

Leopold-Hoesch-Museum
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Press release

Stadt Düren, der Bürgermeister

The Leopold-Hoesch-Museum presents the new scholarship holders and the award winner of the Günther Peill Foundation

Düren, 6.12.2022

The 20,000 € prize of the Günther Peill Foundation 2022 goes to the artist Jana Euler. Silvia Martes and Andrzej Steinbach were selected from a number of promising positions for the two-year scholarships of the Günther Peill Foundation, each worth a total of € 18,000.

The foundation, which is based at the Leopold-Hoesch-Museum, will honor all three artists beyond the financial support with an exhibition in the fall of 2024. The scholarship holders will also be supported with an accompanying publication. The exhibitions and publications will be supervised by the curator of the Günther Peill Foundation, Andreas Prinzing.

The selection process for the 2022 award winner and the 2022 - 2024 fellows took place on the basis of proposals from national and international curators and was held by the Foundation's Board of Directors, consisting of Anja Dorn, Dr. Eberhard Peill and Aurel Scheibler, as well as the guest juror Achim Hochdörfer, Director of Museum Brandhorst, Munich.

The Günther Peill Foundation was founded by Carola Peill in 1986 in honor of her husband Günther Peill to support young artists and bring them to Düren for exhibitions. Since 1987, the Günther Peill Foundation has awarded biennial scholarships and since 1996 the highly endowed Peill Prize. It is a special concern of the foundation to support and honor both recognized and young contemporary positions. Award winners of the Günther Peill Foundation since 1996 have included Thomas Schütte, Rosemarie Trockel, Peter Fischli and David Weiss, Jimmie Durham, Tamara Grcic, Gregor Schneider and Alice Creischer.

Jana Euler receives the Peill Prize 2022

In her painting and installation practice, Jana Euler circles around the relationship between subjectivity, object and space. In doing so, she always reflects on her involvement in the social fabric of the art world and historical conventions of painting. With humor, she questions these as well as the conceptual understanding of painting in her own artistic environment.

The relationship between one's own perception and artistic representation plays a role, for example in self-portraits or depictions of the body with enlarged organs of perception, as does the question of whether it is possible to change the form of representation of physical perception and the way painting is read. For instance, could the subjectivity of the depicted objects be brought into the picture through painting? What would a painting look like from the perspective of foamed margarine ("From the perspective of the margarine," 2021)?

The shift in viewing relationships enables Euler to play with the gender relations that have historically been inscribed in the dispositif of painting. Her engagement with subjectivity and bodies (the body of the painter, that of the canvas, that of objects) therefore includes the male body - for example, when she squeezes a naked male body into the surface of the canvas by means of painting in "Close Rotation (Left)," 2019. In contrast, her series "Great White Fear," 2019, which depicts white sharks on three-meter-high canvases, phallus-like, thrusting themselves out of the water into an airspace alien to them, their mouths agape in fear, already seem to capture a reaction to these shifts in perspective.

Connected with their eclectic use of photorealistic, surrealist, or other modernist pictorial forms of representation is the reference to the most diverse forms of pictorial production of meaning. The allegorical reading of her motifs, some of which seem banal and border on kitsch, means that the viewer is always caught up in the painterly representation, in the objectivity of the picture itself. By opposing a painterly "signature style" with a virtuoso play of different pictorial languages and repeatedly extending her painting into space with sculpture and text elements, the artist removes her production from simple labeling.

Jana Euler (*1982 in Friedberg) lives and works in Frankfurt am Main and Brussels. She studied at the Städelschule in Frankfurt am Main and the Glasgow School of Art, Scotland. The artist has had institutional solo exhibitions at Artists Space, New York (2020), the Stedelijk Museum Amsterdam (2017), Portikus in Frankfurt (2015), and the Bonner Kunstverein and Kunsthalle Zürich (2014). In addition, her work has been included in group exhibitions at the Biennale di Venezia (2022), KW - Institute for Contemporary Art, Berlin (2021), and Museum Brandhorst, Munich (2020), among others.

The 2022-2024 Peill Fellowships go to Silvia Martes and Andrzej Steinbach

Silvia Martes

While rubble and ashes cover the world, people try on clothes in aseptic boutiques. Teeth serve as currency. A black woman named Silvia, doomed to eternal life, sings blues to drink-sipping aliens: "Last night I dreamed that I was dead...". Another wants to have her heart removed.

Almost nothing seems impossible in the surreal-grotesque cosmos that Silvia Martes creates in her video works and installations. In allusive narratives, fiction and reality, staging and found footage merge with each other just as the boundaries of time, space and bodies dissolve. The artist sets her irritating plots - which always balance on the fine line between tragedy and wit, beauty and horror - in reduced, atmospherically and color-dramaturgically well-composed settings. As in a science fiction film, the stylized parallel worlds serve as a foil against which themes of a crisis-ridden present, such as ecological, social and technological questions, body and identity discourses, are negotiated in an exaggerated manner. The role of the individual in relation to society is of great importance. With an imagined future that oscillates between dystopia and utopia, Martes holds up a mirror to our social norms and contradictions in a cryptically humorous way. Through the twisted logic of a fictional universe, she raises awareness of the absurdity and arbitrariness of our seemingly rational world. And tests alternative forms of a future linked to the empowerment of Black women and their representation.

In her experimental films, from which a great desire to tell stories in images speaks, Silvia Martes unites the production staff in personal union. Often she plays a role herself. The films, which do without dialogue and are only occasionally accompanied by voice-over, are not made according to a finished script. Based on autobiographical inspiration or social observation, a narrative unfolds successively only during the construction of a film set and in interaction with the (amateur) actresses. This improvised way of working remains visible in the result, which in its fragmentary, nonlinear narrative structure rather resembles a collage of loosely interwoven sequences. By repeatedly breaking the illusion even through media-reflexive moments, such as a scene in which a surveillance camera shows her rebuilding a set, Martes emphasizes the constructional character of the film. Yet after the very next cut, she again temporarily immerses us in fictions that seem to unite the hopelessness of Kafka's stories with the Afrofuturism of Octavia E. Butler and the quirky attention to detail and comedy of Wes Anderson.

Silvia Martes (b. 1985 in Eindhoven, Netherlands) lives and works in Eindhoven. She studied at the Gerrit Rietveld Academy in Amsterdam and was artist in residence at the Rijksakademie Amsterdam from 2019 to 2021. The artist has most recently had solo exhibitions at Museum De Pont in Tilburg and the Van Abbe Museum in Eindhoven. In 2023, her first retrospective solo exhibition will take place at the Edith Russ House for Media Art in Oldenburg. She has also participated in exhibitions at Kunsthal Extra City, Antwerp (2022), Stedelijk Museum, Amsterdam (2021) and EYE Filmmuseum, Amsterdam (2020), among others.

Andrzej Steinbach

Andrzej Steinbach's artistic practice encompasses various media such as photography, sound and video works, and sculpture. The focus is on the critical-analytical examination of photography and its various genres, uses, and readings. In comprehensive series - which understand the pictorial space as a model narrative and reflection space for social questions - he questions the medium and its mechanisms of meaning production. In doing so, Steinbach makes use of stage-like, precisely staged experimental arrangements in the studio, which he combines with a soberly distanced visual language. The everyday motifs and documentary character of the individual shots suggest legibility and authenticity, but as a whole they do not fulfill this promise. On the contrary, they lure us onto semantically uncertain terrain via the bait of the supposedly unambiguous. By dissolving attributions and letting our expectations run into the void, these artistic studies of perception also counteract photography's still powerful promise of truth.

The individual image always unfolds its meaning in context. Steinbach's two-part photo series "Figur I, Figur II" (2015), the prelude to a comprehensive examination of the genre and conventions of portrait photography, exemplifies this. It shows two female models in a sparse setting, whereby the (street-wear) outfits and postures vary continuously. Through the interplay of gestures, clothing, and repertoire of signs, which in their referential character suggest a supposed affiliation with subcultural milieus, Steinbach lays out traces of identification that are immediately relativized and dissolved in the serial context. What borrows from the aesthetics of fashion advertising turns out to be a differentiated examination of stereotypical patterns of interpretation, mechanisms of reception, and power structures inherent in fashion shoots. Contrary to the intention of portraits to capture something of the essence of a person in the picture, the photographs do not allow any conclusions to be drawn about the persons and their identity. In their insistence on the ambiguous, the contradictory, they counter a simplistic either/or with a complex both/and.

While individual and group portraits have been the focus of Steinbach's photographic interest up to now, the artist has turned to the world of objects in his more recent works. For his suggestive photographs of tools and building materials, he made use of macro photography in the series "Auto Erotik" (2022); he is currently exploring the standardization of bodies through space in a new work.

Andrzej Steinbach (* 1983 in Czarnków, Poland) lives and works in Berlin. In 2017 he graduated as a master student with Heidi Specker at the Academy of Visual Arts in Leipzig. The artist most recently had solo exhibitions at Kunstverein Hamburg, Kunstsammlungen Chemnitz and Kunsthalle Osnabrück. His works have also been shown in group exhibitions at the Museum of Modern Art, New York, the Kunsthalle Wien and the Bundeskunsthalle Bonn, among others. Andrzej Steinbach belongs to the artistic collectives Galerie BRD and Eurogruppe and runs the project space Briefing Room in Brussels together with Steffen Zillig.

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Press photos

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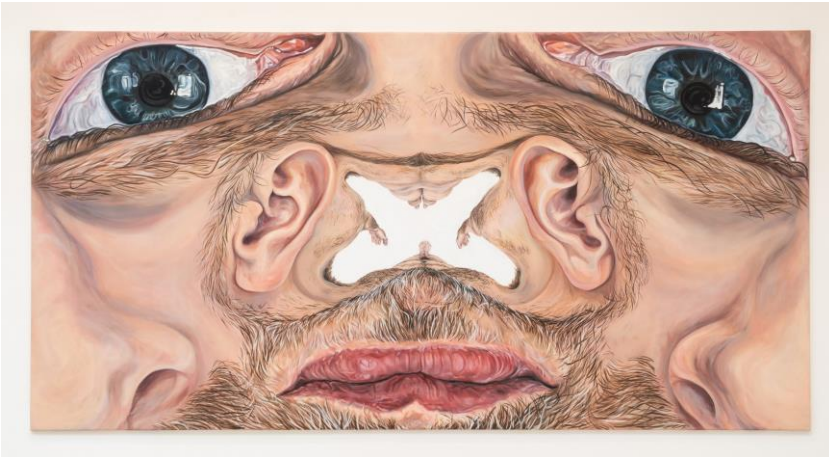
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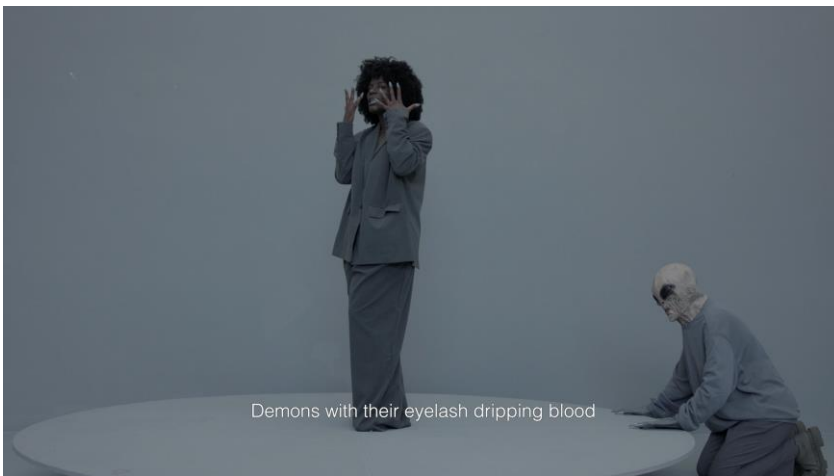
Group picture f.l.t.r.:
Andrzej Steinbach,
Jana Euler and Silvia
Martes
2.12.2022
Leopold-Hoesch-Mu-
seum
Photo: Peter Hinschlä-
ger



Jana Euler
*From the perspective
of the margarine*
2021
Oil on canvas
200 x 260 cm
Installation shot in the
exhibition „Zeros and
Ones”, KW Institute
for Contemporary Art,
Berlin, 2021
Photo: Stefan Korte



Jana Euler
Venice void
2022
Oil on Linen
205 x 400 cm
Photo: Marco Cappelletti



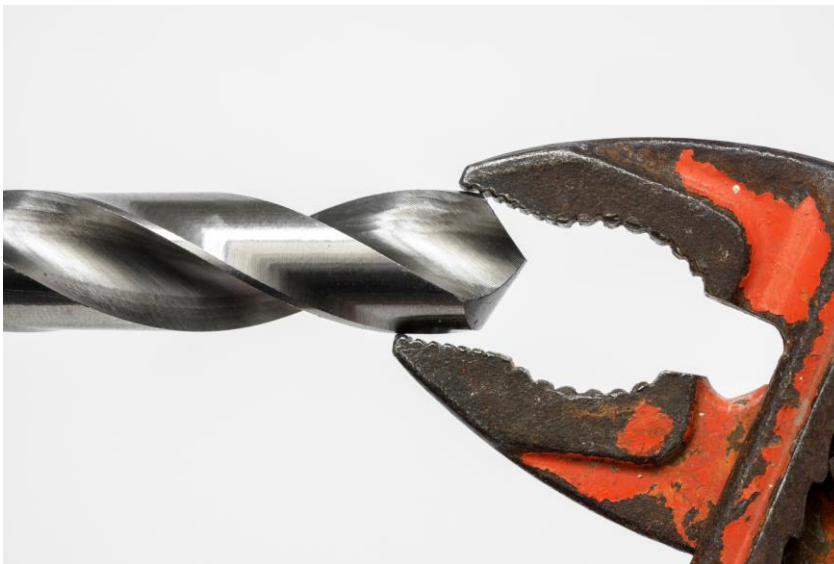
Silvia Martes
To Confirm That You Are Not a Robot, Place a Check in the Box Next to 'I'm Not a Robot'
2021
Filmstill
1-Channel-Filminstallation, Grayscale and color
21:21 Min.



Silvia Martes
The Revolutions That Did (Not) Happen
2021
Filmstill
1-Channel-Filminstallation, Color
28:24 Min.



Andrzej Steinbach
Ohne Titel
(from the Series
„Tisch und Bett“)
2022
©VG-Bildkunst, Bonn
2022



Andrzej Steinbach
ohne Titel
(from the Series "Auto
Erotik")
2022
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