

## ***Take Care***

Hagen Eberle, Linda Lach, Dora Ramljak

13 February - 21 March, 2021

*Take Care*, I greet you as you exit the room. I care about you, a lot. This care doesn't stop when you close the door. It levitates, mutates, and fills up the space behind you. Bloated, it extends and floats like a bubble that carefully stretches only to burst under the oppressiveness of care, leaving behind traces of its earliest intentions. The objects in the room are now infused with thoughtfulness, examining the notion of care in a personal, relational, and materially grounded way. The exhibition highlights the dyadic nature of care, how it unfolds between bodies, roles, and responsibilities, and how protection and excessive caution shape the choice and treatment of materials while informing social and emotional experience.

What initially appears as restrained in the three watercolor works by **Hagen Eberle** (b. 1998) gradually reveals itself. At first, they may appear to be prints, but upon a closer look subtle traces of paint emerge across *untitled (candy)* (2026), *untitled (ad)* (2026), and *untitled (receipt)* (2026). Each work begins with a black-and-white print which is then hand-painted with dozens of layers of excessively diluted paint. Slowly toning the background, the subject, and the individual components of each piece. Color does not return all at once but is carefully reintroduced, inviting you to linger and look carefully and attentively.

Across the room, *The Appropriate List of Your Offences* (2025) by **Linda Lach** (b. 1995) emerges as a miniature mapping. On a wall, a small wooden compartment holds bandages, gauze, wire, cataloging a personal collection of healing requirements. The objects are attached or tucked inside, ceremonial, almost as a record of attention once given now refined into materials that remind us of what care looks like when it's needed. Speaking of the interventions – medical, domestic, intimate, where we can only hope that care was given and now it persists only in absence. In remnants and residues. *This Relief Might Feel Unusual* (2025) rises as a small house of rusted steel held by a tall, wooden construction. Its floor is secured with rattan, its exterior lined with worn out cotton. Inside, a lidded cup of human milk is stored, surrounded by latex edges shaped from babyproofing corners. They map human memory, while storing a substance capable of nurturing life.

The support systems we depend on, and those we build, are shaped by their limits. The central projection in the room is a short film *Radial Drift* (2025) by **Dora Ramljak** (b. 2001). Set in an algae farm, fluids flow through a carefully engineered infrastructure, filtering, optimizing, and regulating not only water and energy, but also bodies, labor, and desire. A meditative narration on decay, control, and excess echoes throughout the room, reflecting on the systems we collectively built, continue to sustain, and the boundaries they quietly impose.

**Hagen Eberle** (b. 1998) is a German artist whose practice engages with the ways reality is produced, captured and perceived. Formally trained in photography and sculpture, his work explores nuanced forms of abstraction that derive from shifting modes of translation. Eberle's images act as ciphers, inviting interpretation without fixed readings. He has been studying at the State Academy of Fine Arts Karlsruhe and at the Städelschule Frankfurt. He co-initiated Fondation Tschuess, a curatorial project operating across different cities and venues.

His recent exhibitions include the duo show *Radio* with Matthias Holznagel, curated by New Cameron at the Goethe-Institut New York (2025), *Single. A record is being produced* by Harun Farocki at Fondation Tschuess (2025), *Sell Us Your Liberty or We'll Subcontract Your Death* (2023) by Amy Balkin at Courtney Jaeger, Basel (2023), and his solo show *Through the Bottleneck of an Instantaneous Memory* at wieoftnoch, Karlsruhe (2023). Selected group exhibitions include *by bye avondale* at N Pulaski Rd, Chicago (2025) and *Watermarks* at wieoftnoch, Karlsruhe (2022). Eberle lives and works in Frankfurt, Germany.

**Linda Lach** (b. 1995, she/his) is a Polish artist whose practice uses the lens of intersectionality to scrutinize the themes of isolation, memory, care, and bodily exhaustion through sculpture, performance, poetry, and drawings. She reflects deeply on both personal and historical memory, transforming signals into a visual entity as abstract as memory itself. What does it mean to have a 'body'? How to define its extents? By proposing an intersectional model of reality that is continuous and infinite, rather than quantifiable and categorizable, Lach advocates for a heterogeneous reality that combines optimal efficiency of survival strategies with biological balance.

His recent exhibitions include the duo show *Handle with Care* with Anna Bochkova at Eigen+Art Lab, Berlin (2025), as well as solo exhibitions *Super bien!* at Gallery Weekend Berlin (2024), *Trans-line: What if I Never Use It Again?* at Jednostka Gallery, Warsaw Gallery Weekend (2023), *APPLE CORE* at Gallery of Contemporary Art, Opole (2023), *Stroboskop Art Space*, Warsaw (2022), *Foksal Gallery*, Warsaw (2022), and *Urban Galleries UAP*, Poznań. He has also participated in group exhibitions at *Hyperobjects*, Rome (2025); *SKK Soest*, Soest (2025); *Artagon Pantin*, Paris (2025), *Salzburger Kunstverein*, Vienna (2024), and more. Lach lives and works in Warsaw, Poland.

**Dora Ramljak** (b. 2001) is a Croatian trans-disciplinary designer and researcher working at the intersection of science, environmental studies, politics, and social practice. Trained in photography at KABK, she began using images to observe natural and societal processes, which evolved into community-based and scientific research through residencies at Fabrica Research Centre and collaborations in marine biology, biochemistry, and physics. Her work develops experimental responses to social and ecological issues, engaging with biopolitics, biomaterials, environmental remediation, and systems thinking. Rooted in fieldwork, her projects unfold through films, collaborative methods, materials, and writing, investigating human–non-human entanglements and exploring how we inhabit, sense, and reshape environments.

Her recent exhibitions include *QUICKSILVER*, Golden Watermelon 8.0 Award for Young Artists at Metamedia Association, Pula (2024), *Ghost Project Award for Young Designers*, Mikser Balkan, Belgrade (2024), *SúnPoíēsis: From Ego- to Eco-Centrism through Art* at MSUI, Pula (2024). Ramljak's work *Radial Drift* received the second prize at this year's Ivan Kožarić Award for Young Artists. She initiated workshops in Amsterdam and The Hague, and co-organized the session series */ψ/ (PSI)* at Fabrica Research Centre, Treviso (2023–2024). Ramljak lives and works in Eindhoven, Netherlands.