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Isa Genzken



Kasia Fudakowski



Round Five  
 March 27 – May 9  
 Opening March 27  
 19:00 – 22:00  
 Screening at 20:00

Open Saturdays  
 13:00 – 18:00  
 Screenings at 16:00  
 or by appointment  
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Who is the artist and how do we seek to understand biography through her art? Isa Genzken's *Die kleine Bushaltestelle (Gerüstbau)* (2010) shows the artist and her close friend, artist Kai Althoff, playing the roles of prostitute, doctor, artist, baby, patient, waiter and waiting - at a bus stop, for food, for customers. Each scene in the 70-minute video seems to add an element to Genzken's *Gerüstbau*, the vision of what we as viewers imagine to be her persona, perpetually under construction. Yet only in moments is the persona hers. Metaphors switch between reality and mythology like lights going on and off. We constantly think we see traces of Genzken or her work but are at the same time left asking if it is really her, a nagging question visualized by her use of mirrors and reflections throughout the video. The desire to know the artist and the spectacle this desire enacts around a semi-public persona pulls us in with its uncertainty.

Kasia Fudakowski's sculpture and performances also play with notions of perceived identity, specifically within the art world. Her previous work has focused on the controlling effect of laughter, which highlights awkward and unseen boundaries between those 'in the know' and those not. In the 'pre-performance' video *Local Artist* (2014), on show at FLEX, she questions the relative importance of the position of the joke teller to the joke being told, or in other words, the biography of the artist in relation to the work being exhibited. By appropriating or assimilating a completely foreign culture and language, (in this case Japanese), the artist's own biography is dragged into the light. We are forced to ask ourselves 'when does one become a local?' and 'when does art become 'local art?'. Does the answer lie in the context, the biography of the artist, or its material?

Her sculpture series *Memory Mattress I-IV* (2014) presents a more visceral translation of these ideas with pieces of soft discarded foam forced into uncomfortable relationships with rigid wrought iron frames. These works become bystanders to Fudakowski's performance which will take place on the opening night of Round Five, which explores the circumstance of forced dialogue, namely between Fudakowski and Genzken but also between artist and audience.

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