

LISSON GALLERY

Financial Times

1 May 2019

Berlin puts its spin on the art world with Gallery Weekend

The event featured works by celebrated artists shown in a range of unusual buildings



Suspense: Christian Jankowski in "Travelling Artist"

Watching a middle-aged man being tied up with crimson rope isn't my normal Saturday afternoon pursuit. But I am in Berlin for the Gallery Weekend and on the screen in front of me, the artist Christian Jankowski is being wrapped in exquisite knots by the Kyoto-based *kinbaku* ("tight binding") expert Aska Ryuzaki, before being suspended from a series of sturdy chrome hooks and spun round in mid-air.

"He came all the way from Germany for this," laughs the highly entertaining Ryuzaki, as she walks out of view and Jankowski carries on spinning. He is dressed in a suit jacket and gleaming white Y-fronts, and holding a computer bag and a suitcase. The piece, called "Travelling Artist", is both comical and questioning, flipping Jankowski's protagonism on to its head, and perhaps revealing Ryuzaki, the practitioner of this Japanese bondage technique, as the real artist.

Jankowski's studio is in a decommissioned washing machine factory on the River Spree, and over two days in Berlin, I will see art in buildings ranging from a former police headquarters and a brutalist church to the former premises of the Tagesspiegel newspaper, an old dry-cleaners, a Werkbund-style department store, an electricity substation and, of course, a former Nazi bunker.

The private Fluentum Collection, which opened to the public for the first time on Saturday, is in the congress hall of a Luftwaffe campus. The astonishing black vein marble that lines its interior (a kind unique to Germany and therefore treasured by the National Socialists) threatens to overwhelm the moving image works on show, all by Guido van der Werve, who you could describe as an endurance artist. (He has stood on the North Pole for 24 hours, circled his house in Finland for 12 hours, and stood in a bathtub taking as many steps as would be required to reach the ocean's deepest abyss.)

The extraordinariness of Berlin's spaces is one of its peculiarities, and their availability and relative affordability has attracted artists and gallerists for years. It is said to be home to about 8,000 artists, and only New York is said to have more gallerists. "Berlin is a think-tank, a mothership," says Philomene Magers, of the gallery Sprüth Magers, as we walk through an elegant selection of work by Fischli & Weiss. (The building was once a dance hall.) "Of course it's changed a lot since the unification in 1989, but there's still some of the edginess of the divided city. The fancy people like that feeling," she continues, referring to the collectors who on Gallery Weekend come in droves.

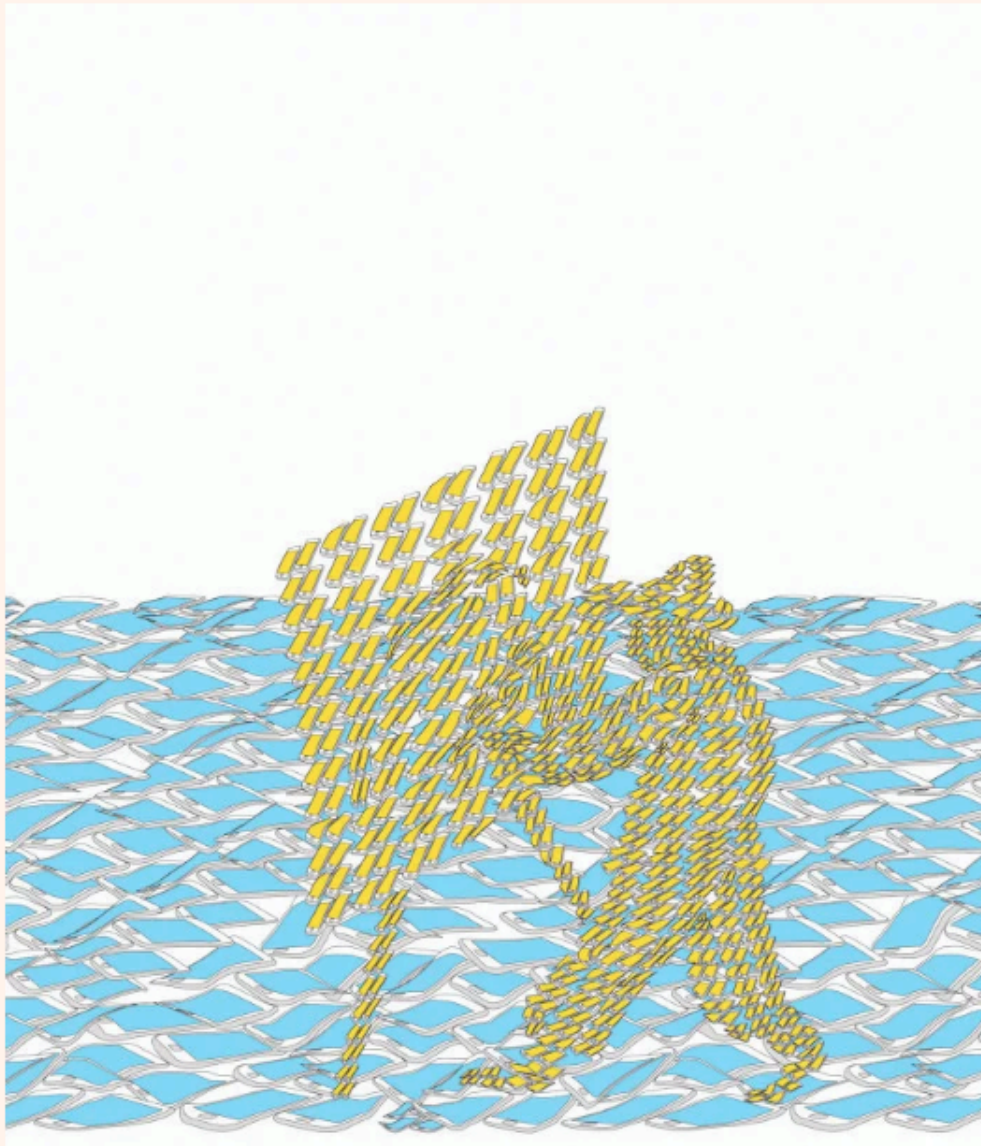
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Berlin has changed a lot since unification, but there's still some of the edginess of the divided city. The fancy people like that feeling

Philomene Magers

The event was started 15 years ago to mark out one weekend when a group of galleries could put on their standout show of the year simultaneously and lure the fancy people, as well as curators and museum directors, hither. The art world loves to travel — as long as there's a good excuse — and Berlin (“Poor but sexy,” as its ghastly

marketing slogan stated in 2005) needed to ensure institutional interest in its artists, as well as sell their work.



Tim Neuger is showing works such as Thomas Bayle's 'Maler links aus dem Heuschöber-Fries' (2019)

Now this is a city of successful start-ups and increasing gentrification (Fluentum, for example, is the collection of Markus Hannebauer, a software entrepreneur who we have to thank for much of PowerPoint and Excel's functions), but until recently Berlin had little or no collector-base of its own. It has other challenges, too. By German law, dealers have to pay 6 per cent of every sale to the German Artists Social Security Fund (KSV), and in 2014 the 7 per cent tax levied on all sales went up to the standard 19 per cent.

Not that Berliners like to talk about money (several galleries sold all their work over the weekend, but begged me not to report the details of this necessary vulgarity), preferring to take a more high-minded view. “It felt uncomfortable only being seen at art fairs,” says Tim Neuger, one of the originators of the Gallery Weekend, who is showing work by the 81-year-old Thomas Bayrle — screen-prints of colour-washed iPhones that speak of both mass production and individuation. “Here in Berlin, we can reveal who we are and what we believe in, and our artists like to be seen here.”

Esther Schipper, the de facto queen of the Berlin scene and another force behind the weekend, agrees. “Buying art is a cultural activity, and it should be done in galleries,” she says. The exhibition she has chosen to stage, of new work by the British artist Ryan Gander, is a series of architectural and sculptural pieces including an unfurled thick white carpet: the tyre tracks and footprints cut into it suggest a narrative of two people meeting. (It took Gander three attempts and four months, and he now owns a carpet-pile cutter.)

What started with the participation of 20 galleries has now settled at 45, spread across the key districts of Mitte, Schöneberg, Kreuzberg and Charlottenburg — if nothing else, it’s a fantastic way to see the city. The last weekend in April was chosen as a date, “because it’s when the chestnut trees come into bloom,” says Neuger. In reality, it was because it needed not to clash with the art world’s crowded calendar. The event is now looked after by a three-person organisation, led by Maike Cruse, who also runs the Art Berlin fair, which takes place in September in the decommissioned Tempelhof airport. Each gallery pays €7,500 to take part, and the shows will be on for at least a month or more.

Cruse’s role is purely organisational. “It’s a crazy group of people, obviously,” she says when we meet on Friday morning. “But very self-supporting. Nothing bad’s ever happened.” By Friday lunchtime, this is no longer the case. An activist group has been papering the town with posters emblazoned with a big white sausage and some angry words about the Gallery Weekend’s content being 75 per cent the work of white men (it turns out to be more like 66 per cent). “We don’t control the content, we just invite the galleries, publish the guide and the map,” sighs Cruse, clearly rattled by the turn of events. “It’s not curated. But it’s 2019, so it’s not timely either.”

And indeed, for a city as supposedly liberal and transgressive as Berlin, Gallery Weekend is surprising in its lack of diversity. It does its job of offering accomplished work by celebrated cis-gender artists in unusual places very well, and it really knows how to put on a party. But if it wasn’t for Christian Jankowski, I wouldn’t have even seen any bondage.



Ryan Gander's 'Monkey See, Monkey Do' (detail, 2019) is part of a show of new work by the artist, staged by Esther Schipper; the candle is endlessly blown out and reignited



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Christian Jankowski fills Berlin auction house with 'fakes'

German artist questions authorship and market value in show of paintings by Chinese copyists based on famous works by Caravaggio, Hockney and others

LAURIE ROJAS

27th March 2018 13:58 GMT

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Christian Jankowski's take on David Hockney's painting of Celia Birtwell and Ossie Clark © Courtesy of Grisebach and Christian Jankowski. Photo by Roman März

When is a work a forgery or a legitimate original, a parody or an homage? These are questions raised by the German multi-media artist Christian Jankowski's new show, *Neue Malerei* (New Painting), which runs until 12 May at the Berlin auction house Grisebach.

The show questions ideas of authorship and market value, through a series of paintings by copyists in Shenzhen, China, whom Jankowski commissioned to produce works which are eerily similar in composition to famous paintings by Caravaggio, Hockney, Rembrandt, Van Gogh and Richter, among others. But instead of being exact copies, the scenes are composed of found images that Jankowski took from online sites such as BoredPanda.com.

The works are priced from €9,000-€55,000 and sales proceeds will be split 50/50 between Grisebach and the artist, who is represented by Berlin's CFA gallery, which also worked closely on the show. A painting apeing Edouard Manet's *Dejeuner sur L'herbe* has already sold for €28,000, while a more politically-correct version of Balthus's *Thérèse Dreaming* (the subject of recent controversy at The Metropolitan Museum of Art) is still available for €20,000.

This is not the first time that Grisebach has collaborated with an artist to sell their work—last year it hosted an exhibition devoted to Mary Bauermeister, one of the co-founders of Fluxus. Jankowski is also not new to working directly with auction houses—in 2009 he organised a tongue-in-cheek performance at Christie's, titled *Strip the Auctioneer*, in which the auctioneer sold off his own artist's clothes (taking them off as they were auctioned) and eventually even his hammer.

ARTNEWS

The Medium Is Massage: Christian Jankowski Offers Rubdowns in Miami

BY Barbara Pollack POSTED 12/08/17 1:06 PM



Christian Jankowski, *Massage Masters (still)*, 2017.
TAKAHIRO TSUSHIMA/CHRISTIAN JANKOWSKI/COURTESY LISSON GALLERY

German artist Christian Jankowski seems deeply concerned about fair fatigue—so much so that he has installed a massage table in the booth of josegarcia gallery at Art Basel Miami Beach. Anyone who feels in need of a rubdown can take up a position face-down on the table and let a masseuse go to work. As an added bonus, the willing supplicant will be treated to a view of Jankowski's new video, *Massage Masters*, playing on a monitor in line with his or her eyes.

For those a little more modest in public, Soho Beach House staged a private event on Thursday morning that allowed about 30 lucky people to get comfortable and watch *Massage Masters* in a "Screening Snug" on the second floor of the exclusive club. To get in the mood, audience members were invited to get out of their street clothes and don robes and flip-flops before settling into cushy sofas. Standing by was a battery of five masseuses, at the ready to work their magic while attendees watched the video. Before the event, Jankowski—in a robe for the occasion—was instructing the body workers on how to approach their subjects. "Don't stand—kneel," he said. The reason? "Because the film is in Japanese and [you] have to be able to read the subtitles," he said. He also told them to be gentle, unless someone asks for them to knead more intensely.

Massage Masters is a thoroughly amusing work created for this year's Yokohama Triennial in Japan. For the project, Jankowski hired six massage therapists from different schools of training to treat various public sculptures as if they were human patients. For example, a specialist in foot massage kneaded his thumbs into the bronzed muscles of a twisted female figure, namely Rodin's *Meditation* (1896). Another wielded his elbow into the crevices between the stacked orbs of Henry Moore's *Three Part Object* (1960), which looked a little like a deformed snowman. The best of the performances were the ones that were most expressly Japanese. One man who called himself a Ninja warrior therapist threw his whole body into pulling and pushing the various angles of an abstract space-age installation, insisting that he could "adjust" the sculpture the way he would adjust a human body's alignment. Another presented as a Zen therapist didn't lay a hand on the realistic bust of a British diplomat, moving his hands meditatively in front of the bronze face in an attempt to "balance spirit and body."



Christian Jankowski, *Massage Masters* (still), 2017.
TAKAHIRO TSUSHIMA/CHRISTIAN JANKOWSKI/COURTESY LISSON GALLERY

The film would have worked well without any enhancements, but fortunately I was treated to two brief massages during the course of the 36-minute production. The first was soft and gentle, performed by a female masseuse. The second got right to the knots in my shoulders and neck, no doubt from lugging the Art Basel catalogue. But I also had a lot to think about the role of public sculpture, the division between public and private acts, and the anthropomorphic sense that the public invests in works of art, protecting them and sheltering them from destruction and vandalism.

Afterwards, Jankowski was interviewed by Kate Bryan, head of collections for Soho Beach House, who originally invited the artist to stage a similar event in Berlin during Art Week there. Before beginning, the artist asked for a round of applause for the masseuses who now had to move on to their regular clients, away from this art-spa-cinema experience.

Bryan began admonishing Jankowski. "You've broken the golden rule," she said. "You're not supposed to touch sculpture." She continued: "They are not just touching the sculpture—they are giving a lymphatic drain massage and a head massage." Jankowski explained that he had done two previous works involving athletes and gymnasts interacting with public sculpture. But it was in Japan that he fully realized his curiosity and fascination with Eastern approaches to the body. "If you think about the massage technique of the East, it is giving back to the body," he said. "And here I am looking at the public body, the human sculpture. Sculptures, as we live with them, become more human, almost like roommates. You miss them when they are gone."

Jankowski went on to talk about one therapist in particular: the massage kidney specialist. That masseuse had mentioned that massage detoxifies the body, and he had hoped to detoxify the sculpture. "The humor comes when I bring two different worlds together," Jankowski said. "There is a need to detox art because of the way people talk about value or try to control its meaning."

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INTERNATIONAL EDITION
THE ART NEWSPAPER

Manifesta gets down to business

Artists and locals join forces for nomadic biennial now open in Zurich

BIENNIALS

Zurich. As curator of the roving European biennial Manifesta 11, which opened in Zurich, Switzerland, in June, the German artist Christian Jankowski has taken the concept of community outreach work to the extreme. Dentists, doctors, spa managers, boatmakers, dog groomers and transgender escorts are among the various professionals in the affluent Swiss city, located 85km from Basel, who agreed to "host", or collaborate with, 30 artists for Jankowski's exhibition *What People Do for Money: Some Joint Ventures* (until 18 September).

"Emblematic quality"

The works co-produced by the international artists and local workers are dotted around "satellite" locations, namely the hosts' workplaces (the artists chose from a list of 1,000 professions compiled by ETH Zurich University). Hedwig Fijen, the founding director of Manifesta, says that all the works were funded by the Amsterdam-based Manifesta organisation, and will be retained by the artists.

"People in Zurich take great pride in their jobs, and they very much stick to the [professional] plan," Jankowski says. His initial title for the biennial was *Berufungen*, which translates as "vocations", an apposite name for a city built on a Protestant work ethic. "Zurich, a centre for global financial trade, has a certain emblematic quality. What people do for, and with, money makes the city tick," he says. But some visitors have found it difficult to access some of the satellite venues dotted around the city, which are only open at certain times.

Talking points during the biennial's opening week included the US artist Mike Bouchet's sculptural installation, *The Zurich Load* (2016). Anyone who excreted faeces in the city of Zurich on 24 March contributed to Bouchet's work made out of human waste. The pungent piece was made in co-operation with the Werdhölzli wastewater treatment plant. A spokeswoman for Manifesta says: "In case no potential buyer emerges, *The Zurich Load* will be burnt following the usual process in waste management."

Meanwhile, the artist Pablo Helguera's "artoons" (or arty cartoons)

are drawn on the walls of the Löwenbräukunst culture complex, one of two main Manifesta venues, along with the Helmhaus on the banks of the River Limmat. Helguera's artoons, which can be enjoyed in *The Art Newspaper* each month, provide welcome relief with their insights into the more comical aspects of the art market. The artist Jon Rafman has installed an immersive video-art pod at the Float Center Zurich spa, which unsettles rather than relaxes visitors.

Floating platform

But everyone has been drawn to the Pavillon of Reflections – the Manifesta hub floating on Lake Zurich, which was constructed by students from ETH Zurich university. There are calls for the platform, where films are screened detailing how the Manifesta works were made, to be a permanent fixture. "The Pavillon of Reflections will hopefully stay for longer than 100 days," says Bice Curiger, the editor of *Parkett* and the director of the Fondation Vincent van Gogh, Arles. A Manifesta spokeswoman says that there are no plans to extend the dates.

Gareth Harris

"What people do for, and with, money makes the city tick"

LISSON GALLERY

Vice
8 July 2016



'Manifesta 11' Proves That Possibilities Are Endless, When Curating Is an Art

Talking to artist Christian Jankowski about curating what might be the biggest art fair—and artwork—ever.

Emerson Rosenthal
Jul 8 2016, 4:05pm



Mike Bouchet, The Zurich Load, Löwenbräukunst. Photo (c) Camilo Brau

Manifesta 11, the 100-day event marking the 20th year of the **European Biennial of Contemporary Art**, is by and large the biggest and most intimate artwork of the 21st century thus far. Beyond the purely physical level—the **size of its canvas is Zurich** (35 square miles, give or take); its participants number around 400,000, the city's entire population—it exists across authorial, ideological, and socioeconomic levels. Sure, it has a curator: artist-impresario **Christian Jankowski**, who, in addition to coming up with this edition's indefensibly human theme, ***What People Do for Money: Some Joint Ventures*** selected **30 artists from all over the world** to participate, figured out municipal logistics for each of their respective 30 collaborative projects (or, "joint ventures," as each artist was tasked to team up with a Zurich-based professional, i.e., a **dentist**, a **sex worker**, **firefighters**, to create both a piece for one of two main exhibition halls and a site-specific work at their respective host's **'satellite,'** or, places of business), commissioned **local high school students**, in the roles of **"art detectives,"** to team up with **filmmakers** to create a full art documentary on each collaboration, built **an entire open-air cinema on Lake Zurich**, complete with a swimming pool, to screen each of the 30 films, and joined forces with curator **Francesca Gavin** to create and source Manifesta 11's **"Historical Exhibition: Sites Under Construction,"** a collection of storied artworks, from over 100 more artists, that contextualize the new commissions; but it also has two co-authors: the entire sphere of 21st century professionalism, and no less than the world of art.

The resultant projects at Manifesta 11, which runs until September 18, 2016, include a full-body check-up of author Michel Houellebecq, a kickboxing gym transformed into a hyperbaric art crucible, and Mike Bouchet's 80-ton array of sculpted, treated sewage, taken from an entire day's municipal load. So, literally a collaborative artwork made by everyone in Zurich. If it all sounds overwhelming, that's OK! The experience of Manifesta 11 should be. It's exactly like a tour of a modern European city, in all its ecstatic triumphs and tribulations, except everywhere you look is art.

On the biennial's opening weekend, I had the opportunity to sit down with Christian Jankowski to discuss decision-making, documentation, and the not-so-fine line between curation and artistry.



Jon Rafman, Open Heart Warrior, Löwenbräukunst. Photo (c) Manifesta11/Wolfgang Traeger

The Creators Project: Hey Christian. To what degree do you see curating Manifesta as part of your own practice?

Christian Jankowski: It is my own practice; I cannot think differently about art or stuff that I'm interested [in], so my attitude towards this biennial was the same as producing an art piece, and it would also be a lie to tell [it] differently. I mean, I don't want this to be read only as a work and so on, because it also can be seen as too big of an ego trip, but I think it would be a lie to say, 'No, I was taking our curating head-on, and I studied art history on the side, and then I had very different ideas about art. I've worked for 25 years, sometimes halfway professional, sometimes more professional, in the art world, and I came to my kind of conclusion. But that doesn't mean that the conclusion stays the same—it also reflects that I do make mistakes.' That's fine, but I could just work with my experience and what I had, and that's what I did.



Marguerite Humeau, *When Skies are not named yet (I)*, Installation at Satellite ETH, Copyright Manifesta11/Eduard Meltzer

Can you tell me a bit about the process behind constructing all this?

I had to think about a biennial as a mass media format, and also of what defines all of these elements of a biennial. Basically if you look into the construction of a biennial, where you have, of course, the curatorial, where I had my team, but then you also have production and the people who produce the work, then you have publication, then you have education, PR... I had opinions about all of them. I worked with some of them very closely, but I had concepts for all of them, and some of them were not into my ideas at all. There were lot of fights in the beginning [but] some of them really worked out very nicely. Some of them we had to leave.



Michel Houellebecq and Christian Jankowski. Photo (c) Livio Baumgartner

Really?

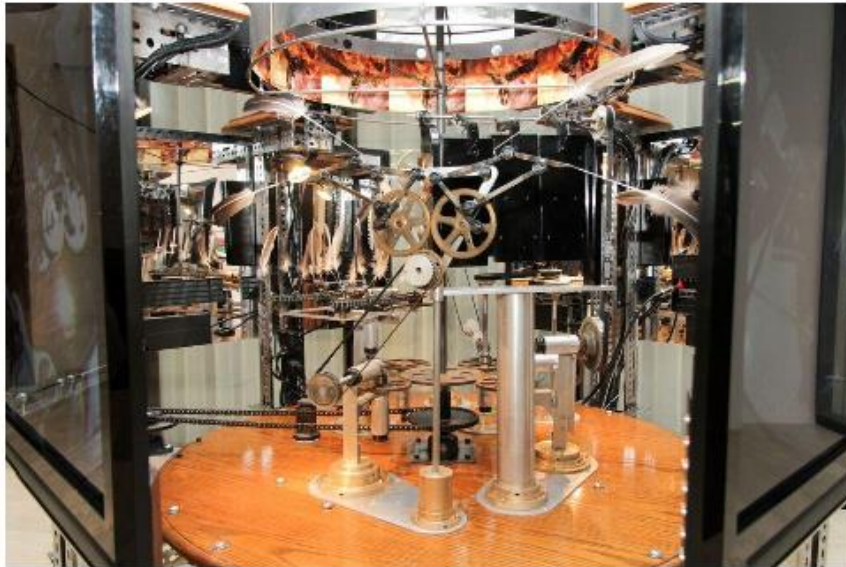
Yes. So only a little part was the construction of it. I would say, on one side—I would describe it in one sentence—was understanding the instrument, Manifesta, and developing opinions and ideas of how to orchestrate things a bit differently. My approach as an artist, I will always say, 'Oh, if that's done all the time like this, why not try it a little bit different, and try to work on this facet?' Even though the biennial writes [that] we are an experimental form for creatorship, etc., you very often got the answer, 'Oh, but that's how we do it and we have 20 years experience, since you know...'



Pavilion of Reflection. Photo (c) Manifesta11/Eduard Meltzer

Yeah, institutional rigidity.

It's always this kind of answer: I don't take a no for a no, or a yes for yes. I take an 'as long as they follow my ideas' [laughs]. That was, of course, problematic, but also in this process, you understand the instrument better and better. But that's one part of it—the other part is to go to Zurich and understand what the good venues are. I didn't have to reinvent the structure of the art world in Zurich, so for me, the only chance to add something was building the satellites and widening the cityscape. The Pavilion [of Reflections] is a new part of Zurich that wasn't there before—it was just a leg, and now we have this island, which I think is great because it's new ground. On new grounds, there are new rules: people come differently, especially when they take off their uniforms and just stand there in their underwear, and swim, and see artworks. They might encounter art in a new way, but also encounter groups of society in different ways. I think it will attract at least the 30 'audience groups,' for example; the police department that comes because they know a few of their colleagues played in the surrealist movie, and there was a film created; and there's also this film *about* the film that's screened in the Pavilion, so they're very curious to come and see it. They're also very proud that the Zurich police [force] is part of it, but they might encounter the whole group coming from the dentist's office, and 'Oh, when is your film on? Oh mine goes in two hours,' etc.



Jon Kessler, *The World Is Cuckoo, Satellite*. Photo (c) Manifesta11/Wolfgang Traeger

In my head, I imagine how it is to mingle all of these different people together. That's also why I brought the 'art detectives' on board, and also a whole bunch of students. Sometimes things are a bit complicated, but I think also they are not so. We are about Manifesta as an instrument, Zurich as a place, and then... There were a lot of journeys involved: I also took this as an opportunity to see many new artists. Sometimes, as an artist, you're so egomaniacal that you're often so occupied with your work and working from show to show, that you don't really take the time or call people or go out. No, I had a good reason to ask curator friends, or people I just met, How is it in Prague? Do you know any artists that are interesting? And that was a great new thing in my life: to connect with another scene of artists. I also had the opportunity to take my chapeau [hat] down for older artists I respected and took on board, so it's a whole connection in different ways. And of course, from artist to artist, it's very strange to change to being a curator: I know a bunch of very good artists, who are also my friends, who wonder why I'm not inviting them to the biennial.



Exhibition View of Historical Exhibition:
Arbeitspause.

Löwenbräukunst. Photo (c) Manifesta11/Wolfgang Traeger

All of a sudden, a hierarchy comes into play...

Oh yeah; just because I had the opportunity. I couldn't support them, and wanted to, but on the other hand, there's only a number of number of seats. I would have had to do an exhibition like this with 300 people, not 30. Imagine a city like this with 300 joint ventures! It'd be fantastic.

It would fill the entire city.

I would have liked this. I would have even liked to see a 300-person project in this institution, because some people say 'Oh, it's sometimes a bit crowded in that show...' I actually love that you can come back and get different layers of the works. For me, you don't need to see everything in one or two days; we have a hundred days.



Löwenbräukunst. Photo (c) Manifesta 11/Eduard Meltzer

Can you tell me a bit about the 'documentation' that you produced in constructing Manifesta? Do you have notebooks filled? Photographs?

Do you think I have many photos?

[Laughs] Yes, but where are they now?

I mean, I have some on my mobile phone, because sometimes I take snapshots, but also the curatorial team, for example, took a lot of photographs when we were doing research trips. But is this question aiming to see if these are artworks, or what? I don't totally get it.



Yin Xunzhi, Satellite. Photo (c) Manifesta11/Wolfgang Traeger

Ok, after a hundred days, this won't all still be here. Will there ultimately be a breadth of work that you created over the course of Manifesta's construction?

Oh, yeah. It's quite conventional. I work like a bookkeeper. Not that the books are in order, but from the outside, it looks good. As soon as you open these folders, it gets quite chaotic—because it's always this problem of trying to order them, and then disorder gets into it—but there are tons and tons of materials, yes. There are a lot of catalogues that people send me; there are also catalogues that I bought especially for this.

But the thing that can be delivered, and also stays, are the art docs, which are the movies screened in the Pavilion of Reflection. Each art doc is composed by all four authors: the artist, the host, the filmmaker that makes the film, and the art detective. It's always a quartet—times 30—so we have 30 quartets each producing one film, going from the first encounter, seeing how it develops, to the presentation. But the presentations in the satellites means they're not in the institution. We end our movies—the art docs—in the firehouse for the firemen, and the firemen in the group watch what their colleagues made from the artwork that has just been produced. I think it's in these films [that] a lot of the spirit lives on. Everything is built in this digital form; everything is there. I can very well imagine that Manifesta or somebody else putting them on the internet where they can live on and inform a lot of people. Not at this moment, because I really believe in, you know, smelling the people who are sitting next you in the Pavilion, sweating in the summer here, and to see how the different scenes interact with each other; you know, I don't want the firemen to just be at home on their computers watching their own movie. I want them to wait there and see, because they're waiting for their movie, but because there's something fucked up with the schedule—they have to see two other movies, too.



Michel Houellebecq and Dr. med. Henry Perschak, Facharzt für Allgemeine Innere Medizin. Photo (c) Manifesta 11

I like the fact that it becomes a collective experience. You see firemen laughing about that comment from the sex worker that worked on another thing, who is reacting to what, and why, and how are they interpreting this [other thing]. I think kind-of confusing moments are very beautiful moments. It's a very rich experience to sit there and, on the one hand, laugh, and on the other hand, have it reveal something you have not thought of before. Different professional viewpoints, just the way everybody is a different character. How some of the art detectives—teenagers from different schools—were growing into their positions. How much they made the microphone a scepter—you know, 'I have the power to do something.' Or sometimes they developed during the course of the production of the movie, and it plays on course with the main clichés of documentaries about artists. I gave the dogmas of how to shoot these films. I was like, you have to use experimental music, you have to use experimental camera [work] when the artwork is shown... So now when you have this kind-of TV film, you see how they made something crazy. 'I put my camera a little bit at a weird angle, so people on television get completely crazy when they see art, because it's so free-spirited.' I take this into it. Now, the filmmakers could also think, 'What is really experimental music for me?' And sometimes it creates quite irritating moments.

That's good, sometimes.

I like irritating moments. That's why the whole platform is standing on the water! There's no solid ground to evaluate art. I'm sorry [laughs].



Pavilion of Reflection Filmscreening. Photo (c) Manifesta11/Wolfgang Traeger

[Manifesta 11](#) runs through September 18, 2016 in Zurich. [Click here](#) to plan your trip.

LISSON GALLERY

Surface
5 July 2016

SURFACE

ART

At Manifesta, Christian Jankowski Honors Dada

Known for his subversive hijinks, the German artist was tasked with curating Manifesta 11 to honor Dada's 100th anniversary.

BY MARINA CASHDAN
PORTRAIT BY MARVIN ZILM

July 5, 2016



Christian Jankowski.

"I always see art as especially successful when it develops a life of its own beyond the normal confines of the art world," says artist Christian Jankowski, who takes the helm as the curator for this year's Manifesta 11 biennial, opening in Zurich in June. Jankowski, who has been known to sell a yacht as an artwork ("The Finest Art on Water," his Frieze London 2011 artist commission), engage Italian television fortune tellers on his future success ("Telemistica," at the 1999 Venice Biennale), and host a live auction in which an auctioneer is progressively stripped of his clothes ("Strip the Auctioneer," staged at a Christie's auction house in Amsterdam in 2009) is the first-ever artist invited to curate the 22-year-old European biennial, which is hosted in a different European city every two years.

The biennial follows the theme "What People Do for Money: Some Joint Ventures." "My hope was to link to the artistic tradition of the international Dada movement in a way that would be fresh and relevant," says Manifesta founding director Hedwig Fijen, whose nod to the 100th anniversary of Dada led her decision to bring on Jankowski as curator. "His concept draws on principles that are central to his own artistic investigations: collaborations, the inclusion of audiences from outside the circle of art professionals, and reflection on mass-media formats."

For Jankowski, the Manifesta Foundation's decision to host the roving biennial in Zurich felt perfectly aligned with the biennial's theme: "The guilds of Zurich provided decisive momentum for the city's development into a financial and economic metropolis. The money derived from this facilitated the production of art, making the city attractive to top galleries. These created ideal conditions for trades to emerge in art." He adds, "Zurich and I share a common weakness. We love art and we love professions."

A serial collaborator in his own practice, Jankowski tasked 30 artists to work with Zurich professionals on projects — or, as he calls them, "joint ventures." Some examples: Jon Rafman will work with a local spa owner, Guillaume Bijl with a dog stylist, and John Arnold with a chef. Films documenting the projects will be screened in an open-air cinema on a floating structure, the Pavillion of Reflections, on Lake Zurich. Alongside all this, Jankowski and the writer Francesca Gavin will co-curate "The Historical Exhibition: Sites Under Construction" featuring artists such as Andreas Gursky, Sophie Calle, and Kim Gordon. And Cabaret Voltaire, the birthplace of Dada, will be transformed into an office building that reviews artists' proposals.

"Manifesta 11 sees the artist as someone engaged with the environment," Jankowski says. "It's time to get out of the studio, out of the white cube, out of the usual interpretation of artworks."

INTERVIEW - 10 JUN 2016

Questionnaire: Christian Jankowski

Q. What do you wish you knew? A. How to sing and play guitar better than Caetano Veloso.

BY CHRISTIAN JANKOWSKI



Pierre Brice as
Winnetou
in *Winnetou und
das Halbblut
Apanatschi* (Winnetou
and the Half-Blood
Apanatschi), 1966,
film still. Courtesy:
Rialto Film and
United Archives

What images keep you company in the space where you work?

Unfortunately, I'm surrounded by an ever-changing selection of images of my own work.

What was the first piece of art that really mattered to you?

A poster of French actor Pierre Brice as the fictional Apache chief Winnetou, wearing a light-brown leather suit on a horse under a brilliant blue sky in former Yugoslavia.

If you could live with only one piece of art, what would it be?

James Ensor's *Christ's Entry into Brussels in 1889* (1888).

What is your favourite title of an artwork?

The Happy End of Franz Kafka's 'Amerika' (1994) by Martin Kippenberger – or anything other than *Untitled*.

What should change?

The way to ask questions or, maybe, the way to give answers. My spontaneous first response to this question named the director of a German-run art institution in Italy. The editorial staff of *frieze* refused to publish it and asked me to think of another answer. I did, and came up with this one. I hope you like it.

What should stay the same?

The breakfast sandwiches at Bar Bianco in Berlin.

What could you imagine doing if you didn't do what you do?

Becoming an actor playing a *Kommissar* (police inspector) in my hometown of Göttingen, as part of the long-running German TV series *Tatort* (Crime Scene, 1970–ongoing).

What music are you listening to?

The Alan Parsons Project's 'I Wouldn't Want To Be Like You' (1977).

What are you reading?

I like to escape into *Geo Epoche* magazine and I'm still trying to improve the catalogue for the forthcoming *Manifesta 11*, which I'm curating.

What do you like the look of?

Jorinde Voigt.

CHRISTIAN JANKOWSKI

Christian Jankowski is an artist living in Berlin, Germany. He is Chief Curator of *Manifesta 11*, Zurich, Switzerland (11 June–18 September). In early 2016, he had a solo show, 'Retrospektive', at Contemporary Fine Arts in Berlin, and his exhibition 'The Legend of the Artist and other Construction Sites' will open at Haus am Lützowplatz, Berlin, later this year.

ArtReview



Christian Jankowski: Casting Jesus

The German artist's latest performance and video piece examines representations of God's son throughout art history

Christian Jankowski: Casting Jesus

6 IMAGES



In a moment of inspired surreality, video and installation artist [Christian Jankowski](#)'s latest piece was offered up to him in what could be seen as an act of Divine intervention. While walking the streets of Rome one lunchtime eight years ago, Jankowski caught sight of a bloodied figure of Christ having an informal chat with a small group of the Vatican's finest. Not exactly the Second Coming, this was in fact a number of actors discussing their various performances, during the filming of Mel Gibson's epically religious, *Passion of Christ*. "I had a spectacular view of him in sitting in his caravan, covered in incredibly realistic looking blood, discussing his acting techniques. From that moment, I have always had that image in my head," says Jankowski.

That image, indelibly stamped on Jankowski's psyche, resulted in his latest work, *'Casting Jesus'*. A performance and video piece that examines representations of God's son throughout art history and poses the question, "What would a contemporary version of Jesus be? What would we want him to look like, and how would we want to relate to him," explains the artist. Taking the form of a television casting show, in the same vein as *Next Top Model* or Andrew Lloyd Webber's *Over the Rainbow*, Jankowski's audience watch a number of hopefuls try out in front of a panel of real Vatican staff. Creating a level of realism often seen in Jankowski's work, not only were the judges real, the actor's trying out for the role were also genuine, sourced by agents with the hope of being chosen to play Jesus in a number of further productions. Something Janowski has already started working on, with his chosen one.

Held in the 1,000 year old Complesso Santo Spirito, originally a hospital, the casting was filmed live and streamed to an audience of 300. "Both the Jesus' and judges were microphoned up during the show. They didn't realise how clearly they could be heard when they whispering behind their hands to each other, discussing the appearance and performances of the different Jesus'" says Jankowski. "When you sit at home watching those shows you always catch yourself saying 'oh she's so bad' or 'look at that', you always opinionate. But it was something different to hear a group of Vatican officials discussing Jesus' various good and bad traits".

While it may have a surface level of humour, it was not the Jankowski's idea to ridicule the Vatican. Rather than poking fun at the Catholic religion, the film looks at society as a whole and our relationship with these sorts of TV shows. "The genre of the casting show is a relatively new one. It was really interesting to see how quickly the judges from the Vatican adopted the style needed for the show," says Jankowski. "We only gave them minimal ideas previous to the event, they turned up about 15 minutes before the filming and knew exactly what to do. Then again, I suppose pretty much anyone would".

All photos by Luise Müller-Hofstede

Christian Jankowski, *Casting Jesus*, [Lisson Gallery](#), 7 September - 1 October, 2011

燃点 Ran Dian

2016.04.06 Wed, by Christopher Moore Translated by: 凌凡

Interview: Christian Jankowski

[>> print](#)

This piece is included in Ran Dian's print magazine, issue 2 (Winter 2015–2016)

Christian Jankowski (b. 1968) is an artist whose practice involves involving others in his practice, which includes sculpture, painting, installation, interventions, video—you name it. He is the son of Polish parents, which no doubt contributed to his sense of humor. He grew up in Göttingen, but apparently that didn't hold him back. He is a professor at the Staatliche Akademie der Bildenden Künste Stuttgart but sensibly chose to live in Berlin. In December 2014, he was appointed curator of Manifesta 11, the European Biennial of Contemporary Art, which will be held in Zurich. Manifesta 10, curated by Kasper König, was held in St. Petersburg, and was the subject of some controversy due to Russian censorship laws and the events that unfolded in Ukraine.



[See all photos \(10\)](#)



克里斯坦·扬可夫斯基，《羞辱盒子》，录像 剧照，2012 / Christian Jankowski, "Shame Box", video stills, 2012

Chris Moore: I was looking at the works you made for the exhibition in Stuttgart—"Dienstbesprechung" [Briefing]. Stuttgart is such a boring city—was that the reason for the title? Good grounding for a Manifesta?

Christian Jankowski: It has a lot to do with a Manifesta, yes. It's very different, but it also puts focus on professions and the switching of professions and perspectives which are offered through different professional activities.

CM: Also, Manifesta has—fairly or unfairly—a reputation for not only being the biennial of Europe, but also the European Union Biennial, something very administrative.

CJ: It is, and it's also the [biennial] where the profession of the curator has been looked into in great depth.

CM: It's going to be the 100th anniversary of the Dada movement, and it's based in Zurich, which is one of the centers of Dadaism. Often when people think of Dada, obviously the main protagonist is Duchamp. It's an arguable case that he was a greater curator than artist. What's the difference between being an artist and a curator (you are the first artist to curate Manifesta)?

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CJ: For me, it's a chance to play with another role. And it's a great challenge, after twenty years doing my own projects, to think also about an experimental exhibition form and to link it with my own natural interests as an artist. I felt there is no way I can invent something that does not already exist in me. My interest always had, on one hand, a performative element; and on the other, [involved] reaching out to different audience groups that are normally outside the art world. I thought Zurich is a perfect space for me to do so. I wanted to reach out to companies that are in a way corporate, private or business spaces; for me, that could bring something new.



克里斯坦·扬科夫斯基，《讨论雅典》，录像剧照，2003 / Christian Jankowski, "Talk Athens", video still, 2003

On the problem of curating for corporations . . .

CJ: I was involved in some "Kunst-am-Bau" [site specific] projects, for example, for an insurance company. But in the end I felt the discussion was lacking. None of the artists invited there did anything, because suddenly the bosses from the company would come by and say "Oh yeah, maybe we should do the same next year but get other new ideas". I felt the discussion was quite secretive. If something like this happened in the Kunsthistorisches Museum, Vienna, journalists would write about it. Whereas here [with corporations] it is such a closed circuit that if the concept fails, it is not discussed further—there is not a third eye to judge and ask "What's the problem?" It's edited out instantly, because they have the money, they own the space and, of course, they have the last word.

CM: I am wondering whether biennials now can have the potential to be really provocative, because in one sense they are about entertainment and engaging with a public; on the other, there is this critical aspect. I'm wondering whether that critical aspect is now fundamentally flawed or whether the only way a biennial can be really provocative is not to be provocative, but to be controversial—is this the only way that a biennial can really cause a rupture?

CJ: I think that in the beginning, for this kind of experiment, they kind of get married, the artist and the host. If this communication hasn't worked, this failure can be documented and then contemplated as a failure—or not. But I trust the artists that I choose are not only looking to this fun side. I think they will automatically look also for certain professions where they see it is possible to address this tension. I prefer problems that emerge in a one-to-one negotiation, where the ideas of the artists come in and then there is a response, and then this can develop. I feel it's nicer that the problem has been created in the process. The start for these encounters should be neutral—you should [first] think everything is possible, and then ask, "Why isn't everything possible?"



克里斯坦·扬可夫斯基，《艺术市场TV》，录像剧照，2008 / Christian Jankowski, "Art Market TV", video stills, 2008

The artist is the core

For me, the core is always the artist—the artist is choosing the profession. We are working on a list now of all the professions working in Zurich. This will be used as a point of inspiration for invited artists, so that they can "cross" with a profession they are interested in, be close to and co-produce with it. All the professions come with certain ways of making use of art. And I think that's an interesting point.

CM: You talk of the difficulties of reading not just Manifesta catalogues but lots of art catalogues—it's the question of accessibility. So how accessible is Manifesta going to be?

CJ: This is similar to my work where I try to set up certain rules and structures in which one thing follows the next. Of course, it now has to be filled with the ideas of the artists and those people who are collaborating with them. But I'm also very inspired by things that you can sometimes describe in three or four sentences, where even people that have nothing to do with art can think it's interesting. For example, maybe there is something to a private home which opens up like a public museum so that people walk through the living room to the bedroom and look at works. To me it's very stimulating. This is maybe not how it is in institutions.

I don't think all art must be visible, but that's why this sort of work is being put in the third stage of the exhibition, which we call—a poetic name—the "Pavilion of Reflections", to allow a way in which to mediate those micro works or those hidden works, or "idea" works that happen only for one second, which will then be transformed, with the help of media recordings, into something visible and discussable.

CM: Can it also fail?

CJ: If you work with two people, sometimes everything or nothing can happen, and if nothing happens, then there is also this “reality TV” moment of collision and questions. I would say that even a failed project doesn’t have to mean a failed Manifesta.



克里斯坦·扬科夫斯基，《16毫米秘密2》，录像剧照，2004 / Christian Jankowski, “16mm Mystery 2”, video stills, 2004

CM: Could you also talk about how you must address issues of language and culture—because there is a European audience containing different backgrounds, but there are also audiences beyond Europe who know of Manifesta but may only experience it via a newspaper article or something read online.

CJ: Yes, Sepake [Angiama] is Head of Education; I want to involve her more in the Pavilion of Reflections, because it is also a place where you can get a lot of information, and it’s the place where you see the satellites [events/exhibitions] in a mediated form. In the day time, people should walk round the satellite and then come in the evening and see something, or you might want to go the next day and get more information about the satellite shows you saw. But here there is also a question—I’m thinking about the Pavilion of Reflections and how it’s used, and being the way dOCUMENTA should be, and also to people who are not curators, and so on. I want a language and also questions, through the artists and also the whole of Zurich working on one project, that are not a difficult level to follow. I think it’s great that there are very direct questions—honest questions. Often, when you have established journalists as the moderators, then the host and even the artists switch onto a certain level to represent themselves. If there is suddenly a school class coming by and asking naïve questions, these are often the hardest to answer—and particularly in such a manner that your project is still represented in a complex way.



克里斯坦·扬科夫斯基，《我们相遇的那天》，录像剧照，2003 / Christian Jankowski, “The Day We Met”, video still, 2003

CM: Obviously the program is still being developed, but are there other projects that you can talk about?

CJ: There will be an exhibition consisting of existing work—even if it's from last week. I have put this in three institutions: the Löwenbrau building complex [which includes Kunsthalle Zürich], the Helmhaus [a museum], and the Cabaret Voltaire. We will completely restructure the Cabaret Voltaire and turn it into the Zunfthaus der Künstler [guild house for artists], complete with the Cabaret der Künstler.

CM: This also references the early Dada movement.

CJ: Of course that's part of it. We will also use this stage, which is this icon of Hugo Ball. This is the stage where people can come, and every artist—not only visual artists—is invited to come and be a club member of Cabaret der Künstler by submitting a project, which will follow the same concept of collaboration with another profession. So if you want to be part of it, you ask another profession, you give them performance instructions or you collaborate, and this person will be on stage performing it in a cabaret for ten, fifteen minutes. It is an open stage and it will run for 100 nights.



克里斯坦·扬可夫斯基，《我们相遇的那天》，录像剧照，2003 / Christian Jankowski, "The Day We Met", video still, 2003

CM: So everyone can become a performer.

CJ: Yes! We will take Cabaret Voltaire apart, architecturally—we will make it something more secluded. And during the day it will be used for supporters of Manifesta.

CM: That's interesting, because the cabaret is a kind of [in the spirit of the] joker—it's like the jester in the medieval castle with the king. It's about speaking the truth to power and making jokes about it and getting away with it because it is a joke, a song. This is also an opportunity, and a largely unscripted one, isn't it?

CJ: It is, because we don't know what we will get.

CM: Which is perhaps the most provocative thing of all...?



克里斯坦·扬可夫斯基，《趾高气昂》，清漆铝，尺寸可变，2012 / Christian Jankowski, "The Grand Gesture", varnished aluminum, dimensions variable, 2012

CJ: Yes! [Laughs] The other part is that we will invite on stage musicians and fashion designers, too, and people who are trained to be members of a circus, or anyone you might consider an artist. Everybody can submit these performances for other people who are in certain professions.

I'm not going to put my own work on show, but of course this deals with all my interests and is also informed by what I stand for as an artist. I described earlier a kind of win/win situation—there's nothing against that. I also think the Manifesta exhibition would win a certain extra point if a few people could see it also as an art work. It wouldn't mean that it's bad. For me, there are other examples of artists curating shows that you feel are rather like freak shows—they misused people in their positions.

If this is a good exhibition people will say "Oh, Jankowski was the curator and it's an ok show", and then I'll be happy; and if some people ask "Aha, hm, is this also an experimental exhibition form that has a lot to do with him—a massive sculpture or performance?", then I am also fine with that—if it stimulates the thoughts you can have about the exhibition.



克里斯坦·扬科夫斯基，《讨论雅典》，录像剧照，2003 / Christian Jankowski, "Talk Athens", video still, 2003

Notes

1. In 1986 Jan Hoet (1936-2014) curated "Chambres d'Amis" (Guest Rooms), in which some 50 American and European artists were invited to create works for 50 private homes in Ghent that were then opened to the public for several weeks. Hoet was founder and curator of S.M.A.K. (Stedelijk Museum voor Actuele Kunst or Municipal Museum for Contemporary Art) from 1975 until his retirement in 2003. He also curated dOCUMENTA IX in Kassel (1992).

2. Cabaret Voltaire was the name of a nightclub founded by Hugo Ball (1886-1927), with his companion Emmy Hennings (1885-1948) on February 1, 1916 as a cabaret for artistic and political purposes. Other founding members included the Surrealist poet Tristan Tzara (1896-1963) and artists Sophie Taeuber-Arp (1889-1943) and Jean Arp (1886-1966).

Exhibitions

Christian Jankowski Announces 'Joint Venture' Projects and Artist List for Manifesta 11

Artists collaborate with professionals ranging from engineers to sex workers.

Amah-Rose Abrams, April 5, 2016



Christian Jankowski
Photo: courtesy Manifesta



Rendering of Pavillon of Reflections
Photo: © ETH Studio Emerson

Two months ahead of Manifesta 11 opening in Zurich this June, the artist list and details of some of the exhibitions have been announced with participating artists including [Michel Houellebecq](#), [Maurizio Cattelan](#), and Jon Rafman.

The press conference—in keeping with the Manifesta 11 theme of “What People Do for Money: Some Joint Ventures”—took place in a fully operational fire station complete with two live drills.

The curator, artist Christian Jankowski, announced the collaborative projects taking place, and as the theme suggests they all involve artists working together with the professionals of Zurich. Houellebecq will join a Zurich doctor for a project titled *How is Michel Houellebecq?*, Mike Bouchet is collaborating with the local sewage plant, Cattelan is working together with a Paralympic athlete, Teresa Margolles with a transsexual sex worker, Marguerite Humeau joins a robotics engineer, and John Arnold is working with a Michelin starred chef based in the city.

In addition to the main exhibition, Jankowski co-curates "The Historical Exhibition: Sites Under Construction" with British writer and curator Francesca Gavin, which will include works by Andreas Gursky, Thomas Demand, and Sophie Calle.



Christian Jankowski

"I thought this was a good way to look at the city from different perspectives; not only to look at the city but how art relates to these different viewpoints," Jankowski told artnet News after the press conference.

He refers to the Zurich based professionals taking part in the so-called “joint ventures” as hosts who essentially welcome the participating artists into their world.

“All the artists are in these professionalized environments and it is in these environments that they start to get inspiration for an artwork but also the materials they need for making the artwork,” Jankowski explained.

The idea is to open out the art world beyond the art world; both Jankowski and Gavin emphasized that they wanted to reach beyond the “boring” art press, and connect with the wide world and thus bring in a new perspective.

Perhaps the most spectacular sounding event of the biennial is the Pavilion of Reflections, a floating arena which will be on Lake Zurich for the duration of the Manifesta biennale. When the satellite exhibitions featuring the collaborative works open, films documenting the process of each of these collaborations will be broadcast on a screen in the floating pavilion. In front of the screen will be a swimming pool so viewers can relax and take in the stories behind the artworks and learn more about the lives of people living and working in Zurich.



Cabaret Voltaire
Photo: Martin Stollenwerk

In respect of the celebration of the 100 years of Dada, there will also be a temporary refurbishment of the legendary Cabaret Voltaire, which will be transformed into an office space. Those attending will be invited to submit ideas for joint ventures.

Manifesta 11 follows its controversial predecessor, which took place at the Hermitage in St Petersburg. But holding the biennial in the art-loving city of Zurich has its own controversies.

Founding Director of Manifesta, Hedwig Fijen, wrote in a statement, "Putting together a Manifesta in Switzerland, a country that—through its system of direct democracy, high standard of living, and protectionist foreign policy—is said to have achieved an almost idyllic character, can feel quite surreal at a time when Europe is confronted with the most dramatic humanitarian crisis since the Second World War. This Manifesta takes the form it does exactly because of that discrepancy."

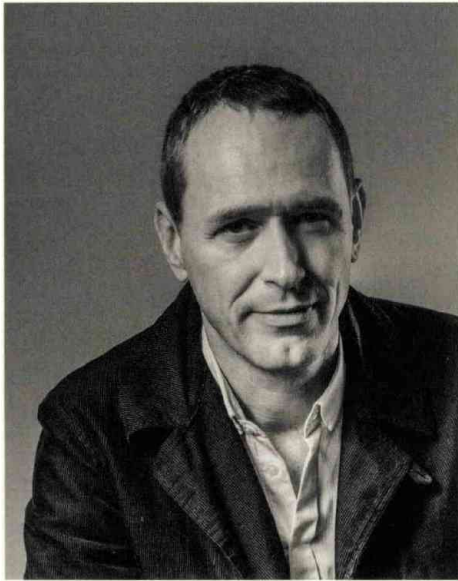
All things considered the final exhibition in June should be an eye opener for both the people of Zurich and the art going public.

Manifesta 11 will be on view at venues around Zurich from June 11 until September 18, 2016

Other People and Their Ideas

No 22

Christian Jankowski



has been appointed chief curator of MANIFESTA 11, which will take place in the city of Zürich in 2016. The Berlin-based artist's recent solo exhibitions include HEAVY

WEIGHT HISTORY at CCA Ujazdowski Castle, Warsaw, in 2013 and CASTING JESUS at MACRO, Rome, in 2012

Interview by

Tom Eccles

Manifesta, Europe's nomadic biennial, was launched in 1996 with the aim of examining contemporary art and its context in Europe beyond the familiar centres of artistic production. Recent editions of Manifesta have focused on

geographical borders and margins, both within Europe and – as with Manifesta 8 in Murcia and North Africa – at its outer edges. Characterised by a strong sense of place, an engagement with the cultural and political present, and a commitment to innovative curatorial practice, the tenor of each edition is distinct to its time and place.

The last edition, Manifesta 10, took place in 2014 in St Petersburg under the curatorial direction of Kasper König. Manifesta 11 is scheduled to open in Zürich on 9 June 2016.

ARTREVIEW In her announcement of your appointment as the curator of the next Manifesta, the biennial's director, Hedwig Fijen, said: 'Jankowski will investigate the whole array of art's authorship, its production and its reflection on Zürich's professional landscape. In doing so, Manifesta 11's chief curator approaches the complex identities of the city in an unexpected way, reaching out to audiences beyond the inner circle of contemporary art biennials.' This hints at a classic strategy of yours as an artist, which is to engage very specific groups of people we don't normally expect to be art producers per se – a church group, or a heavy weight lifting team, for example – to participate in the making of an artwork (a film, a performance). Is this what we should expect from your Manifesta?

CHRISTIAN JANKOWSKI Yes.

AR Why do you think you were chosen as the curator of Manifesta?

CJ I think they needed a wild card, because art is already so well established in Zürich. There are so many good institutions and curators, and everybody is very well educated. So they thought to go with a project where the outcome wouldn't be predictable, where there would be some risk involved.

AR What was your pitch?

CJ My pitch is that I'm sticking with my old ideas. My pitch is to do what I always do, which is to work within the framework of collaboration. I'll be working with people who are not already involved in the artworld and looking to link artists with representatives of different vocations. Through this, we'll produce a bunch of new works. I mean, there will be an introduc-

tory show consisting of existing works, but for me that will be more like an introduction to the theme of Manifesta 11. It'll also provide information about all of the satellite spaces, where we'll present the new commissions.

I'm compiling a list of all the professions in Zürich, from which the invited artists will each choose one profession. Then I'll find an interesting character or personality who practises that profession, who would be willing to collaborate with an artist, who would also be willing to host the artist and help find a non-art venue where the finished work will be presented. In this way, there will be many different kinds of venues for the exhibition.

While it's a bit like art in corporate spaces – art in businesses or business-related places – I'm not asking artists to work with a company, but rather with individuals who work at that company. It's really about one-to-one encounters between the hosts and the artists. Each project starts with a budget of €8,000, and then we can develop projects from there that will grow financially or materially depending on the context.

AR Zürich being Zürich, I hope you will be collaborating with the banking community?

CJ I trust the artists to pick interesting professions from the list we give them. But if we get to the last artist participating and no one's chosen to work with a banker, I'll make sure to let them know that. Still, maybe it would say something if no one were to pick 'banker' from the list. Of course, the banking community is a topic for Manifesta 11 – even if none of the artists choose to work with a banker.

AR Do you have a working title?

CJ Manifesta 11 will be called *What People Do for Money*. I think it resonates well with Zürich.

AR *What do you think the projects will reveal about Zürich?*

CJ You know, there's no predetermined outcome. In the end, it will all come down to the interactions between the hosts, the artists

I'm compiling a list of all the professions in Zürich, from which the invited artists will each choose one profession. Then I'll find an interesting character or personality who practises that profession, who would be willing to collaborate with an artist, who would also be willing to host the artist and help find a non-art venue where the finished work will be presented

and the spaces they move through. There will be dozens of hosts, and they will each have a different effect on the work produced. But all together, they will reveal something about what use the hosts think art has – and also what people from Zürich are willing to put into art.

The hosts will have to participate out of honest interest. I kind of like those moments when you say (or a host might say), 'OK, I can do that. But what's in it for me?'

If you think about Sigmar Polke's church windows in Zürich, of course they needed windows for their church. So Polke's work was the perfect fit. He could use resources from the church. I hope some of the Manifesta projects also find niches like that, where they follow the interests of their collaborators

facing page Christian Jankowski.
Courtesy Manifesta 11

to make something that might be permanent, or that can use the energy that's already there, or recycle stuff.

AR *There is always the tendency among artists and curators to work with groups who sit at the margins of political and economic power and to use these kinds*

of exhibitions as 'platforms' for giving voice to groups and issues that often remain unheard. That's not really been your approach. How do you select who you want to work with both as an artist and now as a curator?

CJ That's true. My approach tends to be different. I often distrust the black-and-white views of people who believe they're on the right side. I find it interesting to go to the centre of the system. My work is perhaps affirmative in that way, but it also has the potential to destabilise. It can be read in two ways.

Manifesta 11 will be about personal relationships. If an artist chooses to work with a banker, the artist will be working with a person, not an institution. He or she might be a higher-up, or might come from the mailroom. We will send artists into every corner of society and ask them to make work in relation to the information they find – whether it's powerful or not, critical or not, intelligent or not.

AR *Why work with businesses rather than, say, community groups?*

CJ I'm concerned that community groups might use up too much energy by talking too much. I thought about community groups, but I don't want a conference where everybody talks, where everybody has an opinion. Where talking might even be an endpoint. Instead, I'm interested in activating. I also think that the resources you have are much clearer in a business. When you talk to somebody who owns a bakery, you can expect to find certain material. I think if you look at my past works, you'll see that I was always more interested in professions.

AR *I always thought you worked primarily with social groups, church groups, a hula-hoop club or a heavy-weight lifting club. Somehow, these kinds of self-identification groups have always been places where you've been able to infiltrate as an artist.*

CJ The members of the heavy weight lifting club consider themselves service professionals, sportsmen. The hula-hoop teachers also do this professionally. They have customers that form a group, the same as a yoga teacher.

Professions bring a certain vocabulary, they bring a certain viewpoint on the world, and they have a very specific look. They also bring something unexpected and new into the artwork through a kind of shared authorship.

AR *Have you specified to your artists the minimum amount of time they commit to the project?*

CJ No, because I trust that the artists will commit themselves to the project. If they agree to participate, then they'll want to make good work. It doesn't matter whether an artist spends a few days or a few months on a project – it doesn't guarantee a good artwork.

AR *Humour is always present in your work. It's a way to get to something quite profound. Do you think humour will play a large part in Manifesta?*

CJ People will likely find humour in it. But humour isn't driving the project. If I were to imagine being invited as an artist to Manifesta, I'd like the idea of being picked up by my host, that somebody would feel responsible for me other than the curatorial assistant who says, 'Oh, here, read the concept of this biennial. And oh, yes, you should know this and that.' Instead, you get a personalised tour through Zürich.

As the curator, I won't be providing the information. I'll work in the background with my team. I want the artist and the host to get together and really feel like they can do stuff without me, not knowing what the result will be. Humour might come into play at some point. But I trust the artists and the hosts, and I don't want to control how the artworks will be made.

AR *With many of these more public projects recently there has been an interest in activism. Do you think we'll see some political actions that come out of this Manifesta? The artist Artur Zmijewski's 2012 Berlin Biennale for example focused solely upon activism.*

CJ You know what, I found Zmijewski's Berlin Biennale frustrating. I thought it was quite sad to see how the activists were presented. I like Artur as an artist, and I think as an artist, he's done many great projects. But I found the exhibition to be a bit disrespectful to the topic and to the activists. Instead of working in a way that made the artworks or the statements look stronger, he forced nonartworks into an art context, and they suffered from that.

The curators that I've liked have always stepped in and helped make the artists and the artworks look good in the end. They found a good place for my work between the interests of different artists. It's not enough to throw people in a room and say, 'Here's the room, get in, everybody, find something.' That was my feeling about Berlin. He threw people together, but they looked absurd in that context, because the white cube is not a real context for activism.

This won't be my focus, because I think that activist groups are often in a rather weak position, criticising something from outside the system. Rather than protesting outside buildings, which I fully respect, for this Manifesta and for the topic of my Manifesta, I would like to see who owns the building and to bring the artists into contact with those people. We will try to find representatives of people from different walks of life and then work in dialogue with them and see where the dialogue ends.

AR *Manifesta is also seen as a kind of touchstone of the European project. Whether it's the fall of the Berlin Wall, whether it's the expansion of the European Union, or the unification of Eastern Europe with Western Europe. It's had its moments of crisis, in Cyprus, for example, when the exhibition was cancelled in 2006. Right now you have this incredible moment in Europe of xenophobia, Islamophobia and rising nationalism, and in Switzerland of course, no minarets. Will you touch down on some of this?*

CJ Of course, I hope Manifesta 11 will do just that, but I won't do so as a curator who says, 'You should work with minarets in Switzerland.'

AR *As an artist, you have always had an intense interest in and a great facility for thinking about communication strategies. How are you thinking of marketing for Manifesta?*

If I were to imagine being invited as an artist to Manifesta, I'd like the idea of being picked up by my host, that somebody would feel responsible for me other than the curatorial assistant who says, 'Oh, here, read the concept of this biennial. And oh, yes, you should know this and that.' Instead, you get a personalised tour through Zürich. As the curator, I won't be providing the information. I'll work in the background with my team. I want the artist and the host to get together

and really feel like they can do stuff without me, not knowing what the result will be

CJ The results of these collaborations are by their very nature unpredictable. So I felt that with this Manifesta, there's a need for reflection. We will document the different steps of the project as well as the different obstacles during production in a series of collaborations between students and professional filmmakers. The films they will produce will follow a series of guidelines that I've developed.

These films will be presented at the 'Pavillion of Reflections', a venue floating on Lake Zürich that's being designed by the architect Tom Emerson and his students from ETH Zürich. So, you're there in the beautiful Swiss landscape on the lake, and then you see on the projection what actually took place.

The Pavillion of Reflections will function on many different levels. For the people in charge in Zürich, they'll be on camera saying, 'No, our bank will not do this, for this and this and this reason' – you know, just to take the bank as the first example that comes into everyone's head, but it'll be the same with the other professions.

Two weeks prior to the opening of Manifesta 11, the artists will present their projects at private receptions for the professional groups they collaborated with. So there will be openings solely for policemen or only for – I don't know who – for the hair salons or for the customs officers.

These openings will be documented and presented at the Pavillion of Reflections, so we can see how different businesses or these different professions or individuals interact with art. Whether they're proud of it, how they identify with it, what they think of their colleagues. Then you can compare the way each project was received at the Pavillion of Reflections, because you'll be on the lake, with a certain distance to Zürich.

AR *You must have seen Kasper König's St Petersburg Manifesta. What did you think?*

CJ Good question. You know, there aren't many people who could have done that Manifesta under those conditions. I think Kasper did the right thing in deciding not to stop the dialogue. It was actually the first Manifesta I saw, so I can't compare it with any others. But I liked it. It was old school, but I like old school. After seeing it,

though, one thing I decided is that I want to put more emphasis on new productions.



A German artist films Polish strongmen attempting to move Warsaw statues and lift the weight of history.

By Fiona Macdonald

21 October 2014

Following his 2011 project *Casting Jesus* (in which wannabe Messiahs auditioned in front of a panel of Vatican staff), Christian Jankowski has chosen to stage an entirely different group of actors with **Heavy Weight History**, showing at the Lisson Gallery in London from Friday.

The German artist visited Poland last year and asked 10 weightlifters to attempt to move different public sculptures in Warsaw. Dressed in their national colours, the champion powerlifters and bench-pressers strain to hoist the monuments above their shoulders – or even their ankles.


As with earlier works, Jankowski has aped reality TV formats with a well-known Polish commentator describing the action. The artist is tackling Warsaw's history through its public spaces: the city was occupied by the Nazis during World War Two and then ruled by Communists for the next 45 years.

In this shot, weightlifters raise the statue of Ludwik Warynski, a 19th Century activist who founded the first Polish workers' party. According to the Warsaw exhibition notes: "just the act of lifting the monument by means of human strength can be used as a reminder that the crucial moments in history happen because of people, and if we want to have an impact on our collective reality, we should be proactive, make an effort and take matters into 'our own hands'."



Culture › Art › Features

Portfolio: Christian Jankowski reinvigorates interest in Poland's monuments with the help of champion weightlifters

Robert Epstein | Sunday 26 January 2014 00:00 GMT |  0 comments



Weight of history: The weightlifters literally placing the burden of Warsaw's past on their shoulders *Christian Jankowski*

Destroyed by the Second World War, and still raw from both Nazi occupation and its subsequent 45 years of Soviet rule, Warsaw is a city whose history is writ large upon its public spaces.

Yet, from the Ghetto Heroes Monument, before which the German Chancellor Willy Brandt famously kneeled in 1970, to Communist-era memorials such as the statue of Ludwik Warynski, the 19th-century activist who pioneered the country's socialist movement, the Polish capital is home to myriad monuments that, through time, have started to mean less to its people. The statue of Warynski, for instance, is currently being renovated out of the city, and a new site for it is being sought – though not everyone wants it back.

Which got Christian Jankowski to thinking. "There is something about Poland's dark history and its mistrust of power structures that is everywhere in its contemporary art," says the German photographer. "But you have to revitalise that history for people to re-engage with it."

Employing the services of the country's champion weightlifters, he aimed to reinvigorate locals' interest in their history by framing it in a new way, with the lifters literally placing the burden of Warsaw's past on their shoulders.

Their efforts startled a few onlookers – but none so much as the guards outside the American Embassy when they turned up to lift the statue of Ronald Reagan. "I have to admit that we didn't get permission for that; it did make me slightly nervous."

Heavy Weight History is at Lisson Gallery,

London NW1, from Friday to 8 March ●



Heavy Weight History

Moving weightlifting away from preconceived ideas of oily, grunting men in a fetid-smelling corner of a gym and into the political sphere is Christian Jankowski's latest project, Heavy Weight History.

By [Emily Gosling](#) January 10, 2014 4:23 pm



Source: © Christian Jankowski; courtesy Lisson Gallery, London

Christian Jankowski *Heavy Weight History*, 2013 Video, 25 min. colour, sound

The German artist's new show at London's Lisson Gallery will present a series of photographs, a 25-minute film and an installation, created in the wake of a trip to Poland, in which weightlifters were invited to try and pick up a series of huge public sculptures in Poland's capital, Warsaw.



Source: © Christian Jankowski; courtesy Lisson Gallery, London

Christian Jankowski Heavy Weight History, 2013 Video, 25 min. colour, sound

The burly bunch are seen sporting their national colours of red and white while attempting to uproot the enormous, dense monuments.



Source: © Christian Jankowski; courtesy Lisson Gallery, London

Christian Jankowski Heavy Weight History, 2013 Video, 25 min. colour, sound

Those they approached include more than one Communist-era memorial, a Ronald Reagan statue and the figure of Syrenka the Mermaid, an 'often-vandalised' symbol of the city, says the gallery, first erected in 1859.



Source: © Christian Jankowski; courtesy Lisson Gallery, London

Christian Jankowski Heavy Weight History, 2013 Video, 25 min. colour, sound

The efforts of the group to lift these pieces aim to suggest the notion of 'attempting to lift the very burden of history on to their shoulders', according to Lisson Gallery, with Jankowski 'questioning the continued relevance and future siting of public sculpture'.



Source: © Christian Jankowski; courtesy Lisson Gallery, London

Christian Jankowski Heavy Weight History, 2013 Video, 25 min. colour, sound

The film takes a documentary feel in the style of a reality television show, with Jankowski bringing in a sports commentator well-known in his native Poland to describe the exploits of the beefy fellows.



Source: © Christian Jankowski; courtesy Lisson Gallery, London

Christian Jankowski *Heavy Weight History*, 2013 Video, 25 min. colour, sound

Alongside the *Heavy Weight History* film, Lisson Gallery will also be showing Jankowski's 2012 film *Crying for the March of Humanity*, which sees the artist remake a Mexican soap opera, replacing the dialogue with the actors sobbing.

Christian Jankowski, Heavy Weight History, runs from 31 January – 8 March at Lisson Gallery, 52-54 Bell Street, London NW1 www.lissongallery.com

Art in America

NEWS & FEATURES EXHIBITIONS MAGAZINE NEWSLETTER SUBSCRIBE Q

NEWS SEPT. 14, 2011

Christian Jankowski Makes His Own Personal Jesus

by Michael Slenske

Last Wednesday, some 300 people—including a "confused but thrilled" Catholic newspaper reporter who vowed to return with her congregation—packed into London's Lisson Gallery to view Christian Jankowski's latest project "Casting Jesus" [through Oct. 1]. Shot in a ward at Rome's Complesso Santo Spirito hospital, Jankowski enlisted 13 actors (instead of Jesus and his 12 apostles) to vie for a role as Christ the Savior. The holy honor was selected by a three-judge panel put together by the Vatican-José Manuel del Rio Carrasco; Sandro Barbagallo, art critic at the Vatican newspaper, *L'Osservatore Romano*; and journalist Massimo Giraldi, Secretary of the Commission for Film Classification of the Italian Bishop Conference. During the course of the video this trio had the inspired task of narrowing the field from 13 to six to three to the chosen one.

The idea for the work was birthed when the German conceptual artist was working on his 2003 film *What I Play Tomorrow*, for which he interviewed film fans lingering outside Rome's Cinecittà Studios, asking them about their dream movie roles. Two weeks later he cast the fans in a film according to their desires—one was a caveman with tiger furs, another a chef—and wove them into a single screenplay. One day while filming at the studio, the artist walked onto another set "and Jesus came walking by," Jankowski tells *A.i.A.* The savior, in this case, was a fake-blood-stained James Caviezel, who was headed to the set of Mel Gibson's *The Passion of the Christ*, while being trailed by two actors playing Vatican priests. "They were in a serious discussion about how Jesus should express himself while he was being killed by the Romans and I was very sad that I couldn't photograph this moment of Jesus there with these two priests." To him, the scene served as the perfect example of how we adhere to (and staunchly defend) religious idols.

The holy image lingered until he made it reappear in Rome eight years later for the hour-long passion play that is *Casting Jesus*. Presenting the contest itself as if it were a live performance, Jankowski had a feed going to another audience of 300, this one in the neighboring hospital wing; in addition to a window overlooking the room where they were filming. His cameras provide an edited feed of the shrouded, bearded contestants reciting scripture, performing miracles and enduring punishment for this Vatican facsimile of *American Idol*. You might call it Christ Idol.

Chatter. CHRISTIAN JANKOWSKI & SARAH MCCRORY.

OUT FOR TENDER?

by CHRISTIAN JANKOWSKI and SARAH MCCRORY
Words William Alderwick

CHRISTIAN JANKOWSKI on selling a yacht as art.

Above and Below: Casting Jesus, 2011

Chatter. CHRISTIAN JANKOWSKI & SARAH MCCRORY.

As part of Frieze Projects this autumn, German artist Christian Jankowski is occupying a gallery booth with Italian luxury boat dealership SRN to sell a full-size, £50m, Bond-villain-style super-yacht from the midst of London's premier art fair. Potential clients visiting the stall will be able to inspect the 60-metre behemoth's small-boat runaround, interact with SRN's fully trained sales staff and view a promotional video prepared by Jankowski himself.

The Christian Jankowski super yacht is not just a boat, it is an artwork, an expansive living sculpture. Ostensibly made to help sell the boat, Jankowski's promotional video also captures the readymade performance of the yacht dealers being inculcated into the art world.

Often mingling two unexpected worlds together and challenging our ideas of the processes underlying them, Jankowski's work destabilises the boundaries of art, and forces us to question where it starts and ends. *Tab-leaux Vivants TV* for the Sidney Biennale, for example, featured TV journalists reporting on the production of an artwork, which then became the artwork itself. In his recent show at Lisson Gallery, *Casting Jesus*, he tried to find the perfect actor to play Jesus by using an *X Factor*-style game show format, complete with a jury of Vatican priests and rounds including breaking bread and carrying the pain of

mankind. Here, Jankowski talks to Frieze Projects curator Sarah McCrory about the multilayered relationship between art and commerce, and the question, "Is it a boat or is it art?"

Christian Jankowski: I've been following what's been done and how Frieze Projects involved a format of including other pieces into the system of the art fair. To me, it was quite challenging to do something that didn't look so different, or occupy a peripheral space. I immediately started thinking about doing something that uses the "gallery booth", that gets into competition but also into dialogue with all the other galleries and gallery booths in there.

Then I envisioned a luxury boat standing there as a statue in front of the white walls of the gallery. As soon as you bring a luxury yacht on board the Frieze Art Fair, it immediately makes one think of really expensive art works, but I also thought of twisting the role of the yacht dealer, whose business strategy is similar to the gallerist. Finally, having this ambiguity between either selling the boat as a boat, or selling the boat as a sculpture – which comes with a certificate, my name on the boat, and a promotional video that's being produced while getting the boat salesperson ready and informed about the aspects of the artwork.

Sarah McCrory: From my

point of view, I've not been particularly interested in works that directly critique the art market. That's been explored in art fairs before. This project engages with the art market as direct competition, but it also unpicks and exposes a lot of the processes and art world secrets that are involved with selling at a fair – whether that's how the dealer sells, or the pricing of the boat or the sculpture.

CJ: Let's say the boat dealer sells the boat, then which other people involved are gaining from this commercial success? My gallery in London is asking how involved it is in the project. Is the yacht dealer taking their place, or if he secures the deal are they somehow involved? Asking the boat people if the art work is more expensive than the regular boat...

SM: In pricing the boat as a unique artwork, we double the net profit that would normally be made, and take the difference... The difficulty is getting the boat people to reveal what the profit is in the first place.

CJ: Even now they're still very abstract about the amount of profit they'll make on the boat, but it's part of the overall concept that this has to be revealed. Whether the amount they say might be true or not, they open themselves and their structure up. In London last week, we had a really stimulating conversation explaining to them how this could be an artwork. A lot of the performance side of the

work is really, first of all, making these people who are so familiar with selling boats more familiar with the concepts and the ideas of what this piece could mean as an artwork, and examining how they will offer it to the art world.

SM: The boat dealer is a very charismatic Italian from a luxury yacht dealership. A lot of their boats start at something

super-yachts. They're already high-end in their own world and in a way they're the equivalent of art dealers, only from another industry. But, in another way, the gap – the difference between them – is really interesting. The boat that we have in the fair is essentially a runaround, or what they call a "tender" for a super-yacht. It's quite incredible. The garage doors of the super yacht open, the garage floods and you can drive your small boat in. There's a glass wall and you can sit in your front room, with your runaround next to you. It's all incredibly hi-tech and very James Bond.

CJ: In other words, the whole viewing, celebration and presentation is of the boat instead of the living room. It is already conceived as an artwork/status symbol, it is enjoyed as something to look at almost like your very fancy car sitting next to you in your seventh-floor New York loft-apartment.

SM: Something quite interesting to talk about is the levels of exclusivity. At an art fair, that's apparent – there's exclusivity not just through value of artwork but also through the hierarchies in terms of purchasing artwork. It is not as simple as having the right amount of money – the best collection gets to buy the best work. Similarly with these super yachts, there's a level

where you're able to buy them. Only 1500 people in the world can afford to buy and run these 60-metre-long super-yachts, an incredible figure. Probably fewer people than live on my street can afford to own these objects.

CJ: How many of those few able to buy them are interested in contemporary art? You see them in Venice, with their super-yachts moored there. They're aware that this project would put

extra value on their product as a boat, but how many of these collectors are also challenged to invest into an art concept. A product like this is a unique piece that carries a unique idea, which in the long run they will also have to communicate to their friends and business associates that come onboard. If a Koons work is on the boat, everybody seeing it would definitely say, "This is an artwork."

SM: How would this collector justify and explain the fact that they've bought a boat as a sculpture? It would be something that they would have to explain and be part of, so where exactly does this work end for you?

CJ: If you never put this boat into water – you had a 60-metre super-yacht inside a slick white cube – then it would be easier for people to understand that this is a sculpture. In the same moment, I think this work chal-

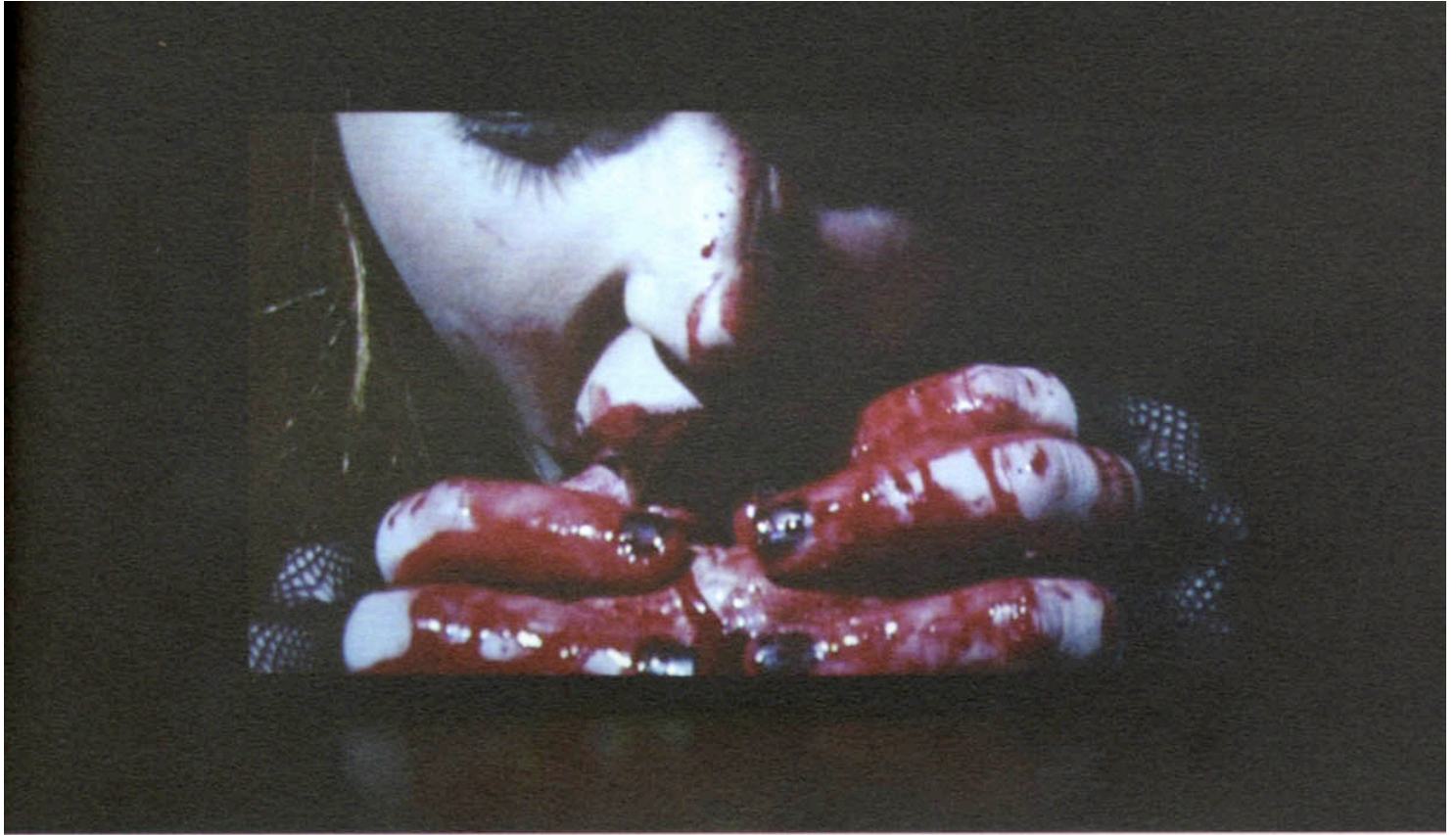
lenges people with the question, "Do I put this into the water? What is my understanding of the sculpture? Is the sculpture also something that can be used? Does it lose value by using it or does it maybe add some value to the sculpture?"

SM: Something interesting about the ongoing project is that, as it carries on, more and more people are implicated in it. Perhaps the artwork for the boat dealer is the question, "Is this a boat? Is this a sculpture?" But for me, if a collector buys this work, then even the press coverage that they would get as the collector who bought the Christian Jankowski boat is part of the project. It's almost like there isn't a defined end to the project. The fair wasn't even the beginning of it. The beginning of it was, I suppose, the first conversation you had with a third party, with the boat dealer in this case. Frieze is, I guess, the highlight... but it started a lot earlier and it will finish a lot later than that point.

CJ: Yeah, absolutely right. Also, shipping sculptures is a huge part of putting on a show. If one can ship itself around it makes transportation easier.

SM: It's a good sales point!

*lissongallery.com/artists
friezeartfair.com*



CHRISTIAN JANKOWSKI

LISSON GALLERY, LONDON
8 - 30 SEPTEMBER

This one resembles the youthful Christian Slater and "wanted to split the kid up the middle, maybe with a chainsaw", a tool he totes for emphasis. This one, addressing a bully who stole his girlfriend, is "going to castrate you with your favourite belt sander". This one, wearing a 'Miss Tromaville' ribbon and devil costume, plans to destroy the man who sought to change her into the perfect woman. For real? Sort of. Christian Jankowski found the 12 participants in his video and photo/text series *Angels of Revenge* (all works 2006) at a horror movie convention, asked them their ultimate revenge fantasy, got them to scribble it down and slickly filmed and photographed them reciting it – thereby, assumedly, betraying the grimly circumscribed mindset of a slasher-flick fan.

Part of the pleasure of the Göttingen-born, New York-based artist's work is seeing how inexpensively he gets his effects: Jankowski performs the idea of the artist as parasite, glomming onto mainstream culture and accruing cultural capital on the fly. In the black-and-white silent film *Playing Frankenstein*, a young actor he happened to meet – one who considers himself, we're told, "the ultimate doppelganger of Boris Karloff" – is challenged to a chess match in a dungeon (Mary Shelley being thereby fused with *The Seventh Seal*). The film, which radiates unlikely warmth through its open-ended narrative structure, was produced while the hopeful thespian was making a demo reel for prospective producers.

The real subject of these works, however, may well be complicity. The show's obvious centrepiece, *Lycan Theorized*, resembles a full-scale vampire movie complete with hammy acting, pro lighting, wanton breast-ogling and

teen lycanthropes sucking gore from amputated legs. To most intents and purposes, it is a proper film: locating a straight-to-DVD shoot, Jankowski befriended the crew and got his own mini-movie made off the back of it. In his version, however, the actors recite fragments of theory by pop-culture academics specialising in horror cinema. While formally this is all fairly reminiscent of Glen Baxter's highfalutin cowboys, the statements aren't quite non sequiturs. Rather, the visuals – as when a heavy-breathing female teen speaks of the "postmodern desiring subject" – become literalisations of academic-speak.

"High and popular artists borrow from each other all the time," another vampire declaims confidently; art, we are later informed, is constantly on the lookout for "fresh blood". Jankowski knows it, is unusually ready to say it and gets mocking mileage out of extending the conceit into the realm of academia and intellectual infighting. (In his video, the body parts that get ripped apart and the heads that get decapitated are prosthetics modelled on the selfsame academics who provide the text, and are displayed separately as sculptures.) Probably it is no coincidence that the Lisson Gallery was uncommonly busy both times I visited this show, many visitors gleefully bathing in Jankowski's bloody aesthetics and fast-paced edits, whooping and covering their eyes. One hopes they realise that the joke is on them. *Martin Herbert*

Angels of Revenge, 2006,
film. Photo: Dave Morgan.
Courtesy the artist
and Lisson Gallery, London