

Text for the Artist Video by Madeleine Boschan for the Daimler Art Collection

Voice from the Off:

Starting in 2008 I built my sculptures from found material. These first objets trouvés were modified, reassembled and brought into relation with each other by color interventions. So, the different components lost their common value of utilization. With their machine-like appearance these sculptures seem to suggest expedience, still, they inhere in a kind of defunctionalized dissociation—as do indigenous fetishes or desolate and disused apparatus.

Inspired by Samuel Beckett's TV-pieces, such as 'Quod I' and 'Quod II' which he realized in 1981 for the German SDR, and also his late 'closed space stories' as 'Worstward Ho', 1983. I concluded: "Space 'itself' is empty and incomprehensible. It is for a body to appear within this void to designate it as a place, to grant contour, form, and shape to it, to constitute it as 'surrounding space'."

According to Beckett, I found out, that spatial experience is first and foremost a physical experience: how does a body gain its halt and stand within the void, how does it find its appropriate place and holds up this position, how does it interact with other bodies?

From 2014, I revised and reconsidered my primary pictorial vocabulary: standing, reclining, towering, tilting, arching as well as expansion, contraction, color, form, measure, and positioning. For in a turn and, particularly, in contrast to the gestalt-like linearity of my prior works, I addresses myself to purely planar bodies; situated residing freely throughout the given space in utterly different phenomenal states; each for itself, yet, constantly in relation to each other.

In the years following, a most elementary question—Roland Barthes' final enquiry constituted the basis of my practice: "How to live together?"

"The earlier sculptures were linear, for sure, intrinsic and averted, withdrawn from us. And after some years, I simply longed to make them more planar, to give them more surface, realign them towards the surrounding space and relate them closer to us. If you like as a broadside at the beholder. And honestly, to me they are still all the same. Not visually, of course, but they all pose the same existential question of spatial corporality, of how a body gains its own stand, finds its appropriate place and holds up this position."

After 2016, "pieces dwelling on the concept of 'spaces within space' and, at the same time, of passage or transition" emerge, "fictive and functionless artefacts" which "retain the utopian ideas that are contained in the architectural strategies, like the": Brazilian Tropicália, Jorge Ben, Astrud Gilberto, and Oscar Niemeyer, or James Cameron's cinematic use of the L.A. riverbed, 'Blade Runner's' electronic billboards, the topic of a ruinous antiquity, and the pastel colors of 1980's Miami as well as the brutalism. Add to that the writings of Frank O'Hara, Rainer Maria Rilke and E.E. Cummings.

Today for me the main goal in art regardless of whether in architecture, sculpture, or painting is to communicate a sense of the location so that the artist and the viewer know where they are.

Still I cannot say where to begin looking or where to go to next. I can't decide this for someone. Everyone has to find their own place. Perhaps this is rather a feeling of familiarity, which however one should be wary of trusting, both the directly physical and the societal feeling. The feeling of estrangement—towards oneself and others—is part of recognition. To be both accepted and to trust oneself is a complex process. The experience may proceed more quickly, but it has little to do with to what extent one would be aware of it. Ultimately everything is a novelty. Art is not simply a mini-golf course on which one proceeds successively from one hole to the next.

Madeleine Boschan talking about

lus primae noctis, 2011
Schwarze Weisheit IV, 2011
Niteflix, Autocenter, 2011
Kupplungsschrein / Defundo (Elektromanile), 2012
Dies ater Ensemble, 2012
Clip from Quad 1+2, Samuel Beckett, 1981 / from the archive of the artist
Say a body. Where none. Say a place. Where none. For the body. To be in, Kunstverein Ulm, 2013
Parataxe, 2013
Closed space stories, Hezi Cohen Gallery, Tel Aviv, 2013
Note on my door said, Call me, 2014
Technicolor: a) Feld, b) Fläche, Marburger Kunstverein, 2014
Lucky Pierre Style, abc – Art Berlin Contemporary, with Galerie Bernd Kugler, 2014
neon in daylight is a great pleasure, 2014
partly because of my love for you, partly because of yoghurt, 2014
Technicolor: a) Feld, b) Fläche, Marburger Kunstverein, 2014
somewhere I have never travelled, gladly, beyond any experience, 2020, model 1:25
How to live together?, Enel Tree Museum, Rapperswil-Jona, 2015
Spectrum, 2013
Thrénos (Parataxe), 2015
How to live together?, Enel Tree Museum, Rapperswil-Jona, 2015
Installation view: '31: Women. Exhibition Concept after Marcel Duchamp', Daimler Contemporary, Berlin, 2020

photos following archive of the artist

une écriture corporelle (vert ivoire et claire/menthe), 2017
Escapement, Neue Galerie Gladbeck, 2015
If ever before, far off, and listen, 2015
in which its gaze, bent merely on itself, upholds and gleams, Hezi Cohen Gallery, Tel Aviv, 2016
untitled (carnation), 2016
untitled (emerald), 2016
untitled (azure), 2016
What's wrong with your eyes, 2015
BB105/146, galerie lange + pult, Zurich, 2017
Une écriture corporelle (magenta), 2017
untitled (plain), 2018
Tulips and chimneys, Galería Maior, Mallorca, 2019
In twilight these ridiculous and exquisite things descendingly move among the people, gently and Imperishably, Sunday-S Gallery, Copenhagen, 2019
Turning a disc, and in turn, being turned as well (light blue and rosy), Center of Quantum BioScience, Ulm University, permanent installation
somewhere I have never travelled, gladly, beyond any experience, project, 2020
somewhere I have never travelled, gladly, beyond any experience, 2020, model 1:25

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Schwarze Weisheit IV + lus primae noctis, DAC, Berlin/Stuttgart
Une écriture corporelle (iceblue/blue/magenta/menthe), DAC, Berlin/Stuttgart

part of the exhibition '31: Women Exhibition Concept after Marcel Duchamp'
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voice: Madeleine Boschan

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