

# Éric Hussenot

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## Stephan Dillemath

*Les plaisirs d'aujourd'hui*

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After Stephan Dillemath participated in the '12e Biennale de Paris' in 1982, Eric Hussenot is delighted to fill in the gap and to show a complex installation of this rare artist. Under the title 'Les Plaisirs d'Aujourd'hui' Dillemath has remapped the gallery introducing a new spacial structure which holds several distorted, disassembled, collaged bodies and a large vitrine in the middle of the gallery.

Dillemath thus continues a method of working that he has started last year in Reena Spaulings gallery, NYC. The artists repeatedly uses his own body as a raw material and merges it with that of others, humans and animals alike. This process results in the emergence of four figures : A pig, a torso, a "folie" and a suspended disassembled body that takes shape only from one specific point of view located upstairs.

On the floor we see a human body with the head of a boar, the torso is rigged with small heads that seem to originate from popular culture. The piece called 'The Difficulty of Ruling Over a Diverse Nation' was inspired by a Dutch print from 1578. A bust displayed on a plynth re-uses the multiple heads, giving the impression of cancerous skin disease or the distorting effects of many energies fighting to produce one body. On the mezzanin we find an assemblage of two entangled bodies, where the mouth meets the bottom in which a lamp pole is stuck. These goyaesk distortions are matched by sixteen smaller creatures downstairs. Composed around cogwheels and the artists distorted head, these pieces are varied and extended by hands made of plaster and real deer legs; sometimes also cow ears, and sometimes also plated in gold. The huge vitrine in the center of the gallery was inspired by the Maison Moreau and holds these unworldly organisms that may have been produced by the larger cogwheels that are moving endlessly and senselessly. Out of the vitrine's obsolete chaos two trees are reaching out towards the body parts hovering in the air above. An eccentric dance is being performed here, as the figure seems to change by the viewers progression through the space.

A fan of the sculptural and spatial works of the Roccoco era Dillemath is pointing in this installation also to the Asam brothers much admired work in Rohr/Bavaria. In the 'Corporate Rococo' of today, under a Central European perspective and in the setting of a gobal spectacle, these collaged, crumbling figures are metaphors/avatars . They are acting out both the mutilating pressures of neoliberalism upon its living subjects and the ongoing struggle to invent new forms-of-life within the grinding drift. These are The Pleasures of Now!

Stephan Dillemath lives in Bavaria, Germany and he teaches at the Akademie der Bildenden Künste Munich. Previous solo exhibitions include: 'Workers theatre looking for members' Konsthall C, Stockholm, 2016; The Damned, Reena Spaulings, 2015 ; Neueröffnung at Nagel/Draxler Galerie, Cologne, 2015; Öffentliche Verkehrsmittel at Secession/Vienna, 2012; 1st Retrospective at Uma Certa Falta de Coerência/Porto, 2011; The Hard Way to Enlightenment at Transmission Gallery/Glasgow, 2010.

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