





Empty Spaces

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Andrea Dolidze  
Nils Dunkel  
Keta Gavasheli  
Yaël Kempf  
Daria Nazarenko  
Moritz Riesenbeck

Initiated and curated  
by Mara Sporn

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## EMPTY SPACES – WHAT ARE WE LIVING FOR?

For us, space is a fixed system of relationships and an area of experience. We create spaces in which we feel safe and in which we stay and move around every day. We only experience it when we move in it, and with each of our movements time passes, we do feel them, too. The first exhibition is a large house for seven artists. The artists, Graduates and active students of the Kunstakademie Düsseldorf develop their works in various artistic media. In doing so, they deal with our daily actions and rituals, with our needs and ways of life and the spaces we create and the traces we leave behind. With their works they fill the emptiness and weave the seemingly abandoned space and a past time anew.

195 cubic centimeters, 2020

Gather all your things, the ones that you care about - No, the ones that are useful, are the most important ones. Take them.

Now imagine that nobody will see you anymore - if they see you, they will try with the best intention to shove you under the carpet.

Inspired by substandard living conditions, this performative installation raises awareness about how different housing can be. Some people are forced into living in very small spaces, they have to live in cage-like homes at a very high cost.

Cristiana Cott Negoescu puts forward the question of how much space does a person need for living and when the space becomes so small that it shifts into being dehumanizing. Where is the threshold point when privacy and even safety do not exist anymore?

30 cubic centimeters, 2020

What remains after a cycle?

Aftermath traces that form a different cosmos when they are not attached.

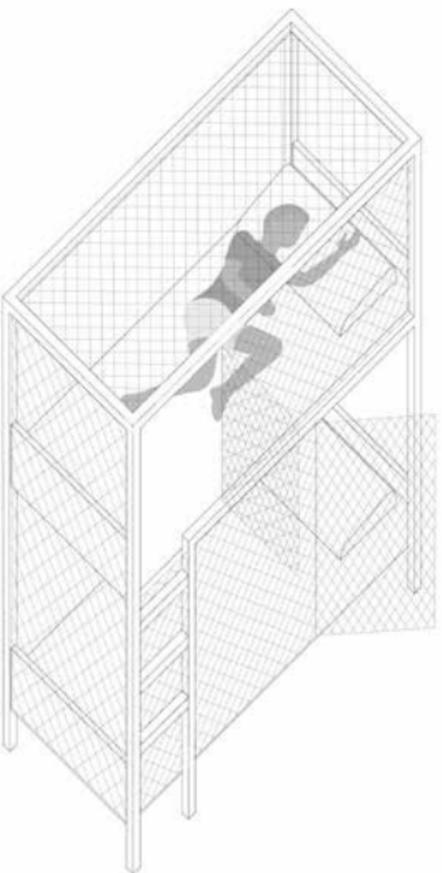
Cristiana Cott Negoescu made two photography instances in the house by combining organic materials like hair with make-up and letting them transform into abstract reflections of what remains when we are not here anymore.

Performers:

Salmo Albatal

Isabelle Finou

Eunbi Oh



### DNA Carnation, 2020

With DNA Carnation the DNA of the exhibition location is preserved by the artist. With the help of a scanning technique, Nils Dunkel saved a selected area of the wallpaper in the hallway in order to show it in a new interpretation. The motif of the carnation is digitally printed behind acrylic glass, presented floating between twisted and doubled stretcher frames, spatially limited and protected. The black and white newly produced carnation overlays the original in several places in the exhibition presentation. The work consists of 10 parts in 3 different variants of the motif. In addition to the entire motif, there are 2 visually reduced versions that particularly emphasize the interplay of tradition and modernity. The layers merge. Another aspect is the spatial transmission of the DNA after the exhibition has ended. The imitation of the past adapts its new surroundings when the works are exhibited in the future: When light falls, the past is projected onto the new wall in the shape of a shadow.

### DNA Carnation (Night Mode), 2020

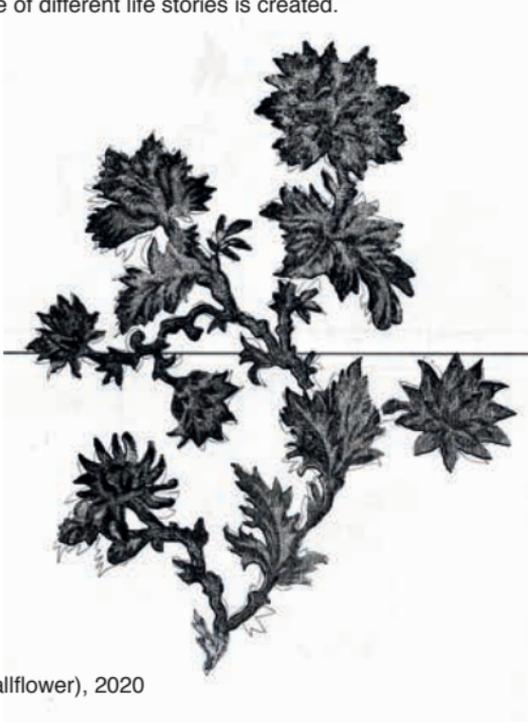
The print shows the essential motif of the house for Nils Dunkel, taken from the elaborate wallpaper in the hallway of the apartment. Its main motif (carnation) was scanned by the artist in order to later digitally reassemble it piece by piece. Breakpoints remain consciously visible in order to show the fragility of the flower (life). At the same time, Nils Dunkel refers to Philipp Otto Runge's cut-outs and their manual creation process, reinterpreted. The bright blue contours around the motif are based on a hand drawing by the artist, fused with digital technology in the layer above. The print represents the 'Night Mode' of the original wallpaper and the flower which is now glowing due to the inversion process, is a reference to Dunkel's previous light installations Black Rose (2019) and Fire Violet (2020), two greatly enlarged abstracted flower shapes as larger-than-life sculptures.

### Raw Painting (Peonies), 2020

In Nils Dunkel's new Raw Paintings series, the focus is on reduction and directness. A repetitive pattern of a peony, applied directly to the raw linen fabric with oil paint, imitates the sublime feel of the room's wallpaper in a new way. The artist's anti-painting attitude can also be seen in the structure of the work. Unprimed canvas is applied to a robust Dibond plate. A special frame allows Raw Painting (Peonies) to float, creating space within a space. Beginning and end are blurred within the limited.

## Trail Away, 2020

The video work shows a glimpse of the darkness at night. An appearance in gold that cannot be identified at first is resolved within the sequence as a double reflection of a spotlight. The liquid moving ‚object‘ (light reflection) with its appearance that has remained the same for years unites the new and old times in a nostalgic way. While the port of Hamburg was a meeting place with friends in the artist's youth, only an essence of it is recorded from a distance in the video. A special uneven window architecture of the Elbphilharmonie from whose 11th floor the video was recorded on May 22nd, alienates reality to a certain extent. In addition, the golden reflection on the water was recorded via a mirror element in the building, adding a new level of perception. The warm light color that the video produces while running illuminates the room provided for it in a diffuse way, completely empty with the exception of the still existing floral wallpaper, which with its traces of aging tells an anonymous story of the past. A fusion space of different life stories is created.



DNA Carnation (Wallflower), 2020

*A wall may be ordinary and unnoticeable but a flower is associated with beauty and can be rare, you won't truly learn until you get close.*

Where is the place, 2020

Where is this place?

When you are at home, you have a set of rhythms that define a place as home. You have codes—items are placed in a way meaningful to those that know a place as home, and only partially accessible by others.

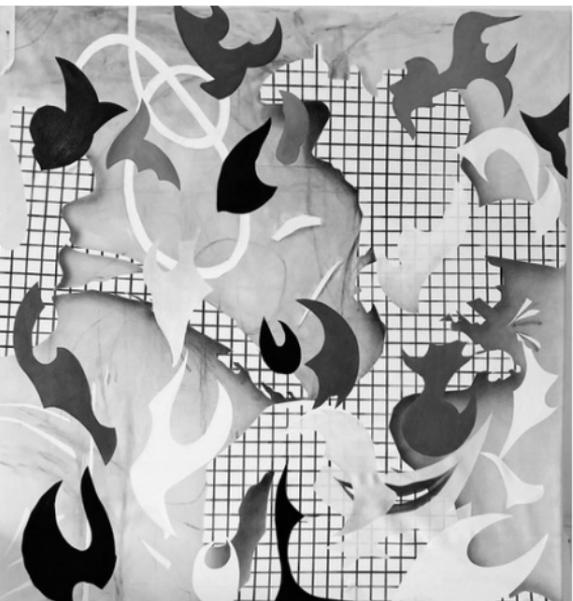
The bird that sings the refrain sings by habit, reacts to its environment but also asserts itself to create its environment. Its repetition produces its place, itself.

Can we identify the home?

Can we define home?

We create the environment through habits.

We are habits?



The bones of February, 2020

Our Bodies do not stop at our skin, they stop somewhere beyond, where our space become identified as ours.

This can expand or contract based on the clothing we wear, the way we spread out your belongings out around us.

The environment constantly changes, and is constantly layered.

*The last thing I wanted  
was infinite security and to be the place an arrow shoots off from.*

*I wanted change and  
excitement and to shoot off in all directions myself, like the colored  
arrows from a Fourth of July rocket.*

*Sylvia Plath*

Gnothi seauton, 2020

The house is a temple,  
Which only reminds me of you,  
No matter how hard I tried,  
The void does not exist.



Sunlit Portion of Domestication, 2020

in the form of an installative performance by two potential residents of the empty house, raises a question about the handling of physicality during a global process of isolation.

Our mobile, digital society was forcibly domesticated in 2020. In which space we can move with ease? And which routines determine our everyday life? When individual habits and certainties are shaken and global chain reactions cause everyday routines to crumble, households unconsciously start reflecting on the existence and functionality of the body in a restricted (head) space.

On glass calendar sheets, crystal wine glasses are layered into each other, they reproduce each other. In every living room there is usually a small wall cupboard with inherited crockery. There you will find a service from your parents, grandparents, great-grandparents... The traditions are preserved like daily routines. But which side of the wine glasses is polished and which stays dusty. Daria Nazarenko collaborates with Kati Menze, they wonder whether the sunny and shady portions of daily routines deserve a stage.

performer:

Daria Nazarenko

Kati Menze



Auflösung, 2020

The installation *Auflösung* permeates the whole upper floor with a sequence of spoken and sung numbers. Riesenbeck undertakes the connection between the diagnostik (DemTect) and the therapie of dementia. He refers to the strong relationship between humans and their surrounding architecture. The emerging habits can be so strong that they overlay our perception of an eventually present suffering from dementia.

The apartment in which the installation is located functions as a fictional example, in which Riesenbeck refers and preserves the present traces, like the outworn carpet. It leaves paths, which were walked over and over again for decades. In agreement with the last resident in this flat, the curtains were left after hanging here for 39 years, being opened and closed hundreds of times. Riesenbeck stages these curtains with a slight light from the backside. They overlay the soundinstallations speakers.

In the old bedroom of the apartment there is a video installation, which shows a live broadcast from the same room. This is provided by a camera directed at the viewers continuously fed and mirrored in a wall cabinet that was also left behind. The viewers in becomes a component of the work, over whose face continuous subtitle can be displayed. The text deals with the thinking about your own mother. Imaginative moments arise, where the physical space (bedroom) is referred to: the red glow under the comforter and the warm red, in which the projection is colored by a color feedback; the mirror of the cabinet through which the mother could have been observed and the own face in which one suspects the similarity to the mother, which can be face recognition framed in white wanders through the exhibition space. Riesenbeck is interested here in the dissolution of identity through dementia and the perception that one as a participant (relative) in this process is experienced.

*Who is my mother?*

*mama [...]*

*[...] as a child I often slept in your bed.*

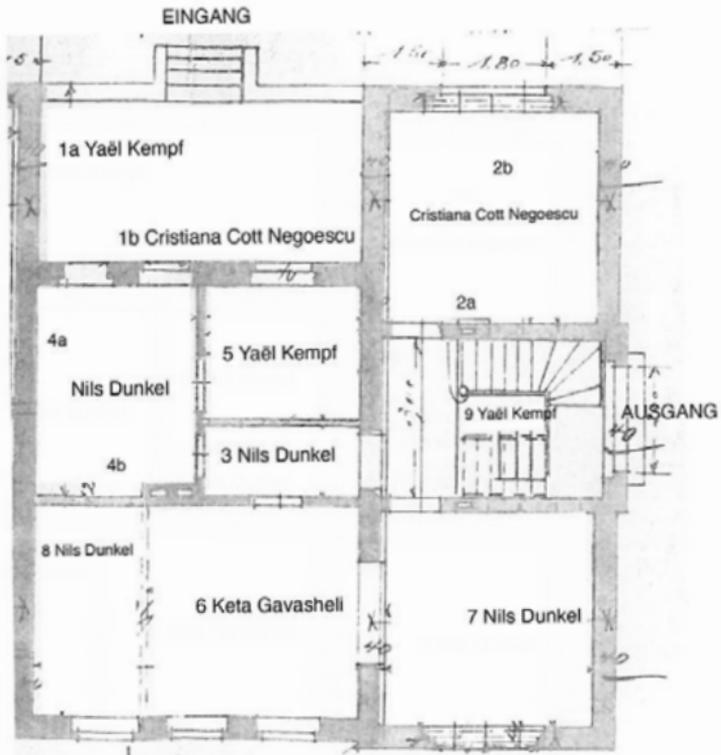
*With the head under the blanket [...] [...] everything appeared red.*

*Threw the mirror I watched at you sleeping.*

*I understood the similarity of our faces quite late. Half of me is you.*

*[...] Who are you?*

# Raumplan EG



*Wintergarten* (1a) Yaël Kempf – Gnóthi seautón

*Wintergarten* (1b) Cristiana Cott Negoescu – 30 cubic centimeters instance 1

*Esszimmer* (2a) Cristiana Cott Negoescu – 30 cubic centimeters instance 2

*Esszimmer* (2b) Cristiana Cott Negoescu – 195 cubic centimeters

*Lobby* (3) Nils Dunkel – DNA Carnation

*Küche* (4a) Nils Dunkel – DNA Carnation (Wallflower)

*Küche* (4b) Nils Dunkel – DNA Carnation (infinity edit)

*Bad* (5) Yaël Kempf – Gnóthi seautón

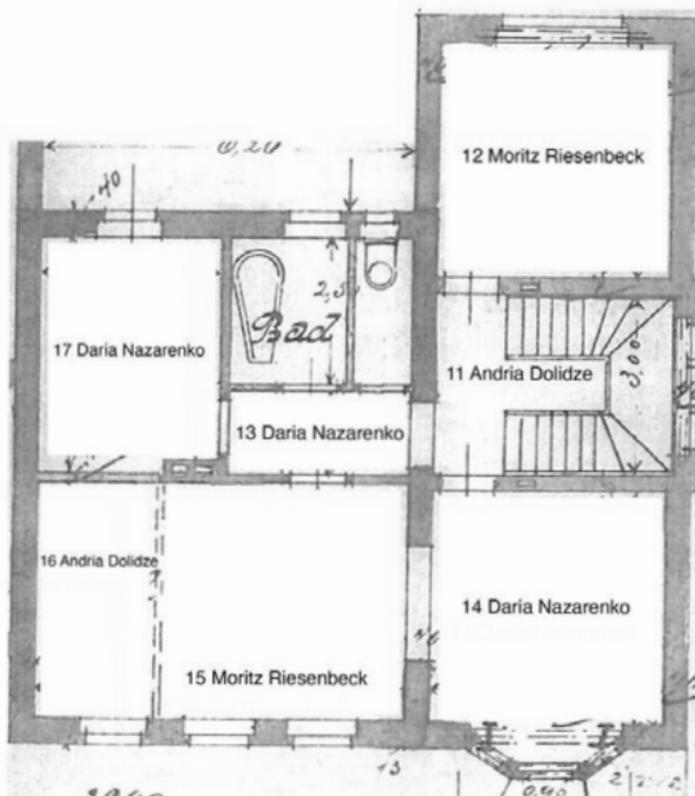
*Wohnzimmer* (6) Keta Gavasheli – The bones of February

*Studierzimmer* (7) Nils Dunkel – Raw Painting (Peonies)

*kleines Zimmer* (8) Nils Dunkel – Trail Away

*Keller und Türbereich* (9) Yaël Kempf – Gnóthi seautón

# Raumplan 1. OG



*Treppenhaus* (11) Andria Dolidze – Untitled

*Schlafzimmer* (12) Moritz Riesenbeck – Auflösung

*Flur* (13) Daria Nazarenko – eclipse

*Klavierzimmer* (14) Daria Nazarenko – sunlit portion of domestication I

*Wohnzimmer* (15) Moritz Riesenbeck – Auflösung

*kleines Zimmer* (16) Andria Dolidze – Where is this place?

*Esszimmer* (17) Daria Nazarenko – sunlit portion of domestication II

