at a gallery.



In einem Theater namens The Establishment of Matters of Fact, 2012
Mixed media installation



In einem Theater namens The Establishment of Matters of Fact, 2012
Mixed media installation

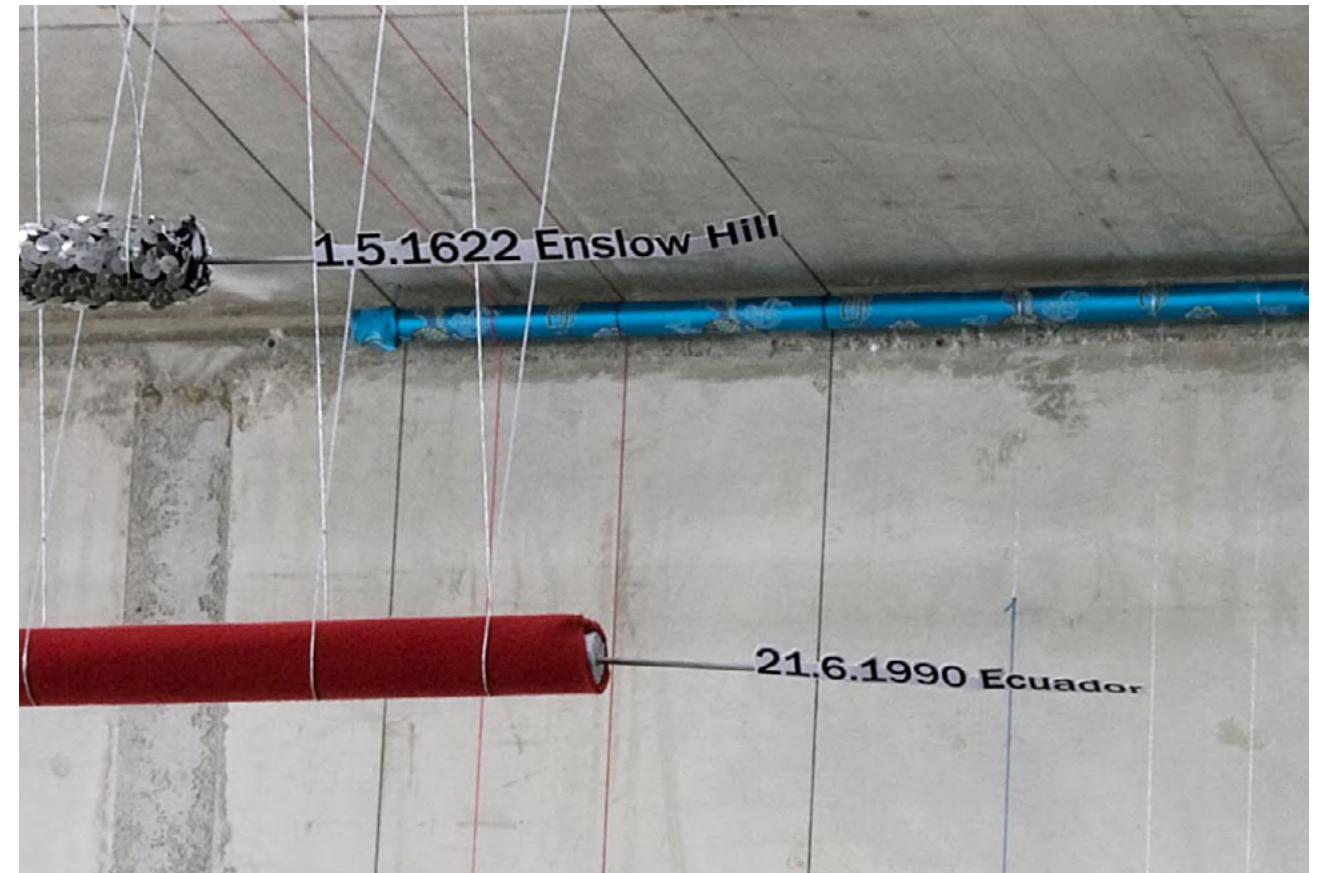




Die Wolken, 2012
 Altered photography
 42 x 59,4 cm



**Vorlesung von Michel Foucault vom 21.
Januar 1976 im Collège de France, 2012**
Installation (ink, silver thread, satin, wood,
textile, xerox copies)





Das Etablissement der Tatsachen, 2012

Paper, silver paint, collage

120,5 x 282 cm

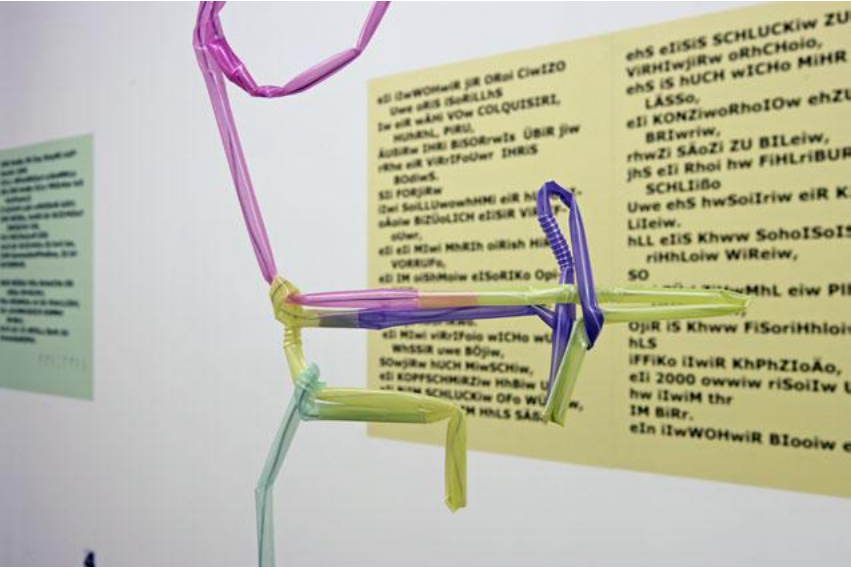




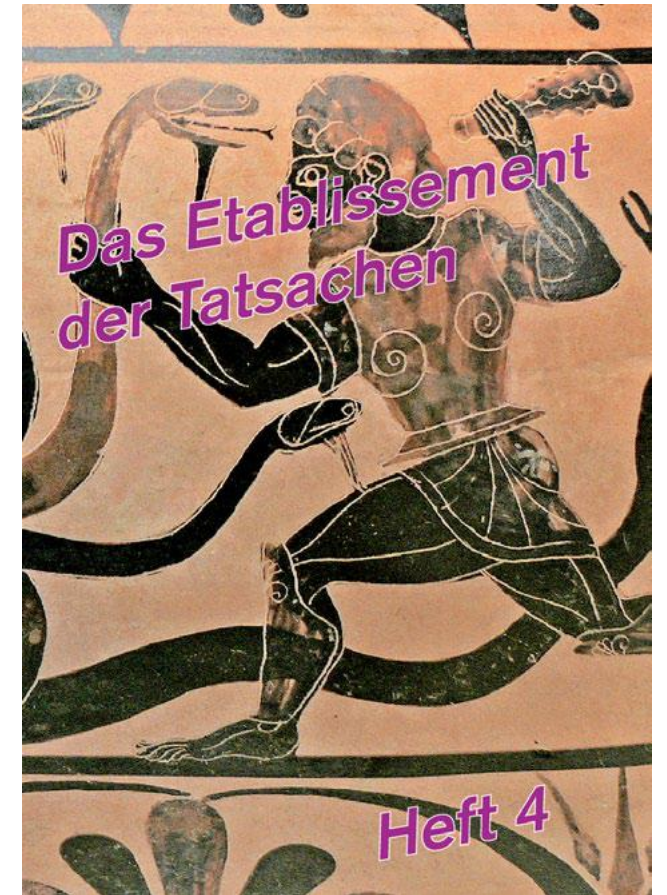
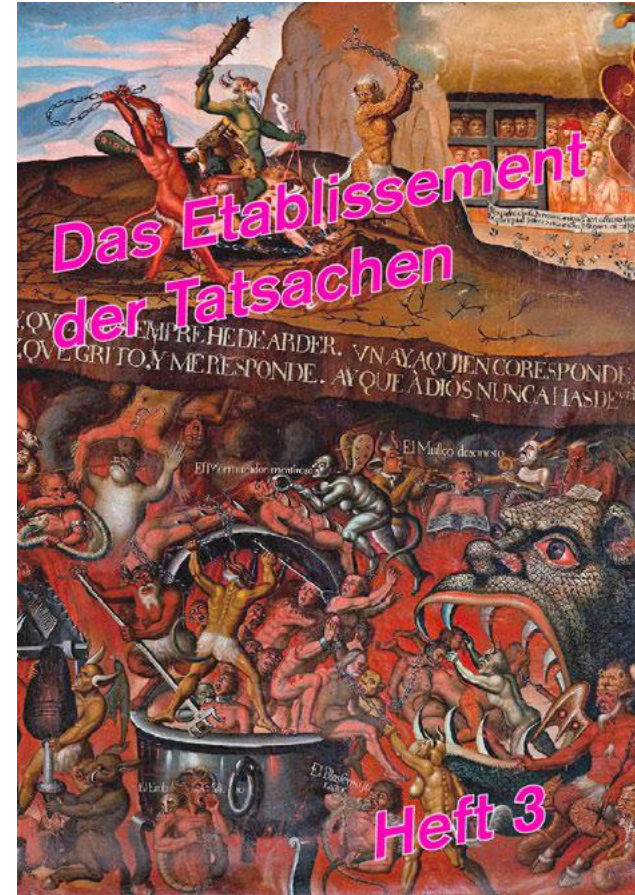
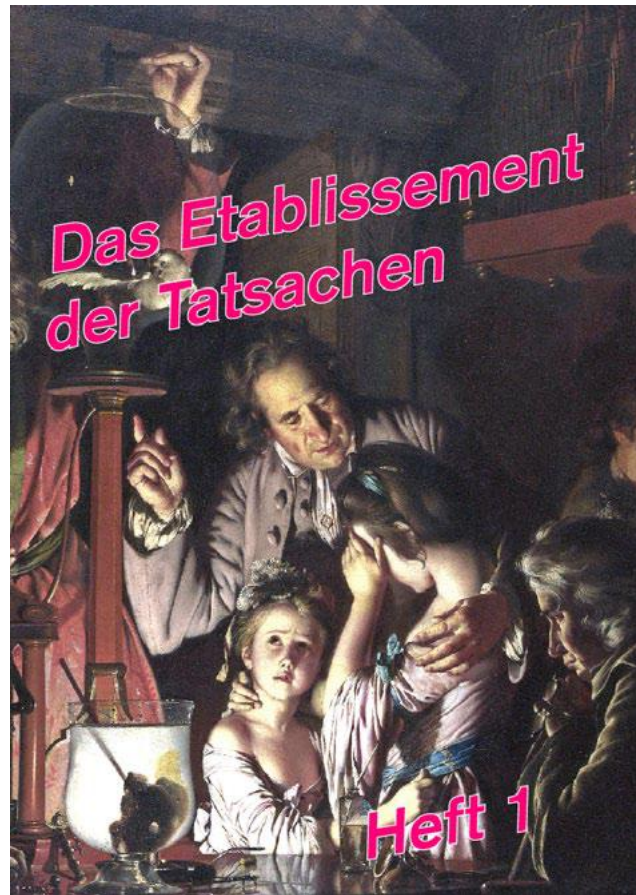
Work Station with Theater play, 2012
Mixed media



Table of Contents, 2012
Textiles, paper, ink, water colour, adhesive letters
353 x 157 cm



Encoded Poems, 2012
Xerox copies on colour paper, 14 parts



Das Etablissement der Tatsachen, 2012
Theater play in four parts, 4 booklets

In the Stomach of the Predators

2014

Artists who are committed to causes are smooth operators. What they show is beautiful even when it is cruel. No matter how deeply they probe social realities that shock the conscience, the forms in which they do so please the eye. That's not just cynicism on the part of the contemporary art world. Lending an aesthetic gloss to injustice and brazen iniquity is a prerequisite of artistic enlightenment, which needs beauty to speak of grievous ills. It's no accident that the comedic and the grotesque are indispensable to critical forms of art (see Charlie Chaplin). It's the foundation of their credibility that they present scandalous situations and political depravities in words and gestures that take grave matters lightly. Such artistic contortion, and occasionally mystification, does not claim that it can explain let alone improve the world, and yet sometimes it hits the nail on the head. Meanwhile, it isn't easily captured by rational discourses and symbolic usurpation – a point to which we will return.

"A Study in Apocalypics" is Alice Creischer's term for the exploration of today's predatory capitalism, which she and Andreas Siekmann conducted in 2012 and 2013. Their joint project [In the Stomach of the Predators](#) evolved in three stages – the Bergen Assembly, the Biennale Regard Benin, and the Istanbul Biennial – and each artist now enlarges on his or her findings in a solo exhibition, one at KOW and one at Galerie Barbara Weiss. Creischer and Siekmann frequently work together as artists, curators, and theorists (and in this instance, their children also play an active part), but the two shows clearly illustrate the differences between their positions, which combine closely interwoven contents with distinctive methodological approaches. So [In the Stomach of the Predators](#) is also an example of artistic collaboration: A double praxis in which we can recognize two individual voices.

Creischer's production picks up where her first exhibition at KOW ([The Establishment of Matters of Fact](#), 2012) left off, returning to its structure as well as themes. Four whimsical sculptures set on tall stilts in the upstairs gallery represent predators: the wolf, the hyena, the bear, and the jackal. Each is emblematic of a different form of the privatization and monopolization of the commons and the figurehead for one of the show's four chapters. We need to look closely to find meaning in the texts, signage, and pictorial appliqués on the animals' clothes. There's a precise symbolic logic behind them, but their significance is initially fairly impenetrable. Later on, in the basement gallery, we encounter index cards with statistical data and in-depth information about corporate networks and political backgrounds. They document the eviction of people from what used to be their commons to make room for the economic exploitation of their living environments by outside agents. This is toxic material, and when you touch it, you'd better wear protective gloves.

The wolf: The island of Spitsbergen is home to the secure seed bank known as Svalbard Global Seed Vault. Stored in a cavern deep in the permafrost soil is the global biodiversity of tens of thousands of agricultural crops that are being ousted as the laboratories of biotech giants like Monsanto, Pioneer, and Syngenta churn out modern high-efficiency varieties. The same corporations fund the seed bank to dispel the fear that they might be destroying the varietal diversity created by hundreds of generations of plant growth. A global gene pool, a heritage and common treasure of the world's cultures, is effectively disappearing in the bowels of a bunker whose gates are guarded by predatory agribusinesses.

The hyena: In Benin as in other underdeveloped countries, properties are being demarcated where no such boundaries existed. Common ownership and individual rights of use were woven into local knowledge; bureaucracies now require paperwork. National authorities and investment companies survey land, determine ownership, and sell options to acres on Wall Street before the users or owners have even been expelled or compensated below fair value. The colonial partition of Africa continues, in that land is privatized for farming and building, plot by plot.



The bear: Something similar is going on in Istanbul; only the land-grabbers’ tools are different. The construction boom in the city goes hand in hand with the displacement of its people. Traditional neighborhoods such as Sulukule, the world’s oldest Romani settlement, and Tarlabası, the socially mixed district downhill from Gezi Park and Taksim Square, are being cleared; their residents dislodged. Members of Erdoğan’s family in government and the real estate industry work together to raze organic urban structures, liquidate public life, and develop the newly vacant urban space in public-private partnerships that yield high profit margins.

The jackal: Many predators look for new prey in resource capitalism. The exploitation of land promises greater profits than the exploitation of productive labor. Such “extractivism” literally undermines the commons, erodes living environments, and at the same time undercuts the demands for justice of the workers who populate the slums of the metropolises, a new industrial reserve army hoping for future deployments. The occupation of the commons, the expulsion of indigenous groups, and the large-scale contamination of the environment, for example by enormous surface mining ventures, were also the subjects of the final chapter in Creischer’s earlier exhibition.

In the Stomach of the Predators delves deeper – indeed, with its index-card apparatus, it insists on imparting facts and the context in which they belong. It challenges us to read more about the complexities of the critical discourse on capitalism. But don’t we already know all these things? At least in their broad outlines? Is Creischer preaching to the converted when she rubs her audience’s noses in the dust of neoliberal emissions? None of this is going to come as a surprise to anyone who brings a sufficiently critical mind to the study of this sort of archive. But emancipation is work, the critical faculty cannot be delegated, and Creischer’s skeptical view of political statements issued by artists is distinctly palpable. She’s aware that there’s something deeply grotesque about art – you’ll expose yourself to ridicule if you seriously tilt at the windmills of predatory capitalism – and defines her position accordingly. She takes the gravity of the situation seriously, and then again, she doesn’t. She’s rightfully indignant about the greed of the wolves and hyenas, and adamant about the data that document their practices. And she rightly stages this indignation as a theater piece.

Two photographs taken during a demonstration on December 19, 2013, against the Grüne Woche, a food-industry trade fair held annually in Berlin, form a curtain behind which a film is playing. The predators are back; a sloppily dressed wolf, hyena, bear, and jackal are trotting from Spitsbergen via Benin to Istanbul. From biennial to biennial, from one political scene to the next, they are a vagabond caravan of artists or artistes of social critique, their progeny in tow. In acts of gauche satire, they appropriate the roles of predators, distributing seeds, occupying land, and lining up like beads on a string the zeroes they’ve extracted from the debasement of the commons and now hand over to the fantastic mathematics of speculation, which will turn them into ones to be added up as profit. It’s a procession of beggarly mythical creatures, dragging their hungry stomachs – ladies’ handbags containing precious objects – as prisoners drag their chains, unwaveringly waiting to knife their companions in the back at the right moment, because that’s what they are. Predators.

The scenes are real, as are the political and economic processes, and the perceived impotence of art to counter such systemic violence in any way may be no less real. If art does try (and what else is it going to do?) it’s a good idea to conceive the whole thing as a farce from the outset; and since art works often find themselves in the predators’ stomachs, they might as well be a bit indigestible. Alice Creischer has been a leading figure in the movement toward a more political art in Germany since the 1990s, and the way her exhibition uses beauty to speak of grievous ills and simultaneously hedges its bets may remind some viewers of the subversive poetics with which artists living under repressive regimes, as in the former East Germany, gummed up the censors’ dragnets. An artist who studies today’s predators as they gobble up the commons and isn’t ready to part with the common good of cultural self-determination does well not to include with her work the mining rights that might let others extract all its value.



In the Stomach of the Predators, 2014
Mixed media installation
Dimensions variable



In the Stomach of the Predators, 2014

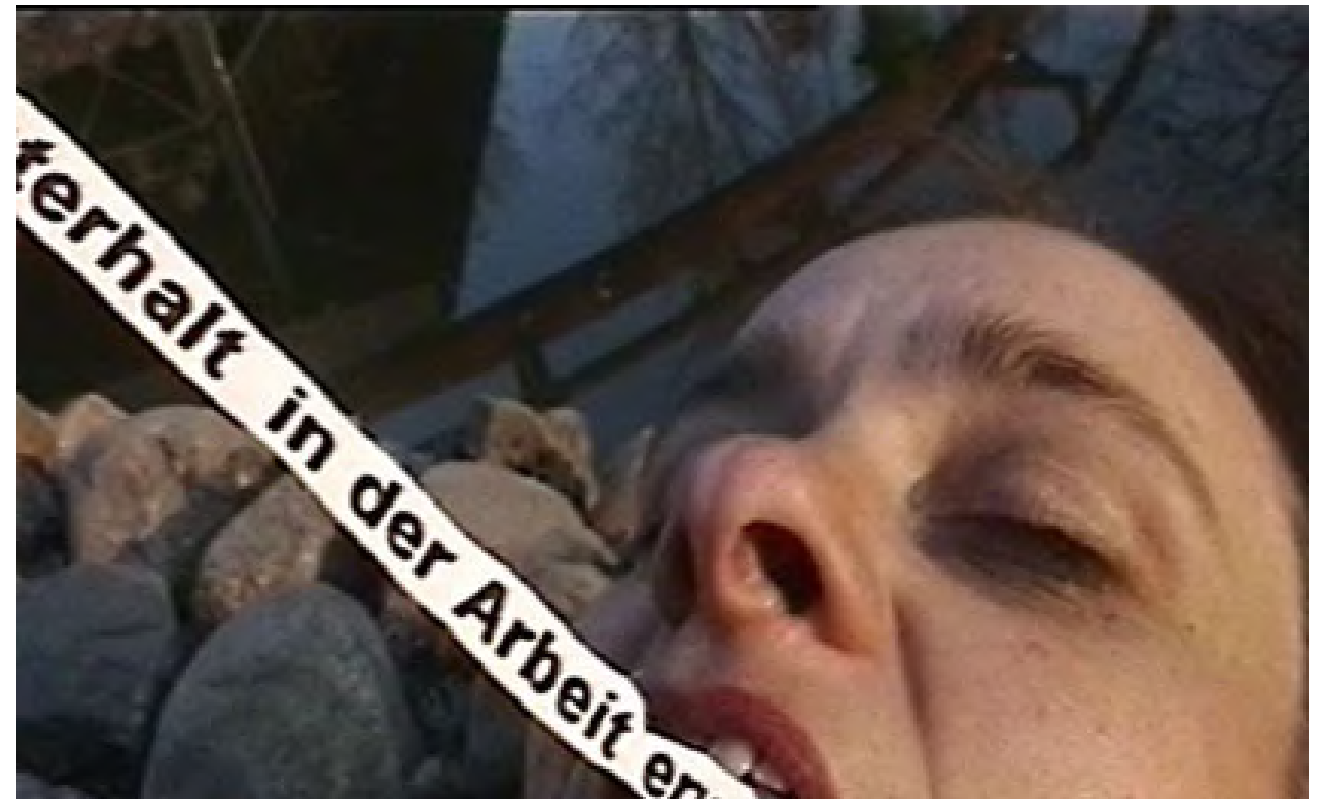
Mixed media installation

Dimensions variable



FILMS 1996-2017

Episoden zur Arbeitsbefreiten Gesellschaft / Science Fiction Episodes of a Society Free of Work 1996-2002



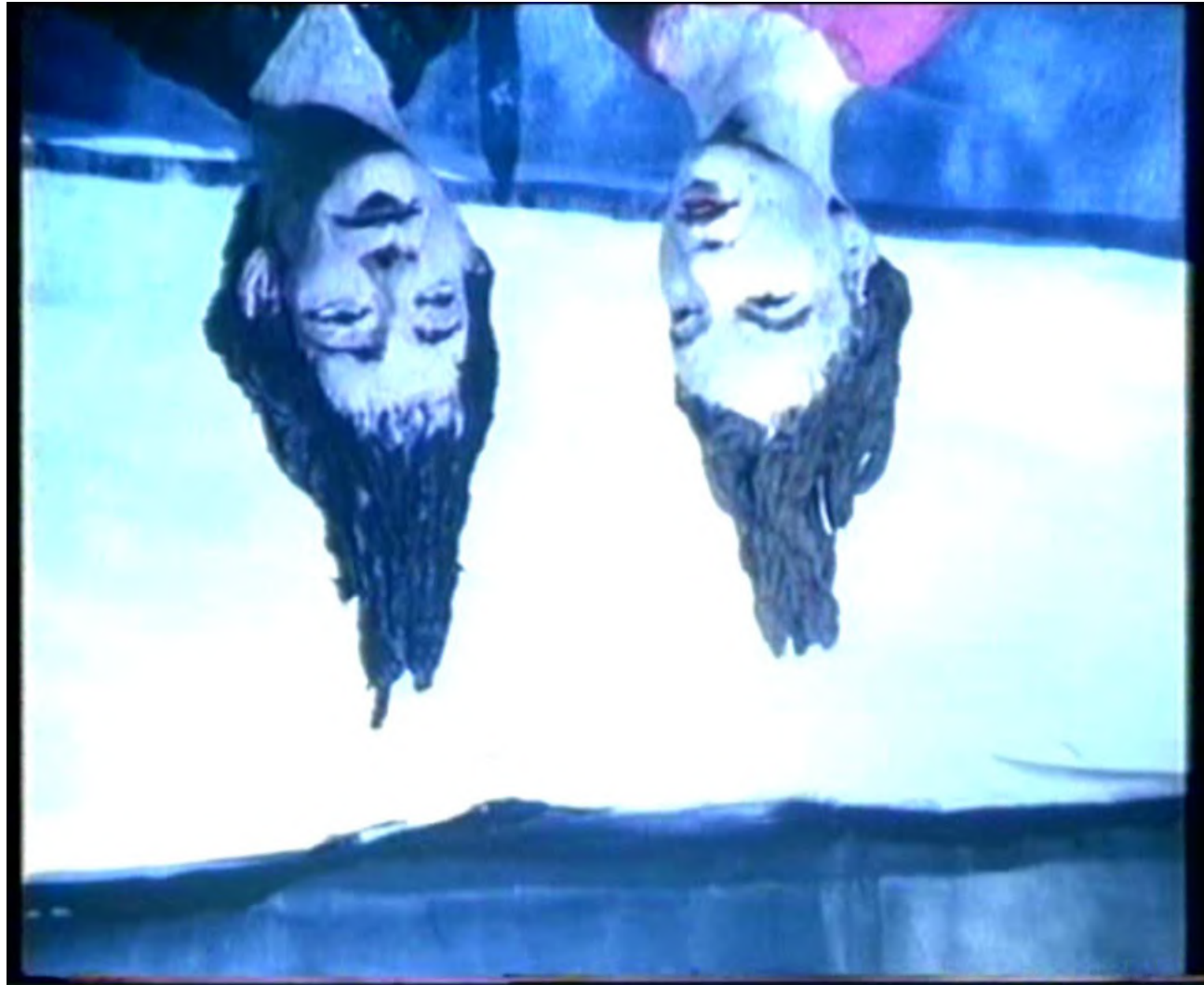
Um sie erneut zu erwerben, 1996

SD video, 4:3, color, sound

5:21 min

Link: <https://vimeo.com/163074350>

(password: KOWWOK)



Le Truc Couleur, 1999

SD video, 4:3, color, sound (In collaboration with Mona Hahn, Jane Heiss, Andreas Siekmann & Thomas Winkelkotte)
4:18 min

Link: <https://vimeo.com/137224299>
(password: KOWWOK)



Easy Rider, 2000

SD video, 4:3, color, sound (In collaboration with Andreas Siekmann)
4:50 min

Link: <https://vimeo.com/133841302>
(password: KOWWOK)



**Die Verallgemeinerung von
NICHTARBEIT, 2000**
SD video, color, sound
2:44 min



Es gibt immer nur Mehr, 2002
Digital video, color, sound (In collaboration
with Andreas Siekmann)
9:30 min

Gruppe Gummi K 1996



SD video, 4:3, color, sound
10:49 min

Link: <https://vimeo.com/133841304>
(password: KOWWOK)

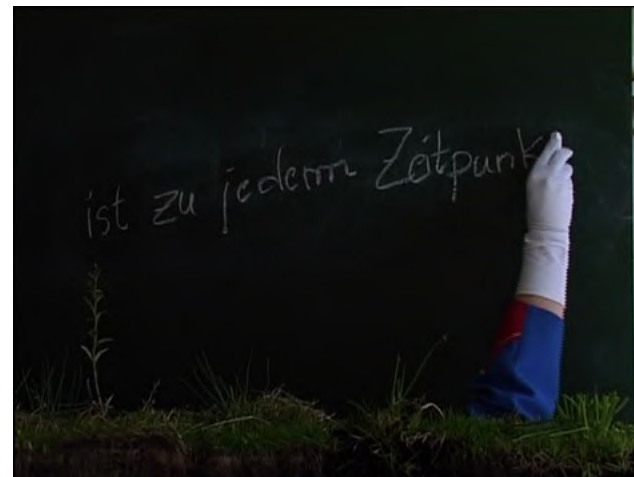
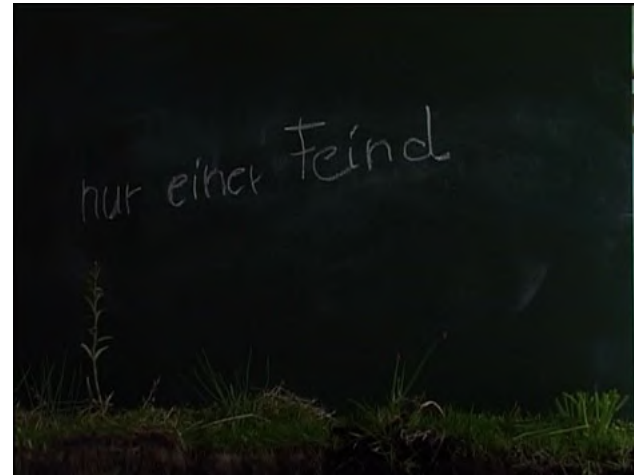
Die krumme Pranke 1997



Animated film, color, sound (in collaboration
with Andreas Siekmann, Josef Strau, Amelie
Wulffen)
30:25 min

Link: <https://vimeo.com/133841301>
(password: KOWWOK)

Feindesliebchen 2002



Feindesliebchen, 2002

SD video, 4:3, color, sound

18:40 min

Link: <https://vimeo.com/137225607>

(password: KOWWOK)

Eine Flussfahrt wie am Tellerrand 2003



SD video, color, sound (in collaboration
with Andreas Siekmann, Grupo de Arte

Callejero)

18 min

Link: <https://vimeo.com/137225630>

(password: KOWWOK)

Auf Einmal und Gleichzeitig. Eine Machbarkeitsstudie 2007



SD video, color, sound (in collaboration
with Andreas Siekmann, Christian von
Borries)
1h10min

Link: <https://vimeo.com/142730905>
(password: KOWWOK)

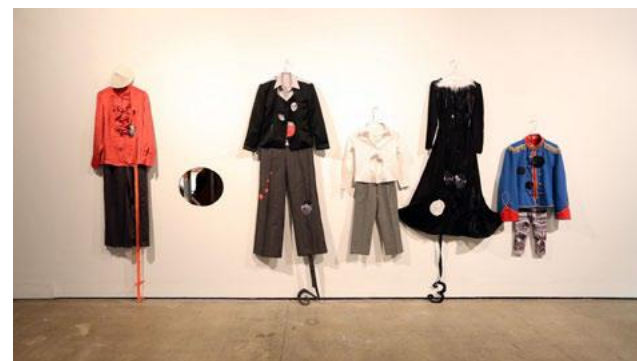
In the Stomach of the Predators 2014



The work cycle In the Stomach of the Predators
was exhibited in Alice Creischer's second solo
show of the same title at KOW in 2014.
SD & HD Video, 16:9, color, sound
22:23 min

Link: <https://vimeo.com/133841298>
(password: KOWWOK)

Für Camille B. 2015



Mixed media installation [single channel HD
video, 16:9, color, silent,
5 costumes, collage]
24:40 min

Link: <https://vimeo.com/151915981>
(password: KOWWOK)

Schlüsselbund, Zähne, Knochen, Falschgeld - ein Film über Bitcoin Mining 2017



Video, 16:9, color, sound
10:56 min

Link: <https://vimeo.com/259007280>
(password: KOWWOK)

Alice Creischer
Work Selection 1996-2018

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