

THE WEAKEST LINK

Kerstin Gottschalk // Alexandra Schumacher // Julia Staszak // Guest: Tove Storch

Opening: Thursday, 3 April 2008, 7-10 p.m.
through 9 May 2008 (Wed.-Sat. 2-7 p.m.)

17 April 2008, 8 p.m. THE DECADE OF THE ZEROS

slide show and panel discussion with
Andreas Koch, artist & editor www.vonhundert.com
Dr. Melanie Franke, art historian & editor www.vonhundert.com
Raimar Stange, art critic and curator
plus guests, moderated by Kerstin Gottschalk
at General Public, Schönhauser Allee 167c (www.generalpublic.de)

2-4 May 2008, Gallery Weekend Film Presentation

Friday, 2 May, 2-10 p.m.; Saturday/Sunday, 3/4 May, noon to 6 p.m.
Galerie Teufel - Heinz Teufel und die konkreten Künstler seiner Generation
Rekordproduktion Berlin 2007, produced by Christian Asbach, www.rekordproduktion.de

Competitive behavior and teamwork, strategy and intuition, linkage and network. Our society is composed of those who belong and those who are shut out. Every trend depends on the favored as well as the wretched. Beyond these social components, every artist must also deal with the question of when to adapt and when to renounce and reduce: What do I leave out, and what do I add?

"The Weakest Link" is an attempt, through exhibition, dialogue and film, to discuss phenomena of inclusion and exclusion, in terms of both form and content.

Alexandra Schumacher combines wooden frames, Plexiglas and photographs into a folding-screen-like object that partitions the gallery into smaller spaces, with one-way mirrors that let the gaze pass through and bounce it back. The installation refers to marketing mechanisms of inclusion and exclusion; in the context of this artists' space, it urges critical self-reflection: What makes us exclusive, how good are we in comparison to others?

With a glance back at classical wall paneling, Julia Staszak constructs a wall painting that passes through the gallery's foyer, hall and office. As material, she uses original works of art (e.g. Anton Stankowski, Leon Polk Smith, Axel Rohlf), self-painted portraits and architectural padding material. Her system of references reveals the mechanisms of current trends that make social, aesthetic and stylistic choices and create niches.

Kerstin Gottschalk's works flow through space and time, often seeking their own shapes. In spilling fluids she makes the process of the work's creation visible, in a reference to the anti-form of the post-minimalists; she leaves the materials to themselves and their observers as they react to space, temperature and gravity. At Stedefreund, she creates a persistent flow of water out of the gallery and lets a concrete wall harden in the process of its casting. The transition from physical process to sculptural form is fluid in the truest sense of the word.

How do I form something that is not form? Tove Storch makes the creases and shadows of a sheet of paper sculpturally tangible. She transforms the bouncing movement of a ball into a three-dimensional projection. A bronze landscape supported by numerous steel pillars reveals itself to be a gauzy silken cloth. Color progressions are not only optically perceptible, they rotate in space.

With the kind support of n.b.k. / artothek

Carla Orthen