



RAPHAEL DANKE

En Belgique

28th February - 5th April 2014

MOTINTERNATIONAL

First Floor 72 New Bond Street, London W1S 1RR
Place du Petit Sablon 10, 1000 Bruxelles, Belgique

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MOTINTERNATIONAL Brussels is delighted to present a new body of work by Raphael Danke in his second exhibition with the gallery. Danke's collages, photographs and sculptures explore the space between representation and abstraction. His practice considers the relationship between the human body and architecture and tests points of contact between physical form and abstract thought.

In *Pushed Back* and *Pulled Back* Danke has worked with heavily textured wallpaper that mimics the facades of brick buildings. After projecting a figure onto the surface, the artist removes the shadow's shape from the material and reassembles the leftover negative spaces onto canvas. Gilding the canvas with 'Dutch metal', a metal foil that, in time, oxidizes and fades, Danke echoes the disappearance of the ephemeral shadow, and of the body itself.

The artist sets up tensions between deletion and construction within the exhibition. Drawing from the reflective surfaces of Mathias Goeritz's monumental sculptures, a pair of gold paintings, *Big Nude 3* and *Untitled*, 2014, mirror the preceding works, making use of their leftover material. Here the embossed 'bricks' are abstracted and allowed to float weightlessly on the flat planes of the paintings burnished surfaces. Danke's paintings are antonyms of each other, and his practice constantly returns to how ideas of physicality can be shaped through absence and disappearance; how traces might become sculptural and materiality perceived via voids and omissions.

Raphael Danke's sculptures recall both Duchamp's *Étant Donnés* and his bronze casts of isolated body parts. Their anthropomorphic appearance underlines the artist's own surrealistic engagement with eroticised forms. Additional collage works presented in the exhibition continue this association: cutting up and reassembling pages from fashion magazines, the artist removes the models who become enigmatic abstractions, remaining only in suggestive coils of hair and tendrils of clothing.

Raphael Danke was born in 1972, in Aachen, Germany. He lives and works in Berlin.

SELECTED SOLO EXHIBITIONS

2014

En Belgique, MOTINTERNATIONAL, Brussels, Belgium

2013

Martin van Zomeren, Amsterdam, The Netherlands

2012

Disappeared In Direction Of the Bathroom, MOT International, London

Bene Bene, Norma Mangione Gallery, Torino

Galerie Knust & Kunz, Monaco

Galerie Sabine Knust, Munich

Dorothea and Rudolf Zwirner, Berlin

2011

The Double Disappearance Of An Architect, L40, Berlin

2010

In Controluce, Norma Mangione Gallery, Turin

Levitation Party, Sorcha Dallas, Glasgow

Solo presentation at SUNDAY with Sandra Buerger, Berlin

2009

Filer à l'anglaise, Kunsthaus Baselland, Basel

2008

Die Kommunizierenden Röhren, Galerie Sandra Buerger, Berlin

2007

Seventh Heaven, Sorcha Dallas, Glasgow

2006

In Absentia, Galerie Sandra Buerger, Berlin

2005

Die Drei, buro empty, Amsterdam (with Tobias Danke)

Out Of Body, Gold, Hamburg

SELECTED GROUP EXHIBITIONS

2014

Click, Click, Van Horn Gallery, Düsseldorf, Germany

2013

The Presence of absence, Figge Von Rosen, Berlin, Germany

Disturbing the Piece. An Exhibition through the world of Collage, Marta Herford, Herford, Germany

Every Friend Of My Friend Is My Friend (Part 2), Chert, Berlin, Germany

Selected Artists 2012, Neue Gesellschaft für Bildende Kunst, Berlin, Germany

2012

Reality Show, Galleria Tiziana Di Caro, Salerno

Verlangsamte Performance, Van Horn, Düsseldorf. Curated by Wilhelm Schüermann

L'immagine a fuoco, Norma Mangione Gallery, Turin

Collaborations Interventions, CCA Andrtax, Andrtax, Mallorca

2011

Photography Calling!, Sammlung Wilhelm and Gaby Schürmann - Herzogenrath, Sprengel Museum, Hannover

Groupshow. Curated by Claudia Wieser, Galerie Eva Winkeler, Cologne

The Silver Show, 25 Jahre NAK, Neuer Aachener Kunstverein, Aachen

From Berlin, Martin Asbaek Gallery, Copenhagen

Evening's Tears, Morning's Dew, Ancient & Modern, London

Just Photography, Ancient & Modern at Martos Gallery, New York

2010

On a Boat #1, Boat Helene, Berlin, curated by Clara Brormann & Sandra Teitge

The Long Dark, Kettles Yard, Cambridge

Festival des BeauxArts, Galerie Sabine Knust, Munich, curated by Michael Neff

UND | VOR UND ZURUCK | NACH | RECHTS UND ZURUCK | SCHWING | WEIT VOR, ZURUCK, Galerie Kamm, Berlin, curated by Raphael Danke and Manuel Graf

Decolté – Décollage: For a look deep down in the collage of all kinds of things, The Forgotten Bar / Galerie Im Regierungsviertel, Berlin

2009

The Long Dark, Hatton Gallery, Newcastle University, Newcastle upon Tyne, curated by Michelle Cotton)

The Long Dark, International 3, Manchester

Hellwach gegenwärtig - Ausblicke auf die Sammlung MARTa, MARTa Herford Museum, Herford, Germany

Shining by Absence, Galerie Nogueras Blanchard, Barcelona, curated by Jacqueline Uhlmann

Diesseits der Alpen: Hunger Jenseits der Alpen: Durst, Hadlichstrasse 44, Berlin, Germany

2008

Entropie zu Hause, Schurmann Berlin, Berlin

'To bring forth and give' Sorcha Dallas Artist's Print Project, Glasgow Print Studio, Glasgow, curated by Sorcha Dallas

Remixed, Galerie Alexandra Saheb, Berlin, curated by Stefan Schuster

Chapter 1, About Change Collection, Berlin

Willkommen to reality! Galerie Sandra Buerger, Berlin

2007

Design by Accident, Croy Nielsen, Berlin

In Apertura, Vilma Gold, London

2006

deep into that darkness peering, Galerie Kamm, Berlin

Strange I've Seen That Face Before, Museum Abteiberg, Moenchengladbach. curated by Susanne Titz/Toby Webster

2005

Kunstlerbruder, Haus der Kunst, Munich, curated by Leon Krempner

2004

Abstrakter Expressionismus in der zeitgenössischen figurativen Skulptur, Johann Koenig, Berlin

Black Friday, Galerie Kamm, Berlin, curated by Christopher Keller

Der Grosse Umbau, Adamski, Aachen (with Tobias Danke)

L'attitude des autres, Henrich Nielson, smp, Marseille, curated by Eva Garcia Gudde

mengenburo, The Changing Room, Stirling, curated by Raphael and Tobias Danke

Papierarbeiten von Männern, Oliver Croy, Berlin

2003

Adieu Avantgarde Willkommen zu Haus, Ludwig Forum für Internationale Kunst, Aachen

Black Maria, Susanne Vielmetter Los Angeles Projects, Los Angeles (with Tobias Danke)

On Paper, Adamski, Aachen

The Sky's the Limit, Kunstverein, Langenhagen (curated by Astrid Mania)
Traume von Raumen, Arts Agent Gallery, Hamburg (curated by Ludwig Seyfarth)

2002

Come In, IfA Institut für Auslandsbeziehungen, Aachen (touring)
Profiler, Govett Brewster Gallery, New Plymouth (travelling to Canterbury Royal Museum and Art Gallery)
Pygmalion Effekte, Adamski, Aachen (with Tobias Danke)

2001

Berlin / London, ICA, London
Die Kubistische Hohle, Kapinos, Galerie Für Zeitgenössische Kunst, Berlin (with Tobias Danke)
Profiler, Künstlerhaus Bethanien, Berlin
Superman in Bed, Museum am Ostwall, Dortmund

2000

Deep Distance, Die Entfernung der Fotografie, Kunsthalle Basel, Basel
Extraextralarge (Three Day Weekend), Kapinos, Berlin (curated by David Muller)
mengenburo, Skuc Galerie, Ljubljana (curated by Raphael and Tobias Danke)
My World is Not Enough, Museum Fridericianum, Kassel

1998

Entropie zu Hause Suermondt Ludwig Museum, Aachen mengenburo, Neuer Aachener Kunstverein, Aachen (curated by Raphael and Tobias Danke)
Schatz am Silbersee, Kunstverein, Langenhagen

BIBLIOGRAPHY

2010

Skye Sherwin, 'Artist of the Week 92: Raphael Danke', The Guardian Online, 17th June

2009

Oli Basciano, Frieze day two: Scotland's moveable feast, "Artreview.com", 16th October
Rebecca Geldard, Pundit & Poet, "Map 17", March
Laura Allsop, Review, "Art Review 30", March
Quinn Latimer, Review, "frieze", 3rd February

2008

Jack Mottram, When Exhibitions Hang Together, "The Herald", 12th December
Susan Mansfield, Works in Progress, "The Scotsman", 5th December

2007

Raphael Danke: Seventh Heaven, "The Sunday Times", 28th October
Alexander Kennedy, Opposites Attract, "The List", 18th October
Leon McDermott, Raphael Danke: Seventh Heaven, "Metro Life", 11th October

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Installation views at **MOT**International Brussels 2014

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Raphael Danke, *En Belgique*
Installation view at **MOT**International Brussels, 2014

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Works

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Raphael Danke
Beinpilze, 2014
tights, ceramic, glass
110 x 45 x 20 cm

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Raphael Danke
Beide Outfits Versace, 2012
collage
40,7 x 35,7 cm (framed)

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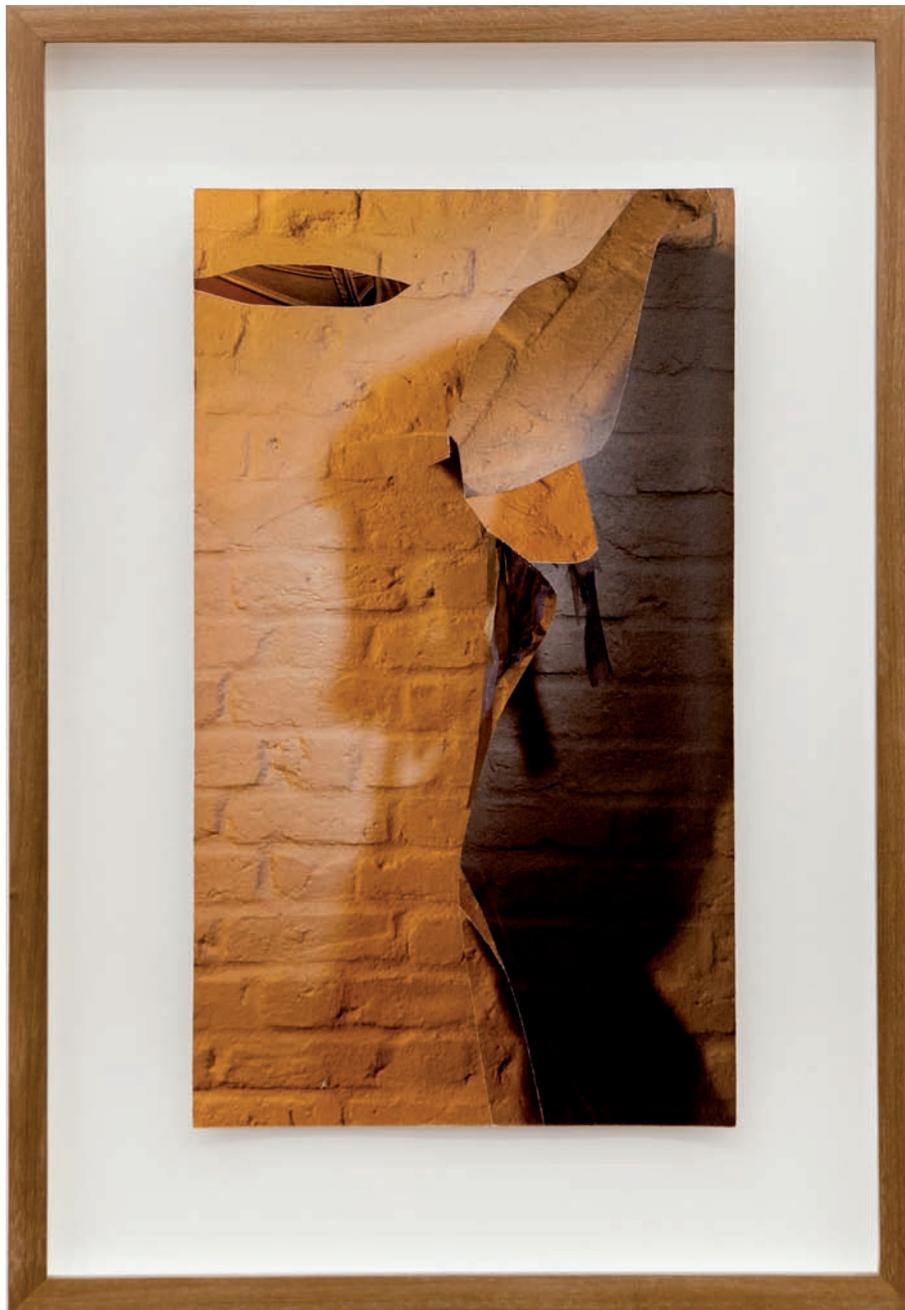
Raphael Danke
Haarreif mit Federn Pip Hackett Millinery, 2012
collage
33 x 21,3 cm (framed)

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Raphael Danke
Leg Avenue, 2012
collage
32,6 x 22,5 cm (framed)

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Raphael Danke
Slip Rellik, 2012
collage
34,7 x 20 cm (framed)

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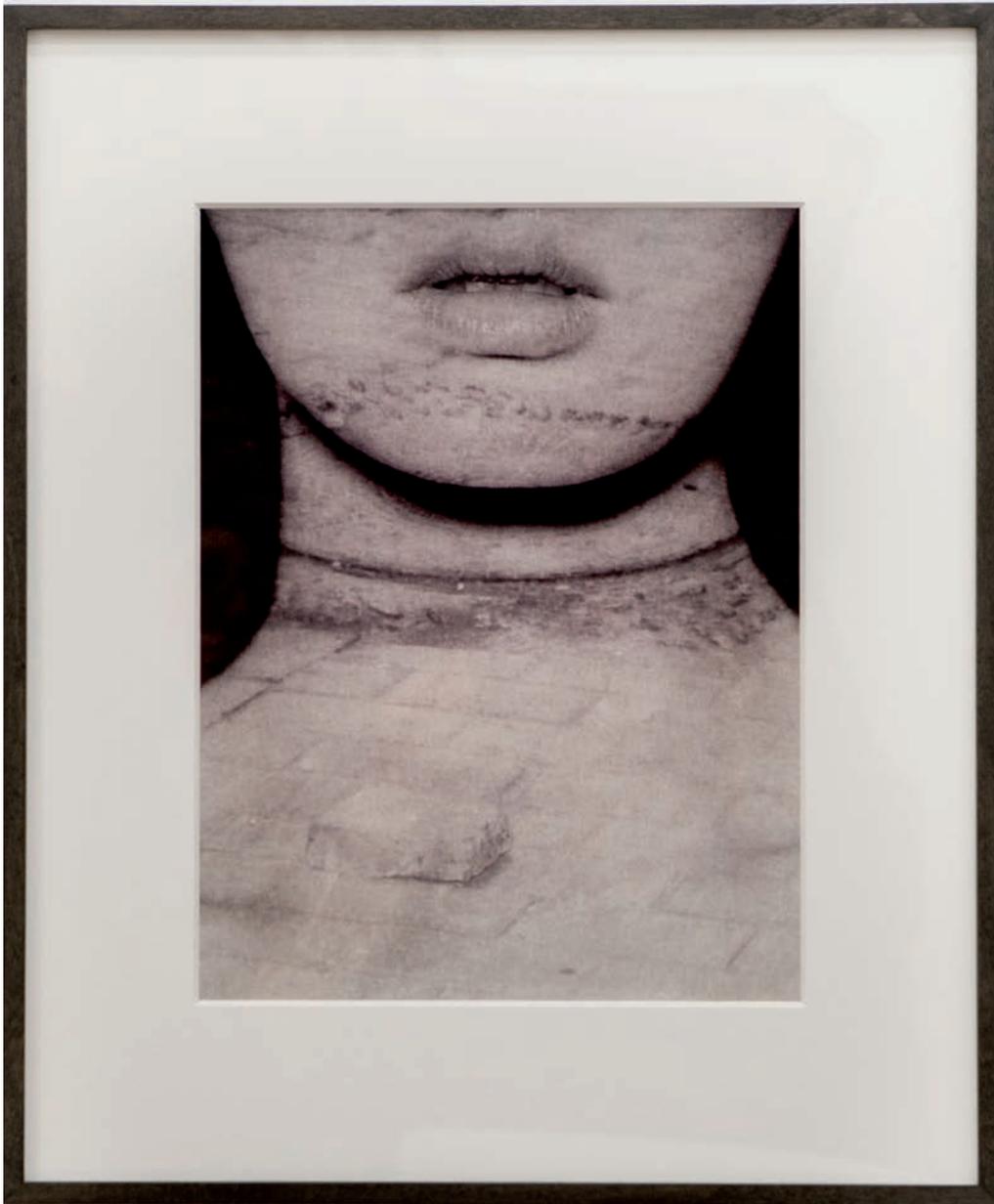
Raphael Danke
BH Agent Provocateur, 2012
collage
34,3 x 20,1 cm (framed)

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Raphael Danke
Untitled, 2013
unique C-print
49 x 44 cm (framed)

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Raphael Danke
Untitled, 2012
unique C-print
45 x 38,2 cm (framed)

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Raphael Danke
Pushed Back, 2014

oxidized dutch metal, varnish and wallpaper on canvas
180 x 120 cm

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Raphael Danke
Pulled Back, 2014

oxidized dutch metal, varnish and wallpaper on canvas
180 x 120 cm

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Raphael Danke
Big Nude 3, 2014

dutch metal, varnish and wallpaper on canvas
280 x 180 cm

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Raphael Danke
Big Nude 3 (detail), 2014
dutch metal, varnish and wallpaper on canvas
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Raphael Danke
Barbora, 2014

Concrete, pigment, mixed media
112 x 77 x 51 cm

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Raphael Danke
Barbora (detail), 2014
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112 x 77 x 51 cm

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Press



Raphael Danke
June 13th, 2013

Raphael Danke creates voids. His haunting, care- fully scalpelled magazine cut-out collages are the initial mark in an enquiry based around “the metamorphosis of things and life, architecture and body, object and mind.” He cuts and reduces in order to investigate “things becoming alive and living beings disappearing in the surrounding world – legs become columns and columns become legs.”

The artist appreciates the quiet of his 178 sqm studio situated in the former Maggi factory near Potsdamer Strasse. “In Berlin you are in a big city but you can work well on your own... it’s like being on a boat in the centre of a frozen lake,” he says. This acknowledgement of the self in the mass, the absent in the present, is what defines his process and outcome.

Every day in his studio he works on his mag- azine “removals” as an access point into his thoughts, a process he traces back to when he was a child and would leaf through his grandmother’s fashion magazines, an act he “somehow never stopped.” His subsequent obsessive removal of figures prompted him to consider gaps and the missing, as he explains: “through the removals I always find new spaces which come with other shadows and sutures. Each new gap will be filled with new subject matter. every ghost is different. I somehow search them out. It’s a discovery.”

The expansion of this solitary practice began with a poster he found in a magazine depicting somebody standing in front of a red brick wall – the first “removal” he ever made. Danke decided he would print the image of the absent figure on a blanket, specifically the one put on beds during the day when the occupant is absent. Although he never made the blanket, for Danke somebody disappeared in this wall, and that is the significance; absence as both an emotional and formal language connected with the past and present.

It is both an open gesture and a personal one as Danke himself acknowledges. “I realised as a child I was often very bored just sitting by the window looking out, and in the studio I sit for a long time by myself. That’s an important start for getting creative, this loneliness or emptiness. If I’m too preoccupied with things and stuff and ideas I get overloaded. The most creative part is if I’m pretty empty and not aware of any concrete idea.

Influenced heavily by the Surrealists and the idea of the readymade, he likes the simplicity of an object or image that has very little physically adapted or laid on top of it, but which in its use creates a new reality. Danke’s recent exhibition at MOT gallery, “Disappeared Into the Direction of the Bathroom”, examined the disappearance of people without saying goodbye, (or “Filer à l’Anglaise”) and included collage along- side sculptural gestures rendered in “innocent” white. The physicality of the absence is under- written by the weight of the objects, and the implicit conflation of body and object function.

This beautiful sterility is explained by Danke thus: “if you see the human body equal to architecture, like a house, then the bathroom would be the genital area so all these sanitary objects suddenly feel physical and slightly erotic.” The sculptures and collage, he explains, are intrinsically linked: “even if I work with two-dimensional material like magazine pages or fashion posters I use a sculptural procedure. I think in spaces – an image may be a window, and in a better case it could even be a door...”

Text by Susanna Davies-Crook

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Raphael Danke
Ten Magazine / Spring Summer 2011

Classical surrealism meets haute couture in the photography, sculpture and collage of Berlin-based artist Danke. Filtering fluid sexuality, subconscious yearning and present-day fetish, Danke's collages present the denizens of contemporary fashion photography as startling absences - only their attributes of clothes and hair remain. His own photographs, created with ingeniously lo-fi means, appear double-exposed - mysterious images where models float like ghostly damsels from some half-remembered reverie.

WHY DO YOU USE FASHION-MAGAZINE PHOTOGRAPHY?

"As a child I often thumbed through my grandmother's old Madame magazines, without having any idea of their genre. I still use fashion magazines as picture books, free from classification."

YOU HAVE LONG USED PHOTOGRAPHY IN OYUR COLLAGE, BUT WHY DID YOU DECIDE YOU WANTED TO START MAKING PHOTOGRAPHS YOURSELF?

"I started to make these photographs as the images first appeared to me. I was looking for new collage material when the sun shined into my studio, and I experienced something like a monocular vision as I held the magazine pages against the light."

HOW ARE THEY MADE?

"I photograph the magazine pages against the sun, so that the front and the flipside of the page create a new image. I use my mobile-phone camera, and develop each image just once in order to capture this moment of vision. The poor quality of my mobile-phone camera reinforces this intention."

HOW DO YOU CHOOSE THE IMAGERY YOU WORK WITH?

"I am interested in the fusion of objects with living things, especially the combination of bodies and architecture. This imagery provokes surreal ideas. And, within this field, I am concentrating on certain subjects, such as hair - its wild, floral, half-alive/half-dead character - hands, hats or handbags, doors, windows or jewelry and drains. It is kind of a Freudian view on fashion and its representatives and symbols."

WHAT ARE YOUR THOUGHTS ABOUT THE RELATIONSHIP BETWEEN SURFACE AND SELFHOOD IN FASHION AND CULTURE AT LARGE?

"Fashion is mostly perceived as a surface, which people use to present or create their identity, but isn't it the other way around as well? I think these cultural structures work like a Russian doll - it's nesting phenomenon. There are a lot of layers influencing each other outwards as well as inwards. Is a model in the end a vessel? Maybe the most important object of cultural value is a pot."

WHAT ARE YOU WORKING ON AT THE MOMENT?

"I am cutting out the body parts of a Russian doll figure, so that only the clothes are left and you can look through all the layers into the innermost darkness. And when I am done, I will turn on my spotlight and look through the pages of fashion magazines."