



THREE COURSE MENU

5 – 10 July 2022

at **ffriedrich & Städel**schule

curated by
Curatorial Studies Class 2021

WITH



FELIX BRÖCKER

GEMÜSEHELDINNEN

ANNA MICHELLE NAKHOUL

STÄDEL GARDEN GROUP

ARHUN AKSAKAL
GLEB AMANKULOV

EMILY DIETRICH
MALIN DORN

TORNIKE GOGNADZE
RAÚL ITAMAR LIMA

ROGINE MORADI
GABRIEL NAGHMOUCHI

ANNA PEZZOLI
SIMON SHIM-SUTCLIFFE

IAN WAELDER
BRANDON WYLIE

TEA TIME

for updates & reminders visit
Instagram @curatorialstudies2021 / @fffriedrich

LECTURE

with FELIX BRÖCKER

6 July 2022, 5 pm

*

TEA & TALK

with GemüseheldInnen &
Städelschule Garden Group

7 July 2022, 4.30 pm

**

PERFORMANCE

with ANNA MICHELLE NAKHOUL

10 July 2022, 12 noon

** at Städelschule, Daimlerstraße 32, 60314 Frankfurt

*** at Filmküche, Städelschule, Dürerstraße 10, 60596 Frankfurt

DINNER

fffriedrich is open daily from
5 – 10 July 2022, 3 - 7 pm

FIRST COURSE

Opening with
GLEB AMANKULOV, RAÚL ITAMAR LIMA,
ROGINE MORADI, ANNA PEZZOLI

5 July 2022, 7 pm

*

SECOND COURSE

Opening with
EMILY DIETRICH, MALIN DORN,
IAN WAELDER, BRANDON WYLIE

7 July 2022, 7 pm

*

THIRD COURSE

Opening with
ARHUN AKSAKAL, TORNIKE GOGNADZE,
GABRIEL NAGHMOUCHI,
SIMON SHIM-SUTCLIFFE

9 July 2022, 7 pm

*

* at fffriedrich, Alte Mainzer Gasse 4-6, 60311 Frankfurt

EATING OF ART

Drawing on the history of the original **Gasthof** in 2002, it is particularly interesting to explore how food as a medium of artistic practice has changed over the past twenty years. In light of accelerating climate change, successive crises of forced displacement and the current cost of living crisis, the production and sharing of food has arguably taken on a more acute political and social significance.

This development is especially visible in Frankfurt, where in recent years diverse initiatives have proliferated addressing ecological, political and social problems through growing, cooking and sharing food. The ideas and motivations behind such projects can also be linked to a new preoccupation with **food in contemporary art**.

Gasthof therefore represents an opportunity to take stock of the changing status of food as a medium of artistic practice. Is making dinner still an act that contains radical artistic possibilities? If so, where is the line between the art of eating, and the eating of art? And in a wider perspective: what role can art play in challenging destructive global food systems?

With that in mind, we, the Curatorial Studies Class of 2021, launched the open call “Eating of Art / Art of Eating” at Städelschule and the international Fine Art

ART OF EATING

classes invited to Gasthof. To create a dialogue between the diverse works of 12 artists, we developed the **exhibition** programme **THREE COURSE MENU** as a metaphor for a rapidly changing display.

To assuage your cravings between each course during the day, we are serving up treats and titbits in the form of our **events programme**. During **TEA TIME** we supplement our main meals with other kinds of nourishment and refreshment: talks and performances supply the sugar and calories necessary to survive contemporary city life, and more importantly, satisfy the whims of a sweet tooth.

SILAS**EDWARDS**
FRANZISKA**GIESECKE**
ANDRÉS**GORZYCKI**
TIZIAN**HOLZBACH**
LEON**JANKOWIAK**
VIVIEN**KÄMPF**
ESRA**KLEIN**
NELLI**LORENSON**
PAULA**MAB**
CLAIRE**MÜLLER**
JEANNEN**ZAKIZABANDI**
RADIA**SOUKNI**
LEA**WECKERT**

FIRST COURSE

GLEB AMANKULOV **

»Small rocks in buckwheat part I«

2022

The word “salar” means “to salt (something)” in Spanish, though within Latin America it is also understood as to ruin or to break something. The work of Lima winks at the meanings of salting: By distributing kosher salt in tubes, he drops a hint at the consumption of white substances, though unlike any other powders, the artist offers a salt known for its purity and capabilities to enrich the flavours of any dish. As part of the work, the visitors are very welcome to take and taste free samples of kosher salt.

ROGINE MORADI **

»amoo zanjir baf«

2022

Drumsticks next to a drum on the floor invite the visitors to play the instrument, if they have not yet noticed that the drum is actually upside down and filled with milk, that would splash if we dared to. The instrument is accompanied by a photograph of children’s hands, a detail of a fullbody portrait from the 1920s. The work refers to the Günter Grass’ “The Tin Drum”. A play on the homonymy of the Italian words “latta” and “latte” turns the thin tin drum into a milk drum. Acoustic error becomes visual deception.

5 – 6 JULY 2022

Working with second hand utensils and used objects, Amankulov questions the relationships and impact of art on food consumerism through Western and Eastern European interior design. He looks into our past, present and “possible” futures, with buying or loaning kitchen appliances and decoration elements around our eating culture. The objects are bought/borrowed in Frankfurt and arranged site specifically at the exhibition space.

RAÚL ITAMAR LIMA *

»salar«

2022

Growing up Moradi’s grandmother used to measure inflation by bread and grain prices. With changing the lines – “chickpeas and raisins” to “wheat and flour” – in the lyrics of an old Iranian children’s game-song, the artist remembers her upbringing, where food and meals played a big role in coming together as family and community; this change indicates the current rising of food prices by inflation and the changing of cultural traditions. The lyrics in the soundpiece were performed in farsi by the artist.

ANNA PEZZOLI *

»Il Tamburo di Latte«

2018

* Städelschule, Frankfurt

** Akademie der bildenden Künste Wien, Vienna

SECOND COURSE

EMILY DIETRICH *

»Untitled«

2022

How does decay of data visualise itself? The animation consists of several photogrammetric scans with the intention to force the decay of digital images, propelled by the algorithmic operation encapsulated by the title.

IAN WAELDER *

»Here Not Today«

2021 – ongoing

“Break Bread“ tries to capture the essence of community that food can generate and express the feeling of company that comes with sharing a meal. On a platter we see bits of leftover food, the remnants of a now finished meal shared by a group of people in a social gathering. The sounds of muffled conversation, the clinging of cutlery and the clatter of plates and utensils playing from the audio simulate an acoustic real-time experience of a past communal meal.

7 – 8 JULY 2022

The painting-sculpture pictures a tablecloth with “fallen through“ plates. This gives rise to associations with dining culture and table manners. At the same time, the holes are reminiscent of the eyes of a dice and thus suggest connections between hospitality and probability theory and odds.

MALIN DORN **

»Rotate. Save. Repeat.«
2021

Working through the poetics of the accident and the repurposing of the discarded, this series compiles multiple works that serve as footnotes of Waelder’s day-to-day and moments of rest in a diarist documentation. Food scraps have been pressed onto various newspaper clippings, which are usually found at the breakfast table. Because of the pressing, the oil from the food expands throughout the paper, over time changing and distorting the way the images and texts are perceived.

BRANDON WYLIE *

»Break Bread«
2022

* Städelschule, Frankfurt

** Hochschule für Bildende Künste (HfBK), Hamburg

THIRD COURSE

ARHUN AKSAKAL *

»salty summer nights«

2022

ზოგჯერ საჭმელს ისე მიმზავებს თითქოს ლოცულობს

Sometimes she cooks like she is praying for me.

Raised in Georgia, Gognadze's silk work refers to his childhood memories of his mother cooking for him. Cooking for others involves a multitude of gestures and emotions for the artist, as an expression of spirituality and creating a community. He aims to establish an emotional connection between the visitor's experience with the 7-meter-long silk wall and personal memories. Furthermore, the artist will offer a cake to share during the opening.

GABRIEL NAGHMOUCHI **

»Strange Fruit«

2018

Red Bay in Newfoundland, Canada used to be the center of Basque whaling operations in the 16th century. Shim-Sutcliffe's model shows renderings of a Trywork, which were used for cooking, processing, and rendering in the whaling operations. The artist is interested in the question of dislocation through the rendering process. The translated forms of bringing an underwater mammal aboveground and processing it into various consumer goods.

9 – 10 JULY 2022

Aksakal reframes his installation “sunflowerseeds” (2017), into a social and performative sculpture. A park bench is installed with bowls of sunflower seeds which invites the visitors to sit, eat and linger. This way, an urban situation is arranged that is familiar to parks or other public spaces. Traces of late-night gatherings where people talk about everyday things and enjoy the summer evening with a snack become visible in front of the exhibition space.

TORNIKE GOGNADZE *

»Untitled«

2022

The video installation “Strange Fruit” shows a man peeling a prickly pear. The French literal translation of the prickly pear is barbarian fig (figue de barbarie). In the background is the sound of Naghmouchi's father reading a poem related to the prickly pear in Arabic. The work addresses the long post-colonial history of the fruit, its origin and the memories of home and childhood of the artist's father and the legacy of a gesture through the prism of post-migration.

SIMON SHIM-SUTCLIFFE *

»Untitled«

2022

* Städelschule, Frankfurt

** École nationale supérieure d'arts de Paris-Cergy (ENSAPC), Paris

TEA TIME

Lecture »What Artists Cook Up« **

with Felix Bröcker

6 July 2022, 5 pm

For an afternoon snack, head to the student-run vegetable garden in Daimlerstraße for an unconventional tea party. With members of the GemüseheldInnen, a network of community-run permaculture gardens in Frankfurt, we'll be sharing experiences and ideas about food production amidst the climate crisis, and urban gardens as sites of healing and community-building.

Bread-making Performance ***

by Anna Michelle Nakhoul (ENSAPC)

10 July 2022, 12 noon

6 – 10 JULY 2022

After working for several years as a chef, Felix Bröcker now researches cooking as an aesthetic practice that draws on both art and gastronomy. In a short lecture and Q&A he will discuss how these two disciplines intersect. In light of the role of food production in multiple global environmental crises, questions of sustainability will form a guiding thread linking the lecture and discussion afterwards.

Garden Tea Party *

ft. Städelschule Garden Group
and GemüseheldInnen

7 July 2022, 4.30 pm

To whet your appetite one last time, follow the scent of flour to Nakhoul's bread-making performance. The artist invites us to listen in on the sounds of her baking: the rattling of the kitchen tools and the kneading and rising of dough, while she whispers encouragingly to the yeast. As Gasthof draws to an end, the flavour of freshly baked bread might linger a little longer on your tongue.

* at Städelschule, Daimlerstraße 32, 60314 Frankfurt

** at fffriedrich, Alte Mainzer Gasse 4-6, 60311 Frankfurt

*** at Filmküche, Städelschule, Dürerstraße 10, 60596 Frankfurt

IMPRESSUM

This booklet accompanies the exhibition that was realised in the context of Gasthof at Städelschule, 4 – 11 July 2022.

THREE COURSE MENU

fffriedrich
5 – 10 July 2022

TEXTS

In cooperation with the artists and the Curatorial Studies Class 2021

PHOTOGRAPHS

From the Curatorial Studies Class Picnic at Städelschule in May 2022

Curatorial Studies – Theorie – Geschichte – Kritik
Kunstgeschichtliches Institut
der Goethe-Universität
Senckenberganlage 31
60325 Frankfurt

curatorialstudies.2021@gmail.com



Please hold in mind that times and dates from our programme can change. Information about these changes will be communicated on our Instagram channels & websites:

@curatorialstudies2021
www.kuratierenundkritik.net

@ffriedrich
www.fffriedrich.de



städtelschule

