



Jenny Claire Heck, „Im Durchschnitt 12 Stunden“, 2019/20

SINNFLUT

Caroline Streck & Philip Albus

Jenny Claire Heck

Alejandro Mosso

Klara Ravat

Tanja Sieg

curated by

Tanja Paskalew

exhibition: 23. Mai - 27. Juni 2020

press kit | about the exhibition | about the artists

galerie weisser elefant
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Öffnungszeiten
Di - Fr 11 - 19 Uhr
Sa 13 - 19 Uhr

Sinnflut

23.5. - 27.6.2020

Monday is deep blue, followed by Tuesday in a bright yellow-orange, while Wednesday is enveloped in a warm rich green. Thursday reveals itself again in light brown with some dark brown streaks. Friday announces the weekend in a bright wedding white, Saturday and Sunday are, as a compact block, in a pasty brown with slightly reddish dry scratches.

The two is extremely sympathetic, motherly, very wise and appears in my imagination white to beige. Female diva-like and velvet-purple-red is the Seven and please do not want to be disturbed. The Four, a female green-yellow and extremely distanced and bitchy number, should better be avoided. Whereas the male mature Five has a military green-brown - sometimes quite dominant, but also equipped with justice. And the Six is young and white, but far from any innocence, because she appears as a male daredevil, to introduce only a few of them here.

Since my earliest memories I have divided the days of the week into these colours. This happens imaginatively, each day has its own fixed colour place and has not changed until today. The same is true for the numbers, which also show character traits. May these descriptions sound infantile, I have never questioned these circumstances, because they naturally belong to my world of thinking and feeling like the air to breathe.

When our senses meet, sensations can be triggered unexpectedly or couplings of distant things can be created. These are perceptions that take place in front of our inner eye, occur without announcement and require no explanation because they are subjective and emerge from their own patterns:

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The full bearded face of my music teacher at that time, his strict gestures with the baton and his words "titti tittii tta ta", which he used to beat us students, always triggered the connecting thought of green-brown spinach in me. Wading into the sea, my sense of smell and my sense of taste merge and every time I bite into a fresh sweet watermelon. The scent of oats with honey in a certain cosmetic face mask evoked the image of a PVC floor over which thin children's legs with slippers run. In my mind's eye, electronic music simultaneously visualizes their tones and sounds in colors, shapes and patterns. And although I don't wear heels, their clacking Klong sound on asphalt only appears to me as a completely aesthetically pleasing sound when combined with crunching sand.

These incoherently described experiences can be compared to a flood of the senses arising from his inner being. We perceive, for example, an unmistakable scent essence or hear a penetrating familiar sound; our senses are not only stimulated, but involuntarily we are abruptly catapulted back into experienced moments or to long forgotten places.

In the group exhibition SINNFLUT our five senses seeing, hearing, smelling, tasting and touching are challenged and remain part of our imagination in view of the current situation. The artists* Caroline Streck & Philip Albus, Jenny Claire Heck, Alejandro Mosso, Klara Ravat and Tanja Sieg were previously only confronted with the exhibition title and, with their means of expression, thoughts and a personal language of form, they feel their way into the theme in a site-specific way, just as I am revealing my personal experience here. Their works can evoke chains of associations of emotions, memories or even the feeling of synaesthetic experience through cross-connections of different impressions - a possible "overflowing of the senses".

Tanja Paskalew

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Über die Ausstellung

The subject arose because the curator herself possesses this mysterious and rare gift. Since her childhood, the days of the week have had different colours, and certain sounds can also shine for her. To a certain extent we all know this: in anger we see red, we can become green with envy, or yellow in jealousy. Sometimes we feel a temperature as a touch or we feel a taste as pain. Even very specially developed meditation experiences are described as sounds, lights and rays. This can have practical effects: We feel relaxation through nature, its scents and colours, but even the sight of trees in photographs has a calming effect.

The approach of an explanation can be found in the fact that our brain remembers the colours approximately "white", i.e. it remembers them and therefore complements them when they fade optically, we still see the sea blue even when the light has faded and everything actually already appears grey. - In busy everyday life we rarely encounter this ability, and if we do, it is in the experience of works of art. Artists often use pure colours to convey or even directly effect the expression of feelings in strong contrasts.

To address the phenomenon of synesthesia itself, however, is original and daring. There is something like a visual sense of touch or a creative taste in colour. But how is one supposed to prove them? You have to empathize and then the unnoticeable power of an art seems to belong to another field of perception, to expand it and enrich it with a new experience. And we empathise with the energy that is common to all, Synergia.

Ralf Bartholomäus

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Definition:

Synesthesia is the result of a specific network in the brain, which occurs relatively rarely. According to recent studies, about 4% of the population has at least one form of synesthesia. Due to the accumulation in families, heredity is assumed. The word synesthesia is derived from the ancient Greek words syn (= together) and aisthesis (= to feel), according to the Duden, the co-excitation of one sensory organ when another is stimulated. Synesthesia is based on additional neural connections between the individual senses. For example, some synesthetes perceive numbers in colour, can feel letters or taste words. Others can see sounds in bright colours or shapes ("coloured hearing"). Theoretically, each sensory stimulus can trigger a synaesthetic sensation in a different field of perception.

For example: discomfort -



... here as a white drop

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Expansion Grids I

Philip Albus & Caroline Streck

The work Expansion Grids I is the result of a first cooperation between the sound artist Philipp Albus and the painter Caroline Streck. Existing paintings, whose minimalist grid compositions Philipp Albus has translated into acoustic textures, serve as a basis. The visual integrity of the painterly works remains consciously intact. Gradual changes in their perception are only caused by a transformation on the tonal level. The process of pictorial experience is extended by varying non-image-inherent parameters such as scaling, movement, duration of viewing, superimposition and the manipulation of the associated tonal level.

In Expansion Grids I, a minimal and decelerated video installation is created, whose constantly expanding and collapsing grids offer visitors the opportunity to immerse themselves in an audio-visual intoxication that interweaves colors, rhythms and sounds and thus reflects the synaesthetic mode of human perception.

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Philip Albus

Actually, Philip Albus claims to be a Ghostbuster. He studied neuropsychology at the JLU Gießen and runs the "Klangarchiv Gießen" (Sound Archive Gießen), which is dedicated to the preservation of room acoustics of lost and threatened places. He is interested in the tightrope walks between art and science, science and fiction and the spaces of possibility opened up by these poles. As a music producer, synaesthete, researcher, sound artist and recordist, he sometimes makes records, performances, theatre, installations, tours Europe with various formations or is ambushed as a speaker at the Deutsche Oper.

[Instagram.com/klangarchiv](https://www.instagram.com/klangarchiv)

Caroline Streck

Caroline Streck studied painting at the Academy of Fine Arts in Saarbrücken. After a residence scholarship at Balmoral Castle in 2014, she lived in Istanbul for some time. In 2016 she completed a Master of Fine Art at Chelsea College of Arts in London. Subsequently she received the Chelsea Studio Award, a one-year studio scholarship in London. Her work has been shown in numerous exhibitions, including the No.20 Arts Gallery (2018), PEER (2017), Kunstmuseum Mülheim a.d. Ruhr (2016) and Arp Museum (2015).

The artistic work of Caroline Streck pursues a free approach to forms and structures derived from our everyday environment. Repetition and variation are the decisive compositional elements. Painting is understood as a phenomenological examination of the systematics that determine our environment. Counter- and concept pairs such as architecture and colourfulness, statics and movement, permeability and opacity characterise the painterly questions.

carolinestreck.de

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Im Durchschnitt 12 Stunden

Jenny Claire Heck

Every day, consciously or unconsciously, we reach for them, hold them firmly in our hands, use them and feel their texture and surface with our palpating fingers. They are things that touch us personally, are essential for our everyday use or have long since been forgotten: "How many things pass through our hands every day and what traces do they leave behind, even in us? What information do we receive from them or what do we give to them?" How do we perceive them haptically? And is our view of an object alone sufficient to call its tactile perception to mind?

The artist Jenny Claire Heck is investigating these and other questions and has been literally taking matters into her own hands since January 2019. From now on, she exposes a freely associative chosen object on paper every day using daylight and chemicals and captures its special form and outward appearance by means of the photographic-printing technique cyantopia.

An average of 12 hours presents more than five hundred circular exposures, whose 12 cm diameter "represents a reference to our system for recording time in watches. The hanging condenses and arranges itself at significant points of the year, which have a direct reference to daylight and influence on our calendar system". (J C Heck)

Looking at this wave-like installation, one sticks to it and scans the "cartography of life". In its condensation it is a pleasant flood for our senses.

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Jenny Claire Heck

Jenny Claire Heck (DE/GB, *1981) is a visual artist who lives and works in Berlin. She studied art therapy in the Netherlands and fine arts at the Berlin University of the Arts, where she graduated in 2017 with the title of master student. Her artistic work includes drawing, photography and cyanotype, among others, and often explores cartographic and biographical issues.

Her work has been shown in group exhibitions, among others in the Kommunale Galerie Pankow, the Galerie des Kulturforums Berlin e.V., in the Max Planck Institute and in the nomination exhibition for the Meisterschülerpreis of the UdK. In addition, she showed her work in a solo exhibition at the Federal Joint Committee and in September this year she will have a solo exhibition related to objects from her collection at the Heimatmuseum Duderstadt.

Since 2017, Jenny Claire Heck has been teaching basic education at the UdK Berlin and regularly gives workshops at the UdK Summer University.

jennyclaireheck.com

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NECERTA PERCEPTO

Alejandro Mosso

Auditory and visual perception are based on empirical observation, but the way we actually build the objects in our minds and make sense of our surroundings is infinitely more complex than mere observations. The perception process entails a great amount of cross-modal influence between the senses, grouping mechanisms and many other principles studied long ago by Gestalt psychology.

The installation plays with some of these multi-modal mechanisms and cross-modal illusions that we constantly and unconsciously experience in our every day life to create a perceptual experience that is firstly aesthetic and physical, but that can also trigger a reflective process about our perception limitations, ultimately questioning our understanding of the world around us. While intentionally avoiding any visual or auditory focus point, the installation space is filled up and brought to life through a precise manipulation of sound and light, creating the experience of physical materiality out of two intangible mediums.

Am I hearing what I see? Am I seeing what I hear? Perceive yourself perceiving.

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Alejandro Mosso

Alejandro Mosso is an Argentinian electronic musician, live performer and sound artist, currently based in Berlin. Besides his extensive career and discography in electronic music, he is also pursuing a Master's degree in Sound Studies and Sonic Arts at the Universität der Künste and exhibiting sound and light installation artworks in local Berlin galleries and abroad.

His installation work focuses on the themes of perception, physical phenomena and audience interaction, with an accent on the aesthetic experience and the sense of wonder.

alejandromosso.com

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Nothingness but shining

Klara Ravat

This is a cleansing room.

This is a healing room.

This is a space supporting fundamental emptiness.

This is a space where you can be sitting with the feeling.

This is a space where you can be sitting with the feeling you try to set away all day long.

This is a soul prison.

Nothingness, stillness.

In this room you are invited to make yourself comfortable, sit, lay down, roll, hug the pillow, sleep. Stay as long as you feel like.

Klara Ravat

Klara Ravat (Barcelona, 1986) is an olfactory artist and experimental filmmaker based in Berlin. By investigating the concept of landscape in an adventurous and exploratory way, she wants to amplify the wonderment of the spectator by creating compositions or settings that generate tranquil poetic images that leave traces and balances on the edge of alienation and recognition. After studying qualitative trend research in Barcelona Klara moved to The Netherlands where she graduated with a Bachelor of Arts (ArtScience at The Royal Academy of Arts). At the same time, she started studying Psychology at the Open University of Catalonia. Klara is the co-founder and the director of the Smell Lab, (www.smell-lab.org), a platform for olfactory art and inter-disciplinary practices that relate to scent as a medium for expression and communication, in Berlin and in an international context.

klararavat.com

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100025

Haben und Sein / zu viel

Netz 1: rot, Netz 2: schwarz

Bäume im Wald

Tanja Sieg

We love the things that surround us, with which we adorn ourselves, that distinguish us, and pursue them with an unquenched passion: whether it be in our profession, in our leisure time or in consumption, we find our fulfilment.

"The burgeoning feeling for something that we often can't explain exactly, but which falls on fertile ground within us, merges with the underground and grows into a new form" symbolizes Tanja Sieg in her installation "10025".

Does the (western) world lie at our feet? Does sugar sweeten our lives? What happens when we take too much of it, when things suddenly get to us, when we lose track of the oversupply of options and can no longer make up our minds? Then we need structure (net 1: red, net 2: black) and balance, we have to rearrange things, reassess them or we need distance and distance ourselves from them.

Two pieces of plastic soapstone form the words "to have and to be" and are covered with sparkling alum crystals. On the one hand they refer to the "glittering quest for more and the promising motto "higher, faster, further" and on the other hand our senses react sensitively and irritably to the overload. (T. Sieg) With reference to Erich Fromm's book of the same name, the flashing words reflect a drifting apart in their apparent balance.

The human drive is great, because: We want to do many things. We want to achieve many things. We must keep up with the others. When does this state of affairs begin to tip over? The work "Trees in the Forest" symbolizes the moment when our senses can no longer withstand the overstimulation, when everything gets out of control and the world threatens to collapse upon us.

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Tanja Sieg

Tanja Sieg was born 86' in Berlin-Mitte.

In 2013 she finished her studies of sculpture with diploma and master student. Sieg lives and works in Berlin and works as a freelance artist. She creates symbols that expose controversial elements of our culture, which is based on consumption, growth and exclusion. In her materiality, she draws on all areas of life. Organic elements are exposed to decay and refer to the transience of all human works. Coincidence and chaos often become a system in which the single individual no longer finds a place.

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