

Goldrausch  
2023  
galerie  
weisser elefant

English

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Anja Dornieden  
Viviana Druga  
Ximena Ferrer Pizarro  
Janne Höltermann  
Tiziana Krüger  
Daniela Medina Poch  
Lillian Morrissey  
Shira Orion  
Amelie Plümpe  
Wagehe Raufi  
Marie Rief  
Hara Shin  
Bea Targosz  
Emma Wilson  
Silja Yvette

30.09.–  
26.11.2023

edge

# Goldrausch 2023 – on the edge of 30. September – 26. November 2023

Anja Dornieden/OJBOCA, Viviana Druga, Ximena Ferrer Pizarro, Janne Höltermann, Tiziana Krüger, Daniela Medina Poch, Lillian Morrissey, Shira Orion, Amelie Plümpe/HAUCK PLÜMPE, Wagehe Raufi, Marie Rief, Hara Shin, Bea Targosz, Emma Wilson, Silja Yvette

Curated by Laure Catugier and Hannah Kruse.

*On the edge of* stands for an artistic confrontation with an ecologically, politically and socially fragile present. In their works, the 15 participants of the Goldrausch Künstlerinnenprojekt negotiate critical perspectives on radical changes in our environment in the age of the Anthropocene. The works explore media and content boundaries – edges – and reveal in-between spaces and transformation processes.

The Goldrausch Künstlerinnenprojekt has been promoting outstanding artistic positions by women\* since 1989.

The exhibition is a cooperation between Goldrausch Künstlerinnenprojekt and the Department of Art, Culture and History of the borough of Berlin-Mitte.

[www.goldrausch.org](http://www.goldrausch.org)  
[www.galerieweisserelefant.de](http://www.galerieweisserelefant.de)

Instagram, Facebook    
[@goldrausch\\_kuenstlerinnen](https://www.instagram.com/goldrausch_kuenstlerinnen), [@galerieweisserelefant](https://www.facebook.com/galerieweisserelefant)



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# In the Gallery

1 Janne Höltermann  
*Physical Twin*, 2022–2023,  
9:30 min

2 Wagehe Raufi  
*Echoing Grounds*, 2022–2023  
Production Credits: Kathrin Baumgartner  
(Logo Design), Martin Dörr (Game Design/  
Development), Merlin Flügel (Sound  
Design)

3 Shira Orion  
*SPARATO IN MEZZO*, 2022, 14:52 min  
*Holzcamel*, 2022

4 Silja Yvette  
*HEAD ROOM*, 2021  
*REVALUE DOME I*, 2021  
From the series *METAPHYSICS  
OF CORE MATTER*  
From left to right

5 Viviana Druga  
*CONFESSIONALE* bench, 2019  
In collaboration with Tiberiu Bleoanca  
→ You are welcome to sit down

6 Marie Rief  
*16 793 062.7*, 2023  
Nine works from an open series

7 Tiziana Krüger  
*Apex*, 2022  
*Sacrifice*, 2023  
*Soft-Defence*,  
2020–2021  
From left to right

8 Bea Targosz  
*breath extractor*, 2022–2023

9 Ximena Ferrer Pizarro  
*Those days ...*, 2022  
*My german teacher said they  
need us here*, 2023  
From left to right

10 Emma Wilson  
*good emperors*, 2022  
*Sissy and Lyle*, 2019/2021  
07:09 min

11 Anja Dornieden & Juan David  
González Monroy / OJOBOCA  
*Print Analysis*, 2023  
8 shots from a series of 20, loop  
→ You are welcome to take a  
copy of the texts

12 Daniela Medina Poch  
*ARDE, Homage to Reparation  
Processes*, 2023, 2/9

13 Hara Shin  
*Tender Territory and Micro Reality*,  
2022, 40:25 min

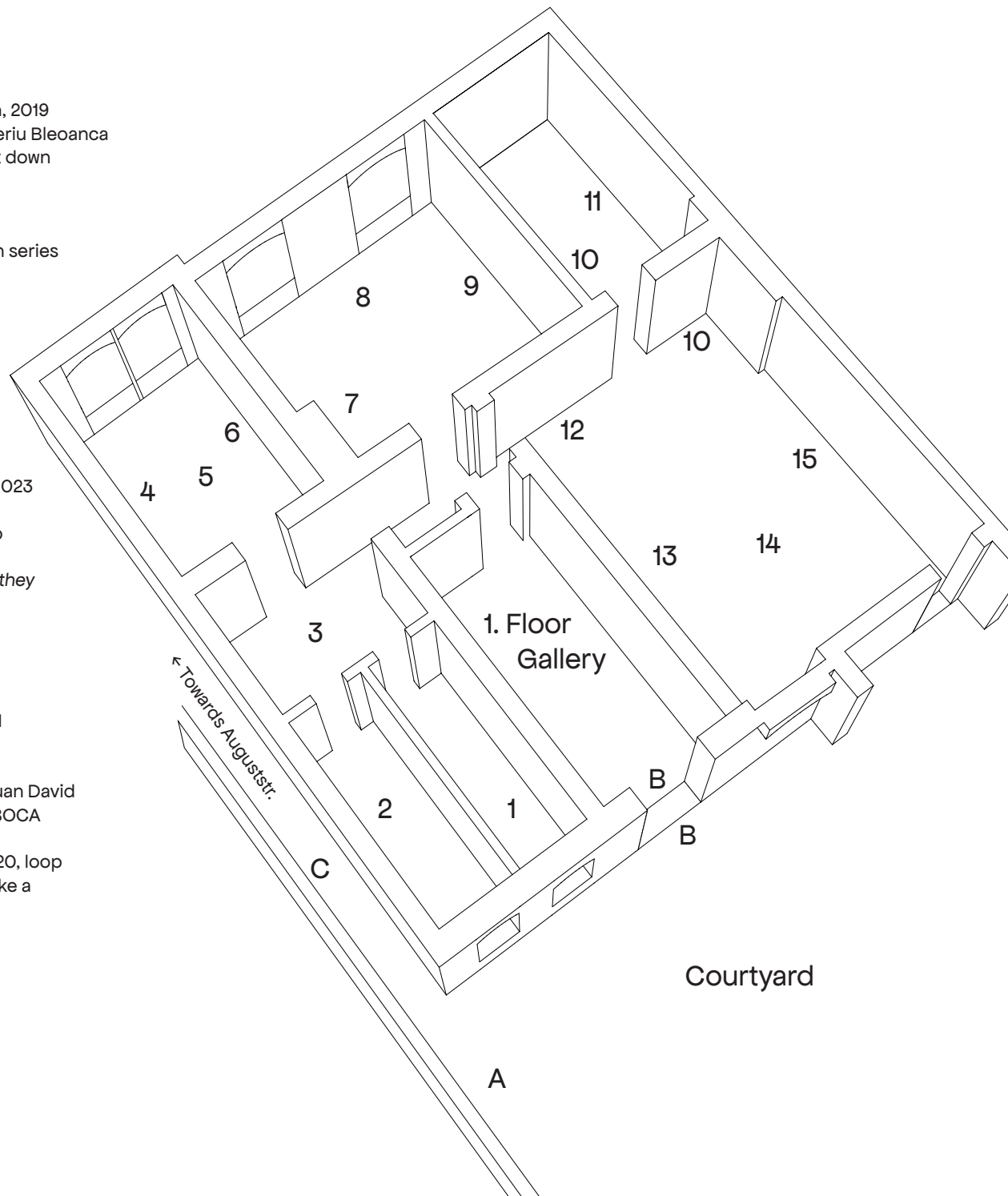
14 Alice Hauck & Amelie Plümpe /  
HAUCK PLÜMPE  
*HP\_M\_024, HP\_M\_023, HP\_M\_025,  
HP\_M\_036, HP\_O\_WH\_002*, undatiert

15 Lillian Morrissey  
*Achilles drags Hector's corpse across  
the battlefield*, 2023, 4/7  
From the series *Women of Troy*

A Viviana Druga  
*CONFESSIONALE 22 + 1 Tarot de Berlin*,  
2014/2023  
In collaboration with Tata Christiane  
In the courtyard

B Viviana Druga  
*CONFESSIONALE Iconostasis*, 2019/2023  
In the staircase

C Shira Orion  
*Pferde gezeichnet*, 2023  
*Weitere Porträts des Mädchens*, 2023  
*Lichteicht*, 2023  
*Zeichnungen aus seinem Heft*, 2023  
*Ein Porträt von einer Frau*, 2023  
In the courtyard passage, from left  
(courtyard) to right (Auguststr.)



# Artists

## Anja Dornieden

Anja Dornieden (\*1984 in Heiligenstadt) specializes in experimental film and Expanded Cinema. Since 2010, she has collaborated with Juan David González Monroy (\*1983 in Bogotá) as the artist duo OJOBOCA. They are deeply committed to exploring analogue film and the communal ritual of cinema. In *Print Analysis*, they aim to understand the artistic choices behind the creation of a single cinematographic image. Using 16 mm film, they endeavoured to produce a perfectly satisfying shot. Despite numerous attempts they were unable to attain their envisioned result. Consequently, they sent 20 different iterations of the shot to film experts, asking for their thoughts. Presented in the gallery are two 16 mm projectors each looping four of these sequences, alongside the experts' replies.

## Viviana Druga

Employing materials and visual language from folklore art and occultism, Viviana Druga (\*in Transylvania, Romania) investigates religious and spiritual rituals through performance and installation art. What is the contemporary significance of rituals, what potential lies within the act of confessing, of culpability, forgiveness and redemption, outside a patriarchal power structure?

In *Confessionale*, an open confessional seat serves as the focal point, inviting visitors to make or listen to a confession. In the large-scale posters *Confessionale 22+1 Tarot de Berlin* and the backlit window pictures *Confessionale Iconostasis*, reminiscent of church windows, Druga is establishing a connection to the performative aesthetics of an orthodox iconostasis, reshaping the art space into a sanctuary.

## Ximena Ferrer Pizarro

Ximena Ferrer Pizarro (\*1994 in Lima) creates paintings and drawings, depicting figurative scenes in vibrant colours and changing perspectives. She draws inspiration from Latin American telenovelas and their characters, from memories and experiences of everyday communal life, hopes and disappointments. Through her dramatic and humorous imagery, the artist is a keen observer of solidarity, but also of the classism and racism underlying warped ideas of beauty. Ferrer Pizarro uses striking, bold colours, such as the pink foundation of the wall on which her paintings are displayed, empowering the characters on her canvas, while simultaneously highlighting serious issues such as inequality and cultural differences. Ferrer Pizarro presents imperfect characters that tell their own micropolitical stories and rituals, addressing universal themes such as family histories, colonial trauma, loneliness and belonging.

## Janne Höltermann

Janne Höltermann traces the movement of goods in a decentralized data-driven economy and its impact on natural and built environments. In her video installation *Physical Twin*, Höltermann looks at the architecture of logistics facilities. These buildings, part of the so-called Landscape 4.0 expansion, don't have a history: their only purpose is to serve instantaneous consumer demand.

*Physical Twin* consists of two videos: One shows two warehouses on a green field, that begin to grow taller and taller. Combining drone footage and 3D models, the growth factor is based on e-commerce data in Germany. The second video scans the façade of a building. The result is speculative architectures, that would be impossible to construct. Höltermann's videos emphasize how a neo-liberal dynamic transforms movement, space and time and how virtualization, digitization, and optimization of processes foster the creation of mobile topologies.

## Tiziana Krüger

Tiziana Krüger (\*1991 in Herford) explores the themes and mechanisms of defence and resistance. In her sculptures and installations, she references thorns or spines, with which plants protect themselves, as well as the spiked elements of the so-called 'defensive architecture', built to prevent people from using public spaces. In objects made of ceramics or silicone, Krüger plays with the association of defensiveness, danger, and aggression; in fact, these sculptures are fragile, the silicone sheet *sacrifice*, printed with an analogue photograph of palm leaves, appears skin-like. The surface of the clay relief *apex* recalls teats as well as bollards, elements of the architecture of deterrence. In these reversals of material and function, Krüger creates a tension field of opposites: Hard becomes fragile, offensive becomes defensive, and artificial becomes organic.

## Daniela Medina Poch

Daniela Medina Poch (\*1992 in Bogotá) investigates topics around environmental intersectionality, climate policies, and interspecies narratives, often presenting her research through discursive and performative interventions. During the opening, Medina Poch produces *ARDE, Homage to Reparation Processes*: "On a used Colombian National Army uniform shirt, one by one I sew a layer of fresh nettle leaves. As the nettle gradually covers the military camouflage with another camouflage, the formic acid and histamine released by the plant enter the shirt and my hand simultaneously, producing a prolonged stinging sensation that numbs my skin. It burns. It heals." The artist investigates the nettle as a somatic technology with paradoxical qualities and draws inspiration from the cosmovision of several indigenous Andean-Amazonian communities, for whom the plant is an important tool of internal justice.

ARDE also alludes to the numbness or emotional anaesthesia that arises as a result of war while simultaneously exploring the potential for reparation.

## Lillian Morrissey

Lillian Morrissey (\*1987 in Sydney) is a textile artist with a background in political science and journalism. Previously a painter, she has now turned to the often-feminised textile art of large-scale, embroidered tapestries which she presents museum-style on coloured walls. Believing that all art is political, Morrissey cartoonishly scrutinises the performance of masculinity and its intersection with military culture, violence and authoritarianism. Through humour and a wide array of cultural references, the works interrogate warrior archetypes and gender roles in popular culture, military, classical and art history, and contemporary politics. The work *Achilles drags Hector's corpse across the battlefield* (2023) is the fourth in a yet unfinished series of seven large-scale tapestries, based on the play *The Trojan Women* by Euripides, which Morrissey reads as a proto-feminist reinterpretation of Homer's heroic epic, the *Iliad*.

## Shira Orion

Shira Orion (\*1993 in Haifa) is a media artist and filmmaker who works with moving images, drawing, set design, singing and poetry. She not only writes a film, but lives in and with it, fusing objects and spaces into a universe beyond the film. Her film *SPARATO IN MEZZO* very freely adapts a novella by Natalia Ginzburg; relocating the original's setting from Italy to Haifa.

Orion's works are auto-fictional narratives in which she explores themes such as emancipation, sexuality and sexual violence. In all her films, she appears as the main protagonist or as a companion for other protagonists. She uses her own biography as a tool and follows an open and improvised narrative. By incorporating personal experiences and perspectives into her artworks, she blurs the boundaries between reality and fiction. For example, the drawings of Alberto, a main character in the film, appear on wooden panels in the gateway of the gallery building—initially drawn by Orion as a film prop.

## Amelie Plümpe

Amelie Plümpe (\*1993 in Bremen) and Alice Hauck (\*1990 in Berlin) engage conceptually, sculpturally, and performatively with the investigation of interfaces between models and architecture, as well as with logistical systems of industry and everyday life. In 2018, they founded the artists' duo HAUCK PLÜMPE. The duo stages their collaboration as an independent business in which both artists take on all roles in the manufacturing process, such as design, production, and distribution. HAUCK PLÜMPE have developed a modular construction system, made from materials including MDF, stainless steel

and ceramics. With this inventory, they create precise room installations and sculptures according to local specifications. The combination of the modules *HP\_M\_024*, *HP\_M\_023*, *HP\_M\_025*, *HP\_M\_036*, *HP\_O\_WH\_002* can be seen in the exhibition. The resulting object can be read as a performative sculpture, a container, or a walk-in spatial shape, and invites both inward and outward views and perspectives.

## Wagehe Raufi

Wagehe Raufi (\*1990 in Dissen am Teutoburger Wald) works with video installations and sculptural objects. She researches digital as well as real environments of bodies and their relations to each other. Her installation of the experimental video game *Echoing Grounds* creates an interactive, virtual space for the visitors, in which narratives develop live and non-linearly. They become part of a so-called procedural environment that forms around the players, which can simultaneously be explored by them. To play is possible regardless of individual ability: by using their voice, visitors set the character in the game in motion via the microphone. The game can also be played via the browser on a desktop or laptop, on [www.echoinggrounds.de](http://www.echoinggrounds.de). In the creation of the virtual objects, the artist draws on her photogrammetry collection, and on archived extracts and transformations of various material contexts.

## Marie Rief

Marie Rief (\*1987 in Berlin) investigates processes of reproductive image creation: in extensive series of analogue photographic works or in black-and-white copies she explores the question, what kind of traces reproduction processes leave on image carriers. Do the objects change through the inscribed information? How can we read, filter and contextualize this? Rief copies river water (*Yenisey*, 2021) and documents the emptying of a toner cartridge in contact prints of laser prints (*exhausting 9J24B2Q*, series, 2020).

Since 2023 she has been working with glass, the main component of displays and screens, through which we perceive almost all digital information. Rief deals with the physical material: she burns analogue data into the raw material glass. In the open, modular series *16 793 062.7*, she fuses individual paper pages of a patent application – for a touch screen display glass – with DIN-A4-sized glass plates. The resulting heat burns the paper in the glass: the resulting objects are an abstract image and at the same time an archive of illegible, encrypted information.

## Hara Shin

Hara Shin (\*1987 in Seoul) is a transdisciplinary artist, who focuses on deconstructing hierarchies between nature, technology, and humans from a postcolonial and anthropocene perspective. In her video installation *Tender Territory and Micro Reality*, Shin

creates imaginary worlds, symbolized by large-scale ellipsoid wallpaper cut-outs, conflating space and time. We are watching through the eyes of several fictitious characters: The wanderer, the nameless, the melted, the woven and the taxidermized. They are loosely personified as an organism, as unspecified matter, a natural phenomenon, or a bodily organ, amongst others, guiding the viewers through different landscapes. Combining landscape imagery with self-written subtitles, Shin also created animated sequences with the help of Artificial Intelligence. Her aim is to make her characters' statements heard as voices beyond human perspectives.

## Bea Targosz

Bea Targosz (\*1989 in Gdańsk) is interested in sound environments of phenomena, processes and places. Through field research and field recordings with microphones and detectors, she seeks new perspectives on intersections between nature, technology, and architecture. In the project *breath extractor*, Targosz explores features, essential decisions and sonic outcomes of Machine Learning-based audio processing, reflecting on the transitions between natural and artificial. The score of the 4-channel sound installation is built from a recorded sound of a human breath and its deconstructed or reconstructed versions including extracted particles of detected distortions. Presented on four metal stands of different heights, in the centre of the room, *breath extractor* gently solicits the visitors' visual and acoustic attention.

## Emma Wilson

Emma Wilson (\*1993 in Pembury, UK) investigates questions of authorship in her collage-based practice. Often staged as bodily processes such as eating and digestion, Wilson explores her topics in text, animation, sculpture and performances that utilise translation and editing processes to look at the relation between ingested material and the body that consumes it. In *Sissy and Lyle*, two screens are placed at a wide angle, showing isolated, animated tongues seeming to communicate with each other. They slowly swell and recede in speech-like movements; the spoken text constantly switching between sound and meaning. The sugar sculpture *good emperors* shows the process of cutting one face into another: a 3D scan of the Colossus of Constantine, digitally re-carved into the face of the artist, printed and cast in sugar. Amber-coloured and luminescent, the life-size portrait sculpture conveys Wilson's themes of copying, mastery and impersonation.

## Silja Yvette

In the series *Metaphysics of Core Matter*, Silja Yvette (\*1986 in Erlangen) engages in a core investigation of contemporary material culture at the intersection of art, research, and industry. In *Head Room and Revalue Dome I*, she examines packaging material used to encase desirable goods. These mass-produced items made of foam, styrofoam, and aluminium become worthless the moment they are unpacked and are usually carelessly discarded. Yvette, on the other hand, valorizes precisely these materials and constructs temporary sculptures out of them, which she stages and photographs as the result of her work. In the context of industrial mass production and logistics, the artist explores innovation, resources and the environment, value chains and aesthetics of logistics. Consistently, Yvette's photographic production incorporates primarily bio-based and recycled raw materials.



# Events in conjunction with the exhibition *Goldrausch 2023 – on the edge of*

Friday, 29.09.2023  
Exhibition opening

From 18:00

*ARDE, Homage to reparation processes*  
Durational performance by Daniela Medina Poch (Goldrausch 2023).

Inspired by the cosmovision of indigenous communities in the Amazon, *ARDE* explores nettle plants as a somatic technology. The artist sews a layer of fresh nettle leaves onto a military shirt that resembles the uniform of the Colombian National Army. As the nettle gradually covers the military camouflage, the formic acid and histamine released by the plant simultaneously penetrate the shirt and her hand, causing a long-lasting burning sensation that numbs her skin.

18:30

Welcome by Dr. Ute Müller-Tischler, Head of the Department of Art, Culture and History, Borough of Berlin-Mitte, and Hannah Kruse and Laure Catugier, curators of the exhibition.

19:00 – 22:00

Music by ada & mia. Cool drinks will be available in the gallery courtyard.

Sunday, 15.10.2023  
13:00 – 14:30

Performance *CONFessionALE* by Viviana Druga (Goldrausch 2023). The performance will take place outside in the gallery courtyard.

An open confessional serves as a starting point for discussions about traditional notions of guilt and redemption. Visitors are invited to make – or listen to – a confession. What is the significance of rituals today? What is the value of sanctuary doors today? What potential lies in the act of confession? How can „confession“, detached from a patriarchal power structure, be re-thought and appropriated?

15:00 – 16:30

Exhibition tour *Goldrausch 2023 – on the edge of* with Prof. Dr. Daniela Labra, curator and art critic, and exhibiting artists: Anja Dornieden, Viviana Druga, Ximena Ferrer Pizarro, Daniela Medina Poch, Silja Yvette. In English.

Sunday, 05.11.2023  
14:00 – 14:45

Soundwalk with Bea Targosz (Goldrausch 2023). The meeting point is at 13:45 in the courtyard of the gallery.

During the walk we will experience soundscapes and search for local sound events. We will listen with our ears, without technical aids. We will explore the intersections between nature, technical infrastructure and architecture and look for their audible traces. By examining our listening habits and abilities, we will try to open new perspectives on our surroundings.

15:00 – 16:30

Exhibition tour *Goldrausch 2023 – on the edge of* with Julia Meyer-Brehm, curator and art historian, and with exhibiting artists: Janne Höltermann, Tiziana Krüger, Amelie Plümpe, Marie Rief, Bea Targosz. In German.

16:45 – 17:00

Performance *Translator* by Emma Wilson (Goldrausch 2023). The performance takes place outside in the gallery courtyard.

*Translator* explores questions of authorship, linking experiences of speaking and listening to those of ingestion and digestion. The movement of a computer-generated kefir grain is translated into words by an interpreter. Kefir grains are symbiotic collections of bacteria and yeasts that feed on sugar, digest it through a fermentation process and release carbon dioxide as a byproduct. Like the body of the kefir grain, the text performed is also a composite, created from a collage of cut-together quotations and blended authorship.

Thursday, 16.11.2023  
17:00 – 18:30

Exhibition tour *Goldrausch 2023 – on the edge of* with Kira Dell & Laura Seidel, curatorial duo and directors of the Project Space Nine of Cups, and exhibiting artists: Lillian Morrissey, Shira Orion, Wagehe Raufi, Hara Shin, Emma Wilson. In German.

Sunday, 26.11.2023  
11:00 – 19:00

Finissage of the exhibition *Goldrausch 2023 – on the edge of*.