



STUDIO & CUBE 1/5

JANE GARBERT

IN THE RACK ROOM #17

Preview THU, JULY 28, 6 – 9pm

Open by appointment until JULY 31, 2022

LAGE EGAL [IN THE RACK ROOM]

CURATORIAL PROJECTS BY PIERRE GRANOUX

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The curatorial project STUDIO & CUBE* deals with the artist's studio as a physical and digital exhibition space. A work of art is unfinished as long as it is in the studio and receives its definitive form only in the exhibition. Five selected artists will explore this process between becoming and being over the next months, from July to November**. The project aims to break the separation between production and exhibition space and to question established forms of presentation. It simultaneously opens up a new perspective on the potential of the studio as a physical and digital exhibition space.

**Studio and cube: On the relationship between where art is made and where art is displayed. (Brian O'Doherty).*

Among all the frames, envelopes, and boundaries – generally unperceived, much less never questioned – that surround and 'make' the work of art [...] there is one thing that is never spoken of and even more rarely questioned, but which stands first among everything that surrounds and conditions art, namely: the artist's studio. (Daniel Buren, Function of the Studio, 1970/71).

***Jane Garbert (July), Franz Schmidt (August), Nadine Fecht (September), Pierre Granoux (October) and Regine Kolle (November).*

With the kind support of ARTBUTLER, ARTLAND and BBK Bundesverband – NEUSTART KULTUR

A HOUSE WITH A GARDEN by SARIE NIJBOER

A poetry of unfinished environments and constantly changing settings. The artist Jane Garbert takes temporary places – such as renovation areas, building sites or backstage spaces – out of their original context and places them in new surroundings, thereby creating a tension that unravels a new chain of associations. In her work, she records the seemingly banal processes of these "non-places" in a filmic and photographic manner. Her inspiration comes from the aesthetics of unfinished buildings, including the ornaments and rhythms found in the materiality of the building environment.

For her exhibition at IN THE RACK ROOM, the artist took the stereotypical dream of a house with a garden – a cliché dream of people seeking safety and security, nature and property – as a starting point. In the room, photographs are displayed on the wall on a large scale and in smaller formats, which Garbert has brought together in the exhibition space. The large scale wall paper photos reveal three components: tree trunks, blue dry wall sheets and concrete wall. Found by chance, the respective pictorial contents reveal a construction site. Tree trunks are often used in constructions as temporary stabilisation modules, they can support 20 tonnes of weight to stabilise the ceiling, but in Garbert's work they also give a hint of a temporary forest.

Combined with the concrete and blue dry wall sheets, the tree trunks offer a kind of sensuality and poetic moment of the construction environment. The large-scale wallpapers are presented alongside 6 photographs. The works *NYM-J1-3* are part of the photo series *Ikebana*, which show playful installations of cables. The title of the series refers to the Japanese tradition of flower arranging; themes such as harmony, temporal transience and linear arrangement are reinterpreted - in a poetic, sensual but also playful way. The pictorial content is not decorated by precisely placed branches or flowers, but white and green cables, tape, metal rods and cable ties hold the arrangements together. Each randomly found material is taken out of its original context by means of photography and represented anew in terms of content. Also on display is the photographs *Partner in Crime*, *In Line* and *Spring* in which cables play the protagonists too – but refer rather to the fleeting nature of an encounter.

Through the transformative power of her photography, Garbert's visual gaze becomes tangible that interweaves different aspects of her work. The photographs on display are turned into symbols of transitions and temporary states. The resulting installation expands the experience of the exhibition space, generating an illusion in the eye of the observer, and thereby transforming the exhibition space into an idiosyncratic "house with a garden".

*JANE GARBERT (*1988, Berlin) studied Fine Arts at the Universität der Künste, Berlin under Thomas Zipp and Christine Streuli. She graduated in 2019 as Meisterschüler and received already several nominations, such as Schulz Stübner Preis, Meisterschüler Preis and Berlin Masters Toy Award. She has exhibited widely at art galleries and institutions in Berlin such as Junge Malerei der Stipendiatinnen DK Stiftung, Inselgalerie, Galerie Nord/ Kunstverein Tiergarten. Alongside her Berlin presentations she has exhibited at Sergey Kuryokhin Center for Contemporary Art, St. Petersburg; Oben, Vienna and Palais für aktuelle Kunst, Glückstadt among others.*