

Listening to the Wind

Adelheid Fuss, Sven Gatter, Ines Schaikowski
19 August - 30 September 2023



GALERIE BERNAU

The group exhibition *Listening to the Wind* is dedicated to the current, past and future transformation processes to which the city of Bernau is exposed. Bernau is located in a region that is marked by particular social changes: Be it due to the changes around 1990, the proximity to the international metropolis Berlin or Bernau's location in a historically significant European border region, which will soon be threatened by water shortages and forest fires due to climate change...

The artist Adelheid Fuss is interested in the geographical, architectural and biographical interstices of such transformations and how people move through them. Her work *Erdachtes Land* (2020) consists of six cyanotypes, which are presented here like a closed band. Although all the parts are properly assembled, the composition seems unfinished, fleeting and placeless. Several people walk from different directions across the fragments of a map of the border area between Brandenburg and Poland. Place names are legible in their shadows: Rheinsberg, Gransee, Himmelfort, Wriezen, Zechin, Kostrzyn. Where do people come from? Where do they travel to? And how long do they stay? That this physical movement from one place to another is also an emotional one is conveyed by the stumbling beings in Fuss' series *transit* (2015-2017): The small bronzes depict an inner decision-making process by representing the struggle between body and mind. In consultation with us, you are welcome to touch and rearrange the figures.

Sven Gatter has developed a medley of his work series *Echo Tektur* (since 2020) and *Ruins/ Models* (2018-21) for the Galerie Bernau. This includes an eerie and almost dystopian video animation showing a ruined brick wall on the site of the former Heeresbekleidungsamt, the central manufacturing site/depot for military uniforms. In it, the architecture trembles between its status as remnant or new construction. According to Gatter, this mood is typical of structural social changes. Therefore, the artist juxtaposes the ruin (a destroyed remnant of what has been) and the model (a new idea of what can become) to show that transformations are always accompanied by frustration, but also by pleasure. Gatter's black-and-white photographs are sections of the disappearing architectures of abandoned inns and farms in East Germany. But one can only speculate about where exactly they were taken and whether they really show a ruin or perhaps a model. Something similar happens on the shelf at the back of the gallery: it is unclear whether museum-ready wall remains are collected here or playful models on which a vision of the future can be developed.

The wall piece *Ohne Titel* (2023, from the project *masse*) by the artist Ines Schaikowski takes a closer look at the materiality of industrially produced everyday objects with a grid of twelve different panels. The cubes cast from concrete contain clothes pegs and washing lines; the photographic close-ups show sandpaper and stacked paper towels. Schaikowski transfers these seemingly inconsequential objects into the reflexive realm of our perception: When was the last time you used one of these objects? And did you perceive it at that moment as an object to which you can relate? The artist's work encourages us to think about how we deal with objects of everyday use and to reflect on our own relationship to the environment, to ourselves and to others...

The exhibition title *Listening to the Wind* derives from the 1991 rock ballad *Wind of Change* by the Scorpions. It is meant as an appeal not to close oneself to the wind of change, but to actively participate in shaping the future with open eyes for the present and with sensitivity for the past.



The exhibition was curated by Marie Egger.

Short biographies

Adelheid Fuss (*1977 in Sibiu, Romania) lives and works in Potsdam. Her artistic work focuses on the movement of people through the world. Fuss is interested in how the body, movement and space relate to each other and also examines the encounter between the foreign and the familiar. Her works have been shown in Berlin, Dresden, Kleinmachnow, Meissen, Neuhausen, Potsdam, Sofia and Tuttlingen and are represented in the collections of the Bodemuseum Berlin, the Beethoven-Haus Bonn, the Staatliche Kunstsammlungen Dresden, the Staatliche Münzsammlung Munich and in the collection of the city of Tuttlingen. In 2021, Fuss received the Brandenburg Art Prize for Graphic Arts.

Ines Schaikowski (*1981 in Wriezen) lives and works in Wriezen and in Vilafranca de Penedès near Barcelona. She studied media studies, media culture and artistic production and research in Marburg, Weimar and Barcelona. Her work has been exhibited across Europe and has been funded by grants from the Brandenburg Ministry of Science, Research and Culture, as well as winning the FAD Award for Best Design of the Year 2019 in the Liberal Arts category. Most recently, they have been shown at the Kunstverein Celle, the Papier & Klang Art Festival at the Freundeskreis Willy-Brandt-Haus, the Fundació Fuster in Barcelona, the Kunstverein Rostock, the Can Mario Museum of the Fundació Vila Casas in Palafrugell, the Marburger Kunstverein and the Museo de la Universidad de Alicante. In addition, Schaikowski has teaching assignments for graphics and design at Philipps University Marburg and at IU International University Berlin.

Sven Gatter (*1978 in Halle (Saale)) grew up in Bitterfeld and now lives in Berlin and Kassel. He studied applied social sciences in Erfurt, as well as at the Bauhaus University in Weimar and at the Berlin Ostkreuzschule für Fotografie. There he developed a photographic-artistic practice that deals with regions of structural change. In 2018, Gatter received a scholarship at Künstlerhaus Schloss Wiepersdorf. With the author Judith Zander, he won the 2023 residency scholarship of the Günter de Bruyn Foundation. He also works as a commissioned photographer and is a member of the curatorial team of the AFF Gallery, Berlin. Gatter's commitment to cultural, educational and academic formats that explore growing up under the conditions of the collapse of the GDR and German reunification was honoured with the Theodor Heuss Medal in 2020 together with the association *Perspektive hoch 3*.

Supporting programme: Saturday, 30 September 2023

Guided tour (DE) through the exhibition with curator Marie Egger (ticket booking via website), followed by a small finissage in the gallery courtyard.