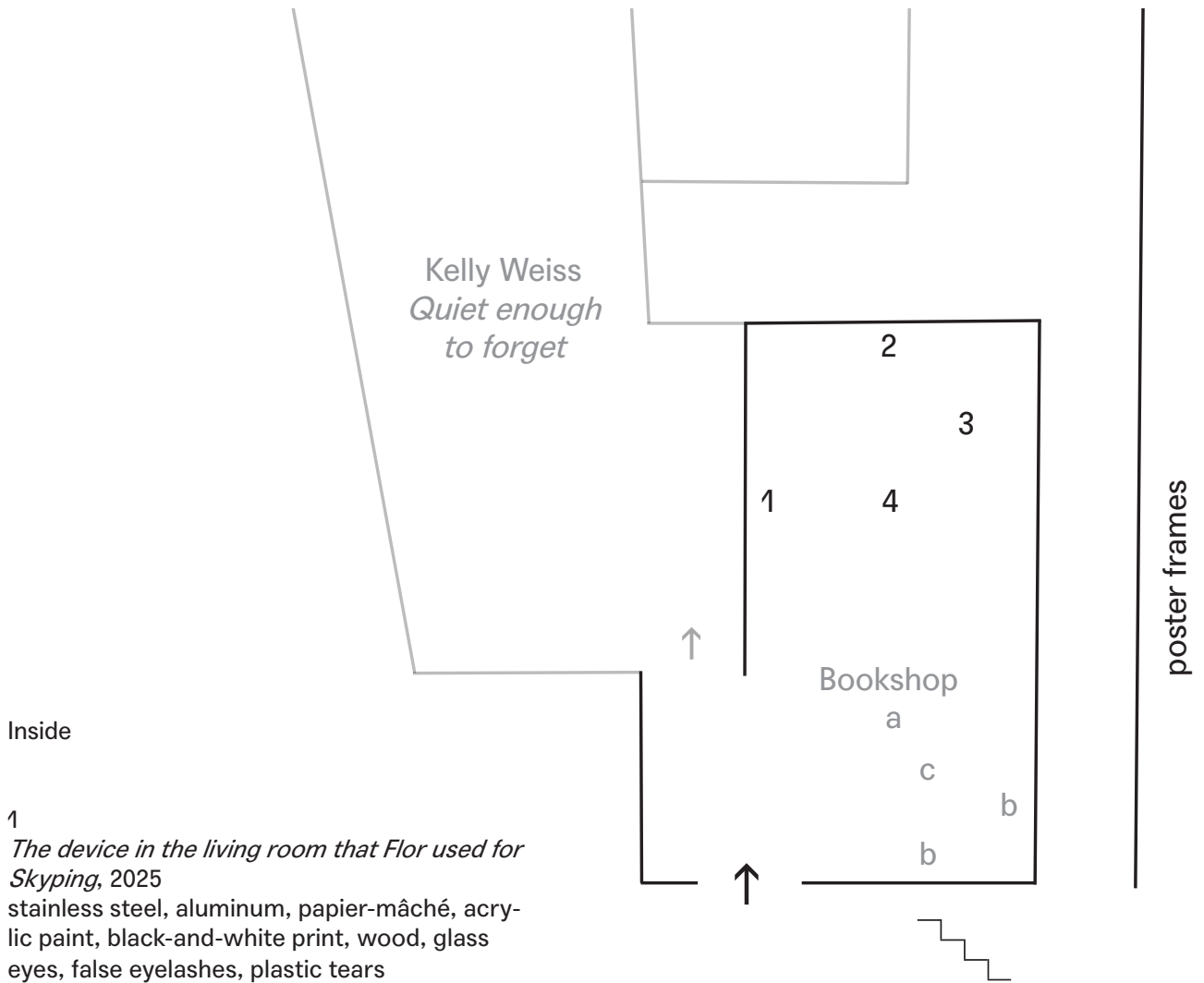




Inside

1
The device in the living room that Flor used for Skyping, 2025
 stainless steel, aluminum, papier-mâché, acrylic paint, black-and-white print, wood, glass eyes, false eyelashes, plastic tears
 202 x 200 x 30 cm

2
Vic in his bedroom in Melbourne, 2024
 stainless steel, aluminum, papier-mâché, acrylic paint, black-and-white print, wood, glass eyes, false eyelashes, plastic tears
 202 x 175 x 30 cm

3
clickfarm, 2025
 stainless steel, aluminum, papier-mâché, acrylic paint, wood, glass eyes, false eyelashes, plastic tears
 202 x 200 x 30 cm

4
A sample of Jeff's photos taken in winter, 2025
 stainless steel, aluminum, papier-mâché, acrylic paint, black-and-white print, wood, glass eyes, false eyelashes, plastic tears
 202 x 200 x 30 cm

Bookshop
 Julia Horstmann
 a *container*, 2025, dimensions variable, concrete, color pigments, metal, wood
 b *hairy nook 1 & 2*, 2025, concrete, color pigments, metal
 c *Was not one to mess with*, 2025, concrete, color pigments, metal

Outside (poster frames)

Send Money Fast (Facade Proposals), 2025
 print, collaged with paintings
 59,4 x 84,1 cm

Jasmin Werner
The Structure of Claim
11.10.–23.11.2025

EN

as part of *for fear of continuity problems*

An exhibition series on memory taking place
on parts of GAK's exhibition spaces as well as
in GAK's poster frames outside.

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In her sculptures and installations, Jasmin Werner explores transnational movements and investigates the ways in which these are represented in structures such as architecture. The power that spaces, buildings, and facades exert over the present and memory is intersected with images and narratives of things that are otherwise often excluded. In *The Structure of Claim*, for example, the artist interweaves supposed truths and values with the realities of life in the diaspora.

In the poster frames, Jasmin Werner presents proposals for modifying the building facades of existing museums. While the overall views of the museum facades remain unchanged, detailed drawings of individual window shutters feature hand-painted advertisements for money transfer services. In this way, prestigious architecture is brought face to face with the contemporary and everyday consequences of the extractive practices that are directly and indirectly linked to the collections inside their walls. As sites of memory, knowledge, and representation, museums are spaces where claims to power, ownership structures, and self-perception are negotiated and shaped. The facade proposals and window designs thus represent the framework of architecture and memory politics underpinning the global social conditions that have given rise to Ria, Western Union, MoneyGram, and co.

Werner's indoor installation is a collection of shelving structures bearing papier-mâché replicas of cell phones. The multi-part work alludes to the shadow industry of so-called click farms, which are widespread throughout the Philippines. At these click farms, people move between similar shelving systems to continuously operate cell phones, click links, and give likes, thus generating revenue and exposure that they themselves receive little benefit from. Some of the papier-mâché cell phones in Werner's installation are plain, some display home screens or chat histories, and others are hand-carved and gaze out from the shelves as three-dimensional eyes. They embody ritual and religious references while simultaneously negotiating proximity and distance. Cell phones and digital communication are often the only way for diasporic workers to maintain contact with their loved ones and their homeland.

Between the claims to ownership and power relations addressed in the works, real human relationships and memories are all too easily forgotten or overwritten—such as the memory of the historical foundations that created the current low-paid working conditions in the Philippines, or how the collections of the Tropenmuseum in Amsterdam and the Überseemuseum in Bremen came to be established. While the prestigious museum buildings occupy central locations in cities, money transfer services are mostly located on the outskirts. While objects from all over the world are readily welcomed, the global diaspora often receives significantly less acceptance. In her work, Jasmin Werner unites these parallel systems—which are closely linked but rarely visibly intersect—and challenges the logic of representation.

Representation is a format that allows memories of the past to influence the present. The memories that are kept alive in this manner are determined by the current needs of those remembering. Events are selectively included or excluded. What is represented is defined by our view of ourselves and the world. Our view of ourselves and the world, in turn, is shaped by representation. The title *Structure of Claim* is therefore open to interpretation. On the one hand, it refers to the clash between representation and the real living conditions of large swaths of the population. On the other hand, it also describes how Jasmin Werner subverts this logic by focusing on the fragility, tipping points, and instability of narratives, supposed truths, and value systems.

Artist

Jasmin Werner's works have been presented internationally, including in solo exhibitions at Damien & The Love Guru in Zurich and palace enterprise in Copenhagen (both 2025), the Westfälischer Kunstverein in Münster (2021), and the Kunstverein Braunschweig (2018). Group exhibitions have taken her to venues including the Hamburger Bahnhof in Berlin (2024), the Asian Art Biennale in Taichung (2024–2025), the Bundeskunsthalle in Bonn (2022), and the National Museum of Modern and Contemporary Art in Korea (2017).

Werner studied at the Städelschule in Frankfurt am Main (class of Simon Starling and Peter Fischli), the Gerrit Rietveld Academy in Amsterdam, and the Karlsruhe University of Art and Design. In 2023 she was part of the Berlin Program for Artists, in 2024 she received the Berlin Senate's Fine Arts Fellowship and held residencies at the Goethe-Institut Manila, Art Hub Copenhagen and the National Museum of Modern and Contemporary Art in Seoul, among others.

Exhibition series *for fear of continuity problems*

The Structure of Claim by Jasmin Werner is the first exhibition in the series for fear of continuity problems. It examines memory and remembrance in the poster frames outside the GAK and in part of the indoor space. We have invited six artists to take turns discussing these concepts in their works in a variety of ways.

The series *for fear of continuity problems* invites artists to play a game of ping-pong between the small bookshop at the GAK and the question of how memory, perspectives, narratives, identities, and the unconscious can be spatially represented and publicly negotiated. Julia Horstmann has designed a new bookshelf for the collaborative project based on the idea of the memory palace, a method for remembering using places and artifacts.

Guided tours of the exhibitions by Jasmin Werner and Kelly Weiss:

Thursday, October 30, 6 pm

Sunday, November 23, 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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