Altered States. Substances in Contemporary Art

March 4th until May 21st 2018
Opening: Saturday, March 3rd at 7 p.m.

→ Press Conference: Thursday, March 1st at 11 a.m.

People have always consumed substances for other purposes than nutrition – for medical reasons, for ecstasy, to expand their consciousness, in religious rituals, for self-optimization, out of protest or boredom. The omnipresence of substances and the consequences of their handling within society currently inspire heated debates on a global scale - from the opioid crisis in the USA to the failure of the "war on drugs," from the proclamation of a psychedelic renaissance to the LGBTQI community's struggle for legal access to hormones.

The contexts in which substances are being consumed determine their societal meaning. But they change over time and substances can migrate from one category to another. The differentiation of substances as pharmaceuticals, drugs, hormones or doping agents does not seem to stem from the effects or dangers they have for individuals or society. It roots deep in a social history that was shaped by questions of race, gender, class and economic interests. As an inheritance of the 19th and 20th century the discourse is still heavily driven by power structures and taboos. The omnipresence of substances in our everyday life demands a revision of the societal view on them.

The international group exhibition at Kunstpalais features artists who approach the topic in a variety of media. From photography, video, and sculpture to installation and performance the discursive field covers a wide range. It asks questions about effects and potentials of different substances, the correlation of their distribution and the marginalization of minorities, economic interests and highly profitable black markets. Ultimately it deals with the relation between individual freedom and collective responsibility, with biopolitics and criticizes (hetero-)normative concepts. The exhibition scrutinizes the societal view on substances and examines global consequences as well as future potentials.

Featuring: Daniel García Andújar, Cassils, Rodney Graham, Sidsel Meineche Hansen, Carsten Höller, Joachim Koester, Mary Maggic, Joanna Rajkowska, Thomas Rentmeister, Marten Schech, Jeremy Shaw und Suzanne Treister
Interdisciplinary Conference: Altered States. Substances in Society, Science and Art

The topic of substances is a broad discursive field and genuinely interdisciplinary. Therefore, the Kunstpalais will host a conference on April 21st and 22nd 2018 with lectures from the fields of Bioethics, Art History, Neuro Science, Law and Sexology.

Catalogue

The exhibition will be accompanied by an extensive catalogue with texts by Milena Mercer, Malte Kröger und Max Daly, author and journalist for VICE, artist interviews and an additional conference proceedings.
Daniel García Andújar (Spain)

*El Capital. The Commodity. The Drug*, 2015, 514 digital color prints, each 11 x 15 cm, Copyright and Courtesy the artist
Installation shot: Kilian Reil
Cassils (Canada)
2017 National Gallery of the Republic of Macedonia, Skopje, Mazedonien
2016 LWL-Museum für Kunst und Kultur, Münster
2015 Deutsches Historisches Museum, Berlin
2014 MU Art Space, Eindhoven, Niederlande

Fast Twitch// Slow Twitch, 2011, videostills, 2-channel video installation, 11:09 min., Courtesy the artist and Ronald Feldman Gallery, New York

Fast Twitch// Slow Twitch, 2011, 2-channel video installation, 11:09 min., Courtesy the artist and Ronald Feldman Gallery, New York, photo: Kilian Reil
Rodney Graham (Canada)


Phonokinéoscope, 2001, filmstills, modified turntable, 33 rpm vinyl-LP, speakers, film projector, 16mm color film, FNAC 03-954 (1 à 2), Centre national des arts plastiques © Rodney Graham / CNAP / photo: Kilian Reil
Sidsel Meineche Hansen (Denmark)

Proud to be your own boss, proud to be busy, 2014, Installation consisting of: Seroquel®, HD-video and CGI animation, 8:04 min., IKEA bed frame, mattress, and cover, Courtesy the artist and Rodeo, London
Carsten Höller (Belgium)


Pill Clock, 2015, gelatine capsules, placebo, mechanical drop mechanism, control unit, wooden box, water dispenser, dimensions variable, Courtesy the artist and Air de Paris, Paris, © VG Bild-Kunst, Bonn 2018

Installation shots: Kilian Reil
Joachim Koester (Denmark)

The Morning of the Magicians, 2005, here: Room of Nightmares, photographic series consisting of 10 C-prints, each 47.5 x 60 cm, Copyright and Courtesy the artist and Galleri Nicolai Wallner, Copenhagen
Mary Maggic (USA)

**Estrofem! Lab**, 2016, multimedia, hormones, urine, dimensions variable, Copyright and Courtesy the artist

**Estrofem! Lab**, 2016, multimedia, hormones, urine, dimensions variable, Copyright and Courtesy the artist, photo: Kilian Reil
Joanna Rajkowska (Poland)

From the series *Painkillers II*, 2015, life-size casts, powdered analgesic, polyurethane resin, dimensions variable, Copyright and Courtesy the artist and Żak|Branicka & l’étrangère, London
Thomas Rentmeister (Germany)


**untitled**, 2007, sugar, shopping cart, dimensions variable (ca. 102 x 545 x 485 cm), installation view Haus am Waldsee, Berlin, 2007, © VG Bild-Kunst, Bonn 2018, photo: Bernd Borchardt
Marten Schech (Germany)


*Godzilla Crack* (working title), 2018, construction materials, grid, tar, dimensions variable
Jeremy Shaw (Canada)

**DMT**, 2004, 8-channel video installation, between 6:34 and 20:12 min., dimensions variable, Courtesy the artist and KÖNIG GALERIE

*Introduction to The Memory Personality*, 2012, 1-channel video installation with original soundtrack, 12:10 min., dimensions variable, Courtesy the artist and KÖNIG GALERIE
Suzanne Treister (UK)


From the series \textit{HFT The Gardener}, 2014-15, here: \textit{Botanical Prints}, archival giclée prints on Hahnemühle paper, each 29.7 x 42 cm, Courtesy the artist, Annely Juda Fine Art, London and P.P.O.W., New York