

Immanence Thread: Niquu Eyeta, Tobias Krämer, Charlotte Thrane

In der Ausstellung „Immanence Thread“ zeigen die Künstler-innen Niquu Eyeta, Tobias Krämer und Charlotte Thrane Werke, die zwischen technischer Konstruktion und physischer Präsenz oszillieren und innere Zusammenhänge anhand eines „roten Fadens“ sichtbar machen.

Auf unterschiedliche Weisen thematisieren sie Verletzlichkeit, Widerstand und Wandel – sowohl auf individueller Ebene als auch im Kollektiven – und erforschen die Hinterlassenschaften von „Spuren“. Ihre Werke regen an, die Grenzen zwischen Kontrolle und Loslassen zu hinterfragen und den Fluss der Veränderung sichtbar zu machen.

Niquu Eyeta (geb. 1998, lebt in Frankfurt/M.) Werke entstehen durch das Sammeln und Verarbeiten von Naturstoffen wie Baumwolle und Gaze, die sie mit Pflanzenfarben einfärbt und die in mehreren Lagen voreinander schweben oder collagenartig miteinander verbunden sind. Ihre Werke reflektieren Themen wie Transformation und Vergänglichkeit und laden den Betrachter ein in einen Dialog mit den komplexen Strukturen ihrer Arbeiten einzutreten.

Tobias Krämer (geb. 1995, lebt in Frankfurt/M.) betrachtet seine kinetischen Skulpturen als lebendige Körper, die im Raum agieren. Bewegung wird für ihn zu einem poetischen Element, das choreografische Muster erzeugt. Seine Werke überschreiten die Grenzen statischer Skulpturen und thematisieren den Einfluss technischer Systeme auf den menschlichen Körper, wobei die Dynamik zwischen Kontrolle und Unvorhersehbarkeit im Vordergrund steht.

Charlotte Thrane (geb. 1975, lebt in Kopenhagen) arbeitet mit gefundenen Materialien wie gebrauchten Matratzen, Decken und Kleidungsstücken. Durch Techniken wie Stapeln und Falten formt sie diese zu Skulpturen und Installationen. Ihre Arbeiten thematisieren die Spuren, die Menschen durch en Gebrauch hinterlassen, oder färbt sie diese ein um im Betrachtenden Momente zwischen Faszination und Ablehnung zu erzeugen. Die Künstlerin verleiht diesen Materialien eine neue Wertschätzung, indem sie emotionale Zustände in skulpturale Formen übersetzt und eine Ästhetik des Unerwarteten schafft.

Wir freuen uns, Sie zur Eröffnung der Ausstellung „Immanence Thread“ am Samstag, 24. Mai von 19 - 21:30 Uhr einzuladen. Die Ausstellung läuft bis zum 19. Juli 2025.

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In the exhibition "Immanence Thread," the artists Niquu Eyeta, Tobias Krämer, and Charlotte Thrane present works that oscillate between technical construction and physical presence, making internal connections visible through a "red thread."

In various ways, they address vulnerability, resistance, and change—both on an individual level and collectively—and explore the traces of "imprints." Their works encourage viewers to question the boundaries between control and letting go and to make the flow of transformation visible.

Niquu Eyeta (b. 1998, lives in Frankfurt/M.) creates her works by collecting and processing natural materials such as cotton and gauze, which she dyes with plant colors. These materials float in multiple layers or are connected in a collage-like manner. Her pieces reflect themes of transformation and impermanence, inviting the viewer to engage in a dialogue with the complex structures of her art.

Tobias Krämer (b. 1995, lives in Frankfurt/M.) views his kinetic sculptures as living bodies that act within space. For him, movement becomes a poetic element that generates choreographic patterns. His works transcend the boundaries of static sculptures and address the influence of

technical systems on the human body, with a focus on the dynamics between control and unpredictability.

Charlotte Thrane (b. 1975, lives in Copenhagen) works with found materials such as used mattresses, blankets, and clothing. Through techniques like stacking and folding, she transforms these into sculptures and installations. Her works address the traces left by human use, sometimes exaggerated by dyeing the materials, creating moments of fascination and repulsion. The artist bestows a new appreciation upon these materials by translating emotional states into sculptural forms and creating an aesthetics of the unexpected.

We are looking forward to inviting you to the opening of „Immanence Thread“ on Saturday, May 24 from 7-9:30 pm. The show runs through July 19, 2025.

## **Niquu Eyeta, Tobias Krämer, Charlotte Thrane: Immanence Thread**

In the exhibition Immanence Thread, we present selected works by three artists whose practices oscillate between technical construction and physical presence. They engage with themes such as vulnerability, control, resistance, letting go, and transformation—both in the individual and collective experience of leaving "traces." These reciprocal forces are explored through subtle or direct interventions in materials and space, as well as through the viewer's gaze. In doing so, the artists connect the inner and the outer, creating a tension between internal experience and external appearance. Their works invite viewers to question the boundaries between control and surrender and to make the flow of change visible.

Niquu Eyeta (b. 1998 in Addis Ababa, lives and works in Frankfurt/Main) explores processes of inner and outer transformation. Her works emerge through comprehensive processes, from collecting materials to dyeing, cutting, layering, sewing, and finally weaving the individual elements together. A central element of her practice is the use of natural materials such as cotton or gauze, which she dyes with plant-based pigments. These materials oscillate between concrete visibility and fragile dissolution—sometimes hovering loosely in front of one another, sometimes collaged together. The pigments she uses carry conceptual, historical, and symbolic meanings and are deliberately integrated into these complex processes. The tension between fragile transparency and powerful density reflects themes such as continuous transformation, change, and impermanence. Her works also incorporate aspects of personal background as well as complex historical and societal contexts. Eyeta sees material as an active element—one that changes, resists, or disintegrates. Her artistic practice is shaped by dwelling in the moment of creation or decay and by moving with the material—it escapes her control and enters into resonance with her. Through this process, multilayered compositions emerge, inviting viewers into a dialogue with the deep structures of her art.

Tobias Krämer (b. 1995 in Erbach, lives and works in Frankfurt/Main) sees his kinetic sculptures as living, performative bodies that act, react, and transform within space. For him, movement is not merely a mechanical action but a poetic and tangible element. His works feature sequences in which the objects begin to tremble, pulse, or rotate, forming choreographed patterns with shifting rhythms—sometimes soft and even, sometimes abrupt and irregular. This dynamic makes the material physically perceptible: it seems to breathe, to react, almost as if it had a life of its own. His kinetic reliefs tell their story through constant transformation. Materials such as metal mesh, natural rubber, textiles, and shimmering surfaces are rubbed, stretched, twisted, and tensioned against each other by motorized systems. In this way, the objects transcend the boundaries of static sculpture and evolve into living bodies whose movements navigate between technical precision and material fragility. Krämer is particularly interested in the transition between control and unpredictability. The interplay of material, mechanics, and motion also raises questions for him about the influence of technical systems on the human body: do they change it? Strengthen it or make it more vulnerable? Movement, for him, represents transformation—it is an ongoing dialogue between body and technology that continues to evolve.

Charlotte Thrane (b. 1975, lives and works in Copenhagen, DK) works primarily with found materials such as used mattresses, worn clothing, shoes, pillows, and blankets. Through techniques like stacking, folding, stretching, dyeing, binding, compressing, and casting, she transforms these materials into sculptures, objects, and immersive installations. Her works create tension between contrasting materials, surfaces, and forms. At the center are the traces and markings left behind by people and their lives with these objects. These are both personal and collectively coded traces—from coffee stains on cushions to wear and tear from intensive use, or bodily fluids on old mattresses—that oscillate between fascination and discomfort. Through her intense engagement with these materials, Thrane transcends the societal rejection of such objects and restores their value in her sculptures. Emotional states are translated into sculptural forms, merging into a guided-random aesthetic shaped by working according to her own rules—creating beauty from the unexpected.