

SWEETWATER,

Marina Grize

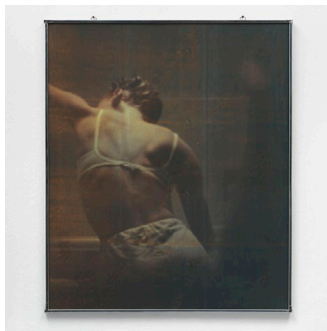
February 3, 2025 – February 14, 2025



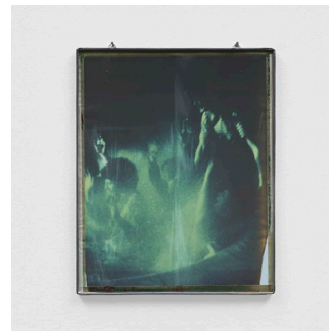
Bathers 52 (Therese), 2025
Dye diffusion transfer print,
glass, artist's frame
10 x 8 in
25.5 x 20.5 cm



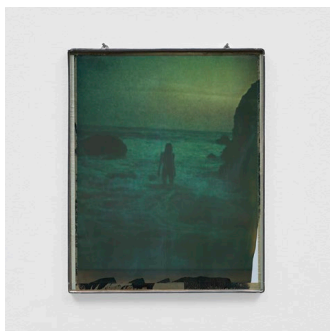
Bathers 48 (Sophie), 2024
Dye diffusion transfer print,
glass, artist's frame
8 1/4 in x 6 1/4
21 x 16 cm



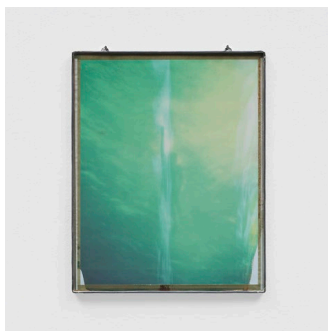
Bathers 25 (Jean), 2025
Dye diffusion transfer print,
glass, artist's frame
24 x 20 in
61 x 50.8 cm



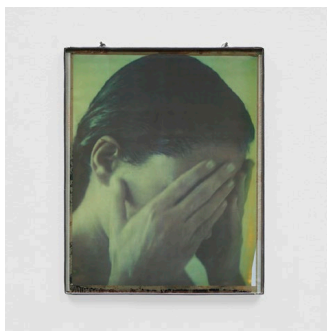
Bathers 41 (Jan), 2024
Dye diffusion transfer print,
glass, artist's frame
10 x 8 in
25.5 x 20.5 cm



Bathers 51 (Jules II), 2025
Dye diffusion transfer print,
glass, artist's frame
10 x 8 in
25.5 x 20.5 cm



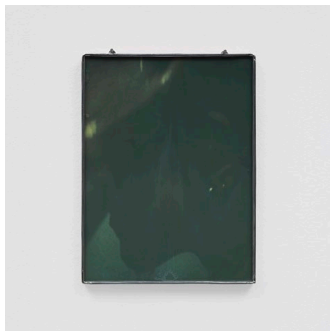
Bathers 42 (Diana), 2024
Dye diffusion transfer print,
glass, artist's frame
10 x 8 in
25.5 x 20.5 cm



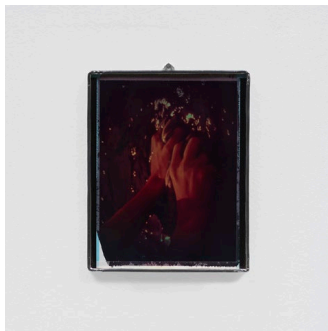
Bathers 55 (Sergio), 2025
Dye diffusion transfer print,
glass, artist's frame
10 x 8 in
25.5 x 20.5 cm



Bathers 53 (Sangailé II), 2025
Dye diffusion transfer print,
glass, artist's frame
8 1/4 in x 6 1/4
21 x 16 cm



Bathers 54 (Annie), 2025
Dye diffusion transfer print,
glass, artist's frame
8 1/4 in x 6 1/4
21 x 16 cm



Bathers 49 (Abigail), 2025
Dye diffusion transfer print,
glass, artist's frame
5 x 4 in
13 x 10 cm



Bathers 50 (Jules I), 2025
Dye diffusion transfer print,
glass, artist's frame
5 x 4 in
13 x 10 cm

SWEETWATER,

Marina Grize

February 3, 2025 – February 14, 2025

Marina Grize's work considers depictions of sexuality in media, with an emphasis on the female gaze. Her *Bathers* series explores depictions of women in and around water —rain, baths, pools, oceans — culled from sapphic films. The recurring imagery of water throughout lesbian cinematic history underscores themes of embodiment and touch, reflection and mirroring, positioning and obscuring, presence and absence, all of which constitute a queer phenomenology. Water emerges as a site of erotic and political potential, a space where transformation, self-realization, and relationality unfold. These images also carry a spiritual resonance, evoking rebirth, clarity, renewal, and destruction. Untethered from their original cinematic narratives, the series serves as an intimate tableau of sapphic existence, capturing both the beauty and the limitations of representation.

Each piece begins with an appropriated still, re-photographed and printed as a dye diffusion transfer using expired film, resulting in distorted surfaces. The print is then mounted and encased in a delicate, hand-crafted mixed-metal frame. These processes bear the trace of touch — pressure, heat, peeling, the bleeding of emulsion, and the molten flow of alloy — imparting a tactile intimacy to the work.

Marina Grize (*1987, US) lives and works in Philadelphia. Her work has been included in group exhibitions at Sweetwater, Berlin; the Athenaeum, San Diego; and ICA San Diego, San Diego; among others. She received a BFA from SUNY Purchase, New York.

SWEETWATER,

Friedemann Heckel
February 3, 2025 – February 14, 2025



Bühne, 2024
Watercolor on paper
54 3/8 x 82 5/8 in
138 x 210 cm



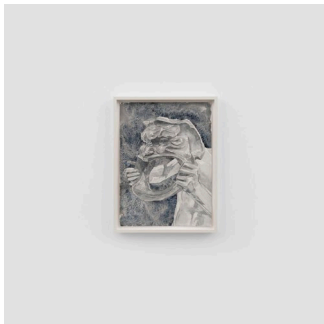
reenactment I, 2024
Watercolor on paper
69 1/4 x 54 in
176 x 137 cm



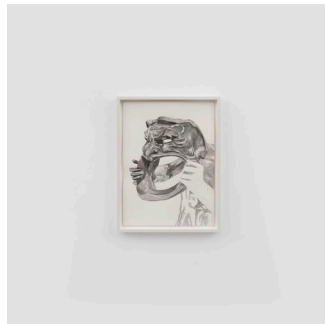
reenactment II, 2024
Watercolor on paper
69 1/4 x 54 in
176 x 137 cm



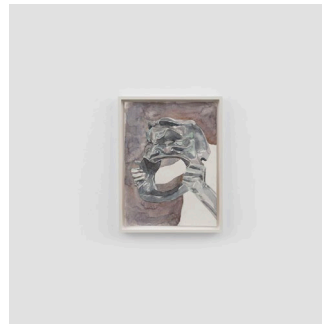
prop I, 2025
Watercolor on paper
9 7/8 x 12 3/4 in
33 x 25 cm



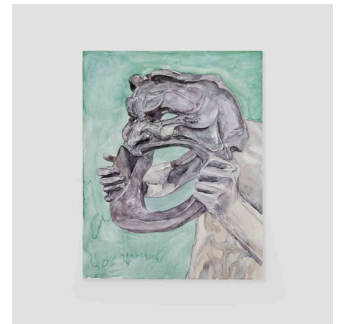
prop II, 2025
Watercolor on paper
13 3/8 x 10 1/4 in
34 x 26 cm



prop III, 2025
Watercolor on paper
13 3/8 x 10 1/4 in
34 x 26 cm



prop IV, 2025
Watercolor on paper
13 3/8 x 10 1/4 in
34 x 26 cm



prop V, 2025
Watercolor on aluminum
22 1/2 x 17 3/4 in
57 x 45 cm

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Friedemann Heckel's latest work inhabits a bittersweet space between nostalgia and anticipation, lingering on fading memories that resist full reconstruction, holding them in a state of suspended possibility. This tension between limitation and transcendence, melancholy and joy, permeates Heckel's practice. Through watercolors and sculptures, he crafts moments frozen in time, where personal and collective histories converge.

The centerpiece of Heckel's presentation is *Bühne* ("stage"), a watercolor showing light falling through a window to an empty room whose floor is torn apart. The work is the most recent in a series with origins in a 1949 photograph of Heckel's grandparents' wedding table. *Bühne* and the forlorn void it depicts is based on a more recent image of the salon in which the wedding reception took place, taken part-way through an extensive renovation. Two further watercolors, depicting glasses, flowers, and cutlery, are based on a meticulous period-accurate recreation of the wedding table, conceived by Heckel as an installation in 2024.

Interspersed among these works are variations of a screaming mask, derived from Alfred Gilbert's sculpture *Comedy & Tragedy* (1891–92), which depicts a young boy twisting from a bee sting while holding a mask. In his drawings, Heckel isolates the mask of tragedy, Melpomene, with its theatrical cry of despair, leaving the boy's comical expression unseen.

Friedemann Heckel (*1986, Hamburg, DE) lives and works in Berlin. Recent solo exhibitions include Sweetwater, Berlin and Galerie Thomas Fischer, Berlin. His work was included in the 2024 edition of Beta: Timișoara Architecture Biennial, and is included in the permanent collection of the Kupferstichkabinett, Berlin. Heckel received both a BFA and MFA from the Universität der Künste, Berlin.