

## Sven-Julien Kanclerski

### High Pop

Opening: September 7, 2024 ••• 5-10pm  
September 8 – October 6, 2024

*High Pop* serves both as the title of the exhibition and the work itself: The site-specific, kinetic installation *High Pop* (2020/2024) by Sven-Julien Kanclerski consists of an oversized nitrous oxide capsule and a semi-transparent, flesh-colored giant balloon from the fetish scene. The neck of the silver nitrous oxide capsule, 3D-printed, is connected to the air-filled latex balloon, causing the sculpture to sway freely in space and pendulate in all directions – much like a roly-poly toy. This encourages visitors to approach the ominous yet familiar object to closely examine the satin-matte rubber surface and the distorted square reflections of the white room of the zqm with its neon lights inside. Not only the distinctive rubber smell of the sculpture but also the extremely taut latex surface provokes one to dare a touch.

A quick inhale from the bulging balloon, floating away, and forgetting everything. The brief high from nitrous oxide consumption, used in medicine as an anesthetic, has been increasingly popular among young people for years: Kanclerski first encountered the „Hippy Crack“ during his studies in the UK. Large quantities of the small nitrous oxide capsules accumulate on the streets and sidewalks of London (extending to Hanover and Berlin) every weekend, finding their way into Kanclerski’s sculptural works as oversized capsules. From whipping cream to inflating balloons to inhaling for an illegal trip, the steel cartridges in various forms stand as futuristic containers, symbolizing pleasure, euphoria, and fetishism. „Looner“ refers to individuals with a balloon fetish. This fetish is understood as a spectrum, with people expressing this preference individually through prefabricated or personalized air sculptures. The inflatable latex balloons are central: Some want to touch the material, rub the balloon against their skin, enjoy the sound or the smell, while others are aroused by popping the balloons or even entering them. Kanclerski’s work takes everyday objects and experiences from street and youth culture and transforms them into oversized sculptures – both familiar and absurd. This artistic exaggeration invites viewers to reconsider and critically question the connections between pleasure, consumption, and fetishism.

In dialogue with the sculpture is the photograph *Untitled (Pflaumen)* (eng. *Plums*) (2024) by Sven-Julien Kanclerski, taken in 2021 during his residency at the Art Encounters Foundation in Timișoara, Romania. On a hot August day, the artist cycled aimlessly through the streets of the city, always with an analog camera ready. The overripe plums, some crushed by pedestrians or other cyclists on the street, caught his attention – on the one hand, the matte skin and shiny flesh of the fruits, along with the buzzing of bees and wasps, and on the other hand, associations with childhood memories. Kanclerski captures the urban surfaces by photographing abandoned corners, carelessly discarded items, and cultural relics on the roadside. Each shot tells of human presence and the transience of everyday life.

At zqm, the narrative threads of his works, his artistic practice, and the unique spatial concept as an absolute, distilled White Cube converge. Kanclerski consciously incorporates the effects of commodity fetishism into the creation process of his objects, employing artistic strategies such as scaling, hybridization, and material refinement to give functional design an ironic twist – not in the form of readymades, but through an absurd sense of recognition. His objects combine the familiar with the strange, creating a delicate balance between the everyday and the extraordinary. His works explore the subtle boundaries between functionality and aesthetics, revealing the multifaceted layers of our pop and consumer culture, while simultaneously reflecting the deeply rooted (commodity) fetishes and contradictions of contemporary society in an impressive way.



zwanzigquadratmeter (zqm) ••• Petersburger Str. 73 ••• 10249 Berlin

www.zqmberlin.org ••• Instagram: zqmberlin ••• Visits by appointment via email at mail@zqmberlin.org

**Sven-Julien Kanclerski** (born 1988 in Langenhagen) studied at the Hochschule für Bildende Künste (HBK) Braunschweig under Björn Dahlem, Anne Pöhlmann, and Thomas Rentmeister, where he received his diploma in 2018 and completed his master class in 2019. The artist has been featured in numerous solo and group exhibitions, including: *TransMission*, KV Kunsthalle Hannover; *Radiance – 40 Years Kunstverein Lüneburg* (both 2024); *fly Away / walking in the sunshine*, Galerie BOHAL (Hanover, 2023); *Stoned Raiders*, Stella, Galerie im Ring-Center 1 Berlin (2022); *NON STOP*, Art Encounter Foundation (Timișoara, Romania); *89th Autumn Exhibition*, Kunstverein Hannover (both 2021); *Lichtparcours Braunschweig*, city space of Brunswick (2020); *i take the turtle one*, Square Gallery Chelsea College (London, 2018). In 2023 and 2022, Kanclerski received the Neustart Kultur scholarship from the Stiftung Kunstfond. In 2020, he was awarded the one-year Nachwuchsstipendium Niedersachsen, which he spent in 2021 at Villa Minimo (Hanover). Kanclerski lives and works in Hanover.

Mentorship by Olga Nevzorova and Alexander Wilmschen.

The exhibition is supported by the Kulturbüro der Landeshauptstadt Hanover.