

OKEY-DOKEY III – Fenster

Ginerva Gambino, Cologne

July 05 - August 31, 2019

(curated by Steven Cairns, Fatima Hellberg)

Zoe Barcza's paintings toy with the iconography of advertising and branding. Her creative disruptions to this capitalist lexicon find an alternative narrative in the decoding of power and corporate sloganeering. Using text and image alongside subtle collaged elements, her large-scale works are bold and dominant.

Paintings including *Losers Have Goals Winners Have Systems* (2018) take a tongue in cheek depiction of a figure of a running man as their subject, his multiple legs feverishly spinning as if in motion. The bare-chested masculine representation collapses a humorous portrayal of accelerationism with an undertone of corporate cynicism and futility.

Here the slogan of work's title is stencilled around the edge of the painting, encircling the figure in a spiral of strategy and competitive jargon. Similarly, *You Get What You Incentivise* (2018) features the title around the edge of the canvas. Here the figure's face bears the word 'trauma' across the eyes in a nod towards the psychosocial pressures of these structures.

Filmmaker Zbigniew Rybczyński's surreal and brightly coloured animation *Zupa* (1974) depicts an otherworldly landscape in which the film's characters find themselves. Elliptical scenes place the protagonist in alternate and fantasy-like scenarios, increasingly bizarre and dreamlike in their imagining. Departing from real-world situations, his day turns into an ordeal of epic proportions.

Zoe Barcza and Zbigniew Rybczyński's presentation at Ginerva Gambino is part of *Fenster*, an exhibition unfolding over nine venues across Cologne and Düsseldorf, with work by Zoe Barcza, Rachal Bradley, Linda Christanell, Hildegard Duane, Christian Flamm, Eva Löfdahl, Soshiro Matsubara, David Medalla, Zbigniew Rybczyński, Alan Stanners and Issy Wood, forming an interconnected dialogue across both cities. *Fenster* draws together practices that intersect with ideas of spectatorship, voyeurism, consumerism and their relationship to the body as a site of exhibition - strands and ways of seeing that loop back in the individual works and their interrelationships.

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