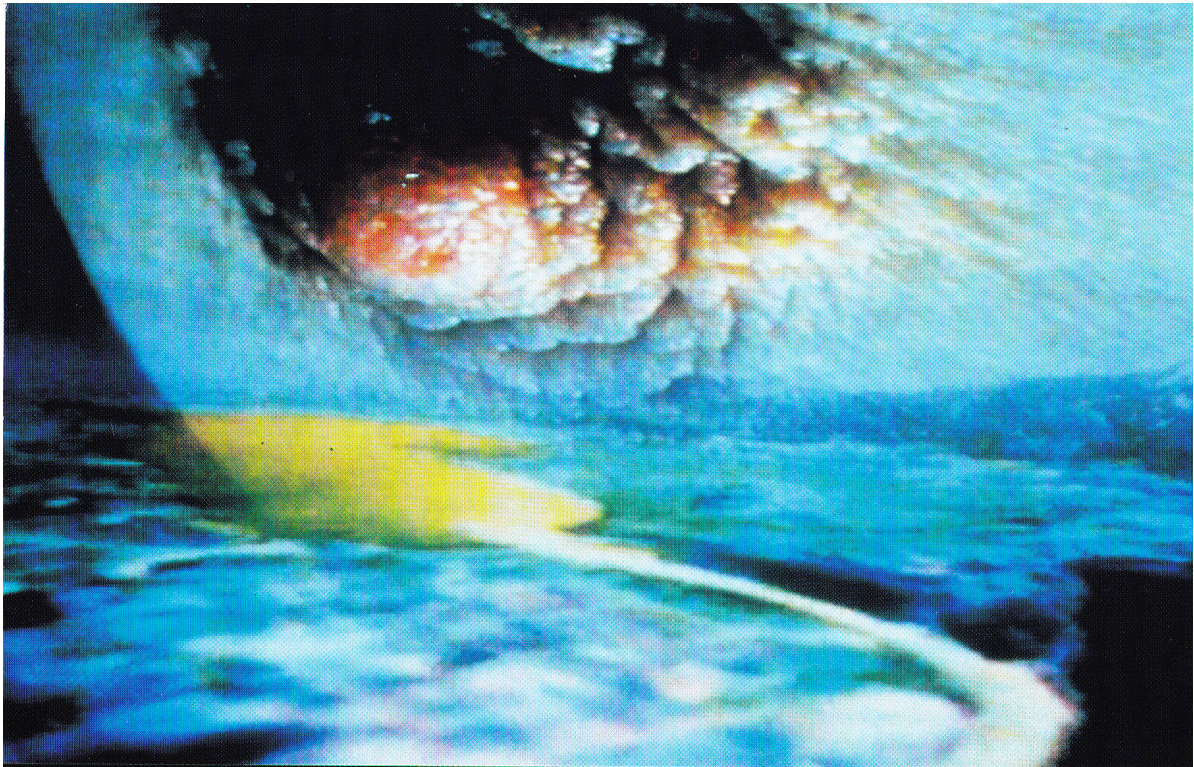


Pebbles - reflecting to navigate

Stephan Balkenhol, melanie bonajo, Kirsten Geisler, Gluklya, Inge Meijer, Marie-claire Messouma Manlanbien, Ana Mendieta, Ulf Puder, Miguel Angel Rios, Pipilotti Rist, Andrei Roiter, Stéphanie Saadé, Anne Wenzel & Edwin Zwakman

24 November 2023 - 13 January 2024



Pipilotti Rist, video still Pickelporno, 1995, c-print, framed with museum glass, 50 x 70 cm

Looking back at the many artistic gems exhibited in the 35 years since AKINCI was founded, there are several paths to explore. Different paths have led us to different destinations. Iconic works demonstrate the gallery's focus on the experimental nature of the moving image, display the powerful character of textile and show a new approach to photography. In this exhibition, we draw on the gallery's private collection, works recently presented at institutional exhibitions, as well as pieces that have gone unnoticed despite their importance. The exhibition reflects on some paths to see where they have taken us and what lies ahead.

In the popular story of the Grimm Brothers, the two main characters Hans and Gretel leave a trail of pebbles as they walk. Later, when night has fallen and the moonlight reflects on these pebbles, they hope to find their way back home.

As we approach the end of the year and invite you to our final exhibition in 2023, we shine a light on the past to explore paths that have brought us to where we are today.

Let's journey back in time to 1972, to the iconic series *Untitled (Facial Cosmetic Variations)* by Ana Mendieta, whose legendary status kept growing in recent years. Moving forward to the 1990s, on display is Stephan Balkenhol's *The Man with Zebra* (1994), as well as two remarkable photographs of video stills which the gallery produced in 1995 in collaboration with Pipilotti Rist. The gallery programme distinguished itself right from the start through its focus on the moving image and its experimental character which is still reflected in the current programme, as does the oeuvre of melanie bonajo. Additionally, Kirsten Geisler's animations from the 1990s and early 2000s are particularly significant to revisit, as is Miguel Angel Rios' iconic video artwork *Fuera de Fuoco* (2006) from his acclaimed 'spinning tops' series.

Around 1997, Edwin Zwakman and a select group of internationally renowned artists introduced a new approach to photography, challenging its relationship with reality. Zwakman refrained from photographing what he saw, but reconstructed what he remembered. In *Pebbles – reflecting to navigate* we want to stand still on a few pathways the gallery took and which remained crucial. This exhibition a.o. will trigger questions about the staged image and its effect on the viewer. Among the works of more recent date are Edwin Zwakman's photo *Early Learning Centre* (2007), Inge Meijer's moving *Garden Car* (2021) as well as Stéphanie Saadé's intimate film *Where Eyes Rest* (2021), depicting a hair moved by the artist's own hand.

Furthermore, in order to reach out to 2024, we provide a glimpse into the rich oeuvre by Marie-claire Messouma Manlanbien of French, Côte d'Ivoirian and Guadelupian heritage by presenting the diptych *Human intra natura #2 Le Jour* and *Human intra natura #2 La Nuit* (2021), which had been exhibited last Summer at Palais de Tokyo.

It needs to be said that the important works are countless. Other approaches to revisit the gallery's her/history linger to be taken.

With thanks to Stephan Balkenhol, melanie bonajo, Kirsten Geisler, Gluklya, Inge Meijer, Marie-claire Messouma Manlanbien, Ana Mendieta, Ulf Puder, Miguel Angel Rios, Pipilotti Rist, Andrei Roiter, Stéphanie Saadé, Anne Wenzel & Edwin Zwakman.