

“journey into unknown worlds - 'a post apocalyptic tale of humanity”

artists

raymond pettibon, robert crumb, gary panter, öyvind fahlström, gauguin, andreas hofer, basil wolverton, keith mayerson, mike diana, savage pencil, rory hayes, jim woodring, bob camp, eric powell, michael golden/larry hama, geof darrow, frank miller, dave clowes, art spiegelman, josh neufeld, mark beyer

SYNOPSIS

After an atomic war destroys human civilization a scientist sends out a plea for help and is answered by scouts from both Mars and Venus.

The two scouts land next to each other and encounter each other. Because the scientist had included a description of what people look like, the scouts assume the message had lied and attack each other because neither Martians nor Venusians appear as humans. Both scouts are killed and no aid is forthcoming, but the scientist gains new resolve to rebuild the planet by hand if necessary.

The drawing show with solely original works is titled “journey into unknown worlds - 'a post apocalyptic tale of humanity” and refers to the sci-fi comic “Journey into Unknown Worlds” (chapter ‘end of the earth’), published by Atlas Comics in 1950.

The exhibition blurs the line between Comics and Fine Arts with its own formal and narrative world. The post-apocalyptic reference offers a radically associative freedom.

By juxtaposing Comics with Fine Arts the show recodes the context of these genres and the ways how we look at them esthetically and linguistically. As a result unpredictable correlations of the above are completed in our heads. The subtle psychology of the Comics propels by their formal bravura and virtuosic representations of political, cultural, societal, phantastic and universal situations. The audience is drawn into a multilayered and subtle dialogue of Comics with Fine Arts.

It is only normal that this dialogue automatically raises the question whether Fine Arts distinguishes itself from Comics by just its contextualization.

In the world of Comics reproduction is not just its pastime – it is the ultimate goal for most of the Comic artists. The original in that world is often reduced to a mere necessity that often encounters the spill of coffee or half burnt cigarette butts.

The show consists of Part 1 and Part 2, each with prolog, main part and epilog.

Part 1 (prolog) liberates the common approach towards Comics and Fine Arts by catapulting the viewer into a post apocalyptic space (Raymond Pettibon, Michael Golden/Larry Hama, Mike Diana, Bob Camp).

The collage “Dr. Livingstone” made by artist Öyvind Fahlström in 1974 opens the main part. The vastly opened space is busy with all kinds of creatures and situations (Basil Wolverton, Andreas Hofer, Savage Pencil, Robert Crumb, Rory Hayes, Geof Darrow, Keith Mayerson).

The epilog ends Part 1 with the introspection of Batman and thoughts about his partner Robin (Raymond Pettibon). Batman regards himself as the sculptor while viewing Robin as his model. Not so Robin who sees himself as an artist and Batman as the craftsman.

Part 2 (prolog) creates a more realistic scenario (Daniel Clowes, Art Spiegelman) through implementing hurricane Kathrina as the reference point (Josh Neufeld – the hurricane gyrates humans and their habits into each other (Mark Beyer, Gary Panter).

The time – space continuum is being dissolved in the main part in favor of a freed phantasy. Archaic heroes like Conan the Barbarian (Bob Camp) encounter modern times Super heroes like Frank Miller’s Spiderman, killing Angels and ghosts (Eric Powell and Savage Pencil), fey phantasies (Paul Gauguin and Jim Woodring) and water wading soldiers (Bob Camp) to yet arrive once again in reality.

The epilog ends Part 2 with a poetic and universal outlook on a newly born earth (Raymond Pettibon).