

***INNEN**

Ruth Buchanan, Annika Grabold, Dominique Hurth,
Franziska Nast, Josse Pyl, Charlotte Rohde

15.10.–

26.11.2023

The group exhibition *INNEN brings together artistic positions that take words or language as their starting point. How do language, words and letters shape our bodies and the spaces around us? How can language and dialogue be depicted – other than through writing? In the struggle for words, in the clearing of throats, in the joining of sounds, word-images and image-words emerge. The presented works examine and negotiate – from different angles and partly from a feminist position – the performative aspects of language and written signs in relation to identities, institutions and spaces. The exhibition takes the upcoming gender-appropriate change of name of Künstlerhaus Bremen in spring 2024 as an opportunity to reflect on the role and impact of words, language, and typography. The works brought together in the exhibition draw a horizon of possibility of language and conversation as well as the utopian potential that lies between *INNEN and outside, between idea and mediating word or sign.

Curated by Nadja Quante and Pio Rahner/Spacing (formerly known as Erlkönig)

Disclaimer: When this brochure refers to women and femininity, it means all persons who identify with this designation.

1 Charlotte Rohde

You Loved An Image, 2023

Aluminum, 28,1 x 70 cm,

Fineart print, passe-partout, frame, 13 x 18 cm

Artist, type designer and author Charlotte Rohde works at the intersection of typography and art – of type and image. Rohde's work is based on the idea of type as an extension of the body and the question of how typography can shape feminist discourses in society, especially in the creative sector. Using her own typefaces, which she has developed for practical use, she produces sculptural forms that can be read as type. Rohde engages in a conceptual play with writing and the body, image and imagination.

You Loved An Image consists of two parts: The metal typeface is designed in Rohde's typeface NewEdge 666. It addresses "becoming an image," especially of women. So does the framed image that hangs below it: The artist's picture serves as a projection surface for stereotypes and associations linked with femininity. Thus, an image is created in a double sense: the representation on the one hand and the imagination of femininity on the other. For Rohde, the self-determined performance of femininity offers the possibility of an emancipatory feminist practice. It holds the potential of myth-making and lifts women out of the shadow of history(s).

Charlotte Rohde (b.1992, lives in Berlin and Weimar) is an artist, (type) designer and author. Rohde graduated from the Sandberg Instituut Design Department in 2020 and is currently the Guest Professor for Typography and Type Design at Bauhaus University Weimar.

Solo exhibitions (selection): *You Loved An Image*, NEVERNEVERLAND, Amsterdam (2023); *very available*, Havarie Space/ Autohaus Autohaus, Kassel (2022); *A Guide to Softer Ware* (mit Vera van de Seyp), soft power, Berlin (2021).

Group exhibitions (selection): *Solartal (Ornamenta)*, A.K.T. Pforzheim (2023); *Werkstück/ Piece of Work*, Gold+Beton, Köln (2023); *Longing to Belong*, MU Eindhoven (2022); *I Swear, Time Passed, De Dood*, Zaandam (2020).

www.charlotterohde.de

2 Josse Pyl

a *Eating Grammar IV*, 2022/2023

Polymer, 250 x 404 cm

Courtesy Annet Gelink Gallery, Amsterdam

b *Inner Word in Outer World*, 2020–2021

Single chanel video, sequence of frottage drawings

5:01 min loop

Courtesy Annet Gelink Gallery, Amsterdam

Josse Pyl is interested in the performative aspect of language and its production. In Pyl's practice, which encompasses a variety of media from drawing to video, sculpture and installation, the artist explores how language grounds and influences our experience of everyday reality and communication with others. The works oscillate between image and text: Signs become material signs, and objects transform into symbols. The glyphs, however, do not form a text, but something reminiscent of one. They are neither objects nor images, but something in between. Language is more than a collection of words but also symbol, sound and movement expressed through bodies and mouths.

Teeth are featured in both the video *Inner Word in Outer World*, made from a sequence of frottage drawings, and the installation *Eating Grammar IV*. For Pyl, they represent a connective limb that links the brain and stomach. They are a part of the inside with which we try to communicate to the outside. Teeth help us both form words and digest them. How do the words we speak shape our teeth, our mouth, our body, and our language?

Josse Pyl (b. 1991 in St-Niklaas, Belgium, lives and works in Amsterdam) first studied at Kask School of Arts in Belgium, then Werkplaats Typografie at ArtEZ University of the Arts in Arnhem (2014-2016), followed by a residency at the Rijksakademie van Beeldende Kunsten in Amsterdam (2017-2018).

Solo exhibition (selection): *CAN TT AST EMY TH OUG HTS*, Open Quotation Marks/Close Quotation Marks, Typojanchi 2023, Culture Station Seoul 284 (2023); *CA NTS EE MY TO NGUE*, The Bakery, Annet Gelink Gallery, Amsterdam (2022); *Symbiosis Series #2* (mit Marije Gertenbach), Platform Post, Nijmegen (2021); *I Think and I Think I've Thought a Thought*, The Bakery, Annet Gelink Gallery, Amsterdam (2019).

Group exhibition (selection): *A bee's wing dropping onto your cheek*, Vanguard Gallery, Shanghai (2023), *I Had a Dog and a Cat*, Georg Kargl Fine Arts, Vienna (2022).

www.jossepyl.de

3 Franziska Nast

My favorite Ladies, 2018/2023

Collage as PVC banner print, foil adhesive sign, building tarpaulin, sewn, link chains, LED fluorescent tubes
dimensions variable/300 x 400 x 250 cm

Franziska Nast draws, sorts, collects and writes – on sheets of paper, skin, walls, floors, on any ground – with pens, with needle, with light and with high-pressure cleaner. Paper and textiles are often source material for her collages and sculptures. The artist transforms techniques and images: Working methods and skills are questioned and applied in other areas, materials are reinterpreted. The activity of drawing and writing is structured by different occasions, events, conversations, snapshots, and experimental arrangements. The focus of her artistic practice is on the unexpected and the multifaceted relationship between human and object. In this context, language has a special significance. Colloquial languages, found or invented words, WhatsApp conversations and text fragments are formed into new and subversive entities, sentence constructions and stories. For the sculptural work presented in the exhibition, *My favourite Ladies*, Nast collected houseplants from a community, photographed them, reproduced and cut them apart, and collaged them anew in a room-sized installation. The domesticated plants have outgrown the domestic, evolved, reproduced, dialogued, and formed new alliances.

Franziska Nast (* 1982, lives and works in Hamburg) is an artist and book designer. Nast studied fine arts and communication design at the University of Fine Arts in Braunschweig and graduated in 2011. She is co-founder of the Kunstverein St. Pauli in Hamburg with which she has been exploring experimental exhibition forms in urban contexts since 2006. In 2007, tattooing became part of her artistic practice.

Solo exhibitions (selection): *Törn! Törn! Törn!*, Kunst- und Kulturhaus NEUNEINHALB, Bayreuth (2023); *RRRRReality. Franziska Nast*, Arp Museum Bahnhof Rolandseck, Remagen (2023); *ALL FULL FILL FULL FILL ALL FILL ALL FULL/Nights in White Satin*, Allgemeiner Konsumverein, Braunschweig (2021); *Montag versuchen, wenn nicht, dann Dienstag* (mit Axel Loytved), 12-14 contemporary, Vienna (2021).

Group exhibitions (selection): *THE GATE, Wohin führt das Tor zur Welt...*, IMAGINE THE CITY, Hafencity, Hamburg (2021); *Body Re-Divined?*, MOM ART SPACE im Gängeviertel, Hamburg (2020); *Straight, Crooked, Shaped – über die Linie*, Galerie im Marstall, Ahrensburg (2018).

www.franziskanast.de

4 Annika Grabold

ich seh' kein Außen, 2022

Acryl-Inkjet-Print on Plexiglas in lightbox, bracket

80 x 120 x 10 cm each

1-Channel-Video, 81 min loop

In her practice, artist Annika Grabold addresses the various facets of being a female artist and the associated life plans and notions of identity. How much are our concepts of being an artist today still linked to ideas of the male genius? To what extent is the role of the artist performed or even staged? Is the idea of creative self-expression perhaps also just a form of capitalist efficiency and self-improvement?

The work *ich seh' kein Außen* (*I don't see any outside*) takes up these questions about the (self-)conception of an artist. Grabold invited nine young artists to reflect together on their own role as artists and the performativity hidden therein. She presents the result of this research through conversations and staged photographs in an installative photo and video work.

The photographs show the artists in their work spaces surrounded by means of production, which provide more or less information about their practice. The text unfolding on the video screen draws the viewer into a conversation about the field of action of artists between role conceptions, production conditions and linguistic expression.

Grabold's artist's book *ich seh' kein Außen* (*I don't see any outside*), with the complete conversations as well as nine photographs, can be viewed at the information desk and can be purchased for 25 euros.

Annika Grabold (b. 1995, lives in Hamburg) is an artist and photographer. She studied at the Estonian Academy of Art in Tallinn in 2018, at the Hochschule für bildende Künste Hamburg (2019-2020), and at the University of Art and Design in Offenbach (2014-2022). Grabold is co-founder of the Curatorial Collective Cake&Cash, a feminist exchange and exhibition project, active since 2020.

Solo exhibitions (selection): *Nachbilder*, Frappant, Hamburg (2023); *MalereidurchFotografie*, Zollamt Offenbach (2022); *MalereiplusminusFotografie*, Magma Maria Offenbach (2022); *Essays of Undoing*, RAY Festival Masterclass, Museum Angewandte Kunst, Frankfurt am Main (2021); *FATA MORGANA*, Raum LinksRechts, Hamburg (2021).

www.grabold.de

5 Ruth Buchanan

Sleepwalkers, 2011

VHS digitized, color, sound, 12 min

Ruth Buchanan's practice includes text works, installations, performances, video and audio works, exhibition design, writing, design and publications. Her work addresses the dynamic relationships between bodies, power, language, and archives. What relationships do standardized infrastructures like archives, libraries, and museums create between our bodies and society at large? And how can we think about these relationships differently?

Buchanan explores the conditions of information processing in the context of cultural production. Her work focuses on “cultural languages” in the form of typography and speech, as well as on spatial forms of signage, furniture, and architectural intervention. How are means of communication designed, and how do recipients experience them on multiple levels: visual, haptic, and auditory?

Sleepwalkers co-opts footage from an arts television show shot in a regional museum in New Zealand in the mid-1980s. The clip shows schoolchildren visiting an exhibition of large ceramic works and interacting vigorously with the ceramics by touching and palpating them as encouraged by the museum's educational program. A voiceover describes space, movement, bodies, and communication – components which make up the experience of visiting an exhibition. The rhythmic intonation of the script combined with repetitive imagery foregrounds the physicality of the artist's words.

The German translation of the spoken text is available at the information desk.

Ruth Buchanan (b. 1980, lives and works in Tāmaki Makaurau, Auckland, New Zealand and Berlin). Buchanan studied at the Elam School of Fine Arts, Tāmaki Makaurau/Auckland, and at the Piet Zwart Institute in Rotterdam. From 2008 to 2009 she was a Researcher at the Jan van Eyck Academie in Maastricht, and in 2018 she received the Walters Prize, Aotearoa's most prestigious art award.

Solo exhibitions/Projekte (selection): *Heute Nacht geträumt*, Kunstmuseum Basel (2022); *Celebration? Real life*, Coastal Signs, Tāmaki Makaurau, Auckland (2022); *The scene in which I find myself/Or, where does my body belong*, Govett-Brewster Art Gallery, Aotearoa New Zealand (2019); *A garden with bridges (spine, stomach, throat, ear)*, Arbeitslosenzentrum Mönchengladbach, (since 2019).

www.studio-ruthbuchanan.net

6 Dominique Hurth

soundless voices, bitten tongues, haptic hands, 2019/2023

Installation (blown glass, ceramics, acrylic, acoustic foam, iron, vinyl text),
dimensions variable

Co-produced by Tieranatomisches Theater, T AT Berlin, 2019

Production assistance: Zoé Thonet (2019), Jakob Urban (2023)

Glass production supported by Berlin Glas e.V.

Dominique Hurth works in the media of sculpture and installation. Her works investigate the relationship between sculptural work and printed matter, between image and caption or form and word.

In her installation *work soundless voices, bitten tongues, haptic hands*, Hurth intertwines the biographies of three objects with those of three women and scientists who represent groundbreaking research in physics and microbiology and who have often been ignored or forgotten in official historiography: Lise Meitner (1878–1968), who formulated the theory of nuclear fission; Elsa Neumann (1872–1902), the first woman in Berlin to earn a doctorate in physics; and Lydia Rabinowitsch-Kempner (1871–1935), a microbiologist who proved the transmission of tuberculosis and was the first woman appointed professor at Berlin University. As women, they also represent emancipation in the sciences. Hurth has researched the biographies of the three women and their instruments in various scientific archives and makes them speak in *soundless voices, bitten tongues, haptic hands*. She designs a theater of objects in which the table presents the objects as if on a stage. Using blown glass, Hurth has duplicated and magnified an induction foil, an ion tube, and a series of pipettes. In the wall text, the vessels are given a voice and speak *to* their viewers and *about* their users. They speculatively and polyphonically explore what they can tell us about the hands on the instruments.

Dominique Hurth (b. 1985 in Colmar, France) lives and works in Berlin. She studied fine arts at Saint Martin's School of Art in London and at the École Nationale Supérieure des Beaux Arts in Paris.

Exhibitions/Interventions/Projects: *re.frau anders*, Außenbereich des ehem. Wachturms an der Puschkinallee, Berlin (2022); *Our world is burning*, Palais de Tokyo, Paris (2020); *Dominique Hurth: Scheibengardinen, keine Übergardinen (...)*, Intervention in the historical exhibition ““In the Auxiliary of the SS”, Mahn- und Gedenkstätte Ravensbrück (2020); *soundless voices, bitten tongues, haptic hands*, Tieranatomisches Theater, Berlin (2019).

www.dominiquehurth.com

Public guided tours

Wednesday, 18. October, 18 Uhr

Guided tour with Clara Kramer

Friday, 10. November, 18 Uhr

Guided tour with Johanne Jordan

Thursday, 23. November, 18 Uhr

Curator's tour with Nadja Quante and Pio Rahner

ACCOMPANYING PROGRAMM

The exhibition is accompanied by events that tie in with the series of events “Ein Haus für Künstler*innen” (“A House for Fe*Male Artists”) that began in the fall of 2022.

More information on our website.

In cooperation with

Spacing (vorm. Erlkönig)

With the support of



THANKS TO

The artists, Clara Kramer, Johanne Jordan, the installation team: Alex Beriault, Felix Lies; Martin Wilmes, GAK, Schilling Werbung, Annet Gelink Gallery, Amsterdam, Janine Behrens, Barbara Rosengarth, Rose Sanyang-Hill, Trio, the visitor service as well as Nadine Geyersbach and Mari, Maxwell Stephens and Mika.

KÜNSTLERHAUS BREMEN

Am Deich 68/69 | D-28199 Bremen

T 0421 508 598 | www.kuenstlerhausbremen.de

Wed to Sun 2–6 pm 2–6 pm / Reformation Day, 31.10., 2–6 pm open

Admission to the exhibition, all events and guided tours is free!