

## SPREAD SHEETS

Chapter 1 of the exhibition series **DIFFERENCE A BEND**

Kerstin Gottschalk und Marcel Prüfert

In five successive group exhibitions between February and August 2012 we examine the experience of artistic difference and its potentials. What is meant here is the difference between varying artistic positions. The distinction between our own perception and that of others. The simultaneous experience of divergence. The continuous differentiation of our own activity, enabling difference to be used as a productive moment.

The exhibition SPREAD SHEETS with Kerstin Gottschalk and Marcel Prüfert is chapter 1 of the series DIFFERENCE A BEND.

'Spread sheet' denotes an accounting software, but it also implies a double page. In this sense the exhibition title refers both to the presentation of two artists, and in the sense of 'two sides' to the fact that there is a reverse side to everything.

The exhibition space is occupied by an object constructed from glued-together stacked-up series of everyday commercial cardboard packaging. It is reminiscent of a banner leaning against the wall, but completely out of shape. Its motif perhaps takes up the celebration of consumerism. But the accumulation of packaging for all kinds of consumer goods and the formal disintegration undermines the ideological clarity associated with the banner. This work by Marcel Prüfert reflects our surrounding affluent society while also caricaturing its own moralistic attitude.

Kerstin Gottschalk excludes all representational and narrative references from her work in favour of a visibility of the act and the increased presence of the materials this brings about. A deliberately factored in loss of control brings the physical laws inherent to the material into play. Liquid wax, oil, concrete or plaster run across floors, walls or steps and often find their form automatically. In this exhibition Kerstin Gottschalk shows works that have come about through the leakage of coloured origami paper onto white pages in a kind of wet-in-wet technique. A board inserted into the space becomes a curious structure, unwilling to adapt to the architecture. Proceeding from a maximum eschewal of aesthetic influence, the artist's work raises issues of demarcation and control, and in general about order and norm in culture and society.

The tension between the different approaches of Kerstin Gottschalk and Marcel Prüfert asks questions about whether and to what degree art can respond to social questions, and how consistently this possibility is taken up in their own artistic activities.

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