

# KÖNIG GALERIE

## JULIAN ROSEFELDT | IN THE LAND OF DROUGHT

JUNE 24 - JULY 23, 2017

ST. AGNES | NAVE

OPENING: JUNE 23, 6-9 PM

KÖNIG GALERIE takes great pleasure in presenting Julian Rosefeldt's (b. 1965) first solo exhibition at the Gallery. On view in the nave of St. Agnes will be a new large video installation. Titled "In the Land of Drought," it was filmed in Morocco and the Ruhr area.

A condensed version of Rosefeldt's filmic interpretation of Joseph Haydn's "The Creation", "In the Land of Drought" (2015/2017) confronts the relationship between man and his impact on the world. Set to atmospheric sounds and a pulsating hum, the 43-minute piece looks back from an imagined future upon the post-Anthropocene: the aftermath of significant human influence on Earth. An army of scientists appear to investigate the archaeological remnants of civilization after humanity has made itself extinct. Shot entirely using a drone, Rosefeldt's images hover meditatively over the desolate landscape and ruins. Connoting surveillance, the drone's bird's eye view removes human perspective with us onlookers kept at a distance throughout. Increasingly, more figures dressed in white lab suits emerge to inspect the ruins of civilization - which are in fact abandoned film sets close to the Moroccan Atlas Mountains.

Halfway through, the audience is transported to the comparably bleak Ruhr area of Germany, which is littered with the remains of industrialization. The same 'scientists' prowl the abandoned mining region, wandering among the headframes and coal pits before finally descending upon an amphitheatre. As seen from the audience's heavenly outlook, the amphitheatre resembles an eye, and its all-seeing ability is reflective of the panoptic aerial viewpoint. A dialogue unfolds between the two perspectives of control: the eye on the ground and the drone's eye overhead. As the steady hum livens to a climatic rhythm, the figures draw close only to disperse again. Reminiscent of cell division, the unifying aesthetics hint at a prospective optimism amidst a dislocated world man has created.

Works by Julian Rosefeldt are represented in major public collections, including the Museum of Modern Art, New York, Nationalgalerie Berlin, Berlinische Galerie, Goetz Collection, and the Art Gallery of New South Wales in Sydney. Recent solo exhibitions have been presented at the École des Beaux Arts de Paris (2017), Nikolaj Kunsthal, Copenhagen (2017); Villa Stuck, Munich (2017); Park Avenue Armory, New York (2016); and Hamburger Bahnhof, Berlin (2016). Concurrently with Rosefeldt's exhibition at KÖNIG GALERIE, his films are featured in the exhibition „Luther and the Avant-garde“ in Wittenberg and, at Kunsthalle Helsinki.

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OPENING HOURS  
TUE-SUN 11-18 H  
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# KÖNIG GALERIE

## Film Credits

Camera drones: Nicolas Lutz

Drones pilot: Holger Hirsch

Coordinator: Team Ruhrtriennale

Catering: Bobor

Editors: Viktor Jakovleski, Bobby Good

Postproduction: Jan Schöningh

Special Thanks to: the crew and actors, Kasbah Films: Karim Debbagh, Filmgalerie 451: Frieder Schlaich, Irene von Alberti, airV8: Holger Hirsch, Goethe-Institut Rabat: Dr. Friedrich Dahlhaus, Benaissa Msiid, Melanie Kemner, Boris Quest, Dr. Stephan Muschick, Botschaftsrat Mohamed Kalakhi, Tobias Staab, Jan Vandenhouwe, Lukas Crepaz

Locations Ruhr area: ThyssenKrupp Steel Europe AG (Duisburg), Landschaftspark Duisburg-Nord (Duisburg), RWE Power AG (Garzeiler), Bergwerk Prosper-Haniel (RAG Deutsche Steinkohle, Bottrop), LWL-Industriemuseum Henrichshütte (Hattingen), NRW.URBAN PHOENIX West (Dortmund), Kokerei Zollverein (Essen)

A production by Ruhrtriennale

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Written, directed and produced by Julian Rosefeldt

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