

INVITATION TO EXHIBITION

LOREDANA NEMES | WINTER / HOERBELT

FRIDAY · SEPTEMBER 6<sup>TH</sup> · 7.30 PM

EXHIBITION DURATION: SEPTEMBER 7<sup>TH</sup> - NOVEMBER 15<sup>TH</sup> 2013



Abb.: Loredana Nemes, "Beker, Neukölln, 2009",  
from the cyclis "beyond", Baryt print, 100 x 88,4 cm, Edition of 3

## EVENTS

### **September 7th at 4 pm:**

Artist talk between Peter Weiermair and Loredana Nemes at the Gallery Anita Beckers

### **October 13th at 12 pm:**

Loredana Nemes catalogue presentation and reading at the Frankfurter International Book Fair (ARTE booth)



Abb.: Winter / Hoerbelt · Swingerclub Lübeck, 2010

Why bring together **Loredana Nemes'** black and white photographs and **Winter/ Hoerbelt's** industrial-finished sculptures under the same roof? It is enough that their similarities are just as surprising as their divergences and allow for an interesting exhibition-situation.

As a photographer who travels the world in order to experience and therefore to produce work, **Loredana Nemes** converts the surrounding reality into her artistic praxis. In her newest series *Blütezeit*, she produced on-site portraits of teenagers in the streets of Ludwigsburg. Documenting their power and tenderness, their language and gestures, *Blütezeit* establishes a parallel between blossoming time in humans and in nature.

**Winter/Hoerbelt** also discover a profound symbolism in the everyday. They construct spatial sculptures, walk-in installations and pavilions by stapling empty plastic crates, which are usually for the transport of milk or mineral water bottles. *Swingerclub* is a series of swing-objects, which have been installed in various contexts, from Yokohama, to the ZKM in Karlsruhe, New York and Miami, among others. Emblematic of **Winter/Hoerbelt**'s practice these objects are always space-related and play with the aspect of functionality and incorporate a strong playful aspect.

Even if in different ways, the artists in the exhibition explore the borders between art and social environment. Be it through the subject matter, like in **Loredana**'s series *beyond* or, through the re-invention of architectonic *topoi* in *Winter/Hoerbelt*'s case, they both examine the fabric of our cultural codes. **Loredana Nemes** decides for a more psychological approach, while **Winter/Hoerbelt** is mainly concerned with phenomenological issues.

In *beyond*, **Loredana Nemes** approached men in Turkish, Oriental, and Arab cafés in Kreuzberg, Neukölln and Wedding. Denied access as a woman, she had always been curious about those venues. Depicting both the architectural exteriors as well as the mysterious coffeehouse guests, she produced a series of powerful photographic close-ups of men's faces. Always obscured by sewn curtains or milky glass windows typical for such places, these images speak of identity, cultural prejudice and underlying conflicting social issues.

Sharing the same love for patterns and structures, **Winter/Hoerbelt** have created various labyrinth-like installations using Bonnell innersprings, an element present in most mattresses. The playful compositions force the viewer to find his own way to navigate the room.

With their sits, swings, tables, carpets, rooms and pavilions, **Winter/Hoerbelt** create multiple forms of participative artworks. This not only points to a relational experience of art, but also to a new codification of experience. More than interested

in interaction *per se*, they are really more focused in an outside-art positioning. Beside the presence of their works at biennials their works have also been been installed in unconventional non-art spaces, as for example at the banks of the Mahmoudyia-Canal in Alexandria or at the campus of the University of Hanoi. As studio work they test new materials (they are the inventors of an organic molding compound called *hoewi 301*) or produce material combinations, and develop innovative sculptural architectonic structures that basically redefine our traditional experience of space.

In ***About Love*** (since 2006), a series that was triggered off by a traumatic biographical episode, **Loredana Nemes** asked men from all over the world to take their portrait with the artist dressed as bride and share their love story. These portraits include the transcribed text, the photo and the original record of the men's statements. This deeply intimate character in *About Love*, is in absolute opposition with **Winter/Hoerbelt's** mass-produced industrial objects. Nevertheless all works could be said to make us reflect on disorientation, even if in **Winter/Hoerbelt's** work this reflection is *de facto* of a physical nature.

Wilém Flussers words resume the intentions behind this exhibition in a brilliant way: *"Ever since we have learned to think phenomenologically instead of historically, experience has become something that approaches and concerns us. It is a passion and a suffering. (...) A very few of us are prepared to open ourselves to the future and decide to experience. The mobility in this decision is our preparedness not to take a particular position vis-a-vis any experience that comes our way but rather to try out all possible points of view. The mobility of the body in this decision is to open itself up to experience from all possible sides in order to consider them from those positions. And the mobility of thought is to move the body or instrument back and forth in relation of each experience"*. Vgl. Flusser, Wilém (2003): S. 69-70

The viewer's emotional response to these works and the awkward exhibiting-situation they generate, reminds us that both **Loredana Nemes** and **Winter/Hoerbelt** depart from our surrounding realities to create works that imply a strong relational aspect.

Both **Loredana**'s contemplative tenderness and **Winter/Hoerbelt**'s invitation for action are indeed concerned with sensual experience. Not only evident on how the works are produced this principle is especially visible on how both artists expect their works to be received. (Text: Liliana Rodrigues)

### **Biografien:**

**Loredana Nemes (\*1972, Sibiu, Romania)** lives and works in Berlin. She studied German Philology and Mathematics at the RWTH Aachen University. In 2001 she moves to Berlin and begins her career as independent photographer. Since 2006 she teaches photography at the Art University Weißensee Berlin or the Zeppelin University Friedrichshafen. Loredana Nemes' work is collected by institutions including the Berlinische Galerie Berlin, DZ Bank Art Collection Frankfurt, Stadtmuseum Berlin, Richard Serra New York. Her work has been exhibited in museums such as Stadtmuseum Münster, Museum for Communication Berlin, amongst others. Loredana Nemes just received the Grenzgänger Scholarship from the Robert-Bosch-Stiftung (2013) for her Series beautiful, a catalogue by Hatje Cantz will be published in October 2013.

The artists Wolfgang Winter and Berthold Hoerbelt cooperate since 1992 under the name **Winter/Hoerbelt**. They live and work in Frankfurt. They have executed numerous site-specific installations, which can be seen in prestigious traditional art venues as well as in unconventional spaces. Some of the most important venues include the Hangzhou festival in China (2011), Columbus Art Foundation in Leipzig (2008), Castleford in England (2006), the ZKM-Zentrum für Kunst und Medientechnologie in Karlsruhe (2006), Yokohama Triennale (2005), Yorkshire Sculptur Park in the UK (2004), Städtische Galerie Bremen (2003), the Liverpool Biennial (2002), the Venice Biennale (1999), the Skulptur. Projekte in Münster (1997), among many others. Monographic publications include a catalogue by Hatje Cantz (2003)..

