

Sweetwater, Berlin

Icon Maintenance

Sofia Defino Leiby, Luzie Meyer, Megan Plunkett, Constantin Thun

November 7, 2020 – January 23, 2021

A guide:

1. The first two works in the exhibition are black-and-white photographs by Megan Plunkett from her 2017 series *I Live by the River*. Some photographs from the series depict a series of plaster casts made from a discarded Toyota bumper; others are photographs of these photographs. On the right is *I Live by the River 03*, an “original” image of the Toyota bumper casts, and on the left is *I Live by the River 08*, an image of an image of the casts.
2. The next work is Luzie Meyer’s 2018 video *The Trout*, played simultaneously on two screens. The video shows Meyer scrolling through photographic documentation of her performance *The Flute* at the Kölnischer Kunstverein, focusing on members of the audience, many of whom are recording or documenting the performers. The video’s soundtrack is a recording of Meyer singing a version of Schubert’s *The Trout*, a song that tells the story of a fisherman who resorts to obfuscation, muddying the waters of a stream in order to catch a trout.
3. Through the door into the second room is Sofia Defino Leiby’s 2019 painting *Locker 34*. Leiby had stretched a floral-pattern shower curtain over a wooden frame, adding painted details to the flowers and attaching the key tag from her gym locker; this was then unstretched and dismantled after being documented. The resulting intermediate image was silkscreened onto gessoed linen, and finished with oil paint and watercolor.
4. In the corner is Constantin Thun’s *Untitled*, a leaning stack of larch. In 2014, Thun created the first installation of his work *You think it will never happen to you, that it cannot happen to you, that you are the only person in the world to whom none of these things will ever happen, and then, one by one, they all begin to happen to you, in the same way they happen to everyone else*, at his apartment in Berlin; the work consists of its title vinyled along the base of a wall, which is then hidden by a skirting board that surrounds the room. These planks served as the skirting board in the apartment, and were left installed even after Thun vacated the apartment. Earlier this year, Thun contacted the current resident and asked to remove the larch planks; they now constitute a new work, *Untitled*, executed in 2020.
5. The final two works in the exhibition are color photographs by Megan Plunkett, also from her 2017 series *I Live by the River*. On the right is *I Live by the River 06*, an “original” image of the Toyota bumper casts, and on the left is *I Live by the River 18*, an image of an image of the casts.

Note:

The title of the exhibition, *Icon Maintenance*, is borrowed from Alexander Nagel and Christopher S. Wood’s 2010 book *Anachronic Renaissance*. The authors write about temporal instability of artworks, arguing that content is derived not only from an artwork’s current and final form, but also the historical infrastructure of its references and self-references. They write: “art, a recursive system, is a hesitation about hesitation.”