

# Goldrausch 2017

## 9–23 September

### 11am–8pm

The Goldrausch Künstlerinnenprojekt has supported the careers of women artists through a one-year professionalisation programme since 1989. Its explicit goal is to strengthen the presence of women artists in the long term and increase their public visibility. The exhibition “Goldrausch 2017” presents work by this year’s fifteen participants, who were selected from a large pool of applicants.

#### Laure Catugier

concentrates on spatial perception, playing with the discrepancies between space and its depiction. In her photographs and videos she constructs new spaces that undermine our familiar experiences and evoke moments of irreality. Manipulating light and shadow in her photo series “UNIT”, she develops new forms that function visually as independent territories. In the videos “ROOM m³” and “102 bpm”, she uses her own body as an instrument to measure empty spaces.

#### Nuray Demir

Nuray Demir’s work incorporates a variety of feminist theories and texts written since 1989, the year that Goldrausch Künstlerinnenprojekt was founded. The excerpts and quotations make reference to demands that still remain relevant today, highlighting the lasting need for change in the cultural sector. In this respect, the aesthetic interplay among the heterogeneous texts can be understood as an appeal for solidarity and cooperation among the array of often isolated feminist practices.

#### Elisa Duca

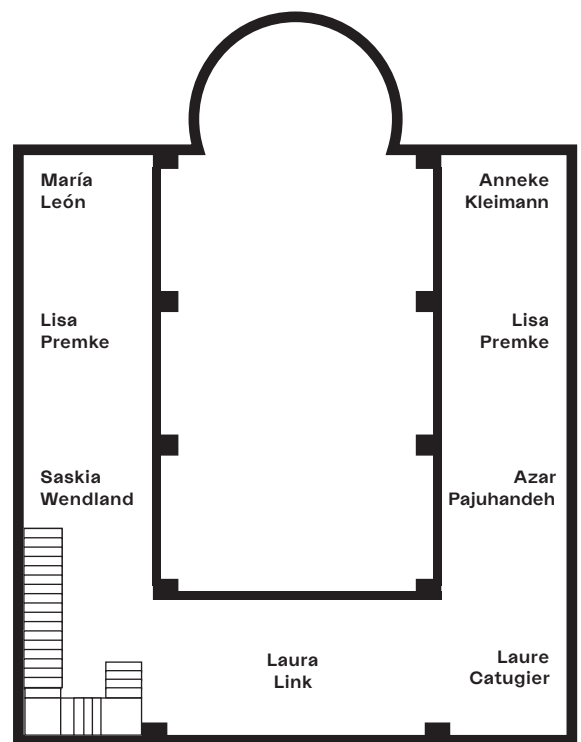
Elisa Duca’s work is process-oriented and site-specific. Her performative installation “Netz” (Web/Network), developed for this exhibition, revolves around the concepts of ‘unfamiliar’ and ‘familiar’, with Duca’s fellow 2017 Goldrausch artists as the starting point for her research. Over the course of the exhibition, materials collected from her cohort will be integrated into a web spanning the entire room. A fragile object, the web thus fluctuates between vessel and membrane, drawing and sculpture. The initially disparate material will become familiar to the viewer as part of a unified installation.

#### Fernanda Figueiredo

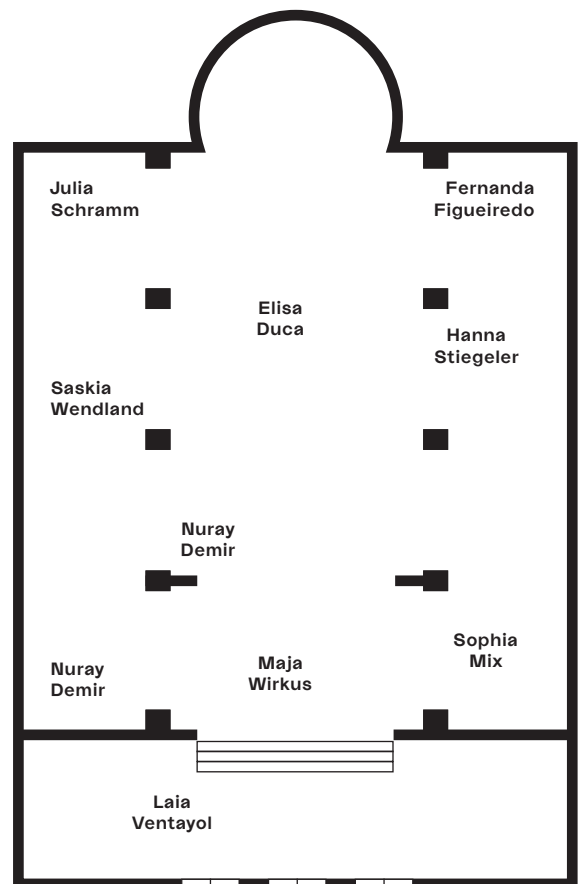
Fernanda Figueiredo’s series “Der Besuch von Max Bill” (Max Bill’s Visit) falls into the category of appropriation painting. In a way the paintings are collages, wherein Figueiredo combines Bill’s iconic motifs with works by concrete Brazilian artists and with native tropical plants. Figueiredo, herself from Brazil, explores the influence of Max Bill’s work on the transitional period from Brazilian Modernism to abstraction in the 1950s. In doing so she looks at the impact of the European Avant-Garde and its post-colonial effects in the Brazilian context.

#### Anneke Kleimann

Anneke Kleimann’s mostly sculptural work investigates materialised expressions of time. In “Kartografie der Zeit” (Cartography of Time) she traces the development of



upper floor



ground floor

Studio 1  
Kunstquartier  
Bethanien  
Mariannenplatz 2  
Berlin

a day on earth in 24 variations. Along three axes (time, latitude and longitude), 24 graphs unfold, each a record of a full hour. The graphs describe fictional spatial simulations that seem to model the passage of time. Leaning against the wall, "Kartografie der Zeit" is at once both drawing and object.

### María León

The project "NWIO" (New World Information Order) contemplates the materiality and symbolic potential of printed media through deconstruction and fragmentation, questioning the production, circulation and consumption of information. Various iron elements are combined and reassembled with newspaper images and scraps of local news, folded magazine pages and paper paste; only the printing machine running in the video is vaguely recognisable.

### Laura Link

portrays in her expansive paintings objects and bodies that are seldom shown, objects and bodies that seem ugly, animalistic, even nauseating. Using visual means, she challenges generalised attitudes and categories of beauty. Her representations of physicalities and corporeal fact can thus be seen in a new light—beyond standard attributions.

### Sophia Mix

Empowerment fosters a person's ability to responsibly shape the surrounding environment. The installation "empowering structure" is a contextual safe space in the form of a furnished room: a place to rest, watch television, read, play cards or simply spend time. Integrated into the room are other works by the artist, such as the short film "NYX", the graffiti "heterarchie", the ceramic pieces "laib und leben" (body and life) and the poster "the question no answer game". The circular rugs laid out at the entrance invite viewers to enter the space.

### Azar Pajuhandeh

The installation and photo and drawing series "Soraya's Drawing" is based on an old family photograph in possession of the artist's mother. This archival image was taken in 1972 in Tehran and contains an act of hand-drawn manipulation, undertaken by Soraya in order to cover up her sister's knees. Pajuhandeh considers the personal history of this touch-up from the perspective of the post-Revolution generation, but she also works closely with the image's content. Her blow-ups bring into focus the female protagonists while her drawings accentuate the act of retouching, challenging thresholds of shame, the standardisation of social norms and the visibility of women.

### Lisa Premke

uses acoustic sculpture and site-specific installation to look at the loss of collective achievements such as language, architecture or other systems. Through physical movement, sound and space, these individual elements become cognitive, communicating subjects. The series "Von Mustern, die sich erzählen" (Of Patterns that Narrate Themselves) focuses on the process of storytelling. It examines how this originally aural, malleable tradition can become fixed into binding patterns in woven tissue. Flexible information is a vital narrative component, and it is reversed and resurrected in the sculpture. The patterns of thread use sound—looped to be as uniform as the thread itself—to tell abstract stories.

### Julia Schramm

Julia Schramm's paintings are shaped to the same extent by coincidence and control. One central element is the pouring of coloured paint onto canvases lying

on the ground. Out of these surfaces, the artist develops motifs such as people or birds. Julia Schramm sees the painting process as something very sensual, and this sensuality is reflected in the motifs, revealing piercing and evocative visual worlds.

### Hanna Stiegeler

uses photography and installation to investigate the intersections of inside and outside, as well as the boundaries of physicality and space. The photo series "Privilege and Privacy (Roses for growing a hedge)" shows a book opened to the chapter on planting a rose hedge. The rose hedge serves as romantic metaphor for boundaries and private space. Meanwhile, sculptural metal elements give the room material structure: the snail-shaped "Carcasse Bumpers" demarcate the meeting of wall and floor; "Twinstand" recalls a folding screen or a turnstile, representing structures that both guide and protect the body.

### Laia Ventayol

In "Werden Bewegliche Sachen", Laia Ventayol explores the line that separates one place from the next. The title refers to a law in ancient Roman civil code. The law is still in force today and defines whether an object belongs to this place or the neighbouring one. In the exhibition, the artist follows the projected movements of ocean waves and, over time, constructs a space of her own between film projection, photographic subject and physical place.

### Saskia Wendland

At the centre of Saskia Wendland's artistic practice are simple sequences of movement and gestures. Drawing on performative repetition, her work looks at the continual perpetuation of a certain attitude—as well as a constant return to that attitude. Lines, dots, strokes are repeated long enough to have amassed sufficient density and consistency; they create a macrocosm in which infinity is directed not outwards but inwards like a reservoir of energy, a drawn genius loci.

### Maja Wirkus

The first sentence is like the second. This statement appears in the exhibited text, which conveys a central aspect of Maja Wirkus's approach: repetition and difference. It describes the artist's perspective towards her own photographic work with archives and at the same time serves as an instruction for how to deal with it. The text uses localisation concepts as a permanent attempt to determine location in informational spaces shaped by transformation and shifting context. In this process of writing and rewriting, the automated repetition constantly opens new spaces of interpretation and re-evaluation. The work thus describes not only a retrospective phenomenon but also a contemporary political observation.

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und Gleichstellung

