

Shannon Bool

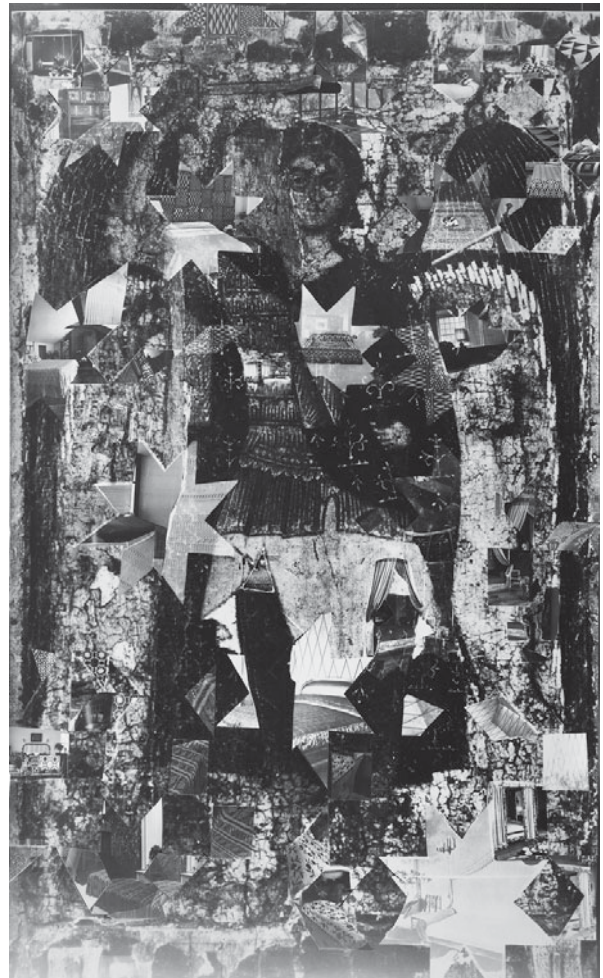
From the Kingis Quair

18/3—5/5/2012

The king looks out of the barred window and sees a singing bird outdoor. “From a Kingis Quair” is the title of a poem dedicated to James I. of Scotland, who in the 15th century was locked up for 18 years starting at the age of ten by three successive queens. The limited view of the world “outside”, the reversal of this limitation to a freedom “inside”, in the realm of psychology, which in turn shapes the perception of external reality, “occurs” in Shannon Bool’s exhibition as a choreography of opposites. Such contextual shifts and transfers of meaning are characteristic of Shannon Bool’s working method. She conceptually falls back on existing paradigms of cultural and social history and recontextualises their visual codes in her sculptures, photograms and paintings on silk. The process-related alterations in the perception of things, transformations and shifts of form and value, permeate the new work complex on view in the current show, the centre of which is formed by a four-part group of bar sculptures.

The freestanding bar group is based a one-and-a-half year social project initiated by Shannon Bool at the women’s prison in Berlin-Pankow, the building of which was erected at the end of the 19th century. Inspired by the contrast between the building’s Jugendstil grating that is rich in detail and the both architecturally and socially de-individualised interior of the prison, the four bar sculptures are made of filigree steel. The minimalist stringency is offset by polished bronze miniatures of the strictly regulated personal items of the inmates, for example, make-up utensils, cigarette boxes, pens, envelopes, or lucky charms. Comparable to pretentious jewellery by Cartier as far as their visual quality is concerned, the value of the objects is newly defined. The merging of alleged opposites is continued in the photograms “Gaza Zebra” and “The Allegory of Sleep”. The photograms are created by means of a collage of positive and negative transparent foils that are placed directly on the photographic paper to produce the actual picture through the direct exposure of the collage on the photographic paper. This drawing or painting with light is embodied in a special way by the diptych “Gaza Zebra”. The negative foils of a white and black

donkey were overlapped to create the illusion of a zebra. At the same time, the fine contours of the tape used for the collage cover the entire picture like a pattern, traces of the chemical developer can be discerned and visualise the construction of the image space. The motif is based on the true event of the killing of the only zebra in a zoo located in the Gaza Strip and the resulting alternative of painting black stripes on a white donkey. Like a window, the photogram “The Allegory of Sleep” opens the view to spaces that seem to lie behind the picture surface. Guarded by St Michael, one sees bedrooms from various contexts, from sparsely furnished ones to classics from the history of design. The new paintings on silk create



Shannon Bool
Allegory of Sleep
(second Version) 2011
photogram
168 × 100 cm

“collages” of motifs drawn from different ages and combine fragments of black-and-white screen prints with painting. Found patterns of 1980s fashion design encounter avant-garde elements of Art Déco and modernism. Through several superimposed layers, the viewer takes an image-archaeological journey to values of high culture and everyday banalities. The silk works are mounted

on special frames stabilised by a Perspex panes. The silk's transparency turns the paintings into windows, appearing plane at first, but then including the surroundings and thus becoming intersections between inside and outside.

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Biographical notice:

In May 2012, Shannon Bool (CA 1972) will participate in the show "Made in Germany" at the Sprengel Museum Hanover. At the beginning of the year, her monograph was published by the DISTANZ Verlag.

Solo exhibitions:

2011

Bonner Kunstverein, DE;

GAK-Gesellschaft für Aktuelle Kunst Bremen, DE

2010

CRAC d'Alsace Musée d'Art Moderne,
Altkirch, FR

2006

Art Statements / Art Basel, CH

Institutional collections:

Museum für Moderne Kunst

Frankfurt a. Main, DE

Städtische Galerie im Lenbachhaus München, DE

Berlinische Galerie, DE

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upstairs
Ane Mette Hol
18/3—5/5/2012

Ane Mette Hol is engaged in drawing. In the history of art, drawing is regarded as the genre that directly transfers a pictorial concept to paper, even before a painting, sculpture or architecture is created. It is the transition, so to speak, from the artist's immaterial idea to the material world of things that can be perceived. However, upon first glance, Ane Mette Hol's drawings seem to reproduce on paper that which already exists and mirror the objects seen by the artist. Yet drawing in the case of Ane Mette Hol is not limited to two-dimensional graphics but extends from there into three-dimensionality in her objects and animations. The illusion of seemingly tangible objectiveness culminates in her motifs that are taken from the context of art. Her earlier works look like painting grounds, roles of packing paper or drawings with packaging labels splattered with paint and left carelessly behind. But the surfaces of all these objects are in fact illusionary, along with their flaws and irregularities. The same is true of the supposed photocopies of popular art-theoretical literature or entire book covers of, for example, E.H. Gombrich's "Art and Illusion". The reproduction of entire drawing and note pads, as well as the pages of Word files that seem to have come empty from the printer and merely reveal the subtle traces of the printer almost mark a return to the "empty space" that exists prior to the origin of any concept. The new animation and drawing series, "The Concept of Light (That will never exist)", currently on view in our gallery space Upstairs, appears to depict this conceptual and immaterial void, in which everything once again seems to be possible. What we see is the animation of the drawn light of a flickering, fluorescent light source that cannot be seen. The dark room reflects the spectrum of colours of the hidden light source and becomes a part of the artwork surrounding the viewers when they enter the room. In the originally 24-part series of drawings, Ane Mette Hol reproduces the different spectrums of light in works titled, for example, "Cold Light III", "Warm/Cold Light II" or "Warm Light III". However, Ane Mette Hol's works are not based on the pure reproduction of what is given, they instead fathom in an autonomous, conceptual process the relations between the viewers and

the world of things surrounding them, as well as the fine fissures in the boundaries between presentation and representation.

Biographical notice:

Ane Mette Hol (NO 1979, lives and works in Oslo) will present an Art Statement at this year's Art Basel with her gallery Lautum in Oslo. In 2011 she was bestowed with the renowned Statoil Award and recently displayed works in the group show "Zeichnung?" at the Nürnberger Kunstverein. In 2012 she will participate, among others, in the group exhibition "Prisme" at the Museum for Contemporary Art in Oslo.



Ane Mette Hol
Concept of Light (Warm Light X), 2011
Single Frames (Original drawings)
Dry pastel on Chromacolour Archival Animation Paper
27 x 32 cm

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