

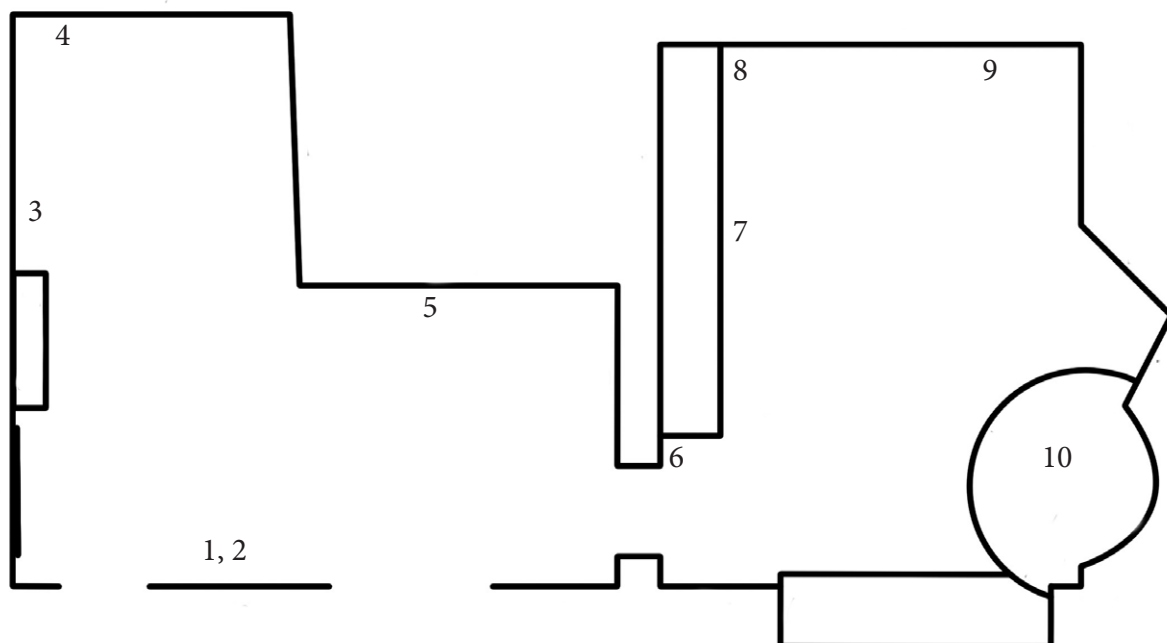
In certain languages, the etymology of the word for language travels through the idea of a pattern, a series of marks, perhaps originally as a tattoo. If, as Lacan suggested, the unconscious is structured like a language, then there is perhaps some connivance between dreams and the patterns on a bedroom wall.

Tender means the tattoos settle began with wall motifs, proposed by Emmi and Liza Wunderlich, the daughters of one of the two people who run mauer. Emmi and Liza live above and next to the exhibition space, and were invited to imagine it as an extension of their bedrooms through pattern and design and by lending a few items to place in the exhibition space. Maybe this invitation mixes together the spaces of home and gallery, or perhaps it tries all too seriously to find their precise distinction: like Duchamp's examples of the infrathin, defining the exact moment that one thing becomes another tends to result in a state of limbo.

Stella Sieber's works in *Tender means the tattoos settle* includes a selection of inkjet prints and paintings that depict her father's home, including furniture he made in the 70s and 80s. The prints are enlarged X-rays of the paintings themselves. A large painting on wood houses two monitors that play the muted portraits and interviews of a youth group exploring a region of Turkey along the border to Syria. Among the works of Parastu Gharabaghi are sculptures in the shape of various articles of clothing. These crystal-like garments are made from thermoplastic adhesive, a material usually unseen in the interstices between surfaces. The resulting lattice of glue echoes the patterns of clothing, as in the tailor's pattern as well as the print of the fabric, fusing together structure and ornament through repetition. Just as in her painting, chaotic lines produce a kind of mapping and order when observed at a certain proximity.

The exhibition is accompanied by THE ____AGE, a zine that includes contributions by Aurelia Guo, Nancy Lupo, Luzie Meyer, MRZB, Charlotte Krafft, Tiziana La Melia, Alison Yip and Becket MWN. Many of the texts in the zine are extracted from larger works, slices compiled together like laminated wood or binders of fabric swatches. The title, THE ____AGE, is a text as well as a container for text, for all possible words or phrases that could be written in between these six letters:

THE CabbAGE, THE y mortgAGE, THEory of rAGE, etc.



- 1 Stella Sieber, *Hausschuhe & Peitsche (X-Ray paintings)*, inkjet print on paper, 2022
- 2 Stella Sieber, *Telefone & CD's (Self-employed Father paintings)*, oil on linen, 2022
- 3 Parastu Gharabaghi, *Untitled*, acrylic and oil on canvas, 2019
- 4 Stella Sieber, *Feuilleton (X-Ray paintings)*, inkjet print on paper, 2022
- 5 Stella Sieber, *Rasha, Anna Joshi, Mao, Ben, Torben, Ibu*, LCD monitors, oil on wood, 2018-2021
- 6 borrowed object from Emmi Wunderlich (hand creme)
- 7 Stella Sieber, *Untitled (X-ray paintings)*, inkjet print on paper, 2022
- 8 borrowed object from Liza Wunderlich (drawing)
- 9 Parastu Gharabaghi, *Untitled* thermoplastic adhesive, 2022
- 10 Parastu Gharabaghi, *Untitled (shirt, pants)*, thermoplastic adhesive, 2022