

Myriam Holme
in zwischengewittern
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You often use poplar wood and aluminium as principal materials in your two- and three dimensional works. Your working process with further materials like stained glass and acrylic paints, lacquer, coloured yarn, wire, pearls, string and bamboo evoke real associations and at the same time situate your works into a world of abstraction. What do these materials mean to you?

During the working process, all these materials should lose their objective facticity. I chose them for their haptic qualities and I'm interested in the formal possibilities they could offer according to these tactile characteristics. Every material of my works functions as visual information and plays an equal role for the meaning I intend to give, every element is related to the others: they influence each other. Ultimately, the material gets replaced by abstract meanings consisting of lines, colour, movement, size, surface and space, which unfold a kind of „mental choreography“, or a sort of „mind dance“.

You select the titles for your works very consciously, and they are always written in lower case. They're like verbal collages that open another space of meaning. Titles of earlier works have been for example „meerdurchstäubte“, „feuerumsonnt“ or „lichtschliff“. Where are the sources of such titles, does literature play a role in selecting them?

It's similar to the use of my materials, here the titles aren't connected strictly to a literal meaning of words. The titles are part of the „collage“ of my works and at the same time open a space beyond that. It's like with the use of bamboo for example, within my works the bamboo becomes just a line, so do the words, they are dissolved from their contextualized meaning and become sound, music, composition. Very often I'm influenced by poems of the writer Paul Celan. At the same time poems are a kind of collage, where every single word does have its place and can't be exchanged, like in my works. Other literature doesn't hold any importance in my work, just the writings of Michel Serres, especially „The five senses“. There he describes how everything is interrelated, for me it's a kind of bible.

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*The exhibition has the name „in zwischengewittern“**. Do you consider it as an installation? What importance does the exhibition space have for your work?*

In general, even if the exhibition space doesn't play always a central role, I try to integrate or reflect on it in a subtle way. Very often I do a real size outline of the exhibition space. I draw it with tape, so it looks like a Dogville-adaption, then I reconstruct the principal walls for combining the exhibition space and my works to an unity. The exhibition „in zwischengewittern“ is the result of the reflection of the single works and the exhibition space.

This means that the works in the exhibition can't be described as an installation, but at the same time their interplay should describe something unique inside the space – a condition, an atmosphere, a possibility. These descriptions should create a dialogue between themselves and at the same time with the viewer.

**in zwischengewittern* is a kind of word collage: in=in, zwischen=between, gewittern=there's a storm on ist way

** *meerdurchstäubte*: meer=sea, durch=through,stäubte=dust, *feuerumsonnt*: feuer=fire, um=around, sonnt=sunned, *lichtschliff*: licht=light, schliff=polish,

Myriam Holme (1971*) lives and works in Karlsruhe and Mannheim. She studied at the Academy of Fines Arts in Karlsruhe with Meuser and Andreas Slominski. Her works were shown at exhibitions in Kölner Kunstverein („Deutschland sucht...“), Künstlerhaus Stuttgart („Paperworks“), Columbus Art Foundation („drei, zwei, eins“) and Doggerfisher Gallery („Liquid, soft, lightning, touch“) in Edinburgh.