



ALICE CREISCHER EXHIBITION 2012

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Alice Creischer
In einem Theater namens The Establishment
of Matters of Fact (Receiver), 2012
Installation (mixed media)



Alice Creischer
In einem Theater namens The Establishment
of Matters of Fact, 2012
Installation (poster, drinking straws, mixed
media)





Alice Creischer
In einem Theater namens The Establishment
of Matters of Fact, 2012
Installation (mixed media)



Alice Creischer
In einem Theater namens The Establishment
of Matters of Fact, 2012
Ink, curtain, adhesive letters and mixed
media on satin

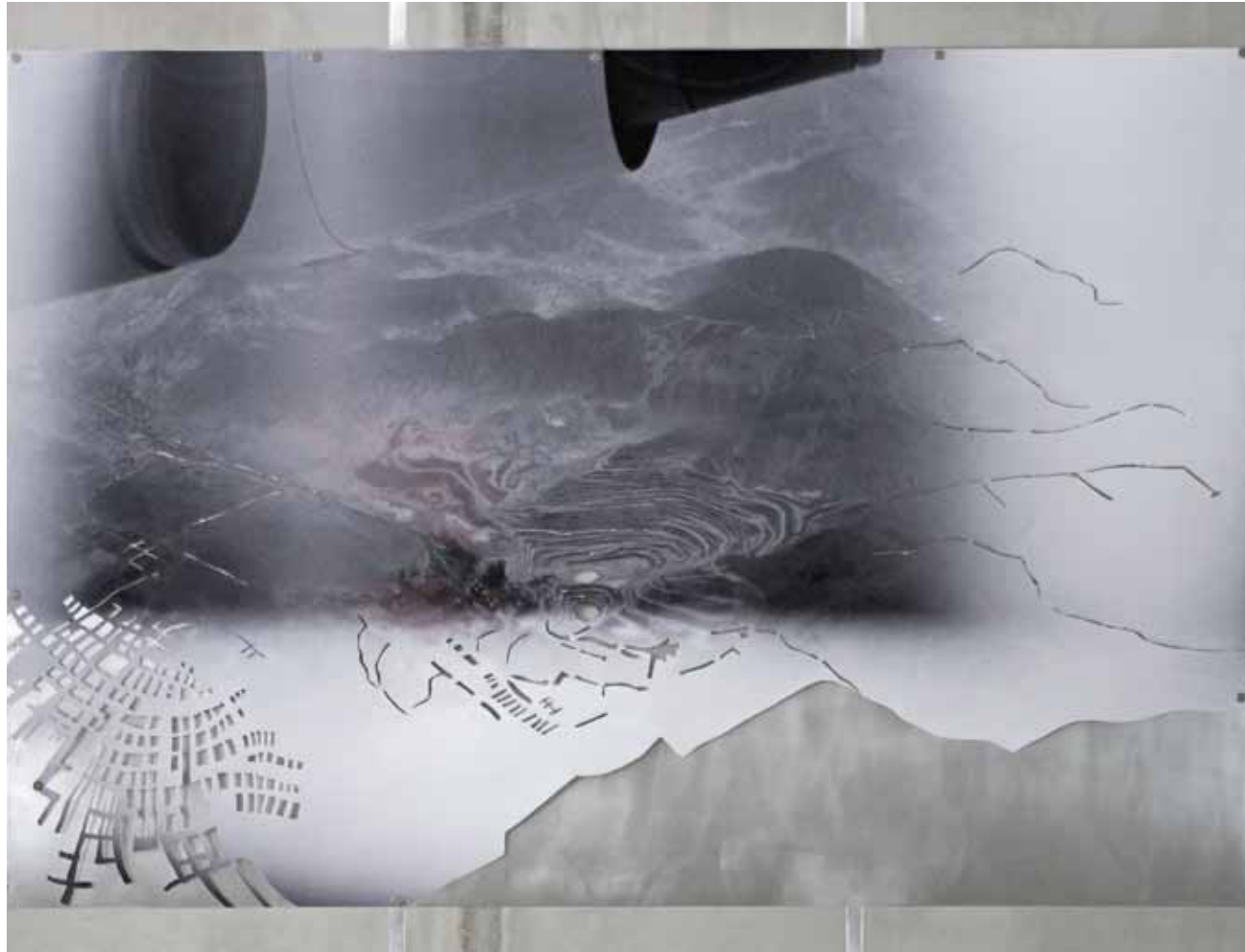


Alice Creischer
 In einem Theater namens The Establishment
 of Matters of Fact, 2012 (detail)
 Curtain, Xerox copies, ink and pen on satin





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



Alice Creischer
If Stones and Metals Had a Desire, 2012
Altered photography on aluminium plate
59,4 x 84,1 cm



Alice Creischer
If Stones and Metals Had a Desire, 2012
Installation (aluminium plate, drinking straws, photographs and collages)

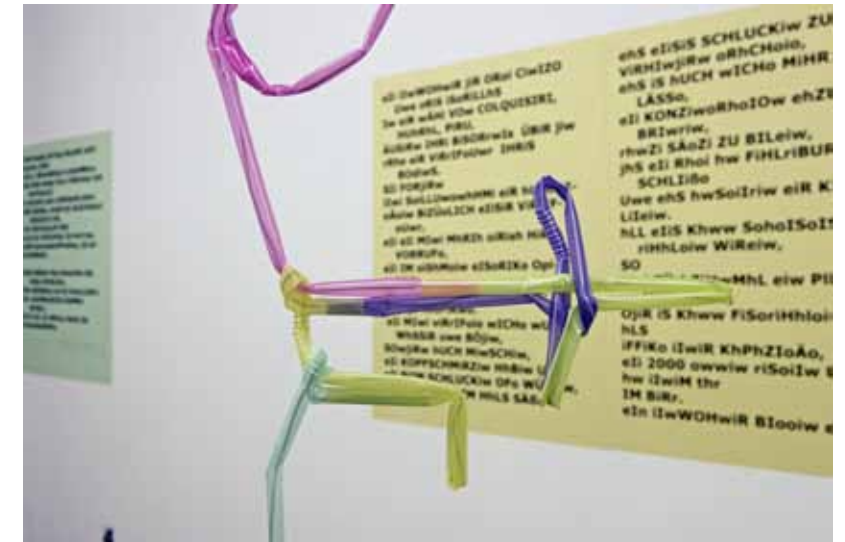
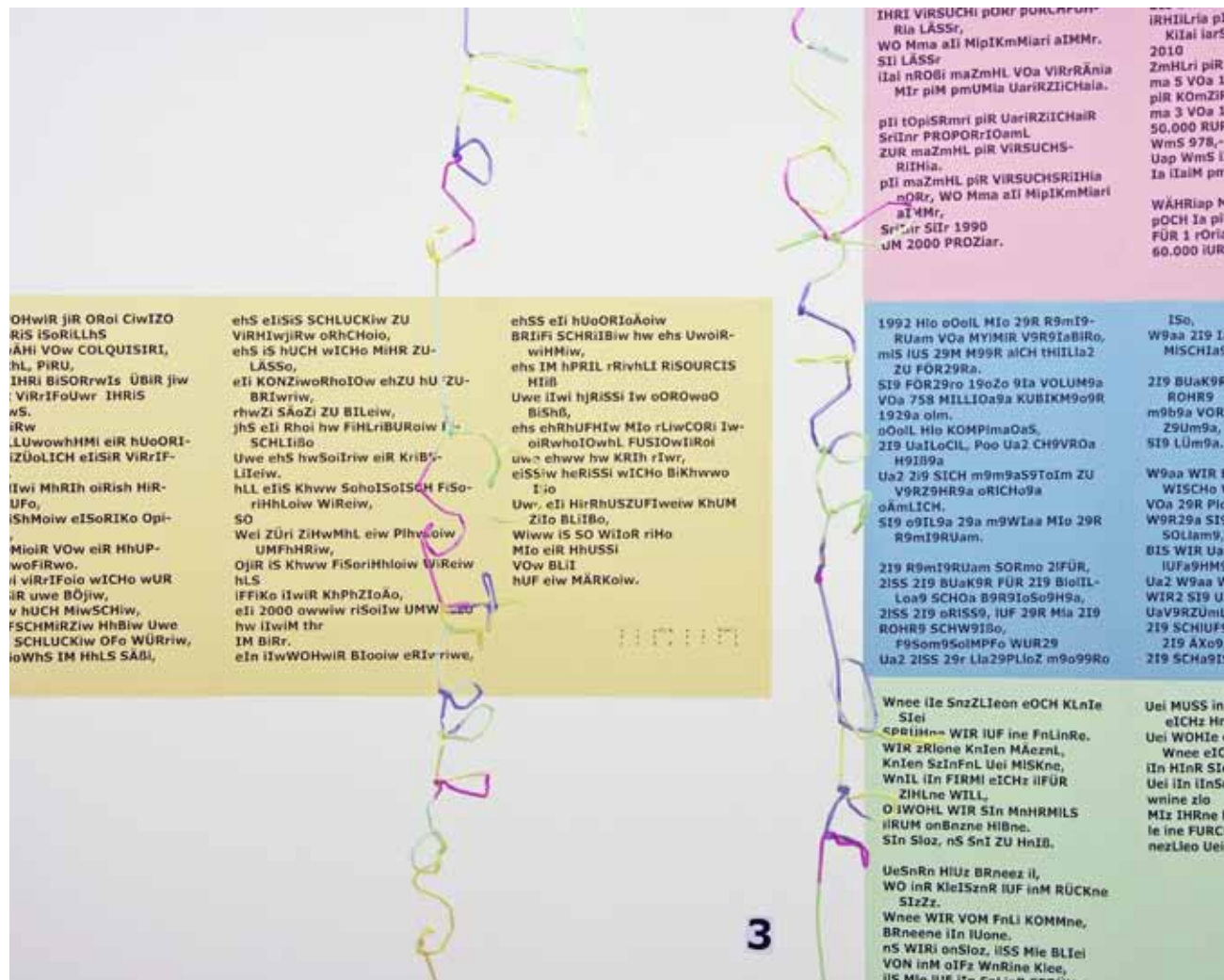
Collages
29,7 x 42 cm each





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





Alice Creischer
Encoded poems, 2012
Xerox copies on colour paper, 14 parts



Alice Creischer
 Das Etablissement der Tatsachen, 2012
 Paper, silver paint, collage
 120,5 x 282 cm

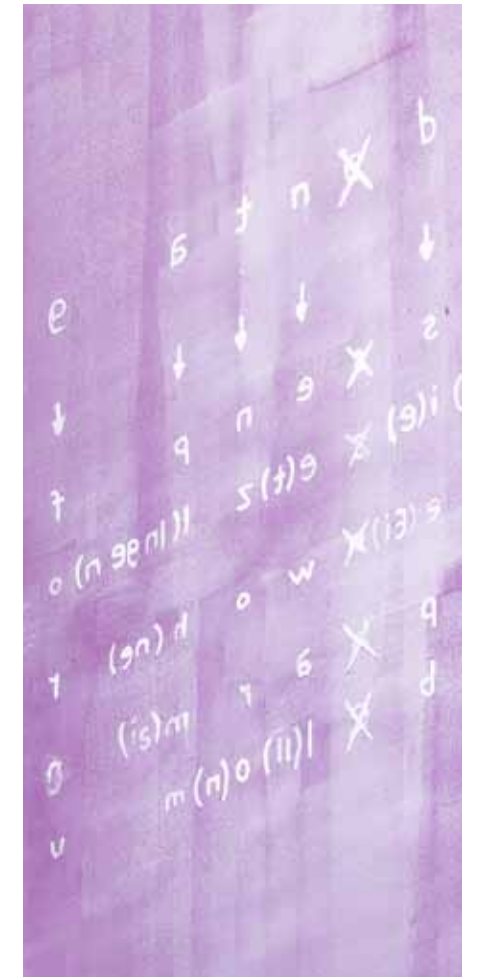




Alice Creischer
Work Station with Theater play, 2012
Mixed media



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



Poem Codes, 2012
Coloured buttermilk on window



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



1. Szene: Jetzt, an der Peripherie 1

Was bisher geschah: Bei einem Versuch mit der Vakuumpumpe ist das gesamte Kollegium des Invisible College eingeschlafen. Daraufhin wurden Untersuchungen an den Mitgliedern unternommen, um feststellen, inwiefern das Inhalieren von Vakuum Bewusstlosigkeit herbeiführt. Im positiven Fall müsste geschlossen werden, dass Vakuum eine unkörperliche Substanz enthielte – eine Absurdität “as if stones and metals had a desire, or could discern the place they would be at.”2

Und nicht nur das, weiter müsste geschlossen werden, dass es sich dabei um eine Substanz handele, die die Welt in verschiedene Reiche und Regierungen aufteilt.

“Divided loyalties arising from a divided vision of reality. This temporal and spiritual government are but two words brought into the world to make men see double, and mistake the lawful sovereign.” 3

Bei den Untersuchungen kondensierte der Atem der Probanden in der Vakuumkugel zu einem Ungeheuer, das durch die Injektion von Nervengift der Firma Aventis 4 eingeschläfert werden konnte. Das Kollegium hat das Fell abgezogen und es zu einem Baldachin 5 verarbeiten lassen, sitzt darunter und erzählt sich Witze.

What do you call 100 chavs at the bottom of a river?

Two chavs jump off a cliff. Who wins?

What’s the difference between a Chav and a coconut?

How do you get 100 chavs into a phone box?

What do you say to a chav at the peak of his career?

What do you call a chav at college?

What do chavs use as protection during sex? 6

Alice Creischer
Das Etablissement der Tatsachen, 2012
Theater play in four parts (excerpt)

PERIPHERIE 1
In jeder Ware, als geronnener Arbeitszeit, liegt eine Geschichte des Terrors, der Zurechtung zur Arbeit verborgen. Seit der Kolonisierung ist sie untrennbar mit dem Export der Bestialität unserer eigenen sozi-
alen Verhältnisse an ihre Peripherie verbunden; sie kreiert dort neue Waren \ neuen Terror: Silber oder Kanuschnuk,
Münzen für stehende Heere oder Reiten für Modell T, Palmöl oder Biotrit. Aber auch die Analyse des Terrors
unter dem Gesichtspunkt ökonomischer Rationalität verfehlt die Geschichte des Bildes.“ Anti-Humboldt-Verstus-
tagung, Workshops, Berlin, Sonntag, 12. Juli 2009 Nationaldrangung, Alexanderdechnik

JETZT 2
Though Marx was acutely aware of the murderous character of capitalist development ... he viewed it as a necessary step in the process of human liberation ... he also assumed that the violence that had presided over the earliest phases of capitalist expansion would recede at the maturing of capitalist relations... in this he was deeply mistaken. A return of the most violent aspects of primitive accumulation has accompanied every phase of capitalist globalisation, including the present one, demonstrating that the continuous expansion of farmers from the land, war and plunder on a world scale, and the degradation of women are necessary conditions for the existence of capitalism in all times. “ Silvia Federici: Caliban and the Witch, New York, 2004, 12, 13

As if stones and metals had a desire 3
the Air-Pump: Hobbes, Boyle, and the Experimental Life, 1982, 2. 93
Thomas Hobbes, in Stephen Shapin and Simon Schaffer: Leviathan and

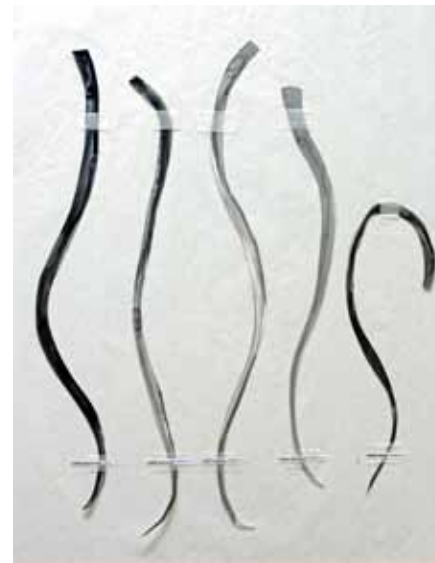
NERVENGIFT 4
Aventis Produkte: Arava (Leftunomid), Copaxone (Glatirameracetat) Debakine (Valproinsäure
bz.w. Natriumvalproat), Dogmatil (Sulpirid), Ergenyl (Valproat), Ivadal (Zolpidem), JumeX (Zigilidylchlor-
bi), Polamidon (Levomethadon), Sadril (Vigabatrin), Solian (Amisulprid), Stilnox (Zolpidem), Transxilium (Clonal
oprat), Ximovan (Xololon)

BALDACHIN 5
Schließlich wird der Herr beide mit seinem mächtigen Schwert erschlagen und das Fleisch der
beiden Ungeheuer gemeinsam mit dem des Vogels in den Rechenschaftenen zur Speise geben. Aus ihrer Haut
indes wird er ihnen Zelte und Baldachine machen“. http://de.wikipedia.org/wiki/Leviathan

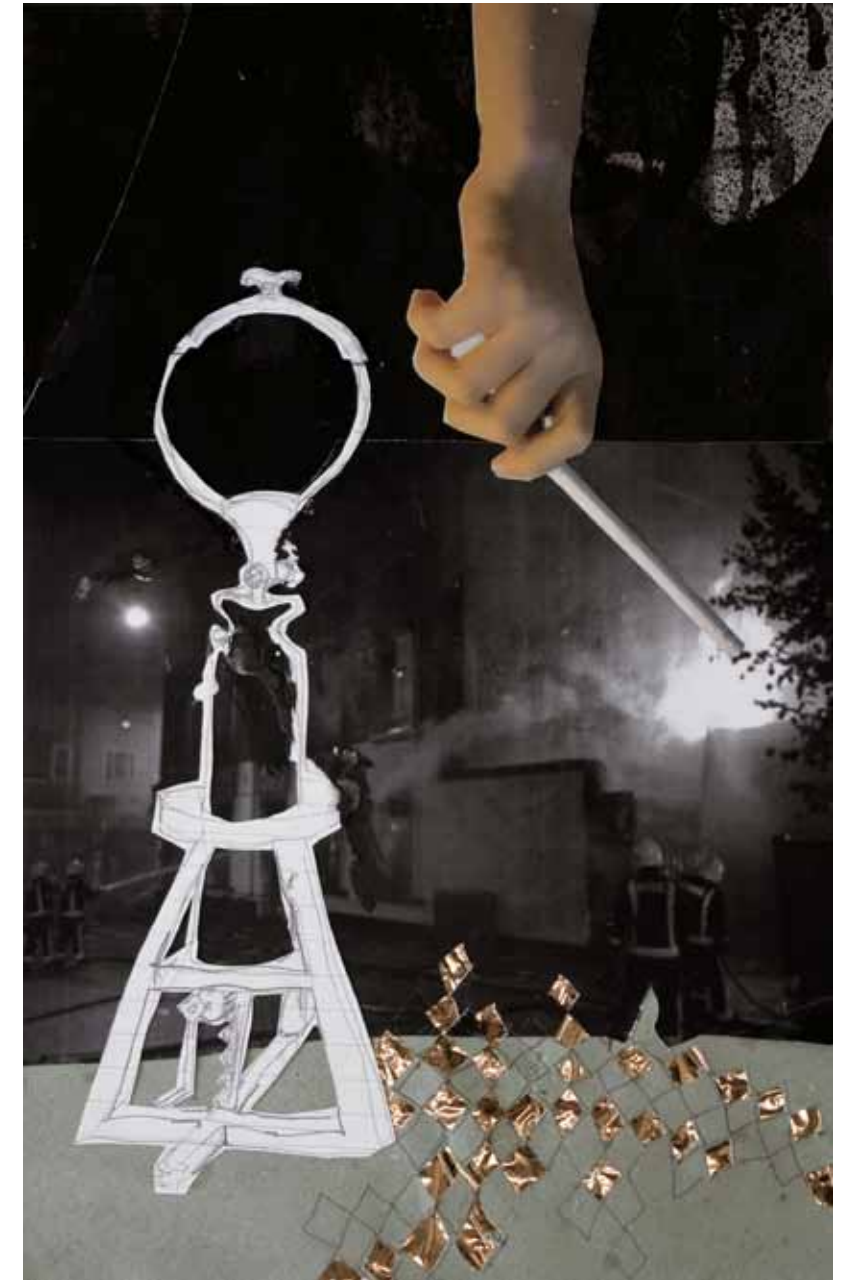
A START. SOCIETY. THE BRIDE. THICK AND HAIRY, THE OTHER’S A COCONUT. PAINT IT BRIGHT YELLOW AND STICK A
IML : SPOILER ON IT CAN I HAVE A BIG MAC PLEASE? THE CLEANER. A BUS SHELTER



Alice Creischer
Portfolio, 2012
Presentation folder with collages



Alice Creischer
Collages, 2012





Alice Creischer
Pen on paper on textile, 2012



Alice Creischer
Collages and coloured photographs, 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), *ExArgentina* (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.

Alice Creischer
Das Etablissement der Tatsachen/
The Establishment of Matters of Fact

Exhibition at KOW
Berlin, Apr 28 – Jul 22, 2012

Text, photographs, design: Alexander Koch
Translation: Gerrit Jackson

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