



Jonas Hofrichter · Georg Juranek · Anna Möller · Martin Neumaier · Solveig Schmid

land & karte

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“The map is more interesting than the territory” postulates the artist Jed Martin about his work, which combines sections of a street map with the satellite images of the same coordinates. Jed Martin is the protagonist of Michel Houellebecq’s novel *The Map and the Territory* (2010), which is not very flattering for the art market.

More smoothly, the exhibition title *land & karte* (land and map) – through the both connecting and separating “&” – immediately makes us think of the map as well as the land on one side and the map on the other. Let’s follow Jed Martin and ask ourselves: What makes one or the other more exciting for art? What is closer to it?

First of all, the map is an illustration of the environment. With its reduced representation of colored lines and surfaces, it is an abstract translation of reality by the human being. Thus it touches the area of artistic design. However, it does not derive from the free expression and feeling of an individual, but is closely bound to specifications and function. The land itself, on the other hand, is relatively confusing, imponderable and unpredictable – a never-ending source of inspiration for art. But, profanely interpreted, it is authorless, and in this, as in its total openness, in its infinite temporal and spatial dimension, it is not a work of art.

What this complex holds in store for art is the conflicting interplay: that between the land and its map, between model and image, freedom and control, expanse and border, between expectation and fulfillment... This is the territory in which the exhibition navigates with its works.

Papers crumpled and fixed by rubber bands turn out to be ceramics in a state of total torpor. A metaphor by Anna Möller for the precarious female working conditions worldwide. Social, physical as well as aesthetic contrasts can also be found in the artist’s photographic works.

Adventure 3 is the most reduced of Jonas Hofrichter’s wooden sculptures reminiscent of Pinocchios. A phallus-like lying nose grows out of the hole of a black pedestal, abruptly falling back before rising again. The persistent assertion of growth as a sign of virility becomes vividly apparent here as a sheer hoax.

In Martin Neumeier’s collage, a monkey carries the globe impaled like a trophy, where the globe seems to ignite. Significantly, the animal, which is innocent of the real destruction of our planet, holds an apple, which symbolically connects it to the fall of the human Eve.

It also burns in the interactive collage *Burning Citadel Europe* by Georg Juranek. In the role of fire, the user, acting as in a video game, can intervene both destructively and productively in ecosystems and industries. The background to the chaotic events is the constantly changing map of Europe as its own topologically arranged planet.

Solveig Schmid’s paintings break away from fixed classifications in a different way. The luminous, organically running color surfaces may remind one of the views of river courses or stretches of land. Rather, however, a poetic space opens up here that makes inner landscapes resound.

And with that, we are then surely on the territory of art.

Cora Waschke

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