



## *the state I am in*

Curated by Elisa R. Linn and Lennart Wolff

June 23 – August 6, 2022

Captain Petzel is pleased to announce the group exhibition *the state I am in*, curated by Elisa R. Linn and Lennart Wolff.

In the gallery's modernist pavilion located on the former monumental marching corridor of the GDR, the exhibition brings together fourteen artists and addresses the contradictory relationship between nation, state, and art. The artworks in the exhibition span not only from the post-war era to the present but also the variety of state systems: capitalist, socialist, democratic, authoritarian, and fascist.

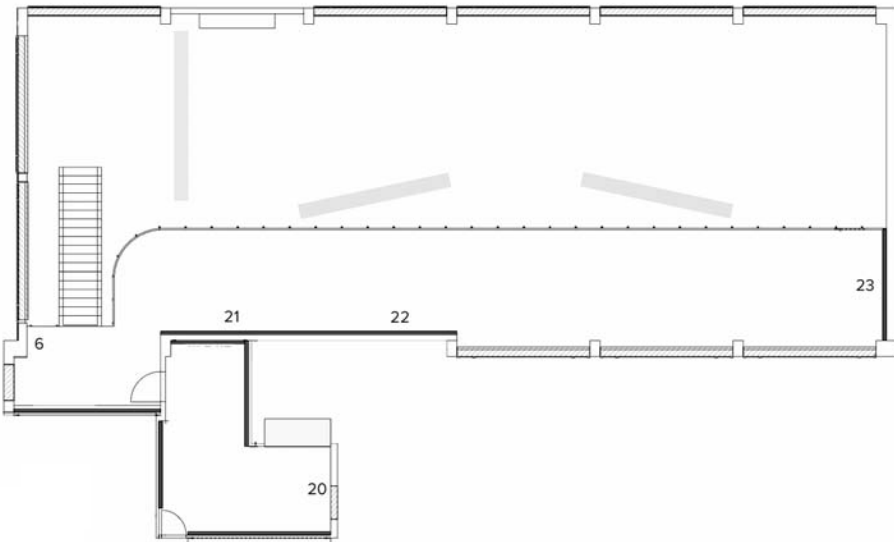
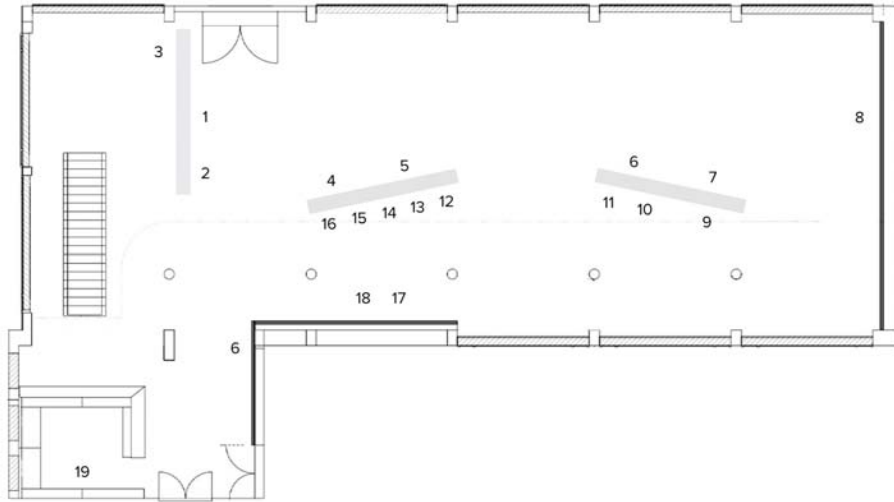
A state is both an order and a condition. It is the social mediation of various conditions and the struggle for representation – recognition and rights – within that order that is conceived as politics. Art is implicated in this struggle for recognition and rights as it waged over the image of society. Here the nation-state provides the dominant frame which itself can be understood as constructed around a fiction: the congruence of the nation, people, and state borders.

Historically, art's role in the construction of an *image of the people* was central to the birth of modernism and the emergence of different forms of nationalism, for instance, civic or ethnic. When appearing to be made by the people themselves, the images would situate an aesthetic judgment, producing an experience where the people recognized itself as autonomous and sovereign. This recognition emboldened a promise of universal and liberal values – freedom, individual rights, and rule of law – that the modern nation-state never delivered, as the over-represented oppressed those barred from sovereignty along racial borders.

The immediate repercussion of this phantasmic universalism of values was the *levée en masse* (mass national conscription), whereby new rights afforded by the French revolution were protected and advanced across the continent by the *Grande Armée*. In the past decades, a waning of the nation-state in favor of supranational organizations promised *Pax Europaea* (peace in Europe): economic interdependence leading to civic integration. As the philosopher Denise Ferreira da Silva argues, here the authority of the “lean,” neoliberal state was meant to increasingly focus on self-preservation by policing: both “individuals’ threats to one another and external threats to the collective (political society).” In the face of the crisis of (neo)liberal order, the (re) emergence of nationalism holds a false promise of representation and sovereignty.

Amidst what is widely perceived as a decisive rupture in the post–Cold War order, the exhibition brings together artistic practices that demarcate shifts in representation at the critical juncture of the nation-state today.

# Capitain Petzel



1. **Laura Langer**  
*Moon Skull*, 2022  
Acrylic and oil on canvas  
150 x 110 cm / 59.1 x 43.3 inches
2. **Nicolas Ceccaldi**  
*Herd resting*, 2022  
Oil on cardboard mounted on foamcore, artist's frame  
71.8 x 101.6 cm / 28.3 x 40 inches
3. **James Gregory Atkinson**  
*Powerbalance*, 2021  
HD video, sound, loop, 7:37 min
4. **Lea Grundig**  
*Bauernkriege*, 1950/57  
Etching  
65 x 50 cm / 25.6 x 19.7 inches
5. **Bruno Serralongue**  
*KRS ONE on Stage (Washington DC)*, 1998  
Ilfochrome Classic print (2003), mounted on aluminium  
127.5 x 158.5 cm / 50.2 x 62.2 inches
6. **Noah Barker**  
*Twilight Brigade (Charlie, Clausewitz, and Vladimir)*, 2021  
Gloss paint  
Dimensions variable
7. **Nicolas Ceccaldi**  
*Errance*, 2022  
Oil on paper mounted on canvas, artist's frame  
66.7 x 81.9 cm / 26.2 x 32.2 inches
8. **Louise Lawler**  
*No Drones (adjusted to fit, distorted for the times)*, 2010/2011/2022 [as adjusted for the exhibition 'the state I am in', 2022]  
Adhesive wall material  
457.2 x 574 cm / 179.9 x 226 inches
9. **Nicolas Ceccaldi**  
*By the sea*, 2022  
Oil and pastel on paper mounted on canvas, artist's frame  
80 x 110.5 cm / 31.5 x 43.5 inches
10. **Oswald Oberhuber**  
*Untitled*, 1952  
Mortar, brick, round bar steel  
224 x 28 x 18.7 cm / 88.2 x 11 x 7.4 inches
11. **Jacqueline de Jong**  
*Untitled (Upstairs-Downstairs)*, 1986  
Charcoal and acrylic on cartridge paper  
66 x 51 cm / 26 x 20.1 inches
12. **Jacqueline de Jong**  
*Untitled (Upstairs-Downstairs)*, 1986  
Charcoal, crayon and acrylic on watercolour paper  
74 x 58 cm / 29.1 x 22.8 inches
13. **Jacqueline de Jong**  
*Untitled (Upstairs-Downstairs)*, 1984  
Charcoal, crayon and acrylic on watercolour paper  
67.8 x 96.4 cm / 26.7 x 38 inches
14. **Lotty Rosenfeld**  
*BANCO DE INGLATERRA*, 1996  
Two vintage b/w photographs  
33 x 38.5 cm / 13 x 15.5 inches
15. **Jacqueline de Jong**  
*Untitled (Upstairs-Downstairs)*, 1984  
Charcoal, crayon and acrylic on cartridge paper  
51 x 66 cm / 20.1 x 26 inches
16. **Lotty Rosenfeld**  
*BOLSA DE COMERCIO DE SANTIAGO*, 1982  
Two vintage b/w photographs, video screenshots  
36.9 x 52.8 cm / 14.53 x 20.8 inches
17. **Lotty Rosenfeld**  
*UNA MILLA DE CRUCES SOBRE EL PAVIMENTO [A Mile of Crosses on the Asphalt]*, 1979  
Video, 4:3, color, sound, 5:15 min
18. **Peter Fend**  
*Wealth of Basins - Death of Nations*, 1979  
Video, filmed and directed by Robert Polidori, 45:31 min
19. **James Gregory Atkinson**  
*CST CET*, 2021/22  
Two Clocks  
32 cm / 12.6 inches
20. **Leyla Yenirce**  
*Being Strong is Hard*, 2021  
Video installation, Full HD, color, sound, 4:13 min
21. **Bruno Serralongue**  
*Devantures, centre ville de Pristina, Kosovo, 8 novembre 2010*, 2010  
Ilfochrome print, mounted on aluminium  
127.5 x 158.5 cm / 50.2 x 62.2 inches
22. **Li Ran**  
*From Truck Driver to the Political Commissar of the Mounted Troops*, 2012  
Video, 8:50 min
23. **Bri Williams**  
*Stare*, 2021  
Carousel horse stand  
12 x 30 x 50 cm / 4.7 x 11.8 x 19.7 inches