

SCHWARZ CONTEMPORARY

Press Release - March 2013

HANNAH GIESELER, *Glasenschlag*

Hannah Gieseler's engagement with the everyday gaze, the questioning of habits of seeing, and the call to observe closely, are all evident in her second solo exhibition at SCHWARZ CONTEMPORARY. Once again, the artist presents works that only reveal their true nature on close examination.

The work *ohne Titel (Jahre)* only at first sight seems limited to its lyrical, playful lightness, reminiscent of hoops thrown into the air. On closer examination, the circles reveal themselves as cutout tree-rings. With a pad saw and a power saw, which left their traces on the surface of the tree slices, individual years were separated from the stems. In this way, the work becomes its own way of measuring time: the rings are an indicator of time that has passed.

On a carousel in *ohne Titel (Stunde)*, 60 slides of an hourglass are shown. Each of the 60 photographs shows the final second of a minute. This is where the exhibition's title comes into play: *glasen* is the word for the use of hourglasses that determine time on ships. After the sand has run through the glass, the hourglass is turned over, the sound of putting down the hourglass is called *Glasenschlag*, which is also marked by the ringing of the ship's bell. In the exhibition, the *Glasenschlag* is replaced by the clicking of the slide projector.

The piece *ohne Titel (Knöpfe)* guides the beholder to another theme that occupies Hannah Gieseler in her artistic practice: different elements are joined to form a new whole. The flowing process of the object reveals its individual components only after close observation.

The sculpture *From Top to Bottom* derives its appearance from the combination of different *objets trouvés*. The slightly slanted sculpture threatens to fall – and yet it keeps its balance. It asserts itself as a balanced composition, and yet all its components raise questions of scale and the reason for their apparently random combination. Thus within the new structure, each object retains its singularity.

At the opposite wall, we see *Gebirge Berge Felsen*: a frame with 119 photographs showing mountains familiar from the landscapes of model railways. For this piece, the artist appropriated illustrations from auction houses that she photographed as screenshots, which she then printed out as digital images. The mountain views in their broad arrangement result in a new landscape, similar to a collaged panorama view.

The process of simultaneous reduction and addition is continued in *ohne Titel (Bergmodelle)*. For this work, the artist reconstructed nine models of mountains found on the Internet, using the digital images as a guideline. Similar to a model railway landscape that the beholder might be familiar with from railway stations, the mountains are presented on a plinth.

Finally, Hannah Gieseler photographed the modelled mountains shown in the gallery; the resulting photographs (*Bergkonvolut*) will be offered during the course of the exhibition at an Internet auction house. The photographs can be found in the category 'Modellbau' and the key words 'Glasenschlag' and 'Berkkonvolut'.

With this work, the artist leaves and extends the gallery space: in the background of the model mountains photographed by Gieseler, parts of the gallery also appear on the Internet. Thus the beholder – if he finds the images on the Internet – becomes metaphorically part of the work. Also, *Bergkonvolut* refers to the temporal aspect: corresponding to the duration of the exhibition, a new photograph will be offered on the Internet every ten days and the availability of the pictures is thus limited in terms of time.

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The opening reception is on Thursday, 14 March 2013, 6–8 pm.

Please contact the gallery for further information anytime:
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