

# Peles Empire

selected press

BARAKAT  
CONTEMPORARY

Sculpture Projects  
Münster+Documenta  
14+Hanover who are Peles  
Empire?



Peles Empire in Munster: 'Sculpture', 2017

Passing through Munster, Kassel and Hanover last week, I saw work by the collaborative project **Peles Empire** (Barbara Wolff and Katharina Stoever) at all three. What's more, there a sense in which all their work is part of one: since 2005, both their own shows, and the space in which they exhibit other artists (they currently run one in Berlin, following on from London and Cluj) collide their actual architecture with photo-copy-derived features from the Neo-Renaissance Peles Castle in Romania, a grand palace which imitates other architectural styles to an absurd extent. Peles Empire copy and dislocate the Castle, applying printed images of its rooms to walls, sculptures, and other surfaces to complicated effect. It can get hard to tell 2D images on a 3D surfaces from 3D versions of a 2D images: their room in Hanover at **WENTRAP gallery**, part of an admirable quinquennial survey of art being made in Germany, features plenty of such play, including detritus in the floor which proves surprisingly easy to walk across. As part of the decennial sculpture festival at already much-reconstructed **Munster**, they have built a castle-derived meeting place in a car park; and though in Kassel they're not part of **Documenta 14**, they have a bigger presence than most artists through a solo show at the Kunstverein. So they are making a good fist of ruling, all confusing levels of reality and time – making the point perhaps that contemporary cultural production inevitably acts similarly, even when that isn't acknowledged.



Peles Empire in Hanover: 'Grid', 2017



The show 'Da Da Da' in Peles Empire's London space, 2014

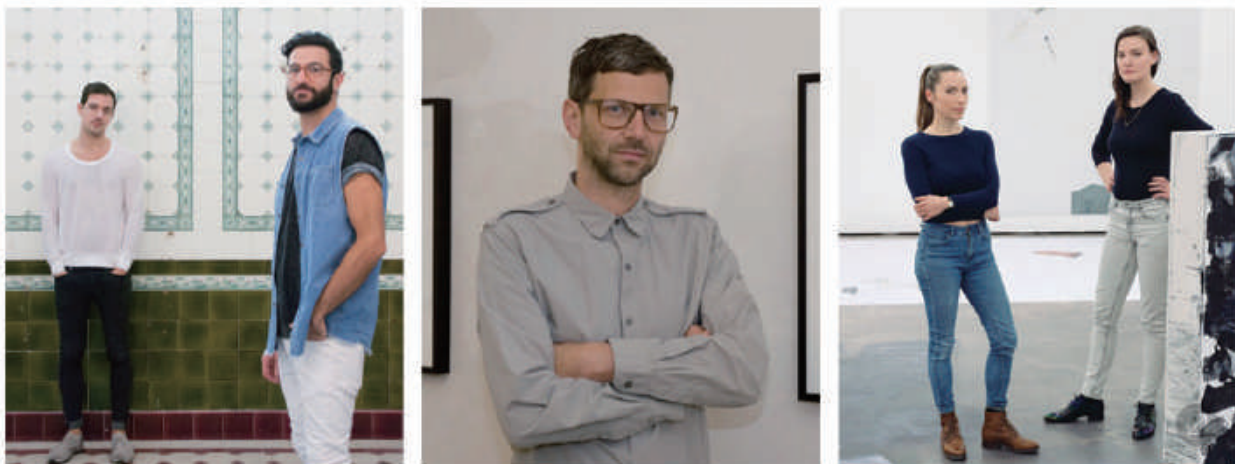


Barbara Wolff and Katharina Stoever



# ART SY

## The Berlin Artist-Run Galleries You Need to Know



Left to right: Carrick Bell and Michael Rocco Ruglio-Misurell of HORSEANDPONY Fine Arts; Christian Siekmeier of Exile; Barbara Wolff and Katharina Stoever of Peles Empire.

Berlin continues to top the charts as a global cultural capital. The city is saturated with creatives, and the jestful adage “If you throw a stone in Berlin, you’ll hit an artist,” quite frankly, rings true. In recent years, artists, curators, and art connoisseurs alike, have flocked to the nation’s capital to set up shop, chasing after the next big thing.

Though public financing is scarce and the local art market is relatively weak (compared to New York or London), exhibiting in Berlin has become a necessity for international artists looking to build or establish their careers. Although the commercial gallery culture is more than plentiful, working artists and budding curators with an eye for the most progressive and relevant artwork keep experimentation with exhibition formats alive, pumping fresh energy into the community by contributing their voices and visions to the mix in spaces of their own.

ART SY

## Peles Empire

Barbara Wolff, Katharina Stoeber

Karl-Marx-Straße 58 (Hinterhof), 12043, Neukölln

The roving, collaborative project Peles Empire was conceived by artists Barbara Wolff and Katharina Stoeber while studying at the Städelschule in Frankfurt. Their artwork and project spaces are set on the backdrop of the Neo-Renaissance Peleş Castle—a grand palace in the Carpathian Mountains of Romania—which the artists have copied, dislocated, and recreated. In their work, printed images of various rooms and elements from the castle are applied to walls, sculptures, and other surfaces, creating a context for what philosopher Jean Baudrillard called Simulacra and Simulation. Peles Empire's project spaces in London, Cluj, and the latest in Berlin, are lined with reproduced elements of the castle, which other artists are invited to engage with and respond to.

**Arielle Bier: Where was your first space? How did you choose the name?**

**Peles Empire:** Initially, in 2005 we opened as an illegal bar in our home in Frankfurt's red light district, with a printed backdrop of the Peleş Castle's Princess Bedroom. It was open to the public every Thursday night. After moving to London, we explicitly looked for a flat that could also host exhibitions. It was in the basement of an old building near Brick Lane, underneath a photographer's studio. We changed the name to Peles Empire as a humorous nod to the absurdity of the castle itself (a historicism, copying different iconic architectural styles). The first show featured icons painted by Kurt Günther Wolff. Over the years, the bar element was more or less taken out, and since 2009 we've focused principally on exhibitions.

**AB: How do you balance your own art practice with running the gallery?**

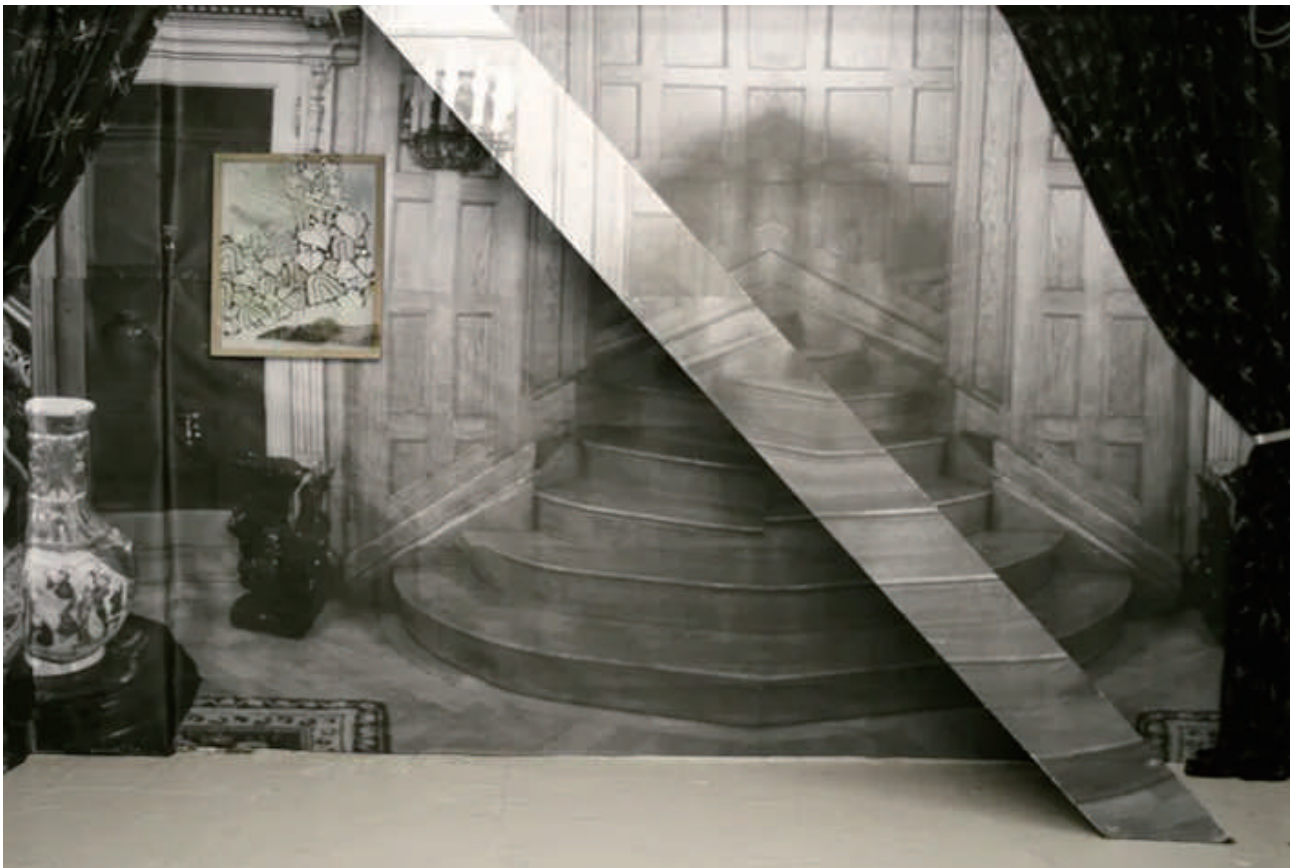
**PE:** Opening our permanent installation to other artists—the same backdrop of all our exhibition spaces, really taught us a lot about seeing other people's and our own works. Whereas we initially tried to question methods of seeing art, opposed to the established "white cube," we are now focusing on opening our collaboration up to others to see where the paradoxical freedom emerging in our exhibition space leads both us, and other artists as well. The exhibition space is the "static" element to our practice, while our other works are more "dynamic" in the sense that they deal with the castle's method of reproduction, becoming in parts,

# Frieze Projects: Peles Empire

Words Rob Alderson

10 October 2011

2 minute read



Hi there! Tell us in your own words what you've got planned for the Frieze Projects...

We are installing a working bar that will serve Tuica, a romanian spirit, and a Romanian sparkling water called Borsec. The backdrop of the bar is based on the same image of the castle Peles we currently have installed at our London and Cluj exhibition spaces, but is a more abstract version of it. There will also be objects that are mirroring or translating elements of the image.

# ICA

## New Contemporaries



Bloomberg New Contemporaries returns to the ICA for the third year running with this year's selectors: Cullinan Richards, Nairy Baghramian and Rosalind Nashashibi

23 November 2011 - 15 January 2012

The exhibition showed the range of materials and processes employed by artists today – appropriation, traditional studio practice, spatial interventions, digital production, collaboration and the use of chance and found objects, and offered an indication of what audiences may encounter in art galleries in the coming years.

Participants are selected by a panel of artists who have often previously taken part in the exhibition themselves. For the 2011 exhibition they were Pablo Bronstein, Sarah Jones, and Michael Raedecker. Over half the participants in Bloomberg New Contemporaries 2011: In the Presence came from outside the UK reflecting the international intake of the UK's art schools and their importance in attracting artists to this country.



## Peles Empire



Installation view 2017, photograph: Henning Rogge

Peles Empire used its piece *Sculpture* to allude to the historicized architecture of Münster's historic market (the Prinzipalmarkt), which was rebuilt after being destroyed in World War II—not as an exact reconstruction but according to the historical prototype of the 1950s. Based on the original façade, the plans for the new façade, and what was actually built, the duo developed a kind of 'standard' gable from all three elements to define the front of the sculpture. Akin to black-and-white image interference, the object commented on the picturesque charm and homogenized narrative of the apparently medieval town centre. Peles Empire's work also included a social dimension: at the beginning of their collaboration, the two artists used their flat in Frankfurt am Main as a kind of salon—after moving to London, it later became an exhibition space. Photo wallpaper served as the décor for their weekly gatherings in their own living room with depictions of the rooms in Peleş Castle. At that time they had already begun utilizing photocopies, photographs, and collages to transpose the three-dimensional interior of the castle into two dimensions—before finally returning it to a three-dimensional space by using the images as wallpaper. In Münster, Peles Empire once again took on the role of host: the artists organized discussions with other artists in the bar.

## Art World

# 10 Emerging Artists to Keep on Your Radar

These artists will shape the future.

**Henri Neuendorf**, November 21, 2016



Peles Empire Remnant 2 (2016). Photo: Wentrup Gallery via Facebook

### 9. Peles Empire

The Berlin-based duo consisting of artists Katharina Stöver and Barbara Wolff have been working together under the name Peles Empire since 2005. Their work revolves around the Peleş Castle, a summer residence of the Romanian royal family built at the turn of the 20th century. By producing abstracted replications of individual components of the structure the artists break down themes such replication, copying, in a critique of the homogenization of contemporary culture.





Peles Empire: 'Sculpture', 2017

## Skulptur Projekte 2017 // Photos from the Opening in Münster

Photos by Ruppert Bohle in Münster // Thursday, Jun. 15, 2017

The **Skulptur Projekte Münster**, which began in 1977 and occurs every ten years, invites international artists to reflect on the relationship between art, public space and the urban environment. This year, close to thirty new, site-specific artistic productions are installed across the city of Münster, from June 10th until October 1st.

Artistic Director **Kasper König** and Curator **Britta Peters** have selected artists whose work engages with contemporary concepts of sculpture and publicness, to represent this decade's exhibition with a focus on interaction and participation. They aim to prompt the question, to what extent public art can activate a city or community, through engagement, provocation or even disruption?

# Frieze

Reviews /

## Peles Empire

BY BRITTA PETERS

20 MAY 2014

GAK Gesellschaft für Aktuelle Kunst



Peles Empire, EVER BUILT, 2014, Installation view

Vampire legends, fairy tales, adventure stories – the external appearance of Peles Castle in the Carpathians in Romania evokes all sorts of filmic images. However, the interior of the 1883 castle, a one-time summer residence of Romanian King Carol I, stands out for its wild mishmash of furniture, wall coverings and accessories in a motley of styles. Since 2005, these furnishings have provided the source material for a collaboration between artists Katharina Stöver and Barbara Wolff. Under the name Peles Empire, Stöver and Wolff exhibit internationally while running two project spaces, one in London where they currently live, and another – since 2012 – in the Romanian city of Cluj.



# Frieze

In their installations, they distill the castle's unique mix of Renaissance, Gothic, Baroque and Art Deco spaces into large-scale tableaux of photocopied montages. Some of these tableaux give rise to entire environments where Peles Empire invite other artists to exhibit their own work. The principle of copying and abstraction always recurs: various styles of the Peles Castle are transferred to photographs of rooms, the photographs are copied and then the resultant photocopies are copied once more – until the extremely defamiliarized imperial rooms wind up in a different space as cheaply-copied wallpaper.

In Peles Empire's solo exhibition EVER BUILD at GAK, this constant motion of displacement takes a somewhat different turn: the exhibition aims not for recurrent flattening, but rather material concentration. The space's narrow front room serves as a preparation for the back room. In the first space, full-length free-hanging paper walls made of black and white A3 copies mounted on one another divide this space into a path that primarily cites Peles Empire's own previous work, with paper banners hung alternately on the right and left: EVER BUILD 1–6 (all 2014 except two: 2007/14, and 2009/14). The material originates from prior exhibitions and has been made into new collages. In the next room, fragmented porcelain and clay objects lie scattered among Ever Build-brand cement bags that have been ripped open seemingly at random. The vibrant blue of the cement bags' packaging surfaces again as a trace in some of the smaller sculptures. Additional bags serve as supports for the massive rectangular slabs of cardboard and concrete that lean against the wall or lie on the floor. In some places the remains of familiar copies are still recognizable, though now melted together into monumental visual objects (EVER BUILD 7–14, 2014).

The exhibition is clearly focused on questions about materials – about their ability to conjoin, as in some of the slabs, or to repel one another, as in the porcelain and clay objects that cannot be fired together and therefore shatter. The exhibition title – taken from the name of the cement company – and the massive concrete objects claim a fixity that is immediately refuted by the fragmented forms. And finally there are the cement bags used as ready-mades, which are also the source of the building material used in the exhibition – and in which the remains of this building material can be found in a different state, that is, as loose dust.

The black, abstract surface of one of the papier-mâché slabs vaguely evokes Richard Artschwager's sculptural wall objects, which likewise deploy the sheen of imitation materials. Artschwager created, among other things, vexing objects that fluctuate between minimalist form, deceptive surfaces and narrative elements. Peles Empire also pursues a path that progresses through engagement with copies to an original hybrid form that lies between image and minimalist sculpture. In this context, the bursting forms could also be read as a way of grappling with this progress. The exhibition makes the confrontation with the artists' own practice of constant copying, collage-making and reconnection, as well as the attendant tension between the work and the process of its creation, almost physically tangible. This is its greatest virtue. It will be interesting to see what happens next.

Translated by Jane Yager

## The Berlin Art Scene Explained by Five of Its Tastemakers

Christian Boros says Berlin is unique because it avoids the establishment.

Henri Neuendorf, June 6, 2016

Much has been written about Berlin's uber cool art scene and its development over the last 20 years. One thing is for certain, the city and its art community has changed dramatically. As the 9th Berlin Biennale gets underway, artnet News spoke to five influential members of Berlin's art community to find out what its really like to work in the visual arts in the German capital.



Jan Wentrup with works by artist duo Peles Empire. Photo: Trevor Good, courtesy Wentrup Gallery, Berlin.

**Jan Wentrup, co-owner, Wentrup Gallery**

Founded in 2004 and located in Berlin's multicultural Kreuzberg district since 2009, Jan Wentrup and his wife Tina have developed their eponymous gallery into a mainstay of Berlin's art scene. Representing a diverse group of international artists such as Karl Haendel, Gregor Hildebrandt, Cristian Andersen, and Nevin Aladag, the gallery's program reflects the internationalization of Berlin's arts.

"In the beginning we didn't do our business in Berlin or even in Germany," Wentrup admitted to artnet News. "The early success of the gallery was carried by foreign collectors. That has a little bit to do with mentality, the Germans tend to take their time, wait and see and gain trust," he explained. "But I can definitely say that in the last ten years Berlin has developed positively because not only are people coming to Berlin regularly, but many people also have a second home in the city who are especially interested in the art scene here."

"I think the challenges facing gallerists in Berlin aren't that different from the challenges facing gallerists in London, Paris, or New York," Wentrup continued. "On the one hand, it's doing a sustainable and responsible program and not jumping on every bandwagon, but to stand with the artists, work sustainably for the artists, to be patient, and to believe in the artists. That is equally challenging everywhere, although perhaps it takes a little longer in Berlin and in Germany because the people here want to see that one stands with ones artists."

Collecteurs

# Peles Empire: The Empire Of New Dimensions

Interview by Ioanna Gerakidi  
Photography: Christoph Mack for Collecteurs



Katharina Stover and Barbara Wolff of Peles Empire in their Berlin studio © Christoph Mack for Collecteurs



# Collecteurs

It all started with a coincidence. Katharina Stöver and Barbara Wolff, the Berlin-based artistic duo known as Peles Empire, first met when studying together in Städelschule in 2004. Soon after they became room-mates, they launched their first collective project inside their home: an illegal bar that functioned as a walk-in installation, amalgamating the public and private.

The work of Peles Empire brings together superficially oxymoronic schemas, different architectural styles and historical eras while tracing the relations between original and copy. Their installations mix together precious materials treated in an ungracious way, re-arranging the linearity of time, chronology, and history. Their fragmentary approach to the narrative derives from the architecture and inner decoration of Peleş Castle built in the 19th century in the Carpathian mountains, in Romania. Through this approach, they manage to create a haptic, physical dynamic inside the space; sculptures become two dimensional works, wallpaper and A3 paper turn into three dimensional objects. The byproduct manifests as a work itself; the handmade is placed alongside the industrially produced.

Ioanna Gerakidi speaks to Peles Empire about the ways of looking at mimicry as an everyday life attitude, when an artwork is considered finished, and freedoms and limitations that arise when working as a duo. For Peles Empire, collectivity emerges as a method that holds power when trusting each other's instincts and reconsiders the presence of egos.



© Christoph Mack for Collecteurs

# Collecteurs

**Ioanna Gerakidi:** Can you tell us how you met and decided to work on this collective together?

**Peles Empire:** We met during our studies at Städelschule and coincidentally became room-mates in 2004. Both of us originally studied painting and realized that our work had a lot in common, such as experimenting with different materials and photographic elements in paintings. But we felt like experimenting beyond painting. When another person in the apartment moved out in 2005, we decided to collaborate. We initially opened an illegal bar in our home. It was a sort of walk-in installation that allowed mixing public and private. For the installation we used a photograph of the Princess' bedroom inside Peleş Castle in the form of wallpaper, very fitting to Frankfurt's red light district where we lived at that moment.

**IG:** Jannis Kounellis once said that space is its chasms; you can only experience it through its fragments, otherwise you only see rooms. In your practice, the fragmental — both in spatial and historical terms — seems to play a significant role. What does it mean to create and/or recreate a spatial narrative based on the inconsistencies of a space?

**PE:** The starting point of our practice is the Romanian Historicism castle Peleş, built in the late 19th century. We were initially fascinated by the crude mash-up of copies of different architectural styles and epochs that were placed next to each other without any hierarchical order. In the castle, all elements seem to be treated without consideration of their 'origin.' Energy saving light bulbs in glass chandeliers next to hand-carved Indian tables and a copy of a Michelangelo's Medici tomb serving as mantle pieces over the fireplace. The narrative we are interested in lies within the gain and loss of 'information,' from one copy to the next. From the 'original' style to the reinterpretation of it. This very gap is what we are interested in.

**IG:** How do materials as mediums for your installations operate within this very context?

**PE:** We've been working with A3 paper copies since 2005. These copies are glued together in order to create large wallpapers. This is a fragmentation that through the combination of digital print and manual manipulation naturally produces glitches, translational 'mistakes' so to say. Starting from the idea of a single paper being abstracted from its context, we have arrived at different materials mimicking this effect. We also like to use standard formats and building materials juxtaposed with precious Ming porcelain, which in our work is treated ordinarily.

# Collecteurs



© Christoph Mack for Collecteurs

IG: During the summer of 2017, a sculpture of yours was exhibited in a carpark in Münster. Can you tell us a bit more about this work, as well as about the challenges that might have generated for your practice when generally being exposed to unsafe conditions?

PE: Our work for Skulptur Projekte Münster took its cue from the city's architecture, ornamental and intricate facades are held up by thin metal rods which are only visible from the side. This had an obvious relationship to a foundational element of our work, namely exploring the transition from 2D to 3D. The houses in the old city center were destroyed during WWII and rebuilt in the 1950s. Their design was based on copies of the old facades that sometimes only loosely related to the original.



# Collecteurs



© Christoph Mack for Collecteurs

Visiting Münster after receiving the invitation to participate had an influence on how we experienced different parts of the city. The impression previous editions of Skulptur Projekte has left on the city is still there and we spent a long time in search for an area where our sculpture could be placed, which in turn would also influence the final piece itself. We were looking for a kind of 'in-between' space within the city centre. The parking lot was perfect in the sense that it was close to the rebuilt center. But it was also surrounded by a mix of architectural styles, such as post-modern, 70's and functional housing buildings.

Our work, titled 'Sculpture,' merged the architecture of the city of Münster with the architecture of Peles Castle. The outline of the front was the means of the facades that have existed before the war. On the front was a tiled image of the castle's terrace that is propped up by a wooden scaffold. The body of the sculpture was structurally-based on the Münster roofs, and the steps, made in dibond, were based on the A3 Format

which we often use in other works and room installations. The surface image was based on photographs of the Jesmonite bar that stood inside the sculpture. The pattern outside imitated effects that appear during the photocopying process. The front and the body of the sculpture were in black and white. The inside part of the sculpture's character operates as a structure made of metal. At the bar, diagonally placed inside, artist talks were held with artists that have previously exhibited in the exhibition space we have been running in London, Cluj and Berlin. During these talks we served a Romanian plum spirit named Tuica.



Mai/Juni  
2016



# domus

DEUTSCHE AUSGABE

019

DIE STADT UND DER MENSCH

**DLR ZENTRUM MÜNCHEN** BIRK HEILMEYER UND FRENZEL  
**GFT CORPORATE CENTER STUTTGART** WULF ARCHITEKTEN  
**RIVER BUILDING FÜR GRACE FARMS USA** SANAA  
**SPORTZENTRUM LA FRAINEUSE BELGIEN** BAUKUNST  
DIE IDENTITÄT EINER MARKE **LABVERT**  
DER DESIGNER ALS KURATOR **JASPER MORRISON**  
PAPIERMODELLE **THOMAS DEMAND, ISA GENZKEN**





## EPHEMERE BAUKUNST

Mit Modellen aus Papier lassen sich auf schlichte Weise räumliche Ideen vermitteln. Manche Künstler treibt die Lust am Modellbau aber auch zu konzeptionell höchst komplexen Objekten. Wo die einen das Abbild einer fiktionalen Realität schaffen, verzerren andere die gewohnten Bilder unserer Wahrnehmung. Ein Rundgang durch die Welt der Kunstmodelle.

Text Miriam Bors

### Das Modell als Kunstkommentar

Während die Universalkünstler der Renaissance wie Michelangelo oder Vasari alle Künste, auch die Baukunst, beherrschten und in einer Disziplin vereinten, sind Architektur und bildende Kunst heute kategorisch voneinander getrennt. Dennoch entwarfen Stararchitekten skulpturale Bauwerke, und ein Teil der zeitgenössischen Künstler thematisiert gesellschaftlich und kulturell relevante Fragestellungen zur Architektur. Das künstlerische Modell hat sich dabei fast zu einer eigenständigen Gattung entwickelt, wie beispielsweise die Wohnzellen („Modèles des cellules habitables“) des israelischen Installationskünstlers Aharon oder Thomas Demanda 1:1-Modelle, die als Vorlage für seine fotografischen und filmischen Arbeiten dienen. Oft mit spekulativen, fantastischen und utopischen Inhalten verknüpft, sind künstlerische Modelle nicht als Gegenentwurf zur architektonischen Praxis zu verstehen, sondern vielmehr als Ergänzung, Kommentar oder Vorstufe zur Schaffung eigener skulpturaler und installativer Kontexte.

### Großformatige Projekte

Die Bundeskunsthalle Bonn widmete den Miniaturmodellen der dreifachen Documenta-Teilnehmerin Isa Genzken (geb. 1948) erst kürzlich eine große Überblickschau. Teils im Rahmen von Kunst-am-Bau-Projekten entstanden, teils als Entwurf für eigene großformatige Außenprojekte, stellen diese Modelle unabhängig von ihrer Realisierung eigenständige Werke dar. Genzkens „Fenster,

Oben: Isa Genzken, „Rose“, 1993, realisiert im Park der Villa Schröter, Baden-Baden. Modell, 2015, Maßstab 1:50, Kunststoff, Acrylfarbe, Holz. Rechte Seite

unten: Peios Empire, Installationsansicht, S.A.L.T.S., Birsleiden, Schweiz, 2015. Courtesy Künstler und Wenzup Gallery, Berlin. Foto: Gunnar Meier.



Oben links: Venloer Straße 21, das Gebäude von Oswald Mathias Ungers, auf das sich Isa Genzken in ihrer Arbeit bezieht. Foto: © Konservator Stadt Köln.

Rechts: Isa Genzken, „Fenster Venloer Straße 21“, 1988, Köln, Galerie Daniel Buchholz. Modell, 2015, Maßstab 1:50, 17 x 50 x 50 Zentimeter. Foto: Lothar Schlegel.







Oben links: Ein Verschlinkung von realen Räumen und Abbildungen von realen Räumen: Sinta Werner, „Mise en Cadre I“, 2010. Handabzug auf PE-Papier, 60x50 Zentimeter.

Oben rechts und unten: „Paperholm“ begann im August 2014 als Day-to-Day-Projekt des Künstlers Charles Young. Jeden Tag entsteht ein neues Objekt aus Aquarellpapier und Kleber.



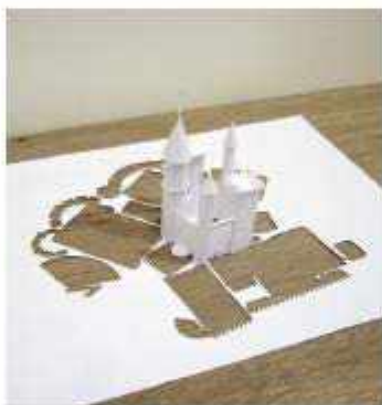
Von der Straße 21\* von 1988 für ihre Ausstellung in der Kölner Galerie Buchholz bezog sich direkt auf die von O.M. Ungers entworfene Architektur des Galerie- und Büroggebäudes in der Von der Straße. Typisch für Ungers Baukunst ist die rasterhafte Aufteilung der Fassade. Genzkens installative Arbeit sollte eines der Sprossenfenster der Galerie durch ein Fenster gänzlich ohne ersetzen – nicht zuletzt, um die sehr hermetisch wirkende Fassade zu öffnen. Da Ungers ihr hierfür keine Erlaubnis erteilte, stellte sie das auf diese Weise autonom gewordene Fensterobjekt in Originalgröße an der Wand des Galerieraums aus. Das Aufbrechen von Normen und Maßstäben ist ein zentrales Thema im Werk der Künstlerin. So spielt ihre in unterschiedlichen Konstellationen realisierte Arbeit „Rose“ mit unserer Wahrnehmung von Dimensionen. Installiert im Park der Villa von Kunstsammler Frieder Burda in Baden-Baden, überragt ihre erste Rose als 8 Meter hohe Stahlskulptur alle Bäume und Bauten der Umgebung und verwandelt so den realen Raum in eine Miniaturlandschaft. Genzken spricht vom „Hineinaddieren des Raums“, was naturgemäß den imaginierten, sogenannten Denkraum mit einschließt. Folgt man Magrittes Ausführungen zur Abbildung der Wirklichkeit, ist diese nie mit der Wirklichkeit kohärent.

#### Versobene Fluchten

Sinta Werner (geb. 1977) setzt den Gedanken der optischen Täuschung unter Zuhilfenahme diverser künstlerischer Techniken fort. Ihr Interesse gilt dabei der Inszenierung von







Oben links: Filigrane Schneidearbeit von Peter Callesen, hier „Impenetrable Castle“, 2004. Papier 80 Gramm und Kleber.

Rechts: Peter Callesen, „Human Ruin“, 2008. Papier 120 Gramm und Kleber, ca. 257 x 145 x 25 Zentimeter. Foto: Meise Bersang.



Realität. Häufig dienen ihre Modelle auch der Realisierung ihrer fotografischen Werke. So kreierte sie für das Zentrum Kreuzberg ein maßstabgetreues Miniaturmodell, das archaische Bauelemente des Gebäudeskomplexes wiedergibt. In exakt berechneter Perspektive arrangiert und fotografiert Werner vor dem entsprechenden Bildausschnitt das tatsächliche Gebäude ein Bild, das der Betrachter aufgrund seiner dynamischen Form zunächst voll in seinen Bann zieht. Erst auf den zweiten Blick kommt es dann doch zu Irritationen: Durch Brüche in der Perspektive und zutage tretende Modelldetails erweist sich die abgebildete Realität als konstruiert. Auf gleiche Weise inszenierte Werner ihre Arbeit „Mis en Cadre“, in der sich ein vor dem realen Ort fotografiertes Modell des Raums mit diesem zu einem illusorischen Gefüge verschränkt.

## Dekonstruierter Raum

Ausgangspunkt des seit nunmehr zehn Jahren laufenden Projekts des Künstlerduos Pales Empire ist das siebenbürgische Schloss Palea, das um 1870 als königliche Sommerresidenz für Carol I. errichtet wurde. Inspiriert durch die Fälle an eklektizistischen Bauelementen vor Ort, konstruierten Barbara Wolff (geb. 1980) und Katharina Stoeber (geb. 1982) immer neue Werkzusammenhänge, die sich auf das anfänglich fotografierte Material im Schloss beziehen. Ihr Haupteset ist dabei der Wandel von Zeit und Raum, was kontext- und ausstellungsbezogen immer weiter gesponnen wird. Großformatige Papierprints tapazieren Wände in Kunstkontexten, die

abermals abgeleitet und in einem nächsten Ausstellungsraum neu kombiniert wurden. Nach dem Prinzip eines Perpetuum mobile wechseln sich dabei zwei- und dreidimensionale Motive ab, die sich immer mehr und immer weiter abstrahierend vom Ausgangsmotiv entfernen. So sind in Objekten wie „DUO 2“ oder Installationen wie „mutant“, bestehend aus bedruckten, frei arrangierten Papierbahnen, nur noch Überbleibsel des ursprünglichen Bildmaterials zu entdecken. Dennoch bleibt das Ausgangsmodell immer präsent.

## Stadt aus Papier

„Paperholm“ ist durch und durch weiß. Es besteht ausschließlich aus Aquarallpapier und ist ein Projekt des jungen britischen Künstlers Charles Young (geb. 1990). Seit August 2014 arbeitet er kontinuierlich an seinem inzwischen auf über 300 Stück angewachsenen Papierstadt-Arrangement. Was als tägliche Übung eines ehemaligen Architekturstudenten begann, hat sich inzwischen zu einem komplexen (Kunst)Werk „in progress“ entwickelt. Einige seiner aus Papier ausgeschnittenen Objekte sind mit einfacher Stop-Motion-Animation bearbeitet und stellen urbane Szenarien nach. Kleine Papierautos fahren in Papiergaragen, Papiermühlen drehen sich im Wind, Papierboote umkreisen eine Insel aus Papier. Zugleich jedoch ist Paperholm absolut unbewohnt und erscheint wie eine Film- oder Theaterkulisse, was die monochromen Fassaden noch verstärken. Man denkt dabei unwillkürlich an Schauplätze wie auf de Chiricos Bild „Piazza d'Italia“, an die Gemälde von Edward Hopper

oder die Sets von Hitchcock-Filmen. Diese Papierkulissen demonstrieren das erzählerische und psychologische Potenzial der Youngschen Architekturen – der Film dazu läuft ganz allein in der Fantasie des Betrachters ab.

## Filigranes Material

Auch Peter Callesen (geb. 1967) fertigt seine klein- und großformatigen Papierschnearbeiten per Hand. Seine Vorlieben für Märchen und romantische Motive sind evident. Sie verschmelzen Realität mit Illusion, spielen mit dem Imaginären, thematisieren psychologische Aspekte wie den Wunsch, Kindheitsträume zu realisieren – inklusive Scheitern. „Impenetrable Castle“ ist die konzeptionelle Weiterentwicklung einer Outdoor-Performance des Künstlers, in der er noch selbst den eine Niederlage erlappenden König gab. Hier schneidet Callesen ein Miniaturschloss aus einem Blatt Papier, ohne es jedoch aus seiner Negativform herauszulösen. Die Schutz symbolisierende Architektur der Festung bleibt über filigrane Papiersteg mit ihrem zweidimensionalen Spiegelbild verbunden und so in sich selbst gefangen. Auch in „Human Ruin“ spielt der Künstler mit den sozialen Aspekten von Architektur. Die überlebensgroße Arbeit zeigt den Umriss eines liegenden, nicht mehr existierenden Körpers, dem überdies Relikte einer gotischen Kirchenruine anhaften. Sie bringt das Verhältnis von Mensch und Architektur facettenreich zum Ausdruck – und zugleich auch die hohe Kunstfertigkeit, mit der ihr Schöpfer seine melancholischen Schauplätze anlegt. O