

# GLASS CRASH FEELING

## goldrausch 2010

20.11.–18.12.2010

Galerie September  
Charlottenstr. 1, 10969 Berlin

Schaulager Galerie Barbara Thumm  
Markgrafenstr. 68, 10969 Berlin

**ELLY CLARKE \*1976 LONDON** Elly Clarke presents photographs of the present-day owners of family portraits painted by the Victorian portraitist George Richmond in England. The photographic portraits of the heirs illustrate history by example of the English upper class.

**PAULINE CUNIER JARDIN \*1980 PERTUIS (FRANKREICH)** Pauline Curnier Jardin tells stories in which the protagonists are objects. She thus combines performance, music and slides and artifacts to form the abstract narrative.

**TATIANA ECHEVERRI FERNANDEZ \*1974 SAN JOSE (COSTA RICA)** Sculptor Tatiana Echeverri Fernandez exhibits fragments of glass set in lead – the shards encourage conjecture as to their previous function, and with their fractures they become all the more valuable.

**LINDA FRANKE \*1980 DRESDEN** Linda Franke combines sculpture with performance; topics include people and their actions. Through rigorously choreographed films she turns everyday situations of dance and dialogue into scenarios of absurd repetition.

**ANNE KATHRIN GREINER \*1975 WEINHEIM/BERGSTRASSE** Anne Kathrin Greiner, having previously made her mark as a photographer of unpopulated places, presents her first film: in »Keimkasten 3« the protagonist finds himself in a world where the security presented by society no longer exists. He is forced to learn how to deal with this gap.

**LISA JUGERT \*1980 BREMEN** In the exhibition GLASS CRASH FEELING, Lisa Jugert shows a conceptual photographic work in which cameras are present both as subject and as recording device. She thereby demonstrates how the devices impact memory and perception.

**ANNA MYGA KASTEN \*1977 RAHDEN (NORDRHEIN-WESTFALEN)** Anna Myga Kasten constructs space-consuming objects from industrial materials like plastic, hoses, or rubber which she sews, knots, and ties. Surrounding the visitors of the exhibition is an amorphous body configured of a yellow camping tarpaulin.

**KATJA KOLLOVA \*1979 BERLIN** Sculptor Katja Kollowa imbues her concrete sculptures with sound; for instance, rhythmic bass sound emanates from a minimalist cube. In parallel, she makes performance films in which she personifies objects from artists' studios, literally becoming paint, pedestal, or canvas.

**MICHELLE-MARIE LETELIER \*1977 RANCAGUA (CHILE)** Michelle-Marie Letelier is fascinated by landscapes that are characterized by open-pit mining, be it a Chilean copper mine or brown coal mining in Lusatia. Through drawings and films the artist traces topographical and social changes.

**SILVIA MARZALL \*1980 BRASÍLIA (BRASILIEN)** Cerrado is a Savannah-like vegetation surrounding Brasilia. The landscape is marked by the aridity and expanse of the elevated plains of Central Brasilia. The still CERRRADO (FRAME ONE) amalgamates the recollection of that atmosphere with associations of contemporary Brasilia.

**LÄTITIA NORKEIT \*1972 HERBORN (HESSEN)** Lätitia Norkeit involves herself, by means of text and image, with found objects from everyday life and with the idiosyncratic creative drive to which these are subjected. In an installation on the topic of furnishing, she explores the transitional zones between housing and urban landscapes.

**BETTINA RAVE \*1964 SCHRAMBERG (BODENSEE)** With her pictures, painter Bettina Rave references visual electronic media. She transfers to abstract painting the dissolution of the single frame into individual pixels; her series celebrate spaces of color that are purposefully blurry.

**KAREN SCHEPER \*1963 BREMEN** Karen Scheper draws film scenes and science-fiction sequences, installing these in densified, wall-spanning assemblages. Characters and storyboards from her source material are three-dimensionally liberated to create – in charcoal, ink, paint, and pencil – a drawing space that is simultaneously a narrative universe.

**MIRIAM STEINHAUSER \*1966 KAUFBEUREN** Miriam Steinhauser presents photographs in which she assigns spatial theories to images, thus engendering a subjective visual vocabulary. She combines these with abstracted drawings of cities which are grouped around sprayed tags. Visible in the situationist juxtaposition are various planes of urban design.

**KYM WARD \*1982 SHEFFIELD** As part of the exhibition Kym Ward works at an incessantly turning conveyor belt, with the artist situated in the middle finishing her catalogues by hand. The topic is the friction between creativity and repetitive work, between production and value.

**THE EXHIBITION »GLASS CRASH FEELING – GOLDRAUSCH 2010«** is the conclusion of the correspondent scholarship for women artists. The one-year post-graduate course is designed to pass on vital knowledge and develop relevant skills an artist needs to meet the complex challenges that arise when pursuing a freelance artistic career. Additional information about the exhibition, the exhibiting artists and the course programme is contained in the brochure »Glass Crash Feeling – Goldrausch 2010«, as well as in the individual catalogues of the artists and under [www.goldrausch-kuenstlerinnen.de](http://www.goldrausch-kuenstlerinnen.de) and [info@goldrausch-kuenstlerinnen.de](mailto:info@goldrausch-kuenstlerinnen.de)