

AMELIE JAKUBEK

PORTFOLIO



04/2019

SERIAL NARRATION



Installation view December 2018 /
Examination exhibition, documenta-Halle, Kassel.

project documentation
„Jaydn Hubrecht´s Divine
Dividuals of A. K. Jakubek“.

„Jaydn Hubrecht´s Divine Dividuals of A. K. Jakubek“ is a long-term project which is divided into sections and which has an open end. The project currently consists of the constantly revised „Preliminary Episode Guide of Jaydn Hubrecht“ (the preliminary episode guide of Jaydn Hubrecht) - an accompanying text with a narrative processing of the research and a growing number of non-chronologically ordered cinematic „episodes“. Based on the thesis that humans aren't sovereign subjects but fluctuating identity clusters embedded in relational and historical networks, I examine the networks that constitute me as a whole and determine how the „self“ is connected to the world.

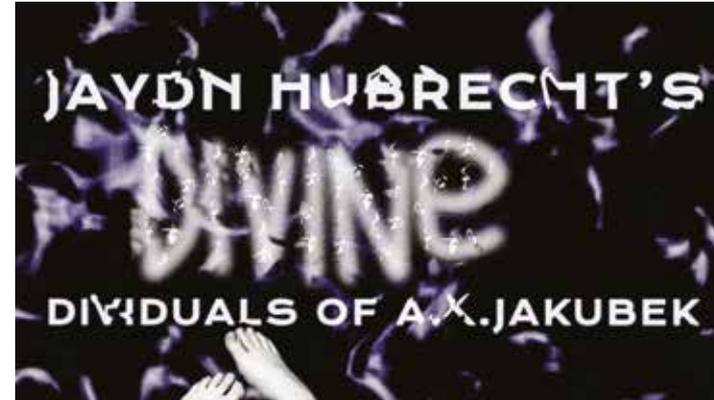
AGAINST THE ~~MASTER~~ NARRATIVE

FICTIONAL

„Hello,
My name is Jaydn Hubrecht. I will guide you through my project „Divine Dividuals of A. K. Jakubek“. A few words about me: I am an alter ego, an aid prosthesis, or a collective brand (you can understand it in the way that many people can use my name for their own work). Here I am the master*mistress narrator, I am the omniscient author who wants to give you the illusion that there is an external voice, a Dea ex Machina. I will tell you a few things about the films and their surroundings and about Amelie Jakubek. As a visitor, please imagine myself as your good-natured instructor, your motherly friend. I am like a Baba Jaga, creepy and at the same time a helping hand, the superhuman fairytale figure we all dream of at our side.
[...]

„I deconstruct/delocalize/dispossess/dissolve/disassemble/reassemble and recall my own identity to suggest that my self is only a by-product of material whose clashes and interrelations are entangled in networks of global and local narratives, stories and their personal manifestations. The only true form of power we have is the rearrangement of these artifacts [identities, Jaydn Hubrecht's note] within ourselves and the active decision to give voice to our marginalized identities. To those identities that feel weak, vulnerable and who are suffering.“

Quote from Jaydn Hubrecht's Preliminary Episode Guide



„Opening Title“ (1:04 min, one-channel), still.

MISTRESS

X

NARRATORS

BETWEEN AUDIENCES,



INSTITUTIONS

AND DISCIPLINARY

PRACTICES

PUBLIC *HYPERPERSONA-* *LISATION* *OF THE*



„Episode 1: Pilot - Jaydn Hubrecht´s Divine Dividuals of A. K. Jakubek“ (27:12 min, single channel),
Installation view. Music and sound processing by Jonas Brust and André Brust.

INTERPERSONAL

FUTURISTIC NOTIONS

AGAINST



THE

SOUVEREIGN SELF

„Episode 1: Pilot - Jaydn Hubrecht's Divine Dividuals of A. K. Jakubek“ (27:12 min, single channel), still image with core motif.

This essayistic manifesto questions the Global North's notions of selfhood and their core paradigms. It traces the striving for autonomy, sovereignty and agency back to the dichotomy of the idealization of oneness and originality and the devaluation of fragmentation and interdependency. The associated narratives are closely connected to the morality of the cultures which have been dominating large parts of the world in the past centuries. By mirroring, multiplying and carving up her body the filmmaker rediscovers another approach to subjecthood. Instead of performing individuality, she offers the understanding oneself as being a cluster of dividuals, as being a multitude of identities that only emerge in relation to matter, other persons and ideas. This film is the prelude of a larger series in which her alter ego, Jaydn Hubrecht, explores the filmmaker's many dividuals.



„Episode 1: Pilot - Jaydn Hubrecht´s Divine Dividuals of A. K. Jakubek“ (27:12 min, single channel), stills.

INTERROGATING

LINES -



STORY

„Episode 2: Valentino Caputo“ (77 min, single channel).

In the second episode the audience meets Valentino. In 2014, when the news of his death reached me, I wrote my first letter to his mother, a woman unknown to me until then, in order to be able to grieve. She, his ex-girlfriend and I are looking for traces of his existence for this film. Instead of a stringent narration, this episode meanders between the different narrative levels, spinning a network of memories, artefacts and social references that create a fragmentary portrait of his and his brother's short life. Valentino himself only has his say in the love letters, which actually don't want to be love letters, which he and I sent across the corridor of the psychiatric ward in which our stays in 2005 overlapped for a few weeks.

*„FIRST
LOVE“*

AND THE „ANTI-HERO“



I can't swallow.



dann ist ja das schon mit den Drogen angegangen.



Nicht, dass er jetzt mit keinem geredet hätte, aber er war halt anders. Und...



... das haben meine beiden Kinder an der Hand gehabt. Da!



"Wie ist es, tot zu sein?"



Valentino, wie kannst du nur so wahnsinnig wunderbar sein?



♪ you adore me



cool getan und immer so, aber... weißt schon.



Er hat gewusst, wenn er angezogen ist, so vom Ding her...

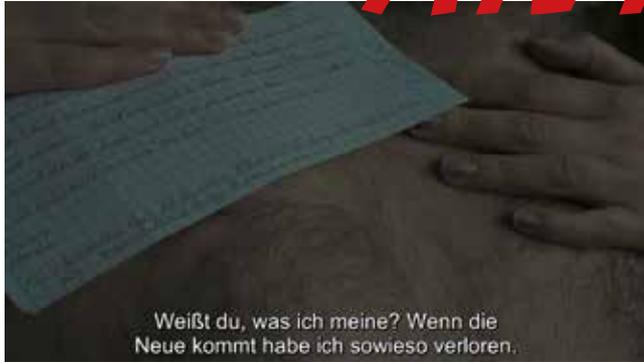
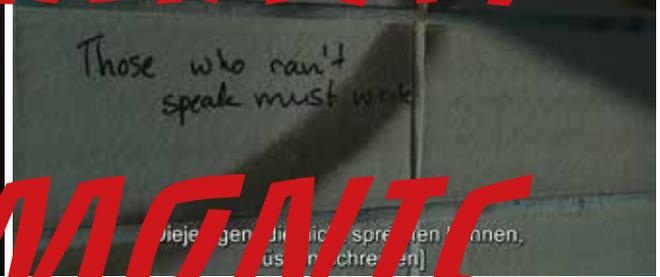
„Episode 2: Valentino Caputo“ (77 min, single channel), still images.

I combined old video footage of his Italian relatives (mainly from weddings) with photos, staged re-enactments, pre-recorded audio material, prose, our archived notes, facebook voice messages, freesounds, footage from a historical library and a marble bath.

ARCHIVES OF INTIMACY:

ANTI-HEGEMONIC

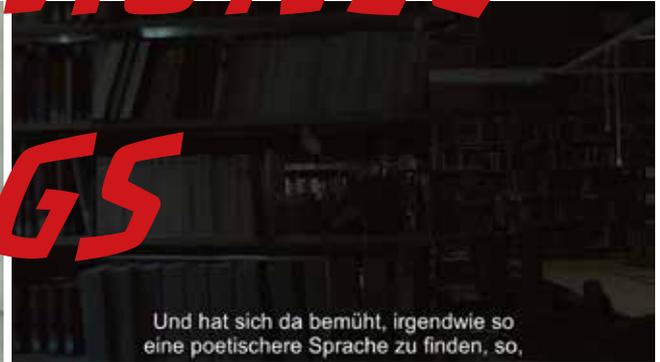
WRITINGS



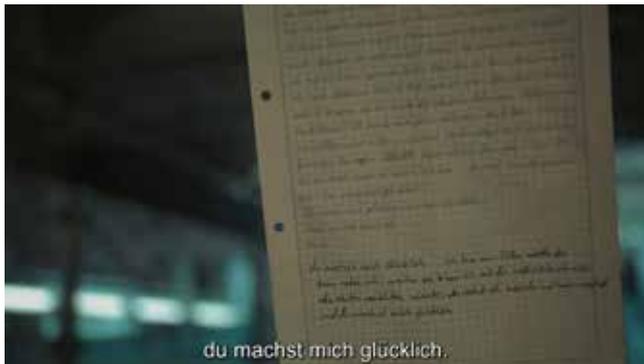
Weißt du, was ich meine? Wenn die Neue kommt habe ich sowieso verloren.



Ich bin kein hübscher Junge.



Und hat sich da bemüht, irgendwie so eine poetischere Sprache zu finden, so,



du machst mich glücklich.



Und fragt, was wir mit seinem Mund getan haben.

„Episode 2: Valentino Caputo“ (77 min, single channel), still images.

Focus on writing: We were not allowed to use mobile phones. With writing we overcame boundaries. We imitated styles that didn't fit our everyday performance. These messages show vulnerability and sincerity because they are „unofficial“ formulations. Nevertheless, they refer to canons, heroic sagas and other successful narratives.



„Episode 2: Valentino Caputo“,
Installation view documenta Hall, 2018.

*MOTHER*HOOD
AS A CONTROVERSIAL
CONCEPT IN*

ORAL HISTORY



Teaser of „Episode 3: Universal Mother“ (two-channel video, 33:06 min).

When does a child start to narrate its own story?
How does the reciprocal communication between child and parents create certain kinds of identities? What kind of cultural ideas shape identities of children and parents?
So far I have interviewed both of my parents and the mother of my sister's husband, who is a single parent in Shiraz, Iran. I started to research inherited trauma, since the mother of my grandmother committed suicide after World War II and because my mother's father died very young. Also, my mother is a very good story teller and I always wondered how her narrative skills created such strong images that still obscure my world view.

I also started researching various creation myths and the possible impact they might have (had) on different societies. In this regard I also looked into the Western glorification of „production“ and its entanglement and contradictions with reproduction (and the roles of mothers).

In order to understand more, I want to find out about the entanglement of religion and its relation to territory in Persia (and also Europe) and female roles in this process. I think it would be good to at least hint towards queer families and their potential to reshape connections between family roles, morality and neoliberal production (maybe also relate it back to not so specifically gendered deities).

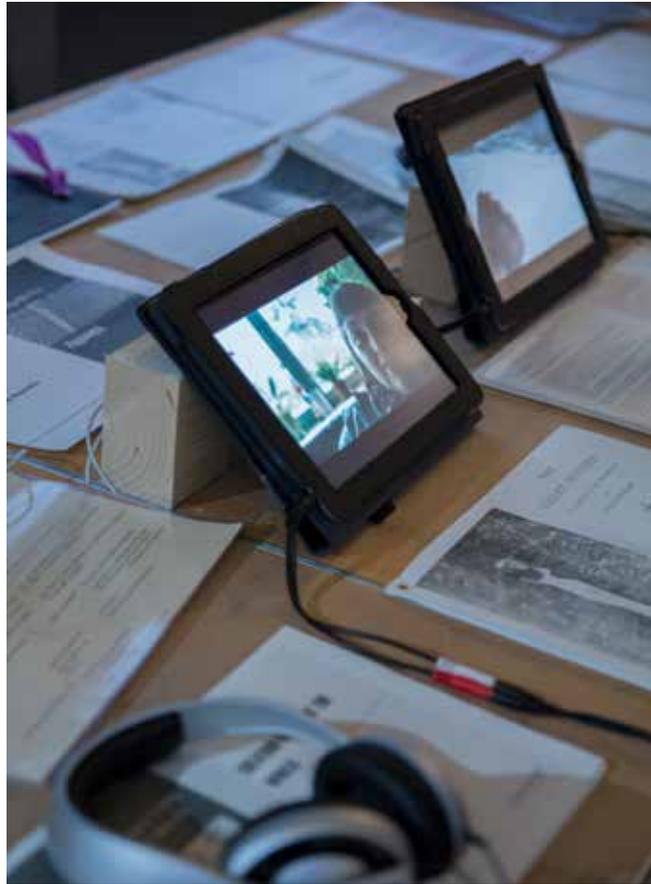
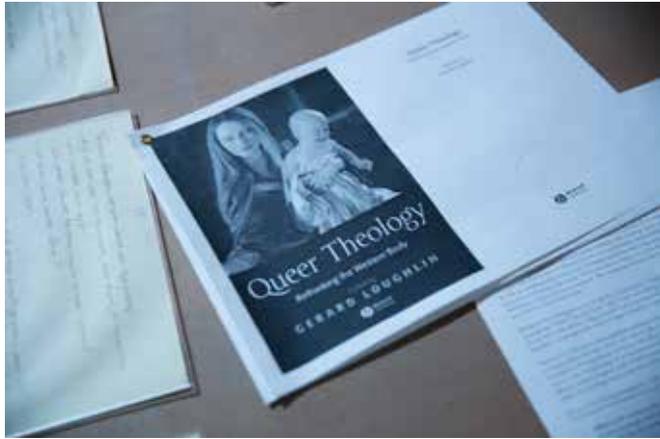
Continuing this work I would like to pursue the following questions more intensively:

- Why are oral traditions the subject of science, but not of legitimate epistemology?

- In psychoanalysis, the development of the relationship between mother and child is crucial for dealing with basic conflicts that later lead to a „healthy“ or „unhealthy“ psyche. This early childhood development is considered important for life as a whole and it is not uncommon for the resulting „clinical pictures“ to be traced back to the relationship with the mother. What social and gender-political significance does this evaluation of the mother-child relationship have?
- When does a child begin to tell its ‚own‘ story? Are there any ‚own‘ stories at all?
- What role does „oral tradition“ play in differentiation from epigenetics in the intergenerational inheritance of (collective) traumas?
- What role does intensive communication between child and parents play?
- Which cultural ideals form the symbols of mother, father and child?
- In contrast to oral traditions, creation myths, and thus also stories of births, are collective cultural assets. To what extent do concrete narratives with role attributions of individual family members still have an indirect influence on politics and territorial rule today? I would like to place the connection between Christian mythology and colonialism and the roles of mothers in the context of other creation myths and their resulting policies.
- Is the small family and Western ideals of the relationship that children „have“, the nucleus of capitalism, as claimed by the artist Terre Thaemlitz?
- What do (re-)production, product orientation and concepts of creation have in common? What cultural mix-ups take place?



Teaser of „Episode 3: Universal Mother“ (two-channel video, 33:06 min), stills (with red graphics of creation myths with important mother roles: the Egyptian Naunet, who liberated all beings to follow their individual life cycles, making her the „Mother of all Mothers“ and the Sumerian (Mesopotamian) goddess Ninhursanga giving birth to the daughters, who in turn gave birth to deities. One of them was Ninti, who was born after her mother healed her father’s rib (cf. Christian mythology).



Installation views of the research table with preliminary video productions, Examination exhibition December 2018, documenta-Halle, Kassel.

FAMILY STRUCTURES AND



Teaser of „Episode 4: Social Justice Warriors.“ (Video, 33:03 min).

In the fourth episode, one encounters my two sisters sharing a common conflict. It is the relationship between self-care and responsibility for others. In reflection of their privileges, we three sisters have chosen different strategies to do ‚good‘ in the world. But what is the good, the just and the right?

POSSIBLE OTHER FORMS

OF ORGANISATION



Teaser of „Episode 4: Social Justice Warriors“ (two-channel video, 33:03 min), still image.



Can you align with those less privileged?

Description and continuation:

Xenia has studied participative planning processes in political decision-making and now works in a municipal authority. To her greatest frustration, Delia has to study „Non-Profit and Public Management“ in addition to her training as a nurse here in Germany, so that she can build her own organisation. Delia is the most radical of us. She does what is generally understood as „good“. She used to spend the nights in the Berlin Zoo station mission or in refugee shelters, and before she built the first Georgian palliative ward for children with the wife of the Minister of Georgia, Irina, without any major bureaucratic hurdles. When she has finished her studies, she first wants to go back to „Doctors without Borders“.

It's more than a competition between siblings about which strategy and structure is the best to be just. We all deal in one way or another with organizations and how they can be built, changed or replaced.

What do family relationships have to do with the quest for justice? Why do we compete at all? Is this the struggle for the sovereignty of interpretation over the „most morally valuable“ struggle? What are the trenches that run through intimate relationships?

WHICH RELATIONSHIPS CAN WE IMAGINE?

I currently see the following connectons:

1. fundamental mechanisms of how decisions are made in groups.
2. conflict research and conflict resolution strategies in interpersonal relationships and their parallels with organizations and instruments used in local and regional authorities and global political conflicts.



*Is your past inscribed in
your body and emotions?*

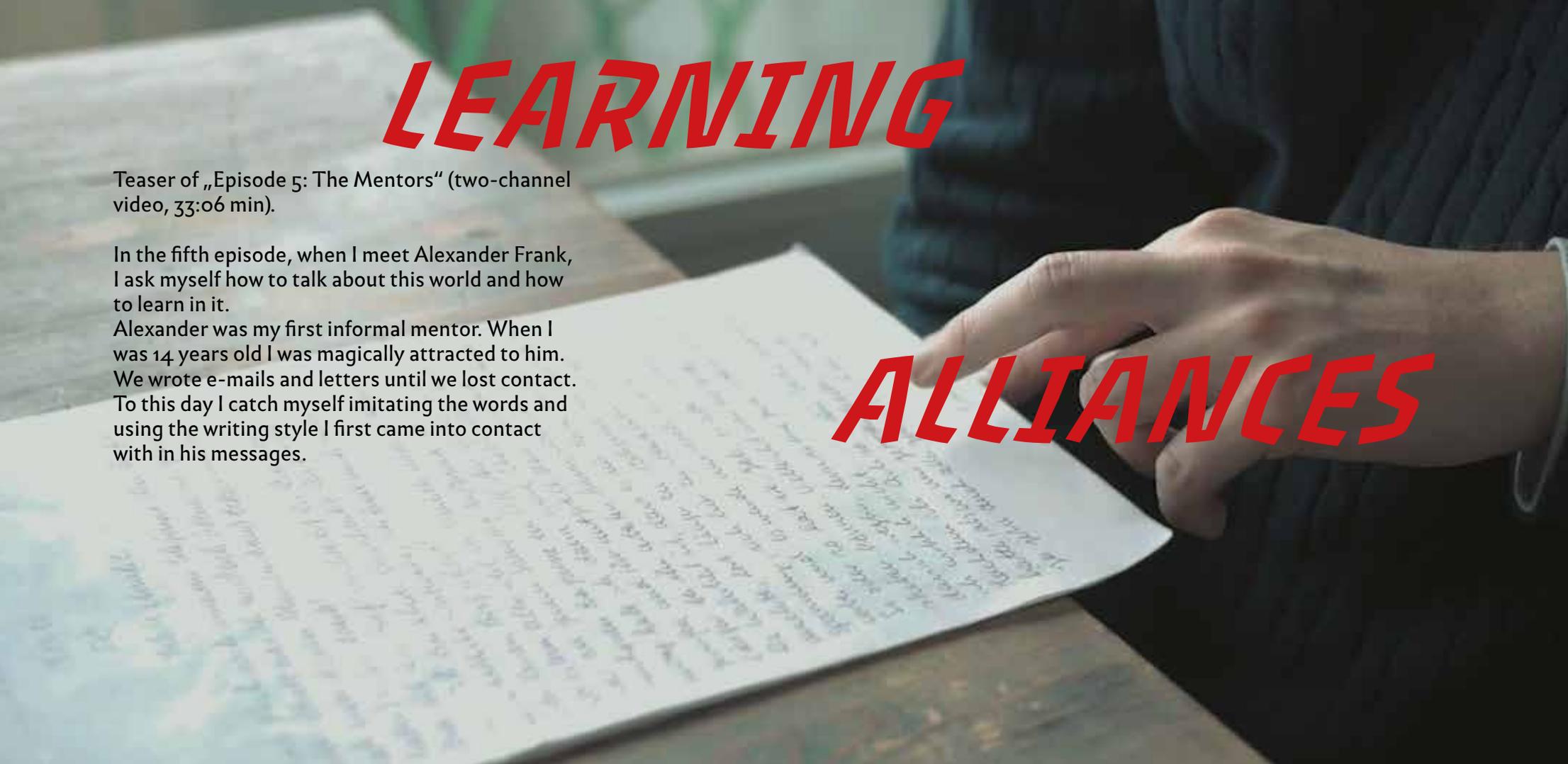
LEARNING

Teaser of „Episode 5: The Mentors“ (two-channel video, 33:06 min).

In the fifth episode, when I meet Alexander Frank, I ask myself how to talk about this world and how to learn in it.

Alexander was my first informal mentor. When I was 14 years old I was magically attracted to him. We wrote e-mails and letters until we lost contact. To this day I catch myself imitating the words and using the writing style I first came into contact with in his messages.

ALLIANCES





Teaser of „Episode 5: The Mentors“ (two-channel video, 33:06 min), stills.



Continuation:

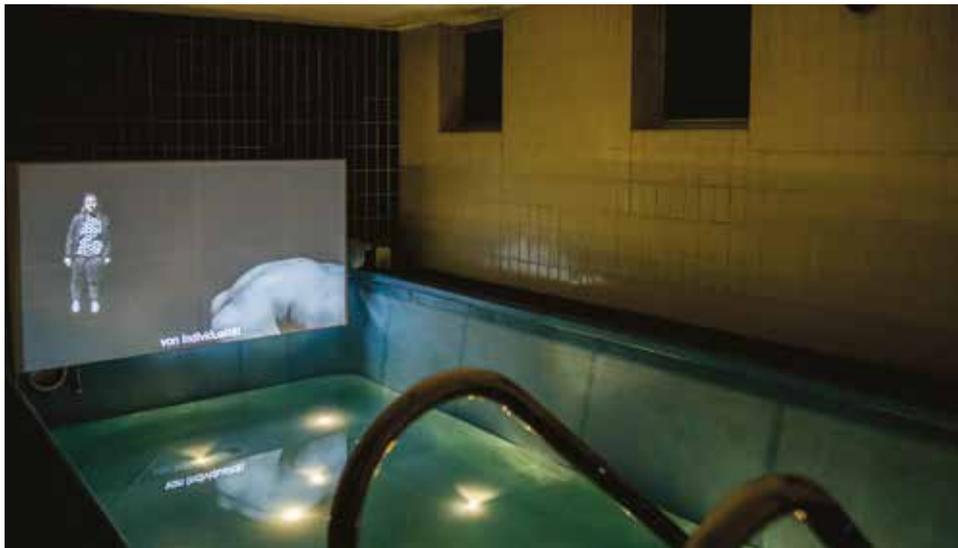
„Don't be held up by people who can't understand what questions are bothering you. For you they are real. And for many other people, too. You are definitely not alone!

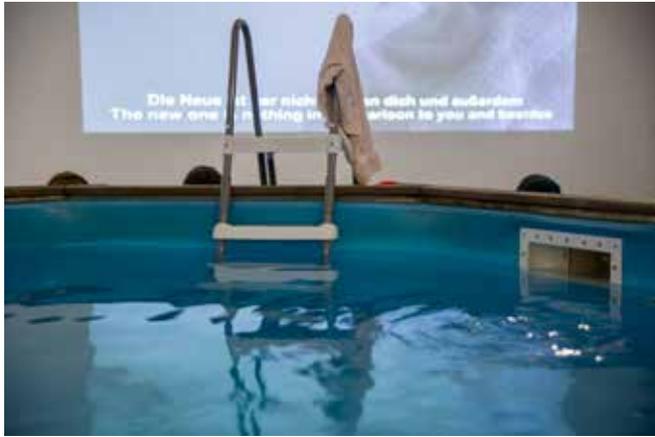
Today's adults think that if they are dead, if their dreams have died out and they only know the hardships of life, then they are grown up. And these adults think that children are stupid and dreamy. [...] I do not want to become like the living dead, the bourgeois adults of today.“

Quote from an e-mail from Alexander on 25.06.2004

In this episode I would like to work with the concept of learning (or what people in the art world now refer to as unlearning). What do we understand as „learning“? How has learning changed through digitisation? What class languages do exist and how do we „learn“ to perform the values we represent and the images we have of different age groups? What are concepts of „generations“, what is hidden behind the transfiguration of youth, and what role does the body, its language, its ways of reading play?

What role does logocentrism take as a colonial pattern of thought? What forms of resistance exist in the small and in the large?







THE SPIRIT OF SUSTAINABLE COMPANIONSHIP

Agency for
Contemporary
Artistic
Discourse
& Collaboration



COLLECTIVE

Documentation of selected collective works.

I've been working in the following collectives:

**Agency for
Contemporary
Artistic
Discourse
& Collaboration**

March 2015 until July 2017

Membrane

November 2016 until March 2018

ENDEAVORS

ARE INTERDEPENDENT



Videostill „A Gender of Agency“.

***FORMS OF AGENCY
POSSIBLE?***

A Gender of Agency (2016, video, 3:55 min/ director, costume, editing).

The protagonists are paralyzed and bored while waiting in a barren office. Despite the intimacy of the space, the gestures performed, such as the trusting handshake and the posing as a team, seem to fail in their meaning due to the emptiness of the cool aesthetics.

The interactions, atrophied into empty phrases, refer to the merging of the private and the public as well as the collective and the individual. The workplace becomes the sacred place of complete self-fulfillment. The need for social and physical „recuperation“ seems unattainable alongside the compulsion to constantly reshape oneself. Social issues have to be flexible and become a battle zone in which ACAD&C intervenes with lollipops and the joint stroking of a Pomelo.

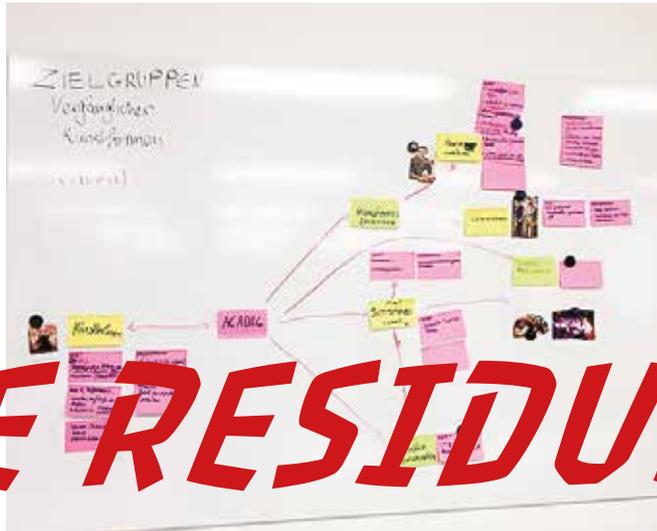
In a world of alienation and expediency, ACAD&C seems to assert in „A Gender of Agency“ that it is worth supporting each other. But the narrative is not consistent: text and image contradict each other.





Installation view „A Gender of Agency“ at Kunstverein Wolfsburg with coffee bar and signature cookies / Photos: Claudia Mucha.

THE WORKSPACE AS



THE RESIDUE

Reflections on the target group.

Award ceremony „5 Euro Challenge“ (2nd place).

GUM (2015, Performance).

GUM was the name of a company and performance founded by Paula Mierzowsky and Amelie Jakubek in 2015 as a subproject of the Agency for Contemporary Artistic Discourse and Collaboration. The aim was to examine the world of business in the context of financing and an anti-elitist orientation of art. In a participatory observation, they founded the GbR as a capitalist vehicle to make „ephemeral“ art forms accessible to workers through e.g. methods of art mediation. For this performance without an inaugurated audience, they took part in two start-up competitions held by the University of Kassel.

OF SOCIAL LIFE

An Artists' Tale - The vulnerable Artist
(2015, Director, Video, 7:00 min).

The video raises questions about self-staging, self-mystification and about the self as individual, genius and brand in the art world.

The applied aesthetics quotes the media reality of advertising campaigns for start-up companies. The spoken text contrasts the images not formally but content-wise, because the only thing that is negotiated is the vulnerability of the artist subject. Vulnerability is promoted as a working tool and at the same time denounced as a self-destructive element. The idea of genius is so exaggerated here that it questions itself as an existential myth.



Videostills „An Artists' Tale - The vulnerable Artist“.

ARTISTIC MEANS OF SELF-MYSTIFICATION

BLURRING

No*body is thinking (2015, Performative room installation).

„No*body is thinking“ invited visitors to a footbath with discussion. In this work the collective was concerned with the physical conditions of learning and thinking.

Physical interactions, auditory, olfactory and visual stimuli, as well as hegemonic discourse voices (sociology professor Bude on possible roles of artists in society) became part of the space of thought and action. The artists offered wellness services to the visitors.

In the mutual footbath they could also experience and reflect on their own physicality.

THE BORDER BETWEEN

THEORY AND PRACTICE





View of the spatial installation with performative actions „No*body is thinking“.



GESTURES OF FEEDBACK AND AFFIRMATION

RE-NEGO- TIATING

#lickingart (2015, Strategy and performative action by ACAD&C).

While at the beginning it was about a holistic approach to the expansion of individual art reception, the participating artists staged themselves during the 2015 tour of the Kunsthochschule Kassel as a „Jury for Taste“. In the course of this, direct contact was sought with the artworks, but also with the aspiring artists, in order to confirm their artistic practice with this affirming gesture. In addition, the Hashtag was introduced to connect global actions of art licking.

In collaboration with the Kreuzberg Pavilion, licking was tested as an intervening gesture in other art spaces during Berlin Art Week. The reactions of the artists and gallery owners were documented on video.



below:
Installation view „Queering Taste: Total Affirmation“: Three-part video installation from mobile phone videos recorded during Berlin Art Week and the „abc“ fair in Berlin.



above:
Posts on social networks for #lickingart:
1. at the Istanbul Biennale.
2. licking Michael Sailstorfer's work „Feuer“ 2015, Bundeskunsthalle Bonn.



(UN)FOLLOWING

THE



My Business (2014, a collaboration with dancers and street musicians).

Documentation of selected work as „single“ artist.

The boundaries between singular and collective work are blurred. In this category I present some works that I have conducted, conceived and carried out. In general, I often work together with other people in my „individual works“.

PATH OF ARTISTIC ORIGINALITY



Screenshots
"Corporal Entity I".

AGAINST A HEALTHY BODY

Corporal Entity 1 (2015, Video 4:3, 14:02 min on tube TV).

In the video „Corporal Entity“ different narrations of physical strength compete with each other. In subtitles and sound, a monologue by a sixty-year-old about beauty, health and male fitness, but also about his alcohol addiction and his decay, become the main narration, while videos and their titles are faded in parallelly as graphic elements. These videos are „documents“ uploaded by internet users whose form and content appear surprisingly uniform in the juxtaposition.

The forces that cause this similarity are the ways in which we tell our bodies and let them being told. Our body policies are characterized by individualizing perspectives and our physical appearances merely become symbols for sex, health and happiness. The personal effort to implement these symbolic functions of the body often fail because of the dependence of the body itself or because of the inability to control the corporal intellectually.

On a daily base, paradoxical ideals fight for our attention and so the question emerges to what extend people are able to fulfil the abundance of oppositional demands on their physical unity. This bizarre struggle for control, power of interpretation and self-determination is combined in into a reluctant ballad.



Installation view
"Corporal Entity I".

Heavy Social Responsibility (Performance, 60 min., 2015).

This performance approached the topic of interdependence. One performer puts her weight onto the other performer. Ornamental shackles and invisible immobility devices (the performer's feet were bound in such a way that walking was painful) were external reasons for her having to be carried around.

This work was created in exchange with people with physical disabilities who do contemporary dance and/or do improvisational theatre, but are dependent on varying degrees of help in their everyday lives. Their reliance on support contradicts the Western ideal of the sovereign subject, which looks at dependence on others as a deficit.

THE WISDOM OF PHYSICAL DEPENDENCE

Acceptance of dependence does not necessarily lead to embarrassment and a violation of pride, which are based on an individualistic self-image, but rather reveals the form in which prevailing paradigms limit the positive recognition of connectedness.

Documentary photos of the performance at the L 40 in Berlin.



A woman with her hair pulled back, wearing a black jacket over a grey t-shirt and a chunky necklace, sits at a table. She is holding a glass of water in her right hand. In the background, there is a large glass pitcher filled with water on the table. The scene is brightly lit, likely from a window.

***FINANCING
ARTISTIC
PRACTICE BASED ON
COMMUNITY***

Staging as company owner
of the „Freie Klasse GmbH“.

Freie Klasse GmbH (2014, multi-day performance).

Freie Klasse GmbH was the temporary staging of a pioneering organization in the art world. Developed as a performance that examines „the assertion“ as a means of generating added value, Freie Klasse GmbH presented itself with an office at the Kunsthochschule Kassel for the 2014 annual exhibition. Visitors were often not sure whether they were entering a real place or an installation. Amelie Jakubek worked in the office during certain opening hours and acted as a contact person or as a living element in an installation. Freie Klasse GmbH claimed to be able to offer a financial basis for artistic creation. The basis for this should be patrons, small or large investors in artistic careers. Contact was to be established in individual assessment interviews. Freie Klasse GmbH presented itself as a representative with similar tasks as galleries, and wanted to act as a networking pool, too. Between artists and their peers for collaborations, between investors (patrons* and institutions of the art world and artists and individuals of the audience.

In return for the investment in the basic security of an artist’s life, Freie Klasse GmbH offered proximity to the artists personalities themselves, i.e. participation in artistic processes and in artistic scene events. The basic catalogue of artists of the GmbH (approx. 15 befriended artists*) was presented in a video portrait.

Documentation of the staged company room with business cards, promotional video and information material.



PHYSICAL COMMUNICATION



Candygirl (2013, 1- or 2-channel video installation with caramel object on a plinth).

Participants in the video: Paula Mierzowsky, Michael Gärtner, Janina Krawitz, Christof Clement, Nico Buurman, Julian Schneider, Tetyana Zolotopupova
Camera: Juri Halliday

The main video shows Amelie Jakubek without clothes, with seven dressed performers who, at the artist's direction, explore her naked body with their tongues. The seven performers lick over the licked saliva traces of the others.

Candygirl is about licking as a communicative gesture. Licking has many connotations: There are hardly any gradations between marking behaviour and sexuality. Licking is intimate and repulsive, as long as it is not understood as sexual. To what extent does this culturally conditioned meaning influence practical feelings?

Licking could mean total acceptance of welcoming someone or something as a whole and absorbing it - metaphorically as well as in reality. In how far this is possible is explored in this installation. In addition to the video, a miniature representation of Amelie Jakubek's caramel body is also set up for the recipients to lick.



Videostills of „Candygirl“.



Installation view „Candygirl“ and details.





TOWARDS A FEMINIST UNDERSTANDING OF VIOLENCE



My little Violand (2013, participative sound installation).

„My little Violand“ investigates various forms of violence and aggression as (physical) means of communication. No criticism or moral implication is given, but possibilities of association are offered to the listeners and viewers.

The original images were removed from eight small souvenir TVs with click mechanisms in the form of small houses and replaced by new collages of photographs and found footage. In the images, violence is shown as an interpersonal means of communication with a specific focus on gender-specific attributions, e.g. catfight or domestic violence. There are eight pictures per house.

In addition there are eight sound tracks that focus on personal and physical experiences of structural violence and its physical consequences.



„Hard Core“ performed in the gallery at the Körnerpark 2013 / Photos: Purple Magazine.



Hard Core (2013, Performance, duration: several hours (at least four))

Amelie Jakubek bakes herself as a representative multiple times. In many ways her body becomes the focus of attention, as she herself is vulnerably naked under her apron while reproducing herself as a cake. Her body is soft and large, she bakes delicious and inedible fillings into the submissively ducked or desperately crouching miniatures. It's about inside and outside, shell and value. In a society in which the body is everything, it is the people in a female role who are thrown back on their physicality and the associated misjudgement of its purpose. Inferiority complexes are projected on one's own value as a person - often unconsciously.

FORKING

OURSELVES INTO

MULTIPLICITY

Emancipation is difficult when being „ugly“ is the worst judgement imaginable. Who benefits from the exploitation of a certain notion of weakness, which economy lives from this fetishization of the body and thus devaluation mechanisms? In a low-threshold exchange the performer and the participants enrich and strengthen each other.

Impressum

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