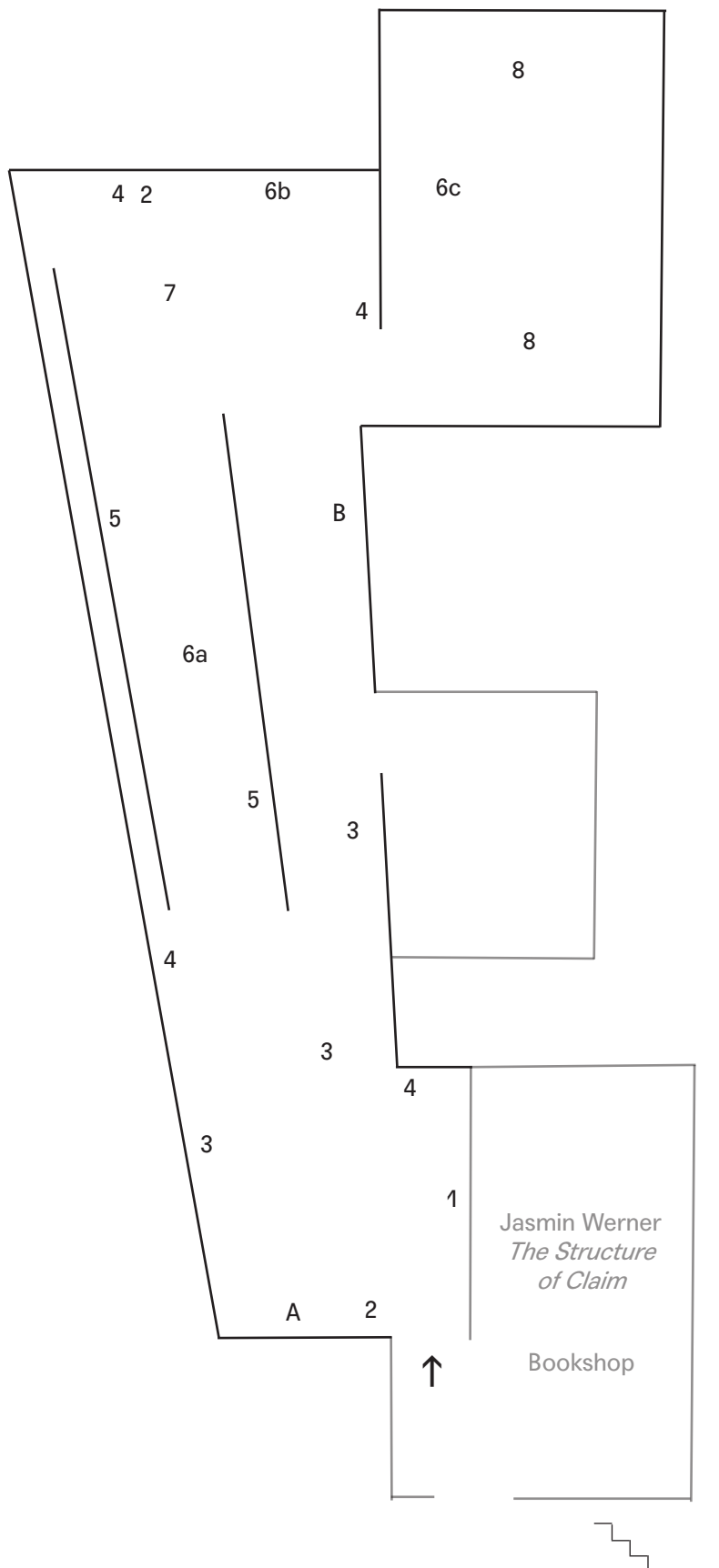




Kelly Weiss

- 1 *The raw (when you rub something rough on what's rough it gets smoother)*, 2025
plaster, pigments, rust
dimensions variable
- 2 *Razor clam*, 2023
oil and acrylic on linen
each 200 x 80 cm
- 3 *Untitled (trap)*, 2025
polycarbonate, different materials
6 boxes, each 50,5 x 26 x 52 cm
- 4 *Headwings*, 2021
truck tarp, stretcher frame
each 200 x 40 cm
- 5 *At its gist*, 2025
polycarbonate, cotton fabric
dimensions variable
- 6 *Peripherals*, 2025
 - a plaster, steel
44,5 x 38 x 23 cm
 - b plaster
22 x 28 x 19 cm
 - c wood (epicea), plastic
40 x 36 x 32,5 cm
- 7 *Untitled (wrap)*, 2025
polycarbonate, cardboard
2 boxes, each 101 x 20 x 75 cm
- 8 *Rust paintings*, 2025
rust on plastic tarp, aluminium
each 270 x 370 cm

Adele Dipasquale

- A *Harpy*, 2020
video, 5:30 min
- B *Farfallino*, 2020
video, 7:24 min

Kelly Weiss

Quiet enough to forget

11.10.2025–11.01.2026

EN

with videos by Adele Dipasquale

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Quiet enough to forget is the first solo exhibition of Kelly Weiss (*1996, lives in Lyon/FR) in Germany. For her works she deploys canvas, wall, floor, truck tarps as well as other found objects. They are space and process based and relate to their surrounding as well as the conditions of the respective exhibition space. Within the exhibition and alongside the work of Kelly Weiss, two video works by artist Adele Dipasquale are on display.

Wandering through frequently urban or industrial areas and therein observing, sensing and collecting both material constellations and materials, like rust, sediment, and polycarbonate sheets, are key to Weiss' practice. What Weiss collects is often subject to the passing of time and the passing of attention. In her works blank spaces, traces, sedimentations and layers carry memories and establish fragile relationships between the pigment and its carrier, the surface and its depths, the observer or habitant and their surrounding.

Weiss' process underlying the works is always connected to subtle transformation and re-framing. At the GAK the long row of windows and the tidal river Weser flowing alongside the building have been a focal point in conceiving *Quiet enough to forget*. The fabric that is the basis for some of the works on show will have been conditioned and co-created by the rhythm of the water flows. Weiss' own painting before this moment of contact connects different durations, the human and beyond human, and the building itself.

Weiss' painting and her more sculptural works can be both understood as models of habitation. Operating between inside and outside, ideas of protection and difference, Weiss proposes frames for visibility and attention to what may be perceived as fleeting but in fact holds permanence.

As part of the exhibition two videos by Adele Dipasquale (*1994, lives in The Hague) are been presented in close dialogue with Weiss. They are both part of a larger research on language as a manufactured tool. Whereas language enables communication it also prohibits certain speech. Renegotiations of the limit of speech and understanding, of voicing and loosing voice as acts of resistance and possibilities of transformation are at the center of Dipasquale's practice.

In some ways, both artists, Weiss and Dipasquale return to some very basic conditions to attempt or suggest their reconfiguration, questioning the basis in fact.

Artists

Kelly Weiss has been a resident at the CAP – Centre d'art de Saint-Fons studios since 2024. She considers her work to be strongly linked to, if not dependent on, the context in which it is created and/or exhibited. She creates installations composed of paintings, recycled elements, and floor-based constructions. These different media are approached in a pictorial manner and explored according to different states of alteration and intervention. The surfaces are sanded, sometimes flooded, revealing the layers of their own memories. In February 2025, she presented her first institutional solo exhibition at 19, Centre régional d'art contemporain de Montbéliard.

Adele Dipasquale is a visual artist and researcher currently based in The Hague (NL), where they have graduated from the MA Artistic Research at the Royal Academy of Arts KABK in 2020. Their work has been displayed internationally at art venues and film festivals such as Sonnenstube (CH), The Clemente (US), Marres (NL), Kurzfilmtage Oberhausen (DE), Page Not Found (NL), Kinemastik ISFF (MT), Het Nieuwe Instituut (NL), WORM (NL), Filmhuis Den Haag (NL), Beursschouwburg (BE). Their work has been supported by research fellowships and artist grants from institutions such as Cipta747 (IT), Mondriaan Fonds (NL), Stroom Den Haag (NL).

Guided tours of the exhibitions by Kelly Weiss and the series *for fear of continuity problems*:

Thursday, October 30, 6 pm

Sunday, November 23, 3 pm

Thursday, December 11, 6 pm

Sunday, January 11, 3 pm

GAK Gesellschaft für Aktuelle Kunst

Teerhof 21, 28199 Bremen

www.gak-bremen.de

Opening hours: Tue – Sun 11 am – 6 pm

Admission: €3, reduced: €2

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