

ROUND LIES

Annette Gödde // Geka Heinke
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Annette Gödde

In Annette Gödde's video pieces, simply rendered, short-lived images invite the viewer to imagine an entire narrative. She gives us apparently familiar moments, well-known phrases, gestures and postures from mass-media contexts, presenting them to be associatively filled out or completed by us.

In brief narrative windows, in which the space resolves into a clear image and a figure comes to life and speaks, we gather information: for example, a tale of murder in the piece *Moving Ground*. What we see and hear are fragments of familiar cinematic clichés: a blonde woman in a negligee, a revolver, nightfall and dramatic music. Piece by piece a narrative plane is constructed and then collapses again between the scenes, thereby betraying the simplicity of its artifice. Through the looped repetition of these scenes and the irritation of minor differences, the viewer is confronted with the uneasy relationship between figure and space. A sophisticated interplay between proximity and distance, clarity and distortion, is revealed, yet the viewer is denied its ultimate resolution. Thus by means of her model-like constructions she exposes to us the illusion of mass-media realities. This creates an unexpected depth, which lies in the deconstruction of the illusion of mass-media realities via the fluid creation and disintegration of the scenes, and the ephemerality of the perfectly rendered image. In her work, Annette Gödde plays with the uncanny and irritating recognition of cinematic and mass-media clichés. She creates absurd moments, such as in her latest piece, *All Work and No Play*, in which Jack Nicholson, in a scene from Stanley Kubrick's film *The Shining*, encounters Little Red Riding Hood as though in a vision. Gödde gives these stories a space of their own, in which she sometimes draws visitors to her as in a peep show (*All Work and No Play*), while at other times she forces them by means of a life-size installation to viscerally experience the forlornness of the figure in the labyrinthine defenselessness of space (*Moving Ground*).

[Andrea Krause]

Geka Heinke

One of Berlin painter Geka Heinke's most recent works is *Parkett (Villa D, rkheim)*, which she realized as an on-site project through an investigation of the eponymous villa in Weimar. The final manifestation on muslin was preceded by a conceptual process: On her first visit to this historically charged site, the artist made photographs, capturing her point of view. This act of photographing is more than just a technical aid for recording the perspectival distortion of the floor in order to project it onto a canvas later, in much the same way that trompe l'oeil paintings have always been transferred onto architecture with the help of quadratures (grid structures) and projections. The act of fixing a particular perspective of the parquet floor also implies the artist's personal stance, since it is after all her position and her height that determine the view of this architectural detail elevated to painting subject. The floor thus becomes a central stage, assigning the viewer a very specific location, a field.

Geka Heinke's choice of subjects tends toward the incidental, the everyday, such as lampshades or, as in this case, floors — things that are ordinarily paid little attention. This almost private focus becomes especially evident in her paper lanterns. Using do-it-yourself instructions from the 1970s, the artist recreated these lamps in order to then make meticulously rendered, oversized paintings of them in tempera, acrylic or oil. The fact that she is also interested in painting itself is apparent not only in these motifs but also in her paintings featuring wallpaper and mirrors. The artist works in series of paintings in which she constantly manages to interrogate the limitations on painting's subject matter in new ways through her personal interest in both cultural and social contexts.

[Susanne Neubauer, art historian and curator, lives in Zurich.]