

BLUE VELVET

JULIAN-JAKOB KNEER: GESTALT

24.04 – 30.05.2026

Gestalt presents a new body of work by Julian-Jakob Kneer centered on sealed attaché briefcases. They are less objects than screens for projection. Closed off to the viewer, they reveal almost nothing and are therefore saturated with excess. On their surfaces, a whole social syntax accumulates: authority, ambition, secrecy, discipline, but also something camp, erotic, and perverse. Marks, gloss, abrasions and stains make it impossible to tell where found evidence ends and fabrication begins.

The briefcase arrives already overdetermined. It is authority with a handle. Executive drag. Portable law. A prosthesis of self control. A whole image of masculine order that Kneer pushes until it starts to break. One case turns pink. Another is stained with semen. What was designed as an innocent, functional object that used to carry documents is now a corrupted artifice carrying a lavish and lascivious narrative. The object remains closed, but closure here is not negation. It is intensification. The less it gives, the more violently it solicits fantasy.

The stills do not document the sculptures. They dislocate and radicalize them. Together, the sculptures and stills generate a split screen. The briefcase returns as object and as image, as if doubled across two registers at once, and with that doubling the question of origin blurs. In the stills, the briefcase shifts from objecthood into *mise en scène*, where what is seen exceeds what can be known. A stain is not yet evidence. A trace is not yet a fact. What remains is a scene poised between aftermath and anticipation, as if the work had extracted from cinema not plot but its more dangerous residue: atmosphere without resolution, suspense without disclosure, the afterlife of an action that may never have taken place.

Nothing here resolves into confession or clear symbol. The briefcases remain sealed, exact, and strangely exposed. Beauty is part of the trap of corruption.