

A Retrospective

at BISTRO21, IDEAL and private home, Leipzig, 06.12.18 – 06.01.2019

Exhibition with contributions by ONUR AKYOL, RSMA (RAHEL SABA MARIAM ALBRICH),
JETTE BÜCHSENSCHÜTZ, JUNE DREVET, CARL-OSKAR JONSSON, BARBARA JUCH, LEONIE LICHT, BEN RO-
SENTHAL, ANNE SCHMIDT, ARNAUD WOHLHAUSER and HONG ZEISS

wall/window texts (vinyl), window signs (vinyl), poster (70x100cm, 1/1 offset print, print run
500), floorplan (A4, risographic print)



BISTRO21 with wall and window texts (vinyl), window sign (vinyl), poster *A Retrospective* 06.12.18 – 06.01.2019
(70x100cm, 1/1 offset print, print run 500)



BISTRO21 with wall and window texts (vinyl)



BISTRO21 with wall texts (vinyl), poster *A Retrospective* 06.12.18 – 06.01.2019 (70x100cm, 1/1 offset print, print run 500)



BISTRO21 with wall and window texts (vinyl), window sign (vinyl), poster *A Retrospective* 06.12.18 – 06.01.2019 (70x100cm, 1/1 offset print, print run 500)



BISTRO21 with poster *A Retrospective* 06.12.18 – 06.01.2019 (70x100cm, 1/1 offset print, print run 500)

Barbara Juch
and if you leave us walk out backwards so we think you are walking in

1

hereinspaziert

hier steht nichts ohne entprechung
&
in hundejahren gezählt wird hier auch

2

wow
aber fängt es schon bei den kinderschuh an
also
wird hier auch was von den eltern gezeigt um die geht es ja schließlich
also
bei rteropsktevine sollte es immer auch um die eltern gehen finde ich
sag mal spinnst du das will doch keiner sehen dass sich
hier
null tut /u.u./ui ui

3

nach anfangsarbeiten nach spätarbeiten nach immerschönweitergearbeiten
nach höhepunkten nach lieferstrecken nach dem glauben an einhornhaftes, wie
talent

nach jugend, nach jugend, nach frühphase
nach phase eins nach phase zwei nach phase drei nach phase sch ee ääh
warum ist es hier so kalt warum ist es in rteropsketvnie immer so
kalt

4

und endlich kommen auch die schwachen dazu
die großformatigen werden sie schützen vor spott

5

hey ich hab mal einen getroffen der sagte er sei noch bei jeder rteropsketvie gratis reingekommen weil er am schalter
immer behauptet er sei der verstoßene sohn des künstler und will seinen vater nun rächen
arg oder
ja voll aber glauben würd ich das auch sofort

6

zahlen aufrunden
und sie wie leuchtkugeln
durch die infotexte rollen

7 10

es fällt halt unter das schönste
auf dauer zu schau

Samuel Bich
A Retrospective

Samuel Bich
"A Retrospective"
2010
S. 14 - 15

June Drevet
ins Gedränge.
S. 14 - 15

A Retrospective 'part 2'

at IDEAL Leipzig, 06.12.18 - 06.01.2019

wall/window texts (vinyl), window signs (vinyl), floorplan (A4, risographic print), paintings (19 pcs., 65x54cm, silkscreen color on linen)



window sign (vinyl), floorplan (A4, risographic print), painting *Lily van der Stokker* (65x54cm, silkscreen color on linen)



paintings *Laura Owens*, *Raoul De Keyser* and *Lily van der Stokker* (65x54cm, silkscreen color on linen)



paintings *Laura Owens*, *Raoul De Keyser*, *Rochelle Feinstein*, *Oskar Kokoschka*, *Beatrix González* and *Dierk Schmidt* (65x54cm, silkscreen color on linen)

A Retrospective 'part 3'

at private home / digital documentation

documentation of paintings in private home in Leipzig (variable sizes)



photograph (digital) with painting *Samuel Bich*
(50x45cm, silkscreen color on linen)



photograph (digital) with painting *Samuel Bich* (90x65cm, silkscreen color on linen)

A Retrospective part 1 – 3 took place at three different venues in Leipzig simultaneously: two artist-run spaces (the IDEAL and BISTRO21) as well as at a private home. Each part took place in a different location and highlighted different aspects of the term retrospective. All parts were held together by a consistent visual identity borrowed from the artspace BISTRO21 and supplemented with the color *ultra violet*, which was the PANTONE COLOR OF THE YEAR 2018 at the time the exhibit took place.

Through various interventions, BICH's practice brings moments of his own life and art, like the beginning of his academic career in Leipzig in 2011, into dialogue with corresponding art historical events, such as STEPHAN PRINA'S exhibit *As He Remembered It* (27.05 – 21.08.2011) in Vienna, where BICH finished his academic career.

Nineteen monochrome paintings (65x54cm, silkscreen-color on linen) were exhibited at IDEAL, each canvas carried the name and title of one retrospective exhibition of an international artist taking place parallel to the show in Leipzig.

The exhibition at BISTRO21 was designed to correspond to the organizational structure of a book. Printed on the wall were page numbers, author's names, and text titles (although the text itself was missing), which referred to the posters (70x100cm, offset print, edition of 500) that were stacked on a pallet in the middle of the room. The text of each poster was a different approach to the term retrospective.

For the third part, the artist replaced artworks hanging in a private home with his own monochrome paintings and, in homage to LOUISE LAWLER, photographed his paintings in their new domestic setting. These photographs were then shown on the website of IDEAL and BISTRO21.