

Luise Marchand
Reflection Series #3: Cope VII
with a variable display by Antonia Breme
April 14 until May 18, 2024

NEW TONI
Immanuelkirchstraße 15
10405 Berlin

Two hands pull on a pair of tights, just like the salespeople do. The color tone matches the skin color. The more the hands pull, the more transparent the fabric becomes and the lighter in color. The hands look coarse, but the thick fingernails are painted perfectly in matte yellow. It takes hands like these to sell such tights. The perfect polish and the perfect shade. As if by chance, there is a perfect tension – because in addition to the color of the skin, these tights also ensure the shape of the legs and bottom. This mask as well, hanging between the hands, should give something back to the face that it has otherwise lost in everyday life. Perhaps tension as well as purity and freshness. These sheet masks are sold in drugstores, in chains such as Rossmann, for example. At Rossmann in general, the cosmetics promise a lot and cost very little. Rossmann's own brand, with the healing name ISANA, costs rather little. Everyone should shop at Rossmann because everyone is exhausted from life out there. They, too, shall become healthy again. A big promise, really. But why should everything be all right for only €1.49? The shop window of the project space New Toni also wears a mask like this now. You pull it tight and then pull it off again, from top-left to bottom and from bottom-right to top. The adhesive foil is part of Luise Marchand's photo series "Die Zeichen stehen gut", with which she repeatedly enters the public space. This type of self-optimization must of course also be advertised in public spaces, for example on Rossmann shop windows. Luise Marchand's self-adhesive photo foil can also be applied and pulled into shape, just like the moisturizing mask shown on it - with a little more force, of course. It embellishes the window and promotes a more beautiful face. At the same time, however, there is nothing behind this mask, so all that remains is a foil and a mask with its open promise. Antonia Breme, who runs the space as an art venue, developed the display and the lighting system for the space behind the mask, behind the foil, behind the glass. Behind the empty eye openings, the lights of the fluorescent tubes flow like tears. All promises remain unfulfilled, no matter how hard you try. Through the empty opening of the mouth we see another photograph by Luise Marchand, this time black and white, landscape format, framed in white. A woman is lying on a towel, wearing a sleeveless top and camouflage-patterned sports trousers, but above all she is reading a book: Eva Illouz, *Gefühle in Zeiten des Kapitalismus*, Suhrkamp Taschenbuch Wissenschaft. These are names and words with meaning and of course there is something in the book – probably something critical about corrupted, desolate or disappointed feelings and capitalism. But all the names and all the writing here in this photo and in this display window itself create an image to which something can already be ascribed without reading the book. For their part, these pictorial words come with a great promise – the promise to at least understand this dreariness in which we all find ourselves.

Radek Krolczyk