

To eggs and other shells

With works by Joachim Bandau, Charlotte Dualé, Konstantin Grcic, HC, Aglaia Konrad, Federico Maddalozzo, Thomas Schütte and Kathrin Sonntag.

24 November 2018-26 January 2019

This exhibition associatively combines artistic works around the leitmotif of a vessel or container. A sculpture, a piece of furniture, a room, an architecture, or an idea: they all engage in a relationship with the human body or are part of an action and/or a process. They also interrogate classical artistic forms or the relationship between a utility object and an art object.

This exploration begins with dual drinking vessels that were originally part of a performance by the artist collective HC at Bob's Pogo Bar at Kunst-Werke Berlin. The vessels, that can only be used by two people at once, impose a certain behavior since someone else has to be invited to join in the act of drinking. This results in an unusual closeness between two people whose cheeks touch while drinking and who have to coordinate their motions to keep from spilling the drink.

This then leads on to the spatial furnishings by Konstantin Grcic entitled *Hieronymus* that experiment with various sitting positions. Based on Antonello da Messina's depiction *St. Jerome in his Study*, Grcic created a series of seating furniture constructed as miniature rooms that in various ways take their orientation from the human body and interrogate how seating postures and the work space relate to a "space of thought" and the concentration of the person sitting. The exhibition presents a prototype from this furniture series, which will ultimately be executed in a mixture of concrete and synthetic resin.

The motif of a space of protection or a container, a hull or skin that oscillates between fragility and stability, that nestles against the body, influencing it or separating from it, can be found in Federico Maddalozzo's works. These works also play with the use of design objects in the realm of the artistic. Maddalozzo covers demolished parts of car chassis—the shell that protects people in automobile traffic—with the foil that is otherwise used to give the car another color. The original form can be made out beneath the stretched-out foil that, although linked to it, also renders it strange.

The delicate porcelain objects by Charlotte Dualé look like shed or peeled skin from body parts and form hanging or lying piles. But it remains unclear whether they are remains or sheaths that are about to be filled, whether something has been broken or is in the process of forming. The undefined and fragmentary character of the objects stands in contrast to the material of porcelain, from which we expect high quality and perfect craftsmanship.

Secretive and impossible to reach for the beholder, Joachim Bandau's lead objects allude to interiors, miniature architectures that cannot be entered, where a space is expected, the precise dimensions of which cannot be measured. Small and placed high up on the wall, they generate an impact that shapes the entire exhibition space.

In his work *Planter*, Thomas Schütte plays with the relationship between object of use, craftsmanship, and artwork, with the transition from the decorative to the artistic. The motif of the flower vase that surfaces over and over in art history is taken literally by placing an elaborately fashioned and glazed vase that holds each flower stem individually on a pedestal in the exhibition space.

Finally, Aglaia Konrad's photographic series *Demolition City* deals with the transition from construction to destruction and explores developments in urban space. It shows the demolition of an entire neighborhood along Rotterdam's Rosier Faassenstraat in 1992, a renewed setting in motion of architectural elements that were once constructed with stability in mind, but which here collapse like a house of cards and are whirled through the air.

Invited by Friedemann Heckel and Thomas Fischer

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