

## Edit Oderbolz

### I Have No Roots in This Life

June 9 - July 21, 2024

The preoccupation with space is a central theme in the artistic work of Edit Oderbolz (\*1966 in Stein am Rhein, lives in Basel). Her conceptual works mainly comprise objects, spatial drawings and installations, which she derives from her immediate surroundings and everyday architecture. Her attention is focused on social characteristics and structures. At the same time, the works always pose art-immanent questions about drawing, painting, form, process and transience.

The exhibition at the Kunsthalle Arbon focuses on the examination of architectural space. Oderbolz understands it as a physically tangible moment as well as a mental space of thought. The starting point is formed by two installations characterized by lightness, which evoke various associations. They are closely related to the surrounding hall and take up both formal-aesthetic and thematic references. In a poetic way, the exhibition opens up a wide range of questions about spatial conditions and their effects on our actions and existence.

Opening hours:

Friday 5 - 7 p.m.

Saturday and Sunday 1 - 5 pm

Free admission

Public guided tours:

Saturday, June 22, 4 p.m.

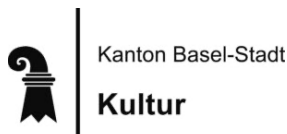
Saturday, July 13, 4 p.m.

Saturday, June 29, from 3 p.m.

Special event with concerts by Gaudenz Badrutt & Frantz Lorient (electronics/viola), Karl Kave & Durian (electronics/vocals) and a dance intervention by Elenita Queiroz.

This exhibition takes place under the patronage of the town of Arbon.

With kind support from:



**Kunsthalle Arbon**  
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9320 Arbon

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## **Program Special Event**

**Kunsthalle Arbon**

**June 29, from 3 p.m.**

**3.30 pm**

**Frantz Lorient (viola) / Gaudenz Badrutt (electronics)**

**Improvisation in the exhibition**

A duo concert by Frantz Lorient and Gaudenz Badrutt always sounds different. The sounds are often characterized by noisiness - it cracks, it scrapes, it rattles. It vibrates, it moves only slightly, unsteadily, breaks off, becomes almost inaudible at times, but can also culminate in voluminous formations. The music is perhaps more akin to filigree and brute sculptures than actual music and is therefore well suited to art spaces. Badrutt and Lorient are certainly moving into daring territory with the combination of viola and electronics, which is quite something.

<http://www.gaudenzbadrutt.ch>

<https://www.frantzlorient.com>

**4.15 p.m.**

**Elenita Queiróz**

**Dance intervention in the exhibition**

Elenita Queiróz has lived in Switzerland since 2016 and has been active in the independent contemporary dance scene for over 22 years. As a choreographer, dancer, producer and mentor of artistic projects, she is dedicated to authorship projects and collaborative processes. Elenita Queiróz holds a Master's degree in Expanded Theater from the Bern University of the Arts (HKB) and was awarded the TanzPlan Ost / Société Suisse des Auteurs Choreography Prize as well as the Werkbeitrag 2023 from the City of St. Gallen. Passion and intuition are the driving forces behind her work.

<https://elenitaqueiroz.ch>

**4.30 – 6 p.m.**

**Barbecue and summer buffet**

**6.00 pm**

**Karl Kave (electronics) and Durian (vocals)**

**Concert**

"From patriarchy make cucumber salad!" Karl Kave & Durian are not afraid of big slogans, although a closer listen reveals a delight in inner and outer contradictions. While the first two albums "Ungestüme Reiter" (Choléa Cosmique, 2020) and "Untergang und Finsternis" (Detriti, 2021) were characterized by EBM, post-punk and synthpop, the restless duo is increasingly moving into the realm of dance and Chicago house on "Auf der Suche nach der verlorenen Night" (Young and Cold, 2023). Somewhere between rave and poetry, KKD seems to capture the zeitgeist: a round dance of romance, humor, absurdity and high culture.

Lyrics & vocals: Andrin Uetz

Music: Carlo Rainolter

Instagram: @karl\_kave\_durian

## Exhibition text

The focus of Edit Oderbolz's exhibition is the examination of architectural space. This is always also a symbol: for social space and thus for the question of how our built environment shapes and influences us. But also for mental space and our personal feelings.

*I Hear the Cold*, 2024 is a sculpture consisting of four spatial elements. All four "spatial drawings" are similar in shape to a cube, but trimmed in different ways. Despite their permeability, they appear cramped. The isolation associated with the small residential units resonates in the title. The spaces are prototypes of small rooms or cells. But the association with a 3D rendering or a row of streets with futuristic terraced houses is also not far off. They reflect big city life, but also the constant movement of many people from one city to another. The spatial elements do not make a fixed separation between outside and inside, but play with the essential elements: a curtain, glass and a window placed nearby (*Nothing is Settled When You Are Near*, 2022). They offer no protection from the outside and their function as a place of retreat is uncertain. The outside permeates the inside: for example with the oranges placed on the floor, which refer to the cultivation of nature by humans as well as to human dependence on it. The work *Pink Roof in A Field*, 2018 also represents a schematic building: the folded cardboard is, in a sense, the archetype of a roof over one's head, held in balance by a sack of earth.

*WolkeWolke*, 2024, consists of a sequence of vertical wooden frames. Fabric-covered frames are attached to the upper edge of the frames, at different angles, which look like sun blinds. Here, too, the sculpture marks the contact surface between the interior and exterior space. Exposure takes the place of protection. The work is generated from elements that are basically always the same. The same cloud motif can be seen everywhere on the fabric of the sun blinds. And yet each version is slightly different. Edit Oderbolz's works always have something provisional and changeable about them. They do not represent facts, but possibilities. It's the same with the clouds: they also form, condense into something and then dissolve again. What we recognize in them is highly subjective.

*I Have No Roots in This Life*, 2024, consists of two parts: a large-format poster and an audio work. Both works use text passages from the book "Modern Nature" by artist and director Derek Jarman, which was published in 1991. Oderbolz quotes sentences from the book in which the author describes his garden, which served him as a place of retreat and refuge in his last years before his death. They are juxtaposed with photographs from the series *Between Water*, 2023: Body parts that come into contact with objects from nature and civilization, establishing a fragile balance between these elements. One sentence in particular stands out in the work.

Oderbolz added it to the text passages from the book and also used it for the title of the exhibition: *I Have No Roots in This Life*. A sentence that applies to the plants that find no humus and support in the stone landscape of Jarman's garden, but which also reflects the artist's feelings in view of the economic, social and political situation we find ourselves confronted with.

## List of works

Edit Oderbolz  
I Hear the Cold, 2024 (4-part)  
Metal, glass, acrylic, wood, fabric  
2 x 2 x 2m each

Edit Oderbolz  
Nothing is Settled When You Are Near, 2022  
Wood, acrylic paint  
70 x 48 x 4.5cm

Edit Oderbolz,  
WolkeWolke, 2024  
Wood, fabric, metal  
Dimensions variable

Edit Oderbolz,  
Pink Roof in A Field, 2018  
Cardboard, rope, acrylic paint, weight  
Dimensions variable

Edit Oderbolz  
I Have No Roots in This Life, 2024  
Silkscreen on paper  
98 x 68cm

Edit Oderbolz  
I Have No Roots in This Life, 2024  
Audio Loop, 49'

Edit Oderbolz  
Between Water, 2023  
37 x 24.5cm  
5/5 + 3 AP