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## ***FAST AND FURIOUS – Goldrausch 2011***

**5 November - 10 December 2011**

### **Halle am Wasser**

Invalidenstraße 50/51

10557 Berlin

[www.goldrausch-kuenstlerinnen.de](http://www.goldrausch-kuenstlerinnen.de)

Opening Hours: Tuesday to Saturday / noon – 6pm

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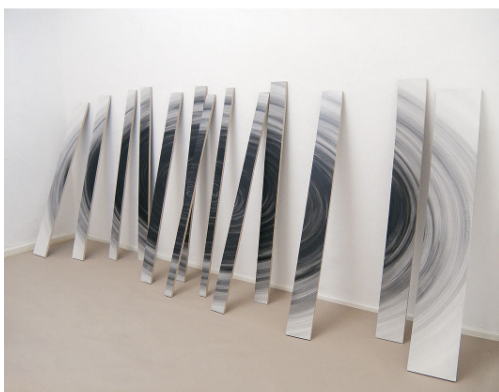
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### **Exhibited Works**

#### **Expanded Painting**



**Mirja Busch** (b. 1978) works on the point of intersection between spatiality and two-dimensionality. Her works evoke shifts of perception involving surface and volume. Busch creates space which alludes to sculptural illusions; here she transports cloud and water reflections as well as Black Holes into the White Cube.

*M2 (Black Hole) 2011*

Acrylic on MDF, 148 x 320 x 1.6 cm

© Mirja Busch



**Surya Gied** (b. 1980) combines individually painted, sprayed, taped images into an overall composition, producing an expansive installation. The surfaces she works on are foil, metal grates, or linen. In the spatial collage of the individual elements, an open and accessible constellation unfolds in which image boundaries begin to merge.

*L(arge)*, 2011, 570 x 200 x 400 cm,  
Wall, Wooden Frame, Wood Panels, Aluminum  
Grate, Wooden Strips, Spray Paint, Tape  
© Surya Gied



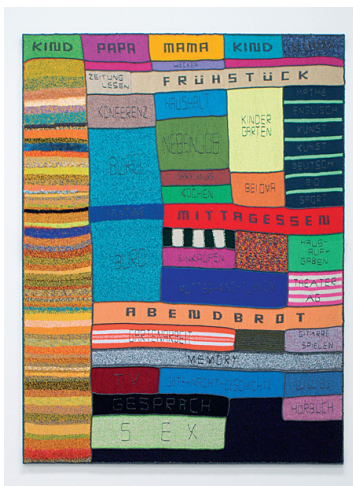
**Kathrin Köster** (b. 1981) allows her canvases – with or without stretcher – to become a part of the room's architecture. Her pictures interlace pictorial and real space; they are to be understood as both abstract painterly colour spaces and constellations of objects which one may amble around.

*o.T.*, 2011  
Mixed Media on Cotton, Supporting Structure  
220 x 550 cm  
© Kathrin Köster



The motif in the images of **Frieda Knapp** (b. 1968) is the observed world: Representations of plants become denser with colour, resulting in an emblematic pictorial language. Through brush work and repainting, there arises a rhythmic relief-style surface teeming with depth and seductive application of colour.

*Hausen*, 2008,  
Tempera and Oil on Cotton Cloth,  
120 x 100 cm  
© Frieda Knapp



**Anja Claudia Pentrop** (b. 1980) confronts internet-based social networks with the methods of needlework – icons are knitted or crocheted. Her works debate questions immanent to art – must paintings be painted? – as well as social criticism. She presents, on an enormous patchwork quilt, the daily routine of a stereotypical, “normal” family.

*Ein ganz normaler Tag*,  
Wall Object, 2010, Wool,  
400 x 300 cm  
© Anja Claudia Pentrop

## Research and World Invention



**Yun-Ting Hung** (b. 1981) invites viewers in *We Are All Together* to gaze wistfully in the distance using a wooden coin-operated telescope – and to cast a glance from great distance towards immediate proximity. Through the imaginative shift of context and size, fictitious levels of reality emerge, ambivalent afterimages of objectivity.

*We are all together*, 2011  
Video Installation  
© Yun-Ting Hung



**Bettina Hutschek** (b. 1977) presents a summary of her research into the *Horizontal Civilization*: In a documentary film essay she combines anthropological archaeology with myths, imaginary worlds, and historical possibility. She tells stories between fact and fiction, on the border between historicity and systems of belief.

*Die horizontale Zivilisation*, 2011,  
H-DV, 10"  
© Bettina Hutschek



**Yuki Jungesblut** (b. 1974) collects – drawing on Japan as an example – traces of cultural translations and images which reveal the represented object as a projection surface. In a fast-paced slideshow she links cinema with science, constructed reality with medial fiction, and exposes reciprocal projections of East and West.

*Untitled aus der Serie ‚Do You Read Me?‘*, 2011,  
C-Print, Holz,  
30 x 45 cm  
© Yuki Jungesblut



**Anna Miels** (b. 1976) combines pop with everyday culture in her film-based installation *Susan Boyle Phenomenon*: A doppelgänger of the Britain's Got Talent winner sings in a hardware store. Casting shows, just like household makeover, are expressions of social longing. Anna Miels shows, with seismographic sensitivity, private flights from reality, with a sympathy for disruption and hope.

*Susan-Boyle-Phänomen*, 2011,  
HD, 7"  
© Anna Miels

## Social and Political Present



In her trilogy *Heroes*, *Hunger*, and *Karaoke*, **Carolina Hellsgård** (b. 1977) tells stories of people whose lives are transforming. The manifestation of emotions is an element found in the series of the feature films. Carolina Hellsgård cautiously develops the plot from the standpoint of the main actor. The sequences of serene cinematographic scenes show the gradual experience of internal transformations.

*Heroes*, 2009  
HD, 14'30"  
© Carolina Hellsgård



**Kerstin Honeit** (b. 1977) becomes the presenter and performer of a hypothetical family's story in her photo series *Becoming 10*. Disguised and camouflaged she embodies siblings unbeknown to each other. The masquerade constitutes the method with which Kerstin Honeit investigates the construction and staging of identity.

C. from "*Becoming 10*", 2007-2010,  
C-Print, 20 x 30 cm  
© Kerstin Honeit



**Emma Waltraud Howes** (b. 1976) is a dancer, choreographer, and performance artist. In the 4-channel video work *An Archive of Accident Gestures* (2011) she films the translation of living experience and emotion into gestures. Personal accidents form a choreographic vocabulary, the movements of the hand portray the individual experience.

*An Archive of Accident Gestures*, 2011,  
HD, 45"  
© Emma Waltraud Howes



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**Jennis Li Cheng Tien** (b. 1983) works with participatory installations in public space. *Counterforce* displays keep-fit- machines ready for use in a wintry Weimar Schrebergarten. *Counterforce* also carries echoes of the rigid ideas of the allotment garden's originator: Physical training, uniformity, self-sufficiency.

*Counterforce*, 2010,  
Installation in the Schrebergarten Weimar  
© Jennis Li Cheng Tien



*The King is Blind*, a new film from **Sharon Paz** (b. 1969), stands in relation to the biographical experiences of the Israeli filmmaker. She combines her choreographed performances with collaged landscapes and objects. Her videos appear timeless, almost archaic, and simultaneously recount present-day wars, violence and conflict, unsettling media images, uprisings and demonstrations.

*The King is blind*, 2011,  
Video and Performance, 22"  
© Sharon Paz



**Petra Spielhagen** (b. 1966) photographs by night, on the periphery of the city. The exposure of a park in floodlights awakens associations of a crime scene and emphasizes the nature in the location. Petra Spielhagen occupies urban space, bringing to light "empty" spaces. In the participatory long-term study *Tausche Foto gegen Geschichte*, residents connect personal experiences with places and thereby create a new, public cartography.

*Mauerpark*, 30.4.2007/2011,  
*Walpurgisnacht*, 2011  
# 1- II, C-Print,  
40 x 60 cm  
© Petra Spielhagen