

Villa Salve Hospes

INGE MAHN | NORA SCHULTZ

Guest Room: Manuel Raeder

September 9–November 12, 2017

Press Preview: September 8, 2017, 11am

Opening: September 8, 2017, 7pm

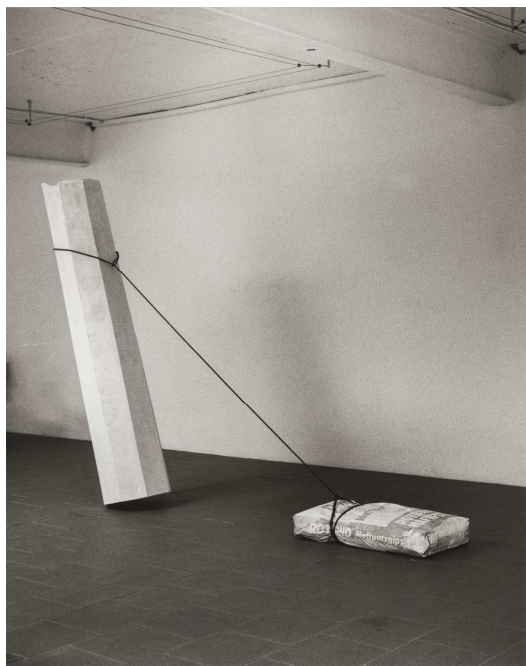
Events

IT'S NOT LATE IT'S EARLY #17: October 4, 2017, 7pm

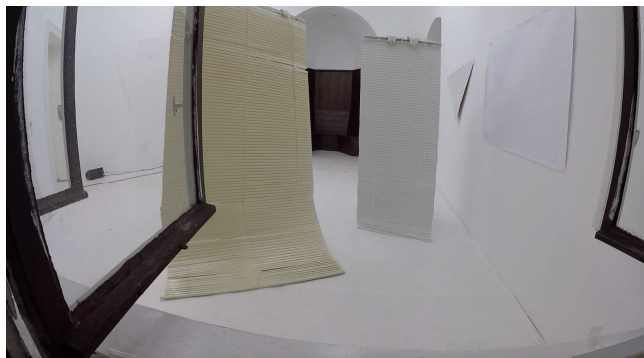
Reading by Adrian Williams and Filip Caranica (invited by Nora Schultz)

IT'S NOT LATE IT'S EARLY #19: November 1, 2017, 7pm

Conversation Inge Mahn and Thomas Rentmeister



**Inge Mahn, Säule, Gipssack ziehend, 1988,
Courtesy of the artist**



**Nora Schultz, Cent Dent (Centre Dental The Movie Part
3), film still, 2017, Courtesy of the artist and gallery
Isabella Bortolozzi**

INGE MAHN

The exhibition format 1:1 presents two artistic positions in the Villa Salve Hospes.

Whereas Klara Liden and Karl Holmqvist collaborated as friends for the first edition of 1:1 in 2016, the current presentation of Inge Mahn and Nora Schultz' works sees the

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building horizontally divided into two parts, with Inge Mahn's works occupying the ground floor and Nora Schutz' installation concentrated on the top floor.

For the last four decades, Inge Mahn has been developing a consistent body of work independently of recent artistic trends. Using a clear formal language inspired by everyday objects and architectural details, she portrays everyday objects by reducing them to their essential features and recreating them in plaster. Through a process of intensive engagement with the exhibition spaces, she develops large-scale, time and place specific interventions which react to the exhibition space's architectural features, using them as a starting point for her own installations. For Mahn, the conceptual and technical aspects of the production process are inextricably linked. As a result, she gives significant consideration to the internal dynamics of her materials and the ways in which they privilege certain forms.

Via a single cord, the column in *1 Säule, Gipsack ziehend* seems to be dragging the sack of plaster used for its own production behind it. Even though the column leaning on its edge is stably fixed in place, one senses a battle of forces in the potential movements of the precisely balanced duo. With the column, Inge Mahn singles out an architectural element which plays both a leading and supporting role throughout the Kunstverein's ensemble of buildings. Divested of its practical function, this "pulling" column takes on an almost tragicomic character in light of the hopelessness of its endeavor.

One also encounters the combination of geometric bodies and everyday objects in the works *4 Kugel mit Forke*, *6 Balancierender Stuhl*, and *7 Balancierende Kugel*, in which Mahn appeals to familiar movement patterns like sitting on a chair or using a pitchfork. Here, the focus is less on actual interactions than it is on remembered or internalized movement patterns.

Inge Mahn's particular interest in objects and their idiosyncrasies also manifests itself in the work *5 Stehende Vorhänge*, in which she supplements the light-flooded garden room with a "missing element." Unhinged from their usual architectural context, fragments of a "curtain" are scattered as freestanding objects throughout the room. Contrary to its traditional function, this "curtain" neither hides nor reveals anything behind it; it only presents itself.

The architectural features of the Villa Salve Hospes were also used as the starting point for an extensive installation in the mirror room. In an almost dystopian moment, rectangular planes seem to topple out of the sidewalls. The relationships between the floor and the wall become unstable. Inge Mahn thus manages to intervene in the hermetic spatial structure of the mirror room and make it her own. The form and

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dimensions of the still-white canvases have been directly adapted from the wall paneling in the room. In this way, Inge Mahn's 8 *Bilderlose Bilder* thus evoke the paintings which once adorned those walls.

Inge Mahn (*1943, Teschen) lives and works in Berlin and Groß Fredenwalde. She studied at the Kunstakademie Düsseldorf, where she completed a master's degree under Joseph Beuys in 1970. Two years later, Harald Szeemann would invite her to participate in documenta 5 with her graduation piece, *Schulklasse*. After teaching as a visiting professor in Düsseldorf and at the Hochschule für Bildende Künste Braunschweig, she was a professor of sculpture at the Akademie der Bildenden Künste Stuttgart from 1987 to 1993. Then from 1993 to 2009, she taught at the Kunsthochschule Berlin-Weißensee. Since 2012 she has been running a museum where she shows objects found by her and the village's residents alongside works by her artistic colleagues such as Hans-Peter Feldmann and Ute Klopheus. Solo exhibitions dedicated to her work have been most recently held in the artist's room at the K21, Düsseldorf (2017); Cahiers d'art, Paris (2015); and the Akademie Galerie — Die Neue Sammlung, Düsseldorf (2014/15). Her work is represented in several international museums and collections, including the collections of the Hamburger Bahnhof, the Kunsthalle Helsinki, and the Kunstmuseum Düsseldorf.

NORA SCHULTZ

In Nora Schultz' artworks, the familiar often manifests itself in a disturbing and alienating form. Materials and objects discovered in the neighborhood, on constructions sites, or even in the artist's own apartment regularly serve as the starting points for sculptural arrangements which, true to the tradition of Postminimalism, display the traces of their production. The objects, materials, and colors of the surroundings are thus integrated into the process of formal invention. In order to leave space for intuitive decision-making, Nora Schultz allows a certain immediacy to determine her choice of materials. The artist transfers the found objects, each with their own histories, into the exhibition context and thus into a new reality: freed of functionality, the forms of things—their materialities, proportions, colors—come to the fore.

Filmed by drone cameras and activated by hidden performers, the sculptures are unified on the level of representation into an altogether filmic work in which the sculptures are transformed into props, and the exhibition architecture, into a film set. Nora Schulz deploys the "will" of the drones, which fly through various dangerous maneuvers and often falter, as a productive method for image generation. This is

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hardly the first time that Nora Schultz has placed her trust in the work of comrades or "co-authors" in order to achieve a more precise staging of images and repeatedly produce unforeseen moments. She has also worked similarly with "printing machines" (Frankfurt, 2012) or even imaginary parrots as motors for her ideas.

The floor covering unites the various projections and objects in the Villa Salve Hospes into an extensive installation under the title *Centre Dental*—a term similarly "extracted" from the public sphere that brings together a diverse set of connotations surrounding the oral cavity. Gray concrete sculptures bore into the ceiling like oversized teeth (*E1*), decorate the windows (*Wisdom Tooth*), or even stalk through space as *transhuman objects* on bent tripod legs (*Adjustable 16*), while the blinds cite the standardized interiors of doctors' offices (*Picture-Blind* and *Viewer-Blind*). Both sound and language come together in the oral cavity—a space that we rarely see into in day to day life and remains largely concealed. When considered together with the offscreen voices and the pantomimes' nonverbal interactions in the video (*Cent Dent (Centre Dental The Movie Part 3) with Movie Blind*) as well as the sentence fragments written on the blinds (*Movie Poster 1*), different levels of communication become audible and visible as the spoken and written texts circle around the origins and meanings of the titular terms *centre* and *dental*.

The presentation at the Kunstverein Braunschweig is the culmination of a series of exhibitions whose previous installments include *CENT DENT* (Berlin, 2017), *Centre Dental 2, city of teeth* (Paris, 2016), and *Centre Dental* (Brussels, 2016). The magazine especially developed for the Kunstverein Braunschweig in collaboration with Manuel Raeder serves as a connective tissue between the current exhibition and its predecessors. The sculptures, video stills, and installation shots presented here are juxtaposed in new constellations on the pages of the magazine, while being printed poster paper also allows them to undergo a haptic and chromatic transformation. Videos and sculptures become photographs, which nevertheless retain a sculptural dimension as bound publications and loose sheets installed throughout the room.

Nora Schultz (*1975, Frankfurt am Main) lives and works in Boston. She studied from 1998 to 2005 at the Staatliche Hochschule für Bildende Künste – Städelschule in Frankfurt am Main. As a recipient of the Ermenegildo Zegna Scholarship, she also pursued her studies at the Milton Avery Graduate School of the Arts in New York. In 2006 she participated in the Paul Klee Zentrum's summer academy in Bern and was also a resident at the Villa Romana in Florence in 2011. Alongside her recent participation in the Skulptur Projekte Münster in 2017, her works have been shown in

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numerous solo exhibitions at Galerie Isabella Bortolozzi, Berlin (2017); the Kadist Art Foundation, Paris (2016); the Renaissance Society, Chicago (2014); and Portikus, Frankfurt am Main (2012), among others. Nora Schultz is an assistant professor of visual and environmental studies at Harvard University in Cambridge.

Guest Room: Manuel Raeder

As a commentary on or point of contrast to the respective main exhibition, artists and curators are regularly invited to stage interventions in the room of the Villa Salve Hospes that was originally used as a guest room. As part of the presentation of Nora Schultz' work, designer Manuel Raeder will present an exhibition in the guest room, which focuses on a publication conceived by him and Nora Schultz that will be bound in the exhibition space.

Manuel Raeder is the founder of the interdisciplinary design bureau Studio Manuel Raeder in Berlin. The studio's practice spans a wide range of projects ranging from artist's books and type design to exhibition design, furniture design, and curatorial work.

Curator: Christina Lehnert

Curatorial Assistant: Nele Kaczmarek

Idea and Concept: Dr. Jule Hillgärtner

We will gladly supply installation shots from September 8, 2017 onwards. Please direct all inquiries to Miriam Bettin: presse@kunstverein-bs.de or +49 531 49556.

The exhibition of INGE MAHN and NORA SCHULTZ has been made possible by:



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