
Travelin' Light

05-22.05 2011

Featuring works by **Juliette Bonneviot, Marlous Borm**
Simone Gilges, Kinga Kielczynska, Sophie Reinhold
Heji Shin, Juliane Solmsdorf, Helga Wretman, Nathan Baker
Anne De Vries, Matteo Giordano, Hannes Schmidt
Maxwell Simmer, James Whipple

Curated by Felisa Funes

Opening: 05.05 19h

Wed.-Sun. 14-19 h.

Fichte Strasse 2, 10967 Berlin

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Travelin' Light as sung by Billie Holiday, while bemoaning the loss of love, insists through the repetition of this phrase "I'm travelin' light" that the singer is now on coarse to creative freedom. The themes of light, both physical and spiritual, lightness of form and weight, as well as travel are manifest in this group exhibition of textile-based works.

Holiday sings, "No one to see I'm free as the breeze, No one but me and my memories". In organizing this exhibition, I wanted to foreground the mutability of fabric for not only taking on the task of providing form (in some regions of the world even primary shelter) and utilitarian function; but also for allowing a direct link with time, memory, and culture. On view are leather jackets, and cameramen's vests, which distinguish professions and subcultures in society, both are recognizable uniforms that speak of pastimes and attitudes. The photographs of Shin highlight the fetish use of leather as a second skin, which provides for its user a thicker and tougher exterior or presence. Giordano's tech vests provide an armature for modern day explorers who pioneer the virtual stratum we spend an increasing part of our lives dwelling in. Kielczynska's dissection and reanimation of her jacket illustrates the aura of what one wears and how it is in constant visual communication with a public, while Solmsdorf's works acclaims the delicacy of one the thinnest materials worn on the body. Her nylon pieces tear and shred when stretched onto their

surfaces, in contrast to Borm's leatherwork, which grips the frame and binds her canvas into a fortified surface.

The vulnerability invoked by Holiday's song is akin to the fragility of a textile's woven surface. I believe the porousness of either is not a liability but a platform for transformation. Bonneviot has dyed silk with ancient inks such as indigo, squid ink, and green tea, all used since the beginning of garment fabrication in Asia, while Simmer's Asian motif scarf refers to the more contemporary outsourcing and production of textiles globally. The process of time is beautifully and starkly present in the votive stained fabric found by Kielczynska outside of a church in Poland. The investment of belief is palpable and soaked into this fabric over the course of years.

In the front room of the Grimm Museum fabrics are integrated into the structures which supports them, both highlighting that relationship and harking back to Billie's words "He may come back again, but until then I'm travelin' light." The protagonist in this song is set free, and although seemingly adrift she may find her spot and build a home wherever desired. Wretman (whose performance will take place on the basement level) and Giles (see instillation on the floor above) put up screens and structures on location to create there separate liminal spaces. Baker hints at Japanese room dividers when making a translucent Velcro surface, elaborated with wool

fiber, yet still revealing it's support structure. Reinhold and Schmidt also use fabrics architecturally, the ladder by appropriating a worn rug as her painting canvas, while the former's use of carpet as both printing tool and surface creates a renewable system which can expand infinitely upon each new instillation.

This song floated through my head as I gathered the elements of this show together. It seems fitting that since music was such a strong influence for the creation of this project that sound should likewise blanket part the exhibition. A sound instillation by Whipple helps attune you to the materiality at hand. The texture of Billie Holiday's unconventional voice could have cost her career, due to its roughness over time, instead, it allowed for her skill in phrasing and delivery to become acclaimed.

I imagine there was some struggle there for her, as the quality of her voice changed from the path of popular approval. There is some wrestling in this show as well, beneath all the sounds, patterns, textures, and garments; the basement reveals the menacing side of cloth. Two video projections by De Vries, and Giordano articulate a tension and struggle with fabrics both familiar and wayward, leaving us with a new consideration for what it is that hangs on our bodies daily.

Many thanks, to the artist in this exhibition, for giving it form and substance.

- F. Funes

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with

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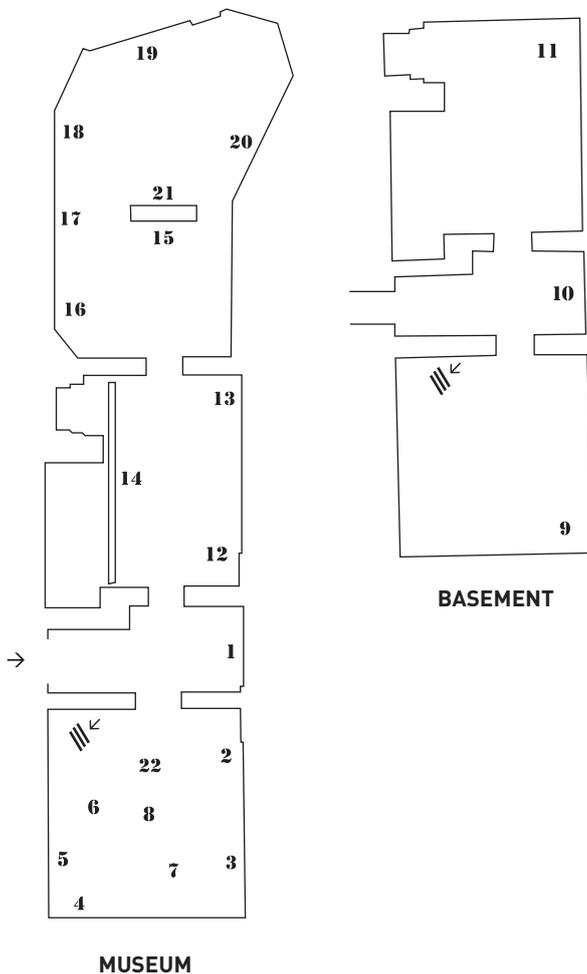
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1, 2

KINGA **KIELCZYNSKA**
Digital Enlightenments
2009

Anonymous Source
2008

3

MARLOUS **BORM**
Untitled
2010

4, 5, 6, 7, 8

SIMONE **GILGES**
Beware of Image
2011

Piece jointe
2010

Köpfusstler
2011

Dissolving Half Cube
2011

Travelin' Light
2011

9

HELGA **WRETMAN**
performance 2011

10

MATTEO **GIORDANO**
X2MX
(video) 2009

11

ANNE **DE VRIES**
Undercover
2002

12

MAXWELL **SIMMER**
Rabbit Year (legacy edition)
2011

13

JULIETTE **BONNEVIOT**
Rush Hour 3
2011

14

NATHAN **BAKER**
untitled
2011

15

MATTEO **GIORDANO**
8GB
2011

16, 17, 18

JULIANE **SOLMSDORF**
„Ohne Titel“ (SB04)
2011
„Ohne Titel“ (SB05)
2011
„Ohne Titel“ (SB06)
2011

19

SOPHIE **REINHOLD**
Point de Non-Retour
2011

20

HANNES **SCHMIDT**
Verbal-Later
2011

21

HEJI **SHIN**
Ohne Titel
2010

22

JAMES **WHIPPLE**
Try 2 Breathe
(sound installation)
2011



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