

With reference to Samuel Becketts „Happy Days“, Harald Hofmann and Tatjana Ilic create at REH-transformer Berlin the exhibition „Lucky Day“.

A poetical dialogic show, in which moments of surprise, uniqueness and hysteria were pushed dramatically too far than in Becketts original “Happy Days“. At the present time of steady superlatives, were „to be happy go lucky“ seems like the only emotional state to achieve, this could be understood as an ironic reflection both on our actual social and our historical context.

In “Dante...Bruno . Vico...Joyce“ Beckett writes about Giambattista Vicos following ideas “a six-termed progression of human motives: necessity, utility, convenience, pleasure, luxury, abuse of luxury and their incarnate manifestations“...“history, then, is not the result of Fate or Chance - in both cases the individual would be separated from his product - but the result of a Necessity that is not Fate, of a Liberty that is not Chance (compare Dante’s ‘yoke of liberty’)“.

Such causality needs an elaborate consideration, which finds its approach both in Tatjana Ilics and Harald Hofmanns works in their aesthetic transformation. If their artwork

seems divergent in a formal sense, the parallelity between both is the source of existential reflection, which they presented in many shows together.

While Tatjana Ilic reveals in her installations, films, photographs and performances a wonderful existential and poetic drama, Harald Hofmann gives only some idea of a dramaturgy at best with his concrete, but suspenseful paintings of an absent present.

Marcus Kettel and Jochen Wendeberg (September 2014)