

Hyphen

Mara Fortunatović
Zarah Landes
Daniela Macé-Rossiter

Curator and text: Gabriela Anco

Opening: 25.05.2024 15.00-20.00

Exhibition: 25.05. - 22.06.2024

at
Heit
Eichendorffstr. 5
10115 Berlin



1. Daniela Macé-Rossiter
J'ai pris racine dans ton eau #2, 2024
Digital print on satin silk imitation, made of
recycled PET beverage bottles
L 200 x W 45 x H 100 cm



2. Zarah Landes
lacks of concrete, 2024
Ink on canvas.
140 x 125 cm



3. Zarah Landes
Reaction, 2024
Digital c-print
40 x 30 cm



4. Mara Fortunatović
Tibiči, 2024
Copper pipes
120 x 80 x 10 cm



5. Mara Fortunatović
Ripa, 2024
Copper pipes
125 x 65 x 21



6. Daniela Macé-Rossiter
J'ai pris racine dans ton eau #3, 2024 Digital print
on satin silk imitation, made of recycled PET
beverage bottles
L 135 x W 23 x H 100 cm



7. Daniela Macé-Rossiter
J'ai pris racine dans ton eau #1, 2024 Digital print
on satin silk imitation, made of recycled PET
beverage bottles
L 410 x W 90 x H 100 cm



8. Mara Fortunatović
Flüis, 2024
Copper pipes
125 x 65 x 65 cm



9. Zarah Landes
untitled (balance), 2023
Ink on canvas.
60 x 45 cm



10. Zarah Landes
untitled (balance), 2023
Ink on canvas.
60 x 75 cm

Text by Gabriela Anco

In Western grammar, prefixes, roots and suffixes are isolated from their possible connections through hyphens. A hyphen is thus a potentiality, a prospect, a promise. As the German suffix *-heit* can be an ending to an endless number of beginnings, thus forming an infinite array of notions, so can its space, today a Berlin basement in a residential building, be the continuation of endless conceivable origins. *-ment* in English is derived from the Latin *-mentum* and passing through Old French is, of course, also a suffix and fitting the above scheme. However, whereas *-heit* usually denotes an abstract quality of the adjectival root (as an art space should, we might add), *-ment* rather designates a concrete state, means, or process resulting from an action. A basement is then a concrete result of basing something, somewhere. An existential root. A memory foundation.

« Hyphen » explores themes of reflection, shape-shifting, adaptation, and inscription. Sprawling within the walls of Heit, works by Mara Fortunatović, Zarah Landes and Daniela Macé-Rossiter find their places connected amongst each other through invisible hyphea, all akin to mycelium's fruiting bodies.

Emerging from an investigation into the notion of "basement" within Heit's subterranean location, the exhibition embraces the available spaces, weaving intricate connections among the three artistic practices. Balance in all its forms was essential to the exhibition, stemming from punctual discussions amongst all members creating the show.

Lightless photographs, fabric wrappers, ink paintings: the works of **Zarah Landes** transcend timelines, preserving traces left by various objects imprinted into the cloth. In her process, soaked fabric firmly embraces the object, adapting to its folds. The release of tension results in unpredictable abstract landscapes. One senses this element of surprise—the unknown outcome awaited by the artist who discovers her work as she unfolds and flattens the canvas. It is precisely this unawareness of the result that brings a degree of playfulness, balancing the precision needed in the process. ZL's works manipulate volume, transforming three-dimensional items into entirely flat surfaces, which, through optical illusions, create further potential spatial dimensions derived from the initial object. In the end, what we see is the negative space surrounding the objects—a visual impression of the vast bulk of nothingness that exists around concrete articles. She makes the invisible visible.

The identity of the objects themselves brings more or less meaning to the works depending on the series. Here for instance, the two works *untitled (balance)* are the result of a wrapped tripod, providing a meta-meaning related to the form and essence of photography in the context of the artist's technique—the capturing of real-life images and the recreation of reality.

In **Daniela Macé-Rossiter's** works, immersive situations envelop and accompany both the viewer and the space. They circle columns, adapt, and extend beyond doors and corners. Visuals of digital designs send spores elongating the space and moving outside conventional and proportional spatial ratios. Distorted elements create the impression of landscapes, albeit with a non-linear, imagined horizon line. Inspired by mycelial cords, the artist depicts various growths and spreads, building into rich ramifications. It is precisely this notion of ramification that stands out across the present series, emphasized by the artist and built up as an archetype. The logical growth by division, forming further new branches, is the basis of many proliferation patterns present in the natural world and recreated in human society. Tree crowns or roots, blood vessels, river systems, and individual organisms' generational growth all form similar patterns, which we then project into our human economic and hierarchical structures. Yet, as our computational configurations exceed classical physics and move toward quantum theories, paradigms belonging to the natural world, such as logical and steady ramification, are being questioned. As science progresses and we learn about connections and interactions within symbiotic systems, it is crucial to leave space for the unknown.

Copper is the third most commonly mined metal in the world and is widely used as a conductor of heat and electricity. **Mara Fortunatović** elevates this simple material into noble forms, shaping it into symmetric sculptures with precise 90-degree angles. Grounded and stable, reminiscent of architectural structures, the works are nonetheless transparent, allowing air to flow through around each tubular element, rendering them light and weightless. Yet this exposure to air can be risky, for copper lives and breathes, leading to its oxidation. In the absence of care, this metal reveals its fragility. MF envisions these sculptures as the circulatory system of a building. Just as an animal's veins and blood vessels circulate blood, buildings have pipes that allow water to flow, pumped from a central heater—the building's heart—typically located underground. This concept inspires her poetic titles translated from "Flutes," "Rivers," and "Tibia," which evoke the flow of water, air, or blood and emphasize the tubular forms of the copper pipes. Should we view the world through a dualistic lens, MF's works may lean towards encapsulating the male archetype with their erect, metallic structures and right angles. Yet, they are fully imbued with feminine energy, characterized by the fluidity and movement of the flowing materials. This results in a tangible, visual balance akin to the yin-yang concept, describing an interconnected, self-perpetuating cycle of opposites.

A performance by the duo **hormoneS**, taking place in the space on May 31st, leaves a sound trace within the exhibition. Blending into the air, the walls, and the space, the piece imbues the exhibition with notes of intimacy and familiarity as we hear the duo improvising the sound. By harmonizing electronic and classical harpsichord sounds, their composition evokes an ethereal yet tangible aura, blending noises reminiscent of both the past and the present.

Credits:

Artists

Mara Fortunatović : @marafortuna

Zarah Landes : @zarahlandes

Daniela Macé-Rossiter : @danielamross

Sound : hormoneS : @hormones_music

Venue

Heit : @heitberlin www.heitberlin.de

Curator : Gabriela Anco @gabri_anco

Photographer : Carolin Seeliger @carolinseeliger

Exhibition : 25.05. - 22.06.2024

Opening hours: Saturdays 3-6pm and by appointment