

Alexi Kukuljevic & Kim Nekarda

All aleak



For all of its articulate architecture, the craven beast we call man is a tosser. Yes, yes, you say “we have heard it all before.” Yet, we lack faith in your we. We remain stunned by this beast’s complexity. Its capacity to say things like I, I, I, its ability to plot out space with a me, to be positioned as a you, to be lost in the they, and, yes, to even utter the occasional we. However oafish the clod is there not still charm in its plod, its fatiguable manner, its mess of hinged joints, the way it limps its limbs?

So we plunder along. We place a this, hang a that, plug a hole, fill a gap. All the better to expose a crack or fiddle with a seam where something comes undone. It’s all a bit vague...I know. Not truly intelligent. The mere evidence of a cranial indent. The sign that a little pressure has been applied. The incipient advance of a pock? Dents and dings like pustules return us, after all, to this thing that we call art. We aren’t the first to point with the pudg and bone of an index finger to a leaky vessel, a substance that dissipates, to a ship that needs bailing out. We are not the first to mobilise acrylic smear or styrofoam heap. Things we value like Ahab his harpoon.

But let us lay a different stress. Harpoon is a funny word: a fact that gets lost if we become too enamoured with its sense. Can we forget that “harpoon” is a signifier that points and intends to wound what it touches? Ahab wants to draw blood, to pierce the white wall, not embrace its vacancy. But must we repeat his mistake?

Harpoon we insist is a funny word. You’re not convinced? Try this: exaggerate its enunciation while killing its utterance. Push it to a grotesque extreme, but go through the motions mechanically. You might notice that what you thought was a mouth has become a blow hole. The mouth loses its sense. It drools, it dribbles, it cloaks its words in spit. It has become a bit like the letter ‘O’. So let us take another step. Pick up some scissors. Snip off an ‘n’. Harpoo. Close. Two ‘o’s when plugged on the side of a hulking mass make eyes. And one says I, I to the captain. But when the captain himself says, “Let it leak. I’m all aleak myself. Aye. Leaks in leaks,” then one ought to push a little further. Snip again. Aye, aye. Take the ‘O’. For Ahab is more than a little awry. He is downright amok. Am I ok. ‘N’ ‘O’ is what a figure like Harpo says has to go. And from Harpoon to Harpo we arrive at that figure who Koestenbaum suggests “forces others to leak.” Art is a holely thing says the idiot. And one must be more than a bit of an idiot to make art. But is it not the idiot, who reduces all to idiocy, that knows above all that we are all aleak?





Installation view: All aleak, Åplus STUDIO, 2019





Alexi Kukuljevic, A Leaky Vessel, 2018  
Styrofoam, spray foam, foam can, spray paint, glass, plastic, exterior wall covering, 170 x 45 x 60 cm

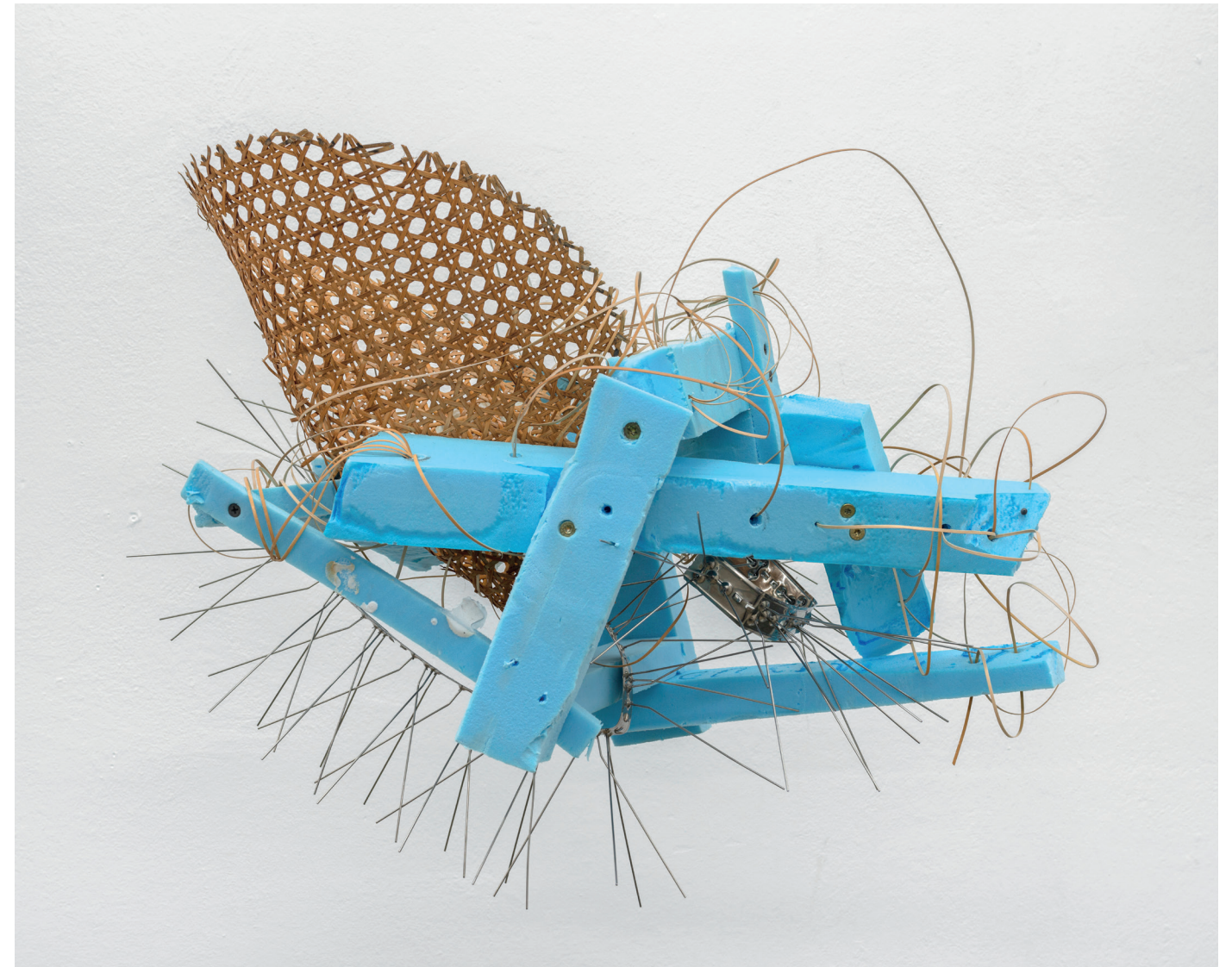


Kim Nekarda, Untitled, 2019  
Vinyl colour, crayon, body print on cotton, 100 x 130 cm





Kim Nekarda, Untitled, 2019  
Vinyl colour, body print on cotton, 170 x 130 cm



Alexi Kukuljevic, Receptacle III, 2018  
Styrofoam, potato masher, rattan, pigeon spike, 65 x 45 x 60 cm





Installation view: All aleak, Åplus STUDIO, 2019





Kim Nekarda, Untitled, 2018  
Vinyl colour, body print on cotton, 150 x 130 cm



Alexi Kukuljevic, On Mêtis (Cunning), 2012-2019  
Styrofoam, spray paint, exterior wall covering, Homer's Iliad and Odyssey, 92 x 30 x 27 cm





Alexi Kukuljevic, Ashtray #2, 2016  
Wood, styrofoam, plaster, clay, spray paint, acrylic, 88 x 20 x 22



Kim Nekarda, Untitled, 2017  
Vinyl colour, crayon, body print on cotton, 170 x 130 cm





Installation view: All aleak, Åplus STUDIO, 2019





Alexi Kukuljevic, La Corde (The Rope), 2012-2019  
 Styrofoam, spray paint, mortar, fishing line, weight, 200 x 30 x 8 cm



Alexi Kukuljevic, Stumpo, 2017  
 Styrofoam, spray foam, spray paint, glass, plastic, plaster, 50 x 40 x 30 cm





Alexi Kukuljevic, Harpo, 2014-2019  
Photogram, 12 x 17 cm



Kim Nekarda

\*1973 in Gießen  
Lives an works in Berlin

1996-99 Akademie der Bildenden Künste Stuttgart  
1999-03 Akademie der Bildenden Künste Munich  
2002 Meisterschüler  
2003 Diplom, Akademie der Bildenden Künste Munich

Exhibitions (selection)

2019  
All aleak, Åplus Studio, Berlin  
breaching between sheets, U124, Berlin (solo)

2017  
Vom Mittelatlantischen Rücken..., Hanse Wissenschaftskolleg, Delmenhorst, Germany (solo)  
spermwhales in limbo, Å+, Berlin, Germany (solo)  
Malerei aus der Kunstsammlung der Stadt Lingen , Kunstverein Lingen Kunsthalle, Germany

2015  
J'adore, Kunstverein Lingen Kunsthalle, Germany

2013  
l'oiseau présente ... Die Mähne des Wildpferdes teilen, Ballhaus Ost, Berlin, Germany

2012  
von einem Rätsel zum andern, Kunstverein Lingen Kunsthalle, Germany (solo)  
es gibt eine andere Welt, aber sie ist in dieser , Clages, Cologne, Germany (solo)

2011  
Starke Emergenz, Kunstraum Innsbruck, Austria  
Think about your troubles , Koffer, Berlin, Germany (solo)  
Field of Questions , Galerie Eva Winkeler, Cologne, Germany

2010  
Think about your troubles, Atelierfrankfurt, Frankfurt am Main, Germany (solo)

2009  
Marlene et Helena, KWADRAT, Berlin, Berlin (solo)  
Malerei ist immer abstrakt, Pinakothek der Moderne Munich / Glaspalast Augsburg, Germany

2008  
Wu Fu Ling Men, KWADRAT, Berlin, Germany (solo)  
Schnecke, Vogel, Katze und Qualle, Galerie Mezzanin, Vienna, Austria  
Zehntausend, Neuer Kunstverein Giessen, Germany (solo)

2007  
Strategien der Erzählung heute / 1, Station 64.01, Frankfurt am Main, Germany  
Unsere Affekte fliegen..., Galerie Sandra Bürgel, Berlin, Germany

2006  
Hinterconti, Hamburg, Germany  
Hush, Raum, Frankfurt am Main, Germany (solo)  
La Boum 2, Galerie Sies und Höke, Düsseldorf, Germany  
The possibility of being real/part one, Autocenter, Berlin, Germany  
pigment piano marble, Maipu 327, Buenos Aires, Argentina

2005  
Galerie Rüdiger Schöttle, Munich, Germany  
Center, Berlin, Germany (solo)  
La grande faveur, Galerie Johann Widauer, Innsbruck, Austria  
Murals festival, Gdansk, Poland  
Painting Berlin, Galerie Jan Wentrup, Berlin, Germany

2004  
Debutanten 04, Galerie der Künstler, Munich, Germany  
Junge Malerei, UBS, Galerie Barbara Gross, Munich, Germany  
Looking at painting, Galerie Tanit, Munich, Germany  
Universal Outstretch, Flaca, London, UK  
Reuter , Tharandterstraße 19, Dresden, Germany

2003  
The state of the upper floor: Panorama , Kunstverein Munich, Germany  
Freiraum , Overbeck-Gesellschaft, Lübeck, Germany

2002  
Event horizon , Lothringer 13/Halle, Munich, Germany  
Landschaft 300qm , Hohenzollernstraße 113, Munich, Germany

2001  
count down , Kunstverein Munich, Germany

Grants and Awards

2017 Fellow am Hanse Wissenschaftskolleg, Delmenhorst, Germany  
2014 SoArt Stipendium, Millstättersee, Austria  
2012 Lingener Kunstpreis  
2007 Reisestipendium, Hessische Kulturstiftung, Peking, China  
2004 Debutantenpreis, Bayerisches Staatsministerium für Wissenschaft, Forschung und Kunst  
1997 Joe & Xaver Fuhr Preis

Publications

2013 Moby Dick Filet No 93, The Castaway , Harpune Verlag, Vienna, Austria  
2013 Lingener Kunstpreis 1994-2012, Kunstverein Lingen, Germany  
2012 von einem Rätsel zum andern, StrzeleckiBooks, Kunstverein Lingen, Germany  
2011 Starke Emergenz , Verlag der Buchhandlung Walther König, Kunstraum Innsbruck, Austria  
2009 Marlène et Héléna, Kim Nekarda, argobooks, Berlin, Germany  
2008 maecenas, Hessische Kulturstiftung, Wiesbaden, Germany  
Giant Fish Lake, Issue 15, The Mix (Text)  
2005 bell, volume one, time (Poster)  
2004 When you want a tigers cub you have to enter the tigers den, BBK Munich, Germany  
Issue 6, Techno (Poster)



## Alexi Kukuljevic

\*1978 Johannesburg, SA

Lives and works in Vienna

### Education

2009 Ph.D. in Philosophy, Villanova University

2006 Albert Ludwigs Universität, with the support of a DAAD grant

2003 MA Villanova University

2000 BA Seattle University

### Employment

2018- Universitätsassistent in Art Theory, Universität für Angewandte Kunst Wien

### Research Fellowships and Institutional Affiliations

2014- Center for Expanded Poetics, Concordia University, Montreal

2013 IASPIS, Stockholm, Sweden

2010-2012 Researcher Jan Van Eyck Academy, Maastricht NL

### Book

Liquidation World: On the Art of Living Absently. Cambridge, Mass.: MIT Press, 2017.

### Publications

“Posing and Imposture: Plato’s Sophist,” Problemi International No. 3, ed. Simon Hajdini (Forthcoming)

““the tip of a bare foot”: On Art’s Not Wholeness” in Rancière und die Literatur, ed. Erik Vogt, Turia + Kant (Forthcoming)

“Richard Pryor, The Conedian” in The Object of Comedy, ed. Jamila Mascat and Gregor Moder, Palgrave (Forthcoming)

“Extincture” in The Ghost of Transparency: An Architechtonic of Communication, ed., Vera Bühlmann, Michael C. Doyle, and Selena Savic. Birkhäuser/ De Gruyter (Forthcoming)

“Why a Hitchcock Drinks its Coffee Black,” S: Journal of the Issue for Lacanian Ideological Critique, #10, Lost Cause, 2018

“Das Subject am Platz seiner eigenen Abwesenheit: Über das Ethos des Bildhauers,“ Springerin, Krise als Form, #2, Spring 2017

“It’s OK to Limp” in the quiescence of the inorganic world: Justin Matherly (Germany: Galerie Eva Presenhuber AG, 2017), 64-69.

“A Few Motifs Concerning the Hard Nut of the Artist Kukuljevic’s Practice,” thevolta.org Expanded Poetics Feature, Issue 62, March 2016 <http://www.thevolta.org/ewc62-akukuljevic-p1.html>

“An Object that Speaks,” Spike Magazine, Art Quarterly #48 Summer 2016, 50-55.

“The Happy Melancholic” in “Politics and Melancholia,” Special Issue of Crisis and Critique, Vol. 3, Issue 2, 2016

“The Nihilist” in To the Reader, ed. Benjamin Fallon, 2013 (Published on occasion of the exhibition of the same title at BAK (basis vor actuele kunst)

“Suicide by Decapitation” in And They Were Two in One and One in Two, ed. Nicolo Masciandaro (2014)

“The Dissolute Subject,” Pages, Issue 9: Seep, 2013

“More or Less Art, More or Less a Commodity, More or Less an Object, More or Less a Subject—The Readymade and the Artist,” in Frakcija 64/65, 2013

“AND Alghieri e Boetti at Moma,” Machete, September 2012

“Suicide by Decapitation,” Machete, February, 2012

“On Assignment,” (Visiting Jan Mot Gallery) Machete, March 2011

“Accepting the Worst,” Machete, March 2010

“The Dross of Humanity: Justin Matherly at Marginal Utility,” Machete, December 2010

“The Creation of Brainstorms and Other Destructive Ends,” Machete, October, 2010

“Abigail Deville’s America,” Machete, September 2010

“Calming the Rage of the Wounded and Defeated,” Machete, May 2010

“Keeping the Bewildered Herd Bewildered: The American Constitution Center,” Machete, April 2010

“Let us Not Pine after an Absent God,” Machete, February 2010

“A Little Reassurance in Barbaric Times,” Machete, January 2010

“Fearless Foot and an Unscrupulous Mind (A Scream from the Extremity),” Machete, December 2009

“Leaving No Maggot Lonely,” Machete, December 2009

“Like a Nightmare on the Brain of the Living,” Machete, November 2009

“Putting on the Frock: Jeff Wall at the PMA,” Machete, October 2009

“The Politics of Being,” Philosophy Today, 52: 5, 2009

“Deleuze’s Metaphysics and the Reality of the Virtual”, Philosophy Today, 49:5, 2005

“The Work of the Question” in Searching For Romberg: Art and Interactivity in the Work of Osvaldo Romberg, Ed. Aaron Levy. Slought Books, Philadelphia. 2001

“Feeling Through the Flesh: An Analysis of the Unconscious in Merleau-Ponty’s Later Thought”, Existential Analysis, Vol. 11.2, Being-in-the-World (2000)

### Interviews

“On Value in Art” with Benjamin Fallon, In-Residence Magazine #02 Art House Index Issue 2015

Machete in Shifter Magazine (18) Intention

Interview with Stephan Dilleuth, Punk: Periodical Collection (On Self-Publishing Practices) dilettantes, imposters, rats, entrepreneurs, ed. Paul Gangloff (Jan Van Eyck: Maastricht, 2012), 23-34.

Reprinted in Documents of Contemporary Art: The Magazine, ed. Gwen Allen (Cambridge Massachusetts: The MIT Press, 2016), 145-150.

Interview with Jacques Rancière (with Gabriel Rockhill), Machete Oct.-Nov 2009 Reprinted in Jacques Rancière, The Politics of Aesthetics: The Distribution of the Sensible. Ed. and trans. Gabriel Rockhill. (London: Bloomsbury, 2004), 77-81.

### Selected Presentations

Harpo’s Face, Inaugural Lecture of the Speaker Series: So you think that’s funny? Über das Komische in der nachmodernen Kunst, Department of Art History, University of Vienna, May 2nd

The Birds is Coming, Museum of Modern Art, MG+, Part of the Summer School, August 24th, 2018

Richard Pryor, The Conedian, Conjuncture Series: Form, Inter-University Centre, Dubrovnik, June, 2018

The Art of Living Absently: Book Presentation, B\_Books, MontagsPRAXIS, June 8th, 2018

Richard Pryor’s Comic Enlightenment, University of Rijeka, Croatia, June 4th, 2018

On Imposture, Sophistication: Rhetorical, Geometrical, and Computational “Articulation”: A Symposium on Architecture, Technics, Theory, and Thinking, Dec. 7-9th, 2017 Fachbereich Architekturtheorie und Technikphilosophie, TU (Technische Universität) Wien

The Troubling Thing, Symposium on Structure, Inter-University Centre, Dubrovnik, June 12-16, 2017

Something that Devours, May 18, 2017 University of the Applied Arts Vienna

Repetition and the Act, University of Ljubljana, Sept. 24th, 2016

On Alienation and the Perils of Self-Expression, Universität für angewandte Kunst Wien, May 12th 2016

My Wound Existed Before Me, I was Born to Embody it, Universität für angewandte Kunst Wien, May 21, 2016

The I of the Fetishist, Figuren der Verknüpfung, Kunstverein Nürnberg, 18.11-22.11, 2015

Liquidation World, Center for Expanded Poetics, Concordia University, Montreal, October 21, 2015

Anamorphosis, part of Parallax 3 (curated Sami Khatib and Anne van Leeuwen), ACUD, Berlin, July 22, 2015

The Confidence-Man, MAMA, Zagreb, June 27-29, 2015

Tell Me Lies... , Palais de Tokyo, Part of Eternal Flame, Thomas Hirschhorn, June 21, 2015

On Disorientation in Thinking (Duchamp’s Three Standard Stoppages), UC Davis University, April 5th, 2014

Luciferian Lucidity and/or Nihilism, MAMA, Zagreb, June 23, 2013

Almost Nothing, MAMA, Zagreb, June 15-17, 2012

The Dictionary of the Present (with Machete), ICA, Philadelphia, March 28, 2012

The View from Nowhere Part 2 (with Ray Brassier and Mark Fisher), part Episode 2: A Special form of Dark-kness @ Arika Tramway, Glasgow, Feb. 24-26, 2012

The Absentee Subject, Jan Van Eyck Academie, January 30, 2012



Marcuse's The aesthetic dimension: A performative symposium on art and politics, Oct. 27, 2011. Marcuse Society, Slought Foundation, Philadelphia, US  
A Negativism Beyond All Negation, Society for Phenomenology and Existential Philosophy, Sheraton Society Hill Hotel, Philadelphia, Oct. 21, 2011  
A Grey Present? Pessimism, Culture and the Contemporary (w/Avi Alpert) Atelierhaus Monbijouark, part of Based in Berlin, June 23, 2011  
Notes on Lifeless Matter, To Be Done with Life: Vitalism and Anti-vitalism in Contemporary Philosophy, MaMa, Zagreb, June 17-19, 2011  
Negativism and the Logic of Non-Sense, The Impossible Encounter: Deleuze, Guattari, Lacan II 08.04.2011, JVE  
The Subject of Critique, Jan Van Eyck Academie, Opening Week, 2011  
Multiplicity and the Logic of Capital, 3rd Annual Deleuze Studies Conference, July 12-14, 2010 Amsterdam School of Cultural Analysis with the Centre for the Humanities at Utrecht University.  
On the Pure Unformed, The Theory Reading Group, April 23-24, 2010 Cornell University, Ithaca NY  
On the Aesthetic Unconscious of Contemporary Thought, Society for Phenomenology and Existential Philosophy (SPEP), 2009 George Mason University, Oct. 29-31  
On Speculative Materialism, The Theory Reading Group, 2009 Cornel University, Ithaca NY  
Thought Without Image: Deleuze's Anti-Phenomenological Conception of Thought, RMMLA, Snowbird, Utah, Oct. 8-10, 2008  
Critique Beyond the Crisis of Representation, Radical Philosophy Association (RPA), 2008 San Francisco State University  
Is Heidegger an Aleatory Materialist? 26th Heidegger Symposium, 2008  
The Politics of Metaphysics, The Cornel Theory Reading Group, 2008 Cornel University, Ithaca NY  
The Politics of Being, SPEP, 2007 DePaul University with Northwestern University, Chicago  
Commentary on Adam Miller's "On Truth, Excess and Subjectivity," Eastern Division Meeting of the APA, 2006, Washington DC  
to be a man without references: The End of Tragedy and the Task of the Comic, SPEP, 2006, Villanova University, Philadelphia  
To Be Done With Finitude (On Alain Badiou), SPEP, 2005 Utah Valley State College  
The Reality of the Virtual, SPEP, 2004, University of Memphis, Tennessee  
On the Politicization of Metaphysics, SEP (Society for European Philosophy), 2004 University of Greenwich, London  
The Production of Thinking in Thought, Participant's Conference, Collegium Phaenomenologicum; Citta di Castello, Italy, 2003  
Time, Physis and Cinema, PIP Series, Villanova University, 2002  
Why Does Philosophy Need the Work of Art? Seattle University Philosophy Conference, 2001  
Feeling Through the Flesh: an analysis of the unconscious in Merleau-Ponty's later thought, Merleau-Ponty Circle, 1999, North East Wales Institute; Wrexham, UK

## Solo-Exhibitions

All leak, åplus studio, Berlin, Germany  
BIRDWAR, åplus, Berlin November 3 – December 2, 2017  
You Can't Rely on the Joke as Your Only Mode of Social Relation, Kunsthalle Leipzig, March 14- April 30, 2014  
Don't Be a Dreamer Mr. Me, Marginal Utility, Gallery, Philadelphia, December 6, 2013-January 19, 2014  
Caput Mortuum, Gallery SIZ, 2012, June 14-July 2, Rijeka, Croatia  
The I Lesson, Part I, Marginal Utility at ICA Philadelphia part of First Among Equals, 2012, March 14-August 8  
Yes, Yes I am Happy aber Glücklich bin ich nicht, Vox Populi Gallery, June 2010

## Group Exhibitions

Heavenly Beings: Neither Human nor Animal, Museum of Contemporary Art Metelkova, +MSUM curated by Zdenka Badovinac and Bojana Piškur, July 10th-November 4th, 2018  
'Nothing Will be as Before', Tanya Leighton Gallery, Berlin, July 10 - August 18, 2018  
The Collapse of the Mind's Ordering System Leads to some rather Wanton Developments, (Three Person Exhibition with Amy Sillman and James Krone) Tanya Leighton Gallery, Berlin, 2016

Picture the Cricket's Legs Apart, Kavi Gupta Gallery, Chicago November 7, 2015- February 20, 2016  
Improper Nouns, Black Bridge Off-space, Beijing, China September, 2015  
La Longue Image Panoramique de la Révolution d'une Oeuvre de Christophe Lemaitre, CNEAI Paris, 20/09/2014-25/01/2015  
Moon Voyage 36, Fridge Art Center, Sophia, Bulgaria, August 8-22, 2014  
Skull Island (Two person Exhibition with Cynthia Mitchell), Galerija Miroslav Kraljević, Zagreb, Croatia, June 19-July 1, 2013  
Nouvelles Vagues, Palais de Tokyo, Paris, June 21-September 9, 2013  
They Might Have Been Remnants from the Boat, Calder Foundation, NY, May 11 2013 (Film Screening)  
The Beginning, Wild West Active Space, Maastricht NL December 4-January 31, 2012  
"Three Artists Walk into a Bar...", De Appel Arts Center, Amsterdam April 13-May 12, 2012  
First Among Equals (with Machete Group), ICA Philadelphia, March 14-August 12, 2012  
A Corps Perdu, curated by Vanessa Desclaux, FRAC Bourgogne, Chateuneuf-en-Auxois, 2011  
What a Drawing, curated by Hans Christian Dany, Wild West Active Space, Maastricht, NL, 2011  
Kunsttour, Jan van Eyck Academie, Maastricht, NL, 2011  
The Island Beautiful/ Mortal Mirror, Bodega and Extra Extra, Philadelphia Feb. 5- Mar. 15, 2011  
Opening Week Exhibition, Jan van Eyck Academie, Jan. 8- Feb. 8, 2011  
Splav Meduze, Zavod Celeia Celje/ Center for Contemporary Art Celje in Likovni salon Gallery, Celje, Slovenia September-October, 2009 (curated by Marko Stamenkovic)  
A Minor Interruption, Performance Vox Populi, Aug. 2, 2009  
Death 2+3+, VOX V, Vox Populi Gallery, Philadelphia, PA 2009  
This is Not the Future, Vox Populi Gallery, Philadelphia, PA 2007

## Artist Books

Cracked Fillings, 2012 (Jan van Eyck Publication)  
Hiatuses, Holes, or Tears, 2012 (a pdf book project with Bodega gallery, Philadelphia: <http://bodegaphiladelphia.org/document.html>)  
Oswald Wiener's The Bio-Adapter, ed. and trans. Ludwig Fischer, 2012 (Jan van Eyck Publication)

## Catalogues

Heavenly Beings. Neither Human nor Animal, Museum of Contemporary Art Metelkova 10.7 - 4.11.2018  
Moderna galerija, Ljubljana, 2018  
Nouvelles Vagues, The magazine of the Palais de Tokyo, Summer 2013  
First Among Equals, Institute of Contemporary Art (ICA), Philadelphia, 2013

## Texts and Reviews

Nathan Brown, The Logic of Disintegration: On the Art Practice of Alexi Kukuljevic, boundary 2, January 17, 2017 <http://www.boundary2.org/2017/01/nathan-brown-the-logic-of-disintegration-on-on-the-art-practice-of-alexi-kukuljevic/>  
Anne van Leeuwen, Review, You Can't Rely on the Joke as the only mode of social relation! at Kunsthalle-Leipzig, <http://www.berlinartlink.com/2014/05/09/exhibition-you-cant-rely-on-the-joke-as-the-only-mode-of-social-relation-at-kunsthalle-leipzig/>  
Chip Schwartz, Alexi Kukuljevic Dares Not to Dream, <http://www.knightarts.org/community/philadelphia/alexi-kukuljevic-marginal-utility>  
Edward Epstein, First Among Equals in Art Papers July/August 2012  
Zoran Krucvar, <http://www.mojarijeka.hr/kultura/galerija-siz-u-novom-prostoru-ugostila-izlozbu-alexija-kukuljevica/>  
Avi Alpert, Ludwig Fischer, Machete July 2010



