

**Jutta Pohlmann and Dirk von Lowtzow**

**In the tittery**

February 10 - March 31, 2012

Opening Friday, February 10, 2012

7 p.m. - 10 p.m.

"In the tittery", Jutta Pohlmann and Dirk von Lowtzow's second exhibition at Galerie Cinzia Friedlaender, exudes a curious, vacillating liberty. It evokes both consolation and coup, rigidity and breaking out. "Es gab ja mal einen Hund" (There was once a dog) stands like an old password in bad handwriting beneath a drawing of a dog seemingly executed without a firm ground. The variable "dog" shapes the entire exhibition. Blank, filler, idée fixe. Even a few years ago Dirk von Lowtzow ended a catalog text entitled "Der Weg der Weisheit führt zum Palast des Übermaßes" (The path to wisdom leads to the palace of excess) with the words: "Ja ich bin's. Ich bin Dein Hund" (Yes, it's me. I am your dog). Moreover, the small drawing on note paper is hung centrally like an idol. Underneath is a pile of issues of "Straßen aus Zucker", the Magazine for the Next Generation. Communisme sucré. After all, "the salt is all gone". Free for visitors.

In the exhibition song the singer, accompanied vocally by Michaela Meise and by Thies Mynther on the piano, is overcome by the darkest of thoughts and steps outside early in the morning to smoke. To his amazement he sees baby blackbirds that sing for him. Whereas just a moment ago he felt trapped, he is now free. He spreads his wings on the balcony. In the blackbird rearing center he lights up another cigarette. The song is played on a fake car tire bearing the word "Lightyear" and a motif from the Disney animated movie "Cars". Next to this on the wall hangs a poster-sized print of "Master Lex", the master of us who goes by the name of law, originally the mascot of Berlin-based tire company Lex. He appears as an additional idol, like the heraldic animal of a certain discretion, lips sealed in self-righteous anger, and here again is a monster. But he might also simply be a pragmatist and as such have to cling to the rim of the tire. How tired is Master Lex? If Lex had his way then his round coat would not seek to portray, say, stacked rigidity but profiles, different profiles, which as we can see are all beautiful. He has trivialized looking. If you ask the tire then you hear: According to the stacking we are the stand-in for a stand-in for a stand-in.

What emerges in Master Lex is that there is no stopping in the face of tender feelings. The great Alfred Deller was a countertenor and Purcell fan, who on account of his boyish-sounding voice was once asked by a female listener: "Monsieur, vous êtes eunuque"? To which he replied: "I think you mean 'unique', madam." Alongside Henry Purcell, a portrait in ink on manuscript paper is devoted to each of the masterful early Baroque composers Heinrich Schütz and Dietrich Buxtehude. In their faces too, the variable dog scheme is repeated in different expressions. Schütz: squinting boredom yet dominating. Purcell: exhausted, resigned. Buxtehude: more alert but desperate. The three are hung in the corridor as an ancestral portrait gallery.

"Shut down fortress Europe" consists of a sagging canvas as a projection screen, a small badge embroidered with the slogan "Shut down fortress Europe" and a video loop, recorded by Jutta Pohlmann in front of a window display of the Hermès flagship store in Paris. Sections of the window decoration for the tableware series "Bleus d'ailleurs" are captured here in a snapshot, which touches on rather than celebrates the abundance of white palms, agaves and corals that present a picture of extremely delicate rigidity. Over all this shines a nervous, flickering light whose source is not clear. The fish-shaped blue vases with their open mouths like pillars of salt fit well into the image of petrification; next to them is the tableware. But they do not complain; they are like the baby blackbirds, only no longer young.

Text: Peter Abs

Translation: Jeremy Gaines