

Hannah Sophie Dunkelberg

A Room Of My Own

September 14 – October 26, 2024

Opening during Gallery Night: September 13, 2024,
6 – 10 pm

Mehdi Chouakri Fasanenplatz

Fasanenstrasse 61

10719 Berlin–Charlottenburg

Tuesday – Saturday open from 11 am to 6 pm

Press contact

Marine Brancq

marine@mehdi-chouakri.com

Press release

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“I've always drawn or tinkered, taken things apart and put them back together again. Everyone has a need to express themselves and I think art is one of the most natural ways to do that.”

“I like the idea that the techniques I use have the potential to demystify or destabilise historical narratives.”

– Hannah Sophie Dunkelberg, interview with art critic Chloe Stead for THE COLLECTIVE Magazine, September 2024

For her **first solo exhibition** at **Mehdi Chouakri Berlin**, set to take place during Berlin Art Week 2024 (September 11 – 15), German sculptor **Hannah Sophie Dunkelberg** will showcase a new body of work. The exhibition ***A Room Of My Own*** will feature three sculptures composed of mouth blown glass spheres and aluminium cast objects as well as a series of wall reliefs made from PVC and spray paint. These pieces, both “cute” and “cruel”, offer a reflection on our imagination. By engaging with the concept of the “cute,” Dunkelberg invites viewers to explore the world of man-made constructs and the one of Childhood.

Born in 1987 in Bonn, Germany, Dunkelberg studied at the HfBK, Hamburg University of Fine Arts, and completed her studies at the Berlin University of the Arts, UDK, under the guidance of Manfred Pernice. Now based in Berlin, she creates sculptures that explore the balance between the real and the abstract, using familiar domestic objects as a starting point. Her practice questions modernity by blending industrial processes with regional craftsmanship, with Dunkelberg welding, forging, and

lacquering her works herself. The playfulness of shapes and colours contrasts with the heavy, cold materials she uses, such as steel, aluminum, and plastic. Influenced by pop culture, the artist uses symbols of femininity to challenge social norms not without humour.

Dunkelberg's artistic journey began with painting, where she quickly became aware of the delicacy of canvas, which vibrates with even the slightest force. This led her to explore the resistance offered by harder surfaces, a quality that immediately appealed to her. To experiment further, she began to create molds out of plastic using a vacuum forming machine, a process that introduces an element of surprise similar to printmaking. Unlike the precision of painting, this method allows for a degree of distance, which Dunkelberg values. She deliberately avoids flawless surfaces, embracing the imperfections—such as imprints of small holes or screws—that reveal traces of the work's production process.



Hannah Sophie Dunkelberg, 2024, courtesy of the artist and Mehdi Chouakri Berlin