

Peggy Buth
The Politics of Selection – Vom Nutzen der Angst
7.11. – 19.12.2015

Opening: November 7 | 18 – 21 h

We are pleased to present Peggy Buth's third solo exhibition at our gallery. *The Politics of Selection – Vom Nutzen der Angst* gathers works (video, text, photography) that were created during extensive travels through the Midwest of the United States in the past 12 months.

Working with the subject *voids* – with their indeterminacy, their potential to be either disruption or creative space – has been a key aspect of Peggy Buth's artistic work for some years. Voids can be signs of change. They are breaks in time. They also reflect political, economic, social and cultural processes.

Peggy Buth's flexible-media group of works *The Politics of Selection – Vom Nutzen der Angst* focuses on voids in the urban space, which she defines as "historical-virtual": "Those which exist as cultural memory, but which are no longer discernible as such, because they have been destroyed, built over, replaced, gentrified." (Peggy Buth) The current condition of these (urban) situations, as documented and interpreted by Peggy Buth, is a reflection of the relationship between capitalistic urban space production and space acquisition and between symbolic capital and its associated differentiation processes, in all their complex links and mutual conditionalities. Questions arise both about the motivations and legitimations of the driving forces in such processes, and about the results of such actions in situations with similar conditions and cycles of development.

In *The Politics of Selection – Vom Nutzen der Angst*, Peggy Buth makes use of a direct, undistorted but still subjective image language. Her series *The MLK Blvd.* (Martin Luther King Boulevard) and *then/now* (Pruitt-Igoe), with their interlaced film-like sequences and commentaries, create a "visibility" which frees the geographically and temporally specific situation, and its associated connotations, from its historical attributes. The documentary quality is coupled to a declaration, a stance and finally an insight: the "reality" of our present can still be captured with images. Above the visual maelstrom a connection is made between the "history" of the failed utopias and social experiments of the last century and the current discussions around commodification of living conditions, around marginalization, around revaluation and suppression in the context of turbo-gentrification in the capitols of the world, and around the advancing division of globalized societies. The "knowable" in these relationships is revealed in Peggy Buth's current works. They are not accompaniment in any sense but instead force a reckoning with the realities.

Peggy Buth was able to realize this work by the support of the Alfried Krupp von Bohlen und Halbach stipend for contemporary photography that she received in 2014.

Peggy Buth (Born 1971 in Berlin) studied at the Hochschule für Grafik und Buchkunst in Leipzig, at Central Saint Martins in London, and at the Jan van Eyck Academie in Maastricht. Her works are regularly exhibited (inter)nationally. Recently, her works have been shown at, among others: The way out is through, Arts Horizons LeRoy Neiman Art Center in Harlem, New York, USA; The Beast and the Sovereign, MACBA, Barcelona; Württembergischer Kunstverein, Stuttgart; GHOST EUROPE – the representation of art from Africa in the twentieth century, Mu.Zee, Ostende, Belgium; The Day will come when the Photography revises, Foto Triennale, Kunstverein Hamburg, Hamburg; 2014: once documentary, Camera Austria, Graz, Austria; Ware&Wissen (or the stories you wouldn't tell a stranger), Weltkulturenmuseum, Frankfurt am Main; Cover up, Galerie Krinzinger, Vienna, Austria; Now here. Contemporary Art. From the kunstfonds, Staatliche Kunstsammlungen, Dresden; 2013: Login: Peggy Buth, Galerie Nächst St. Stephan Rosemarie Schwarzwälder, Vienna, Austria (s)/ 2012: Big Picture III (Szenen), Kunstsammlung Nordrhein-Westfalen K21, Düsseldorf; Une légende en cache une autre/ One captions hides another, Bétonsalon, Paris, France; 2011: The eye is a lonely hunter: Images of humankind, Kunsthalle Mannheim, 4.Fotofestival MannheimLudwigshafenHeidelberg; Peggy Buth. Desire in Representation, Parc Saint Leger, Pougues-les-eaux, France (s); 2010: Das Blaue vom Himmel, Arbeiterkammer Wien, Austria (s) Self as disappearance, Centre d'art contemporain de la Synagogue de Delme, France; 2009: Peggy Buth. Desire in Representation; Württembergischer Kunstverein, Stuttgart (s, cat.)Un plan simple 3/3 (Écran); Centre d'art Mira phalaina, Maison Populaire de Montreuil, France; Language & space at the border, CAC Vilnius, Lithuania.