



Art : Concept
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Ulla von Brandenburg

MIMESIS

October 16 - November 20 2021

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10.16. 21 – 11.20.21

OPENING TIMES

TUESDAY – SATURDAY

11:00 > 19:00

Opening Saturday October 16 from 11am

Ulla von Brandenburg creates spaces that question the relationship between the whole and its parts. In her films, installations, quilts and watercolours, the artist draws on the worlds of theatre, dance and painting, and hijacks their conventions and decides on new game rules. By breaking apart from academism, the artist proposes to place experimentation at the heart of the creative process. Her plural practice addresses the collective, the conditions of its appearance, its harmony and its permanent reinvention.

Large sections of fabric are deployed in the gallery, creating new perspectives within the space in which they are installed. These “soft architectures” present threshold spaces to be crossed, symbolising the passage between reality and fiction. Like masks and costumes on the building’s scale, they are also environments designed to welcome and involve the spectators.

They may sit on the mattresses on the floor and watch the film *Feste Erde, Flüssiger Wind* (“Firm Earth, Liquid Wind” in French). On the screen, the Super 16 mm camera rotates on its axis and follows the dancers as they make a circle and then explore different positions and movements, between ritual dance and tableaux vivants. As in other films, Ulla von Brandenburg has teamed up with a choreographer to experiment with movements inspired by so-called free dance. This research proposes the experience of living together where the individual retains a place and a singular role while being fully part of the group. Leaning against the wall, the human-sized dolls restore the bodies of the absent performers.

Inspired by different forms of traditional habitat – tent, hut, creel – Ulla von Brandenburg questions the relationship we have with our living space as well as the rituals and objects that make up our daily theatre. The artist has placed elements from her personal collection and archives (masks, old books, preparatory drawings, ribbons, fragments of models, reproductions of images) on pink-painted tables, forming a constellation of visual references linking dance and trance, emotion and movement.

One of the posters presented on these tables, found at a flea market, influenced the composition of a series of five quilts entitled *Zusammen/Allein* (“Ensemble/Seul” in French) presented at the Palais de Tokyo in 2020. Since 2004, Ulla von Brandenburg has been producing quilts that can be presented alone or with figures, in installations or performances. A social and political phenomenon in the United States, patchwork (quilt) was used by artists who wished to revalorise artisanal techniques that conveyed stories of transmission and hope for transformation.

Quilts and watercolours respond to each other: with their large colourful expanses, the pieces of fabric are combined like flat, painted areas, while the papers are assembled like patchwork. Several portraits depict dancers in an artistic trance or looking at us defiantly. This face-to-face encounter creates a community of gazes between the figures and the visitor-spectators. The drips that run across the paper bear witness to a gesture that leaves room for spontaneity, randomness and ambiguity. One must approach the image and linger on the details to find the abstraction of the artist’s quilts and monumental installations.

Ulla von Brandenburg thus questions the relationship between art and the world, between fiction and reality, between truth and illusion, between rationalism and spirituality. Through movement and assemblage, she sets up an exploratory and relational method that draws the possibilities of a better world

