

31 March – 28 July 2019

In CIRCUMSCRIBE, Rindon Johnsons erster institutioneller Einzelausstellung in Europa, untersucht der Künstler materielle und konzeptuelle Formen der Zirkulation und des Eingeschlossenseins in Bezug auf Kapital und Konsum sowie Sprache, Bilder, Körper und neue Technologien. Neben bekannten Werken umfasst die Ausstellung neue Video- und Virtual Reality-Arbeiten, eine ortsspezifische Livestream-Installation sowie einen in Kooperation mit Milo McBride produzierten Soundtrack.

Das englische Verb *to circumscribe* hat unterschiedliche Bedeutungen. Es heißt zum einen „einschränken“ oder „eingrenzen“ und wird in Verbindung mit dem Errichten oder Einhalten von Grenzen gebraucht. Zum anderen bedeutet es „kennzeichnen“ oder „einfassen“ im Sinne von „umranden“ und beschreibt auch den Umkreis in der Geometrie. Beide dieser Definitionen implizieren eine räumliche Grenzziehung, die je nach Kontext oder dem jeweiligen Blickwinkel als fürsorglicher Akt oder gewaltsame Maßnahme erachtet werden kann.

Johnson nutzt die Glasarchitektur der Sammlungsräume als transparenten Container und lässt die Ausstellungsbesucher\*innen in reale und virtuelle, vermeintlich beschauliche Landschaften ein- und austreten. Im Eingangsbereich begegnen die Besucher\*innen in *Strange Provenance Landscape 1 und 2* (2019) einer Reihe von Aquarien, die mit Wasser aus dem Rhein und schwarzen Serpentinsteinen aus Simbabwe gefüllt sind. Die noch mit Erde von ihrem Ursprungsort bedeckten Steine sind in den Aquarien eingeschlossen, zugleich aber auch in ihnen geborgen. Den Betrachter\*innen wird so ermöglicht, die hautähnlichen Maserungen und die steinerne Schwärze der Formen zu erfahren. Serpentin wird von Bildhauer\*innen wegen seiner materiellen Beschaffenheit und farblichen Vielfalt geschätzt. Über Jahrhunderte hinweg war er zudem für seine heilenden Kräfte bekannt, die wirksam wurden, wenn man ihn nahe am Körper trug oder zu sich nahm. Serpentin wird auch heute noch eine regenerierende Wirkung nachgesagt. Wie die Schlange, die alljährlich ihre Haut abwirft, soll der Stein die Heilung physischer und seelischer Wunden beschleunigen; darin besteht seine dem Auge verborgene besondere Wirkungskraft.

In der animierten Virtual Reality-Arbeit *Diana Said* (2019), die das Glas-Motiv der Aquarien erneut aufgreift, findet sich der oder die Betrachter\*in in einem gläsernen Kubus wieder, der stromaufwärts durch eine unheimliche, von Kühen bevölkerte Traumwelt treibt. In Johnsons Arbeit ist die Kuh eine elementare Kreatur und ein hochspezialisiertes Produkt unserer modernen Zeit. Dabei steht die Maximierung des Profits der Kuh stets im Vordergrund. Die Kuh wird nicht nur in *Diana Said* thematisiert; weitere Verweise tauchen in einer Reihe von Malereien auf Kuhleder und Lederskulpturen auf. Das für die Arbeiten verwendete Rohleder wird mit Vaseline, Kaffee, Indigo, Schmutz und einer Auswahl weiterer Farbstoffe behandelt. Bisweilen werden die Häute monatelang den Witterungsprozessen im Freien ausgesetzt oder in Teiche gelegt, wo sie mitunter länger als ein Jahr unter Wasser verbringen. In den Ergebnissen offenbaren sich Prozesse der Vernachlässigung und deren Folgeerscheinungen. Ihre Formen und Oberflächen sind nicht gleichbleibend, sondern verändern sich im Laufe der Zeit infolge von Umwelteinflüssen. Das Material ist von vorsätzlich zugefügten und zufällig entstandenen Malen gezeichnet – Spuren, die auf der Haut erscheinen und verschwinden.

In CIRCUMSCRIBE, Rindon Johnson's first institutional solo show in Europe, the artist examines material and conceptual forms of circulation and containment in relation to capital and consumption, privileging language, images, bodies, and technologies. Alongside existing paintings and sculptures, the exhibition features new videos and virtual reality works, a site-specific livestream installation, and a soundtrack produced in collaboration with Milo McBride.

The meaning of the verb "to circumscribe" is manifold: it refers to restriction, to setting limits and keeping within bounds, as well as marking and framing, or to drawing a figure around another touching it at points. Both definitions imply spatial demarcation—gestures whose benevolence and violence depend on context and point of view.

Using the glass architecture of the gallery as a transparent container, Johnson leads the viewer in and out of falsely tranquil physical and virtual landscapes. In the entry hallway the viewer encounters a pair of aquariums filled with water from the Rhine river and black Zimbabwean Serpentine Stone entitled *Strange Provenance Landscape 1 and 2* (2019). Still caked in earth from their place of origin, the stones are both caught and sheltered in the aquarium, allowing the viewer to feast on their skin-like texture, sleek black insides, and hard black body (form). Serpentine is prized by sculptors for its material qualities and color variety. For centuries, it was also known for its healing powers when worn close to the body or ingested. Serpentine is supposed to help overcome limitations through regeneration. Like the serpent that sheds its skin each year, the stone is said to precipitate the reparation of physical and emotional wounds. Herein lies its invisible agency.

Echoing the glass walls of the aquariums, in the animated virtual reality work *Diana Said* (2019) the viewer is seated within a glass cell that floats upriver in an eerie dream world inhabited by cows. The cow has been bred for centuries with an eye to maximum profit and for the pleasure of consumption; in Johnson's work the cow becomes an elemental figure, a highly specialized object of modernity. Traces of the cow are not only found in *Diana Said* but also in the form of various leather paintings and sculptures. These objects made of rawhide are treated with Vaseline, coffee, indigo, dirt, and an assortment of other pigments. Sometimes these skins are left outside for months on end or are submerged in ponds for over a year, speaking to processes of neglect and control. Their shapes and surfaces are not fixed but change over time in reaction to the environment. Intentional and unintentional markings across the skin come and go.



Leah and I..., 2019,  
35-mm-Dias / 35mm slides. Still.  
Courtesy of the artist.

Johnson's Interesse an Leder und Vaseline resultiert aus der Tatsache, dass es sich bei beiden um Nebenprodukte handelt, die bei der industriellen Produktion abfallen. Sowohl Viehhaltung als auch Erdölgewinnung sind Industrien, die in erheblichem Maße zum gegenwärtigen Zustand unseres Planeten beigetragen haben. Johnson fühlt eine besondere Verbindung zu diesen Materialien, da sie ein Leben als Randerscheinung führen. Sie sind Abfallprodukte und verdanken ihre Existenz der Ausbeutung von etwas, das einmal lebendig war. *Diana Said* und *Strange Provenance Landscape 1, 2, 3* und *4* bringen unterschiedliche Erfahrungen des Ausgeliefertseins zum Ausdruck – eine Thematik, die in der gesamten Ausstellung auf vielen Ebenen wiederholt erkennbar wird. „What should we call this form of existence“ (Wie sollen wir diese Form der Existenz nennen), fragt Johnson im vollständigen Titel der Videoarbeit *Among Other Things* (2019), in der er gefundene YouTube-Clips, Bilder von Drohnen und eigenes mit der Handy-Kamera gefilmtes Material zu einem fünfundzwanzigminütigen visuellen Gedicht zusammenfügt, das er in acht Abschnitte unterteilt. „[A] constant vista where from one view one can see the cage of one binding state and from another view, another binding state?“ (Eine immer gleiche Aussicht, wobei man aus der einen Perspektive den einen einengenden Käfig und aus einer anderen Perspektive einen zweiten, nicht minder einengenden Käfig erblickt?)

*Draw a figure round another touching it at points but not cutting it* (2019), benannt nach der Definition des Wortes *to circumscribe*, ist eine auf den ersten Blick einfach und direkt erscheinende Videoarbeit. Ein gefundener Clip zeigt ein führerloses, außer Kontrolle geratenes Motorboot auf offener See, das unablässig im Kreis herumfährt und dabei unbeirrbar immer neue Kräuselwellen nach sich zieht. In der als Loop abgespielten Szene ist das Boot dazu verdammt, endlose Kreise zu drehen, während das Geschehen von einem oder einer unsichtbaren Betrachter\*in aus der Vogelperspektive beobachtet wird. Dies ist nur einer von unzähligen YouTube-Clips, die unter Milliarden anderer Videos im Internet zumeist nur geringe Aufmerksamkeit erfahren. Doch im Kontext der Ausstellung kommt der Darstellung eine Schlüsselfunktion zu: sie lässt sich zum einen als gesellschaftliches System, den Kapitalismus, und zum anderen als Geschichte der Unterdrückung lesen. Das Boot steht für das Schiff, das seinerseits die Maschinerie der kolonialen Imperien repräsentiert und mithilfe derer der Transport von Dingen und Menschen als Handelswaren zu Zeiten des transatlantischen Sklavenhandels erst ermöglicht wurde. Das Schiff, schreibt Fred Moten, „symbolisiert Zerstörung und Beherrschung; es verkörpert den weißen Mann“.<sup>1</sup> In diesem Fall ist das Boot nun außer Kontrolle geraten, der Kapitän hat sich offenbar in Sicherheit gebracht und es gibt nichts, das die Situation ändern könnte – es geht solange weiter, bis der Motor keinen Treibstoff mehr hat.

Johnson's Untersuchungen, die stets mit Sprache beginnen, kehren am Ende auch immer durch die Titel der Werke wieder zu ihr zurück. Jedes einzelne entsteht aus einem konstanten Dreiecksverhältnis aus Lyrik, Video oder Objekt sowie dem oder der Betrachter\*in. Für Johnson ist Sprache keine nachträgliche Ergänzung, sondern ein integraler Bestandteil eines jeden Werkes – sie ist eines der zahlreichen Materialien, die er findet, sich aneignet, in neuen Kombinationen zusammensetzt und benutzt, um Fragen hinsichtlich Autonomie und Macht aufzuwerfen. In Johnson's Arbeiten ist es die Sprache, die die Autarkie des Kunstwerks testet, indem sie nahelegt, dass das skulpturale Objekt und das Geschriebene gleichwertig sind. In diesem Aufeinanderprallen von Sprache, Objekt und Rezipient\*innen erforscht Johnson die komplexen Hierarchien, auf denen unsere Gesellschaften gegründet sind, und stellt deren Legitimität und Lesbarkeit auf den Prüfstand. Er tut dies, indem er sich für einen radikal subjektiven und persönlichen Standpunkt entscheidet und in seinen Arbeiten auch solchen Momenten Raum gewährt, die unbestimmt bleiben und mehrdeutig sind. Mithilfe der Sprache richtet Johnson unser Augenmerk auf die oft unterschwelligen, gleichwohl tiefgreifende Gewalt, wie sie nicht nur seine eigene Lebenswelt, sondern auch die tagtäglich gelebten Erfahrungen einer oder eines jeden von uns prägt. Bedeutungen werden in seiner Arbeit jedoch verschleiert oder zurückgewiesen, sodass jede Äußerung zugleich ein Akt der Ablehnung ist – eine Weigerung, sich den Regeln zu unterwerfen, und andererseits auch eine Weigerung, kommentarlos zu verschwinden. Stattdessen finden wir uns mit einer Sehnsucht konfrontiert, die einengenden Zustände, all die unterschiedlichen Käfige und Kategorisierungen, die unser Hier und Jetzt bestimmen, zu überwinden.

<sup>1</sup> Fred Moten, „Knowledge of Freedom“, in: *The New Centennial Review*, Band 4, Nr. 2, Herbst 2004, S. 269–310.

Johnson's interest in leather and Vaseline is rooted in the fact that both are byproducts of industries—cattle farming and petroleum—that have greatly contributed to the state of our planet. Johnson feels a sort of kinship with these materials, whose life cycles are generally an afterthought and that exist only because they happen to be what is left after attempting to exploit a thing that was once living. *Diana Said* and *Strange Provenance Landscape 1, 2, 3*, and *4* therefore speak to varying degrees of subjection, which are evident throughout the show on many levels. „What should we call this form of existence?“ Johnson asks in the title of the video work *Among Other Things...* (2019), which pieces together found footage from YouTube, drone images, and personal phone-camera recordings, turning them into a twenty-five-minute visual poem split into eight parts. „A constant vista where from one view one can see the cage of one binding state and from another view, another binding state?“

Named after the definition of the word *circumscribe*, *Draw a figure round another touching it at points but not cutting it* (2019) is at first glance seemingly straight forward. *Draw a figure* is a found footage video work in which a pilotless out-of-control motor boat drives in circles on the open ocean, leaving nothing but ripples in its wake. Played as a loop, the boat is damned to circle ad infinitum while an invisible observer hovers over the action, just one of a million YouTube fails to be discovered among the billions of videos on the web. But in the context of the exhibition one reading of this footage implies a system—capitalism, that is—and a history of oppression. The boat stands for the ship, the machine of empire that enabled the circulation of human and non-human commodities during the transatlantic slave trade. The ship, Fred Moten writes, is „a figure of consumption and containment, the embodiment of the white man.“ Here, the boat has lost control, the driver fled, and nothing can be done until the engine runs out of fuel.

Johnson's inquiries begin with language and return to it through the titles of his works, each of which emerges through the constant triangulation of poetry, the video or object, and the viewer. For Johnson, language is not supplemental but an integral part of each piece—it is just one of the many found, appropriated, recombined, and composed materials he uses to ask questions about agency and power. In Johnson's works, language also tests the self-sufficiency of the artwork by implying an interchangeability between sculpture and writing. In this collision of language, object, and viewer, Johnson explores complex hierarchies that structure our societies, challenging their legitimacy and legibility. He does so by introducing radical subjectivity and intimacy to the work and by indulging in moments of ambiguity and ambivalence. Through language, Johnson draws attention to the often invisible but acute violence that permeates his—and our—lived experience. Meaning, however, is obscured and continually deferred; each articulation is thereby also an act of refusal: a refusal to comply and a refusal to disappear. Instead there is a desire to overcome the binding states, the containers, and categories that define our current moment.

<sup>1</sup> Fred Moten, „Knowledge of Freedom“, in: *The New Centennial Review*, Volume 4, Number 2, Fall 2004, 269–310.

## Not Quite

# Rindon Johnson

0 Not Quite

2018

Buch, 84 Seiten / Book, 84 pages.

Courtesy of the artist.



1 Did I solicit thee from darkness to promote me.  
2019  
Serpentinstein aus Simbabwe / Zimbabwean Serpentine Stone,  
70 x 10 x 18 cm. Courtesy of the artist.



3 Strange Provenance Landscape 2: Serpentine rewires your brain, a hot flame makes its way up, Serpentine is about rebirth, and beginning and returning, as a snake enjoys the snack of its own tail, definitely a convenient way to use vibrational energies, so does the stone remind us of our position as bodies in an orbital transit. Snakes actually do eat their own tails, it is a sign of distress. But the snake is a stand-in for something else now, this action of a snake body is referred to as the Ouroboros, and of the Ouroboros it is said: One is the serpent which has its poison according to two compositions, one is All and through it is All, and by it is All, and if you have not All, All is nothing.

2019  
Aquarium auf Metallpodest, gefiltertes Rheinwasser, Serpentinstein aus Simbabwe / Aquarium with metal stand, filtered Rhine water, Zimbabwean Serpentine Stone, 192 x 120 x 40 cm.  
Courtesy of the artist.



2 Strange Provenance Landscape 1: Before we begin, let me establish some things that I cannot name through Serpentine and the Rhine. I've split three stones and polished one, you'll see them here; all of these stones come from Zimbabwe. Zimbabwe is a landlocked country in southern Africa known for its dramatic landscape and diverse wildlife; it is about the size of Germany. My German friend Stefan went to Zimbabwe in 1998 to learn about sculpture from the legendary Shona sculptors of Zimbabwe. Zimbabwe has many colors of stone, there are ancient dried river beds in Zimbabwe and each river bed is filled with different types of stone (the black kind in particular is known for its delicacy under stress, few black stones can boast such endurance). Stefan and his friends went to all the different mines and mined some stones and Stefan put them in a shipping container and sent them home to Hanover, where 17,000 tons still remain, on the family farm. The stone is Serpentine, from Zimbabwe, it is shown here in filtered water from the Rhine, that is Rhine from Middle-High-German Rin, as in just down the road and ultimately from Gaulish Renos meaning that which flows; to move, flow, run.

2019  
Aquarium auf Metallpodest, gefiltertes Rheinwasser, Serpentinstein aus Simbabwe / Aquarium with metal stand, filtered Rhine water, Zimbabwean Serpentine Stone, 92 x 120 x 40 cm.  
Courtesy of the artist.



4 Me adapting to the world, or the world adapting to me.  
2018  
Leder, ebonisierter (Kaffee-)Farbstoff, Erde, Bleiche /  
Leather, ebonizing (coffee) dye, dirt, bleach, 96 x 56 cm.  
Courtesy of the artist.



5 Leah and I were walking through the park once and I was telling her all about the cows and what they might mean sitting out there waiting for me to come back to look at them. We sat down on a bench overlooking where the lake ends by the boat house. It was just before when the street lights go on, the light was blue and sinking. We looked at the water pausing thinking between ourselves. The water was still and was an exact mirror of the sky. As we were thinking a great deal of ducks all descended from the sky, I would say 100, at least. The sky and the water blackened with them. They all landed on the water at nearly the exact same time. As though they were some sort of reflection of themselves descending into themselves. Or the All is one. Or this is such or such a thing. They have attached a particular word to an object or a fact and thereby consider themselves to have appropriated it. The women say they have reduced you to silence. The women say the language you speak poisons your tongue, lips. They say the language you speak is made up of words that are killing you. Whatever they have not laid hands on does not appear in the language you speak. This is apparent in the space they have not been able to fill with their words. These spaces can be found in the gaps: in the perfect circle, to imprison them and to overthrow.

2019

35-mm-Dias, Dimensionen variabel / 35mm slides, dimensions variable.

Courtesy of the artist.

7 Why, if it was so bad here, did he not go to another place to live? So it's pretty big, it's about twice the size of my fist, you can hear the bag is crunching as I turn it over, there's not a single animal, no insect, nothing, it is so old it reflects back blue light, so on a very clear, cool day, it is hard to say where it is that the sun meets the sky. They brought me here, the boy replied.

2019

Rohes Leder, Erde / Rawhide, dirt, 90 x 60 x 40 cm.

Courtesy of the artist and AAJLA Gallery.



6 Neither nor, what then? What happens when my feast is dependent on another? At Home Depot I passed him in the aisle and as I passed him, I saw that his arm and shoulder had been badly burned, the skin, in its healing had turned pink, yellow, waxy, and heavy, rendering his arm small in comparison to his large, strong body. I desired his arm so much in that moment I was rendered speechless, he became simply his arm and my eyes feasted. Fickle, complicated little feast day. Then I bought a rubber mallet, went back to the studio and finished my installation.

2019

Rohes Leder, Indigo, Erde / Rawhide, indigo, dirt, 95 x 80 x 50 cm.

Courtesy of the artist and AAJLA Gallery.

8 Still life with Strange Provenance 3: Sorry, where was I? Right, keep your eye on the ball (avoid distraction). A black shard and a river runs through it, around it. Everything dreams. Do you know from where I have this hole? It's from summer. It wasn't that big of a hole then but it is not summer anymore. Isolating vision, as if this was some kind of rational act. Tag is an "endless game" that circulates the touch, a kind of infectiousness reflected in a similar game in Madagascar where the chaser is called "the leper," children who end the day as IT seem genuinely ill at ease, as though some racial memory of sacrificial victims operated.

2019

Serpentinstein aus Simbabwe, TV, Livestream, Farbe, kein Ton, Dimensionen variabel / Zimbabwean Serpentine Stone, TV, livestream, color, silent, dimensions variable.

Courtesy of the artist.



- 9 If I swallow my spit long enough I can trick myself into thinking I have eaten. The slab sees itself in its own mirror, an echo for the sake of creating a void (void as in a space of lazy intellectual voyage) OR! Even when one is in one position he is also in the other, which might mean he is in neither position at all.

2019

Livestream, Farbe, kein Ton, Dimensionen variabel / Livestream, color, silent, dimensions variable.

Courtesy of the artist.



- 10 Pleasure is a self-organizing structure. (When you are in one position you are also in the other position.)

2019

Einkanal-HD-Video, 2'55", Farbe, kein Ton, Dimensionen variabel / Single-channel HD video, 2'55", color, silent, dimensions variable.

Courtesy of the artist.



- 11 Diana Said: / If you stop me / from cutting / your hair, / there is a sense / in which / you are / interfering. / \* / But, since you are entitled / to determine / whether I cut your hair / or not, you do not / wrong me. / \* / I make your trip to the store a waste. / \* / I buy the last quart of milk / before you / get there.

2019

Virtual Reality-Installation, 7'15", Farbe, Ton, Animation von Pariah Interactive, 4096 x 2160 Pixel / Virtual reality installation, 7'15", color, sound, animation by Pariah Interactive, 4096 x 2160 pixels. Courtesy of the artist.

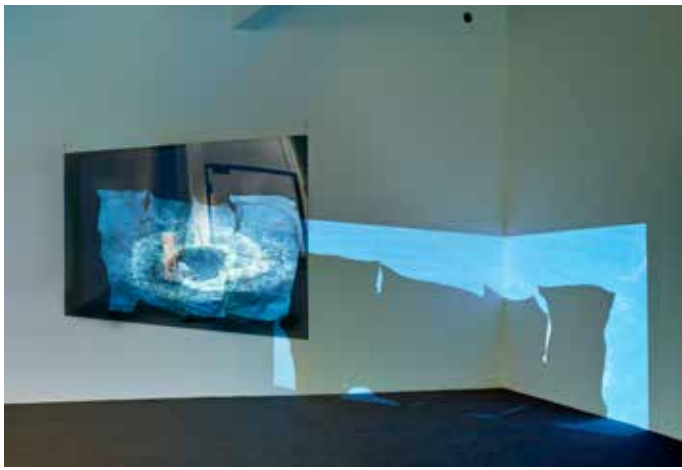
Gefördert von / Supported by JULIA STOSCHEK COLLECTION



- 12 Still Life with Strange Provenance 4: To be clear, when I put this rock here we were nearly the same color. I can't speak for it or me now. What I mean is that I have gone through great lengths to change my color, to no real avail as the pigment is fixed, it rather moves around depending on where it is most needed. This is not dirt he says this is the crust of Zimbabwe it stays on the stones because that is where the stones stayed. I suppose I split them to see what was inside. So while the beaten and mutilated body presumably establishes the brute materiality of existence, the materiality of suffering regularly eludes (re)cognition by virtue of the body's being replaced by other signs of value as well as other bodies. Let us pretend that the rock is an empty vessel. Is it violence to leave room for my imagination within something else? Can one's own I be given?

2019

Aquarium auf Metallpodest, gefiltertes Rheinwasser, Serpentinsteine aus Simbabwe / Aquarium with metal stand, filtered Rhine water, Zimbabwean Serpentine Stone, 131 x 120 x 40 cm. Courtesy of the artist.



**13 Draw a Figure round another touching it at points but not cutting it.**

2019  
Einkanal-HD-Video, 1'58", Farbe, kein Ton, Loop, projiziert auf Plexiglas, Dimensionen variabel / Single-channel HD video, 1'58", color, silent, loop, projected onto plexiglass, dimensions variable.  
Courtesy of the artist.



**15 Quickly there, hasten forward. Nothing is much like what I thought it would. Living a life with yourself and the shadow of a slow-moving fan on a floor or on a collar bone. Keep me at night then. Nothing does not belong to you. It is like fishing not catching. Today we are three in number. When the landscape becomes another thing do we as we are reorganized around the new landscape. If I forget the words I'll make them up: black ships of foreign appearance at day break and the heat and then, nothing more.**

2018 (fortlaufend / ongoing)  
Vaseline, ebonisierter (Kaffee-)Farbstoff, Rost, Leder / Vaseline, ebonizing (coffee) dye, rust, leather, 167 x 117 cm.  
Courtesy of the artist.



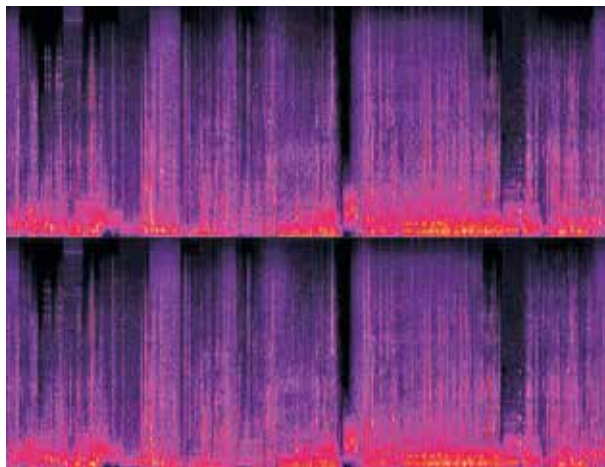
**14 It is April (JSC).**

2019  
Einkanal-HD-Video, 12'02", Farbe, kein Ton, Dimensionen variabel / Single-channel HD video, 12'02", color, silent, dimensions variable.  
Courtesy of the artist.



**16 Among other things (nearby occasions or eight acts for Jeremy) - What should we call this form of existence: a constant vista where from one view one can see the cage of one binding state and from another view, another binding state? Come here and have a taste (play to be played). Hadi writes: All night I dreamed of these lines and couldn't help it other than believing that dreaming these lines means I should send them to you; it is coming from an old poem that made sense to me when I saw the cage inside the cage. Birds are free of cages, and cages are free of birds / Where have you come from that causes you to be so free / Although every bird's voice is a kind of crying for the end of the day / You must sing more since your cry more sounds like the beginning of the day. / I think birds are standing for people, but I'm not sure what the cage stands for. You must know. (I don't.) Maybe there are things that we should become accustomed to not seeing or knowing (I entered the tunnel of my own will) I play the song over and over; without beginning and without end or when you drudge up the past needlessly the Dutch say you're digging up old cows.**

2019  
Einkanal-HD-Video, 26'34", Farbe, Ton, Soundtrack von Zeelie Brown, Dimensionen variabel / Single-channel HD video, 26'34", color, sound, soundtrack by Zeelie Brown, dimensions variable.  
Courtesy of the artist.



17 Not Quite: We are looking at hundreds of fireflies in a field. I am realizing how much pleasure I am getting from looking at them. What is pleasure I think in passing of my other thoughts. Is this a landscape. Looking at these fireflies, my joy is so immense and I am so very grateful to be living and to have lived a life which has brought me to see these fireflies in the gully which also looks like the slope of a hill, framed by the trees and the light from the bedroom just so. Exquisite, I think, passing of my other thoughts. Are the fireflies feeling what I am feeling. They must be. We see together with the bugs who were allowing us to see their pleasure at seeing themselves and one another. Maybe I was feeling pleasure because the bugs were. Or another way to say this is their pleasure was mine as they looked out and saw one another. Begets, begotten.

2019

Sound-Installation, 60' / Sound installation, 60'.

Courtesy the artist and Milo McBride.

Rindon Johnson

(geb. 1990, San Francisco, lebt in Berlin) ist Künstler und Schriftsteller. Seine Skulpturen und Videos wurden in Museen und Galerien in Europa, den USA und Australien ausgestellt, u. a.: AALA Gallery, Los Angeles; Arcadia Missa, London; Daata Editions, HeK (Haus der elektronischen Künste) Basel; National Gallery of Victoria, Melbourne; und im MoMA PS1, New York. Er ist der Autor von *Nobody Sleeps Better Than White People* (Inpatient Press, 2016), von *Meet in the Corner* (Publishing-House.Me, 2017), ein Virtual Reality-Buch und zuletzt von *Shade the King* (Capricious, 2017). Johnson hat einen MFA in Bildhauerei des Bard College. Seine Texte und Skulpturen wurden u.a. im Artforum, Cultured, The New Museum und Rhizome veröffentlicht.

(b. 1990, San Francisco, lives in Berlin) is an artist and writer. Johnson's sculptures and videos have been exhibited at museums and galleries in Europe, the US, and Australia, including AALA Gallery, Los Angeles; Arcadia Missa, London; Daata Editions, HeK (Haus der elektronischen Künste) Basel; the National Gallery of Victoria, Melbourne; and MoMA PS1, New York. He is the author of *Nobody Sleeps Better Than White People* (Inpatient Press, 2016), the virtual reality book, *Meet in the Corner* (Publishing-House.Me, 2017) and most recently, *Shade the King* (Capricious, 2017). He has an MFA in Sculpture from Bard College. Johnson's writing and sculptures have been published by Artforum, Cultured, The New Museum, and Rhizome, among others.

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#### Führungen

Öffentliche deutschsprachige Führungen:  
Alle 14 Tage sonntags, bis 28. April: 11 und 13 Uhr, ab 12. Mai: 12 und 15 Uhr.  
Teilnahmegebühr 10 Euro pro Person.  
Termine: 31. März, 14. + 28. April, 12. + 26. Mai, 9. + 23. Juni, 7. + 21. Juli 2019.  
Kuratorinnenführungen am 12. April, 17 Uhr und 30. Juni, 14 Uhr (Deutsch) und 15:30 Uhr (Englisch). Anmeldung unter [www.jsc.art](http://www.jsc.art)

Kostenfrei für Kinder und Jugendliche bis 18 Jahre, Schüler\*innen, Studierende, Auszubildende, Menschen mit Behinderungen, Rentner\*innen, Arbeitslose und Sozialhilfeempfänger\*innen, Mitglieder von ICOM und AICA gegen Vorlage eines gültigen Ausweises.

#### Sonderführungen

Auch außerhalb der Öffnungszeiten bieten wir Führungen an.  
Teilnahmegebühr: 20 Euro pro Person für Gruppen ab 10 bis 25 Personen.  
Anmeldung und Anfragen bitte per E-Mail unter [visit.duesseldorf@jsc.art](mailto:visit.duesseldorf@jsc.art).  
Kostenfrei für Seminare von Hochschulen und Kunstakademien.

#### Impressum

Diese Begleitbroschüre erscheint anlässlich der Ausstellung  
*Rindon Johnson, CIRCUMSCRIBE*  
JSC Düsseldorf

Herausgeber: Julia Stoschek Foundation  
Redaktion: Jasmin Klumpff  
Einführung: Lisa Long  
Lektorat: Leonie Pfennig, Monika Kerkmann, Şirin Şimşek  
Deutsche Übersetzung: Sabine Bürger, Tim Beeby  
Gestaltung: Ibrahim Öztaş  
Druck: Das Druckhaus  
Beineke Dickmanns GmbH, Korschenbroich

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die Künstler und deren Rechtsnachfolger  
Printed in Germany

Julia Stoschek Foundation  
Leipziger Straße 60  
D-10117 Berlin

#### Imprint

This booklet is published on the occasion of the exhibition  
*Rindon Johnson, CIRCUMSCRIBE*  
JSC Düsseldorf

Editor: Julia Stoschek Foundation  
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German translation: Sabine Bürger, Tim Beeby  
Graphic Design: Ibrahim Öztaş  
Printing: Das Druckhaus  
Beineke Dickmanns GmbH, Korschenbroich

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#### Admission

Admission to the exhibitions in Düsseldorf is free of charge.  
Advance registration is not required. However, for insurance reasons, we request that you register with your name at the JSC Düsseldorf reception desk upon arrival.

#### Barrier-free Access

The JSC Düsseldorf is accessible for those with wheelchairs or strollers. If you would like to use the elevator to travel between the floors of the exhibition space, just ask our service staff, and they will be happy to assist you.

#### Guided Tours

Tours (in German) take place twice a month on Sundays, through 28 April: 11:00 a.m. and 1:00 p.m., after 12 May: noon and 3:00 p.m.  
Fee: 10 Euro per person. Dates: 31 March, 14 + 28 April, 12 + 26 May, 9 + 23 June, 7 + 21 July, 2019.  
Curator's tour, 12 April: 5:00 p.m. and 30 June: 2:00 p.m. (German) and 3:30 p.m. (English). Please register at [www.jsc.art](http://www.jsc.art)

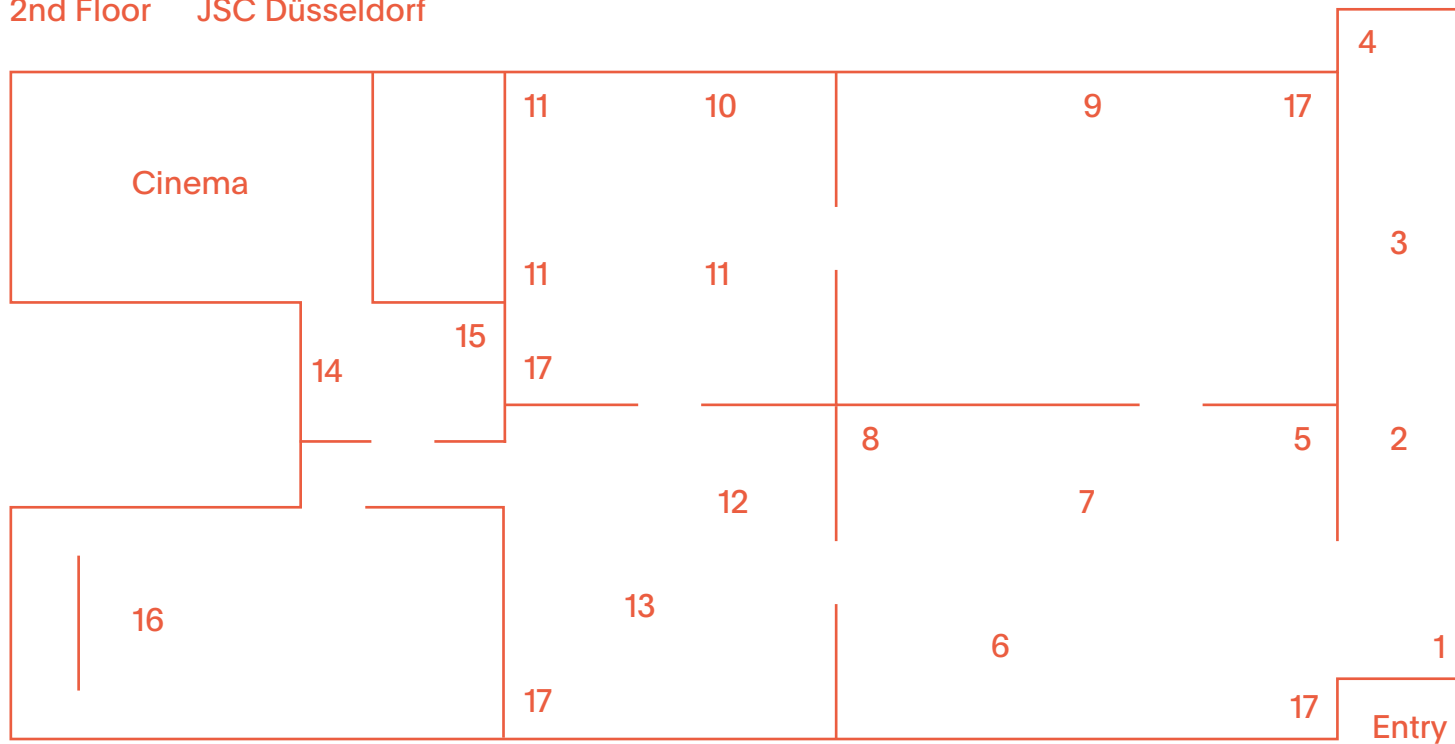
Free of charge for persons under the age of 18, for students, trainees, disabled people, pensioners, unemployed persons, social benefit recipients with verification, members of ICOM and AICA.

#### Special guided tours

We also offer guided tours outside the opening hours. Cost: EUR 20.00 per person for groups of 10–25 persons. For enquiries and to register, please send an e-mail to [visit.duesseldorf@jsc.art](mailto:visit.duesseldorf@jsc.art). Free of charge for groups of students from universities, colleges and art academies.



Installationsansichten / Installation views,  
Rindon Johnson, *Circumscribe*, JSC Düsseldorf.  
Fotos / Photos: Alwin Lay, Köln.  
Courtesy of the artist.



- |  |  |
|--|--|
| 0 Not Quite  | 9 If I swallow my spit long enough I can trick ... |
| 1 Did I solicit thee from darkness to promote me.  | 10 Pleasure is a self-organizing structure ...     |
| 2 Strange Provenance Landscape 1 ...               | 11 Diana said: / If you stop me / from cutting ... |
| 3 Strange Provenance Landscape 2 ...               | 12 Still life with Strange Provenance 4 ...        |
| 4 Me adapting the world, or the world adapting ... | 13 Draw a figure round another touching ...        |
| 5 Leah and I were walking through the park ...     | 14 It is April (JSC).                              |
| 6 Neither nor, what when? What happens when ...    | 15 Quickly there, hasten forward, Nothing is ...   |
| 7 Why, if it was so bad here, did he not go to ... | 16 Among other things (nearby occasions ...        |
| 8 Still life with Strange Provenance 3 ...         | 17 Not Quite: We are looking at hundred of ...     |

## JULIA STOSCHEK COLLECTION DÜSSELDORF



Rindon Johnson  
CIRCUMSCRIBE

31. März – 28. Juli 2019

Eröffnung  
29. März 2019, 19 – 22 Uhr

Öffnungszeiten  
Sonntags, 11 – 18 Uhr

31 March – 28 July 2019

Opening  
29 March 2019, 7:00 p.m. – 10:00 p.m.

Opening Hours  
Sundays, 11:00 a.m. – 6:00 p.m.

### EVENTS

Künstlergespräch  
Mit Rindon Johnson & Eduardo Williams  
Sonntag, 31. März 2019, 15 Uhr

Artist Talk  
With Rindon Johnson & Eduardo Williams  
Sunday, 31 March 2019, 3:00 p.m.

Lesung  
Mit Rindon Johnson, Hannah Black & Shiv Kotecha  
Sonntag, 14. Juli 2019, 15 Uhr

Reading  
With Rindon Johnson, Hannah Black & Shiv Kotecha  
Sunday, 14 July 2019, 3:00 p.m.

Filmprogramm Studio 54  
Filme ausgewählt von Rindon Johnson  
Mittwoch, 17. April 2019, 19:30 Uhr

Studio 54 Film Program  
Films selected by Rindon Johnson  
Wednesday, 17 April 2019, 7:30 p.m.

CIRCUMSCRIBE  
ist Teil des einjährigen Programms *horizontal vertigo* in der /  
is part of *horizontal vertigo*, a year-long program at the JULIA STOSCHEK COLLECTION in  
Düsseldorf und / and Berlin, kuratiert von / curated by Lisa Long.